

# ODE TO JOY

## FALL 2020



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



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# QUAD CITY SYMPHONY ORCHESTRA

FOUNDED IN 1915 AS THE TRI-CITY SYMPHONY ORCHESTRA

*The Quad City Symphony Orchestra string section uses rotating seating.*

*Players behind the named chairs change seats with each concert series and are listed alphabetically in the roster below.*

## **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.*

Sam Battista  
Erika Blanco  
Dortha DeWit  
Lucy Duke  
Katherine Floriano  
Marlene Haller  
Hillary Kingsley  
Corina Lobont  
Susan Oliverius  
Erik Rohde  
Sabrina Tabby+

## **VIOLIN II**

Autumn Chodorowski, Principal  
Janis Sakai, Associate Principal +  
Charles Abplanalp  
Hannah Barton (*On Leave 2020*)  
Madeline Capistran  
Elizabeth Gosma  
Renee Henley  
Peter Miliczky  
Alex Norris  
Samuel Rudy  
Will Samorey+  
Carolyn Van De Velde+

## **VIOLA**

Deborah Dakin, Principal  
Nick Munagian, Associate Principal  
(*On Leave 20-21*)  
Davis Perez, Acting Associate Principal  
Bridget Andes (*On Leave 2020*)  
Timothy Hoorelbek  
Benjamin Lorentzen  
Barrett Stoll (*On Leave 2020*)  
Bruno Vaz da Silva  
Jenwei Yu

## **VIOLONCELLO**

Hannah Holman, Principal  
*Chair endowed by Zeivel & Shirley Harris*  
Laura Shaw, Associate Principal  
Yoo-Jung Chang

James Ellis  
Claire Langenberg  
Elisabeth Oar+  
Amy Phelps  
Kevin Price-Brenner  
Kate Vos

## **DOUBLE BASS**

David Scholl, Principal  
*Chair endowed in honor of Van Mosher by  
the Hunt & Diane Harris Family Foundation*  
Kit Polen, Associate Principal  
Paul Hartmann (*On Leave 20-21*)  
Julia Holst-Kanakares (*On Leave 20-21*)  
Rebecca Hooper (*On Leave 20-21*)  
Patricia Silva (*On Leave 20-21*)  
Craig Swygard (*On Leave 20-21*)  
Michael Van Ryn

## **FLUTE**

Jessica Warren, Principal  
*Chair endowed by James D.  
and Carol H. Horstmann*  
Ellen Huntington (*On Leave 2020*)  
Jilene VanOpdorp

## **PICCOLO**

Jilene VanOpdorp

## **OBOE**

Andrew Parker, Principal (*On Leave 2020*)  
Lindsay Flowers

## **ENGLISH HORN**

Lindsay Flowers

## **CLARINET**

Daniel Won, Principal  
*Chair endowed in honor of Lance O. Willett*  
Christine Bellomy  
Kristina Hernandez

## **BASSOON**

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

## **CONTRABASSOON**

Dana Ransom

## **HORN**

Marc Zyla, Principal+  
Steve Burian, Assistant Principal  
Peter Kortenkamp  
Joshua Johnson  
Allison Tutton (*On Leave 2020*)

## **TRUMPET**

Matthew Onstad, Principal (*On Leave 2020*)  
*Chair endowed in memory of Francis  
Neiswanger by Walter E. Neiswanger, M.D.*  
Bruce Briney (*On Leave 2020*)  
Lindsey Frazier+ (*On Leave 20-21*)

## **TROMBONE**

Michael Cox, Principal  
Robert Parker+

## **BASS TROMBONE**

Andrew Rózsa

## **TUBA**

Ronald Morton

## **TIMPANI**

Michael Geary, Principal

## **PERCUSSION**

Aaron Williams, Principal  
*Chair endowed in memory of Mary  
Knoernschild by Walter E. Neiswanger, M.D.*  
Gary Ciccotelli  
Tony Oliver+  
James Weir

