



# Kentucky

SYMPHONY ORCHESTRA

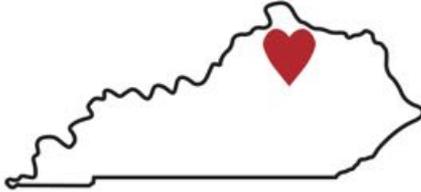
James R. Cassidy, *Music Director*

2020-21 EDUCATION SERIES



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# Kentucky

SYMPHONY ORCHESTRA

James R. Cassidy, *Music Director*

OCTOBER

9:15 and 10:30 A.M., Tuesday  
October 20, 2020  
7 Hills Church  
Florence, Ky.

James Cassidy *conductor*  
Miriam K. Smith, *cello*

## “BACK IN MY DAY”

### Music for Ceremonies

*Water Music*  
“Hornpipe”

George Frideric Handel

### Private Patronage

Symphony Nr. 45, “*Farewell*”  
IV. Adagio

Franz Josef Haydn

### The Independent Composer

Symphony Nr. 5  
I. Allegro con brio

Ludwig van Beethoven

### The Philosopher Composer

*Lohengrin*  
Prelude to Act III

Richard Wagner

### The International Composer

Concerto for Violin and Orchestra  
Finale: Allegro moderato

Antonin Dvorak

*Miriam K. Smith*

### The Nationalist Composer

*The Firebird* Finale

Igor Stravinsky

### The Populist Composer

*Rodeo*  
“Hoe-Down”

Aaron Copland

### The Composer and Technology

“Main Title” from *Star Wars*

John Williams

*The Kentucky Symphony Orchestra’s Education Outreach programs are made possible by the generous support of the Charles H. Dater Foundation, the R.C.Durr Foundation and the Maxwell C. Weaver Foundation.*

*The KSO is supported by the generosity of tens of thousands of contributors to the ArtsWave Community Campaign.*

# THE KENTUCKY SYMPHONY ORCHESTRA

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James R. Cassidy,  
*Music Director*

*The Kentucky Symphony Orchestra uses a system of rotating string seating. Section players after principals are listed in alphabetical order.*

**First Violins**

Manami White,  
*concertmistress*  
*The Gloria Goering Memorial Chair*

Jonathan Hwang  
Jacqueline Fennell  
Jacqueline Kitzmiller  
Maggie Niekamp

**Second Violins**

Evan Hurley, *acting principal*  
Luke Coan  
Lesley Cissell  
Jude Jones

**Violas**

Cristian Diaz, *acting principal*  
Darryl Manley  
Teri Abler

**'Cellos**

Tom Guth, *principal*  
*The Mountjoy Chilton Medley LLP Chair*  
Elizabeth Lee  
Jonathan Lee

**Bass**

Brenton Carter,  
*acting principal*  
Nicholas Blackburn

**Flutes**

Jennifer King, *principal*  
*The Paul & Geneva Houston Chair*  
Annie Gordon  
Jinhee Hand

**Oboes**

Bonnie Farr, *acting principal*  
Emily Van Niman

**Clarinets**

Christine Todey, *principal*  
Rachael Hendricks

**Bassoons**

John Robken, *acting principal*  
Zach Elmore

**French Horns**

Michelle Hembree, *principal*  
*The Don & Sue Corken Chair*  
Frank Carubba  
Linda Glover

**Trumpets**

Brian Buerkle, *principal*  
Jenna Veverka  
Stephen Wadsack

**Trombones**

Austin Motley, *acting principal*  
Jett Walker  
Russ Zokiates

**Tuba**

Matthew Gray

**Percussion**

Matt Hawkins, *principal*  
*The Alice Sparks Chair*  
Daniel Frank  
Brian Malone  
William Mullen

**Harp**

Joseph Rebman

**Keyboard**

Kimberly Russ  
*The Schultz Marketing Communications Chair*

*Miriam K. Smith*

Miriam K. Smith made her orchestral debut at age 8 playing the Haydn Cello Concerto No. 1 in C Major with the Seven Hills Sinfonietta. Recent engagements have included her debut with the Cincinnati Symphony Orchestra and Louisville Orchestra, Blue Ash Montgomery Symphony Orchestra, the Hilton Head Symphony Orchestra and the Wright State Chamber Orchestra.

