



GALA CONCERT

Emanuel Ax

APRIL 27, 2024 | ADLER THEATRE



QUAD CITY SYMPHONY ORCHESTRA
MARK RUSSELL SMITH, MUSIC DIRECTOR AND CONDUCTOR

2023-24 SEASON



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Quad City Symphony Orchestra

FOUNDED IN 1915 AS THE TRI-CITY SYMPHONY ORCHESTRA

Gala Concert Roster: Emanuel Ax
April 27, 2024 | Adler Theatre, Davenport, Iowa

VIOLIN I

Naha Greenholtz, Concertmaster
*Chair endowed by the George & Antoinette
Von Maur Foundation*

Emily Nash, Associate Concertmaster
*Chair endowed in honor of William Henigbaum
by the Phoenix and Pedigo families*

Sabrina Tabby+
Sam Battista
Erik Rohde
Alexander Giger
Rachel Peters+
Hillary Kingsley
Corina Lobont
Peter Miliczky
Dortha DeWit+
Susan Oliverius
Wes Luke
Naomi Schrank

VIOLIN II

Autumn Chodorowski, Principal
Alex Norris, Acting Associate Principal
Madeline Capistran
Samuel Rudy
Danielle Simandl
Renee Henley
Charles Abplanalp
Elizabeth Gosma
Carolyn Van De Velde
Maya Shiraishi
Abigail Schneider
Katie Heise
Kim Busic+
Graciela Burroughs

VIOLA

Deborah Dakin, Principal
Nick Munagian, Associate Principal
Jenwei Yu
Timothy Hoorelbek
Benjamin Lorentzen
Bridget Andes
Barrett Stoll
Juliet Dawson
Paul Price-Brenner
Megan Yeung
Mark Wirbisky

CELLO

Laura Shaw, Acting Principal
Yoo-Jung Chang, Acting Associate Principal
Kevin Price-Brenner
Amy Pheips
Claire Langenberg
Kate Vos
Elisabeth Logan+
Philip Bergman
Alex Chamber-Ozasky
Kimberly Hanks

DOUBLE BASS

David Scholl, Principal
*Chair endowed in honor of Van Mosher by
the Hunt & Diane Harris Family Foundation*

Kit Polen, Associate Principal
Brett Lewis
Michael Van Ryn
Joe Bauer
David Chapman-Orr
Julia Holst-Kanakares
Mike White

FLUTE

Jessica Warren, Principal
*Chair endowed by James D.
and Carol H. Horstmann*

Ellen Huntington
Jilene Haas

OBOE

Izaiah Cheeran, Acting Principal
Ashley Ertz

CLARINET

Karrin Meffert-Nelson, Acting Principal
Christine Bellomy

BASSOON

Benjamin Coelho, Principal
Chair endowed by Ronald & Beverly Tyree
Matthew Kowalczyk+

HORN

Marc Zyla, Principal+
Steve Burian, Assistant Principal
Peter Kortenkamp
Joshua Johnson
Allison Tutton

TRUMPET

Chris Haas, Acting Principal
Lindsey Frazier+

TROMBONE

Robert Parker, Acting Principal
Jett Walker
Andrew Rózsa

TUBA

Golden Lund, Acting Principal+

TIMPANI

Michael Geary, Principal

PERCUSSION

Tony Oliver, Acting Principal+
Gary Ciccotelli
Jerrod Cook

HARP

Anne Lewellyn, Acting Principal

PIANO/CELESTA

Mary Neil, Principal

+ denotes instructor in the QCSO Private Lesson Program

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Welcome

It is with great pleasure that we welcome you to an extraordinary evening at our Gala Concert featuring the celebrated pianist Emanuel Ax. This concert marks another significant milestone in our ongoing journey of commitment to artistic excellence and community engagement, and is a testament to our vision – *QCSO, where access meets inspiration.*



Emanuel Ax has graced the international music scene for many years with his extraordinary perspective and musicianship, winning accolades including the Arthur Rubinstein International Piano Competition and the Avery Fisher Prize. His prolific career includes 19 Grammy nominations and eight wins, collaborations with iconic artists like Yo-Yo Ma and Leonidas Kavakos, and captivating performances across global stages.

Tonight, Emanuel Ax will delight us with Ludwig van Beethoven's majestic "Emperor" Concerto, followed by Wolfgang Amadeus Mozart's deeply expressive Piano Concerto No. 20. These pieces promise to showcase the profound musical genius of two of music's greatest composers as well as the insight and virtuosity for which Ax is renowned.

Following a full menu of musical offerings, we invite you to join us for an elegant (and decadent!) dessert reception following the concert. This event will offer the unique opportunity to mingle with fellow music lovers, the amazing musicians of the Quad City Symphony, and the guest artist himself.

Your ongoing support enables us to bring masterworks to life throughout each year, and also to bring distinguished artists to the Quad Cities for remarkable evenings like this one. We look forward to an inspiring experience together and to many

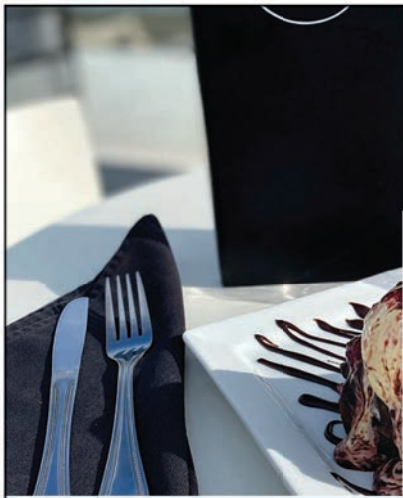
more shared moments of musical joy.

With profound gratitude.

A handwritten signature in black ink, reading "Mark Russell Smith". The signature is fluid and cursive, with a large, stylized "S" at the end.

Mark Russell Smith

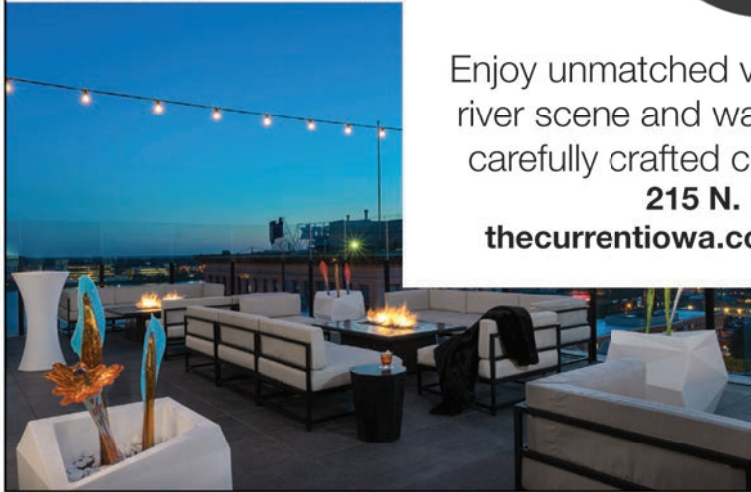
Music Director & Conductor



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BIX BISTRO DAVENPORT'S DINING ROOM

BREAKFAST, LUNCH, DINNER



Welcome

Dear Friends,

Welcome to this evening's Quad City Symphony Orchestra Gala Concert featuring the extraordinary Emanuel Ax. We are profoundly grateful for your presence,

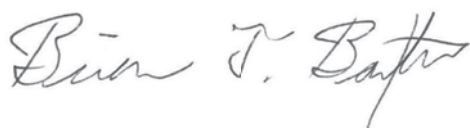
which enables us to bring world-class artists like Mr. Ax to our stage—affirming the QCSO's role as the premier source of orchestral music in the Quad Cities.

