

GUERRERO CONDUCTS BERNSTEIN

with the NASHVILLE SYMPHONY



CLASSICAL SERIES

FRIDAY & SATURDAY, APRIL 5 & 6, AT 8 PM

NASHVILLE SYMPHONY

GIANCARLO GUERRERO, *conductor*

JUN IWASAKI, *violin*

LAILA ROBINS, *speaker*

MARY WILSON, *soprano*

NASHVILLE SYMPHONY CHORUS

TUCKER BIDDLECOMBE, *chorus director*

BLAIR CHILDREN'S CHORUS

MARY BIDDLECOMBE, *artistic director*

CONCERT PARTNER



THE FOUNDRY

CHIROPRACTIC & UPPER CERVICAL

MICHAEL TORKE

Adjustable Wrench

KURT WEILL

Concerto for Violin and Wind Orchestra, Op. 12

Andante con moto

Notturmo-Cadenza-Serenata

Allegro molto, un poco agitato

Jun Iwasaki, violin

— INTERMISSION —

LEONARD BERNSTEIN

Symphony No. 3, "Kaddish" (1963 version)

I. Invocation — Kaddish 1

II. Din-Torah — Kaddish 2

III. Scherzo — Kaddish 3 — Finale

Laila Robins, speaker

Mary Wilson, soprano

Nashville Symphony Chorus

Blair Children's Chorus

This performance is funded in part by the Kurt Weill Foundation for Music, Inc., New York, NY.

This concert will last 2 hours, including a 20-minute intermission.

TONIGHT'S CONCERT | AT A GLANCE



MICHAEL TORKE *Adjustable Wrench*

- Michael Torke emerged on the new music scene in the 1980s with a style that combines elements of Minimalism, jazz and popular music. *Adjustable Wrench* dates from 1987 and comes from a body of work that reflects an array of influences ranging from Bartók and Philip Glass to Chaka Khan and the Talking Heads.
- Torke originally composed this piece for a chamber ensemble of 15 players divided into three groups, each comprised of four instruments paired with a keyboard instrument: woodwinds with piano, brass with marimba, and strings with a synthesizer. The composer however, adapted the score to make it suitable for an orchestra by allowing the string parts to be performed by multiple musicians.
- You can hear Torke's pop sensibility in this piece through his use of four-bar phrasing, which is a device used frequently in pop and Broadway songs.



KURT WEILL Concerto for Violin and Wind Orchestra, Op. 12

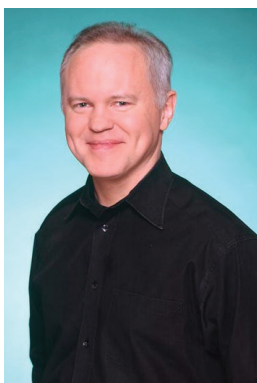
- The son of a cantor in Dessau, Germany, Kurt Weill developed an early affinity for music and began composing in his teenage years. After moving to Berlin, he was mentored by the celebrity pianist and composer Ferruccio Busoni, who was known for his innovative approaches to composition and influenced Weill's ideas about opera and music for the stage.
- Weill composed the Violin Concerto in 1924, a pivotal time in his life during which he met his future wife, the actress and singer Lotte Lenya. Lenya would go on to star in what is perhaps Weill's best-known work, *The Threepenny Opera*, which yielded the hit tune "Mack the Knife."
- Weill constructed this concerto in the traditional three movements, but its structure also mirrors that of Mahler's five-moment Seventh Symphony. The composer subdivided the middle movement into three sections, and the work's overall shape mimics that of Mahler's Seventh. The sound world of this piece is distinctive, with no strings except four double bases.