Miriam opened the Wisconsin Chamber Orchestra's 2019 Masterworks Series performing the Saint-Saëns Cello Concerto No. 1 in A Minor. She has twice performed in recital at Carnegie Hall as 1st place winner of American Protégé International and American Fine Arts Festival competi-

tions, as well as the Cleveland Orchestra's Rainbow concerts

In 2018 Miriam performed solo recitals in Cincinnati and Chicago, and for an outdoor crowd of 40,000+ with the Wisconsin Chamber Orchestra's "Concerts on the Square." That same year she received a Global Music Award as an emerging artist for her recording titled – Ignite!

Ms. Smith makes her KSO debut with these concerts and will perform the entire Dvorak Cello Concerto with the KSO on March 6, 2021. Miriam has studied with Sarah Kim and Alan Rafferty since she began playing the cello at age 4. She has also appeared in masterclasses with world renowned cellists. Visit her website [www.miriamksmith.com](http://www.miriamksmith.com) for more details.

*The Kentucky Symphony Orchestra*

The Kentucky Symphony Orchestra was founded by its current music director, James R. Cassidy, in 1992. The orchestra comprises professional freelance musicians who also perform with such ensembles as the symphonies of Cincinnati, Columbus, Dayton (Ohio), Lexington, Louisville, and West Virginia, among others. The KSO's mission has always been to make symphonic music attractive, accessible, and affordable to the region's residents. To that end, the KSO offers free education concerts (like today's), a free summer series in Devou Park, and an inexpensive subscription series, which features internationally renowned artists and other innovative elements. ■

## Water Music

*George Frideric Handel was born Feb. 23, 1685, in Halle, Germany. He died April 14, 1759, in London.*

Unlike his contemporary, Johann Sebastian Bach, Handel was internationally renowned in his own lifetime. He incorporated different musical traits from the German, French and Italian schools of composition into his music. These qualities matured in England where Handel adopted the choral tradition and developed the *oratorio* (The *Messiah* is the most famous of those).

At age 25 Handel was appointed music director to the court of Hanover (Germany). Shortly thereafter he took a long leave of absence to visit England and stayed. When the Elector of Hanover was proclaimed King George I of England in 1714, Handel had to make it up to his former employer. He surprised the King with three suites of music to accompany a boat ride down the Thames River called *Water Music*. The Hornpipe — a dance — is probably the most recognized movement. It is heard frequently at weddings and in television commercials.

### *'Farewell' Symphony*

*Franz Joseph Haydn was born March 31, 1732, in Rihrau, Austria. He died May 31, 1809, in Vienna. The Symphony Nr. 45 was composed in November, 1772.*

It was not just heads of state and the church that employed musicians in the 17th and 18th centuries. Many aristocrats of various ranks had their own orchestras too. The Esterházy family had a big one, and Haydn, beginning in 1761, was responsible for arranging performances, including writing music, at the prince's whim—nearly every day.

Prince Nicolaus rebuilt his favorite

hunting lodge into his summer palace (Esterháza) in 1762. By 1766 the court was spending half its year at the fairy-tale castle. Problems arose in 1772. The prince decreed that his servants' families had to remain through the summer at the winter palace in Eisenstadt. This while Prince Nicolaus spent ever more time at Esterháza. By November, the staff was growing desperate, and they pleaded with Haydn to intercede.

Haydn's answer was the Symphony Nr. 45. The tumultuous finale is interrupted by a serene Adagio, and as the music grows ever peaceful, players drop out one by one until only two violins remain. At the first performance, the musicians snuffed their candles and walked out when their parts ended, leaving Prince Nicolaus in a dark, empty hall. He got the hint and ordered the court back to Eisenstadt the next day.

