

Northwestern

BIENEN SCHOOL OF MUSIC

2023-24 SEASON



SKYLINE PIANO ARTIST SERIES

GABRIELA MONTERO

Northwestern University

HENRY AND LEIGH
BIENEN SCHOOL OF MUSIC

Gabriela Montero, *piano*
Skyline Piano Artist Series

*The 2023-24 Skyline Piano Artist Series is made possible in part
by the generous support of the Evelyn Dunbar Visiting Artist Fund.*

MARY B. GALVIN RECITAL HALL
2023-24 SEASON

Skyline Piano Artist Series

Gabriela Montero, *piano*

SUNDAY, APRIL 28, 2024, AT 7:30 P.M.

Westward

Sarcasms, Op. 17

Tempestoso

Allegro rubato

Allegro precipitato

Smanioso

Precipitosissimo

Sergei Prokofiev

(1891–1953)

Piano Sonata No. 2 in D Minor, Op. 14

Allegro ma non troppo

Scherzo. Allegro marcato

Andante

Vivace

Sergei Prokofiev

Piano Sonata No. 2 in B-flat Minor, Op. 36

Allegro agitato

Non allegro—Lento

L'istesso tempo

Sergei Rachmaninoff

(1873–1943)

INTERMISSION

Piano Sonata in F-sharp Minor

Allegro

Scherzo

Andante

Finale. Allegro—Andante

Igor Stravinsky

(1882–1971)

**Charlie Chaplin's *The Immigrant*
with improvised piano score by Gabriela Montero**

PROFILE

Gabriela Montero's visionary interpretations and unique compositional gifts have garnered her critical acclaim and a devoted following on the world stage. Anthony Tommasini remarked in the *New York Times* that “Montero’s playing had everything: crackling rhythmic brio, subtle shadings, steely power...soulful lyricism...unsentimental expressivity.”

Montero’s 2023-2024 season features performances of her own “Latin Concerto” on an extensive US tour with Mexico City’s Orquesta Sinfónica de Minería and Carlos Miguel Prieto, as well as with the New World Symphony (Stéphane Denève), Polish National Radio Symphony (Marin Alsop), Antwerp Symphony (Elim Chan), and National Arts Centre Orchestra (Alexander Shelley), the latter with which she continues a flourishing four-year Creative Partnership through 2025. In May 2024, Montero also makes her highly anticipated return to Los Angeles to work with the Los Angeles Chamber Orchestra and Jaime Martín.

Montero’s other recent highlights include a European tour with the City of Birmingham Symphony and Mirga Gražinytė-Tyla, as well as debuts with the Royal Concertgebouw Orchestra, Accademia Nazionale di Santa Cecilia in Rome, Zurich Tonhalle Orchestra, New Zealand Symphony, Orchestre National de France, Orchestre Symphonique de Québec, and the Minnesota Orchestra, where “Montero’s gripping performance...made a case that she might become the classical scene’s next great composer/pianist” (*Star Tribune*). Other recent highlights include residencies with the São Paulo Symphony, Prague Radio Symphony, Basel Symphony, and at the (partially COVID-disrupted) Rheingau Festival; debuts at Carnegie Hall’s Zankel Hall, New York’s 92nd Street Y, Paris’s Philharmonie and La Seine Musicale, and the London Piano Festival at King’s Place; and the launch of “Gabriela Montero at Prager,” an ongoing artistic residency established at the Prager Family Center for the Arts in Easton, Maryland.

Celebrated for her exceptional musicality and ability to improvise, Montero has performed with many of the world’s leading orchestras to date, including: the New York, Royal Liverpool, Rotterdam, Dresden, Oslo, Vienna Radio, Naples, and Netherlands Radio philharmonic orchestras; the Gewandhausorchester Leipzig, NDR Sinfonieorchester Hamburg, NDR Radiophilharmonie Hannover, Zürcher Kammerorchester, and Academy of St Martin in the Fields; and the Yomiuri Nippon, Chicago, Pittsburgh,

Detroit, Houston, Atlanta, Toronto, Baltimore, Oregon, Dallas, Vienna, Barcelona, Lucerne, and Sydney symphony orchestras; the Belgian National Orchestra, the Cleveland Orchestra, orchestra of the Komische Oper Berlin, and Residentie Orkest.

