ALLENTOWN SYMPHONY ORCHESTRA
Diane Wittry  Music Director/Conductor

ASO Classical

BEETHOVEN & RACHMANINOFF

OCT
Sat 15 7:30pm
Sun 16 2:00pm
2022

ASO Classical

BERNSTEIN’S ON THE TOWN

NOV
Sat 12 7:30pm
Sun 13 2:00pm
2022

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Dear Patrons,

Thank you for joining us as we begin a fabulous season of the Allentown Symphony Orchestra (ASO) and Miller Symphony Hall!


These amazing composers are not familiar to most audiences. However, each one will be featured this season alongside Beethoven, Dvořák, and Tchaikovsky just to name a few.

The Allentown Symphony has a long history of presenting both the familiar and the new to its audiences, but of the composers listed above, the “newest” work they represent dates to 1958 (Grant Still’s Ennanga).

This is one of the things I love about orchestral music. The history is so rich and extensive that one will always find something new, whether it is a recent world premiere, or an overlooked gem composed 100 years ago. The two works of Lili Boulanger we will perform in March date to early 20th century Paris when that city was the epicenter of art in Europe. But due to gender-bias and an early death (she was only 24), her music has been overlooked. Samuel Coleridge-Taylor also lived a short life (37 years) but saw notable success with his trilogy of cantatas collectively known as The Song of Hiawatha. For many of you, we hope you enjoy listening to this music for the first time.

And there is even more to look forward to! December will bring back our new tradition – Holiday Pops – following its sold-out debut last season. This time we will be welcoming the exuberant and memorable Phoenix Best as our vocal soloist, who Lehigh Valley audiences will know from her work with the Pennsylvania Shakespeare Festival and on Broadway (The Color Purple).

While this is all happening, please also join us for monthly Jazz Upstairs concerts and take in performances of the Metropolitan Opera right here in Allentown on the largest screen in the Lehigh Valley for Met Opera: Live in HD presentations. Longtime partners - The Allentown Band and Repertory Dance Theatre’s Nutcracker - also return.

Welcome to the 2022-2023 season. Enjoy the concert!

Al Jacobsen
Executive Director
Allentown Symphony Association
The Allentown Symphony Association was founded almost 75 years ago. In the intervening years hundreds of concerts have featured the Allentown Symphony Orchestra and renowned artists from around the world. This was made possible, in part, through the generosity of individuals and organizations who recognized the value of the performing arts in a growing, vibrant community. We thank all of you for your support.

Every organization should share its statement of principles with its audiences. At its annual meeting over the summer, the Board of Directors reaffirmed its mission to support a first-class symphony orchestra, to maintain an historic performance hall, and to offer to the community quality programs of artistic and educational value. Furthermore, it was added that in fulfilling its mission, the Allentown Symphony Association embraces the diverse cultures it serves and is committed to an inclusive and equitable environment where every individual is respected and valued.

Our audiences thrill to the works of musical giants like Beethoven and Aaron Copland, and to music of Cinema and Broadway whether it be John Williams or Andrew Lloyd Webber. Increasingly, the palettes of concertgoers are becoming more eclectic, and this is opening opportunities to add music that has not been typically heard in the past but stands just as strong. This season we invite you to enjoy the amazing creations of William Grant Still, Lili Boulanger, Germaine Tailleferre, and Samuel Coleridge-Taylor alongside Tchaikovsky, Ravel, and wonderful Pops offerings.

The Allentown Symphony, through its Artistic Planning Committee, will continue to offer programs with broad audience appeal; through its Education Committee, will build upon the successes of established offerings like the renowned El Sistema Lehigh Valley program for students; through its Strategic Planning Committee, will plan for and adapt to the changes the future has in store for us; and through its Governance Committee, will continue to seek out leaders from all areas of the community whose voices can bring new ideas and challenges to the Board of Directors.

To our patrons, to our staff, to our musicians, to our volunteers, to our elected officials, and to a community that has stood by us, we express our sincere thanks for your support.
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BEETHOVEN & RACHMANINOFF

Diane Wittry | Conductor
Eric Lu | Piano
Allentown Symphony Chorus | Hyosang Park, Interim Director

PROGRAM

GERMAINE TAILLEFERRE
Overture for Orchestra

LUDWIG VAN BEETHOVEN
Concerto No. 3 for Piano and Orchestra in C minor, Op. 37
  Allegro con brio
  Largo
  Rondo: Allegro
  
  Eric Lu, Piano

— INTERMISSION —

SERGEI RACHMANINOFF
“Blagoslovén yesí, Ghóspodi” (“Blessed Art Thou, Oh Lord”)  
From the All-Night Vigil, Op. 37

  Allentown Symphony Chorus
  Hyosang Park, Interim Director

SERGEI RACHMANINOFF
Symphonic Dances, Op. 45
  Non allegro
  Andante con moto (Tempo di valse)
  Lento assai — Allegro vivace — Lento assai — Allegro vivace

Steinway piano selected from Jacobs Music Company

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Eric Lu won First Prize at The Leeds International Piano Competition in 2018, the first American to win the prestigious prize since Murray Perahia. He made his BBC Proms debut the following summer, and is currently a member of the BBC New Generation Artist scheme. Eric is a recipient of the 2021 Avery Fisher Career Grant and an exclusive Warner Classics recording artist.


