

FALL 2022 CONCERT SEASON

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Dear friends and supporters,

Please accept my heartfelt welcome. Your presence here tonight and your support reflects on the value of the Great Lakes Chamber Orchestra in the life of our community. You are an integral part of the conversation between a composer, performer, and listener. You inspire our creative efforts; you are the catalyst of our artistic ambitions; you are the focus of our mission. We appreciate that you chose to spend your time listening to our orchestra - now you are part of our GLCO family.



Looking back at our last (full) season, I fondly recall some of the highlights of the season with joy and pride: GLCO was selected by the League of American Orchestras to represent GLCO on a national stage (June 2021); the orchestra was awarded the Telly Award (2022) for our recording of Gershwin's *Rhapsody in Blue*; our diverse and thought provoking programing selections delighted audiences with works of well known masters of the classical period, starting with Beethoven and his 9th *Symphony* to Rautavaara's *Cantus Arcticus* with its recorded sounds of the birds from the Arctic Circle; launching the careers of up and coming artists like our cello soloist Helen LeGrand; to featuring virtuosos of international renown like violinist Dmitry Berlinsky.

The upcoming 2022-2023 season is promising to deliver more of those rare "gems" and uplifting experiences. Our April 2023 concert will usher the world premiere of Gwyneth Walker's *Great Lakes Cantata* in a concert that is devoted to environmental awareness. On the program is the award-winning multimedia work *Terra Nostra*, with music composed by Christophe Chagnard and film by award winning photographer Yoshiki Nakamura. Our November 2022 concert is a time-travel experience - we will transport you to Prague of 1786. This musical journey sheds light on the fascinating stories about Mozart's and Beethoven's visits, performances, and works dedicated and first performed in Prague (a city close to my heart, where I also started my musical career). We will perform Mozart's *Symphony No. 38 K.504*, and Beethoven's *Piano Concerto No.1* featuring Italian born pianist Lorenzo Marasso. The December concert is sure to set your mood for the celebration season; our GLCO choir, vocal soloists and orchestra will perform selections from Handel's *Messiah*, paired with the sublime *Oratorio de Noël op. 12* by Camille Saint-Saëns. Our season opener is a musicological journey through the history of American music featuring composers from the late 1900s to present day. Come to hear your favorite works by Barber, Grant-Still, Bolcom, Gould, Paus, Piazzolla and Villa-Lobos, and support our 2022 Charles F. Davis concerto competition winner, Karlie Thomas, performing *Scaramouch* for alto saxophone and orchestra. Keeping up with our commitment to education, another installment of our own "*Legends & Mysteries*" series will introduce the orchestral music and the story of fearless explorer and leader Ernest Shackleton to hundreds of students in the school districts across northern Michigan. Our grand season finale concert will bring back Tchaikovsky competition award winning violinist Dylana Jenson in performance of the iconic violin concerto by Samuel Barber. Let me share my musical culture with you as I lead our orchestra in Smetana's *Moldau* from his cycle of symphonic poems "*My Country*", and Dvorak's *Symphony No. 8, op 88*.

I look forward to seeing you soon, whether at a pre-concert talk, our performances, or anywhere our paths cross in our beloved community.



Libor Ondras, Music Director and Conductor

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GREAT LAKES
CHAMBER ORCHESTRA

2022-2023

Main Stage Concert Schedule



ASPECTS OF AMERICA

Saturday, Oct. 1, 7 p.m.

Great Lakes Center for the Arts

PRAGUE'S TREASURES

Saturday, Nov. 5, 7 p.m.

Great Lakes Center for the Arts

MESSIAH

Thursday, Dec. 15, 7 p.m. & Friday, Dec. 16, 7 p.m.

Great Lakes Center for the Arts

TERRA NOSTRA

Saturday, April 29, 2023, 7 p.m.

Great Lakes Center for the Arts



FROM BOHEMIA'S WOODS & GROVES

Saturday, June 10, 2023, 7 p.m.

John M. Hall Auditorium, Bay View

TICKETS:

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Concerts made possible in part by grants from Michigan Arts & Culture Council, National Endowment for the Arts, Charlevoix County Community Foundation, Petoskey-Harbor Springs Community Foundation, and the Rotary Club of Petoskey.





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Great Lakes Chamber Orchestra

Libor Ondras, Music Director

Violins

Paul Sonner,
Concertmaster
Cheryl Zetterholm,
Principal Second
Linda Tolias,
Asst. Principal Second
Stephanie Cope
Kaylee Erlewein
D. Lorraine Gunn
Sherri Marttila
Valerie Palmieri
David Reimer
Claudi Ricord
Maggie Stewart
Lorna Uber
Ann Marie Van Patten

Violas

Kim Teachout,
Principal
Emma Bieniewicz
Stephen Jaquith
Ann Schoelles
Renee Skerik

Cellos

Elizabeth Bert,
Principal
Marga Eickholt
Christine Kyprianides
Lynn Tobin
Kathleen Scafuri

Basses

Gary Gatzke,
Principal
Sue McRae

Flutes

Nancy Stagnitta,
Principal
Grace Olson

Oboes

Lynn Hansen,
Principal
John McCutcheon

Clarinets

Jayne Winchester,
Principal
Charlie Mac Innis

Bassoons

Deanna Erwin,
Principal
Evelyn Cunningham

Horns

Julie Schleif,
Principal
Brian Carter

Trumpets

Vern Campbell,
Principal
Pat Jarve
Ray Reynolds

Trombones

Ed Bahr,
Principal
Ward Lamphere

Bass Trombone

Mitchell Ronk

Timpani

Tim Mocny,
Co-Principal

Percussionists

Andre Sonner,
Co-Principal
Bob Sagan
Rob Kratz-Hahn

Piano

Cynda Coleman

Harpsichord

Maureen Delaney-Lehman

Harp

Joan Holland



Libor Ondras, Ph.D.

Music Director, Conductor



Dr. Libor Ondras is a conductor, viola recitalist, and educator. He began his studies as a recipient of the Slovak Ministry of Culture Fellowship to study viola at the prestigious Moscow Conservatory with Yuri Bashmet. To further his career and experience, Ondras continued his studies at the Academy of Music Arts in Prague, and completed his DMA at the University of Houston.

Ondras has worked with leading artists and conductors and performed with major orchestras in the US, Europe, and Japan, including the Houston Symphony, Utah Symphony, Carnegie Hall Project with Sir George Solti, Vienna Philharmonic, and Bernstein's Pacific Festival Orchestra. He has given lectures and played recitals for the American Viola Society and International Viola D'Amore Society. His research and scholarly writings were published in the *Journal of American Viola Society*.

Passionate recitalist and chamber musician, Ondras serves as an artist-in-residence and string faculty at the Bay View Chautauqua Music Festival. He is a founder and violist of the Hummel Trio, a frequent chamber music coach of the winning ensembles at the Michigan Chapter of the American String Teachers Association (MASTA) and guest lecturer at the University of Notre Dame, Grand Valley State University, and Central Michigan University. Prior to coming to MI, Dr. Ondras served as Director of Orchestras at the University of Tampa, FL where he also founded and led Quartet-de-Minaret. Among their frequent chamber music appearances and residencies were the Sarasota International Chamber Music Festival and the Haydn Festspiele International Festival (Austria).

His recent engagements include: visiting artist at the Royal Conservatoire of Scotland, solo appearance with the Northwest Sinfonietta of Washington, featured artist for the National Conference of League of American Orchestras leading the Great Lakes Chamber Orchestra, research project at the Belle Violinmaking School in Bilbao, Spain and an upcoming masterclass in San Jose, Costa Rica.

