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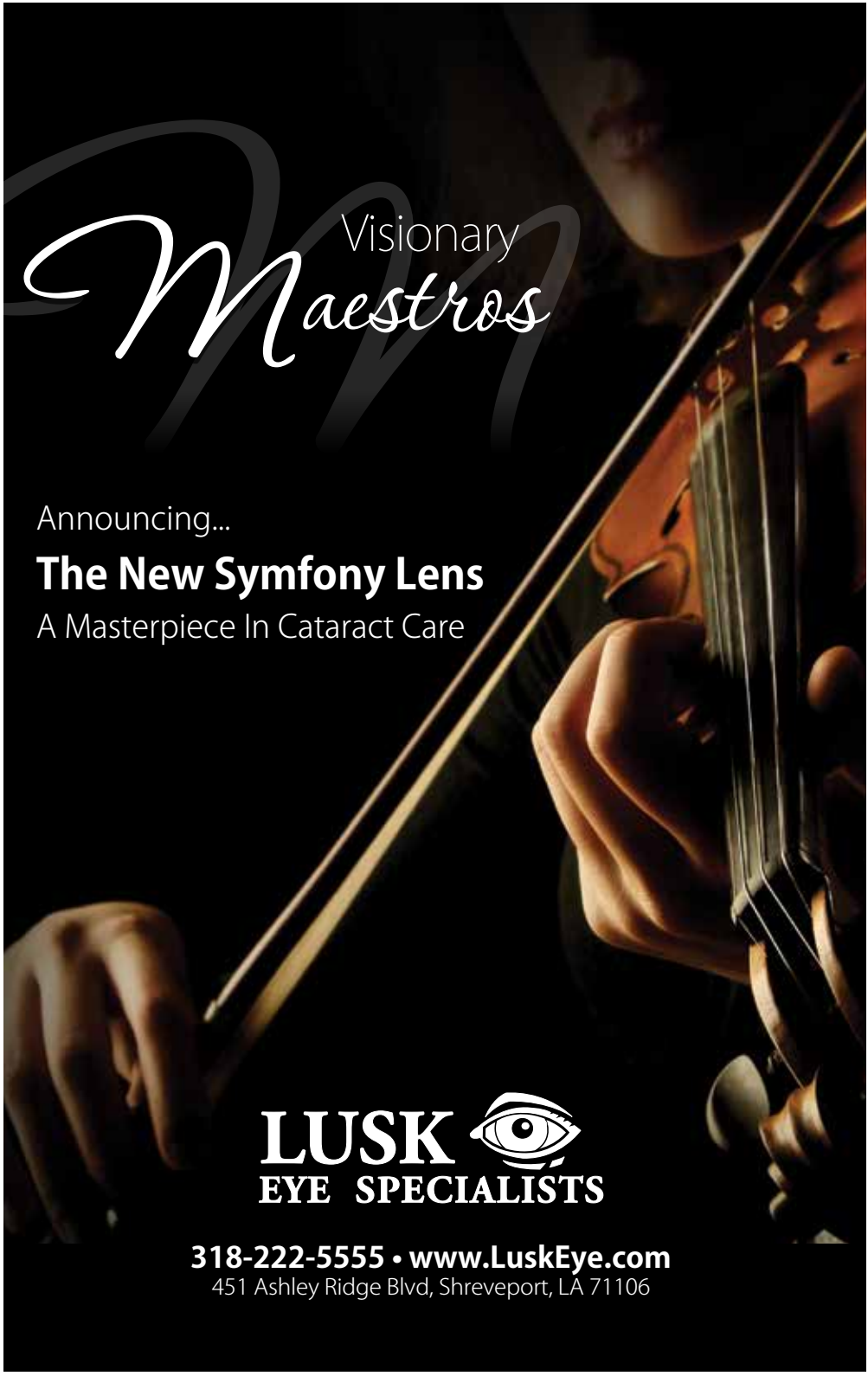
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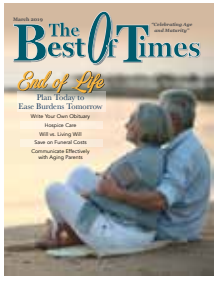