Released in 2020, Eric’s first studio album on Warner Classics featured the Chopin 24 Preludes op. 28, and Schumann’s Ghost Variations. It was met with critical acclaim, including one of BBC Music Magazine’s ‘Instrumental Records of the Year’.

Born in Massachusetts in 1997, Eric Lu first came to international attention as a prize-winner at the 2015 Chopin International Competition in Warsaw aged just 17. He previously won the 2015 US National Chopin Competition, and was awarded the International German Piano Award in 2017. He is a graduate of the Curtis Institute of Music, studying with Robert McDonald and Jonathan Biss. He is also a pupil of Dang Thai Son. Eric is now based in Berlin and Boston.

Megan Maddaleno is a current Doctor of Musical Arts student in Orchestral Conducting at The University of Iowa. She has had the immense privilege of conducting the orchestral ensembles, new music initiatives, opera and musical theatre productions, as well as studying under such respected conductors as Dr. Mélisse Brunet, Dr. William LaRue Jones, David E. Becker, and opera conductor, Wayne Wyman. This past spring, she collaborated with the Department of Theatre and Dance on the production String by Adam Gwon, and in November of 2021, she conducted Three Decembers by Jake Heggie.

A passionate educator, Megan is currently the Director of Orchestral Activities at University of Wisconsin - Platteville. Prior to pursuing her graduate degrees, she was the Musical Assistant for the Missouri Symphony Society Conservatory and collaborated with the Missouri Composer’s Project and Columbia Civic Orchestra to conduct premieres of local composers. In recent years, she has acted as Cover Conductor for the Missouri Symphony under Kirk Trevor.

This year, Megan will be covering Mélisse Brunet with the Lexington Philharmonic and has covered concerts for the past two seasons for the Northeastern Pennsylvania Philharmonic. Megan Maddaleno received her Bachelor of Music Education degree from Webster University, and her Masters of Orchestral Conducting from The University of Iowa.
Hyosang Park is a conductor, performer, and published composer who earned a Double Master’s Degree in Sacred Music and Piano Performance from Westminster Choir College. At Westminster, she studied conducting under Dr. Flummerfelt, joined the Westminster Concert Bell Choir, and performed under the direction of Kathy Ebling Shaw. She served as a handbell clinician for many national and regional handbell seminars. Ms. Park is the music director at Princeton United Methodist Church and the Artistic Director of Philadelphia Bronze.

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Germaine Tailleferre is best remembered as the sole female member of Les Six, the informal association of young French composers in the early 1920s who derived their inspiration and artistic credo of wit, insouciance and clear-eyed expression from Eric Satie and Jean Cocteau. Tailleferre had to overcome the objections of her parents to pursue a musical career before she could enroll in the Paris Conservatoire for preliminary studies in 1904; later, as a degree student, she won first prizes in harmony, solfège, counterpoint and accompaniment. While at the Conservatoire, she met three musical Young Turks — Georges Auric, Arthur Honegger and Darius Milhaud — who introduced her to Satie. In 1916, she and her fellow iconoclasts formed Les Nouveaux Jeunes (“The New Young People”) to promote their music and ideas, and they gave their first concert at the Théâtre du Vieux-Colombier in Paris early in 1918. Tailleferre contributed a string quartet to the venture. Later that year, a French journalist added Francis Poulenc and Louis Durey to the coterie of Milhaud, Honegger, Auric and Tailleferre to form Les Six.

Tailleferre went on to become one of Maurice Ravel’s few students, and she composed throughout her long life with the precision and care for detail that mark that master’s works. During World War II, she lived in New York City, but returned to her homeland when peace was restored, and died in Paris in 1983. Though she experimented with modernist techniques in a few of her later compositions, Tailleferre composed largely in the lucid and restrained manner of Fauré and Ravel.

Tailleferre wrote her Overture for Orchestra as a jeu d’esprit in 1932; it was premiered in Paris on Christmas Day. In 1951, she used the work to open her opéra-bouffe Il était un petit navire (“There Was a Little Boat”), to a libretto by Henri Jeanson. The Overture begins with a saucy theme; the woodwinds present the second subject. The brief center section includes a salutation to the waltzes of Offenbach before the Overture returns to its opening music, modified, to round out its form.

LUDWIG VAN BEETHOVEN | 1770-1827
Concerto No. 3 for Piano and Orchestra in C minor, Op. 37 (1797-1803)

By 1803, Emanuel Schikaneder, the colorful character who figured so prominently in the closing pages of Mozart’s life as the librettist and producer of The Magic Flute, had taken over the management of Vienna’s Theater-an-der-Wien. His house was locked in a fierce competitive battle with the court-subsidized Kärntnertortheater, run by Baron Peter von Braun. When von Braun hired the distinguished Luigi Cherubini as resident composer, Schikaneder felt obliged to counter with his own music master, and he approached Beethoven with an offer. Beethoven, who had felt the need to write for the stage for some time, accepted gladly — especially since the job carried free lodgings in the theater as part of the compensation. He and Schikaneder dutifully plowed through a small library of possibilities for an operatic subject, but none inspired Beethoven until he took up work on Fidelio late in 1803.

