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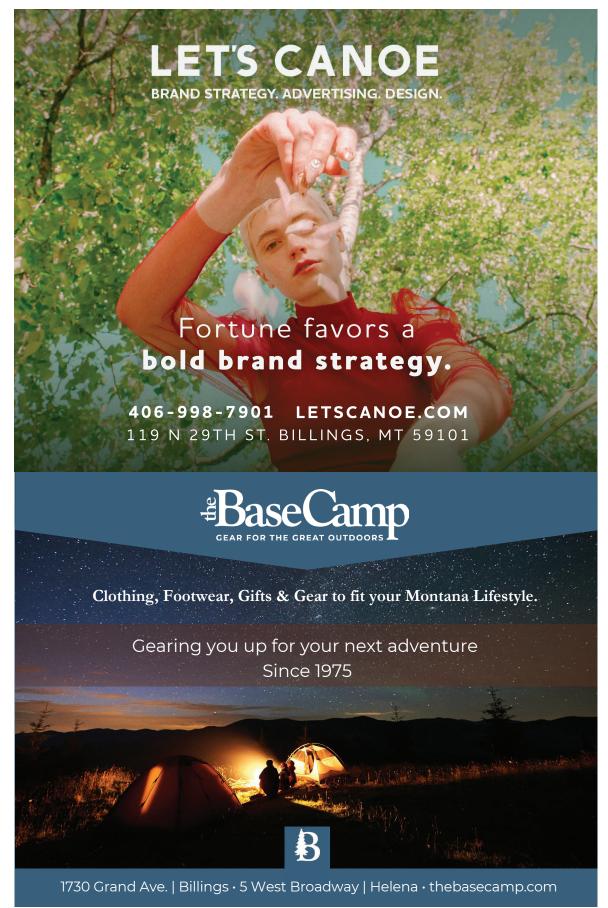


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The KOA Foundation is the proud sponsor of the Billings Symphony's Free Family Series.

Learn more about the KOA Foundation at **koa.com/foundation** 



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The Billings Symphony's mission is to enrich all lives through music, and we believe that access to music is a human right. Founded as the Billings Symphony Society in 1951, the organization provides music education and performances throughout the region, nurturing passion for artistic vibrancy and supporting musical access for all. The organization includes the Billings Symphony Orchestra, Billings Symphony Chorale, and the Billings Symphony Youth Orchestra, which came under the organization's umbrella in July 2022.

Each season, the Billings Symphony performs for tens of thousands of people through south-central and eastern Montana and northeastern Wyoming and helps introduce music to children, youth, adults, and seniors through Explore Music!, an education and community engagement program provided to participants at no cost. Our 75th season features the Classic Series, Sukin Series, Symphony Chorale, and Free Family Series, as well as our special fundraising events.

We believe that music is a cultural universal, first appearing with the rise of the earliest human societies in prehistory. Access to music is, therefore, a human right, and we carry that belief forward within the communities where we live and work. We live our mission through inviting environments that are accessible to all, and by representing our diverse community on our stages, and in our programing, audiences, and activities. Billings Symphony acknowledges that the land on which we perform is the traditional and ancestral territory of Indigenous Peoples who have lived, respected, and nurtured this land for countless generations.





The Billings Symphony is supported in part by grants from the Montana Arts Council, an agency of the state government, and the National Endowment for the Arts.

List of Advertisers.....

We are funded in part by coal severance taxes paid based upon coal mined in Montana and deposited in Montana's cultural and aesthetic projects trust fund.

## Timeline Title

1950

We started; Shrine Auditorium (now Eagle Seeker Community Center) was built

#### Welcome From The

### **Billings Symphony Board**

Dear friends of the Billings Symphony,

Welcome to the 75th season of the Billings Symphony. We've planned amazing concerts that are worthy of this Diamond Jubilee milestone. "World Class" artists such as Gil Shaham, Time for Three, the New York Philharmonic String Quartet and Joyce Yang are among the highlights along with many inspiring masterpieces performed by the Billings Symphony Orchestra & Chorale.

This 75th season will be especially poignant as we also celebrate Maestra Anne Harrigan's 20th and final season as the Vincent W. & Janet M. Carpenter Music Director. For 20 years, Anne has inspired and entertained us with her musical talents and knowledge. Who can forget the groundbreaking Buffalo Crossing or The Long Walk Home; Anne's breathtaking acrobatics high above the stage; or her musical leadership of dozens of inspiring performances of our favorite symphonies and concerti?

We hope you plan to join us for this monumental 75th season as we celebrate what the Billings Symphony has meant to our community and continues to mean to each of us.

Sincerely,



President, Billings Symphony Board of Directors

## Billings Symphony Board of Directors (2025–2026)



Margit Thorndal President



**Bob Merchant** Vice President



Steve Restad Treasurer



Liz Fulton Secretary



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Ashley Miller
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Kurt Hanson

Lauren Reineking, Orchestra Representative

Lynn Marquardt

Mary Jane Endicott, Chorale Representative

Pete Habein

Scott Brown

Susie Kasper

Tom Hohn

1952

Billings Studio Theatre presents its first play, "There's Always Juliet"

First concert with Chorale (Handel's Messiah, January 13, 1952)

#### From Our

### **Executive Director and Music Director**

Dear Friends, Supporters, and Music Lovers,

What an extraordinary time this is for the Billings Symphony! As we step into our 75th Anniversary Season, we invite you to join us in celebrating a legacy built over decades—and a future that's brighter than ever.

This is not just another season. This is THE season. A lineup unlike anything we've ever presented, from multiple GRAMMY® Award-winning artists to internationally acclaimed performers. Whether you're drawn to timeless classics or high-energy pops, intimate ensembles or full-orchestra spectacles, this year promises to stir your soul and ignite your imagination.

We've dreamed big—and delivered even bigger. You can expect electrifying performances from some of the most sought-after musicians in the world, a robust series of free community engagement offerings and outreach events – bringing music to schools, senior centers, medical facilities, and public spaces across our region – and family-friendly programs that will create memorable moments for audiences of all ages.

This is more than a milestone—it's a movement. One that honors our rich history while boldly redefining what a symphony can be in the 21st century. We are proud to be a vital part of Billings' cultural heartbeat, and this season, our stages will be alive with the passion and brilliance that make music matter.

So, get ready. Reserve your seats. Invite your friends. Support your symphony. Whether you're a long-time patron or joining us for the first time, we promise to bring forth unforgettable experiences.

Here's to 75 years of music—and to making this the most exhilarating season yet.

With deep gratitude and great excitement,

Anne Harrigan

Vincent W. & Janet M. Carpenter Music Director

**Mario Lopez** 

John W. & Carol L.H. Green Executive Director

1953

For our fifth season, we adopt the slogan, "LISTEN! It's YOUR Symphony!"

Opening concert of the 1953-54 season; Robert Beers replaces "founding" concertmaster Ernest Wild

### **Administrative** Staff



Mario Lopez John W. & Carol L.H. Green Executive Director



**Brad Constantine**General Manager



**Kendra Wynia** Manager of Marketing and Communications



Sandy Cantesano Manager of Development and Events



**Samantha Inez** BSYO Manager



**Sarah Keller** Finance Assistant



Chandra Shaw Executive and Administrative Assistant

## **Artistic** Staff



Anne Harrigan Vincent W. & Janet M. Carpenter Music Director



**Dr. Steven Hart** Chorale Director



Matthew Glover Director of Artistic Operations



**Lisa Bollman**Principal Librarian and
Guest Artist Liaison



**Robin Aalseth** Chorale Librarian

1955

On his final concert, Robert Staffanson conducts the 1st BSO performance of Mussorgsky's Pictures at an Exhibition

### Get to Know

Now in her 20th year as the Vincent W. & Janet M. Carpenter Music Director, Anne Harrigan is known nationwide for her innovative programming, dedication to artistic excellence, and active community involvement. Passionate about delivering transformative musical experiences, she brings both passion and eloquence to the arts. Her vision extends beyond the concert hall, creating unique programs that have gained national recognition.

Her notable projects include the U.S. premiere of Shaun Davey's *A Brendan Voyage*, a concerto for uilleann (Irish) pipes and orchestra; a remarkable production of *Guys and Dolls* featuring an almost all POC (people of color) lead cast; collaborations with the late Montana photographer Michael Sample; and the world premiere of *Buffalo Crossing—A Northern Cheyenne Story*, featuring 14 guest artists from Indian Nations.

Anne's musical journey began at 19 when she founded the Johns Hopkins University Chamber Orchestra while

## **Anne Harrigan**

studying violin at the Peabody Institute of Music. She earned her master's in conducting from Yale University under Otto Werner Mueller. In 1983, she founded the Baltimore Chamber Orchestra and transformed it into one of

the country's premier chamber orchestras.

Anne also conducts the Battle Creek Symphony and has served as Music Director for the Baltimore Chamber Orchestra (1983-2004) and the Lafayette Symphony Orchestra (1994-2005). Her family concert, Colors of the World, produced for television by Maryland Public Television, won an Emmy award in 1998. The Baltimore Chamber Orchestra's first CD, Baltimore Chamber Orchestra Live, received critical acclaim.

In her free time, Anne enjoys bicycling, Irish traditional music, and aerial silks. She lives with her husband Eric, their dogs Rory and Gus (short for Gustav Mahler), and is the proud mother of their daughter Erin.

### Get to Know

Dr. Steven Hart is in his nineteenth season as the Billings Symphony Chorale Director. He is Professor Emeritus of Music at Rocky Mountain College in Billings, where he conducted choirs and taught music history, private voice, vocal pedagogy, conducting, creativity, and music teacher education. He completed his PhD at the University of Colorado, his MM at the University of South Dakota, and his BM at Western Michigan University.

Dr. Hart is active as a guest conductor and has presented master classes and clinics in California, Michigan, Indiana, Iowa, Montana, Utah, Washington, Wisconsin, and Wyoming. He is a three-time guest conductor at the Annual International Conducting Workshop in Varna, Bulgaria. He also enjoys mentoring young conductors in conducting technique and repertoire.

### Dr. Steven Hart

An accomplished author and conference presenter on choral music, Dr. Hart served as the Collegiate Repertoire and Standards Chair for the Montana Cho ral Directors Association. In

preparing music ensembles for performance, Hart incorporates neuroscience, theater, music history, and vocal pedagogy, to create the conditions for peak aesthetic experience. He received the Outstanding Montana Choral Educator award for excellence in teaching, student connection, leadership, and community advocacy. He also conducts the High Plains Chamber Singers and offers private voice lessons.

Dr. Hart comes from a family of professional musicians. He began his performing career at age 9 in the title role of the musical Oliver and at age 10 performed the title role of the Menotti opera, Amahl and the Night Visitors. He enjoys hiking, skiing, tennis, and international travel.

"The re-creation of great music is no longer an experiment in Billings" | George Perkins takes over the podium as the BSO's second conductor

1957

1955

First ever "Special Children's Concert" with soprano Dorothea Dix Lawrence

### Fall 2025 Orchestra and Sponsor-A-Chair

#### Billings Symphony Orchestra

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#### ARTISTIC LEADERSHIP

Anne Harrigan, Vincent W. & Janet M. Carpenter Music Director

#### Dr. Steven Hart, Chorale Director

Sponsored by Jean & Thorm Forseth

#### VIOLIN

#### Randy Tracy Concertmaster

Sponsored by Jon Lodge

#### Rosie Weiss Assistant Concertmaster

Sponsored by Lynn Marquardt & Jim Gutenkauf

#### Lisa Bollman Principal 2nd Violin

Sponsored by Cynthia Foster

#### Kathy Griffin Assistant Principal

#### 2nd Violin

Sponsored by George & Heather Rosenfeld

#### Maurine Akin

Sponsored by Karin Bree

#### Laura Dalbey

Sponsored by Kris & Gail Gagnon

#### Julie Johnson

Sponsored by Mary Jo Johnson

#### Kristi Kazmierski

Sponsored by Richard & Beverly Hageman (in Honor of Diane Fossen)

#### Barbara Kirk

Sponsored by Dr. Lisa Malody

#### Vikki Payne

Sponsored by Robert and Kathy Griffin

& Lorraine Marsh

#### Cathy Pomeroy

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#### Teresa Lawrence

Sponsored by Larry Downer (in Memory of Robert Beers & Nancy Ferguson Downer)

#### Amy Wiebold

Sponsored by Carole Baumann

#### Michael Mleko

Available for sponsorship

#### Jaclyn Burke

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#### Amur Bashirov

Available for sponsorship

#### Chelsea Pierce

Available for sponsorship

#### VIOI A

#### Samantha Inez Principal

Sponsored by John & Susan Stewart

#### Madeleine Mleko Assistant Principal

Sponsored by Eric Hodgson

#### Emma Antonides

Sponsored by David & Mary Lee Darby

#### Kate Dalbey

Sponsored by Denny Menholt Chevrolet - Linda & Denny Menholt

#### Alexis Chae+

Sponsored by Pamela Avery

#### Veronica Johnson+

Sponsored by John Plencner

#### Taylor Shea+

Sponsored by Bess Pilcher Lovec

#### **CELLO**

#### Cody Byrum Endowed Principal

Endowed by John W. & Carol L.H. Green in memory of Ruth H. Kronmiller (1914-2010)

#### Olivia Hunt Assistant Principal

Sponsored by Margit Thorndal

#### Mary McCullough

Sponsored in memory of Pamela Jones-Hahn

#### Teal Zankie

Sponsored by Anonymous

#### Joseph Engel

Available for sponsorship

#### Marley Ball

Sponsored by Dr. Jeff Lindenbaum & Dr. Joan Sorenson

#### Kassidy Conlon\*

Sponsored by Susan Heyneman

1st performances of Shostakovich Symphony No. 5 (Finale only); Rounding out program is 1st performance of the Tchaikovsky Violin Concerto with soloist David Abel

**ENDOW-A-CHAIR** Endowing a chair provides reliable, ongoing funding to underwrite key Billings Symphony programs and retain outstanding musicians. Named in perpetuity, endowed chairs & programs offer a special opportunity to leave your own legacy or memorialize a loved one. For more information email development@billingssymphony.org

#### **BASS**

#### Richele Sitton Principal

Sponsored by Walter & Mary Peet

#### Micah Stoddard Substitute Assistant Principal

Sponsored by Patricia & Roger Williams

#### Justin Henderson

Sponsored by Dr. Neal & Gigi Sorensen

#### Daphine Henderson

Sponsored by Bruce & Darlene Ellis

#### Joel Schnackel+

Available for sponsorship

#### FLUTE/PICCOLO

#### Tyler Menzales Principal

Sponsored by Ronald H. Smith

#### Lauren Reineking 2nd Flute

Sponsored by Jeanne K. Johnson (in memory of Kim Johnson Garcia)

#### Miao Liu\* Piccolo

Sponsored by Karen Freeman, Century 21 Hometown Brokers

#### **OBOE/ENGLISH HORN**

#### Sue Logan Endowed Principal

Endowed by John W. & Carol L.H. Green

#### Kris Ostwalt

Sponsored by Mark & Christine Randak

#### Justine Myers+

Available for sponsorship

#### Sandy Stimson English Horn

Sponsored by Dr. James & Peggy Good

#### CLARINET/BASS CLARINET

#### Laurel Linde Principal

Sponsored by Susan Agnew

#### Amy Schendel 2nd Clarinet

Sponsored by Angus & Marjorie Fulton

#### Wendy Bickford 3rd Clarinet

Sponsored by Gareld Krieg

#### Madalyn Johnson+ Bass Clarinet

Sponsored by Lyda Adair

#### BASSOON/CONTRABASSOON

#### Liam Jackson\* Principal

Sponsored by Bruce & Susan Barrow

#### Kirsten Kennedy 2nd Bassoon

Sponsored by Karin Neilson (in memory of her father)

#### Julien Rollins 3rd Bassoon/Contrabasson

Sponsored by Mary Jo Johnson

#### HORN

#### John Dutton Principal

Sponsored by Warren & Judy Frank

#### Elizabeth Schmidt 2nd Horn

Available for sponsorship

#### Mike Nelson 3rd Horn

Sponsored by Dr. Jane Van Dyk

#### Kira Goya 4th Horn

Sponsored in recognition of Donald Stanaway— Founding Musician

#### **TRUMPET**

#### Mark Fenderson Endowed Principal

Endowed in memory of Dr. John Burg

#### Christopher Danz 2nd Trumpet

Sponsored by The Tony Soueidi Family

#### Tyler Honcoop 3rd Trumpet

Available for sponsorship

#### Andrew Ezell+

Sponsored by Cameron & Mary Ann Hall

#### TROMBONE/BASS TROMBONE

#### Mark Soueidi Principal

Sponsored by Susan & Hewes Agnew

#### Larry Lynam 2nd Trombone

Sponsored by Jeremy & Elizabeth Goetz

#### Steve Patton 3rd Trombone

Sponsored by Carol Mueller

#### Aaron Schendel+

Sponsored by Christina Soueidi (in memory of Tony Soueidi)

#### John Roberts+ Bass Trombone

Sponsored by Susan & Hewes Agnew

1957

The Billings Symphony Chorus [now Chorale] joins the orchestra to perform Brahms' Love Song Waltzes

Sponsored by the local Rotary Club, George Perkins and BSO perform 1st outreach concert in Powell, WY



#### **TUBA**

Cole Fayemi\* Principal
Available for sponsorship

#### **TIMPANI**

Danny Kocher *Principal*Available for sponsorship

#### **PERCUSSION**

Samuel Metzger *Principal* Sponsored by Susie Casper

Kyle Melugin

Sponsored by ABBA Caring Projects

Rebekah Reger

Sponsored in memory of Jean G. Dimich

Bryce Leafman+

Available for sponsorship

#### HARP

Angela Espinosa+

Sponsored by Randy & Cheryl Bentley

#### **CHORALE**

Soprano Section

Sponsored by Ashley Kyle Miller

Alto Section

Available for sponsorship

**Tenor Section** 

Available for sponsorship

**Bass Section** 

Sponsored by Tom Singer & Evy Lamont

Tiffany Holte Accompanist

Sponsored by James & Linda Thompson

#### YOUTH ORCHESTRA

Randy Tracy Repertory Orchestra Conductor
Sponsored by Barb Curry

Lindsey Selman Young Artist

Orchestra Conductor

Sponsored by Michael & Camille Carl

Kristi Kazmerski Concert Orchestra Conductor Available for sponsorship

Barbara Kirk Preludio Strings Conductor Available for Sponsorship

Sue Logan Repertory Winds Coach
Sponsored by Barb Curry

Samantha Inez Youth Programs Manager
Available for sponsorship

#### **OPERATIONS**

Lisa Bollman Principal Librarian

Sponsored by Eric Hudson & Anne Harrigan

Robin Aalseth Chorale Librarian

Available for sponsorship

Matthew Glover Director of Artistic Operations

Available for sponsorship

Tenured

\*Provisional

+Substitute

\*\*Leave of Absence

1958

For the first time, the orchestra's program notes 12 members as "living beyond 100-mile radius of Billings"

By popular demand, the first concert performance of Bizet's Carmen is staged



## Diamond Jubilee Gala

### SATURDAY, SEPTEMBER 20TH 2025 | 6PM—10PM

We are thrilled to invite you to the Billings Symphony Diamond Jubilee Gala, a truly special evening marking the grand kickoff of our 75th Anniversary celebration.

