

DETROIT SYMPHONY ORCHESTRA

MOZART & THE SEASONS

MAY 2 / COBB GREAT HALL

Jader Bignamini, Conductor

Robyn Bollinger, Violin

Run time is approximately 90 minutes with an intermission.

Media Partner: WKAR



View the digital program at
whartoncenter.com/program

PROGRAM

MICHAEL ABELS
(b.1962)

More Seasons

ASTOR PIAZZOLLA
(1921 – 1992)
Arr. Leonid
Desyatnikov

The Four Seasons of Buenos Aires
Verano Porteño (Buenos Aires Summer)
Otoño Porteño (Buenos Aires Autumn)
Primavera Porteña (Buenos Aires Spring)
Invierno Porteño (Buenos Aires Winter)
Robyn Bollinger, violin

INTERMISSION

WOLFGANG
AMADEUS MOZART
(1756 – 1791)

*Symphony No. 41 in C Major, K. 551,
“Jupiter”*
I. Allegro vivace
II. Andante cantabile
III. Allegretto
IV. Molto allegro

Flash photography, extended video recording, tripods, and cameras with detachable lenses are strictly prohibited.

DETROIT SYMPHONY ORCHESTRA

Jader Bignamini, Music Director

Music Directorship endowed by the Kresge
Foundation

Jeff Tyzik

Principal Pops Conductor

Terence Blanchard

Fred A. Erb Jazz Creative Director Chair

Na'Zir McFadden

Assistant Conductor, Phillip & Lauren Fisher
Community Ambassador

Leonard Slatkin

Music Director Laureate

Neeme Järvi

Music Director Emeritus

FIRST VIOLIN

Robyn Bollinger

Concertmaster

Katherine Tuck Chair

Kimberly Kaloyanides Kennedy

Associate Concertmaster

Schwartz And Shapero Family Chair

Hai-Xin Wu

Assistant Concertmaster

Walker L. Cisler/Detroit Edison Foundation Chair

Jennifer Wey Fang

Assistant Concertmaster

Marguerite Deslippe*

Laurie Goldman*

Rachel Harding Klaus*

Eun Park Lee*

Adrienne Rönmark*

William and Story John Chair

Alexandros Sakarellos*

Drs. Doris Tong and Teck Soo Chair

Laura Soto*

Greg Staples*

Jiamin Wang*

Mingzhao Zhou*

SECOND VIOLIN

Adam Stepniewski

Acting Principal

The Devereaux Family Chair

Will Haapaniemi*

David and Valerie McCammon Chairs

Hae Jeong Heidi Han*

David and Valerie McCammon Chairs

Elizabeth Furuta*

Sheryl Hwangbo Yu*

Daniel Kim*

Sujin Lim*

Hong-Yi Mo*

Marian Tanau*

Alexander Volkov*

Jing Zhang*

VIOLA

Eric Nowlin

Principal

Julie and Ed Levy, Jr. Chair

James VanValkenburg

Assistant Principal

Janet and Norm Ankers Chair

Caroline Coade

Henry and Patricia Nickol Chair

Glenn Mellow

Hang Su

Hart Hollman

Han Zheng

Mike Chen

Harper Randolph§

CELLO

Wei Yu

Principal

Abraham Feder

Assistant Principal

Dorothy and Herbert Graebner Chair

Robert Bergman*

Jeremy Crosmer*

Victor and Gale Girolami Cello Chair

David LeDoux*

Peter McCaffrey*

Joanne Deanto and Arnold Weingarden Chair

Una O’Riordan*

Mary Ann & Robert Gorlin Chair

Cole Randolph*

Mary Lee Gwizdala Chair

BASS

Kevin Brown

Principal

Van Dusen Family Chair

Stephen Molina

Assistant Principal

Christopher Hamlen*

Peter Hatch*

Vincent Luciano*

Brandon Mason*

HARP

OPEN

Principal

Winifred E. Polk Chair

FLUTE

Hannah Hammel Maser

Principal

Alan J. and Sue Kaufman and Family Chair

Amanda Blaikie

Morton and Brigitte Harris Chair

Sharon Sparrow^

Assistant Principal
Bernard and Eleanor Robertson Chair
Jeffery Zook

PICCOLO

Jeffery Zook
Shari and Craig Morgan Chair

OBOE

Alexander Kinmonth
Principal
Jack A. and Aviva Robinson Chair
Sarah Lewis
Assistant Principal
Monica Fosnaugh