In the meantime, Beethoven took advantage of his theatrical connection to put some of his instrumental works on display. Since opera was forbidden in Catholic countries during Lent at that time, the Theater-an-der-Wien was available for concerts in the early spring, and Beethoven scheduled such an event during April 1803. It had been fully three years since he last presented a concert entirely of his own orchestral music, and he had several scores that were awaiting their first presentations, including the Second Symphony, the oratorio Christ on the Mount of Olives and the Third Piano Concerto. He programmed all of these, and, for good measure, tossed in the First Symphony, which had been premiered at his concert three years earlier.
Beethoven proceeded enthusiastically with plans for the concert, working right up to the last minute putting finishing touches on the new compositions. (His pupil Ferdinand Ries found him in bed writing trombone parts for the oratorio only three hours before the rehearsal began.) He had only a single rehearsal on the concert day for this wealth of unfamiliar music, and public and critical response to the concert was lukewarm, undoubtedly due in large part to an inadequate performance. Beethoven, however, was delighted to have played his music for the Viennese public, and he was becoming recognized more for his ability as a composer than as a pianist.

The Third Concerto’s first movement opens with the longest introductory orchestral tutti in Beethoven’s concertos. The strings in unison present the main theme; the lyrical second theme is sung by violins and clarinet in a contrasting major mode. The closely reasoned development section grows inexorably from thematic fragments heard in the exposition. The recapitulation begins with a forceful restatement of the main theme by the full orchestra. The second movement is a nocturne of tender sentiments and quiet moods. Though analysis reveals its form to be a three-part structure (A–B–A), it is in spirit simply an extended song — a marvelous juxtaposition of hymnal tranquility and sensuous operatic love scene. The traditional, Classical rondo was a form of simple, high spirits meant to send the audience away in a bubbling mood. Mozart, in his late concertos, had begun to explore the emotional depth possible with the rondo, and in this Third Concerto, Beethoven continued that search. He incorporated elements of sonata design into the finale to lend it additional weight, even inserting a fugal passage in the second episode. Only in the closing pages is the dark world of C minor abandoned for a vivacious romp through C major to close this wonderful work of Beethoven’s early maturity.

SERGEI RACHMANINOFF | 1873-1943
Symphonic Dances, Op. 45 (1940)

World War I was inevitably a trial for Rachmaninoff and his countrymen, but his most severe personal adversity came when the 1917 Revolution smashed the aristocratic society of Russia — the only world he had ever known. He was forced to flee his beloved country for America and he pined for his homeland the rest of his life. He did his best to keep the old language, food, customs and holidays alive in his own household, “but it was at best synthetic,” wrote American musicologist David Ewen. “Away from Russia, which he could never hope to see again, he always felt lonely and sad, a stranger even in lands that were ready to be hospitable to him. His homesickness assumed the character of a disease, and one symptom of that disease was an unshakable melancholy.” By 1940, when he composed the Symphonic Dances, he was worried about his daughter Tatiana, who was trapped in France by the German invasion (he never saw her again), and had been weakened by a minor operation in May. He nevertheless felt the need to compose for the first time since the Third Symphony of 1936, and the Symphonic Dances were written quickly that summer. Still, it was the man and not the setting that was expressed in this music — “I try to make music speak directly that which is in my heart at the time I am composing,” he said. “If there is love there, or bitterness, or sadness, or religion, they become part of my music.”

The first of the Symphonic Dances, in a large three-part form (A–B–A), is spun from a tiny three-note descending motive heard at the beginning. The middle portion is given over to a folk-like melody initiated by the alto saxophone. The return of the opening section, with its distinctive falling motive, rounds out the first movement. The waltz of the second movement is more rugged and deeply expressive than the Viennese variety. The finale begins with a sighing introduction for the winds, which leads into a section in quicker tempo. The movement accumulates rhythmic energy as it progresses and virtually explodes into the last pages, a coda based on an ancient Russian Orthodox chant.

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In addition to a stellar season of classical and pops performances, the Allentown Symphony Association reaches more than 10,000 students through a wide range of educational opportunities, from our Musical Instrument Petting Zoo to the Young Musicians String Festival.

The ASA is passionate about music education and the youth in our community. That’s one of the reasons that we made a commitment in 2011 to El Sistema Lehigh Valley (ESLV), a daily after-school initiative in the Allentown School District, part of a world-wide program using music to enhance the educational and civic potential of children.

Studies have shown high-quality music education readily transfers to other school subjects and leads to academic and life success for students. Now in its eleventh season, ESLV has been recognized nationally for the excellence of its musicians and acclaimed locally for the academic results it has achieved.

But we cannot do it alone and we cannot do it without you, the individuals, businesses, foundations, and corporations who care about the future of our young people. Learn more about El Sistema Lehigh Valley and all our youth programs. Please visit our website, MillerSymphonyHall.org, or call us today at 610-432-7961.
MILLER SYMPHONY HALL
November 12, 2022 | Saturday | 7:30PM
November 13, 2022 | Sunday | 2:00PM

BERNSTEIN’S ON THE TOWN

Diane Wittry | Conductor
Kelly Hall-Tompkins | Violin

PROGRAM

RALPH VAUGHAN WILLIAMS
Symphony No. 5 in D major
Preludio: Moderato — Allegro — Tempo I
Scherzo: Presto misterioso
Romanza: Lento
Passacaglia: Moderato

— INTERMISSION —

SAMUEL BARBER
Concerto for Violin and Orchestra, Op. 14
Allegro
Andante
Presto in moto perpetuo
Kelly Hall-Tompkins, Violin

LEONARD BERNSTEIN
Three Dance Episodes from On the Town
The Great Lover: Allegro pesante
Lonely Town (Pas de Deux): Andante sostenuto
Times Square — 1944: Allegro
Performed by DeSales University Performing Arts Majors | Derek Crescenti, Choreographer

