



*P*ALM BEACH
SYMPHONY

GERARD SCHWARZ MUSIC DIRECTOR

ONE SMALL STEP

AN INTERACTIVE CONCERT WITH
MUSIC, DANCE, AND NARRATION

Saturday, March 13, 2021 | 6:00 PM

Virtual Family Concert

ONE SMALL STEP

Gerard Schwarz
Conductor

Brenda Alford
Narrator

Demetrius Klein Dance Company (DKDC)
choreography and dance

Saturday, March 13, 2021 | 6:00 PM
Virtual Family Concert

Program

Aaron Copland – *Fanfare for the Common Man*

John Williams – *Princess Leia's Theme from Star Wars*

John Williams – *The Imperial March (Darth Vader's Theme) from Star Wars*

Aaron Copland – Selections from *Lincoln Portrait*

Joan Tower – *Fanfare for the Uncommon Woman*

John Williams – *Throne Room & End Title from Star Wars*

Sponsors and Partners

Paul & Sandra Goldner
Conservatory of Music



Over fifty years ago, a brave American man stepped out of a landing craft onto the surface of the moon and made history. With the help of the Demetrius Klein Dance Company and four exciting pieces of all-American music, Palm Beach Symphony brings that indelible moment of Milky Way magic to the stage through an interactive concert in which students will literally take part in exploring such scientific concepts as the Earth's rotation, gravity and telescope viewing. All this while thrilling to a powerful Copland fanfare, the soaring themes of Star Wars and sharing the adventures of a very special resident of Earth's satellite, Rocky de Luna, an inquisitive moon rock.

With a special narrative accompanied by the music of Copland's *Lincoln Portrait*, students will meet Rocky as she hitches a ride with two friendly NASA astronauts on the Apollo 11 lunar module en route back to planet Earth. Neil Armstrong and Buzz Aldrin show Rocky some out-of-this-world views of the moon, help define the moon's place in the solar system, describe how the moon affects all life on Earth ... and leave Rocky with a sense of wonder and pride in her "rockdom"!

As part of the *One Small Step* program this year, Palm Beach Symphony offered virtual field trip opportunities to K - 12 grade students in Palm Beach and Broward Counties. Selected fourth grade classes were offered pre- and post-concert arts and science integrated workshops with teaching artists from the Symphony and DKDC, as well as from the South Florida Science Center and Aquarium.

PALM BEACH SYMPHONY

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ONE SMALL STEP

Kristin A. Zirkle, Script Writer

Lisa Bruna (posthumous), Story Concept and Design

Valerie Nelson, Graphic Designer

Ronni Gerstel, Puppeteer

Jim Hammond, Assistant Puppeteer | *Puppet Network*

Olga M. Vazquez, Producer

Gonzalo Meija of Bananas Films, Video Engineer

Dana Salminen of Aesir Sound, Audio Engineer

Justin Chervony, Assistant Audio Engineer

Recorded at Kravis Center for the Performing Arts

Bob Rodgers, Technical Director

Diane L. Carlton, Theatre Operations Coordinator

Melinda Gallant, Backstage Coordinator

December 14–15, 2020

Palm Beach Symphony is South Florida's premier orchestra known for its diverse repertoire and commitment to community. Founded in 1974, this 501(c)(3) nonprofit arts organization adheres to a mission of engaging, educating, and entertaining the greater community of the Palm Beaches through live performances of inspiring orchestral music.

The orchestra is celebrated for delivering spirited performances by first-rate musicians and distinguished guest artists. Recognized by The Cultural Council for Palm Beach County with a 2020 Muse Award for Outstanding Community Engagement, Palm Beach Symphony continues to expand its education and community outreach programs with children's concerts, student coaching sessions and master classes, instrument donations and free public concerts that have reached more than 50,000 students in the past five years.