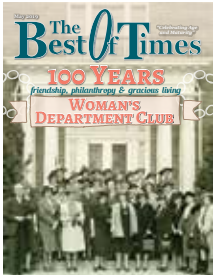

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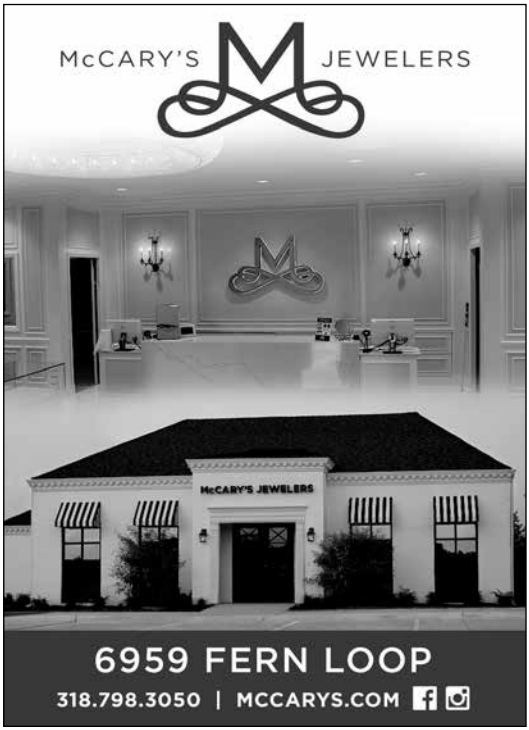

A MESSAGE FROM THE PRESIDENT

To say that 2020 and this symphony season have been something we've not experienced before would be the greatest of understatements.

The year 2020 has been an extraordinarily frightening, exhausting, uncertain, and sad year for all of us. I applaud the musicians, the maestro, and symphony management and my board peers for stepping up to the plate and adapting to the pandemic and its effects in creative and meaningful ways. From parking lot productions to virtual concerts both streamed and televised, they have truly lived up to the mantra of "the show must go on." I think the pandemic, as tragic as it has been, has caused us to think outside the box and do things that we might not have considered in more normal times.

As vaccines become more widely distributed, we hope to be able, before too long after this writing, to present live concerts while adhering to the capacity, social distancing, and masking guidelines that are a vital part of mitigation measures.

We look forward to being with you physically in the future, but in the meantime, we will continue to be with you virtually. We appreciate your support during these tenuous times. You have shown your faith and confidence in us as well as how much you appreciate the symphony's value to our community.

We cannot thank you enough for that.

Warmly,

Margaret Elrod

WELCOME FROM MICHAEL BUTTERMAN

Photo: Rene Palmer

In this year like no other, the importance of music has never been clearer. It is a sacred oasis from the mundane and chaotic, as well as a way to express that which is otherwise inexpressible. It connects us, spiritually, to a higher plane, and connects us, emotionally, to one another by reminding us of our shared human experience.

The challenges to live music presented by the pandemic are significant, but so, too, is society's need for the benefits it provides. Fortunately, with every crisis comes opportunity—a chance to adapt and reinvent—and we are "leaning in" to the current moment with our re-imagined programming tailored to these unprecedented times. From televised Independence Day and Holiday programs to our re-imagined **Willis-Knighton Masterworks Series**, we are working to keep the music playing for our community.

We are grateful, once again, to have **First Baptist Church** as our temporary home. Its video capabilities allow us to take you "inside" the performance like never before, whether you are attending in person or streaming the concert from home. Programming that makes use of more intimate ensembles provides us the opportunity to bring you gems like the brilliant original scoring of Copland's ***Appalachian Spring*** and the splendor of Mahler's Fourth Symphony in a fascinating chamber reduction.

Your SSO is here for you in times of celebration, as well as times of struggle. Great music sustains and uplift us, nourishingour souls and strengthening our resolve. Together, we will 'keep the music playing' and look forward to brighter days in the near future.

Yours,

Michael Butterman

MICHAEL BUTTERMAN, MUSIC DIRECTOR

Making his mark as a model for today's conductors, Michael Butterman is recognized for his commitment to creative artistry, innovative programming, and to audience and community engagement. In addition to his artistic leadership of the Shreveport Symphony, he serves as Music Director for the Boulder Philharmonic Orchestra, whom he has led to national prominence, resulting in an invitation to open the Kennedy Center's inaugural SHIFT Festival of American Orchestras in 2017. He is also the Music Director of the Pennsylvania Philharmonic, an orchestra uniquely focused on music education. He has recently completed a 19-year association with the Rochester Philharmonic Orchestra as their Principal Conductor for Education and Community Engagement, and a 15-year tenure with the Jacksonville Symphony, first as Associate, and then as Resident Conductor.