Join us for an enchanting night of live music, gourmet dining, and exceptional company, as we reflect on 75 years of musical excellence and community impact. This elegant black-tie event will feature exclusive performances and previews of the exciting seas on ahead, all set in the ballroom of Billings' finest, the historical Northern Hotel.

This unforgettable celebration will not only be a highlight of the year but also a heartfelt tribute to the ongoing tradition of the Billings Symphony and its pivotal role in the cultural life of our community





## String Orchestra of the Rockies

THURSDAY, SEPTEMBER 11, 2025 | 7PM

#### **BABCOCK THEATRE**

**VIOLINS** 

Maria Larionoff, artistic director
Margaret Baldridge, orchestra leader
Rachel Schnackel
Mary Kothman
Loy Koch
Jacquie Fennell
Allion Salvador
Kira Lee

#### **VIOLAS**

Jennifer Smith, *principal* Lisa Shull

#### **CELLOS**

Adam Collins, *principal* Cody Byrum

#### **BASS**

Joel Schnackel, principal

LUIGI BOCCHERINI (1743–1805) Musica notturna della strade di Madrid [13"]
Le campanie de l'Ave Maria (The Ave Maria Bell)
Il tamburo dei Soldati (The Soldier's Drum)
Minuetto dei Ciechi (The Minuet of the Blind Beggars)
Il Rosario (The Rosary)
Passa Calle (The Passacaglia of the Street Singers)
Il tamburo (The Drum)
Ritirata (The Retreat of the Night Watch)

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D R

CONCERT

SUKIN SERIES

Available for Sponsorship

John Vondra of Edward Jones



1958

As part of our 10th anniversary celebrations, David Abel returns to perform Brahms' Violin Concerto

Baritone Robert McFerrin, father of Bobby McFerrin and first Black American man to sing at the Met in NYC, wows with the Prologue from Pagliacci and other opera gems

#### EINOJUHANI RAUTAAVARA

(1876-1939)

The Fiddlers, op. 1 [7"]

Närböböläisten braa speli (The Music of the People from Närbö) Kopsin Jonas (Jonas from Kopsi) Klockar Samuel Dikström (The Bellringer Samuel Dikström) Pirun polska (The Devil's Polska) Hypyt (The Jumps)

INTERMISSION

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Serenade for Strings [30"] Pezza in forma di Sonatina Walzer Elégie Finale (Tema Russo)

#### ABOUT STRING ORCHESTRA OF THE ROCKIES

For 40 years the String Orchestra of the Rockies has been Montana's premier conductorless string orchestra. This critically acclaimed ensemble draws 15 of the finest string players from the state of Montana and features world-class soloists on a four-concert season at UM. Musicians rehearse in a collaborative effort that enables each player to have an impact on the artistic process. Performing without a conductor, they rely upon the individual expertise of the musicians to create a cohesive, dynamic sound. Many world-renowned guest artists have shared the stage with SOR, resulting in a musical collaboration that is absolutely thrilling for the concert audience. In addition to these exceptional performances, SOR continues its commitment of giving back to the community by offering master classes taught by these fine artists and side-by-side performance opportunities for exceptional young high school and university students. The orchestra has been heard across Montana on a network television's People and Places Under the Big Sky, on NPR's Performance Today, as well as regional tours across Montana and Washington.



1959

Renowned cellist Janos Starker joins the BSO for Saint-Saens' Cello Concerto in A Minor, finding the BSO to be "an orchestra of high musical standards, usually found only in an orchestra of a much larger city"



FREE FAMILY SERIES:

## ADVENTURES IN MUSIC! DAY

SATURDAY, SEPTEMBER 13, 2025 | 9AM-12PM FREE FAMILY SHOW | 11:30AM-12PM

**BILLINGS PUBLIC LIBRARY** 

**Billings Symphony Woodwind Quintet** 

Lauren Reineking, flute Sue Logan, oboe Laurel Linde, clarinet Kirsten Kennedy, bassoon John Dutton, horn

Amy Schendel, narrator

#### ABOUT ADVENTURES IN MUSIC! DAY

Get ready for a wild ride at 11:30 AM with the Billings Symphony Woodwind Quintet! They're teaming up with narrator Amy Schendel to bring you a ridiculously awesome arrangement of *Ferdinand the Bull*. All ages welcome to join in the fun and geek out over those wild but wise woodwinds! Everything is free and open to the public.

Thank you to Springboard to Learning, St. Louis, MO, for the use of the arrangement.

\*Programing is subject to change based on availability\*

FUNDED IN PART BY

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Susan Scott Heyneman
FOUNDATION

DENNIS & PHYLLIS WASHINGTON FOUNDATION

BAIR FAMILY TRUST

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GALT STRING GALLERY



Drama instructor (ad noted fly fisher) Gordon Wickstrom is narrator for the BSO's first performance of Peter & the Wolf

1960

1959

Debussy's Fêtes makes its BSO premiere on the Season 10 finale

#### **ABOUT OUR GUEST ARTISTS**



#### **SUE LOGAN | OBOE**

Sue Logan plays the oboe, which in some countries is used to charm snakes. Sometimes the oboe is used to imitate a bagpipe, or a bird. There are oboists in rock bands and some oboists play jazz. Sue mostly plays in the Billings Symphony Orchestra and other Montana orchestras in Bozeman, Helena and Great Falls. She also likes to play in smaller groups like trios (3 musicians), quartets (4 musicians) and quintets (5 musicians).



#### LAUREN REINEKING | FLUTE

Nestled in her native perch of Billings, Lauren tends to a thriving flock of students at the Reineking Flute Studio, and also at Rocky Mountain College where she serves as the Adjunct Instructor of Flute. Her wings stretch further still—guiding the woodwind fledglings of the Billings Symphony Youth Orchestra, and gathering fellow flutists in harmonious flight as founder & director of the Magic City Flute Choir.

Now entering her seventh season with the Billings Symphony, Lauren's melodies have also soared with the Bozeman, Missoula, and Great Falls symphonies. Her song has woven through chamber circles, opera productions, and intimate gatherings of friends—with the Billings Symphony Woodwind Quintet, Yellowstone Chamber Players, and more.

When the stage quiets and the music rests, Lauren flutters toward other joyful branches—learning new things (most recently, adult ballet), tending to her garden, or baking delights that would tempt even the cleverest crow.

She often gives a heartfelt chirrup of thanks to those who helped her wings take flight: Diana Morgan, Margaret Schuberg, and Millie Marsh. Lauren encourages all musical nestlings to discover and share their own unique song with flocks near and far.



#### LAUREL LINDE | CLARINET

When Laurel Linde was in grade school, she always wanted to be a cat. Unfortunately, school doesn't teach children how to be cats, so then she thought maybe being a donkey or a cuckoo bird might be a good idea. Alas, no lessons were offered for these career paths either. Luckily, Laurel found out she could learn how to play clarinet in the school band and VOILA! She could be a cat, a donkey, a cuckoo bird, and so much more!!

Laurel thrived in her pursuit to play clarinet and decided to take up the saxophone as well, making it even easier to make MORE animal sounds. She went as far as the University of Montana in Missoula and Northwestern University in Evanston Illinois to squeak, squawk, gurgle, purr, howl and flutter about and now enjoys performing for folks, and teaching new young musicians how to find their inner-animal. She would like to remind the audience thateveryone has their own sound and should learn to share it with others!

Cellists Karen Andrie and John Duykers, winners of the first-ever Billings Symphony Society Young Artist Competition, perform 1962

1960

Guest conductor Ferde Grofé unfortunately withdraws at the last minute from conducting his Grand Canyon Suite



#### KIRSTEN KENNEDY | BASSOON

Spokane-based bassoonist Kirsten Kennedy is known for bringing warmth, wit, and expression to every performance. With her trusty bassoon—an instrument celebrated for its mysterious mutterings, comical quips, and beautiful melodies—she explores a wide range of musical voices, from playful to profound.

Kirsten traveled to lands far and wide to attend Central Washington University and Ball State University, where she discovered the bassoon's quirky charm and vast expressive range. Now she is entering her third season with the Billings Symphony and regularly performs with orchestras throughout the Inland Northwest, including the Helena, Great Falls, Wenatchee, Oregon East, Mid-Columbia, and Washington-Idaho symphonies. She enjoys road-tripping to gigs across the region and brings the same enthusiasm to chamber music, performing with the Billings Wind Quintet, Woodwind Quartet, and various bassoon ensembles.

Whether laying down low notes or portraying mischievous musical characters, Kirsten proves the bassoon is the voice of varied expression—and a whole lot of fun to play. She hopes to inspire others to discover and share their own voice through music.



#### JOHN DUTTON | HORN

John Dutton is principal horn of the Billings Symphony Orchestra. While John has many solo performances with sundry orchestras, his passion is chamber music. John's extensive chamber music experience includes playing horn with the 1st Marine Division Band, the Yellowstone Chamber Players of Billings, and with members of the Chicago Symphony as well as Chicago Civic Orchestra. John also works as the "kilted tuner" of pianos. John owns two 70 lb. long haired German shepherds, whose total weight equals about 10% of the body weight of Ferdinand the Bull.



#### AMY SCHENDEL | NARRATOR

Amy Schendel once wrestled a goose for the last éclair at a bakery, which according to several geese - makes her uniquely qualified to narrate Ferdinand the Bull. A clarinet player, professional laugher and part-time squirrel translator, Amy has bravely taken on the role of narrator. When not narrating, she enjoys synchronizing metronomes for fun and composing odes to snacks. Her voice has been described as "exactly what you'd want in a narrator unless Morgan Freeman is available." Amy has spent a lifetime preparing for this moment, narrating hundreds of stories for her now grown children and helpfully narrating every-day life for her husband. Lately she has taken to borrowing friends' newborn babies for a snuggle and a story or a song. Amy promises to tell this story with all the seriousness it deserves - unless a duck shows up, in which case all bets are off

The Billings Symphony's Women's Committee hosts their first annual Gold and Silver Christmas Ball 1964

1963

Yellowstone Art Center [now Museum] opens; choosing its focus as contemporary, avantgarde work originating in the northern Rockies region



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## **Diamond Celebrations**

SATURDAY, SEPTEMBER 27, 2025 | 7:30PM PRE-CONCERT CUES AT 6:40PM

ALBERTA BAIR THAEATER

Anne Harrigan, *music director* Gil Shaham, *violin* 

CLAUDE DEBUSSY (1862–1918)

IGOR STRAVINSKY (1882–1971) Fêtes (Festivals) from Nocturnes [6"]

The Firebird: Suite (1919) [26"]
Introduction
The Firebird and its Dance
Variation of the Firebird
Round Dance of the Princess
Infernal Dance of King Kashchei
Lullaby
Finale

INTERMISSION

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Violin Concerto [30"] Allegro moderato Canzonetta: Andante Finale: Allegro vivacissimo

Gil Shaham, violin

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CONCERT

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Hoe-Down makes its first appearance on a BSO program (if the Audience Choice, the October 2025 program will mark its 14th performance by the BSO)

#### **ABOUT OUR GUEST ARTIST**

#### **GIL SHAHAM | VIOLIN**

Gil Shahamis one of the foremost violinists of our time; his flawless technique combined with his inimitable warmth and generosity of spirit has solidified his renown as an American master. The Grammy Award-winner, also named Musical America's "Instrumentalist of the Year," is sought after throughout the world for concerto appearances with leading orchestras and conductors, and regularly gives recitals and appears with ensembles on the world's great concert stages and at the most prestigious festivals.

Highlights of recent years include the acclaimed recording and performances of J.S. Bach's complete sonatas and partitas for solo violin. In the coming seasons in addition to championing these solo works he will join his long time duo partner pianist, Akira Eguchi in recitals throughout North America, Europe, and Asia. Appearances with orchestra regularly include the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Israel Philharmonic, Los Angeles Philharmonic, New York Philharmonic, Orchestre de Paris, and San Francisco Symphony as well as multi-year residencies with the Orchestras of Montreal, Stuttgart and Singapore. With orchestra, Mr. Shaham continues his exploration of "Violin Concertos of the 1930s," including the works of Barber, Bartok, Berg, Korngold, Prokofiev, among many others.

Mr. Shaham has more than two dozen concerto and solo CDs to his name, earning multiple GRAMMYS, a Grand Prix du Disque, Diapason d'Or, and Gramophone Editor's Choice. Many of these recordings appear on Canary Classics, the label he founded in 2004. His CDs include 1930s Violin Concertos, Virtuoso Violin Works, Elgar's Violin Concerto, Hebrew Melodies, The Butterfly Lovers and many more. His most recent recording in the series 1930s Violin Concertos Vol. 2, including Prokofiev's Violin Concerto and Bartok's Violin Concerto No. 2, was nominated for a GRAMMY Award. His latest recording of Beethoven and Brahms Concertos with The Knights was released in 2021and also nominated for a GRAMMY.

Mr. Shaham was born in Champaign-Urbana, Illinois, in 1971. He moved with his parents to Israel, where he began violin studies with Samuel Bernstein of the Rubin Academy of Music at the age of 7, receiving annual scholarships from the America-Israel Cultural Foundation. In 1981, he made debuts with the Jerusalem Symphony and the Israel Philharmonic, and the following year, took the first prize in Israel's Claremont Competition. He then became a scholarship student at Juilliard, and also studied at Columbia University.

Gil Shaham was awarded an Avery Fisher Career Grant in 1990, and in 2008 he received the coveted Avery Fisher Prize. In 2012, he was named "Instrumentalist of the Year" by Musical America. He plays the 1699 "Countess Polignac" Stradivarius and performs on an Antonio Stradivari violin, Cremona c1719, with the assistance of Rare Violins In Consortium, Artists and Benefactors Collaborative. He lives in New York City with his wife, violinist Adele Anthony, and their three children.

#### **PROGRAM NOTES**

#### **CLAUDE DEBUSSY (1862—1918)**

Fêtes (Festivals) from Nocturnes

While commonly considered the founder of Impressionist music, Debussy rejected the use of the term to describe his music. He instead felt his work was more influenced by Symbolist poet, Stephané Mallarmé and the artistic and literary figures he encountered in the 1880s at Mallarmeé's famous Tuesday evening salons, including Paul Verlaine, Claude Monet, Auguste Rodin, Pierre Louÿs, Gustave Kahn, Paul Valéry, and celebrated foreigners such as James McNeill Whistler, Maurice Maeterlinck, and Stefan George. However one decides to label him, Debussy's expertise at creating tone-colors from various combinations of instruments and tendency to fit short melodic fragments together like pieces of stained glass, allowed him to express fleeting sensations and delicate, drifting emotions.

1964

George Perkins conducts the first BSO performance of Verdi's Requiem

The dream-child of BSO cellist Nancy Critelli, the first Red Lodge Music Camp takes place

The middle movement of his *Nocturnes* triptych, *Fêtes* depicts the recollection of youthful merry-making in the Bois de Boulogne, a sprawling wooded park on the western edge of Paris, reflecting, according to Debussy, "the movement, the restless dancing rhythms of the atmosphere, interspersed with brusque bursts of light. There is also the episode of a process—a dazzling and wholly visionary pageant—passing through the festival and blended with it. But the background of uninterrupted festival persists with its mixture of music and luminous dust participating in the universal rhythm.

#### IGOR STRAVINSKY (1882—1971)

into the front rank of contemporary composers.

The Firebird: Suite (1919)

It's intriguing to speculate how the history of music in the last century would have been altered if the ballet impresario Sergei Diaghilev had not decided to gamble on a young, relatively unknown composer. Diaghilev's Ballets Russes—which the Russian émigré had established in Paris—was just starting to take the West by storm, and Diaghilev wanted a splendid new production for the climax of its second season in 1910. His initial plans for better-known composers fell through, so, on a hunch, he gave the commission to Stravinsky, who was then in his late 20s. It was a risk for everyone concerned, since *The Firebird* would be the first production by the emerging ballet company to feature an entirely new score.