VIOLINS I

Evija Ozolins, *Concertmaster*

Marina Lenau,

Assistant Concertmaster

Monica Cheveresan

Claudia Cagnassone

Anne Chicheportiche

Alfredo Oliva

VIOLINS II

Valentin Mansurov, *Principal*

Michelle Skinner

Askar Salmidjanov

Orlando Forte

Morena Kalziqi

VIOLA

Yael Hyken, *Principal*

Felicia Besan

Glenn Loontjens

Hilary Gamble

CELLO

Claudio Jaffé, *Principal*

German Marciano

Aziz Sapaev

Brent Charran

BASS

Matthew Medlock, *Principal*

Santiago Olaguibel

FLUTE

Joseph Monticello, *Principal*

Elizabeth Lu (*piccolo*)

OBOE

Erin Gittleshon, *Principal*

Jessica Myers (*English horn*)

CLARINET

Julian Santacoloma, *Principal*

Stojo Miserlioski (*bass clarinet*)

BASSOON

Gabriel Beavers, *Principal*

Christina Bonatakis

FRENCH HORN

Amber Dean, *Principal*

Juan Berrios

Andrew Karr

Stan Spinola

TRUMPET

Kevin Karabell, *Principal*

Jim Hacker

Alex Ramazonov

TROMBONE

Domingo Pagliuca, *Principal*

Salvador Saez

BASS TROMBONE

Gabriel Ramos, *Principal*

TUBA

Kevin Ildefonso, *Principal*

TIMPANI

Lucas Sanchez, *Principal*

PERCUSSION

Evan Saddler, *Principal*

Guillermo Ospina

Karli Viña

Scott Crawford

HARP

Kristina Finch, *Principal*

Gerard Schwarz

Internationally recognized for his moving performances, innovative programming and extensive catalogue of recordings, American conductor Gerard Schwarz serves as Music Director of the All-Star Orchestra, Eastern Music Festival, Palm Beach Symphony and Mozart Orchestra of New York, and is Conductor Laureate of the Seattle Symphony Orchestra and Conductor Emeritus of the Mostly Mozart Festival. He is Distinguished Professor of Music; Conducting and Orchestral Studies of the Frost School of Music at the University of Miami and Music Director of the Frost Symphony Orchestra.

The All-Star Orchestra is an ensemble of top musicians from America's leading orchestras featured in 18 programs that have aired throughout the United States on public television, worldwide by online streaming and is the basis for their Khan Academy education platform that has already reached over six million students. The most recent program is in collaboration with the United States Marine Band adding three more programs. All programs are now released by Naxos on DVD and have been awarded seven Emmy Awards and the Deems Taylor Television Broadcast Award from ASCAP.

The summer of 2020 was Schwarz's 13th year at the artistic helm of the Eastern Music Festival, one of America's most important summer educational institutions bringing together world-renowned artists and exceptionally gifted worldwide young

musicians. With more than 300 world premieres to his credit, Schwarz has always felt strongly about commissioning and performing new music. The Bonnie McElveen Hunter Commissioning Project with the Eastern Music Festival brings ten new world premieres from American composers to the festival over a period of ten years. Works by John Corigliano, Richard Danielpour, and Lowell Lieberman are amongst premieres so far presented.

A prolific recording artist, Schwarz's total discography numbers over 350 on more than 11 labels. The Gerard Schwarz Collection, a 30-CD box set of previously unreleased and limited release works spanning his entire recording career, was released by Naxos in November 2017. His vast repertoire includes major 20th century ballets by composers Stravinsky, Strauss, Bartók, Ravel and Prokofiev, as well as multi-disc cycles of works by Schumann, Strauss, Wagner and Stravinsky. Schwarz's dedication to the promotion of American music is also represented with his pioneering cycles of 26 American symphonists such as William Schuman, David Diamond, Walter Piston, Paul Creston, Peter Mennin, Alan Hovhaness and Howard Hanson. In addition to his numerous recordings with the Seattle Symphony, he has also recorded with the Berlin Radio Symphony Orchestra, Czech Philharmonic, English Chamber Orchestra, Juilliard Orchestra, London



Symphony Orchestra, Los Angeles Chamber Symphony, New York Chamber Symphony, Orchestre National de France, The Philadelphia Orchestra, Royal Liverpool Philharmonic, Tokyo Philharmonic and Eastern Music Festival.

A gifted composer and arranger, Schwarz now has an extensive catalogue of works recently adding *A Journey*, a large scale orchestral tone poem; his work for concert band *Above and Beyond*, premiered by The United States Marine Band and a new version of *Rudolf and Jeannette* also for that ensemble. *A Poem* was given its first performance by the Hartford Symphony; his *Triptych* for violin and cello was premiered at Bargemusic and his work for euphonium and band, based on *In Memoriam* and *Rhapsody for Cello and Orchestra* were premiered in Korea.