As a guest conductor, Mr. Butterman has led many of the country's preeminent ensembles, including the Cleveland Orchestra, Philadelphia Orchestra, National Symphony, Detroit Symphony and Houston Symphony. In the 2019-20 season, he returns to the National Symphony on several occasions for performances at the Kennedy Center, and leads the North Carolina School of the Arts Symphony in a program featuring a new work by Grammy-nominated composer Chris Brubeck.

Other recent appearances include performances with the Colorado Symphony, Oregon Symphony, Phoenix Symphony, Kansas City Symphony, Charleston Symphony, Hartford Symphony, San Antonio Symphony, Syracuse Symphony, New Mexico Symphony, Santa Fe Symphony, California Symphony, Louisiana Philharmonic, Spokane Symphony, El Paso Symphony, Mobile Symphony, Winston-Salem Symphony, Pensacola Opera, Asheville Lyric Opera and Victoria Symphony (British Columbia). Summer appearances include Tanglewood, the Bravo! Vail Valley Music Festival, Colorado Music Festival, and the Wintergreen Music Festival in Virginia.

Mr. Butterman gained international attention as a diploma laureate in the Prokofiev International Conducting Competition and as a finalist in the prestigious Besançon International Conducting Competition. As the recipient of the Seiji Ozawa Fellowship, he studied at Tanglewood with Robert Spano, Jorma Panula, and Maestro Ozawa, and shared the podium with Ozawa to lead the season's opening concert. Earlier, Mr. Butterman was sponsored by UNESCO to lead the National Philharmonic Orchestra of Moldova in a concert of music by great American masters.

For six seasons, Mr. Butterman served as Music Director of Opera Southwest in Albuquerque, NM. During much of that time, he was also Director of Orchestral Studies at the LSU School of Music and was Principal Conductor of the LSU Opera Theater. Previously, he held the post of Associate Conductor of the Columbus Pro Musica Orchestra, and served as Music Director of the Chamber Opera, Studio Opera, and Opera Workshop at the Indiana University School of Music. As its Associate Music Director, he led the Ohio Light Opera through two festivals, conducting over 35 performances each summer.

At Indiana University, Mr. Butterman conducted a highly acclaimed production of Leonard Bernstein's little-known 1600 Pennsylvania Avenue in a series of performances at the Kennedy Center in Washington, DC, receiving unanimous praise from such publications as The New York Times, Washington Post, Variety, and USA Today. He was subsequently invited to New York at the request of the Bernstein estate to prepare a performance of a revised version of the work.

Michael Butterman's work has been featured in six nationwide broadcasts on American Public Media's Performance Today. He can be heard on two CDs recorded for the Newport Classics label and on a new disc in which he conducts the Rochester Philharmonic and collaborates with actor John Lithgow.
www.michaelbutterman.com

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KERMIT POLING, ASSOCIATE CONDUCTOR

Winner of the 2019 Silver Medal from the Global Music Awards, Kermit Poling is an inspiring and passionate voice in American music. The classical music magazine *Fanfare* wrote, "the Romantic spirit lives, breathes and flourishes in Kermit Poling," remarking on his "quite natural musicianship" and a "Schubertian gift for melody." Indeed, Kermit's talents encompass conducting and composition along with years of virtuoso violin performances.

After 24 seasons as Music Director of the South Arkansas Symphony, 34 seasons as the Shreveport Symphony's Associate Conductor, 27 years as SSO Concertmaster, and his many seasons as music director of the Marshall Symphony Orchestra and the Shreveport Metropolitan Ballet, few audiences in the Ark-La-Tex are unaware of his many talents.

Kermit conducts worldwide, with his compositions also performed throughout the world. In January 2017 he conducted his debut recording with the London Symphony Orchestra for an album of his compositions for the Centaur label. *Fanfare* described the release as "a fabulous disc, splendidly recorded and executed." He has been featured with the Orchestra Filarmonia Veneta, the Orchestra of the Province of Lecco in Italy, the Symphony Orchestra of the State of Mexico, the Guanajuato Symphony Orchestra, the Shenzhen Symphony of China, and many other orchestras across the world and in the United States.