A graduate and Fellow of the Royal Academy of Music in London, Montero is also a frequent recitalist and chamber musician, having given concerts at such distinguished venues as the Wigmore Hall, Kennedy Center, Carnegie Hall, Vienna Konzerthaus, Berlin Philharmonie, Frankfurt Alte Oper, Cologne Philharmonie, Leipzig Gewandhaus, Munich Herkulesaal, Sydney Opera House, Amsterdam Concertgebouw, Luxembourg Philharmonie, Lisbon Gulbenkian Museum, Manchester Bridgewater Hall, Seoul's LG Arts Centre, Hong Kong City Hall, and the National Concert Hall in Taipei, and at the Barbican's "Sound Unbound," London Piano, Edinburgh, Salzburg, SettembreMusica in Milan and Turin, Enescu, Lucerne, Ravinia, Colorado, Gstaad, Saint-Denis, Violon sur le Sable, Aldeburgh, Cheltenham, Rheingau, Ruhr, Trondheim, Bergen, and Lugano festivals.

An award-winning and bestselling recording artist, her most recent album, released in Autumn 2019 on the Orchid Classics label, features her own "Latin Concerto" and Ravel's Piano Concerto in G Major, recorded with the Orchestra of the Americas in Frutillar, Chile. Her previous recording on Orchid Classics, which features Rachmaninov's Piano Concerto No. 2 and her first orchestral composition, *Ex Patria*, won Montero her first Latin Grammy® for Best Classical Album. Others include *Bach and Beyond*, which held the top spot on the Billboard Classical Charts for several months and garnered her two Echo Klassik Awards: the 2006 Keyboard Instrumentalist of the Year and 2007 Award for Classical Music without Borders. In 2008, she also received a Grammy® nomination for her album *Baroque*, and in 2010 she released *Solatino*, a recording inspired by her Venezuelan homeland and devoted to works by Latin American composers.

Montero made her formal debut as a composer with *Ex Patria*, a tone poem designed to illustrate and protest Venezuela's descent into lawlessness, corruption, and violence. The piece was premiered in 2011 by the Academy of St Martin in the Fields. Montero's first full-length composition, Piano Concerto No. 1, the "Latin Concerto", was first performed in 2016 at the Leipzig Gewandhaus with the MDR Sinfonieorchester and Kristjan Järvi, and subsequently recorded and filmed with the Orchestra of the Americas for the ARTE Konzert channel.

Winner of the 4th International Beethoven Award, Montero is a committed advocate for human rights, whose voice regularly reaches beyond the concert hall. She was named an Honorary Consul by Amnesty International in 2015 and recognised with Outstanding Work in the Field of Human Rights by the Human Rights Foundation for her ongoing commitment to human rights advocacy in Venezuela. In January 2020, she was invited to give the Dean's Lecture at the Harvard Radcliffe Institute and has spoken and performed twice at the World Economic Forum in Davos. She was also awarded the 2012 Rockefeller Award for her contribution to the arts and was a featured performer at Barack Obama's 2008 Presidential Inauguration.

Born in Venezuela, Montero started her piano studies at age four, making her concerto debut at age eight in her hometown of Caracas. This led to a scholarship from the government to study privately in the USA and then at the Royal Academy of Music in London with Hamish Milne.

PROGRAM NOTES

A Note on “Westward” from Gabriela Montero

I try to create programs that tell a story. Very often these stories are pertinent to the situation in my native Venezuela—stories that are urgent to share. I think immigration is very much on everybody's mind, and this program is really designed around the subject of immigration. It is illustrated in works by Prokofiev, Rachmaninoff, and Stravinsky—three pianist-composers who emigrated to or spent time in the United States to escape oppression in their country—and ends with my improvisation to Charlie Chaplin's film *The Immigrant*.

As a Venezuelan, it's so important for me to speak out about the more than 7.5 million Venezuelans—7.5 million!—who are now exiled. It's a devastating situation. And like Nina Simone said, this is happening to me. This is happening in my time. I can't not get involved. But it's very difficult to be an activist for a cause few people understand or want to know about, and where information is so often disseminated in the wrong way, or in untruths. It's difficult to be an activist for a country that has collapsed and effectively died when the world isn't listening. You not only have to deal with the mourning and the loss of your home, and of the many millions who are suffering, but also with the uphill struggle to explain to the world what has happened and continues to happen, and to realize that most people are switched off and don't want to know. It's incredibly painful.

But one thing I need to say aside from these tragic facts is that I have become incredibly sensitive and attuned to the role of the artist in sending a message. And this has cemented the idea that artists have a responsibility—a duty to speak on behalf of those who can't—because we have a platform. Not to use this opportunity when it is necessary, as it has been for me, would be a disservice.