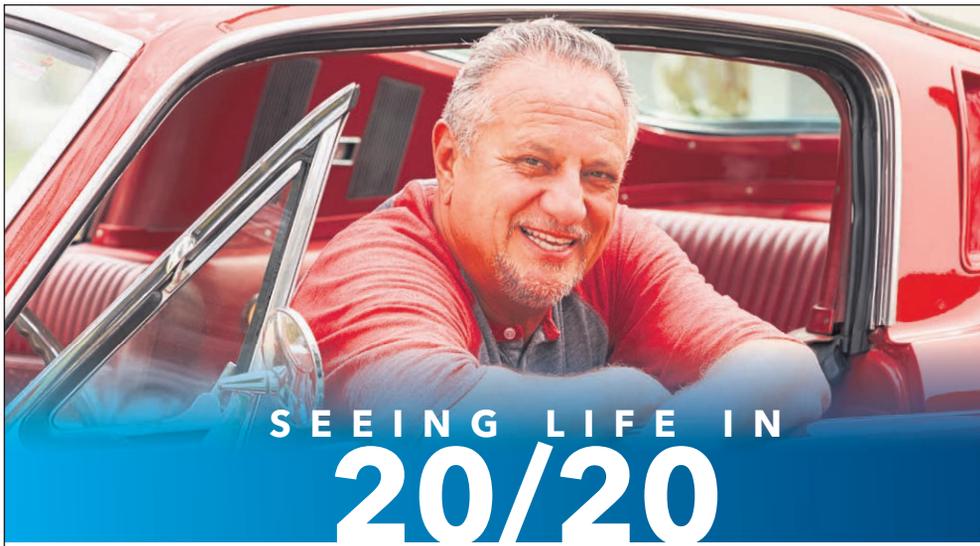
## **HARP**

Lillian Lau, Principal+  
*Chair endowed in honor of Sally Goodwin  
Vogel by Isador & Ruth Evelyn Katz*  
Pamela Weest-Carrasco

## **PIANO/CELESTA**

Mary Neil

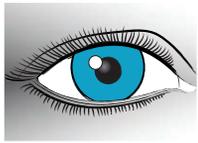
+ denotes instructor in the  
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# WELCOME

Dear Friends,

I am very honored to introduce you to our 106th season that will be like no other. During these extraordinary times, we are committed to offering you superb live music as much as we are committed to your health and safety. You will notice several measured changes this season in both our audience and musician protocols as well as our concert platforms and formats. We are pleased to now offer our Masterworks concerts as both a live, in-person option and a digital streaming option so that you can select the mode of musical connection best for you.

I am so glad that you are joining us during our Ode to Joy this fall as we celebrate Beethoven's 250th birthday. Music Director Mark Russell Smith has artfully envisioned each Masterworks program to accommodate appropriate physical distancing for our musicians and fulfill the highest artistic quality and sound you have grown accustomed to from the QCSO. Our celebration of Beethoven's 250th birthday begins with the dramatic and heroic Coriolan Overture and Beethoven's spirited and victorious first symphony in Masterworks I. Our Ode to Joy continues in Masterworks II with Beethoven's exhilarating and lyrical Violin Concerto performed by QCSO Concertmaster Naha Greenholtz. We conclude our celebration of Beethoven's 250th Birthday this fall with his powerful and boundary-breaking third symphony, "Eroica," in Masterworks III.

Be sure not to miss QCSO's intimate Signature Series concerts in October and December. Our October concert complements our tribute to Beethoven with Jesse Jones' "Scherzo" (after Beethoven), inspired by the rapid-paced aspects of Beethoven's music, and Beethoven's mysterious and passionate Sonata No. 7 in C Minor. At the December concert, ring in the holiday season with members of the QCSO's Brass and Percussion Sections performing uplifting selections of holiday favorites!

Looking ahead, we hope you will join us in May for a special evening with Hamilton star Renée Elise Goldsberry performing Broadway, Pop, and Soul favorites with the QCSO. Stay tuned for our popular QCSO at the Movies series offered at the end of this season where you will have the opportunity to experience the power of award-winning movie scores performed live while watching the film on a jumbo screen.

I invite you to visit our website ([www.qcso.org](http://www.qcso.org)) for information on the many concerts, events, and programs that we offer throughout the season including the many health and safety measures we are implementing in our commitment to music and to you. I am so grateful for your attendance and support today! I hope that you can enjoy many QCSO concerts this season in the best format for you.

Sincerely yours,



Annette M. Tephly  
President, Board of Trustees  
Quad City Symphony Orchestra



# MARK RUSSELL SMITH

*Music Director & Conductor*

Mark Russell Smith returns for his 12th 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 YoYo 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.

