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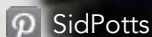
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- Clapping
 - Singing
 - Foot tapping
 - Dancing
- ...and occasionally, tears.*

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A MESSAGE FROM THE PRESIDENT

Dear Friends of the Symphony,

As we mark the return of the Symphony to the RiverView Theater with a new season following an absence of almost two years, I am deeply grateful for the many layers of community support and hard work that make the performances of the Shreveport Symphony possible.

The support comes from so many places—subscribers, single ticket buyers, donors, sponsors, and more. It is difficult to pick from such a cornucopia of generosity, but here are a few examples that come to mind:



First – YOU, our audience members, are what makes our existence real. We found out last season that making music for an empty hall is an empty exercise compared to the energy of having a live gathering of enthusiastic community members. So give yourself a hand!

Next, I offer a huge shout-out to our generous sponsors and donors, starting with the Willis-Knighton Health System, our season sponsor for over 10 years. There are too many others to mention in this space, but every gift, large or small, makes a difference and the cumulative effect of their generosity makes these performances possible, and have made it possible for the SSO to reach a level of consistent financial stability that is rare in the Symphony orchestra world.

Then, our governmental partners deserve special thanks—particularly SPAR, the City of Shreveport and the Shreveport Regional Arts Council, the Louisiana Division of the Arts, the National Endowment for the Arts, and, in the COVID-19 era, the Small Business Administration.

Finally, I thank our Musicians, Board, and Staff for doing the continuing work that is needed to bring the music to life. It is an endless job, but I hope not a thankless one.

My best to all of you, and thank you once more for being part of the Shreveport Symphony family.

Charlton (Harvard) Lyons IV, President

WELCOME FROM MICHAEL BUTTERMAN

Dear Friends,

Your orchestra and your music is back this season with a return to live concerts and a return to a doubly renovated RiverView Theater!

As our **Willis-Knighton Masterworks Series** represents a homecoming of sorts, we are proud to feature return engagements from five favorite guest artists, in addition to two new stars, a collaboration with Shreveport Little Theatre and a world premiere.

In December, we're finally back at the RiverView, as we ring in the holidays with the multi-talented film and TV star, **Erich Bergen**. After the new year, GRAMMY®-winning guitarist **Jason Vieaux** plays the world's most popular guitar concerto, and the orchestra welcomes back native son **John-Henry Crawford** for a program that also features a stunning duo cello concerto shared with the SSO's new principal cellist **Courtenay Vandiver**. Wideman Competition Gold Medalist **Simon Karakulidi** makes his SSO debut in Beethoven's third piano concerto, along with music inspired by Italy from Rossini and Mendelssohn.

Magic abounds in April, as master illusionist **Michael Grandinetti** brings his spellbinding show to the stage. And later in the month the brilliant violinist **Jennifer Frautschi** returns to play a gorgeous concerto by Saint-Saëns, along with music from Schumann.

Finally, we explore the immigrant experience in a multimedia blend of projected images, live actors and orchestral music by Peter Boyer called

Ellis Island: The Dream of America.

Fittingly, we close that program, and our season, with the ever-popular "New World" Symphony by Dvořák.



Our commitment to education remains strong. Throughout the season, our musicians will be sharing their talents with local schools, and we'll be presenting a virtual **Discovery Concert** from April 18 through May 2.

As usual, you will hear our musicians in the pit for performances by Shreveport Opera and Shreveport Metropolitan Ballet. And many of our musicians will once again share the stage with our guest artists as part of **The Noel Foundation, Inc. Chamber Music Series**.

Like so many things, great music is even better when it's shared with friends. We've missed being with you and can't wait to welcome you back to share the life-enriching power of orchestral music...together!

Enjoy,



MICHAEL BUTTERMAN, MUSIC DIRECTOR

Making his mark as a model for today's conductors, Michael Buttermann 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. In early 2022, he was appointed Music Director of the Williamsburg Symphony Orchestra, following an extensive search spanning two seasons. 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. Buttermann has led many of the country's preeminent ensembles, including the Cleveland Orchestra, Philadelphia Orchestra, National Symphony, Detroit Symphony and Houston Symphony. Other recent appearances include performances with the Fort Worth Symphony, 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. Guest appearances this season include the Lancaster and Williamsburg symphonies, and a residency at the North Carolina School of the Arts.