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Winner of a Naumburg International Violin Competition Honorarium Prize and featured in the Smithsonian Museum for African-American History, Ms. Hall-Tompkins is a violin soloist entrepreneur who has been acclaimed by the New York Times as “the versatile violinist who makes the music come alive,” for her “tonal mastery” (BBC Music Magazine) and as New York Times “New Yorker of the Year.” She has appeared as co-soloist in Carnegie Hall with Glenn Dicterow and conductor Leonard Slatkin, in London at Queen Elizabeth Hall, at Lincoln Center and with the Symphonies of Baltimore, Dallas, Jacksonville, Oakland, recitals in Paris, New York, Toronto, Washington, Chicago, and festivals of Tanglewood, Ravinia, Santa Fe, France, Germany and Italy. She was “Fiddler”/Violin Soloist of the Grammy/Tony-nominated Broadway production of Fiddler on the Roof. Inspired by her experience, she commissioned and developed the first ever Fiddler solo disc of all new arrangements, “The Fiddler Expanding Tradition,” which is featured in the upcoming new documentary “Fiddler: A Miracle of Miracles” on the 55-year history of the musical. Actively performing virtually throughout the pandemic, numerous projects include premiering 4 pieces written for her, creating and/or been invited to participate in unique collaborations including with Tony-nominated actor Daniel Watts, aerial dancer Alexandra Peter, Frisson Films, Gil Shaham’s Gilharmonic, Routledge press as contributing author for a new book on Music and Human Rights and with WQXR as part of the inaugural Artist Propulsion Lab. As founder of Music Kitchen-Food for the Soul, Kelly Hall-Tompkins is a pioneer of social justice in classical music, bringing top artists in over 100 concerts in homeless shelters coast to coast from New York to Los Angeles, and in internationally in Paris, France. Music Kitchen commissioned and will present the World Premiere of the Forgotten Voices Song Cycle in Association with Carnegie Hall.

Martin Alexander Arellano is an active conductor and composer from California, USA. Alex is the founder and current Artistic Director of the Central California Youth Wind Ensemble based in Turlock, CA that premiered its first season in 2015. He is currently completing his Master of Musical Arts in Orchestral Conducting at the University of Iowa with Dr. Mélisse Brunet where he assists with the University Symphony Orchestra and serves as Director of the Campus Symphony Orchestra. Alex has served as assistant conductor for the University of Iowa Opera Theater where he assisted productions and conducted the final performances of Gilbert & Sullivan’s HMS Pinafore, and Domenico Cimarosa’s Il Matrimonio Segreto.

Alex’s past conducting teachers include Dr. Stuart Sims (CSU: Stanislaus), Dr. Robert Carnochan, and Dr. Stephen Moore (University of Miami). In 2021, he received his Cycle d’Orientation Professionnelle Diploma at the Strasbourg Conservatoire in France where he studied with Austrian conductor Theodor Guschlbauer and Argentinian conductor Miguel Etchegoncelay.

Alex is a native Spanish speaker and is conversational in French.
Ralph Vaughan Williams | 1872-1958

Symphony No. 5 in D major (1942)

John Bunyan’s allegory The Pilgrim’s Progress from This World to That Which Is to Come was probably more widely read for the two centuries after its publication in 1678 than any English text except the Bible. Vaughan Williams first treated Bunyan’s words in a hymn setting of 1904, Who would true valour see, let him come hither. Two years later, he provided music for a dramatization of the story at Reigate Priory, Surrey, and in 1922 completed a “pastoral episode” titled The Shepherds of the Delectable Mountains based on a scene from Bunyan’s book. (Vaughan Williams’ interest in Bunyan’s writing was not theological but historical and societal. Ursula, his second wife, said in her biography of her husband that by his later years he had “drifted into a cheerful agnosticism: he was never a professing Christian.”) In 1925, Vaughan Williams returned to The Shepherds of the Delectable Mountains with the intention of incorporating it into a full-length opera based on The Pilgrim’s Progress. He sketched various episodes of the work over the next dozen years, but apparently decided nothing would come of the project, and put it aside in 1936. (Vaughan Williams eventually finished his opera, or “Morality,” as he called it, in 1949, and gave its premiere at Covent Garden in 1951.) In 1938, he began to draft the successor to his Fourth Symphony of 1935, and noted at the head of the new score that “some of the themes of this Symphony are taken from an unfinished opera, The Pilgrim’s Progress.” A year later, Britain was at war, and for some time Vaughan Williams devoted himself largely to writing background music for films such as 49th Parallel, Coastal Command and The People’s Land, and serving in the local fire brigade. The Symphony No. 5 in D major was largely written in 1942 and premiered on June 24, 1943 at the Albert Hall, London.

More than just thematically related to the operatic version of The Pilgrim’s Progress, the Fifth Symphony grows from the peaceable vision of the Celestial City that is the object of the journey of the opera’s title character, Christian. It opens quietly, as if from a distance, with a sustained note in the low strings above which the horns intone a tiny, misty fanfare whose rocking, long-short rhythm figures prominently throughout the movement. The violins introduce a brief, lyrical arch-shaped phrase that grows into a longer melody embedded in a subtle yet luxuriant contrapuntal fabric. These motives are treated at some length, become hushed, and are followed by a radiant modulation to the second theme, a melody of warm emotion that is among Vaughan Williams’ greatest inspirations. Rather than a traditional development, the center of the movement is occupied by a contrasting section in quicker tempo based on a scurrying motive initiated by the strings. The mood and themes of the first two sections return before the movement closes quietly.