Adagio, based on Webern's *Langsamer Satz* was premiered at the Eastern Music Festival in July 2019.

Schwarz is also known for his operatic performances, having appeared with the Juilliard Opera, Kirov Opera, Mostly Mozart Festival, San Francisco Opera, and Washington National Opera, and has led 21 productions with the Seattle Opera.

A graduate of The Juilliard School, Schwarz joined the New York Philharmonic in 1972 as co-principal trumpet, a position he held until 1977. Schwarz's numerous previous positions include Music Director of New York's Mostly Mozart Festival, Royal Liverpool Philharmonic, Los Angeles

Chamber Orchestra and New York Chamber Symphony, and Artistic Advisor to the Tokyo Philharmonic.

He completed his final season as music director of the Seattle Symphony in 2011, after an acclaimed 26 years—a period of dramatic artistic growth for the ensemble. He was instrumental in the building of Benaroya Hall; amassed a critically acclaimed discography of more than 140 recordings, numerous television programs and concert broadcasts; implemented music education programs including new series and the successful Soundbridge Center; and significantly increased audience attendance.

In his nearly five decades as a respected classical musician and conductor, Schwarz has received hundreds of honors and accolades including seven Emmy Awards, fourteen GRAMMY nominations, eight ASCAP Awards and numerous Stereo Review and Ovation Awards. He holds the Ditson Conductor's Award from Columbia University, was the first American named Conductor of the Year by Musical America and has received numerous honorary doctorates. The City of Seattle recognized his outstanding achievements and named the street alongside the Benaroya Hall "Gerard Schwarz Place," and the State of Washington gave him the honorary title of "General" for his extraordinary contributions as an artist and citizen. His book, "Behind the Baton" was released by Amadeus Press in March 2017.



PHOTO CREDIT: INDIEHOUSE FILMS

Brenda Alford

Brenda Alford is a highly respected, award-winning vocalist, recording artist, songwriter, educator, author, and actress, as well as the owner and C.E.O. of her own company, Brenda Alford, L.L.C. Born in Baltimore, Maryland, she has performed in concert in a wide range of settings, including the South Miami Dade Cultural Arts Center, the first Miami Downtown Jazz Festival, Festival Miami, Baltimore’s Artscape, National Public Radio, The Delaware Grand Opera House, the Meyerhoff Symphony Hall (Baltimore, Md.), and numerous jazz clubs, universities, and houses of worship in the U.S and abroad. She also appeared in two movies, Jon Waters’ original “Hairspray” and Barry Levinson’s “Avalon.” Brenda is one of only a handful of vocalists ever chosen to record with jazz piano legend Horace Silver on the Blue Note Record label, and has performed with many



other jazz luminaries as well, including Ella Fitzgerald’s bassist, Keter Betts, Tommy Flannigan, Ron Carter, Al Foster, Flip Phillips, and more. Admired and encouraged personally by Ella Fitzgerald, Carmen McRae, Betty Carter, and Abbey Lincoln, Brenda celebrates this, the 40th year since she first stepped into the world of entertainment with a new recording, “Messages...Songs for the Soul.”

Demetrius Klein



Demetrius Klein is a performer, choreographer, and teacher. His 501c3 non-profit arts organization, DKDC/DIY Projects, is committed to the creative process and to producing dance works of uncompromising integrity in traditional and non-traditional settings.

Since forming DKDC in 1986, Klein has made a significant impact on the world of dance; performing, creating and teaching in Palm Beach County. Klein has presented over eighty works on the stages of major regional venues, nationally and internationally. He and his diverse company members continue to break new ground by actively pursuing and engaging new dance audiences by rehearsing and performing in public places.

Klein was named 1998–1999 Fellow of the John Simon Guggenheim Foundation. He has received three choreographic fellowships from the state of Florida, the Hector Ubertalli Award for Artistic Excellence from the Palm Beach County for the Arts, and a National Endowment for the Arts Choreographic Fellowship. His work has been commissioned by Ballet Florida, the Wexner Center, Jacobs Pillow, Southeastern Center for the Contemporary Arts, The Florida-Brazil Festival, Danza Del Lobo, Minnesota Dance Alliance and most recently the Downtown Development Authority of West Palm Beach.

