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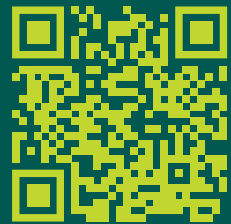
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OF AMERICA
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Table Of Contents Spring Issue

January–June, 2026

Welcome From The Billings Symphony Board	8
Billings Symphony Board of Directors	8
From Our Music Director and Chief Executive Officer	9
Administrative Staff & Artistic Staff	10
Get to Know Anne Harrigan & Dr. Steven Hart	11
Spring 2025 Orchestra & Sponsor-A-Chair	12

CLASSIC SERIES

Diamond Celebrations	FALL ISSUE
75 Years of Music In One Night	FALL ISSUE
The Nutcracker Ballet	FALL ISSUE
A Christmas Carol	FALL ISSUE
The Magic of Sleeping Beauty	17
Revolutionary Voices	31
Time for Three	35
Fire. Fury. Verdi	51

SUKIN SERIES

String Orchestra of the Rockies	FALL ISSUE
RMJC: The Eurythmics Reimagined	FALL ISSUE
Reverie Road: A Celtic Tapestry	FALL ISSUE
New York Philharmonic String Quartet	27
The ArcoStrum Experience	41
Joyce Yang: A Kaleidoscope of Color	59
RMJC: Plays Motown	61

BILLINGS SYMPHONY CHORALE

Choral Classics	FALL ISSUE
---------------------------------------	------------

FREE FAMILY SERIES

Adventures in Music! Day	FALL ISSUE
Billings Symphony Youth Orchestra Fall Concert	FALL ISSUE
Symphony on Pointe	17
Billings Symphony Youth Orchestra Spring Concert	47
Symphony in the Park	65

SPECIAL EVENTS

Diamond Jubilee Gala	FALL ISSUE
Bach & Brews ... & Wine	50
Donor Spotlight: Gary & Melissa Oakland	66
Search Sponsor	67
Endowment	68
Explore Music!	70
Support Your Symphony	72
2024–2025 Contributors	74
2024–2025 Business Contributors	76
Jean G. Dimich Encore Society	77
2024–2025 Endowment Contributors	77
2024–2025 Billings Symphony Youth Orchestra Contributors	78
2024–2025 Tribute Gifts	78
Concert Information	79
Ticket Information	80
List of Advertisers	82

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!*, our education and community engagement programs 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 programming, 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.



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

Milestones to Memories: Our 75 Year Journey

1950

We start; Shrine Auditorium
(now Eagle Seeker Community Center) is 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,



Margit Thorndal

President, Billings Symphony Board of Directors

Billings Symphony Board of Directors (2025–2026)



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Kurt Hanson

Lynn Marquardt

Mary Jane Endicott, Chorale Representative

Mary McCullough, Orchestra Representative

Pete Habein

Scott Brown

Susie Kasper

Tom Hohn

1952

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

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

1953

From Our Music Director and Chief Executive Officer

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
Chief Executive Officer

1953

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

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

1954

Administrative Staff



Mario Lopez
*John W. &
Carol L.H. Green*
Chief Executive Officer



Brad Constantine
Chief Operating
Officer



Kendra Wynia
Manager of Marketing
and Communications



Sandy Cantesano
Manager of
Development
and Events



Samantha Inez
Youth Programs
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



Cora Brink
Stage Manager

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 Choral 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

1955

Spring 2025 Orchestra and Sponsor-A-Chair

Billings Symphony Orchestra

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Dr. Steven Hart, Chorale Director

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Sponsored by Jon Lodge

Rosie Weiss *Assistant Concertmaster*

Sponsored by Lynn Marquardt & Jim Gutenkauf

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Sponsored by Cynthia Foster

Kathy Griffin *Assistant Principal
2nd Violin*

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Maurine Akin

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Kristi Kazmierski

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

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Sponsored by Dr. Lisa Malody

Vikki Payne

Sponsored by Robert and Kathy Griffin

Cathy Pomeroy

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Michael Mleko

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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

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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

Billings Symphony *Ruslan and Lyudmila*
premiere, George Perkins conducting
(November 17)

1957

1956

Yellowstone County
Courthouse built

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BASS

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Micah Stoddard *Substitute Assistant Principal*

Sponsored by Patricia & Roger Williams

Justin Henderson

Sponsored by Dr. Neal & Gigi Sorensen

Daphne Henderson

Sponsored by Bruce & Darlene Ellis

Joel Schnackel+

Sponsored by Randy & Cheryl Bentley

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*

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Sandy Stimson *English Horn*

Sponsored by Dr. James & Peggy Good

CLARINET/BASS CLARINET

Laurel Linde *Principal*

Sponsored by Susan & Hewes Agnew

Amy Schendel *2nd Clarinet*

Sponsored by Angus & Marjorie Fulton

Wendy Bickford *3rd Clarinet*

Sponsored by Gareld Krieg

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/Contrabassoon*

Sponsored by Mary Jo Johnson

HORN

John Dutton *Principal*

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Elizabeth Schmidt *2nd Horn*

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Mike Nelson *3rd Horn*

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Kira Goya *4th Horn*

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Endowed in memory of Dr. John Burg

Christopher Danz *2nd Trumpet*

Sponsored by The Tony Soueidi Family

Tyler Honcoop *3rd Trumpet*

Sponsored by Randy & Stephanie Kraai

Andrew Ezell+

Sponsored by Cameron & Mary Ann Hall

TROMBONE/BASS TROMBONE

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Sponsored by Susan & Hewes Agnew

Larry Lynam *2nd Trombone*

Sponsored by Jeremy & Elizabeth Goetz

Steve Patton *3rd Trombone*

Sponsored by Carol Mueller

Aaron Schendel+

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Cole Fayemi* *Principal*

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TIMPANI

Danny Kocher *Principal*

Available for sponsorship

PIANO

Emily Telling+

Sponsored by David & Cynthia Hummel

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

1957

1957

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



PERCUSSION

Sam Metzger *Principal*

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Kyle Melugin

Sponsored by ABBA Caring Projects

Rebekah Reger

Sponsored in memory of Jean G. Dimich

Bryce Leafman+

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HARP

Angela Espinosa+

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CHORALE

Soprano Section

Sponsored by Ashley Kyle Miller in memory of Robyn Miller

Alto Section

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Tenor Section

Sponsored by Bruce & Debbie Erickson

Bass Section

Sponsored by Tom Singer & Evy Lamont

Tiffany Holte *Accompanist*

Sponsored by James & Linda Thompson

YOUTH ORCHESTRA

Michael Mleko *Repertory Orchestra Conductor*

Sponsored by Barb Curry

Lindsey Selman *Young Artist*

Orchestra Conductor

Sponsored by Michael & Camille Carl

Kristi Kazmierski *Concert Orchestra Conductor*

Available for sponsorship

Barbara Kirk *Preludio Strings Conductor*

Sponsored by Karla and Douglas Carr

Lauren Reineking *Repertory Woodwinds Coach*

Sponsored by Barb Curry

Andrew Ezell *Repertory Brass Coach*

Available for sponsorship

Kyle Melugin *Repertory Percussion Coach*

Available for sponsorship

Samantha Inez *Youth Programs Manager*

Available for sponsorship

OPERATIONS

Matthew Glover *Director of Artistic Operations*

Sponsored by Kristi & Michael Monson

Lisa Bollman *Principal Librarian & Guest Artist Liaison*

Available for sponsorship

Robin Aalseth *Chorale Librarian*

Available for sponsorship

Tenured

**Provisional*

+Substitute

***Leave of Absence*

1957

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

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

1958



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SATURDAY, JANUARY 24, 2026 | 12:00PM

ALBERTA BAIR THEATER

Anne Harrigan, *conductor*
 Principal dancers from San Diego Ballet
 Javier Velasco, *SDB Artistic Director and Acting Executive Director*
 Josephine Grayl, *double bass*

WOLFGANG AMADEUS MOZART (1756–1791)

Minuet from Symphony No. 39 [4"]

GIOVANNI BOTTESINI (1821–1889)

Allegro moderato from Double Bass Concerto No. 2 [7"]

Josephine Grayl, double bass

PIOTR ILYICH TCHAIKOVSKY (1840–1893)

RED. LISA BOLLMAN (b. 1968)

The Sleeping Beauty (Selections) [33"]

- Introduction
- Coulante (Grace)
- Breadcrumb (Playfulness)
- The Singing Canary (Lightness)
- Violante (Vivacity)
- Dances of the Maids of Honor and Pages
- Entrance of Carabosse
- Hunting Party and Entrance of Prince Désiré
- Sleep
- True Love's Kiss
- The Silver Fairy
- The Sapphire Fairy
- Little Red Riding-Hood and the Wolf
- Puss-in-Boots and the White Cat
- The Blue Bird and Princess Florine
- Garland Waltz

Principal dancers from the San Diego Ballet

VENUE
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FREE FAMILY SERIES
SPONSOR



CONCERT
SPONSOR



1958

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

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

1958

SAN DIEGO BALLET

In order of appearance:

Lilac Fairy - Alexia Norriss

Fairy of the Woodland Glade - Savannah Rasmussen

Fairy of the Enchanted Garden - Jacqueline Lutz

Fairy of the Songbirds - Vanessa Schroeder

Fairy of the Golden Vine - Sierra Crocker

Princess Aurora - Jessica Conniff

Aurora's Cavaliers - Tonatiuh Gomez, Jonas Juarez, Jared Osoria, Marshall Whiteley

Carabosse - Sophie Taylor

Prince Charming - Marshall Whiteley

Little Red Riding Hood - Jacqueline Lutz

The Wolf - Jonas Juarez

Puss-in-Boots - Jared Osoria

The White Cat - Vanessa Schroeder

Bluebirds of Happiness - Stephanie Maiorano & Tonatiuh Gomez

ABOUT OUR GUEST ARTISTS

Learn more about our guest artists by reading their bios in the next concert listing, *The Magic of Sleeping Beauty!*

PROGRAM NOTES

GIOVANNI BOTTESINI (1821–1889)

Double Bass Concerto No. 2

The Italian composer Giovanni Bottesini was also known as the “*Paganini of the Double Bass*” because of how he played the huge instrument with incredible skill. Funny enough, the double bass wasn’t even his first instrument! That was the violin. But, as a teenager, when Giovanni applied to the Milan Conservatory (Music School) on violin, the only open spot was with the double bass. So he switched, learned quickly, and soon became one of the best, performing in beautiful theaters like the Teatro San Benedetto in Venice.

While still a student, Giovanni wrote his Concerto No. 2 in B minor. The concerto sounds a lot like opera—full of passion and drama. When he played, Giovanni’s double bass seemed to *sing*, moving from deep, powerful notes to light, beautiful highs. To make those high notes easier to reach, he even tuned his bass a little higher than normal.

Because of Bottesini, people began to see that the double bass could be more than a background instrument—it could shine like a star.

WOLFGANG AMADEUS MOZART (1756–1791)

Minuet from Symphony No. 39

In the summer of 1788, Wolfgang Amadeus Mozart did something amazing—he wrote three great symphonies in just two months! That’s like writing and illustrating three giant storybooks back-to-back. These were the last symphonies he ever wrote, and each one has its own special personality.

