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PRESENTS

VARIATIONS ON OPENING NIGHT

Matthew Wardell, conductor
Jasmin Arakawa, piano



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Saturday
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7:30 PM

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A Message From The President of the Board

Dear Friends of the OSO:

On behalf of our entire Board of Directors, I am delighted to welcome you back – to welcome you home! – to the Reilly Arts Center for the opening of the Ocala Symphony Orchestra's 46th season. We have missed you!

And as we welcome you back, our incredible patron family, we also welcome back to the stage our full orchestra after an almost 20-month hiatus. We are so grateful to have them back with us so that they can once again use their extraordinary talent to fill our hall, and our hearts, with beautiful music. What a gift.

I would be remiss, I think, if I did not acknowledge the hardship of the past year and a half, a time that has been challenging for all of us, and uniquely challenging for performing arts organizations like ours. Being unable to gather – to be together – in the ways we are accustomed to has been a bitter pill to be sure, but it also makes this reunion all the sweeter. It's true what they say: absence really does make the heart grow fonder.



But navigating novel difficulties is only part of the story of these past months, for they have also been a period of dynamic growth, creative vision, and strategic evolution for our organization. During the pandemic, the Reilly Arts Center created the award-winning Reilly Digital Series, bringing live music to people across our community – and the country! – in the comfort of their homes. We also assumed management of Ocala's historic Marion Theatre, breathing new life into an iconic landmark with classic film screenings, programming for children, live concerts, and exciting partnerships with downtown businesses. And, most ambitiously, we commenced construction of a more than

15,000 square foot expansion to our existing arts center facility that includes a black box style theatre and event space, an expanded lobby with enhanced amenities for our patrons, and a first-of-its-kind community music conservatory. With this historic expansion, the Reilly Arts Center, home to the Ocala Symphony Orchestra, will constitute a 30,000 square foot, state-of-the-art performing arts center located right here in the heart of Ocala.

So now, as you sit back and prepare to be riveted by our one and only Ocala Symphony Orchestra, I hope too that you will take a moment to soak in our heartfelt thanks for your continued support of our work, especially during these trying times. Everything that we do is made possible by your generosity, and your continued belief in the power of the arts to enrich and transform us and the communities in which we live.

All good things,

R.J. Jenkins
President of the Board of Directors



Matthew Wardell

Music Director and Conductor

MATTHEW WARDELL (b. 1983) began his tenure as Music Director and Conductor of the Ocala Symphony Orchestra in 2009. When appointed Music Director of the Ocala Symphony Orchestra, the Ocala Star Banner declared, "Wardell brings an impressive resume of musical and conducting training ... Maybe more important than his musical credentials is Wardell's youthful enthusiasm and unabashed zest ... Wardell is not only a daring and dynamic choice as the Ocala Symphony Orchestra's new conductor, but a smart one."

Born in Jacksonville, Florida, Wardell began his undergraduate work in percussion and composition at the University of Florida and received his Bachelor of Music cum laude at the University of North Florida working under Charlotte Mabrey. Wardell continued his education by earning a Master of Music at the University of Florida and is currently completing his Doctor of Musical Arts (DMA) degree there with his mentor, Raymond Chobaz. Wardell has served as a guest conductor with the Charlotte Symphony Orchestra, Gainesville Orchestra, Florida Youth Symphony Orchestra, and the Ocala Civic Theatre. In addition to purely orchestral pursuits, he thrives in the theatre and has appeared as conductor for the fully staged productions of *A Little Night Music*, *La Bohème*, *Tosca*, *The Miraculous Mandarin*, *Phantom of the Opera*, *Susannah*, *The Impresario*, *Dido and Aeneas*, *Die Fledermaus*, *Sunday in the Park with George*, and *Camelot*. As a composer, Wardell wrote music for the award-winning NPR podcast, *Odd Ball*, and co-wrote a new full-length score to the 1923 silent film, *The Hunchback of Notre Dame*.

Wardell spent five summers at the Pierre Monteux School for Conductors and Orchestra Musicians in Hancock, Maine studying with Maestro Michael Jinbo. He was fortunate to have been recognized as both an Osher and Quimby Family Foundation scholar and serve several summers in Hancock as an Orchestra Assistant. Wardell has been selected and participated in masterclasses with Keith Lockhart of the Boston Pops and BBC Orchestra, Thomas Cockrell of the University of Arizona, and studied for an extended time with conductor and composer Peter WesenAuer in Salzburg, Austria.