Despite his stated dislike of the subject because it "demanded descriptive music of a kind I did not want to write," Stravinsky seized the opportunity, setting aside his opera, The Nightingale, whose first act he had recently completed. "I had already begun to think about *The Firebird* when I returned to St. Petersburg from Ustilug in the autumn of 1909," he wrote, "although I was not yet certain of the commission (which in fact did not come until December, more than a month after I had begun to compose; I remember the day Diaghilev telephoned me to say to go ahead, and my telling him I already had).

"Early in November, I moved from St. Petersburg to a dacha belonging to the Rimsky-Korsakov family about 70 miles south-east of the city. I went there for a vacation, a rest in birch forests and snow-fresh air, but instead began to work on the *Firebird*. I returned to St. Petersburg in December and remained there, until in March I had finished the composition The orchestra score was ready a month later, and the complete music mailed to Paris by mid-April. I was flattered, of course, at the promise of a performance of my music in Paris, and my excitement at arriving in that city, towards the end of May, could hardly have been greater." The June 25, 1910 premiere was a glittering triumph which launched Stravinsky

The ballet is based on the Russian legend of the Firebird, a powerful good spirit whose feathers convey beauty and protection upon the earth. Other characters from Russian lore include the heroic Prince Ivan Tsarevich and the evil sorcerer Kastchei, from whom Ivan must rescue the princess he loves. It is only through the intervention of the Firebird, whose life he spares early in the ballet, that Ivan is able to destroy Kastchei and his followers and marry the princess. Part of his first creative period, Stravinsky's score shows the influence of the colorful, folk-based style favored by his teacher, Rimsky-Korsakov.

Stravinsky arranged three suites from the full score of *The Firebird*, in 1911, 1919 and 1945. Tonight, the BSO performs the second of these, which is by far the most popular.

Containing roughly half the music of the complete score, the 1919 suite follows the original sequence of the ballet.

Selections from Stravinsky's groundbreaking work have appeared on numerous BSO concerts. The complete 1919 suite, however, has only been programmed thrice: in February 1990, September 2008, and March 2016.

1964

Maurice Monhardt's The Trumpet Shall Sound opens the program honoring the Montana Centennial; Monhardt won \$100 for his winning composition in the BSO's Centennial Composition Contest

#### PYOTR ILYICH TCHIAKOVSKY (1840—1893)

Violin Concerto

Sketched in just eleven days and orchestrated a mere two weeks later in March and April 1878, Tchaikovsky's only violin concerto sat unperformed for almost four years because the original dedicatee—renowned Hungarian violinist and pedagogue Leopold Auer—thought the work too long and some of the violin writing awkward and difficult. Indeed, it took the eventual dedicatee, Adolf Brodsky, almost two years to study the work before its premiere on December 4, 1881, in Vienna.

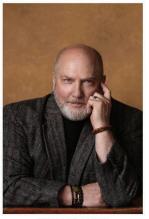
The audience reaction was mixed: many hated the concerto's (then) audacious novelties, others were excited by its Russian-Gypsy exoticisms. The press reaction was almost entirely negative, led by leading critic Eduard Hanslick's scathing review which declared, "the violin is no longer played; it is yanked about, it is torn asunder, it is beaten black and blue." Ignoring this initial backlash, Brodsky determinedly championed the work with repeated performances in London and Moscow, and as musical tastes evolved in the 20th century, audiences and critics began to embrace the concerto's emotional richness, technical brilliance, and lyrical beauty. Frequent performances and influential recordings by later virtuosos, such as Fritz Kreisler and Jascha Heifetz, helped establish it as a cornerstone of the violin repertoire and one of the most beloved concertos of all time.

Tchaikovsky's masterwork has been performed often in Billings. Previous soloists were David Abel (1957), Young Uck Kim (1969), Stephanie Chase (1984), Rachel Barton Pine (1996), David Kim (2004), Jennifer Frautschi (2010), and Sergey Pospelov (2018).



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Lee Luvisi delivers the first BSO performance of Beethoven's Piano Concerto No. 3

1965

1965

Double-bassist Gary Karr performs Bruch's Kol Nidrei with the orchestra



#### **ROCKY MOUNTAIN JAZZ COLLECTIVE:**

## The Eurythmics Reimagined

SATURDAY, OCTOBER 11, 2025 | 7PM

#### BABCOCK THEATRE

Scott Jeppesen, director and arranger Kristin Korb, guest vocalist

#### REEDS

lan Vo Amy Schendel Matt Austin Sam Woodis

#### TRUMPETS

Mark Fenderson Josh Aguiar Tyler Honcoop Ryan Buchanan

#### **TROMBONES**

Eric Richards Ben Stevens Aaron Schendel

#### RHYTHM SECTION

Craig Hall, *guitar* Gary Fukushima, *piano* Mike Leslie, *bass* Roxanne Jeppesen, *drums* 

Tonight's program (and 20-minute intermission) will be announced from the stage and will include the following tunes arranged for RMJC by Scott Jeppesen:

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John Vondra of Edward Jones SUKIN SERIES HOST HOTEL



Earnest Hagen Conducts 1965

1965

Led by George Perkins and comprised of many BSO musicians, the Midland Empire Chamber Orchestra performs its inaugural concert ANNIE LENNOX (b. 1954) DAVID A. STEWART

(b. 1952)

Sweet Dreams (1983)
There Must Be An Angel (1985)
Here Comes the Rain Again (1983)
We Two Are One (1989)
When Tomorrow Comes (1986)
Sisters Are Doin' It For Themselves (1985)
I Saved The World Today (1999)
I've Got A Life (2005)
Would I Lie To You (1985)
Lifted (1999)

NEIL YOUNG

(b. 1945)

Don't Let It Bring You Down (1970)

JACKIE DESHANNON (b. 1941) RANDY MYERS (1947–2021) JIMMY HOLIDAY (1934–1987)

Put A Little Love In YOur Heart (1969)

#### **ABOUT OUR GUEST ARTISTS**

#### **ROCKY MOUNTAIN JAZZ COLLECTIVE**

The Rocky Mountain Jazz Collective (RMJC) was created in 2019 by highly respected members of the jazz community in Montana. Through educational outreach in the community and regular performance in an environment that is best suited for listening, the mission of the RMJC is to create greater awareness and appreciation for jazz music and history in the Rocky Mountain region.

Led by Scott Jeppesen, RMJC aims to increase appreciation and awareness of jazz music through the performance of themed programs, consisting of material with cultural and historical significance to the history and development of jazz.

#### SCOTT JEPPESEN | SAXOPHONE & MUSIC DIRECTOR

An alumnus of the University of Southern California—where he earned a BM, MM, and DMA degrees in Jazz Studies—Scott Jeppesen is an Associate Professor of Music at MSU Billings, teaching courses in music theory, music history, jazz combo, commercial music, and private woodwind lessons. Before accepting the position at MSU Billings, Scott lived in Los Angeles for seventeen years. During that time, he performed, composed, and recorded with artists of all genres at many of the area's legendary venues. In 2009, he co-founded Cultivating Creative Minds with his wife, Roxanne, to provide art instruction to elementary school-aged students throughout Santa Clarita, CA. In demand as a guest artist and clinician with ensembles nationwide, Scott is a D'Addario Woodwinds Performing Artist.

First-ever collaboration with local dancers as ballet students from the classes of Angela McAlpin and June Austin perform excerpts from Tchaikovsky & Offenbach

#### KRISTIN KORB | GUEST VOCALIST

There are few bassists who can sing and there are even fewer who can do it well. Kristin Korbis is a rare breed of musician who effortlessly blends her talents as a bassist and vocalist, captivating listeners with her crystal-clear voice while expertly maneuvering the bass. With an impressive teaching background that spans prestigious institutions like the University of Southern California and Central Washington University, Kristin Korb's passion for music education is as evident as her performance prowess. She earned her Music Education degree at Eastern Montana College and her masters in Classical Bass Performance at the University of California, San Diego. It was while she was a student at UCSD, that her professor, Bertram Turetzky, inspired her to sing and play the bass at the same time.

She also studied with jazz legend Ray Brown, with whom she made her recording debut, *Introducing Kristin Korb*, in 1996. She has since released nine albums plus the latest critically acclaimed double album *Why Not?/What If?* (2021).

Her latest project, *Sweet Dreams* (out October 25, 2024), is more than just a cover album. Kristin Korb reimagines Eurythmics' classics through her jazz-infused lens, weaving vibrant new arrangements and interpretations.

The project began with a sensational live debut at the legendary Jazzhus Montmartrein Copenhagen, Denmark, in September 2023. The crowd went crazy, and the enthusiastic response spurred Kristin and her band to capture this magic in the studio, resulting in twelve carefully curated tracks that embody the essence of Eurythmics with a jazz twist.

In 2011, love led Kristin Korb to Denmark where she now resides with her Danish husband, continuing her musical career—and to inspire budding musicians through educational outreach programs across Europe and the US.

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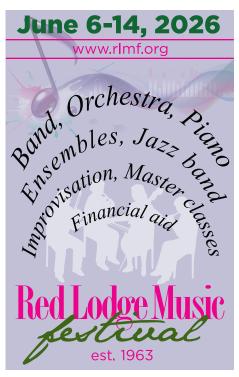


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## 1966

Reunited and it feels so good! Compensation issues addressed, George Perkins and the Midland Empire Chamber Orchestra musicians rejoin the BSO











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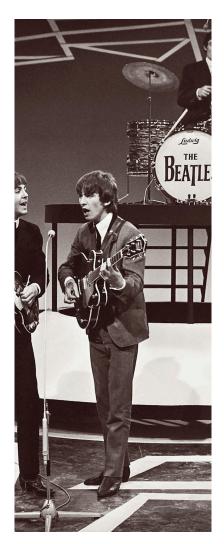
Monday-Friday: 10 AM - 5 PM Saturday: 10 AM on performance days Sunday: 2 hours before a performance 2801 3rd Ave N · Billings, MT



SCAN ME

0

Montana composer/pianist and 1967 BSO Young Artist Philip Aaberg makes his first BSO appearance, performing the 1st movement of Schumann's Piano Concerto in A minor



## 75 Years of Music in One Night

**SATURDAY, OCTOBER 25, 2025 | 7:30PM PRE-CONCERT CUES AT 6:40PM** 

#### ALBERTA BAIR THAEATER

Anne Harrigan, conductor Jacob Logan, tenor Randy Tracy, violin Samantha Inez, viola

REINHOLD GLIÈRE (1875-1956)

Russian Sailors' Dance from The Red Poppy [4"] On the first-ever Billings Symphony program (1951)

LEONARD BERNSTEIN (1918-1990)

Mambo from West Side Story (1957) [2"]

THE BEATLES ARR. BRUCE HEALY (DATES)

Love Is All You Need (A Tribute to The Beatles) (1960s) [12"]

FREDDIE MERCURY (1946-1991)

Bohemian Rhapsody for solo viola and orchestra (1975) [5"]

Samantha Inez, viola

ARR. NICHOLAS HERSH

**ASTOR PIAZZOLLA** (1921-1992) ARR. EDUARDO MARTURET (b. 1953)

Oblivion (1982) [4"] Samantha Inez, viola

JOHN WILLIAMS (b. 1932)

Theme from Schindler's List (1993) [4"] Randy Tracy, violin Excerpts from Far and Away (1992) [8"]

INTERMISSION

CLASSIC SERIES

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CLASSIC SERIES MEDIA SPONSOR



**Diane Boyer** Jerhoff

GUEST ARTIST SPONSOR

1968

Emerging artist Young Uck Kim performs the Tchaikovsky Violin Concerto

The program opens with the first-ever performance of Mozart's Symphony No. 29

**KENJI BUNCH** 

(b. 1973)

Symphony No. 1 (2003) III. *In the Car* [3"]

You'll Be Back from Hamilton (2015)

LIN-MANUEL MIRANDA

(b. 1980)

Jacob Logan, tenor

Three "Bridgerton" Covers (2020) [9"]
PETER BROWN & ROBERT RANS
ARR. ALISON GILLIES

Material Girl

MOZELLA, STEPHAN MOCCIO, SACHA SKARBEK, DR. LUKE & CIRKUT ARR. ALISON GILLIES

Wrecking Ball

MICHAEL DEAN PARSONS & KRIS BOWERS

Theme from Bridgerton

ARR, MARK LANSOM

Spectacle of Light (2021) [6"]

STACY GARROP (b. 1969)

MODEST MUSSORGSKY (1839–1881) ORCH. MAURICE RAVEL (1875–1937) The Great Gate of Kiev from Pictures at an Exhibition [7"]

#### **PROGRAM NOTES**

#### REINHOLD GLIÈRE (1875-1956)

Russian Soldiers' Dance from The Red Poppy

Sometimes called the "Father of Soviet Composers," Glière studied at Moscow Conservatory, where he won the Gold Medal in composition and later became an instructor of famous composers such as Sergei Prokofiev, both privately and in posts at the Kiev and Moscow Conservatories. Unlike so many of his contemporaries in Russia, Glière never experienced problems with the Soviet government and was even named a People's Artist. In 1926–27 he wrote the music for the ballet, *The Red Poppy*. Called "the first Soviet ballet on a revolutionary subject," *The Red Poppy* takes place in the 1920s at a seaport in China. A ship's captain sees a group of laborers being overworked and abused, and decides to step in. This moves the lovely Tao-Hoa, who offers the captain a red poppy as a symbol of her love. However, when Tao's employer, Li Shan-Fu, finds out about this, he jealously orders her to kill the captain. She refuses and is later killed by Li in the middle of a dockside riot. The closing number of the ballet's first act, an arrangement of an old Russian folk song called, "Yablochko" ("Little Apple"), has gained worldwide fame as the "Russian Sailors' Dance." After a short introduction, the folk song theme is introduced in the bass and treated to a series of increasingly energetic variations, building to a final big climax.

The above notes were written by Chris Morrison for our September 2010 performance, one of nine programs on which the work has been featured.

1969

The BSO presents An Afternoon of Musical Madness with Professor Peter Schickele

Bernstein's Mambo (and Symphonic Dances) dance across the BSO stage for the first time

#### **LEONARD BERNSTEIN (1918-1990)**

Mambo from West Side Story (1957)

Since its opening on September 26, 1957, West Side Story has been a landmark in American musical theater history. At the time, the phrase "Broadway musical" was synonymous with "musical comedy." Musical theater typically took a lighthearted approach, even when broaching serious issues. But West Side Story, perhaps one of the most famous adaptations of William Shakespeare's Romeo and Juliet, exposed audiences to gang violence on the streets of New York, showing how racism and xenophobia create a system which dooms the youths of working-class families. And unlike the typical Broadway musical of the 1950s and before, West Side Story does not offer audiences a happy ending. Fast-paced with Cuban-inspired rhythms, Mambo is one of the musical numbers in the "Dance at the Gym" scene, where the Jets and Sharks confront each other through dance and the stage is set for the romantic connection between Tony and Maria. Throughout the scene, social differences are (perhaps not so) subtly displayed: While the Sharks dance in a circle, a reflection of their Latino culture, the Jets dance in a line more befitting their Polish heritage.

## THE BEATLES ARR. BRUCE HEALEY (b. 1950)

Love Is All You Need (A Tribute to The Beatles) (1960s)

The Fab Four made their iconic U.S. debut on *The Ed Sullivan Show* on February 9, 1964, watched by over 73 million people, marking the beginning of the "British Invasion" of U.S. airwaves. Ever evolving, the band pushed boundaries of rock music, blending in classical, Indian, and, uh, psychedelic influences. Their 1969 album, *Abbey Road*, is considered one of their finest, but would be their last, as long-built creative difference and personal tensions led to their officially disbanding in 1970, with each member pursuing solo careers.

#### FREDDIE MERCURY (1946–1991) ARR. NICHOLAS HERSH

Bohemian Rhapsody for solo viola and orchestra (1975)

On August 24, 1975, Queen started recording "Bohemian Rhapsody" for their A Night at the Opera album. At the time, "state-of-the-art" recording meant 24-track analog tape. The harmonies on the opera section (all sung by Mercury, drummer Roger Taylor, and guitarist Brian May) required 180 separate overdubs and extensive manually splicing (i.e., cutting the desired sub-mixes with razor blades and assembling in the correct sequence using adhesive tape), and eventually the tape had been run over the recording heads so many times that it became almost transparent. In the end, it took three weeks and five different studios to complete the track.

Despite the effort, Queen's record company, EMI, was reluctant to release it as a single. After all, the song had no chorus and, at nearly six-minutes, was surely too long and too "weird" for radio (as opined by contemporary Elton John). Events turned, though, after British DJ Kenny Everett was slipped an early pressing with strict instructions not to broadcast (wink, wink). Somehow (his finger must have slipped), Everett played the song on London's Capital Radio 14 times over a weekend. Callers flooded the station and local record stores with requests for the song, forcing the EMI suits to relent.

Needless to say, "Bohemian Rhapsody" became a commercial success, staying at the top of the UK Singles Chart for nine weeks and selling more than a million copies in a couple of months. It currently ranks as the third best-selling UK single of all time (behind Elton John's Princess Diana tribute "Candle in the Wind" and Band Aid's "Do They Know It's Christmas?") and was inducted into the Grammy Hall of Fame in 2004.

1972

The BSO moves to its new stage at the Fox Theatre [now the Alberta Bair Theatre]; Pops concerts would still take place in the Senior High Gym

Bassist Edward Harris begins his tenure as director of the Billings Symphony Chorus [now Chorale], preparing the singers for Brahms' Requiem

## ASTOR PIASSOLLA (1921–1992) ARR. EDUARDO MARTURET (b. 1953)

Oblivion (1982)

The son of Italian immigrants who spent a good part of his growing-up years in New York's Greenwich Village, Piazzolla always remained a bit of an outsider in his native land. In 1936, he resettled in Argentina, and his skills playing the bandoneon, the signature instrument of authentic Argentinean tango, soon won him a place in the traditional tango orchestras which were then at their height.