Symphony No. 39 feels calm and cozy, like the warm colors of fall. No. 40 is full of strong emotions—sometimes sad, sometimes beautiful. And No. 41, called the “Jupiter Symphony,” sounds bold and full of energy, like a grand celebration.

1958

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

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

1959

The Minuet you'll hear today from Symphony No. 39 might sound like a fancy dance from a royal party—because that's exactly what it was meant to be! In Mozart's time, people would dance the minuet at grand balls, wearing sparkling clothes and moving gracefully around the room.

But Mozart's minuet isn't just polite and proper—it's full of life! The music starts with a strong, confident rhythm that helps you imagine dancers taking big, elegant steps. Then the middle section, called the Trio, feels lighter and friendlier, with the woodwinds (like flutes and clarinets) playing gentle, cheerful tunes that sound almost like people chatting and laughing together.

When the first part returns, the dance feels even more exciting, like the party is in full swing. Mozart mixes grace with energy, showing that even a "proper" dance can sparkle with fun and personality.

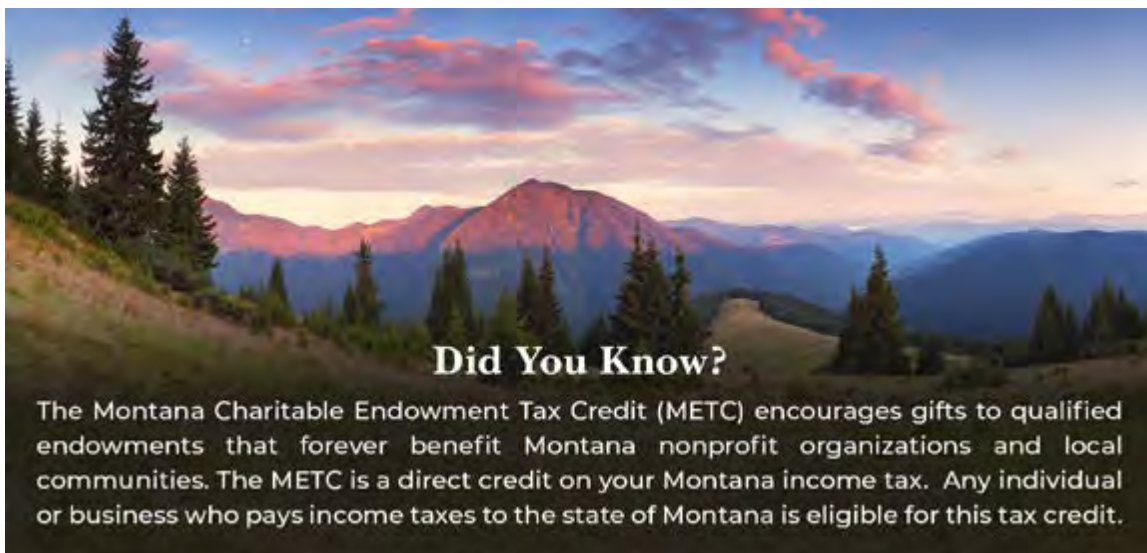
PIOTR ILYICH TCHAIKOVSKY (1840–1893)

The Sleeping Beauty (Selections)

In 1890, one year after Montana became the 41st U.S. state, composer Pyotr Ilyich Tchaikovsky's ballet, *The Sleeping Beauty* premiered in Russia. Like *The Nutcracker* and *Swan Lake*—also written by Tchaikovsky—*Sleeping Beauty* was an immediate success and has been loved by audiences ever since.

The story is based on the famous fairy tale about Princess Aurora, who is cursed by the wicked fairy Carabosse to prick her finger on a spindle and die. Luckily, the kind Lilac Fairy changes the spell so Aurora will only fall into a deep sleep for one hundred years. When the time comes, a brave Prince Désiré finds her, defeats Carabosse, and wakes Aurora with a kiss. The ballet ends with a joyful wedding and a grand celebration filled with characters from other fairy tales.

Tchaikovsky's music makes the story come alive. Each character has their own special sound: Aurora's music is graceful and light, while Carabosse's is dark and spooky. All the movements, such as the famous "Garland Waltz" and "Sleep," are full of beauty and excitement, showing how music can tell a story even without words. With shimmering strings, bold brass, and magical melodies, Tchaikovsky turns this classic fairy tale into a world of wonder.



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"

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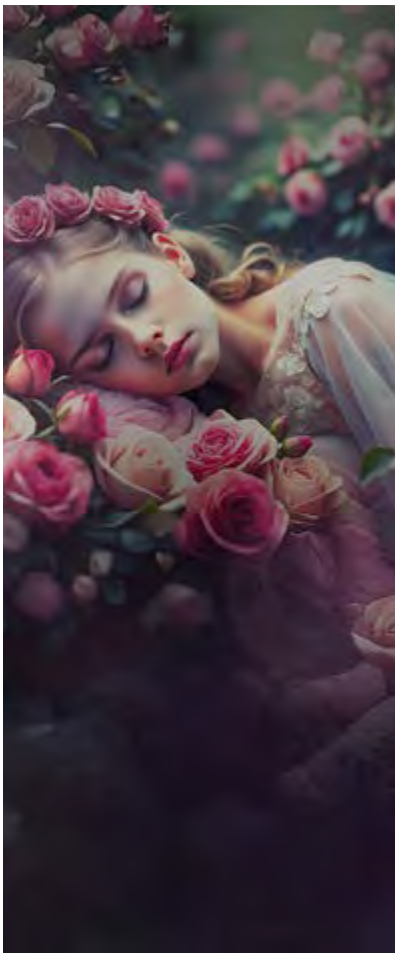
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CLASSIC SERIES

The Magic of Sleeping Beauty

SATURDAY, JANUARY 24, 2026 | 7:30PM

PRE-CONCERT CUES AT 6:40PM

ALBERTA BAIR THEATER

Anne Harrigan, *conductor*

Principal dancers from San Diego Ballet

Javier Velasco, *SDB Artistic Director and Acting Executive Director*

Josephine Grayl, *double bass*

GIOVANNI BOTTESINI (1821–1889)

Double Bass Concerto No. 2 [7"]

I. Allegro moderato

Josephine Grayl, double bass

WOLFGANG AMADEUS MOZART (1756–1791)

Symphony No. 39 [29"]

Adagio – Allegro

Andante con moto

Menuetto: Allegretto

Allegro

INTERMISSION

PIOTR ILYICH TCHAIKOVSKY (1840–1893)

RED. LISA BOLLMAN (b. 1968)

The Sleeping Beauty (Selections) [40"]

Introduction

PROLOGUE

3. Pas de six:

Coulante (Grace)

Breadcrumb (Playfulness)

The Singing Canary (Lightness)

Violante (Vivacity)

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CLASSIC SERIES HOST HOTEL



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

1959

1959

Billings West High School founded

ACT I

8. Pas d'action: Rose Adagio
 Dances of the Maids of Honor and Pages

9. Finale (Entrance of Carabosse)

ACT II

10. Entr'acte and Scene 1 (Hunting Party and Entrance of Prince Désiré)

18. Entr'acte to Scene 2

19. Symphonic Sleep

ACT III

28. Pas de quatre: Adagio (True Love's Kiss)

23. Pas de quatre: The Silver Fairy
 The Sapphire Fairy

26. Little Red Riding-Hood and the Wolf

24. Puss-in-Boots and the White Cat

25. Pas de quatre: Adagio (The Blue Bird and Princess Florine)
 Coda

6. Garland Waltz (from Act I)

Principal dancers from the San Diego Ballet

ABOUT OUR GUEST ARTISTS

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. In addition to full-length productions of *The Nutcracker*, *Giselle*, *Don Juan*, *A Midsummer Night's Dream*, *The Sleeping Beauty*, and *Romeo & Juliet*, SDB has a large, varied repertoire which includes many ballets set to Latin American, Jazz, and popular music scores, as well as pieces done to spoken text.

JAVIER VELASCO | SAN DIEGO BALLET ARTISTIC & ACTING EXECUTIVE 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 and Acting Executive 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.

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

1960

1960

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

In order of appearance:

Lilac Fairy - Alexia Norriss

Fairy of the Woodland Glade - Savannah Rasmussen

Fairy of the Enchanted Garden - Jacqueline Lutz

Fairy of the Songbirds - Vanessa Schroeder

Fairy of the Golden Vine - Sierra Crocker

Princess Aurora - Jessica Conniff

Aurora's Cavaliers - Tonatiuh Gomez, Jonas Juarez, Jared Osoria, Marshall Whiteley

Carabosse - Sophie Taylor

Prince Charming - Marshall Whiteley

Little Red Riding Hood - Jacqueline Lutz

The Wolf - Jonas Juarez

Puss-in-Boots - Jared Osoria

The White Cat - Vanessa Schroeder

Bluebirds of Happiness - Stephanie Maiorano & Tonatiuh Gomez

JOSEPHINE GRAYL | DOUBLE BASS

Josephine Elisabeth Grayl was born in Bozeman, Montana, the youngest of 3 children. She began studying piano at the age of 6 with Heidi Hornung. At 9 years old, Josephine became fascinated with the bass when a middle school jazz band visited her elementary school. She began studying double bass at the age of 10, online during Covid-19 with Dr. Julia Slovarp, Professor of Cello and Bass at Montana State University. In 6th grade, Josephine began playing bass in the same jazz band that visited her elementary school. Since then, the bass has become her passion. Josephine has participated in the University of Montana Summer String Camp, Montana All State Orchestra, All Northwest Orchestra, Montana Youth Symphony Orchestra, and Interlochen Summer Arts Camp Orchestra for the past two years. She was the 2025 winner of the Montana Association of Symphony Orchestras Competition in her division at 15. In addition to Dr. Julia Slovarp, Josephine has studied with Dr. Joel Schnackel and Aaron Tenney. Today she loves playing in her high school jazz band, as well as in orchestra. Josephine enjoys baking and reading when she has spare time, often staying up late with her nose in a good book.

PROGRAM NOTES

GIOVANNI BOTTESINI (1821–1889)

Double Bass Concerto No. 2

Often called the “Paganini of the Double Bass,” Giovanni Bottesini originally studied violin but switched to double bass when the Milan Conservatory had an opening for that instrument. He quickly mastered the bass and became a principal performer at theaters such as Teatro San Benedetto in Venice. The Concerto No. 2 in B minor was written during his student years at the Milan Conservatory and later revised in 1845 to include a fuller orchestral accompaniment while retaining the highly demanding solo part. Bottesini premiered the concerto himself in 1851, though it was not published until 1925, long after his death.

The concerto is steeped in operatic style, reflecting Bottesini’s career as an opera composer and conductor. This approach allows the double bass to mimic the voice and span its full range—from deep, resonant lows to expressive upper harmonics. Bottesini also tuned his double bass a step higher than standard, facilitating access to high notes and chordal passages, which is particularly evident in this concerto.