Dr. Ondras is a Music Director of the Great Lakes Chamber Orchestra and Kent Philharmonic Orchestra (MI), guest conductor for the Slovak State Opera and a Director of Orchestras and professor at the Grand Rapids Community College.

2022-2023
Sunday Series
Concerts



These performances are *FREE*

September 11, 2022, 4:00 PM

Emmanuel Episcopal Church of Petoskey

Traverse Quartet

January 15, 2023, 4:00 PM

First Presbyterian Church of Boyne City

The Drumheads

February 19, 2023, 4:00 PM

First Presbyterian Church of Petoskey

The Great Lakes Trio

March 19, 2023, 4:00 PM

First Congregational Church of Charlevoix

The Cummings Quartet

May 7, 2023, 4:00 PM

First Presbyterian Church of Harbor Springs

The Hummel Trio

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Great Lakes Chamber Orchestra Chorus

André Strydom, Chorus Master

Soprano

Roberta Barger
Maureen Delaney-Lehman
Carol Figura
Jean Fought
Dianna George Heinzelman
Eleanor Hill
Alice Pattengale
Julie Pierpont
Dibby Smith
Jo Snedden
Cheryl Staats
Susan Stewart
Judith Zorn

Alto

Ann Irish
Millie Janke
Ellen Kendall
Anne McDewitt
Mary Anne Smigulec
Jan Stewart
Sharon Zimmerman

Tenor

Mark Heydlauff
Brian Horning
Robert Pattengale
Chris Olson
Richard Scott
Eric Shea
Thomas Tafoya

Bass

Jim Graves
John Hickerson
Jeff Kozisek
Randy Marquandt
Frank Nemecek
Randy Seiss
Steve Spencer
Gary Stewart
Ken Stewart
Robert Utter



Born in South Africa, ANDRÉ STRYDOM began piano lessons at an early age. Organ studies followed some years later while he was in high school. Having originally planned for a career in medicine, he was on staff at the Johannesburg General Hospital's Department of Cardiology for seven years before leaving the medical profession to pursue a career in music. After having earned the Licentiate in Piano from Trinity College of Music in the University of London (U.K.), he was awarded a full scholarship by the University of Cincinnati's College-Conservatory of Music to continue graduate studies in orchestral conducting and organ performance. His studies at the University of Cincinnati were interrupted for a few years due to a concert career, but André eventually graduated with the Master of Music degree from the University of Central Arkansas. In 1998 he was selected to participate in the Karelia International Conducting Master Class in St. Petersburg and Petrozavodsk, Russia, which included coaching and master classes at the St. Petersburg Conservatory of Music with Professor Ilya Aleksandrovich Musin. André continued to study with Musin for the next three years.

As an orchestral conductor, he has directed performances that cover a wide range of music in the symphonic repertoire. Together with the renowned Cincinnati Philharmonia Orchestra and Gerhard Samuel, André participated in the world premiere recordings of Charles Ives' Universe Symphony and Franz Schubert's recently rediscovered opera, *Der Graf von Gleichen*, and also conducted this orchestra in a number of other works in the standard orchestral repertoire, including ballet and opera. Together with the Cincinnati Contemporary Music Ensemble, he conducted the American premiere of Jeanne Zaidel-Rudolph's *Masada* for bassoon and strings. Aside from having conducted orchestras in the U.S. and as far afield as Russia, André has also conducted musical theater performances, and was adjunct professor of music (piano) at the University of Arkansas, Pine Bluff from 2007 to 2013.

Having served a number of churches in Ohio and Arkansas, André was called to Emmanuel Episcopal Church in 2018 as Organist and Director of Music Ministries. Since moving to Northern Michigan, he has appeared with the Bay View Music Festival, and became Chorusmaster of the GLCO in February 2020. In June 2022, he was also named Music Director of the Little Traverse Choral Society.

André's principal teachers include Sofia Mosheovich and Laetitia van Onselen for piano, Nicholas Head and David Mulbury for organ, and Gerhard Samuel and Ilya Music for conducting.

André Strydom Chorus Master





Aspects of America

Saturday, October 1, 2022 | 7:00 PM

Great Lakes Center for the Arts
800 Bay Harbor Drive, Bay Harbor

Libor Ondras, Conductor

Karlie Thomas, Saxophone, 2022 Charles F. Davis Young Artist Competition Winner

Serenade	William Grant Still
Oblivion	Astor Piazzola
Serenade op. 1	Samuel Barber
I. <i>Un poco adagio - Allegro con spirito</i>	
II. <i>Andante con moto</i>	
III. <i>Dance</i>	
Bachianas Brasileiras No 5. Aria (arr. M. Naughtin).....	Heitor Villa-Lobos
Scaramouche	Darius Milhaud
(featuring Karlie Thomas)	
II. <i>Modéré</i>	
III. <i>Brasileira</i>	

INTERMISSION

Elegy (For Those We Lost)	Aaron Jay Kernis
Three Rags	William Bolcom
I. <i>Poltergeist</i>	
II. <i>Graceful Ghost</i>	
III. <i>Incineratorag</i>	
Two Lyrical Pieces	Marcus Paus
String music	Morton Gould
II. <i>Tango</i>	
IV. <i>Ballad</i>	
V. <i>Strum</i>	

Prolific and influential composer **William Grant Still** is regarded as the "Dean of African American composers." Still was born on May 11, 1895 in Woodville, Mississippi to middle class parents of mixed race. He grew up in Little Rock, Arkansas and was raised by his mother and grandmother after his father died. Still studied medicine at Wilberforce University, but spent most of his time there conducting the band, playing, arranging, and composing music. He began his formal music composition training at Oberlin Conservatory and later studied with George Chadwick at the New England Conservatory and privately with ultra-modernist composer Edgar Varese. Early on he entered the world of commercial popular music, working in Harlem for blues musician W. C. Handy and creating musical arrangements for theater orchestras and radio. Still was a pioneer; he was able to create music with a distinct American voice and style that gained interest, admiration and attention from conductors, orchestras and audiences. He was the first African-American to conduct a major American symphony orchestra, the first to have a symphony performed by a leading orchestra, the first to have an opera performed by a major opera company, and the first to have an opera performed on national television. Still composed his *Serenade for Orchestra* in 1957 on a commission by the Great Falls High School in Great Falls, Montana. The piece reflects Still's interest in American folk idioms, with conventional melodies and harmonies that nonetheless express a fresh and individual compositional voice.

Astor Piazzolla was born March 11, 1921 in Argentina to Italian immigrants and spent much of his youth and adult life shuffling back and forth between Buenos Aires and New York. In his early years, he worked as a bandoneonist in tango orchestras. A member of the accordion family, the bandoneon was brought to Argentina by German and Italian immigrants, and it provided the signature sound for that internationally beloved Argentinian dance and music genre, the tango. Aspiring to more serious musical achievements, Piazzolla studied music for five years in the early 1940s with Alberto Ginastera, and then for one year in the mid-1950s with the outstanding French musician-pedagogue, Nadia Boulanger, the teacher of Copland and many other illustrious composers. Encouraged by Boulanger, his favorite teacher, to continue to work with the tango genre, Piazzolla developed something alternately called “nuevo tango” (“new tango”) and “avant-garde tango,” a genre incorporating tango and jazz along with modern high art techniques and forms, and one that eschewed improvisation in favor of composition. This was tango, explained Piazzolla, that was intended to be listened to rather than danced to.

Oblivion became one of the most (if not the most) famous compositions by Astor Piazzolla, which he composed in 1982 for Mario Bellochio's film *Enrico IV*. *Oblivion* greatly demonstrates Astor Piazzolla's melodic power. The haunting succession of notes leaves plenty of room to the interpreter for his own expressiveness, while in the background, the rhythm based on the original slow milonga from the countryside of Argentina, gives a smooth but harmonically colorful framing.