But Piazzolla was no traditionalist. In 1954, after studying with Alberto Ginastera, he won ascholarship to study with the great French pedagogue Nadia Boulanger in Paris. His restless musical mind soaked up French impressionism, contemporary atonality, and improvisatory jazz, but Boulanger urged him to stay close to his tango roots, declaring, "Here is the true Piazzolla!"

Piazzolla returned to Argentina and developed what he called "tango nuevo." This contemporary form of tango went far beyond smooth popular dance into the realm of serious concert music, retaining tango's poignancy and lyricism while rejecting its tendencies toward sentimentality. *Oblivion*, from 1982, remains one of Piazzolla's most popular tangos. Described as "haunting" and "atmospheric," it evokes a sense of melancholy that writer Tim Sestrick once called a "whispered sorrow."

While Piazzolla's tango compositions won fans abroad, his fellow Argentineans resisted his innovations nearly up until the time of his death in 1992. "The old tango, the one they loved was dying. And they hated me." But by modernizing the form, Ástor Piazzolla made it more eternal: In 2009, UNESCO declared tango to be an Intangible Cultural Heritage.

#### JOHN WILLIAMS (b. 1932)

Theme from Schindler's List (1993)

Based on the 1982 novel of historical fiction by Thomas Keneally, *Schindler's List* tells the true story of Oskar Schindler (Liam Neeson), a wealthy Polish industrialist and member of the Nazi party who, upon seeing the injustices visited upon the Polish Jewish community during World War II, began employing potential victims of Nazi violence as workers in his factories, protecting them from deportation and execution. Spielberg wanted his film version to be respectful of the legacy of the Schindlerjuden, a group of around 1,200 people Schindler had saved.

Schindler's List followed hot on the heels of Spielberg and Williams' collaboration on Jurassic Park—and it couldn't be more different. After viewing the film for the first time, the composer told the director: "You need a better composer than I am for this film." Spielberg replied, "I know. But they're all dead!"

Williams kept his musical approach simple and free of melodrama. He and Spielberg also resolved to use music sparingly, so when it was given voice, it would have greater effect. Ultimately only 51 minutes of underscore was written for the three-hour film, and the music does not make an entrance until 17 minutes into the first reel, with most of the score unfolding during the final hour of the film. The orchestra is restrained, predominantly string and woodwind based, with choral elements in some tracks, and many of the main themes taken up by a solo violin—played by the venerable Itzhak Perlman—or woodwind instrument. The Main Theme, heard tonight, reveals Williams' gift for capturing a film's emotional core. Crafted as a Hebraic Iullaby, the piece is fully romantic, harkening back to 19th century European sensibilities.

Williams needn't have worried about doing Schindler's List justice. It won him an Academy Award, his fifth (after Fiddler on the Roof, Jaws, Star Wars, and E.T. the Extra-Terrestrial), as well as a BAFTA Award, a Golden Globe, and a Grammy.

1973

The first annual Symphony [Concert] in the Park features vocalists Linda Fasching & Edward Harris, along with Rex Rieke's jazz quartet

#### JOHN WILLIAMS (b. 1932)

Excerpts from Far and Away (1992)

Directed by Ron Howard and starring then-Hollywood power couple Tom Cruise and Nicole Kidman, *Far and Away* is a historical romantic drama set in the late 19th century that follows two Irish immigrants chasing the American dream. Much of the filming took place on a ranch just outside of Billings, where the wide-open landscapes served as a stand-in for the Oklahoma territory during the 1893 land rush scenes, while the historic Billings Depot was used as the setting for a gritty (NYC) bare-knuckle boxing scene. Unfortunately, the Oscar-nominated cinematography is often overshadowed by the film's promotion of American exceptionalism and sugar-coating or disregard of the hardships faced by immigrants and the Native Americans whose land white settlers stole, and, well, Tom Cruise's cringe-worthy (attempt at) Irish brogue.

Immediately preceded by such classics as *Home Alone* and *Hook*, and immediately followed by legendary works like *Jurassic Park* and *Schindler's List*, John Williams' sole collaboration with Ron Howard has become one of his overlooked masterpieces: a broad and adventurous work for the full orchestra, augmented by traditional Irish instruments including uilleann pipes, fiddles, pan flutes, penny whistles, and bodhrán drums. This blend of the Irish old country and the adventurous promise of the New World makes for an appealing and massively enjoyable combination, and earned Williams his 36th Oscar-nomination for Best Original Score.

#### **KENJI BUNCH** (b. 1973)

Symphony No. 1: III. In the Car

Each movement of Kenji Bunch's Symphony 1, Lichtenstein Triptych, draws its name and inspiration from a Roy Lichtenstein painting. The final movement, *In the Car*, depicts the iconic 1963 painting of a woman and man sitting tensely in a car, the space between them charged with unspoken emotion—a moment frozen in dramatic stasis.

Bunch translates this tension into music through urgent rhythms, dramatic swells, and tightly constructed jazz and pop motifs that evoke the feeling of motion—both physical and emotional. The orchestration is colorful and vivid, echoing the bold lines and saturated hues of Lichtenstein's visual style, capturing both the literal experience of a car ride and the psychological undercurrents of anticipation, conflict, and introspection.

As a composer, Bunch considers his current mission to be, "the search for and celebration of shared emotional truths about the human experience from the profound to the absurd, to help facilitate connection and healing through entertainment, vulnerability, humor, and joy."

#### LIN-MANUEL MIRANDA (b. 1980)

You'll Be Back from Hamilton

Since its premiere Off-Broadway in 2015, Hamilton has become one of the most successful American musicals in history. The show follows the life and times of founding father Alexander Hamilton, an orphan, and immigrant who rose to play an essential role in the early years of the United States as a politician and banker. Fascinated by Ron Chernow's biography on Hamilton, Miranda originally planned to write only a concept album "wherein I would write some songs that were like highlights of Hamilton's life, à la Jesus Christ Superstar or Evita, and then someone would figure out how to stage it later."

Fortunately for us, his plans evolved.

Hamilton juxtaposes its historical setting with music mostly\* inspired by hip-hop and R&B. By purposely casting non-Caucasian actors in lead roles—despite many of the historical figures being white—Miranda aimed to portray American

Making his 5th appearance with the BSO, pianist David Bar-Illan helps open the 25th season with concertos by Ravel and Liszt

1974

1974

New Billings Symphony Chorus [now Chorale] Director Arthur Brandvold conducts Handel's Messiah history through the more equal and diverse lens of the modern-day. As he explained to *The New York Times*, "This is a story about America then, told by America now, and we want to eliminate any distance—our story should look the way our country looks." This diversity also allows a wide range of vocal talents to be considered for each role, regardless of appearance.

\*There are some notable exceptions to the overall music genres used. The song, "What'd I Miss," performed by Thomas Jefferson, is styled after older jazz and soul music, a subtle nod to Jefferson's age compared to the rest of the Founding Fathers, as well as his lack of progressive ideals. Similarly, tonight's "You'll Be Back," performed by King George III of England, is styled after the English rock band, The Beatles, thus reflecting the character's foreign nature, as compared to the American main characters.

## THREE "BRIDGERTON" COVERS PETER BROWN & ROBERT RANS ARR. ALISON GILLIES

Material Girl

## MOZELLA, STEPHAN MOCCIO, SACHA SKARBEK, DR. LUKE & CIRKUT ARR. ALISON GILLIES

Wrecking Ball

#### MICHAEL DEAN PARSONS & KRIS BOWERS

#### ARR. MARK LANSOM

Theme from Bridgerton

Period dramas have long captivated audiences—note the near-constant revivals of Jane Austen's material throughout the years. Helmed by Shonda Rhimes, though, the Netflix full-scale adaptation of Julia Quinn's *Bridgerton* series, brings not only the charm of Regency England with its polite society rules to the small screen, but unmasks the tumultuous and often scandalous private lives of its characters (vibrantly portrayed by a color-blind cast).

Due to the novelty of what is happening on the screen, it isn't sufficient to simply use period music on the soundtrack. Alongside composer Kris Bowers' original orchestral score, covers of contemporary pop songs reimagined with classical instruments enhance the storyline by helping audiences relate the emotions displayed by the cast to music they already have an attachment to—bridging the gap between past and present.

While the classical crossover soundtrack, like *Bridgerton* itself, is performed to exact period standards, it is sweeping, sensual, and fun. And just as *Bridgerton* invites viewers into what would have been a closed and privileged section of society, its score has invited new fans into the world of classical music, which perhaps they may have previously viewed as stuffy or exclusive.

#### STACY GARROP (b. 1969)

Spectacle of Light

The Chicago-based ensemble, Music of the Baroque, commissioned Garrop to compose a piece in honor of their 50th anniversary season, which would premiere on a concert entitled, "Baroque Fireworks." Exploring just what aspect of Baroque fireworks to represent, Garrop became "mesmerized" by an etching of a 1749 fireworks spectacle that took place on the River Thames in honor of Great Britain's King George II—the very same event for which George Frideric Handel wrote *Music for the Royal Fireworks*: "I decided that *Spectacle of Light* would represent the experience of a fireworks

First United Methodist Church is the venue for the first-ever standalone Billings Symphony Chorus concert 1975

1974

The [newly titled] Billings Symphony Chorale presents its Spring Choral Concert

show. The music starts with great anticipation as the crowd waits in darkness, then a single firework illuminates the sky, followed by a massive eruption of light, color, and sound. After this initial frenzied burst, the fireworks quiet down into a slower-paced, mesmerizing display of colors before building to a big, fiery ending. As a tip of the hat to Music of the Baroque, I worked a few salient elements of the baroque style into my own musical language, as well as found a few choice spots to add a few subtle hints of Handel's *Royal Fireworks*."

#### MODEST MUSSORGSKY (1839–1881)

ORCH. MAURICE RAVEL (1875–1937)

The Great Gate of Kiev from Pictures at an Exhibition

Originally written for solo piano and not published until five years after the composer's death, *Pictures at an Exhibition* may have remained an obscure novelty had the legendary conductor Serge Koussevitzky not commissioned French composer Maurice Ravel to orchestrate the work for him and the Boston Symphony.

The impetus for *Pictures* came from the unexpected death of Mussorgsky's close friend and fellow Russian nationalist, the artist Victor Hartmann. After attending a memorial exhibition of Hartmann's drawings and watercolors, Mussorgsky was inspired to use some of the works displayed as the basis for a suite of piano pieces. Hartmann's art encompassed architectural designs, theatrical scenery and costumes, designs for craft work, studies of outstanding buildings, and scenes and portraits of everyday life.

The art walk concludes with the impressive *Great Gate of Kiev*, inspired by Hartmann's entry in an architectural competition for a new gateway for the city of Kiev. The processional-like feeling of this music builds to a grand and awesome climax.



Local piano professors Dorothea Cromley and Palma Wolverton make their first joint appearance with the BSO, performing Bartok's Concerto for Two Pianos, Percussion and Orchestra

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## Reverie Road: A Celtic Tapestry

THURSDAY, NOVEMBER 13, 2025 | 7PM BABCOCK THEATRE

Winifred Horan, fiddle John Williams, accordion Katie Grennan, fiddle Utsav Lal, piano

Selections to be announced from stage



#### **REVERIE ROAD**

Reverie Road is a genre-defying Celtic powerhouse ensemble, uniting founding Solas members Winifred Horan (fiddle) and John Williams (accordion) with former Gaelic Storm fiddler Katie Grennan and Steinway Artist Jazz and Raga pianist Utsav Lal. Together, these four exceptional musicians are celebrated as some of today's most accomplished traditional and virtuosic folk artists, captivating audiences worldwide for over three decades.

Reverie Road takes the rich tapestry of Irish music and weaves it into a cinematic experience, full of expressivity and sophistication. Their performances push the boundaries of tradition, offering stunningly innovative interpretations that retain the heart of the genre while embracing a modern twist with a sound that masterfully blends Irish roots with fresh departures.

Reverie Road released their much-anticipated debut album in early 2024, which immediately made waves in the Irish Traditional music genre. Even before they completed their national launch tour across the United States, the album was awarded the coveted "Debut Album of the Year" title by Ireland Tonight.

Whether you're a lover of traditional music or curious about its modern evolution, Reverie Road delivers an exhilarating, boundary-pushing performance that will leave your heart soaring and your toes tapping.

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John Vondra of Edward Jones

SUKIN SERIES HOST HOTEL



1975

Mary LaMonaca is the new BSO concertmaster; the youngest member of the musically eminent Critelli family, LaMonaca was trained in the Billings Schools and studied privately with her stand partner, founding member Eloise Kirk

#### WINIFRED HORAN | FIDDLE

Winifred Horan is an American violinist and fiddler of Irish descent. She played with multiple orchestras, including the Boston Pops Orchestra, and string quartets, before joining the all-female Celtic music ensemble Cherish the Ladies in 1990. She co-founded the American-Irish Solas in 1995 and is on fiddle and backing vocals.

Outside of her work with Solas, Horan was a member of and toured and recorded with The Sharon Shannon Band and performed with Irish singer-songwriter Pierce Turner. She is also a nine-time champion National Irish step dancer and an All-Ireland fiddle champion.

Horan released her first solo album, Just One Wish, in October 2002 on Shanachie Records. In 2006, she and fellow Solas member Mick McAuley, an accordionist, released Serenade on Compass Records, Horan composed two of the album's tracks: "Little Mona Lisa" and "A Daisy in December." Horan's compositions have appeared in multiple film and television soundtracks over the years. She is a sought-after session player as well as renowned for her teaching skills.

#### JOHN WILLIAMS | ACCORDION

John Williams is internationally regarded as one of the foremost players of Irish music today. With five All-Ireland titles to his credit, John is the only American-born competitor ever to win first place in the Senior Concertina category. His additional talents on flute, button accordion, bodhran, and piano distinguish him as a much sought after multi-instrumentalist in the acoustic scene around the world.

A co-founder of the groundbreaking Solas in 1995, Williams received wider recognition playing to sold out audiences internationally and earning two NAIRD awards and Grammy nominations. Outside of traditional music, John has collaborated on productions with Gregory Peck, Doc Severinson, Studs Terkel, Mavis Staples, jazz pianist Bob Sutter, bluegrass legend Tim O'Brien, Syrian oud player Kinan Abou Afach, Oscar winning director Sam Mendes, the London Symphony Orchestra, and the Irish Chamber Ensemble. U.S. audiences recognize Williams from appearances on Mountain Stage, A Prairie Home Companion and The Grand Ol' Opry as well as guest performances with The Chieftains, Nickel Creek, and Riverdance.

#### KATIE GRENNAN | FIDDLE

Katie Grennan's traditional fiddle playing carries the articulation of a gifted classical musician tempered by the soul of a champion Irish dancer. Her wide-ranging experience as an international touring performer in both live stage productions and television have given her a unique platform as an ambassador for the music of her heart.

She works with fiddlers of all ages and numerous students of hers have qualified for and received top three medals at the All Ireland Fleadh Cheoil on fiddle dance tunes and airs, and in 2024, she received the Gradam nah Eigse award for her teaching work. Her deep knowledge of Irish dance & musical prowess makes her one of the forefront musicians on the Feis scene (Irish step dance competitions), and she plays regularly for championships around the country.

Katie is committed to sharing the gift of music with others. She is the current Executive Director of Sharing Notes, a Chicago-based non-profit that brings joy and comfort to hospital patients through the power of live music.

Bassist Edward Harris and BSO perform his homage, "Billings, My City, My Home"

1978

1977

Billings' Thanksgiving Weekend tradition begins when the BSO and Oakland Ballet Company present the first Nutcracker

#### **UTSAV LAL | PIANO**

Utsav Lal has performed several piano concerts with a repertoire of Indian ragas at venues including Carnegie Hall, New York, John F. Kennedy Center, Washington DC, India Habitat Centre, New Delhi, KonsertHuset, Sweden, Southbank Centre, London and others. Lal won Ireland's MAMA Award (2008) for Multiculturalism in the individual category Yamaha Jazz Scholar award (2014), TiE Aspire Young Indian Achiever Award (2012) and was named a Young Steinway Artist (2010) by piano-makers, Steinway & Sons.

Indian record label Times Music released his debut album Piano Moods of Indian Ragas in 2008. Lal released his sixth album, "Indian Classical Music on the Piano", featuring tabla player Nitin Mitta in November 2018. He has collaborated with several Irish musicians including Martin Hayes & Dennis Cahill, Sam Comerford, Dave Sheridan, Winifred Horan, and is recognized for his "Ragas to Reels" concert tours that bring together Indian classical music and Traditional Irish music in a piano and flute combination.