Ms. Grayl's performance tonight of the Bottesini is a Billings Symphony premiere. Unsurprising, given she is only the third double bass soloist in BSO history, following in the footsteps of the renown Gary Karr (February 1965; Bruch and Paganini) and longtime Professor of Double Bass at the Eastman School of Music, James VanDemark (February 1989, Paganini and Menotti).

Kampong of America
establishes headquarters in Billings

1962

1962

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

WOLFGANG AMADEUS MOZART (1756–1791)

Symphony No. 39

This is the first of a miraculous trio of symphonies which Mozart completed in a scant two months during the summer of 1788, while at the same time producing a half-dozen smaller works! Each of these magnificent (and final) symphonies is a unique masterpiece: No. 39 is lyrical with an autumnal mellowness; No. 40, dramatic, tragic, and idyllic by turns; and No. 41—"Jupiter"—is ceremonial, festive, and yet intense.

No. 39 opens with a weighty and solemn introduction, featuring harmonies that were quite audacious for the eighteenth century. The main body of the first movement is a recurring alternation of song and stirring action, ending in a brilliant triumph of trumpets and drums.

The second movement begins and ends in serenity, with awesomely lovely interplay of woodwinds and strings. In between, Mozart richly weaves multiple melodies which are interrupted by bursts of contrast almost choral in quality.

The ceremonious music of the minuet makes an admirable point of repose between the highly charged emotions of what has gone before and the humorous eventfulness to come in the feast of imagination of the finale: Here, Mozart shows what incredible variety can be built from one simple theme—if you happen to be one of the world's half-dozen greatest geniuses. The little scrap of Haydnesque tune announced at the finale's outset carries almost the whole of an extremely spirited and entertaining musical discourse, jumping lightly about from key to key with little regard for the usual accepted order of things.

The above notes were written by former BSO librarian and Principal Timpanist Jeffrey Edgmond for the February 1968 and February 1979 concerts. Conducted by Maestro George Perkins, these were the Symphony's only performances of the work ... until tonight.

PIOTR ILYICH TCHAIKOVSKY (1840–1893)

The Sleeping Beauty

Of the scarcely more than half a dozen full-evening ballets which have become permanent fixtures of the repertoire, three have music by Tchaikovsky: *The Nutcracker*, *Swan Lake*, and, of course, *The Sleeping Beauty*. Like *The Nutcracker*, *The Sleeping Beauty* enjoyed success at its 1890 premiere and has maintained its popularity ever since.

Ivan Vsevolozhsky, director of the Imperial Theatres in Russia, commissioned the work, which re-envisioned Perrault's fairy tale in the opulent court of Louis XIV. Tchaikovsky's first-ever collaboration with the legendary choreographer Marius Petipa was a landmark in ballet history, showcasing how storytelling, music, and dance could blend seamlessly, thereby helping elevate ballet from mere entertainment to a serious art form.

The ballet tells the enchanting story of Princess Aurora, who is cursed at birth by the wicked fairy Carabosse to prick her finger on a spindle and die. However, the kind Lilac Fairy softens the curse, ensuring Aurora will instead fall into a deep sleep for 100 years, only to be awakened by true love's kiss. As the tale unfolds, Aurora grows into a graceful young woman, celebrates her birthday with a grand ball, and ultimately succumbs to the curse. A century later, Prince Désiré is guided by the Lilac Fairy to Aurora's hidden castle, where he defeats Carabosse and awakens the princess with a kiss. The ballet concludes with a joyful wedding celebration, featuring characters from other fairy tales, symbolizing harmony and the triumph of good over evil.

Tchaikovsky's music is a masterclass in storytelling through sound. Each character and scene is vividly brought to life by distinct musical themes, known as leitmotifs. For example, Princess Aurora's music is graceful and lyrical, capturing her innocence and charm, while the wicked fairy Carabosse is accompanied by dark, dramatic passages that signal danger and tension. The famous "Garland Waltz" and "Rose Adagio" are not just beautiful melodies—they mirror the elegance and emotional stakes of the story's pivotal moments. Tchaikovsky also uses orchestration to reflect mood and setting: shimmering strings evoke magic, bold brass signals conflict, and delicate woodwinds suggest enchantment. Much like a film score today, this rich musical tapestry deepens the fairy tale's emotional impact and guides the audience through its magical journey.

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

1963

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1964

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

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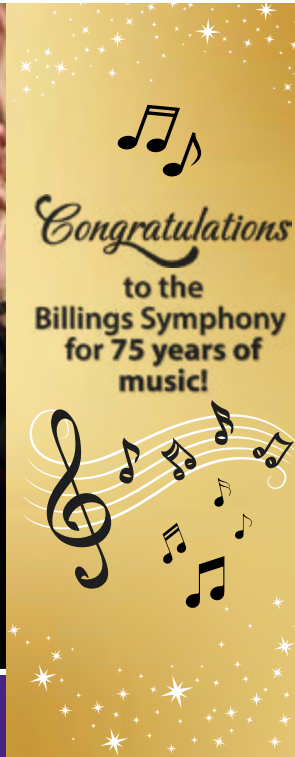


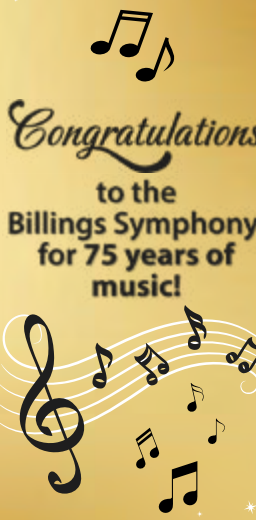

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New York Philharmonic String Quartet

THURSDAY, FEBRUARY 12, 2026 | 7PM

BILLINGS FIRST CONGREGATIONAL CHURCH

Frank Huang, *Concertmaster*
Qianqian Li, *Principal Second Violin*
Cynthia Phelps, *Principal Viola*
Carter Brey, *Principal Cello*

HUGO WOLF (1860–1903)
Italian Serenade [7"]

WOLFGANG AMADEUS MOZART (1756–1791)
String Quartet No. 15 in D Minor, K. 421 [30"]
Allegro moderato
Andante
Menuetto and Trio
Allegretto ma non troppo

INTERMISSION

FLORENCE PRICE (1887–1953)
String Quartet in G Major (1929) [15"]
Allegro
Andante moderato – Allegretto

LUDWIG VAN BEETHOVEN (1770–1827)
String Quartet No. 10 in E-flat Major, op. 74 ("Harp") [31"]
Poco adagio – Allegro
Adagio ma non troppo
Presto
Allegretto con variazioni



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SUKIN SERIES
HOST HOTEL



1964

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

ABOUT OUR GUEST ARTIST

NEW YORK PHILHARMONIC STRING QUARTET

The New York Philharmonic String Quartet comprises four principal musicians from the Orchestra: Concertmaster Frank Huang (The Charles E. Culpeper Chair); Principal Second Violin Group Qianqian Li; Principal Viola Cynthia Phelps (The Mr. and Mrs. Frederick P. Rose Chair); and Principal Cello Carter Brey (The Fan Fox and Leslie R. Samuels Chair). The group was formed in January 2017, during the Philharmonic's 175th anniversary season; the New York Philharmonic String Quartet made its debut as the solo ensemble in John Adams's *Absolute Jest* in New York in March 2017, and reprised the work on the Orchestra's EUROPE / SPRING 2017 tour. All four members are multiple prize winners, have appeared as concerto soloists with the Philharmonic and orchestra around the world, and have appeared frequently in the Philharmonic's chamber music series at David Geffen Hall and Merkin Concert Hall.

FRANK HUANG | CONCERTMASTER

Frank Huang has performed at the Marlboro Music Festival, Ravinia's Steans Institute, Seattle Chamber Music Festival, and Caramoor. He frequently participates in Musicians from Marlboro's tours, and was selected by The Chamber Music Society of Lincoln Center to be a member of the prestigious Bowers Program (formerly CMS Two).

Before joining the New York Philharmonic in 2015, Frank Huang was concertmaster of the Houston Symphony and held the position of first violinist of the Grammy Award-winning Ying Quartet.

QIANQIAN LI | PRINCIPAL SECOND VIOLIN

Qianqian Li has performed at major music festivals including Aspen, Tanglewood, Yellow Barn, and Sarasota. As a soloist, she has performed with orchestras in major concert halls in Asia, the United States, the United Kingdom, and South Africa. Before joining the New York Philharmonic, she served as a member of the first violin section of The Metropolitan Opera Orchestra for three years, after winning positions with the orchestras of Seattle, Atlanta, and St. Paul in the same period. She has also performed in the Boston, Pittsburgh, and Atlanta symphony orchestras and The Saint Paul Chamber Orchestra.

CYNTHIA PHELPS | PRINCIPAL VIOLA

Cynthia Phelps performs with The Chamber Music Society of Lincoln Center, Jupiter Chamber Players, and the Santa Fe, La Jolla, Seattle, Chamber Music Northwest, and Bridgehampton festivals. She has appeared with the Guarneri, Tokyo, Orion, American, Brentano, and Prague Quartets, and the Kalichstein-Laredo-Robinson Trio. She is also a founding member of the chamber group Les Amies, a flute-harp-violin group with Philharmonic Principal Harp Nancy Allen and flutist Carol Wincenc.

CARTER BREY | PRINCIPAL CELLO

Carter Brey has made regular appearances with the Tokyo and Emerson string quartets as well as The Chamber Music Society of Lincoln Center and at festivals such as Spoleto (both in the United States and Italy), and the Santa Fe and La Jolla Chamber Music festivals. He and pianist Christopher O'Riley recorded *Le Grand Tango: Music of Latin America*, a disc of compositions from South America and Mexico released on Helicon Records.

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

1964

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1965

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

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

1965



CLASSIC SERIES

Revolutionary Voices

SATURDAY, FEBRUARY 21, 2026 | 7:30PM

PRE-CONCERT CUES AT 6:40PM

ALBERTA BAIR THEATER

Michelle Merrill, *guest conductor*

Alessio Bax, *piano*

JARED MILLER (b. 1988)

Luster [8"]

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Concerto No. 3 [35"]

Allegro con brio

Largo

Rondo: Allegro

Alessio Bax, piano

INTERMISSION

DMITRI SHOSTAKOVICH (1906–1975)

Symphony No. 5 [46"]

Moderato

Allegretto

Largo

Allegro non troppo

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Julie Johnson**

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CLASSIC SERIES
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*Symphony No. 5 by Dmitri Shostakovich presented under license from G. Schirmer Inc.
and Associated Music Publishers, copyright owners.*

1965

A proposal to pay the orchestra members divides the Symphony and the city. For one season, Billings has two orchestras: George Perkins and pro-pay musicians form the Midland Empire Chamber Orchestra, while Ernest Hagen leads the remaining musicians of the Billings Symphony

ABOUT OUR GUEST ARTISTS

MICHELLE MERRILL | GUEST CONDUCTOR

Michelle Merrill has been inspiring audiences throughout the country with her sharply detailed and vibrant performances. A passionate and dynamic artist, she is the Music Director of both the Winston Salem Symphony and the Coastal Symphony of Georgia, where she has ignited the growth and expansion of each orchestra's offerings both on and off the stage.