LEONARD BERNSTEIN Symphony No. 3, "Kaddish"

- Bernstein began the last of his three symphonies as a commission from the Boston Symphony in 1955, but he did not devote serious time to completing it until the summer of 1963. Following John Kennedy's assassination that November, he dedicated the symphony to the memory of the slain president and conducted the Israel Philharmonic in the world premiere in Tel Aviv.
- The word for "holy" in Aramaic, *Kaddish* refers to the Jewish prayer of mourning, which Bernstein employs in each of the symphony's three movements. The symphony's overall structure is a dialogue that both questions and praises God.
- Bernstein's decision to add a narrator to *Kaddish* was inspired, in part, by a 1958 performance by his wife — actress Felicia Cohn Montealegre — in the speaking role of Arthur Honegger's oratorio *Jeanne d'Arc au bûcher*.
- Schoenberg's *Kol Nidre* and Bernstein colleague Marc Blitzstein's *The Airborne Symphony* provided additional models for blending music with narrated text in this work.

MICHAEL TORKE



Born on
September 22, 1961,
in Milwaukee, Wisconsin;
currently resides in New
York City and Las Vegas

Composed: 1987

First performance: November 24, 1987, with
Odaline de la Martinez conducting the Ensemble
Lontano at the Huddersfield Festival

First Nashville Symphony performance:
These are the orchestra's first performances.

Estimated length: 11 minutes

Adjustable Wrench

Michael Torke became a centerpiece of the new music scene when he started getting commissions in the 1980s and was signed to a division of Decca Records. He had previously been on the roster of the prestige music publisher Boosey & Hawkes as a young composer, alongside figures like Leonard Bernstein and Elliott Carter, and his work soon became widely known through a series of frequently broadcast recordings.

Torke began composing at the age of 5 and played bassoon in a youth orchestra, for which he wrote his first orchestral piece. A transplant to New York City from the Midwest, he studied at the Eastman School of Music and began a program at Yale before abandoning graduate school to focus on the commissions already pouring in. The compositions that initially became his brand, including *Adjustable Wrench*, show a postmodern range of influences — Philip Glass, Steve Reich, Stravinsky, Bartók, Chaka Khan and the Talking Heads. Torke galvanized impulses from Minimalism, jazz and popular music into a strikingly individual and kaleidoscopic style characterized by glittering melodic patterns and infectiously driving energy. The best-known of his works is *Color Music*, which was initially composed as a series of individual pieces with titles like *Ecstatic Orange*, *Bright Blue Music*, *Yellow*, *Green* and the like. (The composer has described experiencing a kind of synesthesia, in which certain musical ideas evoke particular colors for him.)

These opened the door to writing for the ballet, as New York City Ballet's director at the time, Peter Martins, became one of the young composer's major advocates. Torke has also composed the percussion concerto *Rapture*, the millennial oratorio *Four Seasons* (commissioned by

the Walt Disney Company) and various chamber operas and ballets, while an opera-in-progress centers around the Brazilian racing legend Ayrton Senna da Silva. More recently, he has written concertos for piano (*Three Manhattan Bridges*) and cello (*Winter's Tale*). In January, Tessa Lark gave the world premiere of *Sky*, Torke's bluegrass violin concerto.

WHAT TO LISTEN FOR

Adjustable Wrench was originally composed for a chamber ensemble of 15 players divided into three groups, each comprising four instruments and enhanced by a characteristic keyboard instrument: four woodwinds with piano, four brass with marimba, and four strings with a synthesizer. Torke has also made the score suitable for symphony orchestras by allowing the string parts to be performed by multiple musicians.

Adjustable Wrench is a post-Minimalist process piece generated by a complex layering of what is a very basic textural idea: melody plus accompaniment. "After a melody is introduced," Torke explains, "it is then harmonized into four-note chords. The chords become an accompaniment for a new melody, which in turn is harmonized to work with the accompaniment. The old chords drop out, making the new chords become the new accompaniment for yet another new melody."

The three keyboard instruments do not contribute any new material but act as skeletons for the various families of instruments by reinforcing what their respective groups play. "Instead," writes the composer, "they provide an extra envelope to the four-note chords as well as reinforce the attacks."

The Violin Concerto dates from April and May of 1924, a time of pivotal change for Weill, when he was taking a break from work on his first opera (Der Protagonist) and also met his future wife, the actress and singer Lotte Lenya.

Torke fuses this logical process, which might be found in a piece from the heyday of Minimalism, with a pop sensibility through its phrasing in predictable four-bar blocks (a symmetry familiar from pop and Broadway songs), and the entire piece is cast in four distinct sections.