Kristen Vencel



Kristen Vencel serves as Rehearsal Director with DKDC. She earned her BA in Dance at Palm Beach Atlantic University and has enjoyed cross-cultural studies in dance internationally. In addition to performing with DKDC, Vencel teaches creative movement to young children and adults. She is a filmmaker, creating and collaborating on short dance films with Demetrius Klein, Clarence Brooks, and Jon Rhoads. Her films have been shown at local film festivals and performances, including Fat Basset Film Festival in West Palm Beach, FL. Vencel is also a business owner, marketing affirming clothing for women, a homeschooling mom of four, and loving wife to her husband who is a local pastor. She continues her education in dance and in life and calls dance her heart language.

Julie Williams



Julie Williams danced under Colleen Dabill before becoming a dance major at Palm Beach Atlantic University and dancing under Demetrius Klein. Her years at PBAU were filled with various performances, most notably as the “Peace” solo in the dance ensemble’s repertoire work of Jose Limon’s “There is a Time.” Julie has danced in Demetrius Klein’s popular works including “Prayer Cycle” and “Messiah” as well as numerous new works, and has danced as a member of the Demetrius Klein Dance Company since 2016. When she is not dancing she is working as a NICU nurse and loves to travel as much as she can.

Aaron Copland (1900–1990)*Fanfare for the Common Man*

What makes classical music sound American? Aaron Copland was the first composer to find a really successful answer to that question.

The son of Jewish immigrants from Lithuania, Copland (pronounced COPE-lind) was born in 1900 in Brooklyn, New York. As a young man, he studied in Paris, France, where the best modern composers lived at the time.

Copland's real breakthrough came in the 1930s, when he began to write music inspired by the scenery and people of rural America. He composed one ballet about a famous outlaw in the Southwest (Billy the Kid), another about cowboys on a ranch (Rodeo), and a third about pioneers in the mountains (Appalachian Spring).

Copland wrote *Fanfare for the Common Man* in 1942, after the United States entered World War II. Fanfares had existed for hundreds of years before Copland—they were short pieces of music usually played by trumpets or other brass instruments, sometimes joined by percussion—but they were usually played for important people like kings, presidents, and military officers.

Copland's music sent a message that all the little people were important, too, from the young soldiers fighting the war to the ordinary citizens who paid taxes and worked to keep the country moving.

Lincoln Portrait

The same year that Copland composed *Fanfare for the Common Man*, he wrote a longer piece for orchestra inspired by Abraham Lincoln, the president who abolished slavery and guided the United States through the Civil War. In *Lincoln Portrait*, a narrator joins the orchestra to read quotations from Lincoln's famous speeches, including the Gettysburg Address. The music, speeches and descriptions of the man himself combine to form a new kind of portrait, using sound instead of paint or a camera.

Like the fanfare, *Lincoln Portrait* relies on pure and simple musical ideas. Just as you might use the primary colors of red, yellow and blue to paint a very bright and clear image, Copland started with basic themes and combined them to make all sorts of colorful effects, like how red and yellow combine to make orange. He also included quotations from American songs that have been popular since Lincoln's time, making this music feel even more classic and familiar.

John Williams (Born 1932)*Star Wars Suite*

When John Williams was born in 1932, movies with sound had only been around for a few years, and Hollywood directors were just figuring out how composers could improve their films. The first composers to become stars of film scoring came from Europe, and many had started their careers writing big, dramatic operas using enormous orchestras.