Some commentators have found in the following Scherzo evidence of the “hobgoblin and foul fiend” that bedevils Christian in Bunyan’s allegory. The first of the movement’s two trios begins with the trombones discussing the opening theme of the Scherzo. The Scherzo proper returns in a mysterious setting. The second trio is an energetic, brilliantly scored passage in duple meter.

Above the score of the Romanza, Vaughan Williams inscribed these lines from The Pilgrim’s Progress: “Upon that place there stood a cross, and a little be-low, a sepulchre. Then he said, ‘He hath given me rest by His sorrow and life by His death.’”

The finale is titled Passacaglia, an old variations form based on a repeating melodic fragment. The theme, presented by cellos, is joined by a flowing melody in flutes and violins that comes to dominate the movement. In the final pages, a grand statement of the horn theme that opened the first movement fulfills the Symphony’s formal cycle. A sweet coda floats above a long-sustained pedal note, the goal toward which this magnificent symphonic pilgrimage has progressed.
SAMUEL BARBER | 1910-1981

Concerto for Violin and Orchestra, Op. 14 (1939)

The 1939 Violin Concerto, with the warm lyricism of its first two movements and the aggressive rhythms and strong dissonances of its finale, is a microcosm of the stylistic evolution that Samuel Barber’s music underwent at the outbreak of World War II. The idiom of the works of his earlier years — the Overture to “The School for Scandal” (1932), Essay for Orchestra (1937), Adagio for Strings (1938), those pieces that established his international reputation as a 20th-century romanticist — was soon to be augmented by the more modern but expressively richer musical language of the Second Symphony (1944), Capricorn Concerto (1944) and the ballet for Martha Graham, The Serpent Heart (1946), from which the orchestral suite Medea was derived.

The Concerto’s opening movement, almost Brahmsian in its nostalgic songfulness, is built on two lyrical themes. The first one, presented immediately by the soloist, is an extended, arching melody; the other, initiated by the clarinet, is rhythmically animated by the use of the “Scottish snap,” a short–long figure also familiar from jazz idioms. The two themes alternate throughout the remainder of the movement, which follows a broadly drawn, traditional concerto form. The expressive mood of the first movement carries into the lovely Adagio. The oboe intones a plangent melody as the main theme, from which the soloist spins a rhapsodic elaboration to serve as the movement’s central section. Moto perpetuo — “perpetual motion” — Barber marked the finale of the Concerto, and the music more than lives up to its title. After an opening timpani flourish, the soloist introduces a fiery motive above a jabbing, rhythmic accompaniment that returns, rondo-like, throughout the movement.

LEONARD BERNSTEIN | 1918-1990

Three Dance Episodes from On the Town (1944)

In April 1944, Bernstein’s ballet Fancy Free was introduced to great acclaim at the Metropolitan Opera House in New York. The plot, according to the composer, concerned three sailors “on leave [in New York] and on the prowl for girls. The tale tells of how they meet first one, then a second girl, and how they fight over them, lose them, and in the end take off with still a third.” The ballet’s setting and characters were the inspiration for him to try a new piece in a form that he had not then broached — musical comedy.

Bernstein enlisted two old friends, the singer-dancer-lyricist Adolph Green (“old” is relative — Bernstein was not yet 26, but had known Green since they were teenagers) and Green’s creative collaborator, Betty Comden, to write the book and words for the show, which they titled On the Town. They devised a story, perfectly suited to those war years, about three sailors in New York who are determined to see everything in the city during their 24-hour leave. On the subway, one of the sailors falls in love with the poster picture of Miss Turnstiles, and the boys set out to find her. Their efforts take them all over the city until they finally discover Miss Turnstiles in Coney Island, where they learn that she is not a glamorous lady but a belly dancer.

On the Town had a two-week tryout in Boston before opening at New York’s Adelphi Theater on December 28, 1944 with Comden and Green in leading roles. It was a hit, running for 463 performances on Broadway; Arthur Freed made it into a movie starring Frank Sinatra, Gene Kelly and Jules Munshin five years later. The show has been revived for Broadway, most recently in a Tony-nominated production in 2014. The “Three Dance Episodes” include: The Great Lover, which captures the vibrant intensity of the bustling metropolis and the high spirits of the young sailors; Lonely Town (Pas de Deux), based on the expressive song of its title; and Times Square–1944, a joyous fantasia on New York, New York, the show’s hit tune.

©2022 Dr. Richard E. Rodda
Diane Wittry, named nationally as one of the “Top 30 Influencers” in music by Musical America Worldwide for her work leading orchestras, is one of the foremost conductors in the United States today. Frequently engaged as a guest conductor, she has led symphonic performances in more than 11 countries and throughout the U.S. She has worked with conductors Michael Tilson Thomas, Pierre Boulez, Jorge Mester, and Daniel Lewis, among others, and has been profiled in the New York Times.

Under Diane Wittry’s artistic leadership, the Allentown Symphony Orchestra has risen to increasing standards of excellence, performing exciting music with passion and dedication, winning the prestigious national “American Prize” for artistic quality in both 2014 and 2017, receiving national NEA Grants, commissioning new pieces of music, and featuring exceptional soloists like Midori, Emanuel Ax, Garrick Ohlsson, Angela Meade, and Branford Marsalis.