I begin the “Westward” program with Prokofiev’s *Sarcasms*—a set of five quirky, dark but captivating pieces that depict the bite of human nature. After that comes more Prokofiev (I love playing these pieces), a marvelous Romantic work by Rachmaninoff, and an early Stravinsky sonata. I finish the program improvising to a screening of Charlie Chaplin’s silent film *The Immigrant*, which—in 22 minutes—encapsulates the hope, the expectation, the struggle, the challenge, the humor, the disappointment, and ultimately the surprise of leaving your homeland and arriving somewhere new. The visual majesty of this little film really captures the plight of the immigrant. It’s the reason I created this program on this critical subject for us all right now.

—Gabriela Montero

***Sarcasms*, Op. 17**

Prokofiev

The five *Sarcasms* for Piano that Prokofiev composed between 1912 and 1914, while still a student at the St. Petersburg Conservatory, embody, according to his biographer Israel Nestyev, “the most extreme manifestations of his ‘grotesquerie’ ... elements of mischief, of devilish skepticism, predominate.” The *Sarcasms* created a sensation when Prokofiev premiered them at the St. Petersburg Conservatory on November 27, 1916. “People took their head in their hands,” he wrote to his friend, composer Nikolai Miaskovsky. “Some in order to plug their ears, others to express their excitement, and still more out of pity for the poor, once-promising composer.” He indicated the cynical attitude of the entire cycle when he wrote of the closing movement, “Sometimes we laugh malevolently at someone or something, but when we look more closely at what we’re laughing at, we see just how wretched and miserable it is. Then we begin to feel uneasy. Although the laughter resounds in our ears, it is now laughing at us.”

“While the odd-numbered pieces are filled with violent, unbridled emotions,” wrote Nestyev of the *Sarcasms*, “a fantastic, almost eerie atmosphere pervades the even-numbered ones.” Though they all have surreal qualities, ranging from manic activity to dream-descending-into-nightmare,

from nearly frozen inaction to frenzied motion, each one is carefully built, motivically integrated, and often surprisingly melodic, even if in a disjunct, decidedly modern manner. The opening movement (*Tempestoso*) has a driven, sardonic quality (one performance instruction is “ironico”) enhanced by abrupt dynamic changes, rhythmic dislocations, and a nose-thumbing ending. With its fractured phrasing, wildly leaping melodic notes, and sudden sweeping gestures, the second movement would be a musical stream-of-consciousness if it were not so precisely structured. The *Allegro precipitato* is like a glimpse into the movie multiplex of the absurd, a madcap chase film playing in one theater (the movement’s outer sections), a weepy romance next door (the central episode). The fourth movement is also bi-polar, beginning with music marked *Smanioso*—“agitated, restless,” or even “raving, raging”—before turning lugubrious and funereal. The closing movement follows a similar expressive path, with pounding repeated chords giving way to cautious, whispered fragments set in the piano’s darkest sonorities.

Piano Sonata No. 2 in D Minor, Op. 14

Prokofiev

By 1912, just two years before he completed his formal studies at the St. Petersburg Conservatory, Sergei Prokofiev had established himself as a formidable prodigy of both piano and composition and as the leading enfant terrible of Russian music. The first work upon which he bestowed an opus number, the Piano Sonata No. 1 of 1907 (he was sixteen), was good enough to win him an association with the prestigious publisher (of Tchaikovsky, among others) Jurgenson. Other compositions for solo piano, voice, and orchestra quickly followed the First Sonata, and Prokofiev’s performance of his own keyboard works established his reputation as a brilliant and powerful virtuoso and a composer in the most daring styles of the day, qualities matched by a fearsome egotism that enabled him to batter his way to critical and public recognition.

The most important of Prokofiev’s pre-graduation creations was the Piano Concerto No. 1, which stirred spirited comment, pro and con, when he premiered it in Moscow on July 25, 1912. After playing the Concerto again in Pavlovsk, he joined his mother at the Caucasian resort of Kislovodsk, where he balanced a rigorous schedule of composition with hiking in the mountains and reading. It was at Kislovodsk in August that he completed the Piano Sonata No. 2, begun the previous March. “Every morning I go to the local drugstore to work,” he recorded at the time. “There is a good upright piano there, the room is comfortable, no one bothers me, and it doesn’t

smell of medicine.” He sent the manuscript to Jurgenson with a note stating that, in view of the interest excited by his recent appearances in Moscow and Pavlovsk, a new, higher scale of fees should be instituted. Two hundred rubles, he said, was his price for the new Sonata, and he would accept nothing less. Jurgenson met his demand.