Mr. Buttermann 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, with whom he shared the podium to lead the season's opening concert. Earlier, Mr. Buttermann 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. Buttermann 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.

At Indiana University, Mr. Buttermann 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 Buttermann's work has been featured in six nationwide broadcasts on American Public Radio'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.

michaelbuttermann.com

KERMIT POLING, ASSOCIATE CONDUCTOR

Winner of the 2019 Silver Medal from the International 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." Music Director of the South Arkansas Symphony, The Marshall Symphony Orchestra, Shreveport Metropolitan Ballet as well as 36 seasons as the Shreveport Symphony's Associate Conductor, and 27 years as SSO Concertmaster, audiences throughout the region have come to delight in his precise, energetic and passionate performances.

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." His Symphony No. 1 "Shreveport Symphony" was premiered by the Shreveport Symphony and Michael Butterman in 2016. His first 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 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* in 2020 and Ballet Des Moines premiered *The Beautiful Mermaid*. In February 2022, a new guitar concerto will premiere featuring renown guitarist Lily Afshar.

Kermit Poling has been a featured conductor on NPR's *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. Away from the concert stage, he is the General Manager and well-known classical music voice of Red River Radio (KDAQ Public Radio).



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Ye Tao
Sofiko Tchetelashvili
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Borys Smolaga, *Principal*
Adrienne Gabriel
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Tatiana Kotcherquina
Josquin Larsen
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Courtenay Vandiver Pereira,
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Scot Humes

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In calendar 2016, the Shreveport Symphony was challenged by the Community Foundation of North Louisiana via the Carolyn Q. Nelson Endowment Challenge to raise \$100,000 to establish a new agency endowment fund. The terms of the challenge called for a matching \$100,000 donation to be made by the Community Foundation if the new fund had a total of \$100,000 or more deposited by December 31, 2016.

We are thrilled to announce that we met the terms and raised the \$100,000 with the extremely generous support of the following Founding Donors:

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**Symphony of
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**Saint-Saëns &
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Saturday, Apr. 23—7:30 PM
Jennifer Frautschi, violin
FAURÉ Pavane
SAINT-SAËNS Violin
Concerto No. 3
SCHUMANN Symphony No. 4

From the New World
Saturday, May 7—7:30 PM
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Saint-Saëns & Schumann

**Saturday, April 23
7:30 PM**

RiverView Theater
Michael Buttermann, conductor
Jennifer Frautschi, violin



Photo: Dario Acosta

GABRIEL FAURÉ

Pavane, Op. 50

CAMILLE SAINT-SAËNS

Violin Concerto No. 3, Op. 61

Allegro non troppo

Andantino quasi allegretto

Molto moderato e maestoso; Allegro non troppo

Ms. Frautschi

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ROBERT SCHUMANN

Symphony No. 4, Op. 120

Ziemlich langsam - Lebhaft

Romanze: Ziemlich langsam

Scherzo: Lebhaft

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ARTIST BIOGRAPHY

About Jennifer Frautschi

Two-time GRAMMY nominee and Avery Fisher career grant recipient Jennifer Frautschi has garnered worldwide acclaim as a deeply expressive and musically adventurous violinist with impeccable technique and a wide-ranging repertoire. Equally at home in contemporary and classic repertoire, her recent seasons have featured innumerable performances and recordings of works ranging from Robert Schumann and Lili Boulanger to Barbara White and Arnold Schoenberg. She has also had the privilege of premiering several new works composed for her by prominent composers of today. Critics have described her performances as 'electrifying,' 'riveting' and 'mesmerizing' and lauded her 'staggering energy and finesse' and 'fierce expression.' After a recent performance of the Brahms Violin Concerto, *Cleveland Classical* wrote: 'We witnessed the most magnificent performance by a guest soloist in recent memory. From the outset of the Brahms Concerto, she was a stunning presence, her playing a breathtaking conflation of grace and grit, and at times downright ferocious.'