Matthew is a champion of all kinds of music. He believes programming traditionally core repertoire hand in hand with underrepresented composers and new music believing that good music is just that - good music. He is a member of the American Symphony Orchestra League and has served on the boards of the Ocala Municipal Arts Commission (OMAC), Young Professionals of Ocala (YPO), and The Centers. In addition to his musical pursuits, Wardell is passionate about being involved in his community and served six years as an elected official on Ocala's City Council from 2015 to 2021. He enjoys traveling, good company, and attending Jacksonville Jaguars games - and even once attended a game that the Jaguars won. In 2019, he married the love of his life and partner, Pamela Calero. Matthew and Pamela have one dog, Buckley, who is probably up to no good at this very moment.



Stewart Kitts

Concert Master

Stewart Kitts is a third generation professional violinist. Stewart began playing at the age of five on a $\frac{1}{4}$ size violin built by his teacher and grandfather Otto Frey. At the age of six, Stewart soloed with his violinist mother and bassoonist father's orchestra, the Indianapolis Symphony. At ten he soloed with the University of Florida Symphony and also became the Concertmaster of the Alachua County Youth Orchestra (with a high school senior sitting next to him). At fourteen, Stewart became the youngest member ever of the Jacksonville Symphony Orchestra. At eighteen, Stewart soloed more than thirty times with the Jacksonville Symphony, performing St. Saens, Introduction and Rondo Capriccioso and the third movement of the Tchaikovsky violin concerto.



After his grandfather passed away, Stewart studied with several other teachers, including four summers with famed teacher Ivan Galamian at the Meadowmount School of Music. Stewart then studied with the soloist James Buswell, as a violin performance major at Indiana University.

After college, Stewart spent one year as the Principal Second of the Savannah Symphony. The following summer, Stewart was the Concertmaster of the Spoleto Music Festival, in both Charleston and Spoleto. Following Spoleto, Stewart won the position of Associate Concertmaster of the Florida Orchestra, a position he held for twenty three years. During those years, Stewart spent nine summers as Associate Concertmaster of the Colorado Music Festival. Following the Florida Orchestra, Stewart has been Concertmaster of the Hollywood Philharmonic, The Charlotte Symphony and Concertmaster for Disney recording sessions and for touring shows including; Mannheim Steamroller, Johnny Mathis, Ann Murray, Styx, Little River Band, Young Frankenstein, The Alan Parsons Project, Sting, Adam Levine and many others. Stewart is currently Concertmaster of the Ocala Symphony and Co-Concertmaster of the Villages Philharmonic.

Stewart resides in Gainesville, where he has a teaching studio, and is co-director, with his sister Jennifer, of the Celebration Suzuki Strings and conducts the Celebration String Orchestra.

Stewart is the father of fourth generation violinists, Elizabeth and Natalie Kitts.

Jasmin Arakawa

Piano



Hailed by *Gramophone* for her 'characterful sparkle', **Jasmin Arakawa** has performed widely in North America, Central and South America, Europe, China and Japan. A prizewinner of the Jean Françaix International Music Competition, she has been heard at Carnegie Hall, Salle Gaveau in Paris and Victoria Hall in Geneva, as well as in broadcasts of the ABC Australia, BBC, CBC, PBS and Radio France. She has appeared as a concerto soloist with the Philips Symfonie Orkest in Amsterdam, Orquestra Sinfonica de Piracicaba in Brazil, and numerous orchestras in the United States and her native Japan. Other performance

highlights include guest artist appearances at the Toronto

Summer Festival, Ribadeo International Music Festival in Spain, Bicentenaire de Chopin in Switzerland, Scotiabank Northern Lights Music Festival in Mexico, Festival de Música de Cámara in Peru, Festival Internacional de Música Erudita de Piracicaba in Brazil, Dame Myra Hess Concert Series in Chicago and Distinguished Concerts International in New York.

She has a special interest in Spanish repertoire, which grew out of a series of lessons with Alicia de Larrocha. As a prizewinner of the Competition in the Performance of Music from Spain and Latin America and under the sponsorship of the Spanish Embassy, she subsequently recorded solo and chamber pieces by Spanish and Latin American composers.