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, 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

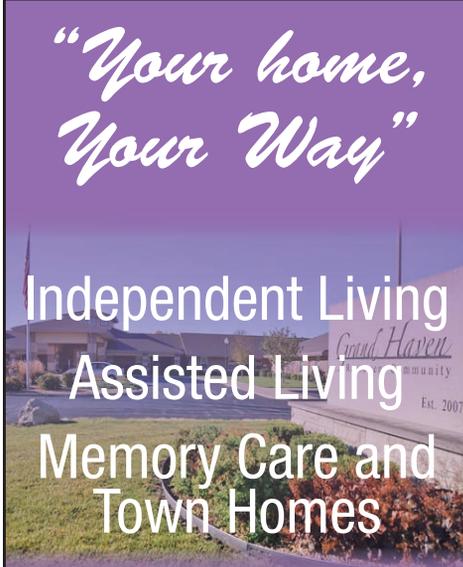
Sinfonica de Xalapa, the Phoenix Symphony, the Colorado Symphony, the Eugene Symphony, the Curtis Opera Theatre, the Jacksonville Symphony, the Berkshire Choral Festival, the Eastern Music Festival, the Tulsa Philharmonic, Orchestra London (Ontario), and the European Center for Opera and Vocal Art in 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-e-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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Conductor**

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**Assistant Conductor &  
Youth Ensembles Music Director**

Ernesto Estigarribia

**Youth String Ensemble Conductor**

Michele Ottesen

**Youth Prelude Strings Conductor**

Elizabeth Lundine

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## EDUCATION & COMMUNITY PROGRAMS

Music education is a key component to securing the future of our orchestra and our community and this is true now more than ever. This pandemic has challenged all of us, and for the QCSO it means creatively adapting the way we deliver all our educational and community programming. We have made changes to all the programs outlined here to make them possible and safe amidst the pandemic.

### MUSICIANS IN THE SCHOOLS

The QCSO annually provides more than 200 school presentations and performances featuring QCSO musicians and guest soloists. For more than 50 years, professional musicians have been inspiring thousands through instrument demonstrations, ensemble sectionals, masterclasses, and solo and ensembles performances.

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



## SYMPHONY DAY

Every year, 6,000 fourth and fifth grade students are introduced to the symphony orchestra and classical music through an engaging performance by the Quad City Youth Symphony Orchestra. This program is carefully designed to incorporate National Core Arts Standards and each participating classroom is provided a resource guide to expand the students' learning beyond the performance. Since its inception in 1988, more than 150,000 youth have attended the event from approximately 30 school districts and nearly 200 public, private, and home-study classrooms.

*Sponsored by IMEG, US Bank, and the Brissman Family Foundation.*

## 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.

*Supported by the Doris & Victor Day Foundation, Marsha Pedersen Endowed Fund, the Morency Family Foundation, the Margaret Skinner Endowed Fun, and many individual donors*

## 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. Each year the QCSO provides complimentary tickets to over 1,000 students and their families.

*Supported by the Doris & Victor Day Foundation*



## YOUTH ENSEMBLES

The Quad City Symphony Youth Ensembles (QCSYE) program consists of four youth orchestras for students in grades two through twelve. Under the direction of the outstanding QCSYE conducting staff, members have the opportunity to perform great orchestral with the most talented young musicians in the area, and learn from the mentorship of professional musicians from throughout the region. Ensemble members come from the greater Quad Cities, as well as other communities in southeast Iowa and northwest Illinois.

*Supported in part by the Margaret Skinner Endowed Fund*

## MEMBERSHIP PROVIDES STUDENTS:

- Musical mentorship from Maestro Mark Russell Smith and QCSO Musicians.
- The opportunity to participate in side-by-side concerts and collaborations with the QCSO.
- The opportunity to perform for civic organizations and community events throughout the season, including Symphony Day.
- Complimentary access to QCSO concerts and rehearsals.
- The opportunity to compete in the QCSYE Concerto Competition to win a chance to perform as a soloist with the QCSO or Youth Symphony Orchestra.
- The eligibility to apply for over \$14,000 in scholarships to support music enrichment opportunities.
- The opportunity to attend masterclasses and other special educational events throughout the season.

## BOYS & GIRLS CLUB CELLO PROGRAM

Launched in 2017, the Boys & Girls Club Cello Program provides second and third grade members the opportunity to receive twice-weekly group cello lessons from QCSO cellist Elisabeth Oar. Participants are provided with a new, appropriately sized cello and all the accessories needed to fully engage in music study.

*Provided in partnership with the Boys & Girls Clubs of the Mississippi Valley.*



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# MASTERWORKS I

## SATURDAY

October 3, 2019 | 7:30 pm  
Adler Theatre | Davenport, Iowa

## SUNDAY

October 4, 2019 | 2:00 pm  
Adler Theatre | Davenport, Iowa

Mark Russell Smith, conductor

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BEETHOVEN AT 250 

# BEETHOVEN

## SYMPHONY NO. 1

JESSIE MONTGOMERY  
(b. 1981)

Banner

GEORGE WALKER  
(1922-2018)

Lyric for Strings

LUDWIG VAN BEETHOVEN  
(1770-1827)

Coriolan Overture

BEETHOVEN

Symphony No. 1 in C Major,  
Op. 21

- I. Adagio molto -  
Allegro con brio
- II. Andante cantabile  
con moto
- III. Menuetto:  
Allegro molto e vivace
- IV. Adagio -  
Allegro molto e vivace

PROGRAM WILL BE PERFORMED WITHOUT INTERMISSION

Today's Masterworks performance is dedicated to the memory of Carol J. Carlson, a Conductor's Circle member and longtime patron of the Symphony.