This special event closes an orchestral season that was full of highlights and embodies our vision of making QCSO a place where access meets inspiration. Tonight's performances of Beethoven's "Emperor" Concerto and Mozart's Piano Concerto No. 20 are perfect examples of how we aim to engage and inspire through powerful music. Our strategic goals emphasize broadening community access, enhancing educational programming, and leading through groundbreaking artistic partnerships. Events like tonight's concert are crucial in advancing these objectives, offering unique experiences that are accessible and engaging to everyone in our community.

Your support is vital in helping us maintain our role as a beacon of musical excellence and education. As we enjoy the remarkable talents of Emanuel Ax, let us also look forward to the future with anticipation. We are excited to invite you to join us for our 110th season in 2024-25, which promises even more exceptional musical experiences.

Thank you once again for your enthusiasm and generosity. Your continued support is essential, enabling us to realize our vision and present transformative music that both inspires and connects our community.

Warmest regards,



Brian Baxter
Executive Director

A portrait of Mark Russell Smith, a bald man with a friendly smile, wearing a blue patterned button-down shirt. He is positioned on the left side of the page, with his arms crossed. The background behind him is white, while the top of the page has a teal header.

Mark Russell SMITH

Music Director & Conductor

Mark Russell Smith returns for his 16th season as Music Director and Conductor of the Quad City Symphony, and continues to demonstrate as a performer, educator and community leader, the consummate musicianship and passionate commitment to the art of music-making that have endeared him to audiences and musicians alike. Since 2008, he has brought a newly focused artistic vision to the organization, and has welcomed Yo-Yo Ma, Midori, Joshua Bell, André Watts, Garrick Ohlsson and other musical luminaires to the Quad City Symphony stage. The orchestra continues to invest in its community, a vision of the utmost importance to Smith and the entire organization. The entire orchestra's commitment to continuing to bring music to its audience throughout the Covid 19 pandemic was widely applauded and further solidified the orchestra's and Smith's roles as cultural leaders in the Quad Cities.

An active music educator, Smith was named Artistic Director of the Greater Twin Cities Youth Symphonies in the fall of 2012 and has served as Artistic Director of Orchestral Activities at the University of Minnesota since 2007. In that role, he was the instigating artistic force behind the University of Minnesota School of Music's Britten

Peace Project, which combined musical and historical study with community engagement, culminating in critically acclaimed performances of Britten's *War Requiem* in Europe and America, collaborating with German and American music students, professional musicians and the Nobel Peace Prize Forum. In 2016, he spearheaded the St. Matthew Passion project, again joining German and American students with study and performances on both sides of the Atlantic. Recent projects include appearances with the Joffrey Ballet, conducting Stravinsky's *Rite of Spring*, as part of a larger exploration of that work, commemorating its 100th anniversary. Formerly Music Director of the Richmond Symphony Orchestra, a position he held from 1999 to 2009, Smith was praised for his innovative and approachable programming and is widely credited with fostering the orchestra's unprecedented artistic growth. He returned to guest conduct the orchestra in 2019.

As a guest conductor, Smith enjoys a burgeoning international reputation that has already brought him engagements and re-engagements with prestigious American orchestras, including the St. Louis Symphony, the Houston Symphony and the St. Paul Chamber Orchestra. With the Minnesota Orchestra, he made his critically acclaimed Sommerfest debut in 2006 and made his subscription series debut in March of 2009, and returns regularly as a guest conductor. An active opera conductor, he has appeared with the Virginia Opera, leading Mozart's *The Magic Flute* to critical acclaim, among many others.

Other recent appearances include debut performances with the Orquesta Sinfonica de Costa Rica and the Spokane Symphony, and a return to Verizon Hall with the Curtis Orchestra in an all-Wagner program with Eric Owens and Heidi Melton. He regularly returns to his alma mater to lead the Symphony Orchestra of The Curtis Institute of Music, and led the orchestra on tour in China and Korea in the fall of 2011. Smith's debut at the Nomus Music Festival in Novi Sad, Serbia was met with critical and audience acclaim and led to immediate reengagement. Other recent and upcoming appearances include the Santa Barbara Symphony, Brazil's Orquestra Sinfônica da USP, the Hartford Symphony, Orquesta Sinfonica de Xalapa, the Phoenix Symphony, the Colorado Symphony, the Eugene Symphony, the Curtis Opera Theatre, the Jacksonville Symphony, the Berkshire Choral Festival, the Eastern Music Festival, the Tulsa Philharmonic, Orchestra London (Ontario), and the European Center for Opera and Vocal Art in Ghent, Belgium.

A champion of the music of our time, Smith was the Director of New Music Projects for the St. Paul Chamber Orchestra, and developed that orchestra's Engine 408 series, working closely with living composers and added his unique perspective to enhance that orchestra's great tradition of fostering new works. He again collaborated with YoYo Ma and members of the Chamber Music Society of Minnesota in *Hún Qiáo* (Bridge of Souls), a concert of remembrance and reconciliation featuring world premieres by Korean, Japanese, Chinese and American composers. A firm

believer in the use of technical innovation to reach world-wide audiences, he debuted in 2002 with the Winnipeg Symphony Orchestra, conducting the final round of the first Minnesota International Piano-Competition, where he led six concerto performances that were streamed live over the Internet. He has led the Minnesota Orchestra in the Competition's final round since 2004 and returns each summer.

Smith grew up in a musical family in Phoenix, Arizona where he began the serious study of conducting while still in his teens. He is a graduate in cello performance of the Juilliard School, where he studied with Claus Adam, and of the Curtis Institute of Music, where he studied conducting with Max Rudolf and Otto-Werner Mueller. While at Curtis, Smith was first prize winner in the National Repertory Orchestra Conductors Competition, and upon graduation, was named Assistant Conductor of the Opera Company of Philadelphia and the Philadelphia Singers. From 1989 to 1994, Smith served as Associate Conductor of the Phoenix Symphony Orchestra and from 1992 through 1999 served as Music Director of the Cheyenne Symphony Orchestra. His dynamic personality, creative programming, and focus on outreach helped revitalize the Springfield (MA) Symphony, where he served as Music Director from 1995 through 2000.

Smith resides in Minneapolis, where his wife, Ellen Dinwiddie Smith, is a horn player with the Minnesota Orchestra. They have two sons, Alexander and Noah.

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Michele Ottesen

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Anthony Hernandez

Interim Youth Ensembles Music Director

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Youth Prelude Strings Conductor

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The Quad City Symphony Orchestra Association is a founding member of the League of American Orchestras.

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Phone: 563.322.0931 | Box Office: 563.322.7276

Email: info@qcso.org | Web: QCso.org

Production Partners:



Photographer: Evan Sammons



Education & Community ENGAGEMENT

Music Education is a key component to securing the future of our orchestra and our community. The QCSO offers many school and community programs that support the musical growth and vibrancy of students in our community.