Ms. Merrill's growing guest conducting schedule includes recent and upcoming engagements with the National Symphony Orchestra, Orchestre national d'Île-de-France, Cincinnati Symphony Orchestra, Baltimore Symphony Orchestra, Las Vegas Philharmonic, Sarasota Orchestra, and the Round Top Music Festival Institute. In past seasons, she has conducted concerts with the San Francisco Opera, National Arts Centre Orchestra (Ottawa), Iceland Symphony Orchestra, and the Northeastern Pennsylvania Philharmonic, where she formerly served as the Assistant Conductor from 2012–2015.

Ms. Merrill is a proud recipient of the prestigious 2013 Ansbacher Conducting Fellowship, which enabled her to be in residence at the world-renowned Salzburg Festival. Born in Dallas, TX, she studied conducting with Dr. Paul C. Phillips at Southern Methodist University's Meadows School of the Arts, where she holds a Master of Music Degree in conducting and a Bachelor of Music in performance. Apart from music, she loves cooking, running, hiking, and spending time outdoors with her husband, Steve Merrill, and their two sons, Davis and Emmett.

ALESSIO BAX | PIANO

Combining exceptional lyricism and insight with consummate technique, Alessio Bax is without a doubt "among the most remarkable young pianists now before the public" (*Gramophone*). He catapulted to prominence with First Prize wins at both the 2000 Leeds International Piano Competition and the 1997 Hamamatsu International Piano Competition and is now a familiar face on five continents as a recitalist, chamber musician, and concerto soloist. He has appeared with nearly 200 orchestras, including the New York, London, Royal, and St. Petersburg Philharmonic Orchestras, and the Tokyo and NHK Symphony in Japan, collaborating with such eminent conductors as Marin Alsop, Vladimir Ashkenazy, and Jaap van Zweden.

In 2009, Bax was awarded an Avery Fisher Career Grant, and four years later he received both the Andrew Wolf Chamber Music Award and the Lincoln Center Award for Emerging Artists.

At the age of 14, Bax graduated with top honors from the conservatory of Bari, his hometown in Italy, and after further studies in Europe, he moved to the United States in 1994. He has been on the piano faculty of Boston's New England Conservatory since the fall of 2019 and serves as co-artistic director of the Joaquín Achúcarro Foundation for emerging pianists. Bax lives in New York City with pianist Lucille Chung and their daughter, Mila.

PROGRAM NOTES

JARED MILLER (b. 1988)

Luster

Blending intricate textures with dynamic rhythms and imaginative instrumental color, *Luster* exemplifies Canadian-American composer Jared Miller's distinctive approach to modern composition. Miller, who studied with Samuel Adler and John Corigliano at The Juilliard School, has been recognized as a rising star in contemporary classical music, with works performed by notable ensembles including the Nashville Symphony, Vancouver Symphony, Toronto Symphony, and the Detroit Symphony. Miller also serves as Assistant Professor of Composition at the University of North Carolina School of the Arts.

In 2017, Miller was commissioned by the Detroit Symphony Orchestra to write a piece, which he called *Luster*. "[I was]

1965

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

given carte blanche to write whatever I wanted to,” he says. “For that particular piece, I did a bit of research on the rich musical history of Detroit.” Focusing on the precursors of modern Electronic Dance Music, Miller delved into the sounds of the early House and Techno dance music, which were invented in Detroit. “I tried to re-imagine and re-create the different techno sounds you’d hear in the techno track, but in an orchestral context.” The work opens with a delicate motif which is passed from the flutes and vibraphone around the ensemble, gathering resonance and reverberation until the entire orchestra is sparkling. Miller’s scoring is genius—replicating looping technology with only the analog musicians you see on stage.

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Concerto No. 3

In the earlier part of his career, Beethoven was better known as a pianist than as a composer. Like many virtuosi, he maintained a portfolio of his own compositions for use in his performances. Such a work was his Third Piano Concerto, composed about 1800 and introduced April 5, 1803, at a concert in Beethoven’s benefit. It was a lengthy concert (not unusual at the time), beginning at 6 pm and lasting at least four hours, and in addition to the concerto, it included the first two symphonies and the oratorio, *Christ on the Mount of Olives*. Rehearsals began at 8 am the morning of the performance and continued, with only a midafternoon lunch break, almost to concert time.

Although the music had been composed almost three years earlier, Beethoven had not written out the complete solo part. This led to difficulties for his page turner (the custom of playing from memory not yet having been established) who left the following account:

“I saw almost nothing but empty leaves. At the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him ... He gave me a secret glance whenever he was at the end of one of the invisible pages, and my scarcely concealable anxiety not to miss the decisive moment amused him greatly.”

The Billings Symphony Orchestra performed Beethoven’s Third Concerto in 1965, with Lee Luvisi. Three previous Young Artist winners have performed the concerto’s first movement with the orchestra: James Lucas (1976), Melody Cornwell Lanzolla (1987), and Megan McGuire (1995). The above notes were written by former BSO principal timpanist and librarian Jeffrey Edgmond for the 1995 performance.

DMITRI SHOSTAKOVICH (1906–1975)

Symphony No. 5

Shostakovich had become something of a celebrity in 1926, at the age of nineteen, with the premiere of his Symphony No. 1. Over the next several years his career and reputation became more broadly established in the Soviet Union and around the world. But suddenly, with the premiere of his opera *Lady Macbeth of the Mtsensk District* in 1936, Shostakovich was transformed into an “enemy of the people.” While the opera had been quite well received by audiences in Leningrad and Moscow, it had one important detractor: Stalin himself, who had the work denounced in several Pravda editorials as “vulgar, formalistic, neurotic,” “cacophonous,” and “a farrago of chaotic, nonsensical sound.”

This was interpreted, correctly, by Shostakovich as a directive to create music that was clear, simple, optimistic in tone, and designed for the entertainment of the people and the glorification of the motherland—or else. The threat was real. It is said that at the height of Stalin’s “Great Terror,” over half a million people were killed and another seven million imprisoned in just over one year. Many of Shostakovich’s own relatives and friends had been arrested and disappeared.

Shostakovich had by this time completed his Fourth Symphony and started rehearsals with the Leningrad Philharmonic. But he came to feel that such adventuresome music would not be greeted well in the current atmosphere, and so withdrew it in December 1936 (it was not revived until 1961). Four months after that, in April 1937, he started writing the Fifth Symphony. Completed in just four months, the Symphony—billed as “the creative reply of a Soviet artist to justified criticism”—was premiered on November 21, 1937, in Leningrad (St. Petersburg) by the Leningrad Philharmonic

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

1966

Orchestra under Yevgeny Mravinsky. It received an ovation that lasted some forty minutes.

There remains some question as to just how genuine the optimism and triumphant tone of parts of the Fifth Symphony, particularly its final movement, is. Early in 1938, after the work had established itself, Shostakovich, or someone identified as him, wrote of the work's supposed intentions: "The theme of my symphony is the making of a man. I saw man with all his experiences at the center of the composition ... In the finale the tragically tense impulses of the earlier movements are resolved in optimism and the joy of living." The official government view was much the same: as a review by Alexei Tolstoy put it, "Our audience is organically incapable of accepting decadent, gloomy, pessimistic art. Our audience responds enthusiastically to all that is bright, clear, joyous, optimistic, life-affirming."

However, if you believe the truthfulness of Solomon Volkov's very controversial Shostakovich memoir, *Testimony*, the composer's actual feeling about his work was quite different: "I think it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat ... It's as if someone were beating you with a stick and saying, 'Your business is rejoicing, your business is rejoicing,' and you rise, shaky, and go marching off, muttering, 'Our business is rejoicing, our business is rejoicing' ... you have to be a complete oaf not to hear that."

The first movement begins with an ominous imitative canon in the strings. The rhythm of this lament becomes the accompaniment of a new melody, one that returns in varied form in the succeeding three movements. A menacing, yet vaguely sardonic, march erupts, punctuated by a two-note figure in the timpani. The tone remains ambiguous, a feeling heightened by the movement's coda, contrasting a minor key theme in strings and a chromatic scale in celesta.

Some comic relief is provided by the waltz-like second movement, its mocking tone—influenced by Shostakovich's long study of the music of Gustav Mahler—reinforced by the raucous brass and schmaltzy violin solo. The somber third movement brought tears to the eyes of many audience members at the work's premiere. Focus is now on the strings in this intense and tragic music, with short episodes devoted to solo woodwinds, and harp and celesta providing color.

The finale blends high spirits with an almost militaristic feeling. In the contemplative passage right before the movement's coda is a reference to Shostakovich's song "Vozrozhdenije" ("Resurrection"), Op. 46/1. The song's poem, a meditation by Alexander Pushkin on the subject of rebirth using the metaphor of painting over a master's work, has been taken by some as a key to the interpretation of a movement that was described by the composer, at least in the official press, as "the optimistic resolution" of what preceded it.

Shostakovich's reply to unjust criticism has been performed by the BSO twice previously: Maestro Victor N. Barsov guest conducted the 1993–1994 season opener as part of a cultural exchange between the BSO and the Kuzbass Symphony in Kemerovo, Siberia, and the above program notes were written by music annotator Christopher Morris for the March 2011 performance under the baton of Maestra Anne Harrigan.

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1967

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



CLASSIC SERIES

Time For Three

SATURDAY, MARCH 28, 2026 | 7:30PM

PRE-CONCERT CUES AT 6:40PM

ALBERTA BAIR THEATER

Anne Harrigan, *conductor*

Time for Three

Nicolas "Nick" Kendall, *violin & vocals*

Charles Yang, *violin & vocals*

Ranaan Meyer, *double bass & vocals*

BSYO Repertory Orchestra

Michael Mleko, *conductor*

Lauren Reineking, *woodwinds coach*

Andy Ezell, *brass coach*

Kyle Melugin, *percussion coach*

LEONARD BERNSTEIN (1918–1990)

Overture to *Candide* (1988 Scottish Opera version) [5"]

GUNS & ROSES

ARR. TIME FOR THREE & STEVE HACKMAN

Sweet Child O' Mine [8"]

STEVE HACKMAN (b. 1980)

Vertigo [5"]

BOB CREWE (1930–2014)

BOB GAUDIO (b. 1942)

ARR. TIME FOR THREE

Can't Take My Eyes Off You [7"]

VITTORIO MONTI (1868–1922)

ARR. TIME FOR THREE & STEVE HACKMAN

Czardas [6"]

KEVIN PUTS (b. 1972)

Contact [4"]

Codes

CLASSIC SERIES
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GUEST ARTIST
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**Pat
Burg**

CLASSIC SERIES
HOST HOTEL



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The February 11 program opens with the first-ever performance of Mozart's Symphony No. 39

1969

1968

Emerging artist Young Uck Kim performs the Tchaikovsky Violin Concerto

INTERMISSION

BEN BERNIE (1891–1943)

MACEO PINKARD (1897–1962)

ARR. JIM STEPHENSON (b. 1969)

Sweet Georgia Brown [5"]

LEONARD COHEN (1934–2016)

ARR. TIME FOR THREE & STEVE HACKMAN

Hallelujah [5"]

BEN E. KING (1938–2015)

JERRY LEIBER (1933–2011)

MIKE STOLLER (b. 1933)

ARR. CHARLES YANG

Stand By Me [5"]

TIME FOR THREE

ARR. TJ COLE

Joy [4"]

RICHARD ASHCROFT (1971–2025)

MICK JAGGER (b. 1943)

ANDREW LOOG OLDHAM (b. 1944)

KEITH RICHARDS (b. 1943)

ARR. TIME FOR THREE & STEVE HACKMAN

Bitter Sweet Symphony [6"]

ABOUT OUR GUEST ARTISTS

TIME FOR THREE

Grammy and Emmy-winning ensemble **Time For Three (TF3)** defies convention, merging classical, Americana, and singer-songwriter traditions into a singular, remarkable sound that captivates audiences worldwide. Consisting of Ranaan Meyer (double bass, vocals), Nicolas "Nick" Kendall (violin, vocals) and Charles Yang (violin, vocals), TF3's collaborations with top composers and artists, appearances with major orchestras and conductors, commitment to encouraging the next generation of musicians, and relentless pursuit of creative boundary pushing has solidified them as one of the most exceptional groups on the scene today.