ENGLISH HORN

Monica Fosnaugh

CLARINET

Ralph Skiano
Principal
Robert B. Semple Chair
Jack Walters
PVS Chemicals Inc./Jim and Ann Nicholson Chair
Shannon Orme

E-FLAT CLARINET

OPEN

BASS CLARINET

Shannon Orme

Barbara Frankel and Ronald Michalak Chair

BASSOON

Conrad Cornelison

Principal

Byron and Dorothy Gerson Chair

Cornelia Sommer

Marcus Schoon

CONTRABASSOON

Marcus Schoon

HORN

OPEN

Principal

David and Christine Provost Chair

Johanna Yarbrough

Scott Strong

Ric and Carola Huttenlocher Chair

David Everson

Assistant Principal

Mark Abbott

TRUMPET

Hunter Eberly

Principal

Lee and Floy Barthel Chair

Austin Williams

William Lucas

TROMBONE

Kenneth Thompkins

Principal

Shari and Craig Morgan Chair

David Binder

Adam Rainey

BASS TROMBONE

Adam Rainey

TUBA

Dennis Nulty

Principal

TIMPANI

Jeremy Epp

Principal

Richard and Mona Alonzo Chair

James Ritchie

Assistant Principal

PERCUSSION

Joseph Becker

Principal

Ruth Roby and Alfred R. Glancy III Chair

Andrés Pichardo-Rosenthal

Assistant Principal

William Cody Knicely Chair

James Ritchie

Luciano Valdes§

LIBRARIANS

Robert Stiles

Principal

Ethan Allen

LEGACY CHAIRS

Principal Flute

Women's Association for the DSO

Principal Cello

James C. Gordon

PERSONNEL MANAGERS

Patrick Peterson

Director of Orchestra Personnel

Benjamin Tisherman

Manager of Orchestra Personnel

Nolan Cardenas

Auditions and Operations Coordinator

STAGE PERSONNEL

Dennis Rottell

Stage Manager

Zach Deater

Department Head

Issac Eide

Department Head

Kurt Henry

Department Head

Matthew Pons

Department Head

Jason Tschantre

Department Head

LEGEND

* These members may voluntarily revolve seating within the section on a regular basis

^ On sabbatical

§ African American Orchestra Fellow

BIOS

JADER BIGNAMINI

Music Director

Jader Bignamini was introduced as the 18th music director of the Detroit Symphony Orchestra in January 2020, commencing with the 2020–2021 season. His infectious passion and artistic excellence set the tone for the seasons ahead, creating extraordinary music and establishing a close relationship with the orchestra. A jazz aficionado, he has immersed himself in Detroit's rich jazz culture and the influences of American music.

A native of Crema, Italy, Bignamini studied at the Piacenza Music Conservatory and began his career as a musician (*clarinet*) with Orchestra Sinfonica La Verdi in Milan, later serving as the group's resident conductor. Captivated by the music of legends like Mahler and Tchaikovsky, Bignamini explored their complexity and power, puzzling out the role that each instrument played in creating a larger-than-life sound. When he conducted his first professional concert at the age of 28, it didn't feel like a departure, but an arrival.

In the years since, Bignamini has conducted some of the world's most acclaimed orchestras and opera companies in venues across the globe including working with Riccardo Chailly on concerts of Mahler's Eighth