Ms. Frautschi has appeared as soloist with Pierre Boulez and the Los Angeles Philharmonic, Christoph Eschenbach and the Chicago Symphony Orchestra at the Ravinia Festival, and at Wigmore Hall and Lincoln Center's Mostly Mozart Festival. Highlights of recent seasons include performances with the Cincinnati Symphony Orchestra, the Minnesota Orchestra, St. Paul Chamber Orchestra, Boston and Buffalo Philharmonics, and Orchestra of the Teatro di San Carlo Opera House; the Jacksonville, Milwaukee, New Jersey, Tucson, and

Utah Symphonies and the Florida Orchestra, as well as return engagements with the Rhode Island Philharmonic and the Alabama, Arkansas, Belo Horizonte (Brazil), Portland, and Phoenix Symphonies.

Despite severely restricted concert activities in the 2020-21 season, Ms. Frautschi was able to maintain an active performance schedule throughout the pandemic, most notably as soloist in live performances with Leonard Slatkin and the Rhode Island Philharmonic and with Peter Rubardt and the Pensacola Symphony. She also performed as soloist with Chris Confessore and the Brevard Symphony and Lucas Richman and the Bangor Symphony, and recorded recitals for the online seasons of the New Mexico Philharmonic, Santa Rosa Symphony, and the Helicon Foundation in NY. Highlights of the 2021-22 season include a return to the Rhode Island Philharmonic with Bramwell Tovey conducting, and her first appearance at the Sarasota Music Festival.

Born in Pasadena, California, Ms. Frautschi began the violin at age three with the Suzuki Method. From ages 12 to 18 she studied with Robert Lipsett at the Colburn School for the Performing Arts and the University of Southern California (USC) School of Music in Los Angeles. She went on to attend Harvard and the New England Conservatory of Music (NEC), and finished her studies with Robert Mann at The Juilliard School. She performs on a glorious 1722 Antonio Stradivarius violin known as the "ex-Cadiz," on generous loan to her from a private American foundation with support from Rare Violins In Consortium.

jenniferfrautschi.com

SAINT-SAËNS & SCHUMANN PROGRAM

Gabriel Fauré (1845-1924)

Pavane, Op. 50

After showing musical ability at an early age, Fauré was sent by his parents to École Niedermeyer in Paris for training in church music. Eleven years later he graduated with first-place honors in composition, fugue, and counterpoint and began service as a church organist, teaching organ and composing. By the time he was 40, Fauré was suffering from bouts of severe depression, which he described as “spleen.” His compositions had not brought financial success, and while he dreamed of achieving public acclaim with symphonies, concertos, and operas, he was dissatisfied with his own attempts in these genres.

However, several years later Fauré’s fortunes changed. He was named chief organist at La Madeleine in Paris, he worked for a while as music critic for *Le Figaro*, and he accepted a teaching post in composition at the Conservatoire, where he mentored and influenced many illustrious pupils, including Maurice Ravel and Nadia Boulanger. The turning point in his life came when he was appointed head of the Conservatoire in 1905. Fauré suddenly became famous, and his works began to be performed at important concerts. Toward the end of his life he was awarded the Grand Croix of the Légion d’honneur, and he was fêted at a national tribute at the Sorbonne, where noted performers played his music to an enthusiastic gathering in the presence of the president of the republic.

Although Fauré never composed large-scale works, he did write incidental music for the stage and short orchestral pieces. One of the latter is *Pavane, Op. 50*, which takes its title from a popular royal dance of the 16th and early 17th centuries. Written in 1887, this work is filled with expressive Romanticism. Fauré is highly regarded for his beautiful songs and choral writing, and his gift for melodic invention is evident in *Pavane*. The simple but mesmerizing main

theme is introduced by solo flute over soft pizzicato accompaniment in the lower strings. Other woodwinds and eventually the upper strings take up the melody as it unfolds through repetition and slight variation. The contrasting middle section is louder and contains scale-like fragments that are quasi-developmental and repeated on different pitch levels. The opening theme then returns, and the piece gently ends the way it started—with solo flute. *Pavane* is truly a miniature jewel in the orchestral repertoire.

Camille Saint-Saëns (1835-1921)

Violin Concerto No. 3

Saint-Saëns’ earliest years resemble those of Mozart, the *Wunderkind*. The young Frenchman learned to play the piano at the age of two, composed his first little piano pieces shortly after his third birthday, and began formal lessons in composition and organ four years later. As an adult he dazzled the world with his virtuosic performances and compositions. He wrote more than 200 works that represent practically all genres of his day—opera, symphony, concerto, piano, chamber, and even music for the cinema.