Poling's compositions have excited audiences everywhere. His Symphony No. 1 "Shreveport Symphony" was premiered by the SSO and Michael Butterman in 2016. His string quartet, *Within the Orb of Glories Wearing*, received its international television debut in February 2017 on the EWTN cable network. Ballet companies throughout the United States such as Ballet Des Moines, the University of Hartford, Ballet Oklahoma and The Pennsylvania Ballet in Philadelphia have commissioned and performed his works,

including *Snow White*, (originally composed for Shreveport Metropolitan Ballet), *Peter Pan*, *Prince Charming*, and *Beauty and the Beast*. The Pennsylvania Ballet debuted *Fairy Rhymes* last season and Ballet Des Moines premiered *The Beautiful Mermaid*. His work, *No Sound of Trumpet nor Roll of Drum*, was premiered in was featured in *Symphony* Magazine. His score to the silent film *Tarzan of the Apes* and for the documentary *Tarzan: Lord of the Louisiana Jungle* won accolades across the country.

Poling received the Outstanding Artist in Music Fellowship in 2000 from the State of Louisiana and twice received a Music Fellowship from the Shreveport Regional Arts Council. Maestro Poling studied at the Boston Conservatory of Music, the Cleveland Institute of Music and the Tanglewood Music Center, where he studied with Leonard Bernstein, Kurt Masur, Gustav Meier and Seiji Ozawa. In 2012, he was awarded a career advancement award from the State of Louisiana.

Kermit Poling has been a featured conductor on *Performance Today*, the Arkansas Educational Television Network, the Red River Radio Network, WGBH Boston and has appeared as violinist on Louisiana Public Television and PBS in addition to numerous television and radio stations throughout the country. He has served on the faculty of Centenary College, Texarkana Community College, the Boston Conservatory and the Puerto Rico Conservatory of Music. Away from the concert stage, he is choirmaster and organist at St. George's Episcopal Church in Bossier City, LA, and is the General Manager and well-known classical music voice of *Red River Radio* (KDAQ Public Radio).

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Shreveport
SYMPHONY GUILD

Let the music sooth our souls!

The Shreveport Symphony Guild celebrates its 66th year of being in existence with the express purpose of being a supportive organization for the Shreveport Symphony Orchestra. The Guild is also proud to be a supporter of the of the Wideman International Piano Competition as well as the owner of the historic Symphony House.

This has been a most unusual year for all of us. The Guild is so thankful for the many ways the Symphony has brought music to our community this year. Music brings joy and enriches our lives. It can be relaxing, exciting and soothing to our souls. Especially this year we need music more than ever and our symphony brings those things and so much more with each performance.

Each year the Guild sponsors one of the Symphony's concerts. This year, the Guild is proud to sponsor the June concert with Wideman Winner, Alon Goldstein, as the guest artist.

The Guild remains active and ready to be of service to the Symphony and the Wideman organizations during this unusual year. The members are looking forward to the time when they will be volunteering with the Discovery Concerts for the school children, hosting a dinner for the participants at the Wideman International Piano Competition as well as many other events.

The Guild's Symphony House, built in 1872, is registered on the National Historic Registry. It is located at 2803 Woodlawn on the Centenary Campus. This historic house is available to rent for various events such as weddings, showers, meetings and other activities. You can learn more by logging onto the Guild's web site at shreveportsymphonyguild.org.

If you are not already a member of the Guild, we invite you to join us. Please contact me for more information.

We look forward to enjoying the Shreveport Symphony Orchestra whether it is by streaming or in person. So sit back and let the music sooth our souls.