Youth Ensembles

The Quad City Symphony Youth Ensembles (QCSYE) consists of four school-year orchestras for musicians of all ability levels, ages 8 to 18. The program provides a rigorous and inspiring learning environment founded on musical excellence for string, woodwind, brass, and percussion musicians. Students develop valuable musical, social, and leadership skills that set them up for success in school and beyond.

Financial aid is available so everyone can participate regardless of ability to pay.

Highlights

- Weekly rehearsals and thrilling performance opportunities
- Sectionals with the region's finest professional musicians
- Annual Concerto Competition
- Complimentary tickets to QCSO concerts
- College and Summer Camp scholarship opportunities
- Full & partial financial aid

*Financial aid supported by
Atlee Hendricks Endowed Fund
Marsha Pedersen Endowed Fund
Margaret Skinner Endowed Fund*

Know Someone Interested in Joining Youth Ensembles?

Visit QCSO.org for audition information

Private Lesson Program

While the formula for success in the development of young musicians contains many parts, the guidance that a private instructor provides is paramount. Private instructors not only give students weekly instruction on how to improve musicianship and technical ability, but they also serve as trusted guides through various activities such as audition preparation, searching for the right college, and instrument purchase. The Quad City Symphony Orchestra has played an active role in providing these services to our community for decades and the QCSO Private Lesson Program matches students of all ages and ability levels with highly qualified instructors for weekly lessons at locations around the Quad Cities.



Weekly Private Lessons available for:

- Violin
- Viola
- Cello
- Bass
- Flute
- Oboe
- Clarinet
- Bassoon
- Horn
- Trumpet
- Trombone
- Tuba/Euphonium
- Percussion
- Harp
- Saxophone
- Piano
- Voice

Financial Aid Available!

Visit QCSO.org for additional information

Supported by the Morency Family Foundation, the Margaret Skinner Endowed Fund and the Marsha Pedersen Endowed Fund.



Group Lesson Program

The QCSO collaborates with three community partners to provide after school violin and cello group lessons to area students with access to free instruments and quality instruction. The QCSO is proud to partner with Boys and Girls Club of the Mississippi Valley, Spring Forward Learning, and Second Baptist Church Outreach Music and Arts Academy serving more than 35 students in the Quad Cities.

Provided in partnership with the Boys & Girls Clubs of the Mississippi Valley, Spring Forward and SBC Academy. Funding provided by West Music, Doris & Victor Day Foundation, Brissman Family Foundation and Davenport Noon Optimists.

Musicians in the Schools

The QCSO maintains a deep connection with local school districts through school presentations and performances featuring QCSO musicians and guest soloists. For more than 50 years, professional musicians have been inspiring thousands of students through instrument demonstrations, ensemble sectionals, masterclasses, and solo and chamber ensemble performances.

Supported by the Moline Foundation, Rock Island Community Foundation, Brissman Family Foundation, and the Rauch Family Foundation.





Symphony Day

Every year on Symphony Day, over 6,500 fourth and fifth grade students from across the Quad Cities region travel to Davenport's Adler Theatre to experience a live orchestra performance. This event introduces students to the symphony orchestra and classical music through an engaging 45 minute program performed by the Quad City Symphony Orchestra. The program is carefully designed to enrich the elementary school general music experience and incorporates fourth and fifth-grade National Core Arts Standards. In advance of the Symphony Day performances, each partnering classroom music teacher is provided a Resource Guide to help familiarize their students with the music they will experience during the concert. This guide contains recordings of the repertoire, as well as information about the music, composers, orchestra, and experience. Additionally, it offers adaptable plans of classroom activities for use by general music teachers.

Supported by US Bank and the Brissman Family Foundation, Scott County Regional Authority, Regional Development Authority and IMEG

Community Performances

For more than 50 years, the QCSO has inspired thousands of music lovers with interactive community presentations/performances, featuring QCSO musicians and guest soloists.

Students @ Symphony

Through partnerships with local schools and organizations, the QCSO invites area students of all ages to attend Masterworks Performances throughout the season. Students experience QCSO Concerts either in person or digitally in the classroom each year with access to a student program book created by Rock Island Music Educator, Kimberly Gardner.

Supported by the Doris & Victor Day Foundation and IH Mississippi Valley Credit Union





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2022/23

IMPACT report



We are driven by our vision: QCSO, where access meets inspiration. During our 108th season, we worked tirelessly to ensure open community access to the QCSO, engage with the entire community, and lead through artistic and educational partnerships. With a focus on accessibility, need-based financial assistance was significantly increased for students participating in our education programs. We authentically engaged our community with multiple concert audience development initiatives, including Concert Access Pass, Promo Partners, and Concert Club. Our presentation of the chamber opera, *Two Remain (Out of Darkness)*, told the true story of two Holocaust survivors, and served as the inspiration for a sprawling community-wide project around themes of tolerance, including 20+ partners presenting multiple events and exhibits. We are grateful to serve the Quad Cities community through these and all our vital QCSO artistic and educational programs.

season highlights

- Continued to broaden our community engagement by steadily increasing the number of individual Annual Fund donors year over year, topping more than 1,000 donors supporting our mission this season!
- A record amount of need-based financial assistance was awarded to students this season, with \$11,780 distributed to 39 Youth Ensemble students, \$44,905 to 59 Private Lesson Students, and \$13,310 to 9 Youth Ensemble Tour participants.
- Our presentation of Jake Heggie’s chamber opera *Two Remain (Out of Darkness)*, based on the true stories of two Holocaust survivors served as the catalyst for the community-wide project *Out of Darkness: Holocaust Messages for Today* coordinated by the Jewish Federation of the Quad Cities.
- 40 members of the Youth Symphony Orchestra and 32 chaperones and companions participated in the Inaugural International Youth Symphony Orchestra Touring Program, representing the Quad Cities through three performances and a student exchange in Germany and the Czech Republic.
- The QCSO received special recognition for Arts Learning from the Iowa Arts Council and recognition from the Illinois Council of Orchestras for the Community Relations of the Year for the launch of the Concert Access Pass (CAP) and Promotional Partnership Programs during the 2021-22 season.
- In two firsts, our annual Symphony Day programming featured the professional orchestra and utilized Carnegie Hall’s Link Up Program, introducing 6,262 4th and 5th grade students across the Quad Cities Region to the symphony orchestra and classical music.

Brian Baxter
Executive Director

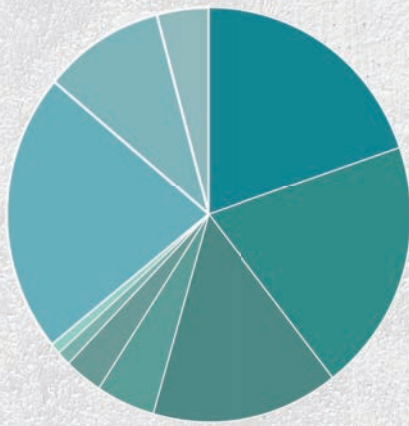


“Thank you for the concert! My favorite part was when we got to sing the song Uno, Dos, Tres and I liked Mozart. It was very fast. I also liked our seats. Thank you for this special opportunity.”