Derived from a sketch that Saint-Saëns made in 1859, Concerto No. 3 was composed for the famous Spanish virtuoso, Pablo de Sarasate, who performed the solo part at the premiere in October 1880 in Hamburg. Like most concertos, there are three movements in a fast-slow-fast format. Both outer movements contain fiery, dramatic themes—a bold, gypsy-like melody on the lowest strings of the violin in the opening movement and two forceful themes in the finale. As one might expect, the solo violin is filled with rapid scales, arpeggios, and double stops, allowing ample opportunities for technical display, while the orchestra is generally relegated to the role of accompaniment. Thematic development relies mostly on repetition and sequence (same pattern but on different pitch levels)

SAINT-SAËNS & SCHUMANN PROGRAM *(continued)*

of melodic figures. Providing contrast is a gentle, swaying melody, somewhat like a barcarolle, in the middle movement. Several unusual aspects occur in this Concerto. One is the use of solo violin harmonics with clarinet, both playing arpeggio figures, at the end of the first movement. Another is the improvisatory introduction that begins the finale, and later on, a chorale-like section that is in a major key. The two main themes of this movement return and are intensified, bringing the work to a brilliant close.

Despite his admiration for Liszt and Wagner, Saint Saëns does not succumb to excessive emotion or “empty” virtuosity. Rather, Concerto No. 3 is imbued with appealing lyricism and charm that endears it to audiences today.

Robert Schumann (1810-1856) **Symphony No. 4**

Schumann occupies a unique niche in the history of music in the 19th century. As the son of a German bookseller and novelist, he acquired a profound knowledge of literature and philosophy, and both arts deeply affected his personality and music. Inspired by the works of Jean-Paul Richter as well as E. T. A. Hoffmann, Schumann uses fictional characters in his writings and compositions to portray varying emotions. He saw himself as having two conflicting personalities—the passionate, forthright Florestan and the dreamy romantic Eusebius—and this duality worsened over time, eventually leading to mental illness.

There are glimpses of Schumann’s vacillating impulses throughout his entire life. He enrolled in law school to please his parents, but after hearing Paganini play the violin, he turned to music. Hoping to become a concert pianist but unsuccessfully strengthening his fingers, he decided to devote his creative energies to composition. His obsessive nature led him to focus almost completely on one genre at a time. At first Schumann wrote almost exclusively for solo

piano, delighting in intimate, expressive miniatures. Inspired by his love for the legendary piano virtuoso Clara Wieck (who became his wife), Schumann produced a phenomenal number of songs in 1840. The following year he wrote all four of his symphonies, and in 1842 he composed almost all of his chamber works.

Schumann’s Fourth Symphony initially seems to follow the Viennese Classical plan. It begins with a fast movement in sonata form. Labeled *Romanz*, the slow second movement features a melodious theme in the oboe and cello. The scherzo consists of two themes—one that is boisterous and the other more relaxed—that are repeated, and this is followed by a fast finale.

An ardent admirer of Beethoven, Schumann uses features—recurring motives, continuity from one movement to the next, and thematic connection between movements—that may be traced back to the great master. However, Schumann goes far beyond Beethoven. Completely immersed in Romanticism, Schumann describes himself as “a Romantic composer” and refers to Symphony No. 4 as a “symphonic fantasy.” His approach to structural principles is revolutionary. In addition to the four main movements, there is a lengthy brooding introduction at the beginning of the work and a slow transition between the scherzo and finale. Undoubtedly viewing the Symphony as an organic whole, Schumann instructs performers to play all the parts of the work without pause. In addition, the introduction, which consists of two related melodic figures, forms the basis for almost the entire work. The result is an intense, tightly woven composition—a seamless, one-movement work comprising six sections of fluctuating moods and tempos. By writing such a work, Schumann unwittingly laid the groundwork for the symphonic poem of the later 19th century.

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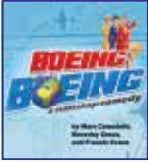
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If you are not a member of the Guild, we invite you to join us. Please contact me at Cindyjones@gmail.com for more information on how to join. We would love to have you as a member.

Again, we are thrilled to return to live symphonic performances by the Shreveport Symphony and look forward to a wonderful season of beautiful music.

Cindy Jones, President
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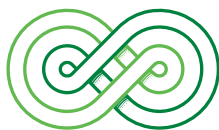
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