Guest conductor Gregg Smith leads the Chorale and Orchestra in a program filled with Americana and spirituals 1980

1979

First season of the Yellowstone Valley Chamber Players





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## **Choral Classics**

SATURDAY, NOVEMBER 15, 2025 | 7:30PM SUNDAY, NOVEMBER 16, 2025 | 3PM ST. PATRICK CO-CATHEDRAL

Dr. Steven Hart, director

#### GEORGE FRIDERIC HANDEL

Messiah (select choruses)

(1685-1759)

A nod to the first-ever Billings Symphony Chorale program (1952)

- 4. And the glory of the Lord
- 16. And suddenly there was an angel (recitative)
- 17. Glory to the God in the highest
- 21. His yoke is easy, His burthen is light
- 24. Surely, He hath borne our griefs
- 44. Hallelujah

JOHANNES BRAHMS

Love Song Waltzes (select movements sung in English)

(1918-1990)

ORIG. TEXT BY GEORG FRIEDRICH DAUMER (1800-1875)

ENG. TRANS. BY BASIL SWIFT

- Answer, maiden, all too lovely
- 2. Deep in thunder roars the tide
- 3. Oh these women
- Like the evening sunset's rapture
- The tender hopvine wanders
- There was a tiny, pretty bird
- How dear was life together with my beloved
- When your eyes so fondly seek
- 77. No, I will not listen to them with their chiding
- 12. Locksmith, go and bring me padlocks

New Love Song Waltzes (one movement; in original German)

Vom Gebirge, Well' auf Well' (From the mountain, wave on wave)

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Billings Mayor William B. Fox declares this day as George Perkins Day; that evening Maestro Perkins conducts his 25th anniversary concert

1981

1981

Dona Danielson conducts "Voices of Christmas," her first concert as Symphony Chorale director

#### HANS LEO HASSLER

(1564 - 1612)

Verbum carum facto est

#### TOMAS LUIS DE VICTORIA

(1548-1611)

O magnum mysterium

ANONYMOUS 20TH CENTURY TEXT MUSIC BY KIM ANDRE ARNESEN

(b. 1980)

Even when he is silent

TRADITIONAL SHAKER HYMN ARR. ELEAINE HAGENBERG

(1918-1990)

TRADITIONAL GERMAN
ARR. F. MELIUS CHRISTIANSEN
(1871–1955)

I will be a child of peace

Praise to the Lord

#### GEORGE FRIDERIC HANDEL (1685–1759)

Messiah (select choruses)

4. And the glory of the lord

And the glory of the Lord shall be revealed,

- and all flesh shall see it together:
- for the mouth of the Lord hath spoken it.

(Isaiah 40:5)

16. And suddenly there was an angel (recitative)

17. Glory to the God in the highest

SOPRANO

And suddenly there was with the angel,

a multitude of the heavenly host, Praising God, and saying:

(Luke 2:13)

**CHORUS** 

"Glory to God in the highest, and peace on earth,

good will towards men."

(Luke 2:14)

21. His yoke is easy, His burthen is light His yoke is easy, and His burden is light.

(Matthew 11:30)

24. Surely, He hath borne our griefs

Surely He hath borne our griefs, and carried our sorrows!

He was wounded for our transgressions,

He was bruised for our iniquities;

the chastisement of our peace was upon Him.

(Isaiah 53:4-5)

44. Hallelujah

Hallelujah: for the Lord God Omnipotent reigneth.

(Revelation 19:6)

The kingdom of his world is become the kingdom of our Lord,

and of His Christ; and He shall reign for ever and ever.

(Revelation 11:15)

King of Kings, and Lord of Lords.

(Revelation 19:16)

Hallelujah!

Surprisingly, 1st BSO performance of music from Tchaikovsky's Sleeping Beauty

1982

1982

Symphony and Chorale perform a "100th Birthday Salute to Billings" at Pioneer Park

## JOHANNES BRAHMS (1918–1990) ORIG. TEXT BY G. F. DAUMER (1800–1875) ENG. TRANS. BY BASIL SWIFT

Love Song Waltzes

7.

Answer, maiden, all too lovely,
Did those eyes in trust so tender,

And those glances, deep with promise,

Try to Tell me of surrender?

Will your heart with love awaken;

Would you rather keep me burning,

Never heeding, never turning,

Oh, then, will you share my yearning?

Would you rather keep me burning,

Not one moment would I weaken.

Come to me, you dark-eyed maiden.

Will you share my yearning?

Meet me when the stars are greeting.

2.

Deep in thunder roars the tide,

Every shore retrieving:

If your heart has never sighed,

Love will enter grieving.

3.

Oh these women.

How they lead me close to heaven!

I'd been long a monk in cloister,

Were it not for women!

4.

Like the evening sunset's rapture

Might my weary spirit glow.

Someone did but love me,

Then my joy would endless flow.

5.

The tender hopvine wanders

With winding stem the earth apart.

The young and graceful damsel,

How heavy lies her heart.

Oh, hear me, tender hopvine,

Why droop your head from heaven's rest?

Oh, hear me, graceful damsel,

Why weep with grief possessed?

How may the vine be soaring,

If no one brings it strength or aid?

Then how may a damsel flourish,

When far her love has strayed?

6.

There was a tiny, pretty bird who saw

The garden fruit,

Then took his fill, and more.

Were I a tiny, pretty bird so free,

I'd linger not,

But take my chance as he.

Lime twigs to trap him,

Hidden in that bait.

That luckless songbird,

Couldn't know his fate, sad fate.

Were I a tiny, pretty bird so free,

I'd rather stay, than take a risk as he.

That songbird found a dainty, loving hand.

And there does he a willing captive stand.

Were I a tiny, pretty bird so free,

I'd linger not, but take my chance as he.

7.

How dear, alas,

Was life together with my beloved,

Then he was true and kind,

And always on parting kissed with ardent fervor.

Now all has ended.

When I approach or try to speak,

And linger nearer.

He turns both glances and heart from me.

8.

When your eyes so fondly seek,

And so dearly hold me.

Every care and trouble flees,

As your love enfolds me:

'Tis a sweetly burning flame,

Leave it not untended!

Never shone a love so true,

May it never be ended.

The Billings Symphony Chorale is invited to sing at the Worms International Choral Festival in Germany (unfortunately, had to decline due to cost) 1984

1983

Stephanie Chase and BSO perform Tchaikovsky's Violin Concerto No, I will not listen to them with their chiding, All one does, they talk about it, criticizing. If I'm cheerful, then they say I'm evil minded; If I'm sad, that means by foolish love I'm blinded. No, I will not listen to them with their chiding. All one does, they talk about it, criticizing!

New Love Song Waltzes

7. Vom Gebirge, Well' auf Well' (From the mountain, wave on wave)

Vom Gebirge, Well' auf Well' kommen Regengüsse, und ich gäbe dir so gern hunderttausend Küsse.

From the mountain, wave on wave, the torrential rain teems down, and I would dearly love to give you one hundred thousand kisses.

#### 12. Locksmith, go and make locks

Locksmith, go and bring me padlocks, Many padlocks, Padlocks large and small. Then the gossip, spiteful gossip will I silence,

Silence once for all.

#### **HANS LEO HASSLER** (1564–1612)

Verbum carum facto est

Verbum caro factum est The Word became flesh et habitavit in nobis and dwelt among us, et vidimus glorium ejus and beheld His glory,

glorium quasi unigeniti a Patre

plenum gratiæ et veritatis (John 1:14)

the glory as of the only begotten of the Father

full of grace and truth.

#### TOMAS LUIS DE VICTORIA (1548-1611)

O magnum mysterium

O magnum mysterium et admirabile scramentum, ut animalia viderent Dominum natum

jacentem in praesepio. O beata Virgo, cujus ciscera meruerunt portare Dominum Jesum Christum.

Alleluia!

O great mystery

and wonderful sacrament,

that animals should see the new-born Lord

lying in a manger!

O blessed is the Virgin, whose womb was worthy to bear Christ the Lord.

Alleluia!

**Ad Space Available** 

#### **ANONYMOUS 20TH CENTURY TEXT** MUSIC BY KIM ANDRÉ ARNESEN (b. 1980)

Even when he is silent

I believe in the sun, even when it's not shining I believe in love, even when I feel it not I believe in God, even when He is silent

> George Perkins wraps up 29 years of distinguished service by conducting his fourth performance of Verdi's Requiem

1984

1984

Uri Barnea conducts his first concert as BSO music director (See you at the Symphony!)

## TRADITIONAL SHAKER HYMN ARR. ELAINE HAGENBERG (1918–1990)

I will be a child of peace

O Holy Father, I will be a child of peace and purity

for well I know Thy hand will bless the seeker after righteousness.

#### TRADITIONAL GERMAN

ARR. F. MELIUS CHRISTIANSEN (1871-1955)

**ORIGINAL TEXT BY JOACHIM NEANDER** (1650–1680)

TRANSLATION BY CATHERINE WINKWORTH (1827–1878)

Praise to the Lord

Praise to the Lord, the Almighty, the King of creation!

O my soul, praise him, for he is thy health and salvation!

All ye who hear,

now to his temple draw near;

join me in glad adoration.

Praise to the Lord, who doth prosper thy work and defend thee.

Surely his goodness and mercy here daily attend thee.

Wonder anew

what the Almighty can do

if with his love he befriend thee!

Praise to the Lord! Oh, let all that is in me adore him!

All that hath life and breath, come now with praises before him!

Let the amen

siund from his people again;

gladly for aye we adore him!

**Ad Space Available** 

The Chorale's annual "Voices of Christmas" concert is conducted by their new director, G. Donald Hopper

1985

1985

The 35th season opens at Skyview High School Auditorium [Lincoln Center, actually], our temporary home during the Fox Theatre's renovation



Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything?



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Burt Bacharach and the Billings Symphony take the stage for the opening night of the new(ly renovated) Alberta Bair Theater

1988

1987

World premiere of the suite Erik Funk's Pamelia (one of 6 works by Montana composers that season in honor of the state's centennial)



## Billings Symphony Youth Orchestra Fall Concert

SUNDAY, NOVEMBER 23, 2025 | 4PM LOCKWOOD PERFORMING ARTS CENTER

Barbara Kirk, Preludio Strings Conductor Kristi Kazmierski, Concert Orchestra Conductor Lindsey Selman, Young Artist Orchestra Conductor Michael Mleko, Repertory Orchestra Conductor Lauren Reineking, Repertory Winds Coach Andrew Ezell, Repertory Brass Coach

The Billings Symphony Youth Orchestra is thrilled to unveil its 19th season—our fourth spectacular year as part of the Billings Symphony family! Formerly the Billings Youth Orchestra, and founded in 2006, the BSYO is now more dynamic than ever, offering a wealth of inspiring opportunities for young musicians to grow, shine, and perform. Imagine stepping into the spotlight with thrilling side-by-side concerts alongside the acclaimed Billings Symphony Orchestra, and diving into exclusive workshops with top-notch guest artists and our very own Symphony stars! Our weekly rehearsals with experienced conductors will help you refine your skills and set the stage ablaze every fall and spring in your own sensational concerts! The Billings Symphony Youth Orchestra is the ultimate hub for extraordinary orchestral experiences and emerging talent in the Billings area. Open by audition to students from preschool through college—including those from home schools and rural communities—this is where the future of music takes center stage. Get ready to experience a season full of dazzling performances and incredible musical growth!

FREE FAMILY SERIES SPONSOR



The venerable Joseph Silverstein performs Brahms' Violin Concerto

1989

1988

Local news anchor Gus Koernig narrates Peter and the Wolf on the annual youth concert program

#### WHAT TO EXPECT AT A BILLINGS SYMPHONY YOUTH ORCHESTRA CONCERT

Experience the future of symphonic music as the Billings Symphony Youth Orchestra (BSYO) takes the stage! Our concert begins with our youngest and most beginner musicians and progresses through four large ensembles, culminating in a performance by our advanced Repertory Orchestra—who also perform side by side with the Billings Symphony once a year. Between these ensembles, enjoy delightful chamber music performed by our talented Wind, Brass, and Percussion groups, serenading from in front of the curtain. The program concludes with a powerful combined piece featuring all BSYO members, from our newest players to our most advanced students. Join us afterward for a small reception celebrating the musical achievements of these incredible young artists.

#### DID YOU KNOW? - BILLINGS SYMPHONY YOUTH CHAMBER PROJECT

Following each BSYO session, students have the opportunity to participate in the Youth Chamber Project—a 5-week intensive where they form small chamber ensembles andreceive coaching from BSYO faculty. The project culminates in a public concert at the Billings Public Library, featuring all student groups and a special faculty showcase. It's an inspiring way to see young musicians grow in confidence, collaboration, and artistry!

#### **ABOUT THE DIRECTORS**

#### MICHAEL MLEKO | REPERTORY ORCHESTRA CONDUCTOR

In addition to serving as a tenured violinist with the Billings Symphony Orchestra, Michael Mleko was appointed as the BSYO Repertory Orchestra Conductor in 2025. As a violinist he has performed with most ensembles in the Montana region, including Helena Symphony, Bozeman Symphony, Great Falls Symphony, Butte Symphony, Big Sky Strings, Big Sky Classical Music Festival Orchestra, and the Montana Ballet Company Orchestra. With a career in music spanning over two decades, Mr. Mleko is also a teacher and orchestra director with the Billings Public Schools, as well as the former Assistant Conductor of the Helena Symphony Orchestra. He earned his undergraduate and graduate degrees from Montana State University, in addition to studying with noted violinists Carrie Krause, Angella Ahn, and Stephen Cepeda, as well as noted conductors Ovidiu Marinescu and Allan R. Scott.

#### LINDSEY SELMAN | YOUNG ARTIST ORCHESTRA CONDUCTOR

A Yellowstone County native, Lindsey Selman began her musical studies at the age of five. In 2010, she earned a BA in church music with an emphasis on violin performance from Heartland Baptist Bible College in Oklahoma City, and has spent several years involved in church music, performing, directing, recording, and leading workshops across the US, Canada, and Russia. In addition to BSYO, Lindsey also performs and teaches with several other local organizations, including the Billings Symphony and Stillwater String Quartet, and maintains a studio of private students.

Internationally acclaimed (& Missoula-born) Allen Vizzutti performs his Snow Scenes for Trumpet and Orchestra 1989

1989

James Van Demark performs Menotti's Concerto for Double Bass

#### KRISTI KAZMIERSKI | CONCERT ORCHESTRA CONDUCTOR

Kristi Kazmierski is a violinist with the Billings Symphony Orchestra and has played with them since 1993. She has been studying violin since age 4 and performs with several professional symphonies and ensembles in the Rocky Mountain region. Kristi has collaborated with Mannheim Steamroller, Jewel, Disturbed, Kenny Loggins, Weird Al Yankovic, The Fifth Dimension, Cirque Musica, and others. She frequently performs with Grant Fergurson and the Modern Rock Orchestra. She loves volunteering to bring music to schools, retirement homes, and public events. She has maintained a private studio since 1995, teaching violin and sharing her passion for music. A graduate of Billings Senior high, she holds a Bachelor of Science degree in Business Management from Montana State University Billings.

#### BARBARA KIRK | PRELUDIO STRINGS CONDUCTOR

Barb has always lived a life immersed in music. A member of the Billings Symphony since ninth grade, she plays regularly in orchestras throughout Montana and Wyoming, and has, thus, had the pleasure of performing with a plethora of diverse artists, including RedSkelton, Glen Campbell, Chet Atkins, Tom Jones, Doc Severinsen, Moody Blues, Wynonna Judd, Kansas, and Mannheim Steamroller. Some of the highlights of her career are playing in the Helena Summer Symphony with Mark O'Connor, and performing with Yo-Yo Ma, Itzhak Perlman, Midori, Joshua Bell, and Evelyn Glennie with the Great Falls Symphony. She received her bachelor's degree in music education from MSU-Billings and her master's degreein teaching from Grand Canyon University, and since 1970, has maintained a private violin studio. She is honored to be a part of BSYO.

#### LAUREN REINEKING | REPERTORY WINDS COACH

A passionate member of the Montana music community, flutist Lauren Reineking resides in her hometown of Billings where she maintains her own private studio, Reineking Flute Studio. Additionally, she serves as the director and founder of the Magic City Flute Choir, and as the Adjunct Instructor of Flute at Rocky Mountain College. Currently, Lauren is beginning her 7th season performing as a flutist with the Billings Symphony. Additionally, she has performed on flute/piccolo with several orchestras throughout Montana including the Bozeman Symphony, Missoula Symphony, and Great Falls Symphony. She has also performed with the Billings Symphony Woodwind Quintet, Yellowstone Chamber Players, Rimrock Opera, Montana TheatreWorks, and always enjoys musical collaborations with friends. Lauren expresses full gratitude to her major teachers: Diana Morgan, Margaret Schuberg, and Millie Marsh. When not teaching or performing, Lauren enjoys learning new skills, like taking adult ballet classes, gardening, and baking treats.

#### ANDREW EZELL | REPERTORY BRASS COACH

Andy Ezell is a trumpet player born and raised in Billings, Montana. He holds a bachelor's degree in classical trumpet performance from the University of Northern Colorado, a master's from the Peabody Institute and an Artist Diploma from the University of Cincinnati College-Conservatory of Music, where he completed a brass chamber music fellowship. Andy has performed with the Billings Symphony, the Kentucky Symphony, the Boulder Symphony, and the Helena Symphony orchestras, in addition to being a founding member of Symphony No.1, a dedicated new music chamber ensemble. During his time in Colorado, Andy played principal trumpet on the American Prize award-winning recording of Aaron Copeland's "Billy the Kid" at Carnegie Hall as a mentor for the Denver Young Artist Orchestra. Andy is also an educator and music arranger with a passion for outreach in his community. Andy maintains a private teaching studio in addition to performing in and around Montana.