Arakawa has collaborated with notable artists including cellists Zuill Bailey, Colin Carr and Gary Hoffman, flutists Jean Ferrandis, Marina Piccinini and Carol Wincenc, clarinetist James Campbell, and the Penderecki String Quartet. In addition, she has served as Collaborative Pianist in Residence at the Banff Centre in Canada for three seasons.

Arakawa is a graduate of Tokyo University of the Arts, and holds Doctor of Music and Master of Music degrees in Piano Performance from Indiana University Jacobs School of Music, where she studied with Emile Naoumoff, the last protégé of Nadia Boulanger. A recipient of the 2016 Steinway Top Teacher Award, Arakawa has given master classes at China Conservatory of Music in Beijing, Conservatorio Nacional de Música in Peru, Instituto Baccarelli in Brazil, and numerous universities in North America and Europe.

A sought-after adjudicator, Arakawa has served on the juries of international and national competitions, including the International Chopin Piano Competition for Latin American Pianists in Peru, and New Orleans Piano Institute Competition. Jasmin Arakawa is Assistant Professor of Piano and Piano Area Coordinator at the University of Florida, and the Director of the UF International Piano Festival.

[www.jasminarakawa.com]

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Encore Society



What is The Encore Society?

The Encore Society is designed for culture-goers, ages 21-45, to engage, connect and support the Reilly Arts Center, Marion Theatre, and Ocala Symphony Orchestra in a dynamic way. Membership includes exclusive events and benefits, and an opportunity to be a part of the future of arts in your community.

How To Join

This VIP membership is a donation of \$19 per month, \$57 per quarter, or \$200 for the full year. Learn more about how to join at www.reillyartscenter.com/the-encore-society/ or contact Leighton Okus at leighton@reillyartscenter.com

What are the benefits of being in the society?

- Special discounts
- Invites to exclusive events
- Collaborations with the Reilly team
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- Early-access to select shows

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Support the OSO and Reilly Arts Center

MAKE A DONATION

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Planned gifts are a valuable way to provide support for the future of the OSO and leave a legacy of long-lasting art and music for our community. These gifts may also be eligible for significant charitable gift tax deductions. Funds support the OSO's long-term stability, and may also be designated to help build our endowment fund. Some of the many ways to provide a planned gift include bequests through a will or living trust; retirement accounts such as an IRA, 401(k), or other tax deferred accounts; incoming tax charitable deduction; charitable lead trust; and real estate.

THE LEGACY CIRCLE BECOME A FOUNDING MEMBER

The OSO Legacy Circle welcomes those individuals who have created a provision in their estate plans or established a planned gift to benefit the Orchestra and have informed the OSO of their generous intent. Legacy Society members are listed in all orchestra programs, invited to an annual luncheon, and gifts of \$15,000 and above are permanently recognized on our legacy gifts plaque located in the front lobby.

To further discuss the OSO Legacy Society and how you can leave a lasting note with the Orchestra, please contact Pamela Calero Wardell at 352.351.1606 or pamela@reillyartscenter.com. We advise speaking to your estate planning professional about the right option for you.

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2021 / 2022 Grants



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We recognize the following donors who have made a contribution of \$5,000 and above to the Reilly Arts Center expansion campaign and shown their commitment to the growth of the Reilly Arts Center and arts programming for our community.

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In loving memory of Tina Butler
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There are still several ways to donate to the Reilly Arts Center expansion and programming. Contact Pamela Calero Wardell, Executive Director, for more information at 352.351.1606 ext. 102

***Denotes a gift to the Reilly Arts Center expansion campaign.**

INCLUDES DONATIONS AS OF JAN. 1, 2021 - SEPT. 15, 2021. WE BELIEVE THIS DONOR LIST IS UP TO DATE AS OF PRESS TIME. YOUR DONATIONS ARE APPRECIATED AND WE WOULD LIKE TO HAVE YOU LISTED PROPERLY. To report any corrections or receive information about becoming a donor, please email Pamela Calero at pamela@reillyartscenter.com or call the symphony office at 352.351.1606. All giving levels are tax exempt as charitable donations to the extent allowed by law.