Alayah 4th Grade Jefferson Elementary



financial overview



INCOME \$3,227,458

CONTRIBUTED
64% | \$2,086,384
Grants | 20% Trust | 20%
Individual | 15% Sponsorships | 5%
Special Events | 3% In-kind | 1%
VFS | 1%

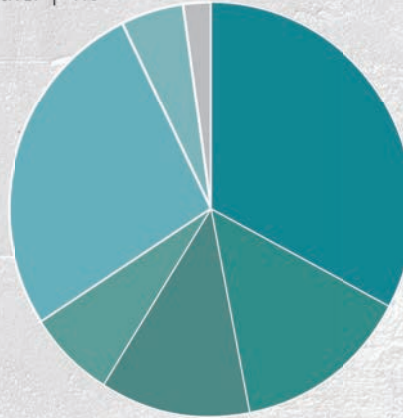
EARNED
36% | \$1,141,073
Ticket Sales & Fees | 22%
Education | 10%
Other | 4%

EXPENSES \$3,017,001

PROGRAM EXPENSES
66% | \$1,860,154
Artistic | 33% Ed/Comm. Engage. | 12%
Production | 14% Youth Ensembles | 7%

ADMINISTRATIVE
32% | \$955,992
General & Administrative | 27%
Promotion | 5%

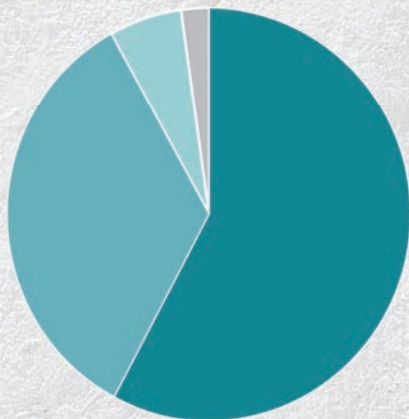
FUNDRAISING
2% | \$62,695



**unaudited financial results*

social media reach
1,442,993

CONCERT ACCESS PASS & PROMO PARTNERS
241

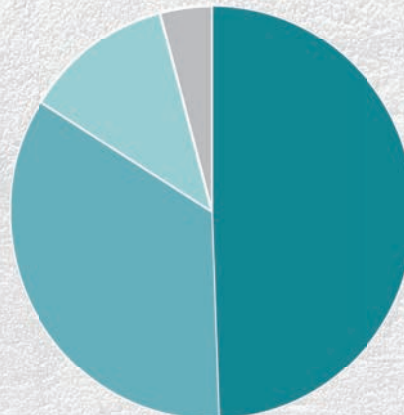


TICKET REVENUE \$666,899

POPS & SPECIAL EVENTS
58% | \$385,355
MASTERWORKS
34% | \$227,576
YOUTH ENSEMBLES
6% | \$38,004
UP CLOSE
2% | \$15,964

TICKETS ISSUED 25,393

POPS & SPECIAL EVENTS
50% | 12,728
MASTERWORKS
35% | 8,767
YOUTH ENSEMBLES
11% | 2,966
UP CLOSE
4% | 932



education & engagement



SCHOOL & COMMUNITY ENGAGEMENTS
15,365



SYMPHONY DAY
6,262



STUDENTS @ SYMPHONY & CONCERT CLUB
2,289



YOUTH ENSEMBLES
252



PRIVATE LESSON PROGRAM
180



GROUP LESSON PROGRAM
37



NEED-BASED SCHOLARSHIPS AWARDED
107 • \$69,994



JOIN US *for the*
Champagne Afterglow
in the GOLD ROOM

Join us in the Hotel Blackhawk's Gold Room immediately following tonight's performance to savor champagne and a variety of decadent desserts while you mingle with fellow concertgoers, Musicians, and the Maestro. You'll also have an opportunity personally congratulate our guest of honor on an incredible performance.

Tickets available at the door | \$40 per person

GALA CONCERT

EMANUEL AX

Saturday, April 27, 2024 | 7:30 pm
ADLER THEATRE | DAVENPORT, IOWA

MARK RUSSELL SMITH, *conductor*
EMANUEL AX, *piano*

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JOHN STAFFORD SMITH *The Star-Spangled Banner**
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(1860-1911)

LUDWIG VAN BEETHOVEN *Piano Concerto No. 5 in E-Flat Major, Op. 73, "Emperor"*
(1770-1827)
I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro ma non troppo

INTERMISSION

WOLFGANG AMADEUS MOZART *Piano Concerto No. 20 in D minor, K. 466*
(1756-1791)
I. Allegro
II. Romanze
III. Rondo, Allegro assai

IGOR STRAVINSKY *The Firebird Suite (1919 version)*
(1882-1971)
I. Introduction – The firebird and it's dance
– Variation of the Firebird
II. The Princesses' Khorovod
III. Infernal Dance of King Kashchei
IV. Lullaby
V. Finale

Stage flowers courtesy of Flowers by Staacks, Ltd.

This concert will be rebroadcast on WVIK Classical 98.3 FM/90.3 HD2 on June 7 & 9, 2024 at 7:00 pm and will be available on the WVIK website and app for two weeks after the broadcast. Made possible by WVIK and American Federation of Musicians, Local 137.

**Out of respect for those fallen in service of our country, we ask that you do not applaud after the playing of the Star-Spangled Banner. Please see page 28 for information on the QCSO's performance of the National Anthem.*



Emanuel Ax, *pianist*

Born to Polish parents in what is today Lviv, Ukraine, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. Mr. Ax made his New York debut in the Young Concert Artists Series, and

in 1974 won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists, followed four years later by the Avery Fisher Prize.

The 2023/24 season will focus on the world premiere of Anders Hillborg's piano concerto, commissioned for him by the San Francisco Symphony and Esa-Pekka Salonen with subsequent performances in Stockholm and New York. A continuation of the 'Beethoven For 3' touring and recording project with partners Leonidas Kavakos and Yo-Yo Ma will take them to the mid-west in January. In recital Mr. Ax can be heard on the west coast in the fall and mid-west/east coast in the spring, culminating at Carnegie Hall in April. An extensive European tour will include concerts in Holland, Italy, Germany, France and the Czech Republic.

Mr. Ax has been a Sony Classical exclusive recording artist since 1987 and following the success of the Brahms Trios with Kavakos and Ma, the trio launched an ambitious, multi-year project to record all the Beethoven Trios and Symphonies arranged for trio of which the first two discs have recently been released. He has received GRAMMY® Awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with cellist Yo-Yo Ma of the Beethoven and Brahms sonatas for cello and piano. In the 2004/05 season Mr. Ax contributed to an International EMMY® Award-Winning BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz. In 2013, Mr. Ax's recording Variations received the Echo Klassik Award for Solo Recording of the Year (19th Century Music/Piano).

Mr. Ax is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, New England Conservatory of Music, Yale University, and Columbia University. For more information about Mr. Ax's career, please visit www.EmanuelAx.com.