One of America's most eminent composers, **Samuel Osborne Barber** knew his destiny at an early age. The 9-year-old Barber wrote his mother a letter saying, “I was not meant to be an athlete[sic]. I was meant to be a composer, and will be one, I'm sure.” A year later, he wrote a brief opera called *The Rose Tree*, launching his life's work. Barber grew up surrounded by music. His pianist mother encouraged his musical studies. His aunt Louise Beatty Homer, who sang at the Metropolitan Opera, and his uncle Sidney Homer, a composer, offered crucial mentorship. At 14, Barber became one of the first students at a new conservatory — the Curtis Institute of Music in Philadelphia — studying piano, voice and composition. His teachers included renowned conductor Fritz Reiner and composer Rosario Scalero. Early successes included prizes from Columbia University, winning the American Prix de Rome, and receiving a Pulitzer scholarship. In 1936 Barber arranged the second movement of his *String Quartet op.11* for string orchestra at the behest of NBC Symphony conductor Arturo Toscanini. The *Adagio for Strings* rapidly became his most famous work and secured his status as a composer of lyrical music. The 1940s and '50s marked the height of Barber's fame when he received three Guggenheim Fellowships, a Pulitzer Prize and an honorary doctorate from Harvard University.

Barber's *Serenade for String Quartet, op. 1*, reveals a level of refinement and confidence befitting a composer of more mature years. Written in 1928 while Barber was studying composition with Rosario Scalero at Philadelphia's Curtis Institute of Music, the three movement Serenade is well-grounded in traditional harmonies but readily displays the composer's fondness for metrical juxtaposition and expressive shifts between major and minor. Barber's student colleagues in the Curtis Quartet premiered the work in May 1930 on a program of compositions by Scalero's students. At that time, there appears to have been a fourth movement in the piece but no manuscript survives and all published versions are three movements. The Serenade was published in 1942; Barber added a bass part to create a string orchestra version. All three movements of the Serenade are compact. Passages of lyrical introspection are interspersed with moments of melancholy. The concluding *Dance* is lively and playful, with irrepressible youthful optimism and wry humor.

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Darius Milhaud (1892-1974), French composer and teacher, was born in Aix-en-Provence, France. He studied at the Paris Conservatory and was stimulated by the music of Debussy and Mussorgsky. In 1916, Paul Claudel, then French minister to Brazil, invited Milhaud to accompany him to Rio de Janeiro as his secretary. The atmosphere and native music made an indelible impression on the young composer. When he returned to Paris he became one of the group of young musicians known as Les Six. Les Six shared a desire for simplicity and freedom and a fondness for jazz. Milhaud became one of the best and most prolific composers of his generation. His vast output of four hundred forty-four opus numbers includes twelve symphonies, eighteen string quartets, thirty-four concerti, fifteen operas, nineteen ballets, twenty-five film scores, chamber and instrumental music, and many songs. His music is notable for the freedom with which he adopted whatever style seemed to him to be suitable for the task on hand. "I have no aesthetic rules, or philosophy or theories," he said. "I love to write music. I always do it with pleasure; otherwise, I just do not write it. I have always made it my business to accept musical jobs of every kind." Among his best-known works are the jazz-influenced *La Création du Monde* and the *Scaramouche Suite* for saxophone and orchestra.

Aaron Jay Kernis was born on January 15, 1960 in Philadelphia, Pennsylvania. He taught himself to play the piano at age 12, and soon began to compose. Serious musical studies followed at the San Francisco Conservatory of Music, Manhattan School of Music, Yale School of Music, and, as the winner of the Prix de Rome scholarship, the American Academy in Rome. In 1983, Kernis received national acclaim when the New York Philharmonic premiered his first orchestral work, *dream of the morning sky*, during its Horizons Festival.

Unlike many others of his generation, he has chosen to confront tradition rather than dismiss it. His compositional building blocks are the centuries-old traditions of Western music, re-mastered by a postmodern sensibility and extravagant imagination. His music embodies the aesthetic of Romanticism, but speaks in the musical language, and with the intellectual concerns of late 20th century America. He wrote *Elegy (to those we lost)* during the pandemic month of May 2020, when it became clear that the toll of COVID-19 on human lives was truly devastating. Kernis hopes that through this short work listeners can find a space of solace to reflect, remember and mourn those we have lost — known or unknown to us, and allow us to find compassion to share this time as brothers and sisters together.

The music of **Heitor Villa-Lobos** (born In Rio de Janeiro, March 5, 1887) almost always reflected his passion for Brazilian culture and the music of J. S. Bach. His father, an amateur musician, taught him to play the cello and clarinet, and he taught himself to play the guitar. After 1899, Villa-Lobos began making a living playing guitar and cello in cafés and movie houses. As a composer, he was also mostly self-taught. Between 1905 and 1912 he made numerous expeditions into Brazil's hinterland to study the music and folklore of the indigenous populations, whose music eventually became the inspiration for much of his own. In this regard, his career mirrored that of European contemporaries Béla Bartók, Zoltan Kodály, and Ralph Vaughan Williams, all of whom studied and incorporated the music of their native countries. In 1918, pianist Artur Schnabel "discovered" Villa-Lobos and encouraged him to visit Europe "to show his accomplishments." Villa-Lobos stayed in Paris from 1923 to 1930, and upon his return to Brazil, he took charge of music education in the schools. Between 1930 and 1945, Villa-Lobos composed the nine *Bachianas Brasileiras* in "homage to the great genius of Johann

Sebastian Bach ... [whom] consider a kind of universal folkloric source, rich and profound ... [a source] linking all peoples." But while the Bachianas contain suggestions of Bach's style and form, the music is unmistakably Villa-Lobos' own and relies heavily on Brazilian folk melody and rhythm.

The fifth suite, originally scored for solo soprano and an ensemble of eight cellos, is, by far, the most performed of the set. It was written in 1938 and falls in two movements; the first "Cantilena," as Villa-Lobos called it, begins with a 'vocalise' melody accompanied by the rest of the ensemble, followed by a brief, declamatory setting of a poem by Ruth Corrêa that describes the moon rising in the sky. A reprise of the 'vocalise' brings the movement to a haunting, memorable close.

William Bolcom (born 1938) began his compositional career very much in the European avantgarde tradition. After studies with Olivier Messiaen at the Paris Conservatoire, Bolcom composed music using the complex serial procedures developed by Pierre Boulez and Karlheinz Stockhausen. However, partially inspired by the example of Charles Ives, he soon developed an original approach that drew on music from many traditions, combining the sounds of high modernism with those from various kinds of popular music. Bolcom has been an important pianist and curator of ragtime and, with his wife, the mezzo-soprano Joan Morris, of American popular song. Bolcom was an especially important figure in the North American ragtime revival that began in Toronto in the mid 1960s. Bolcom began to collect and to perform rags by Scott Joplin, Joseph Lamb, James Scott and other American musicians from the early 20th century. Bolcom began to compose his own piano rags, mostly between 1967 and 1973. These rags show Bolcom's deep immersion in, and love for, the ragtime tradition, while also displaying his own distinctive compositional voice. The ghost of Poltergeist is apparently of the sneaky, devious variety, as the rag is predominantly quiet, with an accompaniment that bounces lightly, rather than thumping. A "stop time" section near the end leaves unexpected gaps in the music, heightening the witty effect. Graceful Ghost Rag is Bolcom's best-known rag. Bolcom has described it as "an elegiac rag," in memory of his father, a gentle man and a fine dancer. This is a slow, lyrical rag. Incineratorag is the one of the three rags that is closest to Joplin's style, starting with a stereotypical four-bar introduction before continuing on to boisterous two-note groups. The contrasting middle section (the "Trio") is particularly beautiful, with slow, dragging, syncopations. These three rags were arranged for string quartet in 1989, at the request of the violinist Emanuel Borok.