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PROGRAM

VARIATIONS ON OPENING NIGHT

Saturday, November 20 at 7:30 PM • Sunday, November 21 at 3:00 PM

Matthew Wardell, conductor



Variations on "America" Charles Ives
(1874 – 1954)

Orchestrated by William Schuman (1910 – 1992)

Rhapsody on a Theme of Paganini Sergei Rachmaninoff
(1873 – 1943)

Jasmin Arakawa, piano

Intermission

Enigma Variations Edward Elgar
(1857 – 1934)

(Variations on an Original Theme)

Theme	Enigma	Andante
Variation I	C.A.E.	L'istesso tempo
Variation II	H.D.S-P.	Allegro
Variation III	R.B.T.	Allegretto
Variation IV	W.M.B.	Allegro di molto
Variation V	R.P. A.	Moderato
Variation VI	Ysobel	Andantino
Variation VII	Troyte	Presto
Variation VIII	W.N.	Allegretto
Variation IX	Nimrod	Moderato
Variation X	Dorabella - Intermezzo	Allegretto
Variation XI	G.R.S.	Allegro di molto
Variation XII	B.G.N.	Andante
Variation XIII	*** - Romanza	Moderato
Variation XIV	E.D.U. - Finale	Allegro



Program Notes

This season's opening program features works built upon theme and variations -- a musical structure that in its most basic form presents a melody followed by several altered or varied versions of that melody. The ways a composer can vary a melody are seemingly infinite - adding or subtracting notes, pushing or pulling the tempo, changing the mode from major to minor and vice versa, inverting the melody (turning it upside down on the staff), stretching it out or compressing it, putting it from a duple meter to a triple meter (turning a march into a waltz for instance) - the only limit is a composer's imagination, or perhaps their audience's patience.

Charles Ives wrote his **Variations on "America"** for organ in 1891 when he was just shy of his 18th birthday. The theme and series of five variations is a true character exploration as Ives weaves in and out of meter, tempo, and timbre changes. There are two short interludes in the work (the first after variation 2 and the second after variation 4) that are the first examples of true bitonality in Ives' music, a hallmark of his compositional style and ingenuity as a composer many years ahead of its time. The piece may seem irreverent - his father even asked him to stop playing it in church because the choir boys were laughing too much at parts - but Ives truly meant the pieces as a deep dedication to his country and as an exploration of a song that was at the time America's de facto anthem.

The **Rhapsody on a Theme of Paganini** was written at a propitious time for Sergei Rachmaninoff. After a near two-decade ban, his works were finally allowed to be played again in his home Moscow. The success of these performances allowed



Program Notes

him to complete a lakeside villa in Lucerne, Switzerland where he had decided to reside. This incredible location and joyful time led to a new creative period that began with this work for piano and orchestra. The work is derived from Paganini's 24th and last *Capricci* for unaccompanied violin. The melody has been used by many composers as a subject for variation and development. Interestingly, Rachmaninoff chose to write 24 variations for this 24th Caprice and unlike most pieces built upon a theme and variations structure, Rachmaninoff gives his audience his first variation before he presents the theme. One of the most famous variations from the work is the 18h. Cleverly, it is simply an inversion (melody flipped upside down) of the theme, slowed down and in a new key. You'll recognize this melody from popular culture like *Somewhere in Time*. Rachmaninoff knew the variation would be a hit. He remarked at the time, "this one is for my agent." He also leaves one of his most famous calling cards in the piece: the *Dies irae*, which schemes its way into several of the variations and makes a final appearance in the work's Coda.

As a testament to his friends and loved ones, Edward Elgar wrote his **Variations on an Original Theme for Orchestra** or **Enigma Variations** in 1899. Each of the work's 14 variations are a tribute to people he knew and, in some cases, their pets and even their pet peeves. Perhaps it is the 9th variation, Nimrod, that is the most well-known. It is that variation's dedicatee, A. J. Jaeger, (Jäger being German for hunter and Nimrod a famous biblical hunter) who suggested to Elgar to write a longer ending and include organ in the work's finale. Elgar who had great respect for his friend and music critic, did as requested.