2024-25 SEASON

ECHOES OF EXPLORATION

MASTERWORKS I

BRUCKNER AT 200

Oct 5 & 6, 2024 | Andrew Parker, *oboe*

works by

WOLFGANG AMADEUS MOZART, RUTH GIPPS &
ANTON BRUCKNER

MASTERWORKS II

MIDSUMMER NIGHT'S DREAM

Nov 2 & 3, 2024 | Shelley Cooper, Doug Kutzli, A Pavan,
Ballet Quad Cities & Augustana Choir & Choral Artists

works by

DAVID DIAMOND, REENA ESMAIL, & FELIX MENDELSSOHN

MASTERWORKS III

SEASON OF MIRACLES

Dec 7 & 8, 2024 | Naha Greenholtz, *violin*

works by

FRANZ JOSEPH HAYDN, ARCANGELO CORELLI,
ANTONIO VIVALDI, ASTOR PIAZZOLA, & OTTORIO RESPIGHI

MASTERWORKS IV

OMAR'S JOURNEY

Feb 1 & 2, 2025

*the concert opera adaptation of the Pulitzer Prize-winning
opera by*

RHIANNON GIDDENS & MICHAEL ABELS

MASTERWORKS V

ECHOES OF EXPLORATION

Mar 1 & 2, 2025 | Roberto Díaz, *viola*

works by

EDWARD ELGAR, BRIGHT SHENG, HUGO WOLF, &
MAURICE RAVEL

MASTERWORKS VI

RHAPSODY IN BLUE

Apr 5 & 6, 2025 | Lorraine Min, *piano*

works by

ANGEL LAM, GEORGE GERSHWIN, & SERGEI PROKOFIEV



Quad City Symphony Orchestra

PROGRAM NOTES

Emanuel Ax

GUSTAV MAHLER (1860-1911)

Blumine

Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, Trumpet, Timpani, Harp, and Strings.

Premiere: November 20, 1889, Budapest Philharmonic with the composer conducting, as part of the world premiere of Symphony No. 1 in D major.

QCSO Premiere

In 1848, the German lawyer Joseph Victor von Scheffel took up a post in Säckingen, a small resort town which sits on the German-Swiss border. At some point during his four-year tenure, Scheffel came across a bit of local lore – a true story of a seventeenth-century musician who, against all odds, successfully wooed a noblewoman against the wishes of her family. Scheffel took the story and penned a “metrical romance” (i.e., a sentimental, book-length poem) titled *Der Trompeter von Säckingen*. The book included such tearful passages such as this hero’s farewell to his beloved:

Now Farewell! O, hour of sadness!

Who thee first of all invented?

Surely 'twas some wicked mortal

Dwelling near the Polar Ocean;

Freezingly the icy blizzard

Blew about his nose: his shaggy

Jealous spouse his life made weary.

And the whale’s delicious blubber

Never well to him had tasted...

Perhaps something was lost in translation. At any rate, *Der Trompeter von Säckingen* was an enormous popular success, enjoying hundreds of reprints and eventually an operatic adaptation by now-forgotten composer Victor

Nessler. Nessler’s opera premiered in Leipzig on May 4, 1884.

Mahler, who took up the post of opera conductor in Leipzig two years later, conducted many performances of Nessler’s *Trompeter*, and reportedly hated it. However, he certainly admired Scheffel’s original poem. In June 1884, only one month after the premiere of Nessler’s opera, Mahler composed his own suite of original incidental music for *Der Trompeter von Säckingen*, of which *Blumine* (“Flowers”) was a part.

When Mahler composed his Symphony No. 1 four years later, he included *Blumine* as the symphony’s second movement. Critics responded harshly to the movement, and Mahler ultimately chose to omit *Blumine* in subsequent performances of the symphony, and in the published score of 1899. The movement was considered lost until its rediscovery in 1966, and it received its twentieth century premiere at the Aldeburg Festival in Great Britain in 1967, conducted by none other than Benjamin Britten.

LISTENING GUIDE

🎵 Instrumentation. Considering its connection to Scheffel’s poem, we should not be surprised that this movement’s opening features the trumpet prominently, contrasted to mellow horns and shimmering tremolo strings. The trumpet solo recurs later in the movement, always to the same effect.

🎵 Tempo. This entire movement is in a relaxed, serenade-like tempo and meter, with a slight uptick in tempo for a brief passage in the movement’s central section.

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Concerto No. 5 in E-flat major, Op. 73 ("Emperor")

Instrumentation: Solo Piano, 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Timpani, and Strings.

Premiere: November 28, 1811, Gewandhaus Orchestra with Friedrich Schneider as soloist

QCSO Performance History: The "Emperor" has previously been performed by the QCSO in 1937 (Harold Bauer/Frank Laird Waller), 1950 (Rudolf Firkusny/Harry John Brown), 1967 (Misha Dichter/James Dixon), 1978 (Garrick Ohlsson/James Dixon), 1999 (Jeffrey Siegel/Donald Schleicher), and 2013 (Thomas Sauer/Mark Russell Smith).

Surveying Beethoven's 56 years of life, his five piano concertos were written over a relatively narrow span of time. The first premiered early in 1795 when the composer was 25, and the last was completed in 1809, before he turned 40. After this, Beethoven lived another 18 years and never wrote another. The likely reason for his abandonment of the genre becomes obvious when we examine each concerto's premiering soloist. For concertos one through four, Beethoven himself premiered the solo part; for the fifth concerto's premiere, the soloist was German pianist and composer Friedrich Schneider. A few months later, Beethoven's student Carl Czerny premiered the work in Vienna. Beethoven, due to his rapidly-diminishing hearing, was no longer able to perform his own concertos with orchestra.

Thus, the fifth piano concerto marks a watershed moment in Beethoven's life and career. He had made a name for himself as a pianist of extraordinary gifts, and from this point until his death the most public-facing component of that identity was no longer open to him. He of course remained a virtuoso pianist, and would continue writing solo piano sonatas until 1822. But in some ways his inability to perform with orchestra can be read as a metaphor as the beginning of his long withdrawal from society, and the acceptance of a more solemn and lonely path, one that would end the profound late string quartets, from which his piano was completely absent. "Resignation, the most sincere resignation to your fate!" he wrote in a notebook in 1812, the year after the fifth concerto premiered. "Only this can make you capable of the sacrifices which your duty and vocation demand. O hard struggle! Do everything in your power to make all the necessary arrangements for your distant journey."

Incidentally, though theories abound, nobody knows where the concerto's subtitle came from. It may as well have been named the "Archduke" as it was dedicated to his student and patron, the Habsburg nobleman Archduke Rudolph. The idea to christen it the "Emperor" concerto was certainly not Beethoven's; he was famously no fan of Emperor Napoleon Bonaparte, who was laying siege to Vienna while the concerto was being written, and apparently he also had little love for then-reigning Francis I of Austria. "From the emperor to the boot-black," he reportedly said in a conversation in 1811, "all the Viennese are worthless."

LISTENING GUIDE

FIRST MOVEMENT: *Allegro*

Texture. Beethoven begins this concerto with stark contrasts between the monolithic chords of the orchestra and mellifluous arpeggios in the solo piano. This kind of opening was groundbreaking at the time.

Harmony. One of the reasons why commentators consider this work a perfect representative of Beethoven's middle "heroic" period is that it was composed in the key of E-flat major, the same key as Beethoven's Symphony No. 3 ("Eroica") of six years before.

SECOND MOVEMENT: *Adagio un poco mosso*

Melody. Some critics have made the assertion that for all of Beethoven's talents, he lacked a melodic gift. Fans of this movement beg to differ.

Form. At the end of this movement, Beethoven utilizes his recent innovation of having concerto movements meld smoothly one into the next. Not only is this an elegant musical gesture, it also had a component of crowd control: in a time when audiences often clapped between movements of longer works, Beethoven preempted interruptions of applause and built continuity.