Norwegian composer **Marcus Paus** (born 1979) is one of the most performed and acclaimed contemporary classical musicians of his generation, and one of the most lauded Scandinavian composers working today. His diverse catalog includes chamber music, solo works, choral music, orchestral works, opera and theater and film music. Paus is one of the strongest representatives in the contemporary classical music world of a reorientation toward tradition, melody and tonality. His works are often distinguished by a flowing melodic vein, full of lyricism and characterized by a complex harmonic language. Paus studied at the Norwegian Academy of Music, and then got his Master's Degree in composition at the Manhattan School of Music, where he was mentored by American composer Richard Danielpour. Growing up in a musical family, Marcus was always surrounded by music, but the spark that ignited his love for orchestral music were the classic scores composed by John Williams for films like E.T., Superman, Indiana Jones and the Star Wars saga. Paus acknowledges that the music of Williams has been one of the most profound inspirations of his life, becoming an element that helped him pursue his goals as a composer. Some of his most ambitious

works, such as the *Concerto for Timpani and Orchestra* (2015), the *Sonata for Cello and Piano* (2009), the song-cycle for mezzo-soprano and orchestra inspired by Dorothy Parker's *Hate Songs* (2014), and the choral work based on Anne Frank's diary *The Beauty That Still Remains* (2015) have been lauded by music critics and achieved a large success with audiences as well. *Two Lyrical Pieces* for string orchestra were commissioned by The New York Edward Grieg Society in 2007 and consist of two contrasting movements – contemplative *Elegy* and feverish *Fanitull (Devil's Tune)*.

Morton Gould, composer, conductor, pianist, arranger and administrator, was born on December 10, 1913 in New York City. By the age of four, he was playing the piano and composing; at six, he had one of his first compositions published, and by the time he was eight, he had played piano on broadcasts of WOR Radio in New York. In 1932, when he was nineteen, he became staff pianist at Radio City Music Hall. After a brief stint with NBC, he was engaged as composer, arranger and conductor by WOR. In addition to his light compositions for radio, Gould has written for film (*Windjammer*), television (the World War I series, *Holocaust and Celebration*), ballet (*Fall River Legend*), Broadway (*Billion Dollar Baby* and *Arms and the Girl*), symphonic band, chamber ensembles and chorus, and has also produced some fifty works for orchestra, including *American Salute*, *Spirituals*, *Vivaldi Gallery*, *Apple Waltzes*, *Burchfield Gallery*, *Lincoln Legend* and *Symphony of Spirituals*. He is also widely known as a conductor, having won a Grammy Award for his recording of the music of Charles Ives with the Chicago Symphony. His other honors include twelve Grammy nominations, the 1983 Gold Baton Award from the American Symphony Orchestra League, the 1985 Medal of Honor for Music from the National Arts Club, membership in the American Academy and Institute of Arts and Letters, and the National Music Council's Golden Eagle Award. In addition, Morton Gould is president of ASCAP (American Society of Composers, Authors and Publishers).

Stringmusic is a large-scale suite, or serenade, for string orchestra, comprising five movements. There is much antiphonal writing — sometimes suggesting two separate string orchestras, using such devices as col legno (tapping the strings with the wood part of the bow) and playing without vibrato. Basically, *Stringmusic* is a lyrical work, reflecting, in a way, a man and musician we have all come to know for the intensity and emotion of his commitment to music and life, Mstislav Rostropovich, known as "Slava" to his friends and for whom this piece was written.

The second movement is a 'Tango.' It begins with an upward sweep, and a formal tango rhythm. There is a sequence of varied and contrasting tango evocations; early on, after a strident Argentine-style episode, with its pronounced rhythm, there is a change to a languorous episode for four solo violins, in the old Mittel-Europa cafe style. The movement alternates between the languorous rhythmic 'tango' character.

The 'Ballad' that follows is lyrical and romantic and song-like — a love note.

'Strum' is the self-descriptive title of the final movement, a perpetual motion. Here the pizzicatos are played not with each note cleanly plucked, but in a strumming way, rapidly across the strings. It starts very fast, with tremolo effects and lots of contrast, and takes off as a virtuoso and jubilant piece. Following a fugato played pianissimo at high speed, the piece accelerates to the end with a loud pizzicato snap.

Notes by Libor Ondras

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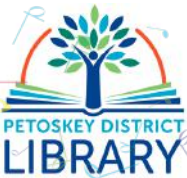


Little Waves is an engaging GLCO childrens' program series hosted by the area libraries in Charlevoix and Petoskey that allows very young people (and their grown-ups!) to explore the world of orchestra through story and in person musical experiences. **Each session includes a multimedia musical storybook time with our percussionist (and storyteller) Tim Mocny**, as well a chance to see one or more of the many wonderful instruments of the orchestra up close. Minds of all ages are curious about how things actually work, and will come away delighted by the Little Waves experience. Every session is unique! "We're very excited to welcome you and your little ones at one of the 'Musical Adventures' Little Waves events at the library this season!"

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March 5, 2023 - Venue TBA

May 7, 2023 St. Ignace Methodist Church
May 20, 2023 - Great Lakes Center for the Arts,
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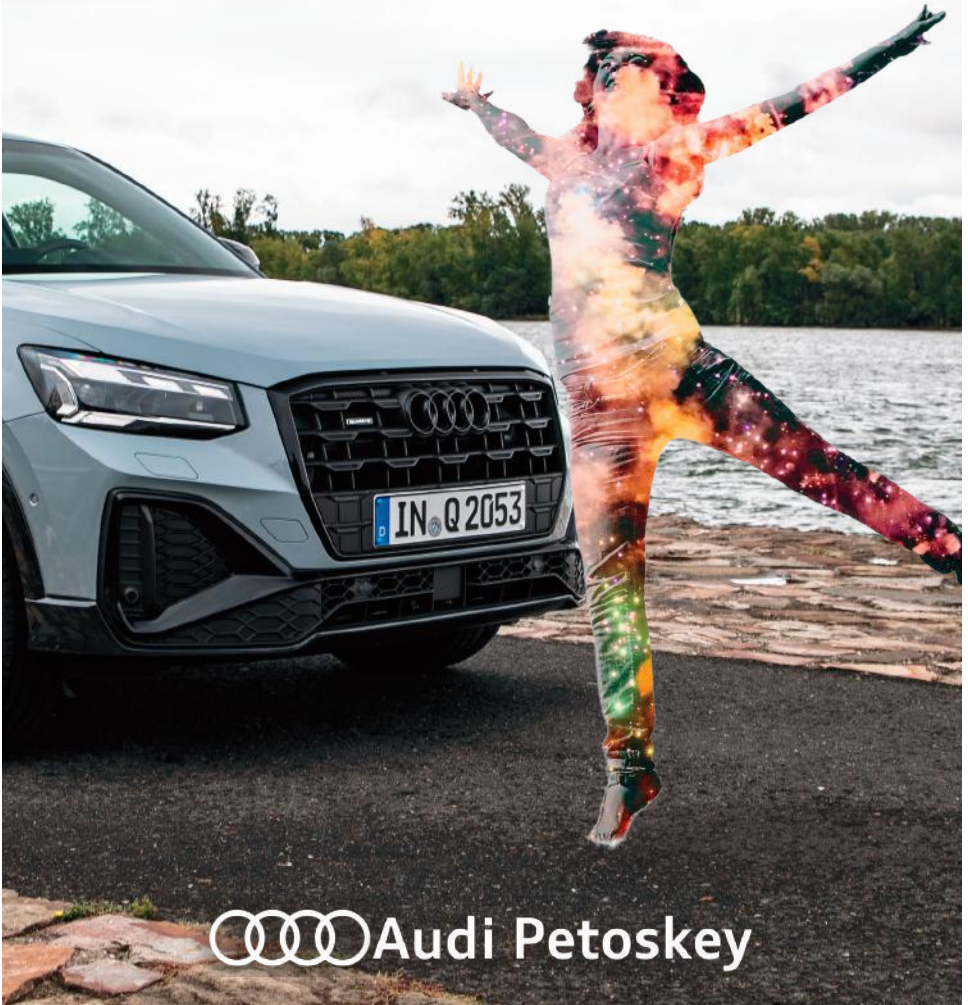
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Bill & Betty Wadland