PROGRAM NOTES

Whether reimagining classical masterpieces, adding a twist to contemporary hits, or composing (or commissioning) original pieces, Time for Three's music is a thrilling blend of virtuoso violin and double bass performance infused with the broad influence of classical, jazz, bluegrass, folk, and rock. The group engages their audiences with improvisational flair, playful interactions, and dynamic storytelling through music, appealing to both seasoned classical enthusiasts and new listeners alike.

Most of tonight's program needs no explanation, but knowing the background of two works may (or may not) lead to fuller enjoyment:

1969

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

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

1971

LEONARD BERNSTEIN (1918–1990)

Overture to *Candide* (1988 Scottish Opera version)

Inspired by Voltaire's satirical novella *Candide*, Leonard Bernstein's operetta burst onto the scene on December 1, 1957. Though it wasn't a huge hit at first, the show refused to fade away. Over the years—and through many rewrites, revivals, and reimaginings—it has earned a lasting spot in the world of musical theatre. Its quick wit, irreverent humor, and playful energy suited Bernstein perfectly, and his music captured that joyful chaos with irresistible charm.

The Overture takes the best tunes from the show and spins them into a dazzling, fast-paced musical collage. Opening with Dr. Pangloss' phrase "Any questions?" as he instructs Candide and compatriots that this is "The Best of All Possible Worlds," the listener is then introduced to the lively "Battle Music." A broader second theme comes from "Oh, Happy We," in which Candide and Cunegonde sing of their forthcoming wedding. (He looks forward to the quiet existence of a country squire, while she anticipates an exciting life among the aristocracy.) The final theme comes from Cunegonde's aria, "Glitter and Be Gay." She and Candide have been separated by war, and she has been reduced to working in a bordello. With sparkling coloratura (aka, vocal pyrotechnics), she sings of her misery and its considerable alleviation by her large collection of jewelry.

The resulting whirlwind is bright, cheeky, and full of Bernstein's signature rhythmic twists—little surprises that keep the music feeling alive and unpredictable. Today, it's one of the most frequently performed orchestral works by an American composer, and with good reason: every note sparkles with vitality.

Bernstein's joyful overture opened the February 1990 and March 2003 concerts under the baton of Maestro Uri Barnea—and closed Maestro George Perkins' March 1970 program.

KEVIN PUTS (b. 1972)

Contact: Codes

Pulitzer Prize-winning composer Kevin Puts is celebrated for his lyrical orchestral writing and dramatic storytelling. His triple concerto, *Contact*, composed specifically for Time for Three, was born from a serendipitous encounter at Joe's Pub in New York City, where Puts was captivated by the trio's ability to seamlessly fuse classical technique with pop, folk, and improvisational styles. This inspired him to craft a concerto that would not only showcase their instrumental prowess but also their vocal talents and charismatic stage presence.

The title *Contact* reflects themes of human connection and cosmic wonder. Puts envisioned the piece as a journey through emotional and metaphysical realms, with each movement exploring different facets of communication and interaction. The work was premiered in 2022 by the Florida Orchestra and later recorded with the Philadelphia Orchestra for Time for Three's album, *Letters for the Future*. Throughout the concerto, Puts integrates moments of vocalization, lush harmonies, and cinematic textures, creating a sound world that is both intimate and expansive.

The third movement, titled "Codes," is a scherzo-like burst of energy and wit. It opens with syncopated rhythms and rapid-fire exchanges between the trio and orchestra, evoking the idea of encrypted messages or digital chatter. Dancing between precision and spontaneity, playful call-and-response motifs, percussive drive, and quirky harmonic shifts give the movement a mischievous character.



WHERE FLOWERS
TAKE CENTER STAGE

Gainan's
FLOWERS

1972

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

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

1972

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

- Plato



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1973

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


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THURSDAY, APRIL 9, 2026 | 7:00PM

BILLINGS DEPOT

ArcoStrum

Strauss Shi, violin, erhu, dizi

TY Zhang, classical guitar, electric guitar

All works arranged by ArcoStrum except where noted.

ARCOSTRUM

Opening (2024)

ASTOR PIAZZOLLA (1921–1992)

Primavera Porteña (*Buenos Aires Spring*) (1969) [5']

ASTOR PIAZZOLLA

Invierno Porteño (*Buenos Aires Winter*) (1969) [7']

ANTONIO VIVALDI (1678–1741)

Summer from *The Four Seasons* (1723) [6']

I. Allegro non molto

ZHIHUI LI (b. 1972)

Ink Orchid Pavilion 水墨兰亭 (2011) [5']

HAIHUAI HUANG (1935–1967)

Horse Racing 赛马 (1959) [3']

POLYPHIA (American progressive rock band)

Playing God (2022) [4']

INTERMISSION

RADAMÉS GNATTALI (1906–1988)

Suite Retratos (1958) [5']

IV. Chiquinha Gonzaga (*Corta Jaca*)

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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




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DOMENICO SCARLATTI (1685–1757)
Keyboard Sonata, K. 141 (1739) [4']

ANTONIO VIVALDI
Summer from *The Four Seasons* (1723) [3']
III. *Presto*

ASTOR PIAZZOLLA
Nightclub 1960 from *The History of Tango* (1969) [5']

ANTONIO VIVALDI
ARR. DAVID GALVEZ
Winter from *The Four Seasons* (1723) [4']
I. *Allegro non molto*

KATONA TWINS (Hungarian guitar duo)
Michael Jackson meets Scarlatti (2024)

ABOUT OUR GUEST ARTIST

ARCOSTRUM

Praised as “a first-rate ensemble among the new generation of performing artists,” ArcoStrum is a trailblazing violin-guitar duo leaving their mark through creative concert design, on-stage charisma, and innovative programming. From classics like Vivaldi’s *Four Seasons* to Chinese traditional music to progressive rock, they have captivated audiences around the world with exciting, inspiring, and dynamic performances.

Winners and Audience Prize recipients of the 2023 Concert Artists Guild Victor Elmaleh Competition, they were the first violin-guitar duo ever to receive this honor in CAG’s more than 70-year history. ArcoStrum features violinist Strauss Shi, a three-time international competition prize winner, and guitarist TY Zhang, the first and only Chinese classical guitarist to win the prestigious Guitar Foundation of America International Concert Artist Competition (GFA-ICAC).

The name ArcoStrum is a fusion of arco (the Italian word for the violin “bow”) and strum (the gesture of sweeping across guitar strings), symbolizing their unique musical identity. The duo has been featured on The Violin Channel, The Strad, and Chamber Music America Magazine. ArcoStrum is represented by Concert Artists Guild.



1975

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

Meet your Music Director Finalists

After many, many, many rounds of interviews, our Search Committee was pleased to reach a consensus on 6 Music Director Finalists!

Eric Garcia, Wilbur Lin, Tristan Rais-Sherman, Deanna Tham, Jacob Joyce, and Conner Gray Covington

Scan the QR Code to get to know the dynamic lineup!



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CENTURY 21
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Baritone Edward Harris and BSO perform his homage, "Billings, My City, My Home"

1977

1978

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



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Billings Symphony Youth Orchestra Spring Concert

SUNDAY APRIL 12, 2026 | 4PM

LOCKWOOD HIGH SCHOOL 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 Woodwinds Coach*
Andrew Ezell, *Repertory Brass Coach*
Kyle Melugin, *Repertory Percussion 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!

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,

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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

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 and receive 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!

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.

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 Ferguson 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 Red Skelton, 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 degree in teaching from Grand Canyon University, and since 1970, has maintained a private violin studio. She is honored to be a part of BSYO.

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

LAUREN REINEKING | REPERTORY WOODWINDS COACH

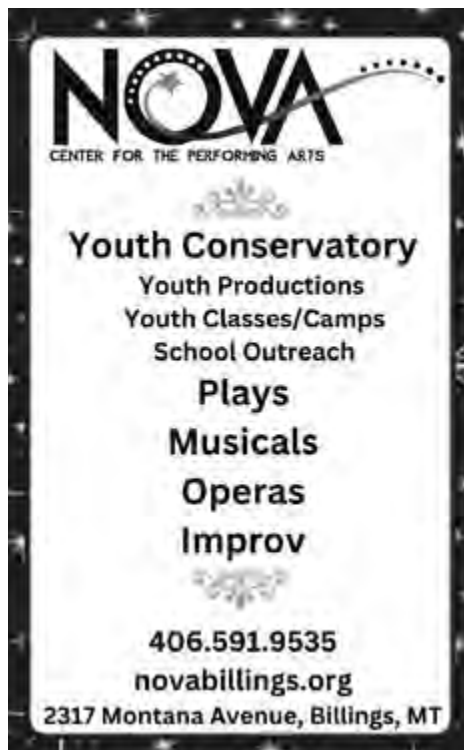
A passionate member of the Montana music community, flutist Lauren Reineking resides in her hometown of Billings where she maintains her own private studio, Reineking Flute Studio. Additionally, she serves as the director and founder of the Magic City Flute Choir, and as the Adjunct Instructor of Flute 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.

KYLE MELUGIN | REPERTORY PERCUSSION COACH

Kyle Melugin is a percussionist from Billings, MT who has performed with the Billings Symphony since 2008. Prior to joining the Billings Symphony, Kyle earned a Bachelor of Arts from Montana State University in Bozeman and a Master of Arts from University of Arizona in Tucson. Kyle has also performed with the Billings Studio Theater, Nova Theatre Opera Company (formerly Rimrock Opera Company), Yellowstone Chamber Players, Messiah Festival, Bozeman Symphony Orchestra, Butte Symphony, and the MSU-B Percussion Ensemble.