Musicians

Violin I

Stewart Kitts*, *Concertmaster*
Catherine Nelson*, *Assistant Concertmaster*
Anonymously Endowed Chair

Brett Bechakas
Langley Chanlueng
Katarina Christie
Jacques Gadway
Fred Hainen
William Jackson
Pamela Mireles
Emelia Ulrich

Violin II

Marina Tucker*
QiQi Anderson
Aura Mantilla Andrews
Liana Grantges
Victor Rivera
Sonya Stahl
Kay Schaffer Stedman
David Thurkins

Viola

Kathryn Poore*
Maurya Dickerson
Virginia Lamboley
Oana Potur
Maria Santacruz Sandoval
Zachary Zaroogian

Cello

Lyle Lamboley*
Morris Dittman Endowed Chair
Mattia Imponenti
Debra Marshall
Emily Smith
Jacob Warner
Christina Wong

Bass

Isaac Hammons*
Michael McCabe
Joshua Weathers

Flute

Kristen Stoner*
Karisa McKinney
Emily Theobald

Oboe

Kristin Naigus*
Kaitlyn Klingberg
Charles McGee

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Jacob Meyer*
Samuel Peliska

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Masatoshi Enomoto*
Patrick Bain
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Philip Washington

Harp

Tasha Robinson*

Organ

Josh Mazur*




*Denotes Principal | Performers subject to change.

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Complimentary tickets to regular Marion Theatre film programming				
Access to the Reilly Arts Center Founders' Club at select events				
Dedicated parking in the east parking lot at select events				
Invitation to private reception hosted by the board president				
Value in goods and services		\$350	\$875	\$1400

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Community Outreach

Making an Impact in Our Community

The Reilly and the Ocala Symphony Orchestra's missions have always been larger than just making music and performances happen. We strive to impact the community around us - to leave a lasting impression on the hearts and souls of our neighbors.

OPEN REHEARSALS

Give families and students an opportunity to enjoy the orchestra in a relaxed environment, while experiencing an educational, behind-the-curtain view on how a symphony prepares for a professional concert! These rehearsals are free and include snacks.



COFFEE WITH THE CONDUCTOR

Enjoy a cup of coffee with Matthew Wardell, OSO conductor, as he leads an in-depth discussion about the pieces and composers that will be featured at the OSO subscription concerts. Coffee with the conductor is free, and you do not need a ticket to the concert to attend - but we think by the end of coffee you will want to be there to experience the music!

Sponsored by Symmetry Coffee and Crêpes

ACCESS FOR ALL

Funded by Duke Energy, the Access for All program takes cultural and artistic experiences out of the four walls of the Reilly Arts Center and delivers them to the community members that need them the most. The program includes performances for local nonprofits, community centers and afterschool programs. Through this program the OSO also provides more than 500 tickets to veteran, senior, mental health and child advocacy programs in Marion County annually.

Our goal is to provide access for all to symphonic music, live performances, and more. The inspiration and healing power that comes from experiencing a live performance cannot be matched.



Learn more about these programs!

Visit www.reillyartscenter.com/symphony/orchestra/ to learn more about these programs and find the list of dates for Open Rehearsals and Coffee with the Conductor.

Community Outreach

Making an Impact in Our Community

SYMPHONY FOR SCHOOLS

Each school year more than 10,000 students are visited through our Symphony for Schools program. SFS sends professional musicians into Marion County classrooms for a 30-minute fun and educational presentation. Our musicians demonstrate orchestral instruments, perform sections of pieces from Mozart to Moana, and get the students involved! The goal of the presentation is to give students an insight into the fun, and empowering feelings that music and playing a musical instrument can bring.



BUSINESS SPONSOR for Madison Street Academy for the Arts

As business sponsor for Madison Street, we are able to use our resources to support and enhance the educational resources for teachers and opportunities for students!

31ST ANNUAL YOUNG ARTIST COMPETITION

One of the Ocala Symphony Orchestra's missions is to motivate, encourage and enhance the musical careers of outstanding young musicians. Competition finalists receive a cash prize, and winners receive an additional \$1,000 and will perform their concerto, live with the Ocala Symphony Orchestra, at the March 19-20 concert "The Unfinished." Competition details available at www.reillyartscenter.com/symphony/yac/ Audition applications due Monday, December 20, 2021.





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A portrait of Stacey Rollins, a blonde woman with blue eyes, smiling and wearing a dark grey dress with a large bow at the neck. She is seated, and a trophy is visible in the background.

Stacey Rollins

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