Betty and Bill Wadland moved full time to Charlevoix in 2016 after 25 years of living and working in East Lansing & Okemos. Betty worked as a Certified Registered Nurse Anesthetist (CRNA) at Sparrow Hospital, and Bill was a Professor, Family Medicine Chair, and Senior Associate Dean in the College of Human Medicine at MSU. They both enjoyed all the music and arts offered through the university and the Wharton Center for the Performing Arts.

After moving to northern Michigan, Betty & Bill were thrilled to discover the Great Lakes Chamber Orchestra. They are delighted with the scope, variety and quality of performances under the direction of Dr. Libor Ondras, from "Violins of Hope" to "Beethoven's 9th" to "Rockin' with the GLCO Pops." They are also pleased by the creative educational outreach of the Great Lakes Chamber Orchestra (GLCO), exposing children and families across the region to classical music.

Realizing the tremendous asset of the orchestra for our region, Bill has been a volunteer member of the GLCO board since 2019. They donate regularly per month by making Qualified Distributions from their IRA accounts, which allows easy accounting and predictable budgeting for the orchestra.

Thank you Bill & Betty!

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Prague's Treasures

Saturday, November 5, 2022 | 7:00 PM

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800 Bay Harbor Drive, Bay Harbor

Libor Ondras, Conductor
Lorenzo Marasso, Piano

Don Giovanni Overture, K. 527

Mozart

Concerto No. 1, op. 15, C major
(featuring Lorenzo Marasso)

Beethoven

I. Allegro con brio

II. Largo

III. Rondo. Allegro scherzando

INTERMISSION

Symphony no. 38, K. 504, D major ("Prague")

Mozart

I. Adagio-Allegro

II. Andante

III. Finale (Presto)

Mozart must have loved his time in Prague, where he finally received the recognition he felt he deserved but never quite achieved in the more stoic, aristocratic Vienna. His love affair with the Bohemian city began in January 1787, a month or so after a production of his *Le Nozze di Figaro*, which had taken Prague by storm. Mozart brought with him on his visit the newly completed *Symphony No. 38*, which he had written in the city's honor, and this too met with tremendous enthusiasm from the public and enjoyed repeated performances. He left with a commission in hand for another opera— one that was to become *Don Giovanni*. Collaborating with his ingenious librettist Lorenzo da Ponte, Mozart composed the music in an impossibly short amount of time (just a few weeks) leading up to its October 29, 1787 premiere in Prague's Estate Theatre.

For opera composers, oftentimes the last thing they write is the overture. George Nissen, the man who married Mozart's widow, recounted how Mozart went about writing the overture to his newest opera: "The evening before the production of *Don Giovanni* at Prague, the dress rehearsal having already taken place, he said to his wife that he would 'write the overture during the night if she would sit with him and make him some punch to keep his spirits up.' This she did, but the punch made him sleepy, so she persuaded him to go to sleep on the sofa, promising to wake him in an hour. Mozart woke up at five o'clock and at seven the overture was finished and in the hands of the copyist." Mozart's biographer Ernest Newman insists that the story is true: "The overture to *Don Giovanni* had been worked out in his head long before, all he had to do was to put the notes on paper."

Mozart called *Don Giovanni* an 'opera buffa' (comic opera) although it was billed as a 'drama giocoso' to indicate that it contained elements of both drama and comedy. The opera features a character named Don Giovanni, a licentious Spanish nobleman with a reputation for seducing and abusing women. It chronicles Don Giovanni's exploits - in the first scene of the opera, Don Giovanni kills Donna Anna's father, Don Pedro, the Commendatore, and in the final scene of the opera, a marble statue of the Commendatore comes to life to punish Don Giovanni, ushering him into hell.

The overture begins with the same imposing music that Mozart used to introduce the statue in the last act. It then proceeds to a faster section that may describe the Don himself or perhaps as “justice pursuing the mercurial seducer.”

At a time when Mozart’s star-power in Vienna was waning, he soaked up the adoration he received in Prague, where he is purported to have said, “Meine Prager verstehen mich” (“My Praguers understand me”).

Mozart’s “Prague” *Symphony No. 38* was composed in Vienna in December 1786, and it was first performed in Prague in January 1787. The symphony has some unusual features in its form. It is one of only three symphonies in which Mozart used a slow introduction, a feature more typical of Haydn. It also omitted the third-movement minuet. Evidence suggests that Mozart composed the finale last, possibly intended as a replacement for the earlier Paris Symphony in the same key and also in three movements, and only subsequently added the first two movements to create an altogether new symphony. *Symphony No. 38* is a marvel of his mature symphonic craft, standing with his final group of three symphonies from 1788 among the finest specimens of the Viennese Classical style.

The slow introduction heightens the gravitas of the work, especially the brooding D-minor passages that foreshadow like-minded music in the forthcoming Don Giovanni score. When the Allegro body of the movement begins, it has some of the breathless energy of the overture to *The Marriage of Figaro*, delighting in running sixteenth-notes and dynamic contrasts, while still retaining a patient, chorale-like layer underneath.

The *Andante* is weightier than many equivalent slow movements, built as a full-figured sonata form. The opening theme has two parts—a diatonic first half, a chromatic second—so the movement itself has two moods. Mozart slips between sweetness and melancholy, repose and urgency with astonishing deftness. The lofty chromatics, introduced in the violins’ arching melodic line at the beginning, ripple throughout the movement in all manner of passing dissonances.

The *Presto* conclusion quotes music from *The Marriage of Figaro*, in which Susanna tries to rush Cherubino out the window. The finale likewise uses a sonata form, as opposed to the more casual rondo that typically comes last. It is a fittingly dramatic sendoff for such an emotionally charged symphony, and it must have delighted those Praguers who adored Figaro and all things Mozart.



Il Commendatore

Sculpture outside the Estates Theater in Prague in memory of Mozart’s opera Don Giovanni, which premiered at the theater in 1787

Beethoven wrote his piano concerto in C major during 1796 and 1797 soon after he had taken up permanent residence in Vienna. At the time he was already recognized as one of the greatest pianists in Vienna, and he was seeking to advance his reputation by touring throughout Europe. The concerto was one of a number of works that he wrote for himself, and he gave the first performance in Prague in 1798. It was the first of his piano concertos to be published, but the third to be written. The C major concerto, while showing a distinct influence of Mozart and Haydn, particularly in the use of form and instrumentation, contains strikingly original touches of color and drama, such as off-beat sforzandos and unusual shifts of key, which give it a unique Beethovenian character.