Prokofiev gave the premiere of his Second Piano Sonata on January 23, 1914 in Moscow as part of a series titled “Evenings of Modern Music.” Though opinion was mixed, with the young iconoclast’s modernity eliciting strong comments, the prominent critic Y. Engel noted “the Sonata’s powerful play of musical ideas, the energy of the creative will; it has a kind of angularity, harshness, and coldness, but at the same time a genuine freshness.” The Sonata opens with a precisely regulated sonata form that traverses a superbly built main theme of high rhythmic tension that rises through a step-wise pattern, a transition of quiet intensity, and a contrasting second subject in the style of a valse triste. A development built from motives of the earlier themes is followed by a full recapitulation. The compact *Scherzo*, with its central section of ostinato-like octave figurations, is a reworking of a piece Prokofiev wrote in 1908 for Anatoly Liadov’s composition class at the St. Petersburg Conservatory. The *Andante*, whose depth of emotion masterfully balances the wit and verve of the surrounding music, is based on two themes. The first, presented after a gently rocking introduction, is a smoothly contoured melody of quiet motion; the second is more animated and wide-ranging. A repeated-note motive is introduced in the movement’s central portion, and serves as the underpinning for the varied repetitions of the two themes that occupy the closing section. The finale is another sonata form (the main theme is impetuous and leaping; the second theme is built from short phrases in longer note values) that recalls the valse triste theme of the opening movement.

Piano Sonata No. 2 in B-flat Minor, Op. 36

Rachmaninoff

Within five years of the spectacular premiere of his Second Piano Concerto in 1901, Sergei Rachmaninoff had become the most popular musician in Russia and probably the busiest—invitations for him to share his prodigious talents as pianist, composer, and conductor poured in from across the country and around the world. His many performances severely restricted his time for creative work, so early in 1906, he quit his post as opera conductor at the Moscow Imperial Grand Theater and tried (unsuccessfully) to live incognito in Dresden while writing his Second Symphony. It was for a similar reason six years later that he packed up his family and his manuscript

paper, left Moscow on December 5, 1912 (just in time to escape the harshest rigors of another Russian winter), and headed for an extended working holiday in Switzerland and Italy.

By January 1913, Rachmaninoff had settled in Rome, and was busily engaged on his choral symphony *The Bells* and a new piano sonata for his recitals. *The Bells* was largely completed and the sonata well begun by April, when Rachmaninoff's visit was suddenly cut short because his two young daughters contracted typhoid fever. He insisted that they not be treated by Italian doctors, and took them instead to a specialist in Berlin. After six anxious weeks in Germany, the family returned to its country retreat at Ivanovka, where the Sonata was finished by the end of the summer. In 1931, during a vacation at Clairefontaine, France, Rachmaninoff thoroughly revised the Sonata, excising 120 measures, tightening the formal structure, streamlining the textures, and easing the technical difficulties.

Rachmaninoff's Second Sonata is disposed in a structural plan similar to that of his Piano Concerto No. 3 of 1909—the cyclical unfolding of themes across two large fast movements flanking a central intermezzo. The Sonata's opening movement, dramatic, almost tragic in expression, follows traditional sonata form. A sweeping gesture prefaces the main theme, which consists of three elements: two sharp chords; a descending motive combining chromatic motion with the notes of the tonic arpeggio; and a sequentially falling phrase. The mood brightens for the second theme, a chordal strain in swaying rhythm spawned from the descending chromatic motive of the principal subject. The development section achieves a powerful intensity that reaches its climax with the recapitulation of the main theme. The enervated calm that comes over the music with the return of the subsidiary subject carries through the rest of the movement, which ends with a quiet, doleful echo of the main theme's descending motive. The *Lento*, introduced by a tender phrase marked *Non allegro* (literally, in Italian, “not cheerful”) is disposed in three continuous sections that refer to the themes of the previous movement: the first is a languid treatment of a melody that borrows its shape from the sequentially falling phrase of the first movement's main theme; the second is a further development of that same theme's descending motive; and the third touches briefly on the second subject of the opening movement. The *Non allegro* phrase that opened the movement returns as a tiny postlude. The sonata-form finale, which juxtaposes new melodic material with further permutations of the earlier themes, is capped by a brilliant coda that moves away from the pervasive tragic tone of the Sonata to achieve a triumphant conclusion in the radiant key of B-flat major.