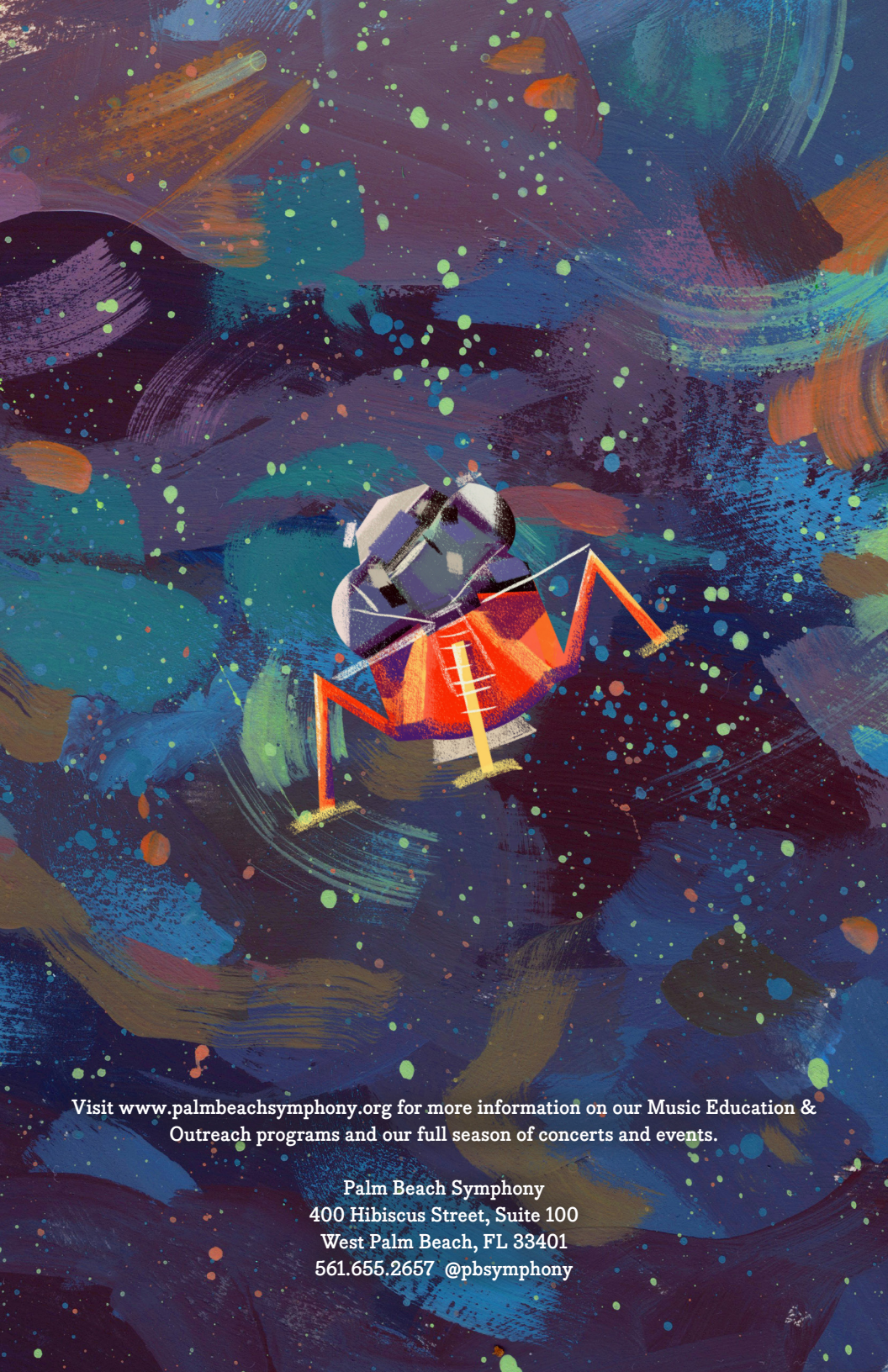
After finishing music school, Williams worked his way up in Hollywood, learning under those great European composers. He went on to become the top film composer in history, creating some of the most memorable themes of the last fifty years. It is hard to imagine what *Jaws*, *E.T.*, *Raiders of the Lost Ark*, *Jurassic Park* or the *Harry Potter* movies would be without Williams' music, among the many credits that have led to his 51 Oscar nominations.

Of all the films that Williams has worked on, the one he is most famous for is *Star Wars* from 1977. In music such as the opening theme, with its rising trumpet melody, Williams takes an old-fashioned orchestra on a wild, futuristic ride.

Joan Tower (Born 1938)*Fanfare for the Uncommon Woman*

There have been extraordinary women composing great music for centuries, but it has been pretty much impossible for them to get the same respect as their male peers. Joan Tower, now in her eighties and still at the top of her game, was one of the first women to be seen as a leader among American composers. Thanks to her and other pioneers, more young women than ever before are establishing strong careers as composers.

Taking inspiration from Aaron Copland—and also poking fun at his title—Tower wrote the first part of *Fanfare for the Uncommon Woman* in 1986, dedicating it “to women who take risks and who are adventurous.” Her own adventurous approach to the orchestra shows how the traditional fanfare can move in fresh new directions, pushing an old art form into an exciting future.



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