During her tenure with the ASO, Diane has built a well-earned reputation for her innovative style of multimedia programming that uses other art forms to enhance the concert experience. She has expanded the concert series and developed outreach programs such as the Allentown Symphony Chorus, the Schadt National String Competition, Young Musicians String Festival, the Fantasy Symphony for amateur musicians, the Conducting Fellows Program, ASO Annual Youth and Family Concerts, yearly Composer Competitions, Meet the Artist brown bag talks, a Chamber Music Series, and ongoing partnerships with arts organizations throughout the Lehigh Valley.

Diane Wittry has also championed the commissioning of new works. A composer herself, Diane's compositions have been performed and recorded by orchestras in the United States and Europe and are published by the Theodore Presser Company, and Subito Music. Her piece “Mist,” premiered by the Allentown Symphony and recorded by the Slovak State Orchestra, is available for download on Spotify and Amazon.

In addition to her work with the ASO, Diane Wittry is the Music Director and Conductor of the Garden State Philharmonic, NJ, and in the past has served as the Associate Conductor of the renowned Ojai Music Festival (CA); the Artistic Director of the International Music Program with the Sarajevo Philharmonic, Bosnia; and Music Director and Conductor of the Symphony of Southeast Texas, the Norwalk Symphony (CT), and the Ridgewood Symphony (NJ).

An award-winning author, composer and teacher, Wittry’s two books, Beyond the Baton, and Baton Basics-Communicating Music through Gestures, have become standards in the field. She is in demand as a conducting teacher and conductors from all over the world study with her through national and international conducting seminars and workshops. She has given presentations at the Juilliard School of Music, the Curtis Institute, the Manhattan School of Music, and for the League of American Orchestras and the Conductors Guild National Conferences.

Wittry has received the national Helen M. Thompson Award from the League of American Orchestras, the USC Thornton School of Music Outstanding Alumnus Award, the Gold Crown Award (Pasadena, CA), the Women of Excellence Award (Beaumont, TX), the Arts Ovation Award, and the Woman of Distinction Award (Allentown, PA).
Each year, the ASO performs more than 20 classical, pops, educational, and family concerts. In 2014 and again in 2017, the orchestra received the national American Prize for “orchestral excellence.” With passion and finesse, the Allentown Symphony, led by Music Director & Conductor Diane Wittry, plays time-honored masterworks, newly commissioned world premieres, and intriguing repertoire, including works by prominent new composers.

Exciting world-class artists that have performed with the ASO include Midori, Emanuel Ax, Richard Stoltzman, Garrick Ohlsson, Angela Meade, and Peter Serkin, as well as jazz trumpeter Byron Stripling, saxophonist Branford Marsalis, and Broadway vocalist Christiane Noll. The orchestra's classically trained musicians include players from the major urban centers of New York, Baltimore-D.C., and Philadelphia.

Music Director Diane Wittry, a California native, is known for her innovative programming style, using video, dancers, subtitles, and other visuals to create a true concert experience. She has been a stellar advocate for music education outreach for all ages and skill levels. Lehigh Valley native Ron Demkee serves as the Symphony's Associate/Pops Conductor. The two previous ASO Music Directors were Donald Voorhees, the distinguished conductor of the studio orchestra for NBC's Emmy award-winning The Bell Telephone Hour, and William Smith, Assistant Conductor to the Philadelphia Orchestra under Eugene Ormandy.

The ASO has received music commissioning grants from the National Endowment of the Arts, and from the League of American Orchestras in support of its El Sistema-inspired program for at-risk youth. The Symphony Association also biennially hosts the National Schadt String Competition which attracts top young performers from all over the world.

For its 72nd season, the Allentown Symphony will continue its pursuit of excellence with passion, keeping alive the legacy of masterworks while bringing the works of modern masters to the concert stage for the enjoyment of our patrons.

**ALLENTOWN SYMPHONY CHORUS**

The Allentown Symphony Chorus was founded in 2013 as a semi-professional, auditioned chorus to perform with the Allentown Symphony Orchestra once or twice yearly. The Chorus has performed Beethoven’s 9th Symphony, *Carmina Burana*, Mahler’s 2nd Symphony and Verdi’s *Requiem*, among others. Chorus members are drawn from the Lehigh Valley. The Chorus is comprised of approximately 50 voices and features paid Section Leaders and Assistant Section Leaders, and a Scholarship Quartet drawn from area colleges and universities.
Find the latest information on all of Miller Symphony Hall’s activities and concerts, and purchase tickets online at MillerSymphonyHall.org.

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info@allentownsymphony.org

**PHONE**
610-432-6715

**HOURS**
Mon-Fri: 10am – 5pm
Evening and weekend hours vary based on the performance schedule.

**LOCATION**
Miller Symphony Hall
23 North Sixth Street
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**GROUP RATES**
For groups of 10 or more, contact the Box Office for group pricing (not available for all events.)

**STUDENT TICKETS**
Limited free student tickets (ages 21 & under) are available for Allentown Symphony Orchestra concerts thanks to a grant from PPL. Discounted tickets are also available to students (ages 21 & under) for most other performances. Student tickets are only available through the Box Office.

**UNABLE TO ATTEND?**
Subscribers can exchange your tickets for another ASO performance date or show during the same season. Call the Box Office as soon as possible for the best seats!

Donate your tickets, which qualifies as a tax-deductible contribution to the Allentown Symphony Association. Contact the Box Office to receive a receipt for tax purposes.