Symphony in 2013 and his concert debut at La Scala in 2015 for the opening season of La Verdi Orchestra. Recent highlights include debuts with Opera de Paris conducting *La Forza del Destino* and with Deutsche Opera Berlin conducting *Simon Boccanegra*; appearances with the Pittsburgh and Toronto symphonies; debuts with the Houston, Dallas, and Minnesota symphonies; Osaka Philharmonic and Yomiuri Nippon Symphony Orchestra in Tokyo; with the Metropolitan Opera, Vienna State Opera, and Dutch National Opera (*Madama Butterfly*); Bayerische Staatsoper (*La Traviata*); *I Puritani* in Montpellier for the Festival of Radio France; *Traviata* in Tokyo directed by Sofia Coppola; return engagements with Oper Frankfurt (*La forza del destino*) and Santa Fe Opera (*La bohème*); *Manon Lescaut* at the Bolshoi; *Traviata*, *Madama Butterfly*, and *Turandot* at Arena of Verona; *Il Trovatore* and *Aida* at Rome's Teatro dell'Opera; *Madama Butterfly*, *I Puritani*, and *Manon Lescaut* at Teatro Massimo in Palermo; *Simon Boccanegra* and *La Forza del Destino* at the Verdi Festival in Parma; *Ciro in Babilonia* at Rossini Opera Festival and *La bohème*, *Madama Butterfly*, and *Elisir d'amore* at La Fenice in Venice.

When Bignamini leads an orchestra in symphonic repertoire, he conducts without a score, preferring to make direct eye contact with the musicians. He conducts from the heart, forging a profound connection with his musicians that shines through both onstage and off. He

both embodies and exudes the excellence and enthusiasm that has long distinguished the DSO's artistry.

ROBYN BOLLINGER

Concertmaster

Daring, versatile, and charismatic, American violinist Robyn Bollinger is Concertmaster of the Detroit Symphony Orchestra. Equally at home as soloist, chamber musician, orchestral leader, and pedagogue, Bollinger is an artist at the forefront of classical music. She made her debut with The Philadelphia Orchestra at age 12, and regularly performs with orchestras across the United States. Past highlights include engagements with the Boston Pops and the symphony orchestras of Brevard, California, Charleston, Grand Tetons Music Festival, Helena, Illinois, Indian Hill, Knoxville, and Symphony in C. In 2019, Bollinger gave the world premiere of *Artifacts*, a four-movement violin concerto commissioned by the California Symphony by composer Katherine Balch and written specifically for Bollinger.

A sought-after collaborator and recitalist, Bollinger is a popular figure on chamber music stages around the world. She is a returning participant at the acclaimed Marlboro Music Festival and has been featured in numerous national tours with Musicians from Marlboro.

She has toured in Midori's Music Sharing International Community Engagement Program "ICEP" in Japan, performing in recital in Osaka's Phoenix Hall, Tokyo's Oji Hall, and Tokyo National Arts Center. A prizewinner at the 2007 Fischhoff National Chamber Music Competition, Bollinger has appeared at the chamber music festivals of Halcyon, Highlands-Cashiers, Lake Champlain, Monadnock, and Orcas Island. She has presented recitals at the Isabella Stewart Gardner Museum, National Sawdust, Emory University, Kalliroscope Gallery, Live from Indian Hill, the California Symphony, and more. She appears regularly with the Chameleon Arts Ensemble in Boston, the Boston Chamber Music Society, Mistral Music, Spruce Peak Chamber Music Society, and Glissando Music, among others.

Bollinger has been recognized for both her innovation and entrepreneurship. She received a prestigious Fellowship from the Lenore Annenberg Arts Fellowship Fund for her multimedia performance project, "CIACCONA: The Bass of Time," later releasing a commercial CD and DVD of the project and presenting a national tour of the program. An examination of the history and legacy of the Bach's famed chaconne for solo violin, the program received critical acclaim from *The New York Times*, *The Boston Globe*, and the *San Francisco Chronicle*, among others. Bollinger has also been recognized with an Entrepreneurial Musicianship Grant from New England Conservatory for her ground-

breaking "Project Paganini," a performance project featuring the twenty-four Caprices of Paganini. She was recently awarded a historic Early-Career Musician Fellowship from Dumbarton Oaks Museum in Washington, DC, to research and prepare her next multimedia project, "Encore! Just One More," to be debuted in future seasons.

A noted leader and ensemble player, Bollinger has been a frequent Guest Concertmaster with the Pittsburgh Symphony and has made Guest Concertmaster appearances with the Indianapolis Symphony and St. Bart's Music Festival Orchestra. She is a former member of A Far Cry, the Boston-based, democratically run chamber orchestra, and she has appeared on commercial recordings with both the Pittsburgh Symphony and A Far Cry, all of which were nominated for Grammy Awards.