Adjustable Wrench is scored for oboe, 2 clarinets, bassoon, horn, 2 trumpets, 2 trombones, piano, synthesizer, marimba and strings.

KURT WEILL



Born on March 2, 1900, in Dessau, Germany; died on April 3, 1950, in New York City

Concerto for Violin and Wind Orchestra, Op. 12

Composed: 1924

First performance:

June 11, 1925, with Marcel Darrieux as the soloist and Walter Straram conducting the Orchestre de Concerts Straram in Paris.

First Nashville Symphony performance:

These are the orchestra's first performances.

Estimated length: 33 minutes

As the music world has been taking stock of Leonard Bernstein's legacy during his centennial year, one of the images that keeps coming up is that of an über-gifted artist divided between different roles and even different cultural realms: the composer versus the conductor; the erudite scholar as opposed to the popular, charismatic communicator; concert music and classical forms on one hand, with Broadway and show business on the other.

Born 18 years before Bernstein but destined to live a shorter life, Kurt Weill in many ways embodied an earlier version of a similar dilemma.

Likely, the first musical reference that comes to mind when Weill's name is mentioned is his collaboration with Bertolt Brecht, *The Threepenny Opera* — above all, its hit tune "Mack the Knife." Yet he also produced abstract concert works like the Violin Concerto. As a prodigious young talent, Weill nearly became a student of Arnold Schoenberg, whose pioneering ideas he admired. (His feelings were not reciprocated: after both composers had made new lives in America, Schoenberg — ever suspicious of the popular — made a scathing pronouncement against Weill.)

Weill's biography was divided between Europe, where became a successful composer associated with avant-garde trends, and — for the last third of his life — the United States. As a prominent Jewish liberal, Weill found himself in the crosshairs of the Nazis and had to flee his native Germany in 1933 — first to Paris and two years later to the U.S., where he remained until his death in 1950. He became a U.S. citizen, an immigrant who said he felt more at home in America than anywhere else. He recalibrated his style and helped shape American popular song and musical theater through such works for the stage as *Lady in the Dark*, *One Touch of Venus*, *Street Scene* and *Lost in the Stars*.

Weill's father was a professional cantor in the Jewish quarter in Dessau, and Kurt soon developed an obsession with music, beginning to compose just as he approached his teenage years. He found his way to Berlin, where Ferruccio Busoni eventually became his mentor. A celebrity pianist and highly individual composer and teacher, Busoni championed innovative approaches to composition and influenced Weill's ideas about opera and music for the stage, which would become the primary focus of his art.

The Violin Concerto dates from April and May of 1924, a time of pivotal change for the young Weill, when he was taking a break from work on his first opera, *Der Protagonist*. He had moved on from Busoni (who died that year) and also met his future wife, actress and singer

Lotte Lenya. Although he wrote the piece for the legendary Hungarian violinist Joseph Szigeti (a close friend and champion of Bartók), it was given its premiere in Paris by Marcel Darrieux and found a determined advocate in violinist Stefan Frenkel, who played it more than 20 times throughout the rest of the decade.

The Concerto made Weill known to a wider public and was the last purely instrumental composition he competed before abandoning Germany. Just four years later, in 1928, *The Threepenny Opera* (starring Lenya) survived its initial flop to become a sensation and an icon of the interwar Weimar Republic era in Germany. But the Violin Concerto suffered lengthy neglect following its initial success because of the chokehold on the arts during the Third Reich (which banned all of Weill's music), and because the composer's focus shifted elsewhere. In any case, it contains a fascinating time capsule of musical trends in 1920s Berlin and is a worthy addition to the repertoire.

WHAT TO LISTEN FOR

From Busoni, Weill developed an ironclad sense of discipline and attention to detail, but the Violin Concerto also betrays how attractive he found the sharp-edged neo-Classicism and rhythmic precision of Stravinsky, as well as the symphonic vision of Mahler.