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



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SATURDAY, APRIL 25, 2026 | 7:30PM

PRE-CONCERT CUES AT 6:40PM

ALBERTA BAIR THEATER

Anne Harrigan, *conductor*
 Lauren Margison, *soprano*
 Stephanie Doche, *mezzo-soprano*
 Derrek Stark, *tenor*
 Aleksey Bogdanov, *bass*
 Billings Symphony Chorale
 Dr. Steven Hart, *director*
 MSU-Billings Chorus
 Daren Small, *director*

EDWARD ELGAR (1857–1934)
Nimrod from Enigma Variations [4']

In memory of Billings Symphony friends
 we have recently lost

GIUSEPPE VERDI (1813–1901)
 Requiem Mass [84']
 Requiem and Kyrie (solo quartet, chorus)
 Dies irae
 Dies irae (chorus)
 Tuba mirum (bass)
 Mors stupebit (bass)
 Liber scriptus (mezzo-soprano, chorus)
 Quid sum miser (soprano, mezzo-soprano, tenor)
 Rex tremendae (solo-quartet, chorus)
 Recordare (soprano, mezzo-soprano)
 Ingemisco (tenor)
 Confutatis (bass, chorus)
 Lacrimosa (solo quartet, chorus)
 Offertorium (solo quartet)
 Sanctus (double chorus)
 Agnus Dei (soprano, mezzo-soprano, chorus)
 Lux aeterna (mezzo-soprano, tenor, bass)
 Libera me (soprano, chorus)

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Beverly Ross
Scott & Deborah Brown
and Rockwood Brown

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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

ABOUT OUR GUEST ARTIST

LARUEN MARGISON | SOPRANO

Lauren Margison is making her mark as an exciting emerging soprano, having recently been named the 2025 winner of the Elizabeth Connell Prize and International Singing Competition and a 2024 Sullivan Award Winner. This past season, she returned to the mainstage of Opéra de Montréal as Mimi in Puccini's *La bohème*, debuted the title role of *Alceste* with Toronto's Opera in Concert, and was featured as the headline performance of the International Congress of Voice Teachers at Toronto's Koerner Hall.

Upcoming, Lauren makes her American debut with the Memphis Symphony Orchestra for Verdi's Requiem and continues her series of debuts with the Kitchener Waterloo Symphony, appearing as the soprano soloist for Mahler's Symphony No. 2, and Orchestra Toronto, for the world premiere of Adler's *Four Attributes of the Soul*. Other recent highlights include the roles of Nedda in Leoncavallo's *Pagliacci*, Anna in Puccini's *Le villi*, and Desdemona in Verdi's *Otello*, all with Staatstheater Mainz.

STEPHANIE DOCHE | MEZZO-SOPRANO

Starring in leading roles nationwide, Mezzo-soprano Stephanie Doche has impressed audiences with her outstanding technical skills and fierce stage presence. 2025 performances Diana/Giove in *La Calisto*, plus the title role in *Carmen* with Opera Memphis, Angelia in *La cenerentola* with Fort Worth Opera, Sesto in *La clemenza di Tito* with Washington Concert Opera, the title role in *La tragédie de Carmen* at Tulsa and the Verdi Requiem with the Billings Symphony. Opera. In 2024 the busy mezzo sang Suzuki in *Madama Butterfly* with San Diego Opera, Nicklausse in *Les contes d'Hoffmann* with Opera In Williamsburg, Diana/Giove in *La Calisto* with Opera Memphis and Romeo in Bellini's *I Capuleti e i Montecchi* with Teatro Nuovo. In 2023 she performed Rosina in *Il barbiere di Siviglia* with Florida Grand Opera, Pittsburgh Opera, and Gulfshore Opera, as well as Isabella in *L'italiana in Algeri* with St. Petersburg Opera and Piacere in *Handel's Il trionfo del Tempo e del Disinganno* with Opera Neo. She returns to San Diego Opera in 2026 as Rosina in *Il barbiere di Siviglia*.

DERREK STARK | TENOR

Hailed by *Opera News* for his "handsome sound," and described as a "standout" by the *Wall Street Journal*, tenor Derrek Stark is quickly establishing a reputation as an elegant performer with nuanced and stylish singing. In the 2025–2026 season, Mr. Stark will return to Opera Tampa to sing the Narrator/Quint in Britten's *The Turn of the Screw*. Last season, he returned to Pacific Opera Project as the Prince in *Rusalka*, made a debut with Amelia Island Opera as Pinkerton in *Madama Butterfly*, joined Knoxville Opera as Fredric in *The Pirates of Penzance*, and sang Edgardo in *Lucia di Lammermoor* with Gulfshore Opera. With Opera Tampa, he sang the title role of *Candide* and covered Rodolfo in *La bohème*. He also made his Carnegie Hall debut with MidAmerica productions as the tenor soloist in Schubert's Mass in C and Vivaldi's Magnificat. Equally at home in concert repertoire, Mr. Stark recently joined the Dayton Performing Arts Alliance for a New Year's Eve concert, performed as the tenor soloist in Beethoven's *Ninth Symphony* with the Kansas City Symphony Orchestra, and made his New Jersey Festival Orchestra debut in their Holiday Concert. In the 2023–2024 season Mr. Stark returned to the Metropolitan Opera roster to cover Prunier in *La rondine*—a "Met Live in HD" production.

ALEKSEY BOGDANOV | BASS

Baritone Aleksey Bogdanov is celebrated for his powerful voice and compelling stage presence, earning acclaim across major opera houses worldwide. His 25/26 season includes debuts with The Atlanta Opera in *Götterdämmerung* (Alberich/Gunther cover) and San Diego Opera in *Carmen* (Escamillo), as well as returns to San Francisco Opera for *Rigoletto* (Il Conte di Monterone), The Metropolitan Opera for *Arabella* (Mandryka cover), and Lyric Opera of Chicago for *Salome* (Erster Nazarener/Jochanaan cover). Future seasons include a return to his home company, San Francisco Opera.

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!)

Last season, Aleksey made his debut with Pacific Symphony in a staged production of *Das Rheingold* (Donner), and returned to The Metropolitan Opera for *Die Frau ohne Schatten* (Der Einäugige) and *Pique Dame* (Tomsky cover), San Francisco Opera for *Un ballo in maschera* (Renato cover) and *Tristan und Isolde* (Kurwenal cover), Palm Beach Opera for *Roméo et Juliette* (Capulet), and The Glimmerglass Festival for *The Rake's Progress* (Nick Shadow). On the concert stage, he appeared with the Cathedral Choral Society in Ethel Smyth's Mass in D and with The Clarion Choir in Rachmaninoff's *Spring Cantata*.

PROGRAM NOTES

GIUSEPPE VERDI (1813–1901)

Requiem Mass

When Gioachino Rossini died in 1868, Giuseppe Verdi proposed a collaborative memorial Mass, with each movement to be composed by a different Italian musician. Although the project ultimately fell through—leaving only Verdi's own contribution, the *Libera me*—the idea of a large-scale sacred work lingered with him. Five years later, in 1873, the death of another towering figure in Italian culture, the novelist and national hero Alessandro Manzoni, rekindled Verdi's inspiration. Deeply moved by Manzoni's passing and his significance to Italy's political and cultural unification, Verdi resolved to compose an entire Requiem as a personal and national tribute. Completed in 1874, the work channeled Verdi's grief into music that fused the solemnity of the Catholic Mass for the Dead with the dramatic intensity of opera. Though grounded in the traditional Latin liturgy, the Requiem transcends religious formality, expressing Verdi's enduring fascination with human emotion, mortality, and the spirit of a unified Italy.

The Requiem premiered on May 22, 1874, on the first anniversary of Alessandro Manzoni's death, in Milan's Church of San Marco and was greeted with overwhelming enthusiasm. Listeners were moved by its emotional power, theatrical sweep, and the sheer beauty of its choral and orchestral writing. Many saw it as a fitting tribute to Manzoni and a crowning achievement for Verdi himself, confirming his ability to translate his operatic genius into the sacred realm. The work's subsequent performances in major European cities drew large crowds, solidifying its popularity with audiences almost immediately.

Critics, however, were divided. Some praised the Requiem for its originality, passion, and ability to make the sacred text vividly human. Others accused Verdi of writing an "opera in ecclesiastical dress," arguing that its dramatic intensity and theatrical effects were inappropriate for a religious setting. Traditionalists found the music too emotional and lacking in spiritual restraint, while supporters argued that its drama made the religious experience more immediate and profound. Over time, the Requiem has come to be recognized as one of Verdi's greatest masterpieces—a work that bridged sacred and secular expression and expanded the boundaries of what a religious composition could be.

The Requiem opens quietly, with the *Requiem and Kyrie* unfolding in a solemn, church-like style that slowly swells into a rich tapestry of voices and orchestra. A gentle plea for mercy ends this section—only to be violently interrupted by the *Dies irae*, as thunderous orchestral blows and plunging choral lines evoke the terror of Judgment Day. Throughout this longest movement, Verdi alternates between moments of fiery drama—depicting wrath, trumpets, and divine majesty—and passages of haunting tenderness, such as the soloists' questioning "How shall I that day endure?" and the tenor's plea for salvation. The movement closes with a serene lullaby from the solo quartet, which rises in intensity before fading into calm.

The *Offertorium* returns to a more traditional sacred tone, soon giving way to Verdi's lyrical warmth. The "Sanctus," a bright double-chorus fugue, bursts with rhythmic energy, while the "Agnus Dei" begins with the soprano and mezzo-soprano intoning a simple prayer that the chorus gently echoes. In the *Lux aeterna*, the soloists intertwine in luminous

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

lines that seem to shimmer with hope. The final movement, the *Libera me* originally written for Verdi's unrealized Rossini Requiem, was reworked to crown this masterpiece. It begins with the soprano's urgent plea, grows in intensity, and erupts again into the terrifying *Dies irae*. As the voices struggle upward from despair, the music gradually softens into a final fugue and a hushed ending, where the soprano's lone cry—"Free me, Lord, from eternal death"—lingers, echoed by the chorus like a fading prayer.

Tonight is the fifth performance of Verdi's Requiem by the Billings Symphony and Chorale. All previous performances were under the baton of Maestro George Perkins—the last one at the conclusion of his 29-year tenure on April 1, 1984.

REQUIEM AND KYRIE

CHORUS

Requiem aeternam done eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion;
et tibi reddetur votum in Jerusalem.
Exuadi orationem meam:
ad te omnis caro veniet.

Eternal rest grant them, O Lord:
and may light perpetual shine upon them.
A hymn, O God, becometh thee in Sion;
and a vow shall be paid to thee in Jerusalem.
Hear my prayer:
to thee all flesh shall come

SOLOISTS AND CHORUS

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Sequence (*Dies iræ*)

CHORUS

Dies iræ, dies illa,
solvat sacclum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus
Quando judex est venturus
Cuncta stricte discussurus!

The day of wrath, that day will
dissolve the world in ashes,
as David prophesied with the Sibyl.
How great a terror these will be
when the Judge shall come
who will thresh out everything thoroughly!

CHORUS

Tuba mirum spargens sonum
per sepulera regionum,
coget omnes ante thronum.

The mighty trumpet, scattering a wondrous sound
through the toms of every land,
will gather all before the throne.

BASS

Mors stupebit et natura
cum resurget creatura
Judicanti responsura.

Death and nature shall stand amazed
when creation rises again
to answer to the Judge.

MEZZO-SOPRANO AND CHORUS

Liber scriptus proferetur
in quo totum continetur
unde mundus judicetur
Judex ergo cum sedebit
quidquid latet apparebit,
nil inultum remanebit.