Beethoven, who was highly self-critical, held the opinion that neither the first nor second piano concerto was among his best compositions. Compared with other works of the same period, such as the six string quartets Op18 and the first symphony, his first concerto has attracted little attention from the critics. Nevertheless, the work is one of great poise, elegance and subtlety, and stands high in the canon of his achievement. It represents an important landmark in his development as a composer. It was the longest and grandest work written for orchestra before the first symphony, and in it he explores some new and brilliant orchestral effects, particularly in the string parts. Compared to contemporary concertos, it is a long work (depending on the cadenza it can be up to 40 minutes long).

The first movement is in sonata form, and opens with a simple march-like theme which starts tentatively, but gradually gains strength and confidence. The contrasting second theme, which is introduced by an inner voice from the second violins, is much more lyrical and is based on a beautiful flowing melody. The piano entry is a masterpiece of understatement. The soloist plays a new idea, quietly and unassumingly, almost giving the impression that he or she has not been attending to the orchestra. This new idea is elaborated briefly before the orchestra rudely interrupts with the opening theme, and the repeat of the exposition proceeds with the soloist in virtuosic dialogue with the orchestra. Beethoven wrote out three possible cadenzas for the movement, of differing length and difficulty.

The second movement is in the remote key of Ab major. It is a simple ternary form (ABA), but like the first movement it does not simply repeat material but rather gives the listener the sense of a story unfolding.

The final movement returns to the home key of C major in the form of rondo (ABACABA). In many ways it is the most conventional movement of the work, but still it has many original ideas, and is filled with infectious energy and exuberance. On each entry, the rondo theme is first stated by the piano, then repeated, forte, by the whole orchestra. It appears in the same key on each occasion, and is only varied at its last appearance. The first episode is introduced by a fanfare in the woodwinds, and contains more dialogue between the soloist and orchestra. The middle episode is softer and uses the minor mode. There is a short cadenza before the final appearance of the rondo theme. The work closes with a brilliantly original coda, in which the piano part gradually becomes quieter and slower, and with the same understatement of his or her entry in the first movement, the soloist departs almost unnoticed with a few bars seemingly improvising on the theme.

Notes by Libor Ondras

Pianist Lorenzo Marasso

"bursts of glassy brilliance" - BARRY MILLINGTON - *The Times*

Lorenzo Marasso is an impassioned and sympathetic concert pianist, chamber musician, conductor and teacher. Dubbed the "king of repertoire," his creative and intrepid programming spans centuries and continents, often revealing lesser known masterpieces and rarely performed arrangements. Lorenzo Marasso's performances have been broadcast in numerous media outlets, including Seattle's *Classical King FM*. Equally inspired by



contemporary music, Lorenzo has performed world premieres of new works by Nimrod Borenstein, Anne LeBaron, and the European premiere of Keith Jarrett's Sonata for Violin and Piano. Lorenzo's on-going collaboration with Los Angeles-based composer, Anne LeBaron, whose pieces for "speaking pianist" offer a new way of interaction between performance and acting, led him to commission the writing of a new piece, as part of her projected series *The Well-Read Clavier*, using fictional texts by Italian novelist Beppe Fenoglio, which have been premiered at the Alba Music Festival in June 2018.

Lorenzo released his fourth album with independent record label Bauhaus Records in 2019. Titled *Abenteuer*, the album captures enchanting performances of works by Johann Sebastian Bach and his son Carl Philipp Emmanuel Bach, Alban Berg, Joseph Haydn and Franz Liszt. In 2018, Lorenzo Marasso released a solo piano arrangement of Joseph Haydn's full orchestral work *The Seven Last Words of Christ on the Cross* and accompanying the CD are commissioned artistic sketches by Italian artist and architect Massimo Scolari interpreting the piece. Lorenzo's other recordings include *Works for Two Pianos* by Bach and Mozart, with pianist Shuo Zhai, and *Inventions and Sinfonias* by JS Bach.

In 2008, Lorenzo founded String Orchestra Project, a music group devoted to performing the chamber orchestral repertoire with no boundaries of styles or combination of players. Under Lorenzo's baton and artistic directorship, the group has presented a regular season of concerts each year that feature repertoire spanning from Bach and Mozart to Hindemith and Steve Reich. In 2015, SOP was invited to accompany the winners of the Derek Jones Piano Competition in a gala concert at the Colburn School in Los Angeles.

Born in Torino, Italy, Lorenzo started playing the piano at the age of five. His main teachers have been Ilonka Deckers and Domenico Canina, under whose tutelage he graduated from the Conservatorio di Milano in 1994. He further studied at the Royal Academy of Music in London with Prof. Frank Wibaut, where he also performed and collaborated regularly with the instrumental faculty. At the RAM, he also studied conducting with Colin Metters and Denise Ham. Lorenzo currently lives in Seattle, WA, where he enjoys teaching in his own piano studio as well as entertain collaborations with the Music Faculty at the University of Washington and Seattle University.

Musician Spotlight: Ann Marie Van Patten, Violin

Mrs. Ann Marie Van Patten is a freelance musician and personal coach based in Northern Michigan. Ann Marie earned her Bachelor of Music Education degree from Michigan State University and a Masters of Music Education from Grand Valley State University.

She began her teaching career while studying at Michigan State as a Suzuki violin teacher in the Community Music School. While there, she developed a full studio of private students ages three through adult. She also led the Beginning Violin classes for parents and students. She has thirteen years of public school orchestra teaching experience as well as conducting and teaching experience in the Czech Republic, Slovakia, and Austria.

Most recently, Ann Marie became a certified coach through the prestigious New Ventures West coaching school in San Francisco, California. She is an adjunct faculty member there and uses her experience and training with private coaching clients. Ann Marie enjoys teaching and performing in the greater Grand Traverse area.



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Messiah

Thursday & Friday, December 15 & 16, 2022 | 7:00 PM

Great Lakes Center for the Arts
800 Bay Harbor Drive, Bay Harbor

Libor Ondras, Conductor
André Strydom, Chorus Master
Karen Hughes Beacom, Soprano
Karen Albert, Mezzo-Soprano
Brysiem Beer, Tenor
Jason Coffey, Baritone

Oratorio du Noël

Camille Saint-Saëns

Prélude (dans le style de Seb. Bach)

Et pastores erant..... Recitative

Gloria in altissimis Deo..... Chorus

Benedictus..... Duet

Quare fremuerunt gentes..... Chorus

Tecum principium..... Quartet

Tollite hostias..... Chorus

INTERMISSION

Messiah

George Frideric Handel

Part I

Overture (Sinfonia)

Comfort ye my people..... Tenor Recitative

Every Valley shall be exalted..... Tenor Aria

And the Glory of the Lord..... Chorus

Thus Saith the Lord..... Bass Recitative

But Who May Abide the Day of His Coming..... Bass Aria

Behold a virgin shall conceive..... Alto Recitative

O Thou that Tellest..... Alto Aria & Chorus

For, Behold, Darkness Shall Cover the Earth..... Bass Recitative

The People that Walked in Darkness..... Bass Aria

For Unto Us a Child is Born..... Chorus

Pastoral Symphony

There were Shepherds..... Soprano Recitative

And lo, the angel of the Lord came upon them..... Soprano Recitative

And the angel said unto them..... Soprano Recitative

And suddenly, there was with the angel..... Soprano Recitative

Glory to God..... Chorus

Rejoice Greatly, O daughter of Zion..... Soprano Aria

Then Shall the Eyes of the Blind Be Open..... Alto Recitative

He Shall Feed His Flock..... Alto & Soprano Aria

Part II

<i>Behold the Lamb of God</i>	Chorus
<i>He was despised</i>	Alto Aria
<i>Surely He hath borne our griefs</i>	Chorus
<i>And with His stripes</i>	Chorus
<i>All we like sheep have gone astray</i>	Chorus
<i>Thy rebuke hath broken His heart</i>	Tenor Recitative
<i>Behold, and see if there be any sorrow</i>	Tenor Aria
<i>He was cut off out of the land of the living</i>	Tenor Recitative
<i>But Thou didst not leave His soul in hell</i>	Tenor Aria
<i>Hallelujah</i>	Chorus