Although the Concerto is in the usual three movements, the biographer Jürgen Schebera suggests a parallel with the five-movement structure of Mahler's Seventh Symphony. Weill subdivides the middle movement into three sections, and the overall shape of tempo and mood seems to mimic that of the Seventh: a slow and moody opening, two "night music" pieces flanking a complex and theatrical cadenza in the middle movement, and a possibly ironically upbeat finale.

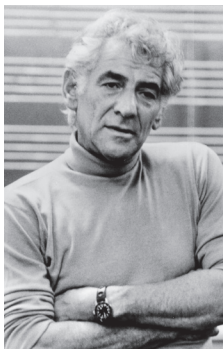
In addition, Weill flirts with the "free-style" atonality — not grounded in rules or theory — of the sort found in such works as Alban Berg's opera *Wozzeck*, which premiered in 1925 in Berlin.

The sound world of the Concerto is distinctive, presenting the soloist with an ensemble of winds, trumpet, a battery of tuned and untuned percussion, and no strings except four double

basses. The lack of the warm body of full strings contributes to a certain cold clarity. In the restlessly moving first movement, we encounter "the hitherto untried idea of confronting a solo violin with a choir of wind instruments," as Weill described the challenge he set himself.

A dialogue with the xylophone also becomes part of the adventure in "Notturmo" (the first section of the second movement), as do variations on march rhythms in its third section, "Serenata." Both of these echo the sardonic gestures of Stravinsky's chamber ensemble ballet score *The Soldier's Tale*. The highly energetic finale embeds a wonderful passage evoking a dreamy hallucination. Here, the violin seems to lose itself, but the orchestra forces it back into an agitated flight that presses on until the vehement conclusion from the timpani.

In addition to solo violin, the Concerto is scored for 2 flutes (2nd doubling piccolo), oboe, 2 clarinets, 2 bassoons, 2 horns, trumpet, timpani, xylophone, triangle, cymbals, snare drum, bass drum and 4 double basses.



LEONARD BERNSTEIN

Born on August 25, 1918
in Lawrence, Massachusetts;
died on October 14, 1990
in New York City

Symphony No. 3, "Kaddish"(1963 version)

Composed: 1963

First performance:

December 10, 1963, with the composer conducting the Israel Philharmonic in Tel Aviv.

First Nashville Symphony performance:

These are the orchestra's first performances.

Estimated length: 41 minutes

The seed for the *Kaddish* Symphony — the last of Leonard Bernstein's three works in the genre — was planted in 1955 as a commission from the Boston Symphony Orchestra under Charles Munch. Distractions from the composer/conductor's rapidly accelerating career — both

Though associated with mourning for the dead, the Kaddish (“holy” in Aramaic) is above all an expression of praise and worship for the Creator and contains no references to death. Its association with mourning evolved relatively late in Jewish liturgy.

Candide and *West Side Story* opened over the following two years — delayed serious work on the project until the summer of 1963, when he drafted the score in a state of feverish concentration. During the frenetic decade he spent as music director of the New York Philharmonic (1958-69), Bernstein was able to compose just one other new composition, *Chichester Psalms* (1965), a piece already anticipated by parts of the *Kaddish* Symphony.

A key decision Bernstein made for this commission was to incorporate a significant role for a speaker. The biographer Humphrey Burton observes that Bernstein had been inspired by a performance given in 1958 by his wife, actress Felicia Cohn Montealegre, in the speaking role of Arthur Honegger’s dramatic oratorio *Jeanne d’Arc au bûcher*. Other works such as Schoenberg’s *Kol Nidre* and *The Airborne Symphony* by his friend Marc Blitzstein, which Bernstein had premiered in 1946, provided additional models for this genre blending music with narrated text.

Bernstein finished the music in short score by August 1963 but was still orchestrating it when he received word of President Kennedy’s assassination. For a televised musical memorial, he led the New York Philharmonic in Mahler’s Second Symphony, “Resurrection,” a work to which Bernstein had already implicitly alluded in *Kaddish* by making it a choral symphony. He also officially dedicated his new symphony “to the beloved memory of John F. Kennedy,” conducting the Israel Philharmonic in the world premiere in Tel Aviv.