**ACCESSIBILITY**
Miller Symphony Hall is accessible to all physically disabled persons. For patrons in wheelchairs, seating is available on the orchestra and balcony levels. Please call the Box Office for reservations.

**CONCERT ETIQUETTE**
Our recommended minimum age to attend ASO Classical or Pops concerts is five years. Please be aware that performance length varies, but a typical orchestra concert runs a little over two hours with one intermission. Some individual pieces may last an hour or more.

Please note that every person attending the concert, regardless of age, must have a ticket to enter the concert hall.

To foster the best experience for all patrons, a quiet, focused environment respectful of others’ needs to be maintained. The ASO reserves the right to remove any individuals who are disrupting fellow patrons or the concert setting.

**RESTROOMS**
Beautifully restored and updated restrooms are located on the orchestra level, as well as mezzanine and balcony levels. Additionally, new ladies’ restrooms are located at the side entrance ramp to the theatre.

**BUILDING EMERGENCY**
In the event of a building emergency, an announcement from the stage will notify and instruct patrons. Should the building need to be evacuated, please exit via the nearest door, or as instructed.

**FIRST AID**
In case of an emergency, please contact the nearest usher. Symphony Hall is equipped with an Automatic External Defibrillator in the 1st floor Lobby.
LATE SEATING
If you arrive after the concert begins, you will be seated when appropriate breaks in the program allow.

SMOKING
Smoking, including e-cigarettes, is prohibited inside the building, as well as restrooms. We are a smoke-free environment.

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Photography and video or audio recording inside Symphony Hall is prohibited without prior written consent. Please remember to turn off or silence all cellular devices and electronic pagers. Special arrangements can be made with the House Manager if you might need to be contacted during the concert. For the safety and comfort of our patrons, management reserves the right to open and inspect any bags or packages when entering or leaving this facility.

PARKING
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Availability and prices are subject to change at the discretion of the Allentown Parking Authority. For more information about parking, visit www.allentownparking.com. Please note: the parking garages require head in parking (no backing into a spot permitted).

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Questions? Contact Jessica Boothe at jboothe@allentownsymphony.org
Interested? Fill out an application online at the following address:
MillerSymphonyHall.org/about-us/get-to-know-us/volunteer-opportunities/
The Allentown Symphony Association offers inspiring music education & community engagement options for all members of our community, with a wide range of programming that includes early music education, performances for youth and families, a national string competition and even a New Chamber Music Series!

**EL SISTEMA LEHIGH VALLEY (ESLV)** is an innovative educational and social initiative that provides opportunities for personal development to children through the study of music. It is part of a global El Sistema movement that is based on a tested model of how a music program can dramatically change the life trajectory of at-risk children. To assure accessibility to all students, enrollment in the program and use of an instrument are provided at no financial cost to the families. ESLV provides intensive daily instrumental instruction, choir instruction, homework tutoring, and leadership and mentoring opportunities to over 120 Kindergarten through 12th Grade students from more than 20 schools in the Lehigh Valley. A team of four Teaching Artists and two full-time staff implement this program at three sites in the Allentown School District: Roosevelt Elementary School, Francis D. Raub Middle School, and South Mountain Middle School.

**YOUTH AND FAMILY CONCERT SERIES** is an educational and didactic series of concerts performed by the ASO and specially designed for school-age students and their families. Over 3,000 students attend these performances each year, with concerts held during school days and an additional Saturday afternoon show. Each season, the concert’s theme varies, but it's always accompanied by pre- and post-performance lessons and activities both in the classroom and at Miller Symphony Hall. The ASA offers no ticket expense to schools to ensure that every child has an opportunity to experience the splendor of Miller Symphony Hall and the excellence of the ASO.

**MASTERCLASSES** feature an opportunity for local students to meet and learn from world-class touring artists who perform along with the ASO at Miller Symphony Hall. These masterclasses are offered to students and general audiences in schools and community centers within the Lehigh Valley. Guest artists interact with these students and share their suggestions to improve their performance skills, and perform or showcase their abilities to the audience.

**YOUNG MUSICIAN STRING FESTIVAL** works with area school programs and string teachers to bring together young musicians (ages 10-17) from across the Lehigh Valley to rehearse and perform on stage at Miller Symphony Hall under the baton of Maestro Diane Wittry. The festival includes two 3-hour long section rehearsals with professional musicians from the Allentown Symphony Orchestra, and two 3-hour full orchestra rehearsals conducted by Diane Wittry. Each season, the festival’s repertoire is based on the pieces performed by the ASO during its classical season.

**THE ORCHESTRA LAB** is a traveling collection of musical instruments and tools designed for a hands-on exploration of sound! Children can make a sound on a violin, a flute, a clarinet, percussion instruments, or even a tuba! They can also experiment with other sound experiment stations to learn about pitch, dynamics, and other tonal qualities. After all, the ability to make music and sound is found inside and around us all.
MEET THE ARTIST PRE-CONCERT TALKS are an opportunity to meet the acclaimed guest soloists who perform with the Orchestra. Guest artists often show off their techniques and participate in lively discussions with Music Director Diane Wittry that cover the concert repertoire. This program is free and open to the public. The talk begins at 12 noon and ends promptly at 1pm. No reservations are necessary.

CITY ARTS CAMP introduces students to a variety of visual and performing arts disciplines at a week-long summer session. Partners include the Allentown Art Museum, Allentown Symphony Association, Baum School of Art, Civic Theatre of Allentown, Community Music School, and Repertory Dance Theatre.