Camille Saint-Saëns held a very important position in French music. Born October 9, 1835 in Paris, he became an organist of great distinction, a prolific composer and conductor of his own works nearly until the end of his life. Saint-Saëns was considered a traditionalist and was often outspoken in his opposition to modern music. His list of works includes thirteen operas, three symphonies, numerous orchestral suites including his best-known work *'The Carnival of the Animals,'* five piano concertos (all first performed by Saint-Saëns), three violin concertos, two cello concertos, chamber music, piano works, and choral music. Saint-Saëns' respect for early music in the French tradition led him to publish editions of French works from the seventeenth and eighteenth centuries and to incorporate early dance forms and styles into his own compositions. Saint-Saëns' *Christmas Oratorio* was written in just twelve days during the time he served as organist at L'église Sainte-Marie-Madeleine in Paris and premiered there on Christmas day in 1858. It is scored for five soloists, chorus, strings, harp, and organ. The beautiful solos alternate with solid choral writing throughout. The soloists represent various characters in the nativity story such as a narrator, an angel, and a shepherd. The final chorus is a hymn of praise for all creation.



George Frideric Handel exemplifies the cosmopolitan nature of the late Baroque era. Born in northern Germany in 1685, he began his professional career in Hamburg as violinist and harpsichordist with the opera company where his first opera was produced in 1705. The following year he traveled to Italy where he studied, met Corelli, and composed a wide range of works in Rome.

Handel moved permanently to London in 1712 where he continued to find success with Italian opera until the 1720s when popular taste began to erode for the 'foreign' entertainment. Handel found audiences responded to the English language oratorios, and because they were not staged, the productions were far less expensive. Also, operas were prohibited during Lent, however, oratorios were welcomed, and singers and orchestras were readily available. Handel's oratorios, of which there are about 26, generally involve Old Testament persons and biblical stories set to dramatic music.

Handel's *Messiah* was written in 24 days, and was first performed in Dublin on April 13, 1742, a benefit concert for the Society for Relieving Prisoners, the Charitable Infirmary, and the Mercer's Hospital.

Charles Jennings, a contemporary of Handel's, selected the texts for *Messiah* entirely from scripture and departed from the typical oratorio format in that there are no characters and the Messiah himself has no active part, nor are any of his words quoted. Although the premiere concert was a great success in Dublin, the work was received with only moderate interest in London until 1750, when it became an annual benefit concert for London's Foundling Hospital.

The oratorio is set in three sections. The first concerns the Prophecy and the Nativity; the second the Passion and Resurrection; and the final section is the resurrection of all humankind. *Messiah* stands as an artwork which transcends period and cultural boundaries and speaks in the most profound way to human spiritual aspirations.

Notes by Libor Ondras and Robert Pattengale



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Karen Hughes Beacom, Soprano

With a voice and stage presence described as “warm and lyrical with a lot of dramatic power,” by the Omaha World Herald, Karen Hughes Beacom is making a name for herself on the opera and concert stage. Her career is crossing borders, with international performances at the Forbidden City Concert Hall in Beijing, China as the soprano soloist in Bach’s Mass in B Minor with the Tianjin Symphony and as the Countess in *Le Nozze di Figaro* under the baton of Joseph Rescigno in Novafeltria, Bellaria and Sant’Archangelo, Italy. Closer to home, Karen performs regularly with the Sault Symphony in Ontario, Canada, with highlights including Handel’s *Messiah*, Mendelssohn’s *A Midsummer Night’s Dream*, and Beethoven’s 9th Symphony. Karen is also a frequent soloist with the Keewenaw Symphony in Houghton, MI, with recent performances of Orff’s *Carmina Burana*, Mozart’s *Requiem* and Vivaldi’s *Gloria* and most recently performed with GLCO on *Violins of Hope* as a soloist and harpist.



A Regional Finalist in the prestigious Metropolitan Opera National Council Auditions, this versatile soprano has performed dozens of leading roles on the opera stage, with highlights including Mimi in *La Bohème*, Violetta in *La Traviata*, Cio-Cio San in *Madama Butterfly*, Donna Anna in *Don Giovanni*, Contessa in *Le Nozze di Figaro*, Fiordiligi in *Così fan tutte*, Rosalinde in *Die Fledermaus*, Pamina and First Lady in *The Magic Flute*, Alexandra in *O Pioneers!*, and Michaela in *Carmen* and *Le Tragedie de Carmen*, among others. Her opera credits include Des Moines Metro Opera, Utah Festival Opera, Opera Omaha, Sun Valley Opera, DuPage Opera Theatre, Soo Opera and Chautauqua Institution.

In addition to performing, Karen serves as the Artistic Director of the Soo Theatre in Sault Ste. Marie, MI, and is the founder and director of the Soo Opera, bringing in professional artists from around the country to the Upper Peninsula of Michigan for fully staged opera productions, orchestra concerts and chamber music performances each summer. Karen is also the Director of Music at Little Stone Church on Mackinac Island during the summer season and performs regularly in concert and opera events on the island through the Mackinac Arts Council. Karen is an active recitalist and solo performer in venues around the country.

Karen holds a Master’s Degree in Vocal Performance from the University of Nebraska-Lincoln where she studied under Metropolitan Opera Mezzo-Soprano, Ariel Bybee. A student of Bybee’s in New York City, Karen followed her mentor and teacher to earn her degree in the field of opera. Karen previously earned a Bachelor’s Degree in Harp Performance from DePauw University.

Brysien Beer, Tenor



E. Brysien Beer recently completed his degree in Vocal Performance at Michigan State University. As a tenor he has presented recitals in China, Italy and of course the United States. Brysien has a passion for teaching as well. Alongside his private studio of voice students, Brysien runs an inner city vocal arts program for disadvantaged students interested in pursuing music of all genres. Currently Brysien studies with world renown Mezzo-Soprano Jane Bunnell. In addition he has studied with or been coached by some of the worlds leading vocal professionals including Marc Embree, Richard Fracker, John Wustman, Elden Little, Mark Rucker, Duane Davis, Scott Bosscher, and Alan Nathan.

Jason Coffey, Baritone

Praised for “singing handsomely” by The New York Times, Jason Coffey has established himself in the opera world. A graduate of The Curtis Institute of Music (Philadelphia, PA) where he received his Certification in Opera Studies, and Grand Valley State University (Allendale, MI) where he received Bachelor of Arts Degree in Music. During that time he received top prizes in numerous regional and national competitions.

Mr. Coffey has performed as the bass soloist in *Haydn's Creation* and Sixten *Requiem* with the Bel Canto Chorus of Milwaukee, baritone soloist for the *Faure Requiem* with the Skokie Valley Symphony of Illinois and also performed as baritone soloist in an excerpt from Peter Liberson's *World in Flower* with The Collegium Westchester of New York.

Over the last decade Mr. Coffey has been performing regionally in Opera, most notably in the Chorus of The Metropolitan Opera in their 2014 production of *Die Meistersinger von Nuremberg*. Locally he has performed the title role in Gianni Schicchi with GVSU Opera Theater, Dr. Engel in *The Student Prince*, Paris in *Romeo and Juliette*, Sciaronne in *Tosca* and Dr. Grenvil in *La Traviata* all with Opera Grand Rapids.