THIRD MOVEMENT: *Rondo (Allegro)*

Form. A rondo is a kind of movement wherein a specific and distinctive passage returns multiple times, with contrasting passages interjecting. You can always listen for the lively theme that begins a rondo, and expect to hear it return frequently!

Instrumentation. Near the conclusion of the piece, listen for an endearing duet between the piano and the timpani.

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concerto No. 20 in D minor, K. 466

Instrumentation: Solo Piano, Flute, 2 Oboes, 2 Bassoons, 2 Horns, 2 Trumpets, Timpani, and Strings

Premiere: February 11, 1785, with the composer as soloist, at the Mehlgrube Casino (now the Hotel Ambassador), Vienna

QCSO Performance History: This concerto has been performed only once previously in QCSO history, in 2012 with Lydia Artymiu as soloist and Mark Russell Smith conducting.

In a letter to his daughter Nannerl from February of 1785, Leopold Mozart recounted his travels from Munich to Vienna to visit his son, her brother Wolfgang, who had lived in the imperial capital for three years already. "It was an appalling journey," he wrote, "what with the snow and ice and potholes." Though the composer's father seemed mildly scandalized by Wolfgang's accommodations in Vienna ("That your brother *has beautifully, fully-furnished rooms* you'll gather from the fact that he's paying 460 florins in rent..."), the first concert Leopold heard in Vienna ended up eliciting nothing but admiration for his son. "The concert was incomparable, the orchestra admirable," he wrote of a Friday evening program, which included the premiere of Wolfgang's "admirable new piano concerto" (thanks, Dad!). This was the D minor piano concerto, later designated K. 466.

The weekend just got more epic from there. On Saturday, Leopold had the honor of meeting Europe's most famous musician, Franz Joseph Haydn, who told him, "I say to you before God and as an honest man, your son is the greatest composer known to me in person or by name: he has taste and, what's more, the greatest knowledge of composition." At least that's how Leopold remembered it. And on that Sunday, Leopold again heard Wolfgang perform publicly, this time for an audience including Emperor Joseph II. "As your brother was leaving, the emperor waved down to him with his hat and shouted *bravo Mozart.*"


After all the weekend's excitement, Leopold reported some aches and pains due to the snowy journey into town ("I drank some elderflower tea, wrapped myself up very warm and on Monday drank some more tea in bed..."), though these ailments didn't stop him from doting on his six-month-old grandson. "*Little Carl* looks just like your brother... I should add that he's a delightful child, uncommonly friendly, and he laughs as soon as you talk to him: I've seen him cry only once, but the very next moment he was laughing again." And Tuesday


brought another concert, which included the second performance of the D minor concerto.

Thus, the concerto on this weekend's concert received its first performances accompanied by a smiling baby, a kvetching grandfather, and the scions of the Viennese political and musical establishments growing in awareness of the enormous gifts of 29-year-old Wolfgang Amadeus Mozart.

LISTENING GUIDE

FIRST MOVEMENT: Allegro


 **Form.** Unlike the impulsive Beethoven, with his innovative and intrusive concerto openings, Mozart follows the conventional model for a classical concerto, providing a full statement of the movement's themes in the orchestra before the piano enters.


 **Dynamics.** Despite its occasional moments of dramatic outburst, notice how this movement begins and ends softly.


SECOND MOVEMENT: Romance

 **Harmony.** In keeping with the conventions of classical form, Mozart contrasts the minor key of the first movement by setting the second movement in a closely-related, major key.

THIRD MOVEMENT: Allegro assai

 **Melody.** The frequently-recurring opening melody has some intriguing rhythmic characteristics, including several quick phrase extensions that hold our attention longer than perhaps we were expecting!

 **Instrumentation.** Midway through the movement, Mozart includes a very soft but spectacular trio of arpeggios between the piano, flute, and bassoon.

 **Harmony.** Despite its many gloomy and pensive mood shifts, the concerto ends in the decidedly sunny key of D major.

IGOR STRAVINSKY

Firebird Suite (1919 Version)

Instrumentation: Piccolo, 2 Flutes, 2 Oboes, English Horn, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Tuba, Timpani, Percussion, Harp, Piano, Celesta, and Strings.

Premiere: June 25, 1910 (full ballet) by the Ballets Russes at the Palais Garnier, Paris.

QCSCO Performance History: Previous QCSCO performances of the 1919 *Firebird Suite* have been conducted by Charles Gigante (1958, and a partial performance in 1961), James Dixon (1967, 1978, 1987), guest conductor David Wroe (1999), and Mark Russell Smith (2010).

We know well that Stravinsky's three ballets written for Russian impresario Serge Diaghilev's Ballets Russes – *The Firebird* (1910), *Petrushka* (1911), and especially *The Rite of Spring* (1913) – were bold and audacious works that catapulted him to international fame. What is less well-known is that Stravinsky was still relatively new to the art of composing when he undertook *Firebird*, having written his first composition, the rather academic Piano Sonata in F-sharp minor, merely six years before. And even more surprising is that Stravinsky was only given the opportunity to compose his first Diaghilev ballet after at least three other composers turned the project down. First signed on to the project was Nicolai Tcherepnin, who had worked directly with Diaghilev's company before. But when Tcherepnin withdrew, the invitation went to Anatoly Lyadov, who showed some interest but never committed to the project. Diaghilev then reportedly considered Alexander Glazunov, and perhaps even approached a fourth composer, Nicolai Sokolov, before settling Stravinsky. Though he was at least ten years younger and vastly less-accomplished than any of the other composers under consideration, Stravinsky shared a teacher with all of them – the prolific and influential Nicolai Rimsky-Korsakov – and he had at least the benefit of a famous surname, being the son of Russia's most famous operatic bass. Diaghilev would soon realize that his "last choice" possessed profound gifts for rhythm, orchestration, and drama that far exceeded the other composers he had approached first. The ballet was an enormous critical and popular success after its Paris premiere in 1910.

The Firebird is based on a Russian fairytale stocked with all the enchanted characters you would expect, and Stravinsky's music depicts them all with vivid intensity. Portrayed in especially stark contrast are the sinister monster Kaschei, whose music creeps slowly through strange scales in the low instruments, and the luminous firebird, who leaps and trills through some of the most enthralling woodwind textures ever fashioned.

LISTENING GUIDE

INTRODUCTION

♪ Texture. Notice how Stravinsky builds a captivating and mysterious texture by adding various contrasting layers above his ominous, unison bass line.

THE DANCE OF THE FIREBIRD & VARIATION

♪ Instrumentation. While you are noticing the absolutely spectacular woodwind flutters, notice how wisely Stravinsky uses the other sections of the orchestra. Note especially how he gives the muted trumpet stable repeated notes to contrast the other fleeting lines, and how he amplifies gestures at the ends of phrases with harp glissandos and piano flourishes.

THE PRINCESSES' ROUND

♪ Orchestration. The second half of this movement includes a couple of back-and-forth solos between the flute in its extreme low register and the horn. When the flute plays in this register it requires extremely light accompaniment, and Stravinsky constructs a texture that is both luminous but transparent.

INFERNAL DANCE

♪ Rhythm. Stravinsky would reportedly show up early at rehearsals for the Ballets Russes to help train the dancers on how to understand his complicated rhythms. If you can count along, note the changes in emphasis between passages in 2 and those in 3.