### *Symphony No. 5*

*Ludwig van Beethoven was born Dec. 13, 1770, in Bonn, Germany. He died March 26, 1827, in Vienna. The fifth symphony was begun in 1807 and premiered in 1808.*

Believe it or not, Beethoven's fifth symphony was a failure at its premiere.

Why? First, Vienna was then under occupation by Napoleon's armies, and music took a back seat to more pragmatic concerns. The occupation also meant Beethoven's aristocratic connections held little of their former influence. Second, there were no standing orchestras outside the nobility, and it was very difficult to assemble a decent pick-up group. And so the premiere, predictably, was bad.

Though familiarity has dulled our perspective, Beethoven's fifth symphony is remarkable and revolutionary music. The average Viennese concert-goer would

have been startled by what he or she heard. From their standpoint, the opening theme is no theme, but just an obsessive rhythm. They are right, but Beethoven's innovation was to show all the emotional possibilities of that germ, and to develop that motive so thoroughly that could build an entire symphony on it.

## Lohengrin Prelude

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*Richard Wagner was born May 22, 1813, in Leipzig. He died Feb. 13, 1883, in Venice.*

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When Mark Twain visited Germany, he found two favorite targets for his wit: compound German nouns and Richard Wagner. The two overlap with *Gesamtkunstwerk*.

Germany wasn't united until the middle of the 19th century, and Wagner was at the forefront of artists who strove to express their national pride by creating distinctly German music. His vision was a seamless blend of visual art, drama, poetry, and music — a complete (*Gesamt*) art (*kunst*) work (*werk*). His greatest effort is *Der Ring des Nibelungen*, a 19-hour, four-opera saga that retells ancient Norse myths.

Most of Wagner's other operas also take their subjects from episodes and people from Germanic history, including poetry and song contests, medieval castles, and stories about knights.

One of them, *Lohengrin*, tells about a mysterious knight who arrives in town and agrees to marry Elsa, the daughter of the local nobleman, on the condition that she never ask his name. The Prelude to Act III depicts the bustle around the castle as the servants prepare for the ceremony. In the full opera, this energetic piece leads directly to a famous bridal chorus.

## Cello Concerto

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*Antonin Dvořák was born in Nelahozeves, Bohemia, on September 8, 1841. He died May 1, 1904, in Prague*

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In 1892, Antonini Dvořák moved to the U.S. to accept a directorship at the National Conservatory of Music, which offered a substantial salary and the chance to program his own works. He spent the next two-and-a-half years teaching composing and performing here. Some of Dvorak's most famous works — The New World Symphony and his Cello Concerto were penned while in the U.S.

The Cello Concerto was inspired by Dvorak's hearing of Victor Herbert's Second Cello Concerto in NY. Dvorak's 40 minute concerto remains the most often performed concerti in the classical repertoire.

Dvorak shared a few words in a letter about the concerto's final movement—"The finale closes gradually with a *dimenuendo*, like a sigh, with reminiscences of the first and second movements. The solo dies down, then swells again, and the last bars are taken up by the orchestra concluding with a stormy finish."

## The Firebird

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*Igor Stravinsky was born June 17, 1882, in Orienbaum (now Lomonosov), Russia. He died April 6, 1971, in New York City.*

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At the turn of the 20th century, Russia's composers were attracted to exotic tales either from the empire's distant provinces or its past. Stravinsky was no different, and for his breakthrough piece — a full-length ballet premiered in Paris in 1910 — he turned to the old Russian story of the Firebird and its adventure to save Tsar Ivan and his true love from the evil King Kastchei.

The *Firebird* is full of magic and drama, and Stravinsky's beautiful melodies and lush orchestration give the work its exotic atmosphere. It is the first of three ballets Stravinsky wrote before World War I, each more rhythmic and more modern sounding. Audiences were more offended at each, and there was a

riot at the premiere of the third, *The Rite of Spring*.

In the *Firebird*'s Finale, the characters rejoice at King Kastchei's death and the liberation of the princes and princesses he had turned into stone.

### 'Hoe-Down'

Aaron Copland was born Nov. 14, 1900, in New York City's Brooklyn borough. He died in Tarrytown, New York, on Dec. 2, 1990.