COMPOSER IN RESIDENCE PROGRAM is a multi-faceted program that began in the ASO 2020-2021 season. It includes performances, educational activities and community engagement programs designed in collaboration with the Composer Consortium of faculty members from area high schools and universities. This is the third year of working with highly acclaimed composer Chris Rogerson who has written commissioned works for the Allentown Symphony Orchestra, curated workshops for area composers, and the Allentown Symphony New Chamber Music Series.

ALLENTOWN SYMPHONY NEW CHAMBER MUSIC SERIES As part of the Composer-in-Residence program, the Allentown Symphony Orchestra presents Chamber Music programs of new works written by local and regional composers. Each program is curated by the Composer in Residence, and features works by the faculty of the Composer Consortium, students and nonprofessional composers. The first of two new chamber music concerts will be on October 25th at Miller Symphony Hall featuring compositions written for any combination of flute, violin, cello, and piano. The second program will be March 28, 2023 (location TBD) with works written for any combination of traditional string quartet instrumentation.

THE SCHADT COMPETITION is a biennial, national solo string competition for musicians between the ages of 18 and 30 who are poised for solo careers. The competition alternates between Violin and Cello every other year. The First Prize includes a cash award of $12,000, including a solo concert engagement with the Allentown Symphony Orchestra during the season following each competition, as well as scheduled recitals, Masterclasses, and community outreach throughout the Lehigh Valley. The 2023-2024 season will celebrate the 25th anniversary of The Schadt Competition. Established by Allentown businessmen and brothers for whom it was named, The Edwin H. and Leigh W. Schadt Trust provides funding for the Allentown Symphony Association to host the Schadt String Competition and the Schadt Summer String Scholarships.

SCHADT STRING SCHOLARSHIPS provide financial support from $50-$500 to young string players of merit under the age of 18 from Lehigh, Northampton, Bucks, Berks, Carbon, or Monroe Counties in Pennsylvania, or from Warren County in New Jersey. The deadline for applications is April 30, 2023.

If you are interested in learning more about how your student(s) might be able to participate in ASA education programs, please email Education Director Dr. Silagh White: swhite@allentownsymphony.org. For more information on supporting the EITC-eligible youth education programs, please call the Development office at 610-674-4383.
Serving as a cultural destination for the Lehigh Valley and beyond, Miller Symphony Hall is one of Pennsylvania’s most historic performing arts venues. It serves as home of the Allentown Symphony Orchestra and as a performance space for a range of diverse artistic organizations, creating a vibrant cultural community for the entire region.

The Hall began its life in the 1890’s as a large, three-story central marketplace. The building was converted to a theatre in 1899 by renowned architect J.B. McElfatrick and renamed the Lyric Theatre. Today it is one of only a dozen of McElfatrick’s prized ‘Beaux-Arts’ theatres that has survived.

Once the home of vaudeville, burlesque and Broadway-bound theatricals, this beautiful theatre has showcased the comedy of Bob Hope, George Burns and Gracie Allen; the magical voices of Johnny Mathis, Tony Bennett and Placido Domingo; the stirring marches of the Allentown Band, and the remarkable sound of the award-winning Allentown Symphony Orchestra.

In 1959, with the help of Call-Chronicle newspaper owners Sam and Donald Miller, the Lyric was purchased by the Allentown Symphony Association (established in 1951) as a permanent home for its symphony orchestra and re-christened Allentown Symphony Hall. Since 1990, $12 million has been raised by the Allentown Symphony Association from public and private sources to improve the Hall and turn it into the leading performance venue it is today.

Re-named Miller Symphony Hall in 2012 in honor of the family who saved it and who continue to support it today, the Hall has helped catalyze the redevelopment of Allentown’s urban core. In the Fall of 2018, the Lyric Room -- a cabaret-style space for intimate programming and events, for donors to gather during orchestra concerts and for the public to rent -- was unveiled. Renovations to this historic theatre continue to this day with more plans for future projects.
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The Allentown Symphony Association gratefully acknowledges the generosity of government agencies, foundations, service organizations and other groups for their support of the Annual Fund, which supports the Allentown Symphony Orchestra and its roster of exceptional concerts; the ASA’s education and community engagement programs, including El Sistema Lehigh Valley; and the historic Miller Symphony Hall.

This listing recognizes gifts received cumulatively between September 1, 2021 and September 30, 2022.

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The Allentown Symphony Association salutes these corporations and organizations for their support of the Annual Fund, which supports the Allentown Symphony Orchestra and its roster of exceptional concerts; the ASA’s education and community engagement programs, including El Sistema Lehigh Valley; and the historic Miller Symphony Hall.

This listing recognizes gifts received cumulatively between September 1, 2021 and September 30, 2022.
The Voorhees Society* honors the generosity of people who give to the Allentown Symphony Association through their will, trust, or estate plan. The support from this special group of visionary friends protects the future of the Allentown Symphony Orchestra and its music education programs and preserves historic Miller Symphony Hall for future generations.

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*The Voorhees Society is named after Donald Voorhees, the distinguished first music director and conductor of the Allentown Symphony Orchestra and the award-winning NBC TV show, The Bell Telephone Hour.*

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Individual donors form the foundation of our success in advancing the ASA’s mission to provide a “first-class symphony orchestra and hall, quality performing arts and cultural education in partnership with the community.”

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27
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