BERCEUSE

♪ Instrumentation. The high bassoon solo that begins this movement is something of a foreshadowing of Stravinsky's similar use of the same instrument and register four years later, in the infamous opening of *The Rite of Spring*.

FINALE

♪ Dynamics. Notice how Stravinsky achieves his cinematic crescendo in two interlocking ways: by gradually adding more players, and by gradually asking them to play louder.

THE NATIONAL ANTHEM

While several compositions have the honor of appearing multiple times on more than 100 years of playbills, one piece has the distinction of being performed more often than any other, *The Star-Spangled Banner*. General Manager Elsie Von Maur instituted the custom of placing it at the beginning of every program immediately after the attack on Pearl Harbor, December 7, 1941, which coincided with a Sunday performance date. Those in attendance rose to sing the lyrics in patriotic fervor. It immediately became a fixture at all future concerts, accompanied by audience participation with every crisp rendition.

The custom remains today, but it endured a memorable community controversy. It was removed from one

concert in November, 1990. Vocal and written objections from some patrons and members of the public were swift and stinging. The negative reaction was enough to outweigh considerations that the national anthem was distracting to the music and uncomfortable for senior patrons due to the standing factor. While opinions were judged to be about 50-50 on the issue, the intensity of the voices to return to tradition ruled the day. *The Star-Spangled Banner* resumed its place on the program for the December concert, where it continues to wave over the land of the free and the home of the brave.

Adapted from 100 Years Stories courtesy of the German American Heritage Center.



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ENRICH YOUR EXPERIENCE

Inside the Music

Join QCSO Music Director Mark Russell Smith in an exploration of the Masterworks programs on the Thursday evening preceding each Masterworks weekend as he brings you inside the lives of the composer and the life of the music itself. These events are free to the public and open to experts and novices alike. Doors open at 5:00 p.m. Admission is free with a cash bar available in the lobby.

Sponsored by Hotel Blackhawk



conversations prior to each Masterworks Series concert. Concert Conversations are hosted by Kai Swanson in the concert hall an hour before each Masterworks performance. A digital version of this program is also available on QCSO social media platforms prior to the concert.

Sponsored by Chris Connolly, Wells Fargo Advisors

Afterglow

Join us in the Hotel Blackhawk Lobby to reminisce about the amazing performance immediately following the Saturday night concert. Mingle with Mark Russell Smith, QCSO musicians, and sometimes even the guest artist. You never know who will be there! Free admission, cash bar, and remarkable repartee.

Concert Conversations

Concertgoers are invited to enjoy informal pre-concert

AUDIENCE INFO

QCSO Box Office

The Robert A. and Patricia K. Hanson Symphonic Arts Center, 327 Brady Street in Davenport, is open to in-person assistance Tuesdays & Thursdays and by phone Monday - Friday from 9:00 a.m. to 4:30 p.m. You may also visit QCSO.org to purchase tickets.

Exchange Policy

If you are a season subscriber and would like to arrange a free ticket exchange or request complimentary tickets, please contact the Box Office manager no later than the Thursday before the performance being exchanged. Exchanges made at the venue box office will be subject to a \$4 fee.

Mobile Phones

As a courtesy to other audience members and performers, please silence any electronic devices.

Concert Broadcasts

All Concerts are rebroadcast on WVIK Augustana Public Radio 90.3 FM on Sunday two weeks after the performance at 7:00 p.m. Made possible by WVIK and American Federation of Musicians, Local 137.

Restrooms

Restrooms at the Adler Theatre are located on the mezzanine, in the lower lobby, and in the RiverCenter near the elevators. Restrooms in Centennial Hall are located in the lower lobby. A wheelchair-accessible restroom is also located at the east end of the upper lobby.

Cameras and Recordings

Photographs and recordings of the Quad City Symphony Orchestra performances are not permitted.

Late Seating

In fairness to those already seated, patrons who arrive late are asked to wait in the lobby until an appropriate program break is indicated by the ushers.

Large-Print & Braille Programs

Large-print and braille version of the QCSO concert program are available for audience use. Large-print copies are located with the ushers at the center aisle of Centennial Hall and the Adler Theatre. Braille versions are available at the Lobby Table.

Sponsored by the Davenport Eye Group, P.C.

Sunday Shuttle Busses

A \$5.00 fee is charged to offset the cost for this popular service. You will board the shuttle without a ticket, but a ticket will be required for your return journey. Tickets are available at the QCSO offices or at the venue Box Office or Host Table.

Busses are yellow school busses; route numbers are marked with window posters. Return service to embarkation points begins shortly after the concert's end and follows the pick-up routes in reverse.

Please call the Symphony Office 563.322.7276 if you have any questions.

110TH SEASON CONCERT DATES

UNCORK THE SEASON

Thursday, August 1, 2024 | 6:00 pm |
Mississippi River Distilling Company, Celebration Center

QUAD CITY BANK & TRUST RIVERFRONT POPS: A SYMPHONIC CELEBRATION OF THE MUSIC OF LED ZEPPELIN

Saturday, August 17, 2024 | 7:30 pm | LeClaire Park
Hisham Bravo Groover, conductor & Jeans 'n Classics

UP CLOSE WITH NAHA GREENHOLTZ

Sunday, September 15, 2024 | 2:00 pm |
Rock Island Library, Watts-Midtown Branch

Naha Greeholtz, violin & Marian Lee, piano

MASTERWORKS I: BRUCKNER AT 200

Saturday, October 5, 2024 | 7:30 pm | Adler Theatre
Sunday, October 6, 2024 | 2:00 pm | Centennial Hall

Mark Russell Smith, conductor & Andrew Parker, oboe

SOIRÉE: A NIGHT IN ITALY

Saturday, October 19, 2024 | 5:30 pm | Figge Art Museum

DISNEY'S HOCUS POCUS IN CONCERT

Saturday, October 26, 2024 | 7:30 pm | Adler Theatre

Hisham Bravo Groover, conductor

MASTERWORKS II: MIDSUMMER NIGHT'S DREAM

Saturday, November 2, 2024 | 7:30 pm | Adler Theatre
Sunday, November 3, 2024 | 2:00 pm | Centennial Hall

Mark Russell Smith, conductor, A Pavan, tabla,
Shelley Cooper, narrator & Doug Kutzli, narrator

Sopranos & Altos from Augustana Choir & Choral Artists,
Jon Hurty, director

Ballet Quad Cities, Courtney Lyon, choreographer

QCSYE FALL CONCERT

Sunday, November 10, 2024 | 3:00 pm

Hisham Bravo Groover, conductor, Michele Ottesen,
conductor & Elizabeth Lundine, conductor

HARRY POTTER AND THE DEATHLY HALLOWS™ PART 1 IN CONCERT

Saturday, November 23, 2024 | 2:00 pm | Adler Theatre
Saturday, November 23, 2024 | 7:30 pm | Adler Theatre

Ernesto Estigarribia, conductor

MASTERWORKS III: SEASON OF MIRACLES

Saturday, December 7, 2024 | 7:30 pm | Adler Theatre
Sunday, December 8, 2024 | 2:00 pm |
Bartlett Performing Arts Center