In 60 years of composing, Aaron Copland (1900–1990) evolved through many different styles, but his most popular and enduring pieces date from 1930s and '40s, called his *populist* period.

Among those pieces were several ballets based on traditional American themes: a spring barn raising in the Appalachians, Billy the Kid, and vignettes from a rodeo. In them, he used familiar American folk tunes, much like European nationalist composers used their folk music to give their music a particular flavor.

*Rodeo* is a simple story about the weekend the rodeo is held in a small west-

ern town. There are four movements, and "Hoe-Down" is the last. It depicts the celebration after the hard work and the competitions are over, and most of the townsfolk are at a town-wide dance.

It's no surprise that "Hoe-Down's" exuberance appealed to the beef industry when they were planning a new advertising campaign. ("Beef: It's what's for dinner.")

### Star Wars "Main Title"

John Towner Williams was born on February 8, 1932, in New York City. He lives in Los Angeles.

John Williams is one of cinema's greatest composers. In a career that has spanned more than six decades, he has written scores to more than 75 films, including *Jaws*, *Superman*, all nine *Star Wars* films, four *Indiana Jones* movies, *E.T.*, *Schindler's List*, *Saving Private Ryan*, and the first three Harry Potter films. His long collaboration with director Steven Spielberg continued included 28 film scores to date. ■

— Thomas Consolo

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# Hey, students (and teachers, too).

*We have a quick homework assignment for you.*



Dear Kentucky Symphony Orchestra,  
Your talent is amazing!! My favorite part was Anamaniacs, it was perfect. When we got the permission slip, I told my mom, "This will be boring, I don't want to go!" But it was the most coolest thing I've ever been to! Cooler than Kings Island. So it has to be pretty cool. I never know you could make the xylophones sound good, but you found a way. Did you guys have a triangle? My favorite instrument is the violin. I like the violin because it has a pitch that you've never heard before. I loved it!

Dear KSO:  
Thank you for the opportunity to experience a symphony orchestra on Oct 28th. We are grateful to the conductor, musicians, and sponsors. We enjoyed the symphony and thought it was beautiful.

**Send your notes or reviews  
of today's performance to us:**

Kentucky Symphony Orchestra

Attn: Mr. James Cassidy

P.O. Box 72810

Newport, KY 41072

or scan and send to [jr@kyso.org](mailto:jr@kyso.org)

# Kentucky

SYMPHONY ORCHESTRA

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M.I.B. BRASS QUINTET

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## PROGRAM

Danny Elfman	Main Theme from <i>Men In Black</i> (1997-2019)
Tylman Susato	La Mourisque from <i>La Danserye</i> (1551)
Giovanni Gabrieli	Canzona per sonare No. 2 (1608)
Johann Sebastian Bach	“My Spirit Be Joyful” (ca. 1726)
George Frideric Handel	Overture from Water Music Suite (1733) Brian Buerkle, <i>trumpet</i>
Franz Joseph Haydn	St. Anthony’s Chorale (1780)
Wolfgang Amadeus Mozart	Rondo from Concerto No.2 for Horn (1783) Michelle Hembree, <i>French Horn</i>
Gioachino Rossini	William Tell Overture (1829)
John Philip Sousa	Semper Fidelis (1888)
Scott Joplin	Maple Leaf Rag (1899)
Mayhew L. Lake	Slidus Trombonus (1915) David Roode, <i>trombone</i>
Duke Ellington	It Don’t Mean A Thing (1931)
Aaron Copland	Simple Gifts from Appalachian Spring (1944)
Alec Wilder	Effie Joins a Carnival (1960) Matthew Gray, <i>tuba</i>
John Cheetham	Scherzo (1963)
John Williams	Theme from Star Wars (1977-2019)