Karen Albert, Mezzo-Soprano



On the concert stage, Ms. Albert has given stirring performances of works such as Edward Elgar's *Sea Pictures* (Gaylord Community Orchestra) and Libby Larsen's *Raspberry Island Dreaming* (Alpena Symphony Orchestra). In the spring of 2022, she was the alto soloist in Beethoven's *Symphony No. 9* (Holland Symphony Orchestra) and was the alto soloist for Lili Boulanger's choral piece *Hymne au Soleil* (Vox GR.) A frequent performer of oratorio literature, Karen has also sung the alto solos in Mozart's *Requiem* (First United Methodist Church of Mt. Pleasant, First Presbyterian Church of Alma), Handel's *Utrecht Te Deum* (Choral Society of Grand Rapids), John Rutter's *Requiem* (Grand Rapids Symphony), and selections from Bach's *Magnificat* (Grand Rapids Symphony/Park Congregational Church). She has been a featured recitalist in the First Park Congregational Church Music at Midday concert series as well as the Music Matters lecture and concert series at

Cornerstone University. Other notable solo engagements include performances at Little Stone Church (*Mackinac Island, MI*), historic St. Lorenz Lutheran Church (*Frankenmuth, MI*), Fountain Street Church (*Grand Rapids, MI*), and First United Methodist Church (*Grand Rapids, MI*).

As a musicologist, Ms. Albert has given paper presentations on French-Canadian folk song literature at conferences in Calgary, AB, Canada and Chicago, IL. She has also presented lecture recitals on various topics, including theological interpretations of J.S. Bach's oratorio arias and the parallels between ancient and modern vocal literature. She holds master's degrees in musicology and voice performance from Michigan State University and Central Michigan University respectively.

Karen is a staff singer with historic Park Church in Grand Rapids, MI, and with the Diocese of Grand Rapids. She has taught music history and vocal courses at Cornerstone University and Alma College. She has also taught voice students at both the Michigan State University and Central Michigan University Community Music Schools. Currently an Emerging Artist with Vocal Artist Management Services, her upcoming engagements for the 2022/2023 season include the role of "Queen Priss" in a recording of the children's musical *The Balachian Prince* as well as appearances with the Beaver Island Festival Chorus at the 2022 Baroque on Beaver music festival and Vox GR in Grand Rapids, MI.

Karen is a proud native of Luce County in the Upper Peninsula and currently resides in Grand Rapids, MI.



Musician Spotlight:

Marga Eickholt, Cello



I started playing cello in the 8th grade. My older sister, Esther, plays violin. Her school orchestra director asked if anyone in the orchestra had younger brothers or sisters, because he desperately need some cellists for the Junior High orchestra. I didn't even know what a cello was! Fortunately, there was a summer program that got me started.

I eventually received my Bachelor of Music Education from Central Michigan University and then attended the University of Michigan, Ann Arbor, for graduate studies.

I married my husband, Jerry, in 1979. Since there were no local teaching positions, I returned to college and received two Associate Degrees - one in Electronics, and the other as Bio-Medical Technician. I worked in a small data acquisition and control company before trying my had as an equipment technician in a dialysis unit. I was responsible for the maintenance and repair of the dialysis machines in several clinics and hospitals.

In 2002, my husband retired from General Motors (Saginaw) and we moved to Indian River. After playing in Saginaw Symphony for 26 years (and many years with the Midland Symphony and the Germania Symphony), I was thrilled to find a new orchestra which was just starting up in the Petoskey area! I have been playing ever since then with the Great Lakes Chamber Orchestra! I have also found some time to play with the Gaylord Community Orchestra and the Alpena Symphony Orchestra.



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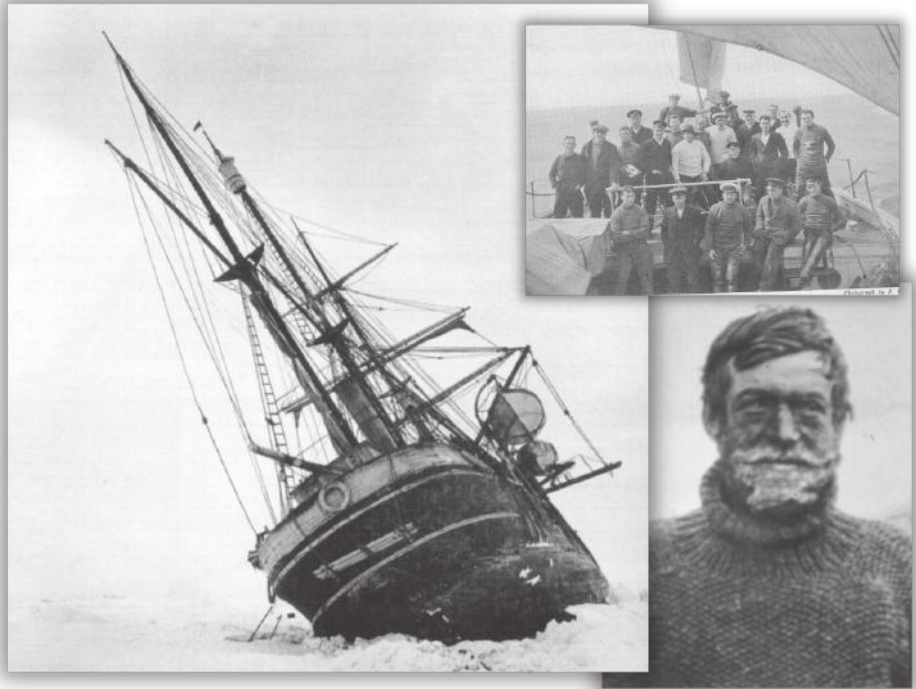
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Legends & Mysteries: Shackleton's Incredible Journey



Our 2023 feature of our "Legends & Mysteries" educational series focuses upon the gripping story of Ernest Shackleton's *Endurance* voyage, shipwreck, and subsequent rescue mission. Ernest Shackleton was one of the principal figures in the age of Antarctic exploration and our story focuses on Shackleton's amazing traits of leadership. In this heroic tale, he brought all of his men back from 21 months of seemingly endless points of peril, to survive against all odds. Musical selections from classical to 20th century orchestral masterpieces represent these leadership traits including a sense of purpose, loyalty, optimism, flexibility, ingenuity, and responsibility. Audiences are given an immersive musical experience as they watch the story of Shackleton unfold through the series of scenes with both live actors on stage as well as original film footage captured by filmmaker and photographer Frank Hurley. Don't miss this performance that is sure to appeal to all ages!

Legends & Mysteries: Shackleton's Incredible Journey

Shackleton's ship, *Endurance*, became trapped in the ice in January 1915 and remained stuck until October, when the ice closed in and crushed it. Shackleton and his men then camped on the ice until April 1916, when the floe broke up, and they were forced to sail in three lifeboats to Elephant Island. Almost 500 days had passed since they had stood on dry land. At that point, Shackleton and a few of his men made the 800-mile journey in a tiny boat, the *James Caird*, back to South Georgia, where he got help and returned to Elephant Island to rescue his crew- and miraculously, after 21 months, every single one of them had survived.

Our "Legends & Mysteries" educational concert series combines history, music and so much more. The presentation of live video, theater, and exhilarating orchestral music truly illustrates associative learning by helping to connect ideas and experiences that will promote intellectual curiosity as the audience learns more about the music, the history and the people who are involved in making both.

Save the Date!

Friday, January 27, 2023

12:30 PM Student Performance

7:00 PM Public Performance

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The Endurance, trapped in the Antarctic ice



The crew of the Endurance playing football on the Antarctic ice

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FEBRUARY 10

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FEBRUARY - TBD

- Blissfest Presents

MARCH 4

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MARCH 10

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