Bollinger is a devoted educator, having presented masterclasses at the Cincinnati Conservatory, the Longy School of music, University of California Bakersfield, Temple University Preparatory School, and a unique masterclass examining classical music in the context of Aristotle at the University of Tennessee Chattanooga. She is a former faculty member at New England Conservatory Preparatory School in Boston and Brandeis University. She earned both her bachelor's and master's degrees with academic honors from the New England Conservatory of Music. Her major teachers included

Soovin Kim, Miriam Fried, Paul Biss, Paul Kantor, and Lyle Davidson. Bollinger currently plays on a 1697 G. B. Rogeri violin on generous loan from a private collector and a 2013 Benoit Rolland bow commissioned specially for her.

DETROIT SYMPHONY ORCHESTRA

The acclaimed Detroit Symphony Orchestra is known for trailblazing performances, collaborations with the world's foremost musical artists, and a deep connection to its city. Led by Music Director Jader Bignamini since 2020, the DSO makes its home at historic Orchestra Hall within the Max M. and Marjorie S. Fisher Music Center, offering a performance schedule that features the PVS Classical, PNC Pops, Paradise Jazz, and Young People's Family Concert series. In addition, the DSO presents the William Davidson Neighborhood Concert Series in metro area venues, as well as eclectic multi-genre performances in its mid-size venue The Cube, constructed and curated with support from Peter D. & Julie F. Cummings. A dedication to broadcast innovation began in 1922, when the DSO became the first orchestra in the world to present a live radio broadcast of a concert and continues today with the groundbreaking *Live from Orchestra Hall* series of free webcasts.

Since its first school concerts a century ago, and particularly since the founding of the Civic Youth

Ensembles in 1970, the DSO has been a national leader in bringing the benefits of music education to students, teachers, and families in Detroit and surrounding communities. The DSO remains committed to expanding its participation in the growth and well-being of Detroit through programs like its Detroit Neighborhood Initiative—cultural events co-created with community partners and residents—and Detroit Harmony, a promise to provide an instrument and instruction to any student in the city who wants to learn. With unwavering support from the people of Detroit, the DSO actively pursues a mission to impact lives through the power of unforgettable musical experiences.

PROGRAM NOTES

More Seasons

Composed 1999

MICHAEL ABELS

B. 1962

Scored for 2 flutes (one doubling piccolo), 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, keyboard, and strings.

2023 Pulitzer Prize winner and Emmy and Grammy-nominated composer Michael Abels is best known for his genre-defying scores for the Jordan Peele films *Get Out*,

Us, and *Nope*. The score for *Us* won a World Soundtrack Award, the Jerry Goldsmith Award, a Critics Choice nomination, and multiple critics' awards, and was named "Score of the Decade" by *The Wrap*. Both *Us* and *Nope* were shortlisted for the Oscar for Best Original Score. In 2022, Abels's music was honored by the Vancouver International Film Festival, the Middleburg Film Festival, and the Museum of the Moving Image. *Nope* was awarded Best Score for a Studio Film by the Society of Composers & Lyricists. Other recent projects include the films *Bad Education*, *Nightbooks*, and the docu-series *Allen v. Farrow*. Current releases include *Chevalier* (Toronto International Film Festival) and *Landscape with Invisible Hand* (Sundance 2022), his second collaboration with director Cory Finley. Current projects include *The Burial* (Amazon) and a series for Disney Plus.

Abels's creative output also includes many concert works, including the choral song cycle *At War With Ourselves* for the Kronos Quartet, the Grammy-nominated *Isolation Variation* for Hilary Hahn, and *Omar*, an opera co-composed with Grammy-winning recording artist Rhiannon Giddens, which was named by *The New York Times* as one of the 10 Best Classical Performances of 2022. Abels other concert works have been performed by the New York Philharmonic, the Chicago Symphony, the Los Angeles Master Chorale, and many others. Recent commissions include *Emerge* for the National Symphony Orchestra and Detroit Symphony Orchestra, and a guitar

concerto, *Borders*, for Grammy-nominated artist Mak Grgić.

Abels is co-founder of the Composers Diversity Collective, an advocacy group to increase visibility of composers of color in film, gaming, and streaming media.