A written book will be brought forth
which contains everything
for which the world shall be judged.
And so when the Judge takes his seat
whatever is hidden shall be made manifest,
nothing shall remain unavenged.

CHORUS

Dies iræ, etc.

The day of wrath, etc.

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)

SOPRANO, MEZZO-SOPRANO, TENOR

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix Justus sit securus?

SOLOISTS AND CHORUS

Rex tremendæ majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

SOPRANO AND MEZZO-SOPRANO

Recordare, Jesu pie
quod sum causa tuæ viæ:
ne me perdas illa die.

Quaerens me, sedisti lassus,
Redemisti crucem passus;
tantus labor non sit cassus.

Juste Judex ultionis,
donum fac remissionis
ante diem rationis.

TENOR

Ingemisco tamquam reus,
culpa rubet vultus meus;
supplicanti parce, Deus.
Qui Mariam absolvisti
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meæ non sunt dignæ,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves lacum præsta,
et ab hædis me sequestra,
statuens in partem extra.

BASS AND CHORUS

Confutatis maledictis
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis;
gere curam mei finis.

CHORUS

Dies iræ, etc.

SOLOISTS AND CHORUS

Lacrymosa dies illa
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine.
Dona eis requiem. Amen.

What shall I, wretch, say?
Whom shall I ask to plead for me,
when scarcely the righteous shall be safe?

King of dreadful majesty,
who freely saves the redeemed,
save me, O Fount of Pity.

Recall, merciful Jesus,
that I was the reason for Thy journey:
do not destroy me on that day.
Seeking me, Thou didst sit down weary,
Thou didst redeem me, having endured the Cross;
let not such great pains have been in vain.
Just Judge of vengeance,
give me the gift of redemption
before the day of reckoning.

I groan as one guilty,
and my face blushes with guilt;
spare the suppliant, O God.
Thou who didst absolve Mary [Magdalen]
and hear the prayer of the thief,
hast given me hope too.
My prayers are not worthy,
but Thou, O Good One, show mercy,
lest I burn in everlasting fire.
Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

When the damned are confounded
and consigned to keen flames,
call me with the blessed.
I pray, suppliant and kneeling,
a heart as contrite as ashes;
take Thou my ending into Thy care.

The day of wrath, etc.

That day is one of weeping
on which shall rise again from the ashes
the guilty man, to be judged.
Therefore spare this one, O God,
merciful Lord Jesus.
Grant them rest. Amen

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

Offertorio

SOLOISTS

Domine Jesu Christ, Rex gloriæ,
libera animas omium fidelium defunctorum
de poenis inferni et de profundo lacu;
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifier sanctus Michael
repræsentet eas in lucem sanctam,
quam olim Abrahamæ promisit
et semini ejus.

Hostias et preces tit, Domine,
laudis offerimus.

Tue suscipe pro animabus illis
quarum hodie memoriam facimus.

Fac eas, Domine, de morte transire ad vitam.

O Lord Jesus Christ, King of Glory,
deliver the souls of all the departed
from the pains of hell and from the deep pit;
deliver them from the mouth of the lion,
that hell may not swallow them up,
and they may not fall into darkness.

But may the holy standard bearer Michael
bring them into the holy light,
which Thou didst promise of old to Abraham
and his seed.

We offer unto Thee, O Lord,
sacrifices and prayer of praise.

Accept them for those souls
whose memory we honor today.

Lord, let them pass from death to life.

Sanctus

DOUBLE CHORUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth.

Heaven and earth are full of Thy glory.

Hosanna in the highest.

Blessed is he that cometh in the name of the Lord.

Hosanna in the highest.

Agnus Dei

SOPRANO, MEZZO-SOPRANO, AND CHORUS

Agnus Dei, qui tollis peccata mundi,
dona est requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

O Lamb of God, that takes away the sins of the world,
grant them rest.

O Lamb of God, that takes away the sins of the world,
grant them eternal rest.

Lux Aeterna

MEZZO-SOPRANO, TENOR, AND BASS

Lux æterna luceat eis, Domine,
cum Sanctis tuis in æternam; quia pius es.

Requiem æternam dona eis, Domine,
et lux perpetua luceat eis

cum Sanctis tuis in æternam, quia pius es.

Let everlasting light shine on them, O Lord,
with Thy saints for ever, for Thou art merciful.

Grant them eternal rest, O Lord,
and let everlasting light shine upon them
with Thy saints forever, for Thou art merciful.

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

Libera me

SOPRANO AND CHORUS

Libera me, Domine,
de morte æterna in die illa tremenda
quando coeli movendi sunt et terra;
dum veneris iudicate sæculum per ignem.

Tremens factus sum ego et timeo dum discussion
venerit atque ventura ira,
Quando coeli movendi sunt et terra.

Dies iræ, dies illa calamitatis et miseria,
Dies magna et amara valde.

Requiem æternam dona eis, Domine,
Et lux perpetua luceat eis.
Libera me, etc.

Deliver me, O Lord,
from eternal death in that awful day
when the heavens and the earth shall be moved;
when Thou shall come to judge the world by fire.

I am seized with trembling and fear the time
when the trail shall approach and the wrath to come
when the heavens and the earth shall be moved.

A day of wrath, that day of calamity and woe,
a great day and better indeed.

Rest eternal grant them, O Lord,
and may light perpetual shine upon them.
Deliver me, etc.

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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

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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"



SUKIN SERIES

Joyce Yang:
A Kaleidoscope of Color

THURSDAY, MAY 7, 2026 | 7PM

CISEL HALL

Joyce Yang, *piano*

JOHANNES BRAHMS (1833–1897)

Vier Klavierstücke (Four Pieces for Piano), op. 119 [15"]

- Intermezzo in B Minor
- Intermezzo in E Minor
- Intermezzo in C Major
- Rhapsody in E-flat Major

ROBERT SCHUMANN (1810–1856)

Kreisleriana, op. 16 [32"]

- Äußerst bewegt (Extremely animated)
- Sehr innig und nicht zu rasch (Very inwardly and not too quickly)
- Intermezzo I (Sehr lebhaft) (Very lively)
- Intermezzo II (Etwas bewegter) (Somewhat more active)
- Sehr aufgereggt (Very agitated)
- Sehr langsam (Very slowly)
- Sehr lebhaft (Very lively)
- Sehr langsam (Very slowly)
- Sehr rasch (Very fast)
- Schnell und spielend (Fast and playful)

INTERMISSION

LEOŠ JANÁČEK (1854–1928)

In the Mists [4"]

- I. Andante

ALEXANDER Scriabin (1872–1915)

Trois Morceaux, op. 45 [3"]

- Feuillet d'album
- Poème fantasque
- Prélude

CONCERT
SPONSOR

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Carol L.H. Green**

GUEST ARTIST
SPONSOR

**Lynn Marquardt
&
Jim Gutenkauf**

SUKIN SERIES
HOST HOTEL



Renowned American conductor JoAnn Falletta 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

GEORGE GERSHWIN (1898–1937)

Songbook for Piano [22"]

Swanee

Nobody But You

I'll Build a Stairway to Paradise

Do It Again

Fascinating Rhythm

Oh, Lady Be Good

Somebody Loves Me

Sweet and Low-Down

That Certain Feeling

The Man I Love

Clap Yo' Hands

Do-Do-Do

My One and Only

'S Wonderful

Strike up the Band

Liza

Who Cares?

I Got Rhythm

ABOUT OUR GUEST ARTIST

JOYCE YANG | PIANO

Joyce Yang first came to international attention in 2005 when she won the silver medal at the 12th Van Cliburn International Piano Competition. The youngest contestant at 19 years old, she took home two additional awards: Best Performance of Chamber Music (with the Takács Quartet), and Best Performance of a New Work. In 2006 Yang made her celebrated New York Philharmonic debut alongside Lorin Maazel at Avery Fisher Hall along with the orchestra's tour of Asia, making a triumphant return to her hometown of Seoul, South Korea.

In 2010 Yang received the 2010 Avery Fisher Career Grant and earned her first Grammy nomination (Best Chamber Music/Small Ensemble Performance) for her recording of Franck, Kurtág, Previn & Schumann with violinist Augustin Hadelich.

In addition to the New York Philharmonic, notable orchestral engagements have included the Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Deutsches Symphonie-Orchester Berlin, Hong Kong Philharmonic, the BBC Philharmonic, as well as the Toronto, Vancouver, Sydney, Melbourne, and New Zealand symphony orchestras. She was also featured in a five-year Rachmaninoff concerto cycle with Edo de Waart and the Milwaukee Symphony.

In solo recitals, Yang has performed at New York City's Lincoln Center and Metropolitan Museum, the Kennedy Center in Washington, D.C., Chicago's Symphony Hall, Zurich's Tonhalle, and all throughout Australia.

Yang has released 10 recordings, including celebrated solo discs (*Collage* and *Wild Dreams*, Avie Records), where she "demonstrated impressive gifts" (*New York Times*). Yang also released a live-performance recording of Tchaikovsky's Piano Concerto No. 1 with Denmark's Odense Symphony Orchestra (Bridge Records).

Yang graduated from Juilliard with special honor as the recipient of the school's 2010 Arthur Rubinstein Prize, and in 2011 she won its 30th Annual William A. Petschek Piano Recital Award. She is a Steinway artist.

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



SUKIN SERIES

Rocky Mountain Jazz Collective Plays Motown

SATURDAY, JUNE 13, 2026 | 7PM

LOCKWOOD HIGH SCHOOL PERFORMING ARTS CENTER

Scott Jeppesen, *saxophone & director*

Clark Stirgus, *guest vocalist*

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:

SMOKEY ROBINSON (b.1940)

RONNIE WHITE (1939-1995)

My Girl (1964)

NORMAN WHITFIELD (1940-2008)

BARRETT STRONG (1941-2023)

I Heard It Through the Grapevine (1966)

MARVIN GAYE (1939-1984)

AL CLEVELAND (1930-1996)

RENALDO "OBIE" BENSON (1936-2005)

What's Going On (1971)

MARVIN GAYE

WILLIAM STEVENSON (1937-2023)

IVY JO HUNTER (1940-2022)

Dancing in the Street (1964)

THE CORPORATION:

BERRY GORDY (b.1929)

FREDDIE PEREN (1943-2004)

FONCE MIZELL (1943-2011)

DEKE RICHARDS (1944-2013)

I Want You Back (1969)

CONCERT
SPONSOR

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Roy**

SUKIN SERIES
HOST HOTEL



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

1994

1995

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

STEVIE WONDER (b. 1950)
Superstition (1973)

EDDIE HOLLAND (b. 1939)
LAMONT DOZIER (1941–2022)
BRIAN HOLLAND (b. 1941)
Stop! In the Name of Love (1965)

STEVIE WONDER
All In Love Is Fair (1973)

SMOKEY ROBINSON
PETE MOORE (1938–2017)
MARV TARPLIN (1941–2011)
The Tracks of My Tears (1965)

NORMAN WHITFIELD
BARRETT STRONG
Papa Was A Rollin' Stone (1971)

ABOUT OUR GUEST ARTIST

ABOUT 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.