Alyce Labanics, President
Shreveport Symphony Guild

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JOSPEH HAYDN	Symphony No. 94 in G Major ("Surprise") Adagio cantabile - Vivace assai Andante Menuetto: Allegro molto Allegro molto
LUDWIG VAN BEETHOVEN	Piano Concerto No. 5 in E-flat Major, Op. 73 ("Emperor") Allegro Adagio un poco mosso Rondo: Allegro

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ARTIST BIOGRAPHY

ABOUT ALON GOLDSTEIN

Alon Goldstein is one of the most original and sensitive artists of his generation, admired for his musical intelligence and dynamic personality. His artistic vision and innovative programming have made him a favorite with audiences and critics alike throughout the United States, Europe, and Israel. He made his orchestral debut at the age of 18 with the Israel Philharmonic under the baton of Zubin Mehta and returned a few seasons ago with Maestro Herbert Blomstedt in Beethoven Concerto No. 1. In recent seasons, Mr. Goldstein has performed with the Los Angeles Philharmonic; Philadelphia Orchestra; the San Francisco, Baltimore, St. Louis, Houston, Vancouver, Kansas City, Indianapolis, and North Carolina symphonies; and orchestras on tour in Paris, Mexico, Russia, Romania and Bulgaria.

Recent and forthcoming concerto highlights include an appearance with the Indianapolis Symphony as part of a Prokofiev Concerto cycle, a Mozart Double Concerto in a return to the Gilmore Festival, Rachmaninoff Concerto No. 1 with the Kansas City Symphony, and performances of Beethoven and Mozart concerti on fortepiano with Mercury Houston. Recital and chamber music performances, including concerts with the Goldstein-Peled-Fiterstein Trio, include series in New York, Burlington, Yellow Springs, Jasper, and Clarksville, among others. Mr. Goldstein also maintains an active recording presence with a number of new releases on the Naxos label, including Mozart piano concerti (arranged by Ignaz Lachner) with the Fine Arts Quartet, Dvorak piano trios with the Tempest Trio, and an album of Scarlatti piano sonatas (June 2020). He recently returned to the Vienna for the Lieven Piano Foundation and is in demand for in person and virtual masterclasses and residencies worldwide. His online recitals and series of online chats entitled "Alon Not Alone" have drawn audiences from around the globe.

Memorable experiences from recent seasons include an appearance as soloist with the Chicago Symphony at Ravinia in the Mozart Double Concerto, K. 365 with Katherine Jacobson Fleisher and in the Triple Concerto, K. 242 with Leon Fleisher and Ms. Jacobson Fleisher; the premiere of Lost Souls with the Kansas City Symphony and Michael Stern, a work written for him by the noted young Israeli composer Avner Dorman; his successful debut with the London Philharmonic Orchestra and Vladimir Jurowski playing Mendelssohn Concerto No. 1; and his Carnegie Hall debut in the Mozart Triple Concerto with Joseph Kalichstein and Shai Wosner.

Mr. Goldstein has appeared at the Gilmore, Santa Fe, Tanglewood, Ravinia, Marlboro, Seattle, and Steamboat festivals in the United States, as well as Prussia Cove, the Verbier Festival, and Klavier Festival in Rühr. He has also performed at the Hollywood Bowl with the Los Angeles Philharmonic and at Millennium Park in Chicago with the Grant Park Symphony Orchestra. A passionate advocate for music education, his recent teaching engagements have included posts at the Steans Institute of the Ravinia Festival, the Gilmore International Keyboard Festival, and at the "Tel Hai" international piano masterclasses in Israel, in addition to extended educational residencies across the country.

Mr. Goldstein serves as the Artistic Director for The Distinguished Artists Concert & Lecture Series in Santa Cruz, CA and was recently named the Artistic Director for the Mt. Angel Abbey Bach Festival in Oregon. He is also the founder of the Emerald Coast Music Alliance, whose annual festival in Florida is devoted to sharing the beauty of classical music to under-served communities, free of charge.

He is the winner of numerous competitions, among them the Arianne Katcz Piano Competition in Tel Aviv, Nena Wideman Competition in the US and the Francois Shapira competition in Israel. He is also the recipient of the 2004 Salon di Virtuosi Career Grant and the America Israel Cultural Foundation Scholarships. The Phillips Collection in Washington, DC chose a live recording of one of Mr. Goldstein's recitals there for its first CD release. Other recordings include solo recital programs through the Jerusalem Music Center "Mishkenot Sha'ananim" and the Israeli Music Institute featuring works by Israeli composers. Mr. Goldstein graduated from the Peabody Conservatory where he studied with Leon Fleisher and served as his assistant – a position assigned only to his most exceptional students. In 2019, Mr. Goldstein was elected to the Johns Hopkins Society of Scholars, an honor bestowed upon graduates of the institution who have achieved excellence in their field. He is one of only two Peabody graduates to have been selected. A dedicated and creative teacher, Mr. Goldstein was appointed Strandberg Endowed Chair, Visiting Piano Professor at the UMKC Conservatory.