Earlier, however, Bernstein had expressed anxieties about his decision to unveil the work in Israel, fearing that his iconoclastic text might offend the Israeli public, though no serious controversy emerged. The ancient *Kaddish* prayer (which is in Aramaic, though the last lines are in Hebrew) stands at the heart of the Symphony and is set in full three different times across the three movements.

Bernstein might seem to be flirting with

blasphemous provocation by juxtaposing such a sacred prayer with references to God as “angry, wrinkled Old Majesty,” whose covenant is a “tin bargain.” At the same time, rebellious laments that address God directly are a recognized, longstanding part of Jewish tradition. They can be found in the Bible, as well as in folklore in which the deity is called to trial for forgetting his people. Bernstein clearly had these traditional precedents in mind for the *Kaddish*’s overall structure: a dialogue that both questions and praises God and, specifically for the central movement, *Din-Torah*, which is staged as a trial scene of “judgment by law.”

Though associated with mourning for the dead, the *Kaddish* (“holy” in Aramaic) is above all an expression of praise and worship for the Creator and contains no references to death. Its association with mourning — reinforced here by the dedication to Kennedy — evolved relatively late in Jewish liturgy. Jack Gottlieb, the composer’s assistant at the time, observes that Bernstein “exploits the dualistic overtones of the prayer” as paean and requiem alike.

The essential novelty of Bernstein’s original text, which he undertook after an unsuccessful attempt to collaborate with the poet Robert Lowell, was to juxtapose praise for the wonder of Creation with despair over humanity’s squandering of its promise — as represented by the specter of nuclear annihilation, a topic that had taken on urgency in the wake of the Cuban Missile Crisis. But Bernstein was not satisfied with his own text, an existential rant filled with Beat-flavored imagery. He gave the Symphony an overhaul in 1977, tightening up the score and revising his text. He also decided that the Speaker could be played by a man or a woman. Bernstein had initially identified the Speaker as a female role because of his wife Felicia’s inspiration (she performed it at the U.S. premiere and on his recording) and also, as he later suggested, because

woman represents “that part of man that intuits God.” Other alternatives have been proposed since his death, including a new text by daughter Jamie Bernstein.

WHAT TO LISTEN FOR

The *Kaddish* Symphony is cast in three movements, each corresponding to a section of the *Kaddish* prayer. But the more conventional design of four movements is also implied within this scheme: A lengthy section, simply called “Finale,” concludes the third movement, counterbalancing its opening scherzo section and resolving tensions from the first movement. A basic tension between despair and affirmation runs through the work. By pitting atonality against an almost folk-like diatonicism, Bernstein brings a new perspective to the cliché of “darkness to light” (the paradigm of a “victorious” breakthrough from minor to major found in Beethoven’s Fifth and Ninth Symphonies).

Thickly layered textures and grinding harmonies evoke frustration or menace, yet Bernstein’s writing can also surge with exuberant energy, as in the finale for chorus. Rhythm and meter reflect a similar mutability: in an especially arresting passage in the final movement, the scherzo’s rapid pace gives way to rude, jazzy swagger before a consoling melody flows calmly along the basic triple meter.

The Speaker’s invocation sets the tone for the first movement, while the orchestra spells out the core motifs that generate much of the piece’s material. An enigmatically ascending three-note phrase (with a grace note) suggests a musical emblem of doubt, while another theme elicits despair, though it will later flower into the hope-filled melody of the final movement. The chorus, hushed in the opening passage, erupts at full force in the rhythmically jagged first iteration of the *Kaddish*, reinforced by clapping and shouting. (Gottlieb notes that Bernstein associated this music with “David dancing ecstatically round the Holy Ark.”)

The chorus’ proclamations of “Amen” segue directly into the second movement. Here, expanded percussion comes into the foreground

for the “trial scene.” A brief a cappella choral cadenza fuses together eight separate types of music — a stunning moment of chaos. This is followed by a haunting passage with the first entrance of the soprano soloist, who sings the second setting of the *Kaddish* prayer. This time, the text is shaped as a simple lullaby of stepwise notes set in a gently rocking 5/8 meter. Among the work’s many Mahlerian influences is Bernstein’s chamber-like scoring of woodwinds, reminiscent of *Kindertotenlieder*. The music grows animated, but then returns to a state of serenity.