Piano Sonata in F-sharp Minor

Stravinsky

When Stravinsky first met Nikolai Rimsky-Korsakov in 1902 in Heidelberg and played that doyen of Russian music some of his piano pieces, he was urged to continue his law studies but also advised that formal theoretical training would be of some help if he were determined to become a composer. Back in St. Petersburg, Stravinsky remained at the university law school, but spent increasing time studying music. Two years later, having become a close friend of the Rimsky-Korsakov family, he took the just-completed Piano Sonata in F-sharp Minor to Nikolai. Though Rimsky criticized its shortcomings page by page, he found for the first time qualities worth encouraging in Stravinsky's music, and accepted him as a student. Under his new mentor's tutelage, Stravinsky abandoned the law and took up composition in earnest, completing the Symphony in E-flat in 1906-1907 and labeling it as his Opus 1. (Stravinsky gave up using opus numbers after his youthful works.)

Stravinsky grew up in a cultured family in St. Petersburg and regularly attended musical performances and developed into a fine, well-trained pianist, but he never attended a music school or conservatory and so had little formal instruction in music theory or composition when he brought his youthful piano sonata to Rimsky-Korsakov. Though Rimsky was critical of the piece and the 22-year-old composer himself called it "an inept imitation of Beethoven" and, years later, thinking the manuscript had vanished, said that it was "lost—fortunately lost," the 30-minute, four-movement sonata shows Stravinsky's remarkable inherent gift for assimilating the essentials of form, continuity, expression, style, and scoring on his own—as well as his vaulting ambition. (The score was later found in the Leningrad State Public Library and published posthumously in 1974.)

There is little evidence in the Piano Sonata of the mature Stravinsky, but there is deep understanding and skillful application of a range of influences—Beethoven (form, scale, motivic development), Chopin (the lyricism and carefully worked figuration of the nocturne-like *Andante*), Mendelssohn (the quicksilver scherzo of the second movement), Rachmaninoff (the romantic second theme of the opening Allegro), Tchaikovsky (sophisticated harmony, melodic invention, expressive cogency). The four movements are conventionally arranged as an opening sonata form (muscular main theme contrasted with a romantic subsidiary subject), *scherzo* (featherstitched outer sections with a graceful central episode), three-part *Andante* (reminiscent in scale and character of a Schumann character piece), and closing

rondo (based on a marching theme whose returns are arranged around two contrasting episodes). Though both student and teacher agreed that the Sonata is not great music, it is well worth hearing not just as an engaging musical composition in itself, but also as the starting point of the career of the man who became the most influential composer of the 20th century.

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Improvisations to Charlie Chaplin's *The Immigrant*

When I improvise along with Charlie Chaplin's *The Immigrant*, the audience sees a big screen and I have a monitor. This for me is the ultimate artistic freedom. Improvising is something I've done since I was a very young child, something as natural to my daily life as eating or walking, the way I express how I feel and my inner imagination. It's not intellectually driven—it's something beyond that.

Something happens when I improvise on a neurologic level, actually. I tap into a different side of my brain when I improvise, and this is all part of a big MRI study that was done at Johns Hopkins Hospital with Dr. Charles Lim, which will become a documentary. The study of how my brain behaves when I improvise, versus when I play the memorized repertoire, is really fascinating—it's shown that I basically use two very different parts of my brain when I do one task or do the other. When I sit down and I watch that screen, I don't even know what I'm doing. I don't control it. I'm reacting to the movie as I improvise the entire score. There is not one note written, not one note planned. I have no awareness of what key I'm going to play in or what's happening the next second. It just flows through me. I'm a witness to it all, just like the audience. I really have no idea how I do it! But what I love most is that it enables me to be in a state of absolute freedom.