Abels describes *More Seasons* as his “own spin” on early Baroque music, subjecting the themes of Vivaldi’s “Spring” and “Summer” “to maniacal, Minimalist abuses,” and calling it “Vivaldi in a Mixmaster.”

The Four Seasons of Buenos Aires

Composed 1969 | Premiered 1969

ASTOR PIAZZOLLA/ARR. DESYATNIKOV

B. March 11, 1921, Mar del Plata, Argentina

D. July 4, 1992, Buenos Aires, Argentina

Scored for solo violin and strings.

When music lovers hear the phrase “The Four Seasons,” they immediately associate them with Antonio Vivaldi's memorable work. Vivaldi ingeniously uses a colorful, programmatic musical language to interweave natural topics into a tapestry of sound that infuses the listener with the sense that they are there, that they are actually experiencing each season in turn. Composers ever since have referenced his masterpiece; Astor Piazzolla joined these ranks when he composed his own *Cuatro Estaciones Porteñas (The Four Seasons of Buenos Aires)*.

Piazzolla was a marvelous composer with a distinctive musical sound that combined jazz and the Argentinian tango of his native land together with classical forms and 20th century harmonic ideas. In its final shape, *The Four Seasons of Buenos Aires* takes a tango-inspired work by Piazzolla and combines it with elements easily recognizable from Vivaldi's model. Not only does it share with Vivaldi the general concept of depicting four seasons in music, but it also presents a solo violin featured within an orchestral texture in highly virtuosic style. Yet initially, this work was written for a folk ensemble, not at all for virtuoso violin. The first to perform it was the composer's own folk/chamber ensemble, specialists in *nuevo tango*.

In Vivaldi's *The Four Seasons*, each season includes three short movements. Piazzolla's variation gives each season only one movement. Each of Piazzolla's seasons, however, contains several sections that depict different moods within the single movement. The "Summer" movement, for example, contrasts the sassy, rhythmic tango with remnants of the Italian Baroque. An extended, melancholy cello solo dominates the first section of the "Fall" season. Slow, sultry, yet intensely rhythmic, "Winter" gives the solo violinist the perfect opportunity for cadenza-like displays of virtuosity. Even more quotes from Vivaldi, this time from his "Summer," are woven seamlessly into Piazzolla's intensely emotional

“Winter” tango. In contrast, “Spring” in Buenos Aires is filled with excitement and a rhythmic electricity that propels the work to its brilliant conclusion. —*Dr. Beth Fleming*

Symphony No. 41 in C major, K. 551, “Jupiter”

Composed 1788 | Premiered circa 1791

WOLFGANG AMADEUS MOZART

B. January 27, 1756, Salzburg, Austria

D. December 5, 1791, Vienna, Austria

Scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

When Mozart began writing symphonies at the age of eight, the form was in its infancy and was not at all the exalted musical expression it later became. He was not necessarily an innovator, but over the years his genius turned the once humble form into one of great subtlety, variety, and expressive power, and the symphony rose from an insignificant concert opener to become the focal point of orchestral programs.

The title “Jupiter” was not attached to Mozart’s C major symphony by the composer himself but was reportedly the idea of a concert organizer named Johann Peter Salomon, who added the title after Mozart’s death. Salomon’s sobriquet after the Roman god Jupiter Optimus Maximus (“Jupiter Best and Greatest”) is

considered particularly appropriate to the triumphant quality of the symphony's two outer movements and is a meaningful (if not entirely intentional) nod to Mozart's fame, which would begin to skyrocket shortly after his passing.

The first movement of "Jupiter" contrasts strident militaristic themes with gentle, tender ones, developing elaborately over nearly 100 measures. Typical of Mozart, it is rich in the number and variety of thematic ideas. The slow movement is delicate, tinted with muted violins lacy melodies. It is at once poignant and deeply felt. The minuet and Trio are also notably gentle, both built around yearning chromatic melodies. Whether consciously or not, the first four melody notes of the Trio anticipate the shape of the four-note theme that dominates the finale.

The finale is celebrated for Mozart's feat of superimposing fugal counterpoint upon a sonata movement. At various points in the movement, Mozart takes themes presented earlier and lets them chase each other as in a fugue. This display of contrapuntal wizardry has held audiences, composers, and musical scholars in awe for more than two centuries.