The first complete BSO performance of Stravinsky's Firebird Suite (1919)

1990

1990

The Billings Symphony Chorale, under the direction of new director, Lynn Jordan, joins the orchestra to perform Bruckner's Psalm 150 and Te Deum

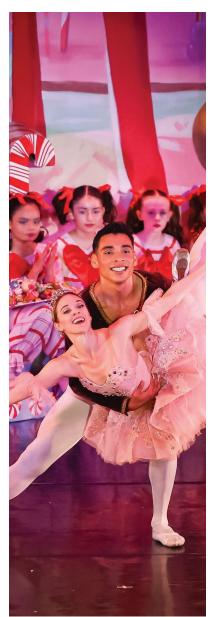




The 40th Anniversary Season opens with October 2025 Sukin guest artist Kristin Korb as Acting Asst. Principal Bass 1990

1990

3 vacuum cleaners, a floor polisher, and garden hose are featured for the 1st (and likely last) time in the light-hearted Pops concert, "Hear, Hear, Hoffnung"



## The Nutcracker Ballet

SATURDAY, NOVEMBER 29, 2025 | 2PM & 7PM SUNDAY, NOVEMBER 30, 2025 | 2PM ALBERTA BAIR THEATER

Billings Symphony Orchestra Anne Harigan, *conductor* 

San Diego Ballet Javier Velasco, *Artistic Director* 

School of Classical Ballet
Julia Marble & Betty Loos, *Directors* 

PIOTR ILYICH TCHAIKOVSKY (1685–1750)

The Nutcracker Ballet

#### **ACT I** [50"]

The Stahlbaum family's living room is adorned for their annual party on Christmas Eve. Children Clara and Fritz eagerly anticipate the festivities. Guests, including Clara's grandparents in Russian attire, join the celebration. The children perform a garland dance, followed by their parents' polka.

Herr Drosselmeyer, a mysterious Russian magician, arrives, initially frightening but soon enchanting the children with magic tricks. He brings three mechanical dolls: a Ballerina, a Mouse, and a Nutcracker. Clara adores the Nutcracker, so Drosselmeyer gifts it to her. During their pas de deux, the Mouse doll malfunctions and knocks out the Nutcracker, leaving Claraheartbroken. After the party, Clara's mother takes her to bed as she laments her broken doll.

Late at night, Clara returns to the living room and falls asleep by the Nutcracker. At midnight, Drosselmeyer reappears, casting a spell that leads Clara into a nightmare filled with mice and a giant Christmas tree. The Nutcracker calls his toy soldiers to battle the mice, led by their King. Just as the Nutcracker is about to be defeated, Clara distracts the Mouse King with her slipper, and the Nutcracker seizes the moment to defeat his foe, securing victory.

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CLASSIC SERIES



Renowned American conductor JoAnn Falleta guest conducts an Orchestra Showcase which includes the Candide Overture and Firebird Suite 1991

1990

Bizet's Farandole opens the 41st season and a program of light classical favorites

#### INTERMISSION

#### **ACT II** [42"]

At the gates of the Land of Sweets, angels perform a graceful dance, followed by bakers busily crafting a cake. Clara is warmly welcomed by the Sugar Plum Fairy, who delights her with a beautiful solo. An array of confections then presents their distinctive dances: Spanish Chocolate, Chinese Tea, Arabian Coffee, Marzipan Shepherdesses, Russian Candy Canes, Salt Water Taffy Sailors, and the Dewdrop Fairy accompanied by Flowers. The Sugar Plum Fairy and her Caalier enchant Clara with a mesmerizing pas de deux. Finally, the court joins in a triumphant finale, celebrating Clara's joy and happiness.

#### **ABOUT OUR GUEST ARTIST**

#### SAN DIEGO BALLET

Founded in 1990 by Robin Morgan, the San Diego Ballet features strong classical and contemporary ballets created by award-winning resident choreographer and Artistic Director, Javier Velasco. San Diego Ballet strives to truly represent San Diego with its diverse programming and by collaborating with esteemed organizations including the San Diego Symphony, San Diego Opera, Colleges and Universities, San Diego Culture Shock, and San Diego Dance Theater among others. SDB has been voted #1 dance troupe by The Reader's Poll of the San Diego Union-Tribune and is the only Nutcracker in San Diego included in CBS-Los Angeles' top picks of "So Cal's 5 Best Nutcrackers!" San Diego Ballet is thankful for the Billings Symphony Orchestra for helping to make Big Sky Country their Thanksgiving weekend holiday tradition.

#### JAVIER VELASCO | ARTISTIC DIRECTOR

Javier Velasco has supplied dances for productions at the La Jolla Playhouse, Old Globe, and has a long-standing relationship with the San Diego Repertory Theatre, where he has staged productions of A Christmas Carol, Cabaret, Hairspray, Tommy, In The Heights, and many others. He has enjoyed many long creative relationships, having worked with: Luis Valdez on the 20th Anniversary production of Zoot Suit, Bandido, and Corridos.; composer Steve Gunderson on the premieres of Suds (NYC) Dixie Highway, Back To Bacharach And David (NYC) and the dance/theatre piece The Brontes/Secret Pleasures, Secret Tears; and Douglas Jacobs and Sam Woodhouse, founding directors of the San Diego Rep. He currently serves as artistic director of the San Diego Ballet, having created over 70 original pieces for the company since its inception, including 10 pieces in collaboration with composer David Burge, to commissioned scores. His ballet set to the poems of Kenneth Fearing, Love: 20 Cents The First Quarter Mile, was given the award for Best Choreography by the San Diego Area Dance Alliance, the third time he was honored by the organization. Most recently, Mr. Velasco wrote and directed The Toughest Girl Alive, which premiered at Moxie Theatre and had a successful run at the New York International Fringe Festival. Mr. Velasco was recently awarded a Creative Catalyst Fellowship by the San Diego Foundation to create new work.

Little Big Horn College President Janine Pease Windy-Boy narrates "Why the Duck Has a Short Tail" on the annual youth concert 1991

1991

Future "From the Top" host and international artist Christopher O'Riley performs
Tchaikovsky Piano Concerto No. 1

#### SCHOOL OF CLASSICAL BALLET

Since 1970, the School of Classical Ballet in Billings, Montana, has offered high-quality dance education to dancers of all ages. Students who have trained at SCB have gone on to prestigious summer dance programs, high-quality colleges and universities, and professional dance companies.

#### JULIA MARBLE | OWNER, CO-DIRECTOR, INSTRUCTOR

Julia Marble Blass' dance education began in Birmingham, MI, followed by six years training in Billings with June Austin and School of Classical Ballet. She then attended and graduated high school from the National Academy of the Arts (Champaign-Urbana, IL), attended college at Cornish Institute of the Allied Arts (Seattle, WA) on scholarship, before moving to New York City to further her training under many great instructors of ballet, modern, and jazz. She performed with various dance companies in NYC for 12+ years. Julia has taught all ages ballet, modern, and early childhood dance for more than 25 years, and has numerous prestigious teacher training certifications, including American Ballet Theater (NYC) and Anne Green Gilbert's (BCDE) Program (Seattle). She served as the Director (Instructor and Choreographer) at Dance Arts Los Alamos (NM), and in 2012, co-founded the children's community non-profit dance company, Motion Arts Dance Company (MADCo), currently serving as a Director.

#### **BETTY LOOS | CO-DIRECTOR**

Betty Loos directed her own school for six years before co-founding the School of Classical Ballet with former business partner Jana Stockton. Betty received her early training from June Austin and Hungarian teachers Ildiko Perjessy and Angela McAlpin in Billings, MT. she continued her training at the University of Utah, and at the Teachers' Training Program through the Royal Winnipeg Ballet and National Ballet of Canada. Betty was awarded a teacher's fellowship to attend the National Ballet of Canada.

Betty has served as a Founder, Co-Director and choreographer with the Billings children's community dance company, Motion Arts Dance Company, established in the fall of 2012.

**Ad Space Available** 

The 40th Anniversary Season closes with an all-Beethoven concert, which includes the Choral Symphony [No. 9]

1992

1991

Joined by the David Taylor Ballet Theatre, the BSO celebrates the 100th anniversary of Tchaikovsky's Nutcracker ballet Convenient, innovative financial solutions, backed by the power of local management and decision making. This commitment empowers our team to make quick, informed, local decisions, ensuring you receive the services you need, when you need them.

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## A Christmas Carol

SATURDAY, DECEMBER 20, 2025 | 7:30PM ALBERTA BAIR THEATER

James Lowe, guest conductor Dan Nickerson, narrator

NIKOLAI RIMSKY-KORSAKOV (1844–1908) Polonaise from Christmas Eve [4"]

RALPH VAUGHAN WILLIAMS

Fantasia on Greensleeves [4"]

(1872–1958)

(1838–1875)

AAR. ERNEST GUIRAUD
(1837–1892)

Farandole from L'Arlésienne Suite No. 2 [4"]

TRADITIONAL IRISH AAR. JEFF TYZIK (b. 1951) Wexford Carol/Christmas Reel [5"]

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GUEST ARTIST SPONSOR

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CLASSIC SERIE



CLASSIC SERIES MEDIA SPONSOR



Internationally known banjo player Buddy Wachter helps the BSO celebrate 20 years of Symphony [Concert] in the Park

1992

1992

The BSO performs at the 1992 NILE Cowboy Revue as the exposition celebrates its 25th anniversary

#### A CHRISTMAS CAROL

Dan Nickerson, narrator

**CARL DAVIS** 

(1936-2023)

A Christmas Carol (selections from the ballet) [4"]

Keeping Warm

Nephew and Niece

Phantoms

\*Sir Roger de Coverly

Belle and Young Scrooge

Mourning Dance

Cornhill Slide

\*\*Alegretto from Symphony No 7

Scrooge's Dressing Dance

\*TRADITIONAL ENGLISH ARR. EDWARD HUWS JONES (1948–2020)

\*\*LUDWIG VAN BEETHOVEN (1770–1827)

VARIOUS ARR. JAMES M. STEPHENSON (b. 1969) Sir Roger de Coverly for string trio

Deck the Hall

Allegretto from Symphony No 7 (excerpt)

A Holly and Jolly Sing Along [5"]

#### **ABOUT OUR GUEST ARTIST**

#### JAMES LOWE | GUEST CONDUCTOR

Equally at home in opera and musical theater, Grammy-nominated conductor James Lowe continues to earn acclaim for his "beautifully sculpted" performances (Opera News). In the 25/26 season, he makes notable debuts with the Shakespeare Theatre Company for *Guys and Dolls*, Chicago Opera Theater for *Der Silbersee*, Billings Symphony Orchestra for their Holiday Concert, and The Phoenix Symphony for two programs: *The Music of Elton John* and Dolly Parton's *Threads: My Songs in Symphony*. He also returns to Washington National Opera to conduct *West Side Story* and to Lyric Opera of Chicago to lead and arrange *A Night of Mellon Collie* and *Infinite Sadness*, a groundbreaking symphonic reimagining of The Smashing Pumpkins' iconic 1995 album.

In the 24/25 season, Lowe debuted with the Illinois Philharmonic Orchestra in Sweeney Todd, returned to The Atlanta Opera for Rent and La bohème, and conducted Il barbiere di Siviglia at Lyric Opera of Kansas City. The 23/24 season included debuts at Lyric Opera of Kansas City (The Sound of Music), San Diego Opera (El Milagro del Recuerdo), and Opera San Antonio (The Pirates of Penzance), along with a return to Washington National Opera for Songbird.

Recent highlights include debuts at Teatro Lirico di Cagliari (West Side Story) and The Atlanta Opera (Candide), as well as returns to Arizona Opera (The Magic Flute), Lyric Opera of Chicago (West Side Story), New York City Opera (world premiere of Ricky Ian Gordon's The Garden of the Finzi-Continis), and The Glimmerglass Festival (The Sound of Music)

The 43rd season opens with Svoboda, Schumann, and Shostakovich Symphony No. 5 1993

1993

Alberta Bair, arts philanthropist and theater namesake, dies

#### **DAN NICKERSON | NARRATOR**

Dan Nickerson is a 40-year-old father of two wonderful children (Gabe, 17 and Emilie, 8) as well as a devoted spouse to his amazing fiancé, Amy Casano. He graduated from Cornish College of the Arts in 2010 with a BFA in theatre. Since moving to Billings in 2011, he has worked with BST, Venture, NOVA, Sacrifice Cliff, YRT, Billings Symphony and Helena Theatre Company as an actor, educator, director, designer, builder, and technician. After working as Youth Director at NOVA from 2013-2019, Dan founded Black Tie Productions where he makes his living as a DJ, karaoke host, entertainer, and educator. He is grateful to have such a wonderful family who has stuck by him by him in all his successes and failures and is looking forward to reprising his role as the narrator in Billings Symphony's upcoming production of *A Christmas Carol*.

#### **PROGRAM NOTES**

#### NIKOLAI RIMSKY-KORSAKOV (1844-1908)

Polonaise from Christmas Eve

One of the most celebrated Russian composers, Rimsky-Korsakov is known for his orchestration mastery, vivid imagination, and ability to weave Russian folklore and traditional music into symphonic works. Fascinated by the legendary Russian author Nikolai Gogol's story, *The Night Before Christmas*—a rich tapestry of folklore elements: witches, devils, romantic love, and ... Christmas magic—Rimsky-Korsakov transformed it into an opera. Premiering in 1895 in St. Petersburg, *Christmas Eve* quickly became a beloved part of Russian opera repertory. The work reflects Rimsky-Korsakov's deep interest in storytelling, national identity, and his unparalleled talent in evoking vivid scenes through music. *Polonaise*, an instrumental interlude from the fourth act, a lively and festive instrumental piece that has garnered a life of its own outside the opera.

#### RALPH VAUGHAN WILLIAMS (1872-1958)

Fantasia on Greensleeves

Sir John Falstaff is among the most popularly used characters in classical literature. He first appeared as a secondary character in Shakespeare's *Henry IV* and *Henry V*. So popular was the fat knight that Shakespeare made him the central character in *The Merry Wives of Windsor*. Since then, Sir John has provided inspiration for a number of composers—beyond the well-known operas of Verdi and Nicolai, there is a symphonic study by Elgar and operas by Dittersdorf, Balfe, Holst, and Vaughan Williams.

It is from Vaughan Williams' 1929 Sir John in Love—his operatic version of Shakespeare's The Merry Wives of Windsor—that the Fantasia is derived. The composer's interest in British folk music led him to include a number of traditional tunes as vocal numbers and instrumental interludes throughout the opera. "Greensleeves" was one of the top hits of Shakespeare's time and is even mentioned in his play, so its inclusion in Sir John in Love is quite appropriate, as is the tune, "Lovely Joan." Actually a rather bawdy ditty, its melody is similar enough "Greensleeves" that it could almost be a free variation on it. The two songs fit together very well, with "Lovely Joan" serving as the middle section of the Fantasia, which opens.

To reflect the growth of its outreach, KEMC re-brands itself as Yellowstone Public Radio

1994

1994

Rimrock Opera debuts its first production (The Barber of Seville) at the Babcock Theatre

#### **GEORGES BIZET** (1838–1875)

#### **ARR. ERNEST GUIRAUD** (1837–1892)

Farandole from L'Arlésienne Suite No. 2

After Bizet's death, many of his manuscripts were lost. His works were revised by other hands and published in these unauthorized versions so that it is often difficult to establish what is authentic Bizet. For example, by replacing the spoken dialogue with sung recitatives and making other amendments to the score, Ernest Guiraud (1837–1892) altered Bizet's opera, *Carmen*, from *opéra comique* (a sort-of precursor to today's musical) to grand opera format (all singing). Similar confusion exists with Bizet's *L'Arlésienne* Suite No. 2.

L'Arlésienne or "The Girl from Arles" is a short story from Alphonse Daudet's 1869 collection, Letters from My Windmill, which he adapted into a play. Commissioned to write the incidental music, Bizet composed 27 numbers (some only a few bars) for voice, chorus, and small orchestra, ranging from short solos to longer entr'actes. Bizet himself played the harmonium (small pump organ) backstage at the October 1, 1872 premiere at the Théâtre du Vaudeville in Paris.

The play was a flop, but the orchestral suite (No. 1) Bizet arranged of the music was a hit. Four years after Bizet's death, Guiraud arranged and published Suite No. 2, using Bizet's original themes—although not all of them were from the *L'Arlésienne* incidental music. Despite the extensive revisions, the second suite is generally credited to Bizet.

Farandole, the final movement of Suite No. 2, uses two contrasting themes: the Christmas carol, "The March of the Kings," and a lively peasant tune based on "Danse dei Chivau-Frus." In this traditional southern French dance, a long line of dancers, linked by the handkerchiefs they hold, wend their way through the streets, following a musician playingpipe and tabor (a portable drum).

#### TRADITIONAL IRISH

ARR. JEFF TYZIK (b. 1951)

Wexford Carol/Christmas Reel [5"]

In this set, composer/arranger Jeff Tyzik seamlessly combines old and new: Dating from the 15th or 16th century, "The Wexford Carol" is one of the oldest surviving Christmas carols in the European tradition. Its verses describe the Nativity almost point for point, beginning with Mary and Joseph finding nowhere to stay in Bethlehem and ending with the arrival of the shepherds. The carol came to prominence in the 19th century when Irish composer William Grattan Flood heard a local singer performing it. Flood, organist at St. Aidan's Cathedral in Enniscorthy, County Wexford, added the carol to his repertoire, helping spread its popularity and eventually leading to its inclusion in the Oxford Book of Carols.

The "Christmas [Eve] Reel" is a popular session tune composed by Galway-style fiddle player Tommy Coen (1910–1974). As the story goes, Coen did not actually have a name for the tune but as it was first broadcast on an Irish radio station on a 1955 Christmas Eve program ... you get the idea. Don't concern yourself too much and enjoy one of the great party reels of Ireland!

Popular ABT series artists, The King's Singers, join the BSO in the first of two programs [to date] 1995

1994

Distinguished teachers Almita and Roland Vamos perform Mozart's Sinfonia Concertante for Violin and Viola

#### **CHARLES DICKENS** (1812–1870)

A Christmas Carol (novella)

#### **CARL DAVIS** (1936-2023)

A Christmas Carol (selections from the ballet)

Carl Davis's *A Christmas Carol* is a full-length ballet based on Charles Dickens's classic 1843 novella. Premiering in 1992 with Northern Ballet Theatre (now Northern Ballet), the production was choreographed by Christopher Gable and directed by Michael Pink. Davis composed an original, richly textured score that blends traditional symphonic writing with Victorian carols and British folk influences, evoking the atmosphere of 19th-century London.