The final movement covers a widely contrasting span of emotions. Despite the lullaby’s comforting tonality, it recedes like a mirage, representing something that must be regained. Bernstein’s scherzo again alludes to Mahlerian style, spiking references to everyday music with acerbic irony. A spacious, Copland-like melody emerges and is taken up by the boys’ choir. It recaptures the innocence of the second *Kaddish*, enhancing its earlier nostalgia with a sense of hope.

In the finale, another dissonant outburst tears through the orchestra, leading to an introspective Adagio and the Speaker’s culminating speech. The chorus enters for a third and final setting of the *Kaddish*, singing a fugue that brims with joy. (Mahler fans may recall here the gestures from the first part of his choral Eighth Symphony.) Amid their jubilation, the “doubt” motif from the opening makes a forceful return, to which they respond with a mighty crescendo on “Amen.”

In addition to a speaker, solo soprano, mixed chorus and boys’ chorus, the Kaddish Symphony is scored for 4 flutes (3rd doubling alto flute, 4th doubling piccolo), 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, alto saxophone, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, 4 percussionists, harp, celesta, piano and strings.

— Thomas May is the Nashville Symphony’s program annotator.



NASHVILLE SYMPHONY CHORUS

TUCKER BIDDLECOMBE, director

SOPRANO

Beverly Andersont
 Esther Bae
 Amie Bates
 Jill Boehme
 Stephanie Breiwa
 Christine Brosend
 Daphne Bugelli
 Sara Jean Curtiss
 Claire Delcourt
 Katie Doyle
 Kacie Dunham
 Allison Espada
 Becky Evans-Young
 Kelli Gauthier
 Rebecca Greer
 Grace Guill†
 Ally Hard
 Stacey Haslam
 Vanessa Jackson*
 Katie Lawrence
 Jennifer Lynn
 Alisha Menard
 Jean Miller
 Jessie Neilson
 Angela Pasquini Clifford
 Mandy Pennington
 Samantha Petry
 Anna Kristine Phillips
 Beth Pirtle Ring
 Sarah Beth Sewell
 Renita J. Smith-Crittendon
 Ashlinn Snyder
 Paige Stinnett
 Clair Susong
 Marva A. Swann
 Marjorie Taggart
 Angela Thomas*
 Jennice Threlkeld
 Jan Staats Volk†
 Sylvia Wynn
 Callie Zindel

ALTO

Carol Armes
 Kathy Bearden
 Mary Bond
 Vinéecia Buchanan
 Mary Parker Buckles
 Mary Callahan*
 Cathi Carmack†
 Kelsey Christian
 Lisa Cooper†
 Helen Cornell
 Janet Keese Davies
 Carla M. Davis†
 Amanda Leigh Dier
 Cara Frank
 Katie Gillett
 Elizabeth Gilliam†
 Debra Greenspan
 Bevin Gregory
 Judith Griffin
 Leah Handelsman
 Kathleen Hiltz
 Amanda Hopkins
 Sidney Hyde
 Liza Marie Johnston
 Leah Koesten
 Stephanie Kraft
 Shelly McCormack
 Sarah Miller
 Asha Moody
 Jessica Moore
 Stephanie Moritz
 Shelia Mullican
 Valerie Nelson
 Alexandra Niederle
 Lisa Pellegrin
 Annette Phillips
 Lauren Ramey
 Stacy L. Reed
 Debbie Reyland
 Anna Lea Ritchie
 Jacqueline Scott
 Laura Sikes
 Hannah Sims
 Madalynne Skelton
 Caroline Talbert*
 Kathryn Whitaker
 Maggie Zeillmann