CLARK STIRGUS | GUEST VOCALIST

Hailing from Detroit, Michigan, Clark absorbed the enduring legacy of the Motown sound. His vocal foundation was humbly laid within the traditions of the church and Gospel music, providing him with robust technical skills and a sincere appreciation for music's power of expression.

Upon relocating to Billings, Clark established relationships with talented local musicians. Recognizing a shared desire to present high-quality Rhythm and Blues, this collaborative effort quickly evolved into the formation of Rhythm n Vibe. The ensemble is a partnership focused on collectively honoring R&B tradition and making its deep catalogue accessible to contemporary audiences.

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

1993

1993

Alberta Bair, arts philanthropist and
theater namesake, dies

Ever grateful to be a vocalist, Clark views music not as a solo showcase, but as the most effective medium for community and shared expression. He strives to serve the material, delivering a dynamic and honest interpretation. The focus is always on fostering a genuine, shared emotional connection with the crowd. Clark's sincere dedication to his craft grounds him in humility and faith, shared with each note, steeped in soulful cultured roots.

ROSTER

REEDS

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TROMBONES

Rob Tapper
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 Sam Keedy
 Aaron Schendel

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Craig Hall, *Guitar*
 Gary Fukushima, *Piano*
 Mike Leslie, *Bass*
 Roxanne Jeppesen, *Drums*

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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

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PIONEER PARK

Anne Harrigan, *conductor*
 Chris Smith, *vocals*
 Colin McAdoo, *vocals*
 Clinton Curtis, *vocals*
 Rosie Weiss, *violin/fiddle*

Relax under the big sky with Billings' favorite summertime music event. Come early and bring your blanket or lawn chair. Enjoy family activities like the Kids' Conducting Contest, instrument "petting zoo," face painting, and food trucks!

For her final performance on the podium as the Vincent W. & Janet M. Carpenter Music Director, Maestra Anne Harrigan has invited (just) some of her favorite guest artists to join the fun. Come celebrate Anne's 20 years with the Billings Symphony and our salute to our Nation's 250th birthday!

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Joel & Andrea Long



Anonymous



Karen Freeman Century 21

Andy & Diane Elting



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

1995

Donor Spotlight

GARY & MELISSA OAKLAND

Gary and Melissa Oakland are longtime supporters of the Billings Symphony. Gary is a past board member, and they have been the Classic Series sponsor for the past 13 years through Oakland Companies. Their interest and care in our community extends far beyond the Billings Symphony reach as they are active in multiple non-profit and arts organizations throughout Yellowstone County. "We are happy to do our part to bring quality music to our community," Gary said, "We are fortunate to have such a great ensemble here, and we want to help them thrive for years to come."

Thank you Gary and Melissa, and the Oakland Companies, for your generous support! We look forward to celebrating the next 75 years of music with you!



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



The Search – Sponsored by



We are thrilled to announce that Gary and Melissa Oakland of The Oakland Companies will sponsor the Music Director Search during our 2026/27 season! For more than 20 years, the Oakland Companies have championed the Billings Symphony, helping propel the growth and excellence of our Classic Series.

As we celebrate the 75th season and honor *Vincent W. & Janet M. Carpenter* Music Director, Anne Harrigan, we also prepare for a heartfelt farewell. After 20 extraordinary years, Maestra Harrigan will retire at the end of the season. Her vision, artistry, and leadership have elevated the Billings Symphony to new heights.

The search for her successor is one of the most important moments in our organization’s history. Finding the right music director to build upon Maestra Harrigan’s remarkable achievements is essential to the future of our artistic mission.

Next season, we are proud to introduce six distinguished music director candidates: *Eric Garcia, Wilbur Lin, Tristan Rais-Sherman, Deanna Tham, Jacob Joyce, and Conner Gray Covington*. Each brings unique talent and perspective, and we cannot wait for our community to experience their artistry.

As we embark on this vital search, the support of The Oakland Companies ensures that the Billings Symphony enters this new era with strength, stability, and inspiration.

We invite all of you to join us at the Alberta Bair Theater throughout the season as we discover the next artistic leader of the Billings Symphony! Let’s celebrate the rest of the 75th season, embrace the future, and continue this incredible musical journey—together.

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

\$3,000,000

75th Season

Endowment Campaign

Goal!

\$ 2.4M

\$ 1.8M

\$ 1.2M

\$ 600K

*"Legacy is not leaving something for people.
It's leaving something IN people."*

—Peter Strople

Your contribution creates a lasting legacy for our community!



Donate Today!

Visit billingssymphony.org/support/ or call 406-252-3610

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

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

1996

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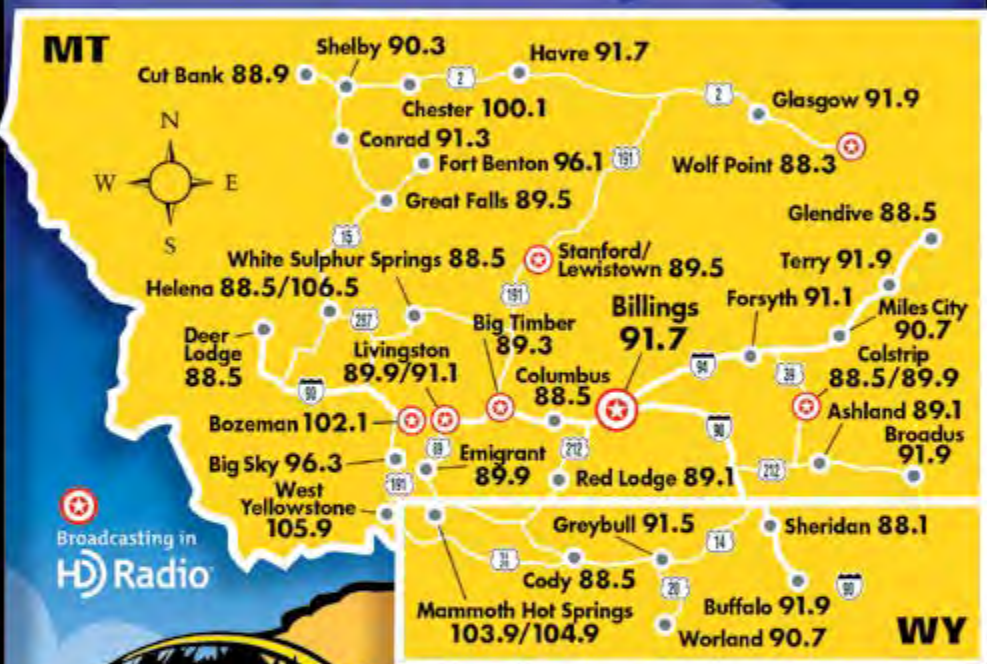
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CLASSICAL MUSIC • ECONOMICS • SYMPHONY CONCERTS



Explore Music!

The Billings Symphony's *Explore Music!* education and 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.

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.

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 Hovhaness' *And God Created Great Whales*

2000

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.

S.O.U.L

Symphony Outreach for Unhoused Lives.

S.O.U.L. presents music performances in area homeless shelters & recovery centers. These performances, held at regular intervals, promote community, creative interaction, and therapeutic benefit.

THANK YOU TO OUR **EXPLORE MUSIC!** SUPPORTERS:

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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



2000

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

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

2000



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.

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



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... & Wine on May 15, 2026 (see page 50).

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

2002

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
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TOCCATA \$10,000–\$24,999

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Vincent W. & Janet M. Carpenter
Lawrence Carpenter
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MINUET \$5,000–\$9,999

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SERENADE \$750–\$999

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2002

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

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

2004

2024–2025 Business Contributors

FANTASIA \$25,000–\$44,999



TOCCATA \$10,000–\$24,999



MINUET \$5,000–\$9,999



2004

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

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

2010

ARIA \$1,000–\$4,999

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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
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HARMONY \$100–\$249

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 Lisa Malody
 Barbara Dornfeld

2013

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

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

2014

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
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Chase Erlenbusch
Diane Boyer-Jerhoff

Ignacio & Brianna Barron Viela
Jill Stevenson
John & Barbara Curry
Marsha Qualman
Mary Jane Endicott

Michael & Camille Carl
Phil & Kathy Blaskovich
Sylvia Parman
Vicki Bodley

2024–2025 Tribute Gifts

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Leslie Blair

In Memory of Kelly Fulton

Lisa Lombardy

In Memory of Tina Nelson

Barbara Sample
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Bill & Carmen Galt
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Dale & Judy Peterson

In Honor 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

In Memory of Susan Hutcherson

Jill Salsbury

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 (2081 Third Ave. N. in downtown Billings). Sukin Series events take place at the Lockwood Performing Arts Center (2016 Old US 87), Billings Depot (2310 Montana Ave.), Petro Theatre (1500 University Dr.) and Cisel Hall (1500 University Dr.). 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 copyright 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.

PARKING

During the week, metered parking is available on public streets and is free after 5PM. 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." billingsymphony.org

SOCIAL MEDIA

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

2015

The Tutti Behind Walls program begins

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

2015



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 billingsymphony.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.

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 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 tax-deductible donation receipt.

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.

2020

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

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

2022



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 3 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).

SINGLE TICKET PRICES

CLASSIC SERIES

Tier 1.....	\$77	Under 30/Student
Tier 2.....	\$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

2023

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

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

2024

List of Advertisers

Alberta Bair Theater	71	Let's Canoe Marketing.....	5
Arica Lipp Photography.....	30	Montague's.....	29
Base Camp.....	5	Montana Association of Symphony Orchestras.....	81
Billings Chamber of Commerce	64	The Northern Hotel.....	20
Billings Clinic.....	26	NOVA Center for the Performing Arts	49
Billings Gazette.....	38	The Oakland Companies.....	42-43
Clocktower Inn.....	16	Pierce Flooring.....	83
Community 7.....	34	Q2.....	58
Copy Right Printing.....	26	Red Lodge Music Festival.....	63
Crowley Fleck.....	38	Simply Local.....	4
DoubleTree by Hilton.....	40	Stockman Bank.....	39
Gainan's.....	37	Underriner.....	82
Hansen Music.....	2	Watkins Distributing.....	25
Historic Montana Avenue	57	Yellowstone Art Museum.....	3
Kampgrounds of America.....	6	Yellowstone Public Radio	69
Karen Freeman, Century 21.....	45	Yellowstone Valley Woman Magazine.....	30
Kirks' Grocery.....	44	Zoo Montana.....	63
Kirk Violins.....	58		

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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)	THU, NOV. 13, 2025
CHORAL CLASSICS (CHORALE SERIES)	SAT, NOV. 15 & SUN, NOV. 16, 2025
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
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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
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APRIL

THE ARCOSTRUM EXPERIENCE (SUKIN SERIES)	THU, APR. 9, 2026
SPRING CONCERT (BILLINGS SYMPHONY YOUTH ORCHESTRA)	SUN, APR. 12, 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)	SAT, JUN. 13, 2026
SYMPHONY IN THE PARK (FREE FAMILY SERIES)	SUN, JUN. 28, 2026

All programming subject to change.

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