## M.I.B. BRASS QUINTET

Brian Buerkle & Scott Batchelder – Trumpets

Michelle Hembree – French Horn

David Roode – Trombone

Matthew Gray – Tuba

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# Kentucky

SYMPHONY ORCHESTRA

James R. Cassidy, *Music Director*

FEBRUARY

10 A.M. Tuesday, February 26, 2019  
National Underground Railroad  
Freedom Center  
Cincinnati, Oh.

James Cassidy, *leader*  
Deondra Kamau Means, *vocalist*

## “RAGS TO RICHES”

### The Roots of America’s Musical Heritage

“Just a Closer Walk with Thee” ♦	Traditional
“The Entertainer”	Scott Joplin
“St. Louis Blues” ♦	W.C. Handy
“Queen Rag”	Floyd Willis
“When It’s Sleepy Time Down South” ♦	Clarence Muse
“Castle Walk”	James Reese Europe
“Black Bottom Stomp”	Jelly Roll Morton
“Weary Blues” ♦	Artie Matthews
“Minnie the Moocher” ♦	Cab Calloway
“When the Saints Go Marching In” ♦	Traditional

♦ *arranged or transcribed by Scot Woolley.*

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# THE KENTUCKY SYMPHONY ORCHESTRA

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James R. Cassidy,  
*Music Director*

## NEWPORT RAGTIME BAND

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**Flute & piccolo**

Jennifer King

**Clarinet**

Rebecca Wells

**Trumpet**

John Zappa

**Trombone**

Marc Fields

**Keyboard**

Steve Hinnenkamp

**Banjo**

Bob Poe

**Drums**

Brian Malone

**Violin**

Manami White

**Bass**

Mike Sharfe

The KSO formed the Newport Ragtime Band 18 years ago to explore the roots of America's popular music heritage. From the advent of ragtime, just before the turn of the 20th century, through blues, Dixieland, and the early development of jazz through the early 1930s, composers and musicians (most of whom were black), created a unique American sound and musical language that can be traced to today's popular music. In Chicago, New Orleans, St. Louis, Memphis, New York, and even Cincinnati, music by black performers made indelible impressions on society and gave the U.S. a new product to export. The KSO is proud to re-create music from this era authentically for Black History Month.

### *Deondra Kamau Means*

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Deondra Means attended Cincinnati's School for Creative and Performing Arts before pursuing music and theater at the Webster Conservatory of Theatre Arts and at Xavier University. Means has performed with companies in Chicago, St. Louis, and in Romania, where he toured in 2007 with the cast of *Man of La Mancha* with Northern Kentucky University. He's appeared with the KSO's Newport Ragtime Band both in concert and on its, *Rags to Riches* recording.

Having earned the Corbett/Mayerson Award in Musical Theatre/Drama, Deondra has starred locally in August Wilson's *The Piano Lesson* and appeared in *A Raisin in the Sun*, *Fences*, *Charlotte's Web*, and the R&B musical *Blues Alley Cat*. He also has appeared in a wide range of classic and new musicals with Cincinnati Children's Theatre. For Cincinnati Opera, he directed the touring opera *Oh, Freedom*.

Means has taught drama at the Cincinnati School of Creative and Performing Arts and as an adjunct professor at NKU. He is currently a teaching artist and arts integration specialist with the Children's Theatre of Cincinnati. ■

## *America's 'ragged' music*

*"One fine night,  
they leave the pool hall,  
headin' for the dance at the Arm'ry!  
Libertine men and scarlet women!  
And Rag-time, shameless music  
that'll grab your son  
and your daughter  
with the arms of a  
jungle animal instinct.  
Mass-starial!"*

— LYRIC FROM "TROUBLE",  
BROADWAY'S *MUSIC MAN*

It's a familiar pattern: A black musical style catches on in the mainstream, and its detractors pounce upon it as a sign of moral decay. It happened with hip-hop, it happened with rock-'n'-roll, and it happened with jazz. A century ago, it happened with ragtime, too.

Ragtime is often called the first truly American musical genre, and it is no coincidence that it emerged and swept the nation just as American society was undergoing radical changes. The country was becoming more urban and more industrial, as foreign immigrants teemed to the coasts and southern blacks, squeezed by both political and economic discrimination, headed north to cities like Chicago, Detroit, and St. Louis.