alongoldstein.com

FRANZ JOSEPH HAYDN (1732-1809) Symphony No. 94, "Surprise"

Haydn, the son of a wheelwright, was born in Rohrau, a small Austrian village. At the age of seven he was accepted into the boys choir at St. Stephen's Cathedral in Vienna, where he stayed for 10 years. Although Haydn was the best soprano, the Church abruptly dismissed him when his voice changed, and he was left to fend for himself. For the next 12 years he barely eked out a living, teaching harpsichord lessons and working in various minor music positions.

In 1761 Haydn's luck changed. He was hired as the music director for Prince Paul Esterházy, a lavish arts patron who owned his own orchestra and opera companies and expected daily chamber concerts, as well as symphonies and operas every week. Haydn was responsible for music personnel, uniforms, instruments, and he accompanied and/or conducted performances from the harpsichord. Most importantly, he composed all of the music. Haydn worked prodigiously, and during the next 30 years, produced a staggering number of compositions in many different genres.

In the 18th century a musician's social status was that of a servant, and Haydn toiled most of his adult life in isolation, seldom leaving the Esterházy estate. But Haydn possessed an indomitable spirit. In his old age when someone asked him if he had felt deprived, Haydn responded, "At least I was forced to become original." Fortunately, he was allowed to experiment and to develop his own individual compositional style, secure in the knowledge that his works would be performed.

After Prince Paul died, he was replaced by his son Nikolaus, who was less demanding and permitted Haydn to accept commissions from outsiders. Eventually Haydn's music was published, often in pirated editions, and news of his accomplishments became widespread. When Prince Nikolaus died, Haydn was invited to come to London to compose and conduct his own symphonies. Just before he left, Mozart asked how he would communicate in a place where he didn't even speak the language. Haydn simply replied, "Ah, my language is understood all over the world."

While in London In 1791, Haydn composed Symphony No. 94. Like a number of his later works in this genre, it adheres to a four-movement, fast-slow-fast-fast plan. The opening movement is typical. It is in sonata form and begins with a slow introduction. The second movement comprises a theme with four variations and a closing section. The third, in A-B-A structure, is a bucolic minuet, no doubt the result of the composer's peasant background, while the finale is a frolicking rondo.

The second movement is quintessential Classicism. Its theme, marked by simplicity, divides and sub-divides equally into two-measure segments. The same articulation and rhythmic patterns (six staccato eighth notes followed by a single quarter note) occur in almost every small section. Melodic direction is balanced, i.e., when the melody goes up in one segment, it comes down in the next.

One departure from such consistent symmetry is a sudden fortissimo chord in the middle of the theme. After that, the melody resumes softly, as if nothing has happened. Since the loud chord startled the audience every time it was performed, one member of the orchestra dubbed the work as the "Surprise" Symphony, and this descriptive title persists today.

Haydn added the fortissimo chord to the manuscript as an afterthought, but no one knows why. The composer supposedly remarked that he wished to see the ladies jump when the loud sound was played. Another suggestion is that Haydn noticed audience members fell asleep during his concerts, and he attempted to awaken them by humorously inserting the fortissimo chord in a very soft passage. However, the most likely scenario is that Haydn simply wanted to provide something new and attention-getting. London audiences were sophisticated, and although well liked, Haydn had a number of musical rivals at that time.

The mantra of the 18th century was "Music must please." Just as Haydn had pleased the Esterházys, he must have hoped to do the same in London, and he succeeded. Concertgoers raved about his music, and he was treated like a celebrity. He was even greeted by the king and queen and later awarded an honorary doctorate from Oxford.

Haydn did not invent the symphony, but he was the first to raise this genre to a high artistic level, earning him the nickname "father of the symphony." He wrote 104 works in this category, and Symphony No. 94 remains one of his best loved.