TENOR

Eric Boehme
 Daniel Brashear
 Brett Cartwright
 Taylor Chadwick
 Bullock Demere
 Joe A. Fitzpatrick
 Fred Garcia
 Danny Gordon*
 Kory Henkel
 William F. Hodge†
 Ron Jensen
 Dillon Kruppa
 Lynn D. McGill
 Alex Moore
 Don Mott
 Ryan Norris
 Bill Paul
 John Perry
 Keith Ramsey
 David M. Satterfield†*
 Zach Shrout
 Daniel Sissom
 Seth Skiles
 Eddie Smith
 Stephen Spark†
 Joel Tellinghuisen
 Christopher Thompson
 Richard Wineland
 Scott Wolfe
 John Logan Wood

BASS

Gilbert Aldridge
 Anthony R. Barta
 Kevin Brenner
 James Cortner
 Nicholas Davidson
 Dustin Derryberry
 Mark Filosa
 Ian M. Frazier
 Stuart Garber
 George Goetschel
 Tim Goodenough
 Duane Hamilton
 Richard Hatfield†
 Carl Johnson
 Kenneth Keel
 Justin Kirby
 Matthew Landers
 Bill Loyd
 Rob Mahurin*
 Adam Mamula
 Bruce Meriwether
 Andy Miller
 Christopher Mixon
 Steve Myers
 Jason Peterson
 Steve Prichard
 Dan Silva
 Merv Snider
 Larry Strachan
 David B. Thomas*
 Alex Tinianow
 Sam Trump
 Brian Warford
 Justin Westley
 Eric Wiuff
 Jonathan Yeaworth

Debra Greenspan,
President

Sara Crigger,
Librarian

Jeff Burnham,
Accompanist

* Section Leader

† 25+ year members

BLAIR CHILDREN'S CHORUS

MARY BIDDLECOMBE, artistic director

Carl Barnes II	Luke Deaton	Iyanu Otukpe	Cameron Thompson
Robert Brown	Ariano DiNapoli	Noah Phelps	Alex Tipping
Bennett Buck	Santino DiNapoli	Emma Reynolds	Ian Tukes
Grace Bumgarner	Liam Fissell	Claire Ritter	Jack C. Wellons, IV
Mary Byrd	Anna Frogge	Bryson Seebach	Gigi White
Isaac Cheng	Mazzy Hansen Murray	Timory Shaner	Elena Wierich
John Paul Claverie	Asha Hollie	Cecily Shi	William Wyckoff
Tyana Crutcher	Jack Loss	Rena Shi	
Beca Culley	Swasti Mishra	Sophia Shi	
Grady Deaton	Keaton Norris-Munro	Ian Talbert	

ABOUT THE KURT WEILL FOUNDATION

The Kurt Weill Foundation, Inc. promotes and perpetuates the legacies of Kurt Weill and Lotte Lenya by encouraging an appreciation of Weill’s music through support of performances, recordings and scholarship, and by fostering an understanding of Weill’s and Lenya’s lives and work within diverse cultural contexts. It administers the Weill-Lenya Research Center, a Grant and Collaborative Performance Initiative Program, the Lotte Lenya Competition, the Kurt Weill/

Julius Rudel Conducting Fellowship and the Kurt Weill Prize for scholarship in music theater, and it publishes the Kurt Weill Edition and the Kurt Weill Newsletter. Building upon the legacies of both Weill and Lenya, the Foundation nurtures talent, particularly in the creation, performance and study of musical theater in its various manifestations and media. Since 2012, the Kurt Weill Foundation has administered the musical and literary estate of composer Marc Blitzstein.

ABOUT THE SOLOISTS



JUN IWASAKI
violin

Jun Iwasaki was appointed concertmaster of the Nashville Symphony by music director Giancarlo Guerrero at the beginning of the 2011/12 season. A graduate of the Cleveland Institute of Music’s prestigious Concertmaster Academy, he has been hailed for his combination of dazzling technique and lyrical musicianship. In a review of Iwasaki’s performance at the Mimir Chamber Music Festival, the *Fort Worth Star Telegram* called him “the magician of the evening. He could reach into his violin and pull out bouquets of sound, then reach behind your ear and touch your soul.”