The ballet closely follows the Dicken's story of Ebenezer Scrooge—from his miserly ways to his transformation after visits from the Ghosts of Christmas Past, Present, and Future. Davis's music plays a central role in conveying the emotional arc, using both original material and familiar melodies to support the dramatic and dance elements. A critical and popular success from its debut, A Christmas Carol has become a seasonal favorite in the UK and abroad, particularly with regional ballet companies looking for a seasonal work with strong storytelling and accessible music. Michael Pink adapted it with new choreography for a 2003 Milwaukee Ballet production, helping introduce the work to American audiences.

Tonight's performance is a reprisal of sorts of the Billings Symphony's December 2017 performance (also with Dan Nickerson as narrator). The only other BSO performance of this American-born British composer work was February 2000's presentation of the silent film, The Phantom of the Opera, Maestro Uri Barnea conducting.



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Megan McGuire, winner of the 1994–95 MASO Young Artist Competition Senior Division, performs the 1st movement of Beethoven's Piano Concerto No. 3

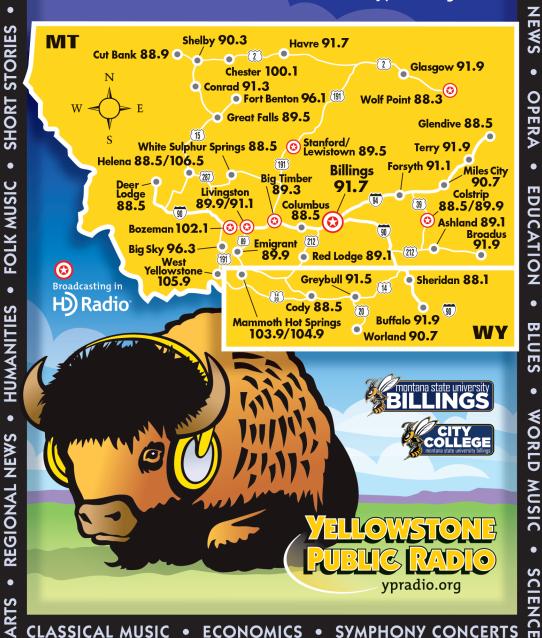
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## 1995

The Billings Depot, built in 1909 and placed on the National Register of Historic Places in 1978, is renovated and repurposed after with money through grants, private and public donations, and the highly successful "Horse of Course" fundraiser



## **Explore Music!**

The Billings Symphony's Explore Music! community engagement programs reach beyond the stage and into the communities in and around Billings. Our free programs spread the love and joy of music to everyone, serving over 29,500 per year.

#### MAESTRA IN THE SCHOOLS

Anne Harrigan, Billings Symphony's Vincent W. & Janet M. Carpenter Music Director, visits school orchestras to provide musical expertise to ensembles.

#### MUSICIANS IN SCHOOLS

Special programs and coaching sessions designed for school-aged children and teens in a variety of classrooms and neighboring school districts.

#### **ADVENTURES IN MUSIC!**

The Billings Public Library partners with the Symphony to provide this extensive instrument petting zoo. Children can try any of the large array of instruments while hearing demonstrations from Symphony musicians.

#### MUSICAL STORY TIME

Musical Story Time brings stories to life through live music and narration. This program combines children's books with classical selections, sound effects, and hands-on learning for toddlers and young students. This project is funded in part by the Montana Arts Council, an agency of the State Government, and by the National Endowment for the Arts.



The Billings Symphony is supported in part by grants from the Montana Arts Council, an agency of the state government. We are also funded in part by coal severence taxes paid based upon coal mined in Montana and deposited in Montana's cultural and aesthetic projects trust fund.

Composer-in-Residence Jerod Tate's Winter Moons Ballet Suite is performed 1996

1995

Already well established in her national and international career, violinist Rachel Barton [Pine] performs Tchaikovsky's Violin Concerto

#### MASTER CLASSES & CLINICS

Utilizing the talents of visiting guest artists and featured performers to provide classes and clinics to all ages.

#### SYMPHONY FOR SENIORS

This amazing program provides music for our greatest generation. By visiting local nursing homes, senior meal sites, memory care units, and assisted living facilities, Billings Symphony musicians are able to help enrich residents' lives through music.

#### **HEALING HARMONIES**

Billings Symphony musicians share the healing power of music with patients, visitors, and staff of the Billings Clinic.

#### **TUTTI BEHIND WALLS**

This weekly guitar class at the Montana Women's Prison provides hands-on music education taught by Billings Symphony musicians. Inmates learn many life skills to assist them during and after their incarceration.

#### PRE-CONCERT CUES

Watch interviews and presentations by featured guest artists before each Classic Series concert. (Doors open at 6:30PM; concert cues begin at 6:40PM.)

#### **RURAL RHYTHMS**

Billings Symphony musicians perform for residents in rural communities, many who are unable to make the drive to Billings for our concerts. Communities visited range from Roundup to Sidney to Sheridan (Wyoming) to Harlowton.

#### THANK YOU TO OUR **EXPLORE MUSIC!** SPONSORS:

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Tippet Rise Fund - Sidney E Frank Foundation

Intermountain Health

Yellowstone Electric Co

Continuing a George Perkins tradition, the BSO and select orchestra students from all 4 Billings high schools present "An Orchestra Extravaganza" in the Senior High Gym 1996

1996

Steven Heitzeg's Mustang, a joint commission by the BSO and 10 other symphonies & organizations, makes it Montana premiere



## **Support Your Symphony**

You can help us fulfill our mission to enrich lives through music! Please consider making a tax-deductible donation this year in one or more of the following ways:

#### VENMO @TheBillingsSymphony to donate.

**VOLUNTEER** the great gift of your time. There are many volunteer opportunities in our organization. Please call the office at (406) 252-3610 and ask how you can get involved.

#### DONATE TO OUR ANNUAL FUND

From classical concerts to free family events, your support helps us grow our musical offerings. With growth comes rising costs of production, set-up, staffing, hiring musicians, and safety measures. We rely on community support to help us keep these traditions alive.

#### SPONSOR-A-CHAIR

This program helps keep our musicians on stage and allows the Billings Symphony to continue to bring quality symphonic music to traditional and new audiences. Contributions begin at \$850 and are tax-deductible.

#### SPONSOR A CONCERT OR GUEST ARTIST

By becoming a sponsor, you contribute to our goal of bringing exceptional musical experiences to our audience. Your sponsorship makes it possible for us to showcase renowned guest artists and organize captivating concerts. Be part of our cultural endeavor and elevate the music scene in our community.

Our 50th Season kicks off with an "Opening Night Spectacular: Tribute to the Environment" with photochoreography by James Westwater, Concertmaster Mary LaMonaca soloing on The Lark Ascending, and recorded whale sounds in Hovhanes' And God Created Great Whales



#### PLAN YOUR GIVING

Planned giving is a creative way to support the Billings Symphony and enables philanthropic donors to make larger gifts than they could make from their annual disposable income. Contact the Symphony office at (406) 252-3610 for details.

#### LEAVE YOUR LEGACY

Funds donated to the Billings Symphony endowment are invested for the organization's ongoing sustainability and stability. Interest from these investments is used to support the organization's annual operating expenses. For more information about making an endowment gift, contact the Billings Symphony office at (406) 252-3610.

#### JOIN THE JEAN G. DIMICH ENCORE SOCIETY

Become a member of this special group by including the Billings Symphony in your will, life insurance, retirement account, or other planned giving.

Contact Manager of Development and Events, Sandy Cantesano directly at (406) 294-3713 for more information.

#### ATTEND A SPECIAL FUNDRAISING EVENT

The Billings Symphony hosts several annual fundraising events, including **Bach & Brews** on September 26, 2024 (see page 6) and **Night in the Sky** on March 7, 2025 (see page 54).

2000

The BSO headlines the Indian Paintbrush Festival at Canyon Ranch in Big Horn, WY

Lon Chaney is Erik in the classic 1925 film, The Phantom of the Opera, presented with Carl Davis' 1995 score

## Donor Spotlight & In Memorium



#### DR. JOHN R. BURG

Dr. John R. Burg has quickly become a fixture in the medical community here in Billings since his arrival in 1973. A well-respected cardiologist, Dr. Burg played a crucial role in starting echocardiology and rehabilitation programs early in his career at Deaconess Hospital, now known as Billings Clinic. He received many medical achievement awards throughout his 33-year practice, the greatest of which was the naming of the John R. Burg MD Cardiac Center. His legacy in the medical field through this Cardiac Center lives on in the lives of the many patients who enter through its doors to receive the finest of care.

Dr. Burg undoubtedly left his mark in Billings through his medical expertise, innovation, mentorship and care, but it is what he did outside of medicine for our community that is also a part of his extraordinary legacy. He believed in giving back to the community for which you are a part. His gifts funded medicine, education, relief of the hungry and unhoused, and the arts. The Billings Symphony has been fortunate to be the recipient of his philanthropic interests in so many ways.

Shortly after arriving in Billings in 1973, Dr. Burg became a season subscriber of the Billings Symphony. He held the same two seats in the loge for over 50 years. He helped usher in season after season with his wife Barbara until she passed away in 2002. In honor of him, and of Barbara—a former Billings Symphony President—the staff left that seat next to Dr. Burg unsold as if they knew there was someone special that would one day accompany him. Dr. Burg and Patricia met and then married in 2006. They shared a joint love for music and the arts. Patricia, herself, is an accomplished singer with the Billings Symphony Chorale & Con Spirito.

Dr. Burg & Patricia's love for music has not been simply as an active listener. They have been patrons, supporters, and advocates for the life and future of Billings Symphony. They have been present at every concert, event, and fundraiser, always showing their support and inspiring others to do the same.

Dr. Burg touched our organization in far too many ways to list. Here are some of the highlights:

- Generously contributed to our Endowment Fund since 1999, its creation in 1997.
- Sponsoring concerts, as well as our Chorale concert, season after season and allowing us to bring the best talent to our community.
- In 2017, when the musicians needed a much-deserved raise, Dr. Burg & Patricia contributed funds to make this a reality.
- In 1990, when there was a great need for instruments, Dr. Burg stepped in to help make those purchases happen.
- In 2020, we were gifted our current office building. However, renovations were imperative to make it workable for our staff, musicians, and community. Dr. Burg & Patricia came to the office and offered the funds needed to accomplish all renovations, leaving a footprint in downtown Billings.
- In 2021, Dr. Burg and Patricia helped us acquire a Bösendorfer Piano which has been utilized by many guest artists.
- Dr. Burg has been sponsoring our Principal Trumpet since January 1997, the grand opening year of what is now known as the Alberta Bair Theater.

2000

After the world premiere of Uri Barnea's Capriccio for Orchestra (You've Come a Long Way), the great flautist James Galway performs concertos by Mozart and Mercadante

In honor and in memory of Dr. John Burg and his contributions to Billings Symphony musicians, specifically with his longevity in Sponsor-A-Chair, Patricia Burg has endowed the Principal Trumpet chair. Dr. Burg's legacy in this program will continue to live on for future generations. Thank you, Pat!

Dr. Burg, your kindness, generous, and loving nature will be missed greatly by every staff member, musician, and patron who was lucky enough to meet you, spend time with you, know you, and share your love for music and love for the Billings Symphony. Thank you! May we continue to honor you each season through the legacy gifts you left us.

**Ad Space Available** 

Commissioned by the Western Heritage Center, Composer-in-Residence Jim Cockey's Symphony No. 2 ("Parmly's Dream) has it's world premiere

## 2024-2025 Contributors

Donations allocated to the 2024–2025 Season from July 1, 2024–June 30, 2025. Listed in order by the amount given.

#### MAESTRA \$250,000+

John W. & Carol L.H. Green

#### SYMPHONY \$100,000-\$249,999

Dr. John & Patricia Burg

#### FANTASIA \$25,000-\$44,999

Dr. Jeff Lindenbaum & Dr. Joan Sorenson James Rollins & Julie Johnson National Endowment for the Arts

Oakland & Company

Sidney E. Frank Foundation

#### TOCCATA \$10,000-\$24,999

Jim Gutenkauf & Lynn Marquardt

Margit Thorndal

Anonymous

Kampgrounds of America

Kurt Hanson

Northern Hotel

Vincent W. & Janet M. Carpenter

Lawrence Carpenter

Sibanye Stillwater

Wheaton Precious Metals

Diane Boyer Jerhoff

Bruce & Susan Barrow

Joel & Andrea Long

Stockman Bank

#### MINUET \$5,000-\$9,999

Anonymous

Randy & Cheryl Bentley

Montana Arts Council

Esther Roth

**Ruth Terry** 

Intermountain Health - St. Vincent

John & Barbara Curry

Ronald Hugh Smith

Joe & Betty Roy

David & Cynthia Hummel

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Foundation

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Ed Hahn

First Interstate Bank

George & Heather Rosenfeld

Karen Freeman Century 21

Hometown Brokers

Laurence & Ruth Martin

Suzanne Conlon

Weave Industries

#### ARIA \$1,000-\$4,999

KTVQ-2

Crowlev Fleck

Dr. Dale & Judy Peterson

Computers Unlimited

Let's Canoe

Mark & Christine Randak

Mary Jane Endicott

Copy Right

Hewes & Susan Agnew

John and Bess Fredlund

Jon Lodge

Sepehr Eskandari

Thorm & Jean Forseth

Dr. Jane Van Dyk

Robert & Linda Merchant

**Bev Ross** 

Cynthia Foster

Deborah Anspach & John Hanson

Electrical Consultants Inc.

Rockwood Brown

Rotary Club of Billings

Scott & Debora Brown

Billings Chamber/CVB

Billings Clinic

La Tinga Billings

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Christina Soueidi

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Karen Honnold

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Richard Hageman

Steve Restad

Eric Hudson & Anne Harrigan

John & Susan Stewart

Mary Jo Johnson

Lisa Malody

Susie Kasper

Tom Singer & Evey Lamont

Karen Schexnider

Kirk Violins

Sylvia Lyngby

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Base Camp

Billings Gazette Communications

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Leslie Blair

Buchanan Capital Management

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Kris & Gail Gagnon

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Mary Ann Hall Mary Davis

Norma Johnson

Patricia & Roger Williams

Ralph & Tancy Spence

Susan Heyneman

Susan Petersen

United Healtcare, Inc.

William & Brooke Leer

SERENADE \$750-\$999 Robert & Kathy Griffin

Neal & Gigi Sorensen

Ashley Miller Bruce & Darlene Ellis

Carol Mueller

Denny Menholt Chevrolet

2002

Montana composer Ilse-Mari Lee performs the world premiere of her Concerto for Orchestra, a programmatic work reflecting her early years in South Africa

Linda & Denny Menholt James & Linda Thompson Jeanne K. Johnson Jeff & Lucy Melugin Jeremy & Elizabeth Goetz

Joseph & Nathalie Soueidi Larry Downer Lyda Adair Pamela Avery

Scott & Tracy Stanaway Thierry Louvet & Nancy

Dimich Louvet

Dr. William & Suzanne Smoot Michael Geurin & Rory Rogina

#### **OVERTURE \$500-\$749**

Berkshire Hathaway - Team Hanel

Gainan's Flowers Joe Stricker Purple Cow Walkers Grill

Brad & Lisa Constantine
Billings Junior Woman's Club

Jamie Hovey
JoAnn & Bert Eder
Zoo Montana
Robert & Shari Dayton

Carol Terwilliger Catina Sanford David & Jan Dietrich

Dennis & Katherine Hoffmann

Dixie Bertagna
Dona & Paul Hagen
Douglas Kirby
Eric Saberhagen
Gabrielle DeNio
Jim & Marilyn Kohles

Joel Desin

Jonathan McDermott

Judith Gregory Judy G Johnson Karen Frank Martha Rowe Mimi Cramer Precious McKenzie

Scot Miller Sharon Shannon Sherri Eastman Stan & Fay Danielsen

Stephen & Linda Haraden Susan Petersen

The Andrew & Paulette Laszlo

Foundation Tom & Robin Hanel Tom & Tina Nelson William & Beverly Ryan

#### PRELUDE \$250-499

Lorraine Marsh Alice Jagiello Emma Constantine Keith & Melody Myhre Kid Kountry Cathy Pomeroy

Coned Pizza Honeybee Lemonade I'm Cravin Bar-B-Que Khanthaly's Eggrolls

Rollin Ritos

The Rollin' Donut

Antoinette's Cajun Cuisine Crepe Diem Dennis Kopitzke Elda Schuman Georgette's Galettes Hansen Music

Lil Don Luis Food Truck

Opa Grill

Snow Drift Snowcones LLC

Shari Logan Timothy Sweeney Joshua & Kelley Alwood Peggy Steckel

Steven & Laurel Linde Carrie Krause Michael Sweeney

Betty Moses

Brian & Molly Harrington Bruce & Eileen Pinkerton

David & Gail Kimball

David Griffin

Dr. Gordon & Dodie Cox James & Lin Roscoe Jill Stevenson Judith Johnson Judy Burnam

Katie Link and Jay Atwell Mariellen Neudeck Peter & Theresa Habein

Thora Hanson

HARMONY \$100-\$249

Billings Public Schools

Dr. Stewart & Mary Jane Taylor

Cindy Holtz

Douglas & Karla Carr John & Janet Wheeler

Karen Dooley Mary Clear Mary McNally Paul & Katharin Kelker

Paul Grmoljez and Alice Gordon

Scott Mitchell & Barbara Bryan Greg & Marielena Tripple-Sandoval

Jeffrey & Lisa Bollman

Steven Hart Beverly Coop

Alexander & Abby Frazier

Jean Buer-Mott Sylvia Parman Kris & Warren Ostwalt Les & Deb Mattern Michael Belinsky Amy Wiebold Angela Wagenaar Barbara Dornfeld Barbara Sample William & Carmen Gal

William & Carmen Galt Bill & Mary Underriner Bud & Joanne Leuthold

Candy Holzer

Craig & Susan Melder
Dan Darkenwald
Debbie Sheehy
Dion Killsback
Horton Koessler
Jeff and Jackie Vick
Steve & Jennifer Corning

Jill Salsbury

Larry & Susan Erickson Hon. G. Todd Baugh Linda Eckhoff Loren & Janice Soft Loretta Tonnsen

Paul and Kathryn Hanson Paul Warren & Phoebe Knapp

Warren

Robert & Ardyce Kelly Russiff Auto Service, Inc Sandra McGovern Stephanie Quinn Stephan & Vikki Payne Wallace & Gayla Bradberry Dr. Wiley & Marilyn Bland

Guest conductor Henry Charles Smith and the BSO present Beethoven's Wig 2, a zany, stick-in-your-head program of Sing Along Symphonies

## 2024-2025 Business Contributors

FANTASIA \$25,000-\$44,999





SIDNEY E FRANK FOUNDATION

TOCCATA \$10,000-\$24,999











MINUET \$5,000-\$9,999















2004

The 60th season opens Karl Jenkins' sparkling Palladio Suite and a dazzling Jennifer Frautschi playing the Tchaikovsky Violin Concerto

The start of a 15-year holiday tradition, the first Holiday Tour of Homes raises funds as it spreads cheer

#### ARIA \$1,000-\$4,999

KTVQ-2

Crowley Fleck

Computers Unlimited

Let's Canoe

Copy Right

Electrical Consultants Inc.