Mark Russell Smith, conductor & Naha Greenholtz, violin

HOLIDAY BRASS

Saturday, December 14, 2024 | 3:00 pm |
Second Baptist Church, Rock Island
Sunday, December 15, 2024 | 3:00 pm |
St. Paul Lutheran Church, Davenport

Mark Russell Smith, conductor, Shellie Moore Guy, narrator
& Chris Nelson, organ

UP CLOSE WITH EMILY, BRUNO, & KIT

Saturday, January 11, 2025 | 11:00 am | MLK Center,
Rock Island (Family Concert)
Saturday, January 11, 2025 | 7:30 pm | Figge Art Museum

Emily Nash, violin, Bruno Vaz da Silva, viola, Kit Polen, bass,
& Misty Dais, narrator

MASTERWORKS IV: OMAR'S JOURNEY

Saturday, February 1, 2025 | 7:30 pm | Adler Theatre
Sunday, February 2, 2025 | 2:00 pm | Centennial Hall

Mark Russell Smith, conductor, Brittany Renee, Julie,
Taylor Raven, Fatima, Issachah Savage, Omar, Andy Papas,
Owen/Johnson, & Norman Garret, Abdul/Abe

110TH SEASON CONCERT DATES

QCSYE WINTER CONCERT

Sunday, February 16, 2025 | 3:00 pm & 7:00 pm

Hisham Bravo Groover conductor, Michele Ottesen, conductor & Elizabeth Lundine, conductor

MASTERWORKS V: ECHOES OF EXPLORATION

Saturday, March 1, 2025 | 7:30 pm | Adler Theatre

Sunday, March 2, 2025 | 2:00 pm | Centennial Hall

Mark Russell Smith, conductor & Roberto Díaz, viola

UP CLOSE WITH MARIAN LEE

Sunday, March 29, 2025 | 7:30 pm | Figge Art Museum

Marian Lee, piano

MASTERWORKS VI: RHAPSODY IN BLUE

Saturday, April 5, 2026 | 7:30 pm | Adler Theatre

Sunday, April 6, 2025 | 2:00 pm | Centennial Hall

Mark Russell Smith, conductor & Lorraine Min, piano

QCSO/QCSYE SIDE-BY-SIDE CONCERT

Sunday, April 27, 2025 | 3:00 pm

Mark Russell Smith, conductor, Hisham Bravo Groover, conductor, Michele Ottesen, conductor & Elizabeth Lundine, conductor

UP CLOSE WITH QCSO PERCUSSION

Saturday, May 3, 2024 | 7:30 pm | Figge Art Museum

Aaron Williams, Michael Geary, Gary Ciccotelli, & Tony Oliver

VIDEO GAMES IN CONCERT

Saturday, May 10, 2025 | 7:30 pm | Adler Theatre

Hisham Bravo Groover, conductor

YSO TOUR SEND-OFF CONCERT

Sunday, June 8, 2025 | 3:00 pm

Hisham Bravo Groover, conductor

MEMORIAL GIFTS

made from January 1 to April 11, 2024

Joseph DeMeyer by
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VOLUNTEERS FOR SYMPHONY

The purpose of Volunteers for Symphony shall be to solely support the mission of the Quad City Symphony Orchestra Association, through its dedication to achieving excellence in music education with community outreach, supporting the financial growth through fundraising projects, and heightening the awareness and value of the QCSO.

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- Staffing Symphony Day
- Helping staff educational programs throughout the year

PROVIDES ASSISTANCE BY

- Assisting office staff
- Planning and hosting several fundraising projects during the year

JOIN VOLUNTEERS FOR SYMPHONY

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Member Benefits Include:

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- 10% discount on tickets to select QCSO Concerts
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Contact the Vfs Volunteer Coordinator for information at volunteer@qcso.org

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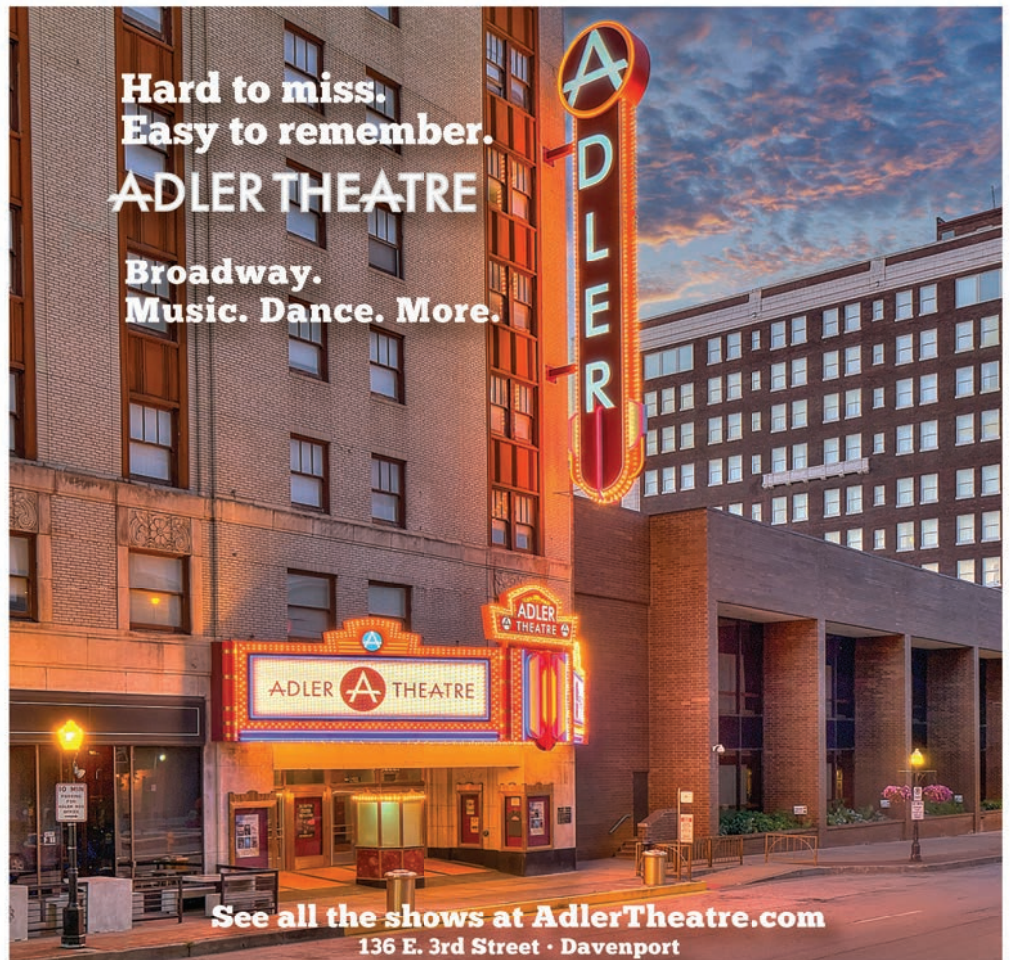


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John J. Quail Foundation – *Operations*
Mary Iva Gittens Knouse Trust – *Side by Side Concert*
Parr Instrument Company – *Operations*
Quad City Plus 60 Club – *Community Engagements*
Rauch Family Foundation – *Education Engagements*
Rock Island Community Foundation – *Education Engagements*
William Prichard Foundation – *Group Lesson Program*

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