–Gabriela Montero

Charlie Chaplin—actor, producer, director, screenwriter, Hollywood icon—received just one Academy Award: for Best Score for the 1952 *Limelight*, his last American film. The Oscar, however, was not presented until 1972, when *Limelight* was finally released in the United States, since Sen. Joseph McCarthy and FBI director J. Edgar Hoover dictated that Chaplin would not be allowed back into the country after a trip to his native England in 1952 because they did not like his stand on social issues and tried

for years to paint him as a Communist sympathizer. They never proved it and he always denied it. Chaplin settled in Switzerland and did not return to America until 1972, when he accepted the Oscar for *Limelight* as well as an Honorary Award from the Academy “for the incalculable effect he has had in making motion pictures the art form of this century.” Though he had no formal training in the field and could neither read nor write music, Chaplin scored many of the ninety films of his half-century career, including *The Kid*, *The Gold Rush*, *City Lights*, *Modern Times*, *The Great Dictator*, *Monsieur Verdoux*, *Limelight*, and *A King in New York*.

Chaplin always had music in his life. His father (who abandoned the family when Charlie was still an infant) was a music hall entertainer in London, his mother a singer; he made his stage debut in 1894, at age five, filling in for her when she once lost her voice mid-song. His childhood was difficult—he was placed in a series of bleak workhouses and residential schools after his mother had to be institutionalized—and he found much solace in what he called in his 1922 memoir, *My Trip Abroad*, “the rare beauty of music, a beauty that gladdened and haunted me.” At age eight, he joined a clog-dancing act and later tried out acting (in William Gillette’s *Sherlock Holmes*), vaudeville, and pantomime, and taught himself to play violin and cello (both left-handed), organ, and piano, on which he would improvise for hours. The direction of his career was set in 1913, when he left the pantomime troupe with which he was touring America to appear in Mack Sennett’s Keystone comedy films. Chaplin had already started writing songs by that time, and in 1916 he set up a music publishing company in Los Angeles to issue his own works. He made his first starring feature with *The Kid* in 1921, and, beginning with *A Woman of Paris* two years later, he created and published accompaniments that he distributed with his films, some music borrowed from classical sources or existing studio libraries, some newly composed. His first complete original score was for *City Lights* of 1931, and in speaking of it he explained his straightforward collaborative process with arranger and orchestrator Arthur Johnson: “I played it on the piano or violin, and Arthur Johnson wrote it down.” For the original releases of his subsequent films and for the new scores he provided for reissues in later years, Chaplin worked with such well-trained musicians as Arthur Kay, David Raksin, Meredith Willson, Skitch Henderson, and Eric James.

Chaplin’s original idea for *The Immigrant* (1917), selected by the Library of Congress in 1998 as his only short film preserved in the US National

Film Registry, was inspired by an old Irish tune called *Mrs. Grundy*, which, Chaplin said, “had a wistful tenderness that suggested two lonely derelicts getting married on a doleful, rainy day.” Chaplin set up the premise by having the Little Tramp find a coin on the sidewalk in front of a restaurant, unknowingly lose it, go in for a meal, consume coffee and a plate of beans (with a knife), and then deal with a glowering waiter when the check is presented. Chaplin brought the woman in *Mrs. Grundy* into the plot with a preceding scene set on a wildly rolling ship carrying immigrants to America. Among the passengers the Tramp befriends onboard is an attractive young woman (played by Edna Purviance) and her sick mother. Sometime after they all leave the ship, the young woman, now alone, encounters the Tramp in the restaurant. They eat together (further increasing the check), and are saved from the looming waiter when they are noticed by a prosperous artist who offers them money to serve as his models. In his excitement, the Tramp carries (literally) the girl to their wedding.

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- Latecomers will be seated at the discretion of the house manager. In consideration of the artists and other members of the audience, patrons who must leave before the end of the concert are asked to do so between pieces.
- Photography and audio/video recording of performances is strictly prohibited without prior written consent of the Concert Management Office.
- A limited number of assisted listening devices are available for the hearing impaired. Inquire at the box office.
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- When joining us for upcoming concerts, please leave the Concert Management Office phone number (847-491-5441) with anyone who might need to reach you in case of emergency.

Mozart's

2023–24 Opera Season

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SYMPHONIC WIND ENSEMBLE



Sunday, May 26, 5 p.m.
Pick-Staiger Concert Hall, \$8/5
Mallory Thompson, conductor

The ensemble's final concert of the academic year celebrates the career and musical leadership of conductor Mallory Thompson, retiring from her Director of Bands position after 28 years at Northwestern University. A celebratory reception will follow the performance.

Richard Wagner (tr. Mallory Thompson), Prelude to Act III,
Dance of the Apprentices, and Finale from *Die
Meistersinger von Nürnberg*

Ben Horne, *Deep River*

J. S. Bach (tr. Donald Hunsberger), Toccata and Fugue in
D Minor

David Maslanka, Symphony No. 4

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