In music, white society up to then usually acknowledged blacks only through wincingly offensive novelty tunes designed to play upon and reinforce white stereotypes. Toward the end of the 19th century, though, black musicians caught the ear of mainstream culture. To support themselves, many had played as "sporting house" (special night club) pianists, honing their skills and sound in relative freedom because they basically provided background music.

They blended common popular forms, particularly the march and its

dance cousins, with syncopation, a style that first came to be called "ragged" time and eventually just ragtime.

The formula for ragtime is simple: A continuously syncopated melody, i.e. one whose rhythms fall between the main beats, is played over a very square bass line in very regular, 16-bar strains. The result was extremely easy to dance to.

The first official rag was published in 1897. Scott Joplin's blockbuster hit "Maple Leaf Rag" was published just two years later, in 1899. Sales were fueled by the fact that most published rags were piano solos; that made them easily accessible to the nation's middle class families whose parlors often boasted a piano. The craze lasted basically through World War I, when a technological sea-change saw phonograph recordings replace sheet music as the primary mode for distributing music.

Ragtime composers fell generally into one of two styles, called "schools": the Missouri, or classic, school and the eastern school. The Missouri school, with Joplin (1867–1917) as its dean, remained cohesive thanks to publisher John Stark, and its rags are generally regarded as musically superior. Eastern rags were often written by imitators who emphasized higher-energy piano virtuosity. James P. Johnson and Eubie Blake brought this style to its high point with their "stride" playing in the 1920s.

In the end, ragtime lost out to the more improvisational genres of jazz and blues. Ragtime was forgotten by all but a small, dedicated community of aficionados until the second ragtime craze in the early 1970s, when Joshua Rifkin released a Grammy-nominated recording of Joplin's music and the film *The Sting* used ragtime in its soundtrack. Joplin's "The Entertainer" became a top 40 hit. ■

— Thomas Consolo

## *Acknowledgements*

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*The KSO would like to thank the following for their assistance:*

Jim Fausz

RPI Graphic  
Data Solutions  
National Underground  
Railroad Freedom Center

7 Hills Church  
& Production Team

## *K.S.O. Staff*

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*The Kentucky Arts Council,  
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Whether you're new to church, have been a Christian for years, or looking for a fresh start - you're welcome at 7 Hills Church!

Bottom line, we're all about people. We hope this is a place where everyone you love feels at home.

## What is Hills Kids?

Great question! Hills Kids is the children's ministry of 7 Hills Church.



We have a clean, safe environment for kids to learn about God and His love for them. Hills Kids has designed specific and unique services for each age group! Bring your kids every Sunday at 10:00a and 11:45a and experience the newly renovated student building - including a wing to accommodate children of all abilities.

## Service Times

In-person - Sunday's @ 8:30a | 10:00a | 11:45a

Online - Sunday's @ 8:30a | 10:00a | 11:45a | 1:30p | 9:30p

## Strings Noir

*Atmospheric string classics for All-Hallows Eve*

**7:30 p.m. Saturday, October 31, 2020**

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Respighi, Schoenberg, Hermann & Beethoven

## L'Opera Famiglia

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**7:30 p.m. Saturday, November 21, 2020**

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325 8th St. Cincinnati, Oh.



Boito, Handel, Mozart, Puccini, Verdi, Wagner

The logo for the Northern Kentucky Symphony Orchestra (XSO), featuring the letters 'XSO' in a stylized, blue, cursive font.

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## Welcome Bach

*The Best of the Bach Boys*

**7:30 p.m. Saturday, January 30, 2021**

Greaves Concert Hall, NKU

Highland Heights, Ky.

J.S. Bach, C.P.E. Bach, W.F. Bach, J.C. Bach



Demarre McGill, *flute*

## Czech It Out

*All-Dvorak*

**7:30 p.m. Saturday, March 6, 2021**

Greaves Concert Hall, NKU

Highland Heights, Ky.

Symphony No. 7 & Cello Concerto



Miriam K. Smith, *cello*