LUDWIG VAN BEETHOVEN (1770-1827) Piano Concerto No. 5, Op. 73, "Emperor"

In 1792 Beethoven left his home in Bonn for Vienna, where he spent the rest of his life, performing, conducting, and composing. His primary instrument was the piano, and not surprisingly, he devoted much of his compositional energies toward works for this instrument.

Beethoven wrote the "Emperor" Concerto during the so-called heroic period of his life. One might be tempted to assume that he was thinking of Napoleon, as he did in the initial dedication of his Eroica Symphony. However, this is not likely, since someone other than the composer supplied the term "Emperor," and by 1809, the date of the Concerto's composition, Beethoven had lost all fondness for Napoleon. Vienna was under French occupation, and there was ferocious fighting in the streets between French troops and Austrians. During this time Beethoven was even forced to seek shelter in his brother's cellar from nearby French bombardments!

But Concerto No. 5 doesn't need a nickname to convey a sense of royalty and majesty. The first three chords in the orchestra—tonic, sub-dominant, and dominant—the pillars of Western tonality, are striking enough. In traditional concertos of Haydn and Mozart, the piano enters only after all the main themes are introduced by the orchestra, but in Beethoven's work the piano enters immediately after each orchestral chord, with cadenza-like passages filled with bravura arpeggios, rapid scales, and trills. Thanks to the Industrial Revolution, Beethoven's piano was vastly superior to that of his predecessors, and he exploits these improvements, thus placing the piano on equal footing with the orchestra.

Beethoven continues to depart from the norm through bold harmonies and remote tonalities. The overall harmonic scheme is E-flat, a key with military connotations, for the first movement, moving to B major for the second, with E-flat major for the finale. Adventuresome harmonies can also be found within a single movement. As an example, the first theme of the opening movement is in E-flat major, while the second melody appears in E-flat minor but occurs later in B minor.

In the early Classic era, it was traditional for soloists to improvise an extended passage at the end of the first movement, but Beethoven leaves nothing to chance. In Concerto No. 5 he writes out the cadenza, specifically directing the keyboard player not to insert an improvisation but to continue with material that follows.

The second movement, described by scholars as a "hymnic adagio," is in quasi-variation form. Much of the material derives from the main theme, which is introduced by muted violins. The strings later provide minimal accompaniment as the soloist plays serene, rhapsodic runs. At the closing, the composer makes a drastic shift by dropping the pitch a half step, preparing for a modulation—very daring for its time—from B major to E-flat major, the home key. The piano whispers an idea that becomes the main theme of movement three and then plunges suddenly into the spirited finale.

Horn and trumpet calls, along with 6/8 time and rhythmic vigor, create a joyous outdoor atmosphere in the Rondo. There are several cheerful melodies, with the principal theme returning repeatedly. Beethoven again breaks with tradition through remote modulations and written-out cadenzas.

The Emperor Concerto is a milestone in concerto repertoire. Nothing like it had ever been written before. Even after over 200 years, it demands artistry of the highest order and poses a challenge to the concert pianist.

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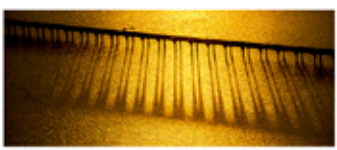

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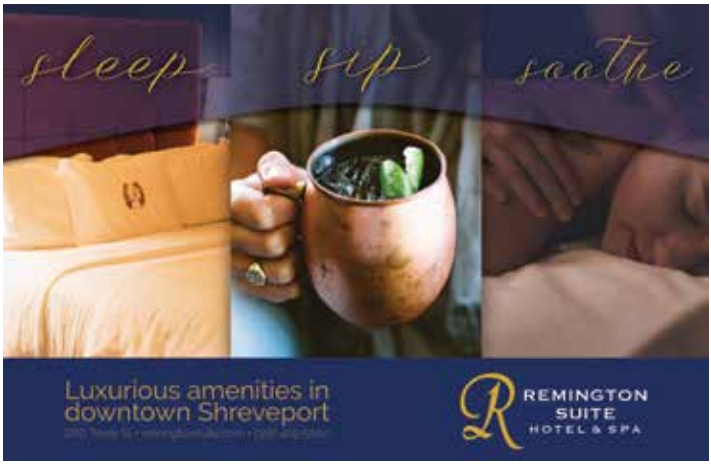

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