Rotary Club of Billings

Billings Chamber/CVB

Billings Clinic

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Kirk Violins

Arica Lipp Photography

Base Camp

Billings Gazette Communications

Montague's

Buchanan Capital Management

Sands Oil Company/Bill & Liz Fulton

United Healtcare, Inc

#### SERENADE \$750-\$999

Denny Menholt Chevrolet/Linda & Denny Menholt

#### **OVERTURE \$500-\$749**

Berkshire Hathaway - Team Hanel

Gainan's Flowers

Purple Cow

Walkers Grill

Billings Junior Woman's Club

Zoo Montana

The Andrew & Paulette Laszlo

Foundation

#### PRELUDE \$250-\$499

Coned Pizza

Honeybee Lemonade

I'm Cravin Bar-B-Que

Khanthaly's Eggrolls

Rollin Ritos

The Rollin' Donut
Antoinette's Cajun Cuisine
Crepe Diem
Georgette's Galettes
Hansen Music
Lil Don Luis Food Truck
Opa Grill
Snow Drift Snowcones LLC

#### HARMONY \$100-\$249

Billings Public Schools Russiff Auto Service, Inc

## Jean G. Dimich Encore Society

Bill & Nancy Boyer
Bob & Bobbie Hylton
Dale & Judy Peterson
David & Judy Johnson
Diane Boyer Jerhoff
Edna B. Johnson
Heather & George Rosenfeld
Julie L. Coleman
Linda Lewis

William & Connie Lowe Louise H. Stein Lynn Marquardt & Jim Gutenkauf Patricia Jaffray - In dedication to Richard Alton Gonzalez Peder Moe Steven & Bev Foster The Bill Dimich Family
Vincent W. Carpenter - In
honor of Elbert L. Carpenter
Virginia Fox
Dr. John & Patricia Burg
Joseph & Betty Roy
Margit Thorndal

## 2024-2025 Endowment Contributors

Randy & Cheryl Bentley
Jeff Lindenbaum & Joan Sorenson
Steve Restad
Mary Davis
Mark & Chris Randak
John W. & Carol L.H. Green

Lynn Marquardt & Jim Gutenkauf Sonkar Inc. John & Patricia Burg Lisa Malody Barbara Dornfeld

2013

Pianist Andrew von Oeyen returns to perform Rachmaninoff's Rhapsody on a Theme of Paganini

Venture Theatre and Rimrock Opera merge to create NOVA Center of the Performing Arts

# 2024–2025 Billings Symphony Youth Orchestra Contributors

Donations allocated to the 2024–2025 Season from July 1, 2024–June 30, 2025.

F Douglas & Karla Carr Anonymous Cathy Pomeroy Chase Erlenbusch Diane Boyer-Jerhoff

Ignacio & Brianna Barron Viela Jill Stevenson John & Barbara Curry Marsha Qualman Mary Jane Endicott Michael & Camille Carl Michael & Camille Carl Phil & Kathy Blaskovich Sylvia Parman Vicki Bodley

## 2024-2025 Tribute Gifts

In Memory of Elizabeth McNamer Leslie Blair

In Memory of Kelly Fulton Lisa Lombardy

In Memory of Tina Nelson

Barbara Sample
Edward and Connie Grammens
Bill & Carmen Galt
Karen Frank
Loretta Tonnsen
Edward and Connie Grammens
John and Bess Fredlund
Bill and Mary Underriner

Tom and Tina Nelson Timothy Sweeney Michael Sweeney Mary McNally

Paul Grmoljez and Alice Gordon Greg and Eileen McDonald Jeffrey & Lisa Bollman Linda Hauptman Leslie Blair Buchanan Capital Management

Wiley and Marilyn Bland Gregory & Becky Meisenheimer Dale & Judy Peterson

Jennifer & Steve Corning

In Memory of Bronetta Snyder
Barbara Gunn

In Memory of Dr. John Burg Stewart & Mary Jane Taylor

In Honor of Kathleen Hansen
Lynn Marquardt & Jim Gutenkauf

In Honor of Leslie Blair William & Brooke Leer Timothy Sweeney

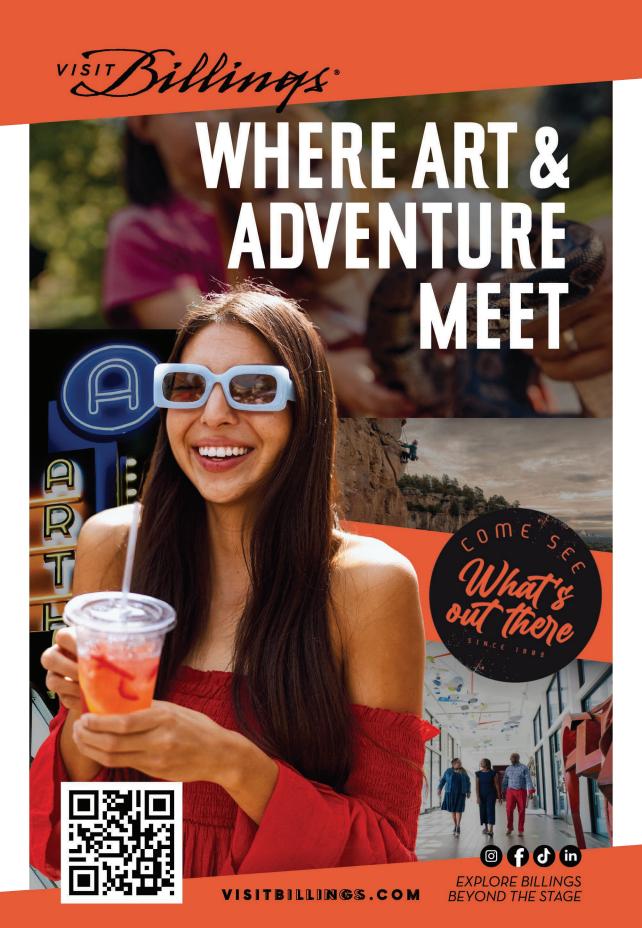
In Memory of Pamela Jones-Hahn Joshua & Kelley Alwood

In Honor of Samantha Inez Michael & Camille Carl

In Honor of JoAnn Eder Judith Gregory

2014

Massive local choral talent is highlighted as the RMC and MSU-Billings Chamber Singers, and BYO Chorale join the BSO Chorale and Symphony for Orff's epic Carmina Burana





## **Concert Information**

#### **VENUES**

All events in the Classic Series take place at the Alberta Bair Theater (2081Third Ave. N. in downtown Billings). Sukin Series events take place at the Babcock Theatre (2821 2nd Ave. N.), Billings Depot (2310 Montana Ave.), and Yellowstone Art Museum (401 N. 27th St. A). The Symphony Chorale concert is also at St. Patrick Co-Cathedral, and special events and family events are at various venues listed in the event descriptions.

#### **SEATING ETIQUETTE**

Unless otherwise noted, doors open one hour prior to concerts, and concerts begin promptly at the time printed on your ticket. Doors open one half hour before dress rehearsals. Video broadcast of Concert Cues (Masterworks Series only) featuring interviews with guest artists takes place at 6:40PM. If you arrive after a performance has begun, ushers will seat you during an appropriate break in the concert.

#### ACCESSIBILITY SEATING AND RESTROOMS

All venues the Billings Symphony utilizes provide accessible seating/wheelchair access and companion seating. For more information, contact Brad Constantine, accessibility coordinator for Billings Symphony, at (406) 294-3710. To purchase wheelchair-accessible seating at Alberta Bair Theater, contact the ABT directly. Restrooms and handicapped-accessible facilities are available at all venues. Please ask an usher if you require assistance.

#### **CAMERA & RECORDING**

The use of cameras, video, or audio devices is not permitted during Billings Symphony performances. Billings Symphony concerts are recorded for archival purposes and for rebroadcast. Due to copywrite laws, Billings Symphony prohibits the use of video and/or audio recording devices for most performances. Please be considerate of ongoing recordings and silence your cell phones, alarms, and other audible electronic devices before the concert begins.

#### INTERMISSION AND CONCESSIONS

All Billings Symphony Classic Series concerts have a 15-to 20-minute intermission, while all other performances vary, depending on the length of the program. Concessions and beverages, including alcohol, are available per each venue's policy one hour prior to concert start time.

#### **TOO LOUD?**

Complimentary soft earplugs are available at Coat Check at the ABT.

#### SPECIAL ACCOMODATIONS

The Billings Symphony promotes ADA Accessibility for all. Please give at least two (2) weeks when requesting accommodation for large-print materials. Assisted hearing devices are available at all concerts held at the Alberta Bair Theater and are available at Coat Check. Please leave your ID in exchange.

Local veteran actor Vint Lavinder and young NOVA actors help present Peter and the Wolf



#### PARKING

During the week, metered parking is available on public streets and is free after5PM. Public parking garages charge for 24-hour periods (maximum hourly daily charge is \$15). Metered parking is free on weekends and most major holidays. Public parking garages are free on Sundays. Many parking lots located downtown are private and are posted as such.

#### **PLAYBILL**

The playbill, published twice a season, is made possible by those who advertise in it. Please support those businesses.

#### ONLINE TICKET BUYING SAFETY

Please be aware of third-party ticketing websites and make sure you are paying face value for performances presented by the Billings Symphony and Alberta Bair Theater. The Billings Symphony is a 501c3 nonprofit organization and as such our website is a "dot ORG" not "dot-COM.' billingssymphony.org

#### **SOCIAL MEDIA**

Follow us and tag us on Instagram, Facebook, LinkedIn, and YouTube. @billingssymphony

## **Ticket Information**

The Billings Symphony begins to sell season tickets each spring before the next season. Season subscribers enjoy priority seating for regular season concerts and receive the benefit to purchase special event tickets before the general public. Subscription and single tickets are available online at billingssymphony.org

#### SINGLE TICKETS

Single tickets for any Billings Symphony Classic performance must be purchased from the Alberta Bair box office. All other ticketed Billings Symphony events may be purchased directly from the Billings Symphony.

#### SUBSCRIPTION PACKAGES

Subscription packages are offered at a discount and are available for new and renewing subscribers following the announcement of the new season. Subscribers enjoy priority seating for all regular season events and subscriber perks, including pre-sale opportunities and exclusive content.

2020

While still masked, the performance of Beethoven's Symphony No. 9 is proof that we will get back to (a new) normal!

Tim Marrone returns as Flat Stanley, helping our young audiences explore music and cultures from around the world

#### DRESS REHEARSAL TICKETS

Want to see how your orchestra works? Get a general admission dress rehearsal ticket for \$17 (plus facility fee) for any performance at the Alberta Bair Theater (excludes The Nutcracker Ballet). Dress rehearsals take place the day of the concert at 10:30AM (except for The Magic of Sleeping Beauty, which will take place Friday, January 23, 2026, at 7PM, and Fire. Fury. Verdi, which will take place Friday, April 24, 2026 at 7PM). Dress rehearsal tickets can be purchased in advance or half an hour before the dress rehearsal at the Alberta Bair box office.

#### **RUSH TICKETS**

Have a last-minute itch to see the Symphony? Join us for \$15 (plus facility fee) at Classic Series events at the ABT only. Based on availability in Tier 4 only, 30 minutes prior to the concert, purchased at the door only.

#### PROCESSING FEE

Purchases made by check or credit card through the Billings Symphony incur a \$3 processing fee per order. Other venue fees may be assigned when purchasing tickets outside the Billings Symphony.

#### RETURN POLICY

Tickets are non-refundable. However, if you cannot attend a performance, you may return the tickets to the Billings Symphony office 24 hours before the concert for a taxdeductible donation receipt.

#### SINGLE TICKET PRICES

#### **CLASSIC SERIES**

Tier 1 \$77	Under 30/Student
<b>Tier 2</b> \$70	Tier 2\$39
Tier 3\$61	Tier 3\$34
Tier 4\$45	Tier 4\$20

#### **SUKIN SERIES**

General Admission	\$45
Under 30/Student	\$25

#### **CHORALE CONCERT TICKETS**

Reserved Front Rows	\$40
General Admission	\$30
Under 30/Student	\$20

#### SPECIAL PRICING AND DISCOUNTS

A 20% discount off the single ticket price is available for groups of 10 or more at any Billings Symphony concert (Tier 3 or 4 only at the Alberta Bair Theater).

Students and individuals under the age of 30 are offered tickets at a discounted rate in tiers 2, 3, and 4 at the Alberta Bair Theater, as well as discounted general admission tickets to any Billings Symphony concert at other venues.

Veterans and active-duty military receive 20% off any single ticket purchase to our Classic or Sukin Series concerts.

Classic Series subscribers can enhance their experience by adding a Full Season Sukin or Pick 4 Sukin subscription package at a 10% discount.

All subscribers receive a 10% discount on all single-priced tickets for any Billings Symphony Concert (excluding Special Events).



2023

Zlatomir Fung's extraordinary artistry astounds as he performs Tchaikovsky's Variations on a Rococo Theme

We kick off our 73rd season with the dynamic piano duo Anderson & Roe and Respighi's Fountains of Rome



## 2025

Our second collaboration with the Northern Cheyenne, The Long Walk Home is a rich tapestry of oral tradition, dance, and music—traditional and symphonic



## **75TH SEASON AT A GLANCE**

SEPTEMBER	
STRING ORCHESTRA OF THE ROCKIES (SUKIN SERIES)	THU, SEPT. 11, 2025
ADVENTURES IN MUSIC! DAY (FREE FAMILY SERIES)	SAT, SEPT. 13, 2025
DIAMOND JUBILEE GALA (SPECIAL EVENT)	SAT, SEPT. 20, 2025
DIAMOND CELEBRATIONS (CLASSIC SERIES)	SAT, SEPT. 27, 2025
OCTOBER	
ROCKY MOUNTAIN JAZZ COLLECTIVE:	
THE EURYTHMICS REIMAGINED (SUKIN SERIES)	SAT, OCT. 11, 2025
75 YEARS OF MUSIC IN ONE NIGHT (CLASSIC SERIES)	SAT, OCT. 25, 2025
NOVEMBER	
REVERIE ROAD: A CELTIC TAPESTRY (SUKIN SERIES)	
CHORAL CLASSICS (CHORALE SERIES)	
FALL CONCERT (BILLINGS SYMPHONY YOUTH ORCHESTRA)	SUN, NOV. 23, 2025
THE NUTCRACKER BALLET (CLASSIC SERIES)	SAT, NOV. 29 & SUN NOV. 30, 2025
DECEMBER	
A CHRISTMAS CAROL (CLASSIC SERIES)	SAT, DEC. 20, 2025
JANUARY	
SYMPHONY ON POINTE (FREE FAMILY SERIES)	SAT, JAN. 24, 2026
THE MAGIC OF SLEEPING BEAUTY (CLASSIC SERIES)	SAT, JAN. 24, 2026
FEBRUARY	
NEW YORK PHILHARMONIC STRING QUARTET (SUKIN SERIES)	THU, FEB. 12, 2026
REVOLUTIONARY VOICES (CLASSIC SERIES)	SAT, FEB. 21, 2026
MARCH	
TIME FOR THREE (CLASSIC SERIES)	SAT, MAR. 28, 2026
APRIL	
SPRING CONCERT (BILLINGS SYMPHONY YOUTH ORCHESTRA)	SUN, APR. 5, 2026
THE ARCOSTRUM EXPERIENCE (SUKIN SERIES)	THU, APR. 9, 2026
FIRE. FURY. VERDI. (CLASSIC SERIES)	SAT, APR. 25, 2026
MAY	
JOYCE YANG: A KALEIDOSCOPE OF COLOR (SUKIN SERIES)	THU, MAY 7, 2026
BACH & BREWS & WINE (SPECIAL EVENT)	FRI, MAY 15, 2026
JUNE	
ROCKY MOUNTAIN JAZZ COLLECTIVE	
PLAYS MOTOWN (SUKIN SERIES)	
SYMPHONY IN THE PARK (FREE FAMILY SERIES)	SUN, JUN. 28, 2026

All programming subject to change.