Prior joining the Nashville Symphony, Iwasaki served as concertmaster of the Oregon Symphony from 2007-11, and he performed with that

ensemble at the first annual Spring For Music Festival in 2011. Throughout his career, he has appeared with numerous other orchestras, including the Tokyo Symphony Orchestra, Columbia Symphony Orchestra, Blossom Festival Orchestra, Rome (Georgia) Philharmonic, New Bedford Symphony, Canton Symphony, Richardson Symphony, Cleveland Pops Orchestra, Plano Symphony Orchestra and the Cleveland Institute of Music Orchestra. In addition, he has served as guest concertmaster of the São Paulo Symphony Orchestra in 2015, Santa Barbara Symphony in 2010 and National Arts Center Orchestra in Ottawa in 2006. He served in the same position with the Canton (Ohio) Symphony Orchestra from 2005-07.

In addition to teaching at Vanderbilt University’s Blair School of Music, Iwasaki is the artistic director of Portland Summer Ensembles in Portland, Oregon, a workshop for young musicians focusing on chamber music.



LAILA ROBINS

speaker

Actress Laila Robins has compiled a lengthy, award-winning career as a stage, film and television actress for more than 30 years. The St. Paul, Minnesota, native began her theater career in the mid-1980s, prior to appearing in the 1987 comedy *Planes, Trains and Automobiles*, starring Steve Martin and John Candy.

Robins' Broadway credits include *Frozen*, which earned her a Lucille Lortel Award nomination for Outstanding Featured Actress, as well as *Heartbreak House*, *The Real Thing*, *The Herbal Bed* and others. Her numerous off-Broadway and regional appearances include *The Model American* (Williamstown); *The Apple Family Plays*, which garnered Obie and Drama Desk award wins; the AEA Richard Seff Award-winning *Lady from Dubuque*; *A Midsummer Night's Dream* in New York's Central Park; and *A Streetcar Named Desire* at the Steppenwolf Theatre, for which Robbins won the 1997 Joseph Jefferson Award for Best Actress.

Robins has appeared on ABC's *Deception*, the SAG- and Emmy-nominated Showtime series *Homeland*, *Murder in the First* and *Gabriel's Fire* opposite James Earl Jones, with additional film and television appearances in *New Amsterdam*, *The Rest of Us*, *Mr. Mercedes*, *Too Big to Fail*, *In Treatment* and *The Sopranos*.

Robins received an undergraduate degree from the University of Wisconsin-Eau Claire and earned a master's in fine arts from the Yale School of Drama.



MARY WILSON

soprano

Mary Wilson has been hailed as one of today's most exciting artists, receiving critical acclaim for a voice that is "lyrical and triumphant, a dazzling array of legato melodies and ornate coloratura," according to the *San Francisco Chronicle*. Consistently in high demand on the concert stage, she has appeared with orchestras around the world and performed at Carnegie Hall and the Hollywood Bowl.

An exciting interpreter of Baroque repertoire "with a crystal clear and agile soprano voice perfectly suited to Handel's music" (according to *Early Music America*), Wilson has repeatedly appeared with American Bach Soloists, Philharmonia Baroque and numerous other Baroque ensembles in North America. Equally at home on the opera stage, she is especially noted for her portrayals of Zerbinetta in *Ariadne auf Naxos*, Susannah in *Le Nozze di Figaro*, and Gilda in *Rigoletto*. She has also created leading roles in North American and world premiere performances of Jonathan Dove's *Flight*, Philip Glass' *Galileo Galilei* and Laurent Petitgirard's *Joseph Merrick dit L'Elephant Man*. *Opera News* heralded her first solo recording, *Mary Wilson Sings Handel*, stating "Wilson's luminous voice contains so much charisma," and named her recording one of their Best of the Year.

Performing with the IRIS Chamber Orchestra, Wilson also sang the world premiere of the song cycle "Songs Old and New," written especially for her by Ned Rorem. She was named an Emerging Artist in *Symphony Magazine's* first-ever feature about promising classical soloists on the rise, and was a national finalist of the 1999 Metropolitan Opera National Council Auditions.

An accomplished pianist, Wilson holds vocal performance degrees from St. Olaf College in Northfield, Minnesota, and Washington University in St. Louis, Missouri. She is an assistant professor of voice at the University of Memphis, and resides in Bartlett, Tennessee, with her husband, son and two dogs.