Stage flowers courtesy of Flowers by Stacks, Ltd.

All concerts rebroadcast on WVIK Augustana Public Radio 90.3FM on the Sunday two weeks after the performance at 7:00 p.m. Made possible by WVIK and American Federation of Musicians, Local 67.

Due to the Covid-19 Pandemic, the QCSO will not perform the National Anthem this evening. Please see page 31 for more information.

## Program Notes

# MASTERWORKS I

### JESSIE MONTGOMERY

(B. 1981)

**Banner (2014)**

**Instrumentation:** string orchestra

**World Premiere:** September 2014, New World Center, Miami, Florida.

**QCSO Performance History:** This is the first QCSO performance of *Banner*.

Still not yet forty years old, Jessie Montgomery has built an illustrious and extraordinarily varied career as a violinist and composer, founding prominent ensembles including PUBLIQuartet, performing around the world including with Yo-Yo Ma's Silk Road Ensemble, and composing works for leading orchestras including the New York Philharmonic and the National Symphony. She grew up in Manhattan and attended Juilliard for violin performance and NYU for film and multimedia composition; she is currently pursuing a Ph.D. in composition from Princeton University.

Among those to spot Montgomery's gifts early was the Detroit-based Sphinx Organization, which is "dedicated to transforming lives through the power of diversity in the arts," most principally by aiming to increase the participation of people of color in classical music. Montgomery's many honors and residencies from Sphinx include their 2020 Medal of Excellence.

In 2014, along with the Chicago-based charity the Joyce Organization, Sphinx commissioned Montgomery to write a work for strings marking the 200th anniversary of the composition of *The Star-Spangled Banner*. The piece became, for her, a tribute to the evolution of American society, and our long-but-imperfect progress in realizing the vision of a just society. "A tribute to the U.S. national anthem," she wrote, "means acknowledging the contradictions, leaps and bounds and milestones that allow us to celebrate and maintain the tradition of our ideals."

Throughout the work, easily-recognizable fragments of the national anthem are juxtaposed with other patriotic songs from around the world. Montgomery's brilliant string writing is boldly on display, and throughout the work she constructs a kaleidoscopic range of musical textures, from striking silences to multi-layered ostinatos, energetic trills, and a stirring final climax.

### GEORGE WALKER

(1922-2018)

**Lyric for Strings (1947)**

**Instrumentation:** string orchestra

**World Premiere:** *Lyric for Strings* premiered on the radio in 1946 by the Curtis Institute of Music orchestra, Seymour Lipkin conducting. In 1947, it was first performed publicly by the National Gallery Orchestra, Richard Bales conducting, in Walker's native Washington D.C.

**QCSO Performance History:** This is the first QCSO performance of *Lyric for Strings*.

Washington, D.C.-born pianist and composer George Walker demonstrated extraordinary promise from a very early age. Graduating from high school at age 14 and Oberlin College at 18, he went on to become the first Black graduate of both the Curtis Institute of Music and Eastman School of Music. On a Fulbright Fellowship, he studied composition in Paris with Nadia Boulanger, a near-obligatory course undertaken by virtually every important (and unimportant) midcentury American composer. The decades that followed included a wide range of performances and academic appointments, and a steadily rising professional profile.

But in a 1987 interview with Chicago classical radio host Bruce Duffie, the 65-year-old Walker provided some context for how race had affected the trajectory his career as a classical musician. "I was clearly out of synch for a long time," he recalled. "I was ahead of my time as a pianist when the concert managers didn't want to accept

a black pianist." He said that, despite enjoying the support of a few dogged champions of his music, particularly publisher Paul Kapp and the New York Philharmonic, "if I were not black, I would have had a far wider dispersion of my music and more performances... I'm still an outsider and will continue to be an outsider from the coterie of well-known and established white composers."

Thankfully, in the more-than-three decades that followed this interview, the broader classical music community would begin to more fully realize and acknowledge Walker's profound and unique gifts. He was awarded the Pulitzer Prize in Music in 1996, the first Black musician to be so honored, and was elected to the American Academy of Arts and Letters in 1999. In his native Washington, D.C., Mayor Marion Barry named a day in his honor. Walker died in 2018 at the age of 96, having earned virtually all of the major honors now afforded to American composers.

Dedicated to the memory of his grandmother, Walker's *Lyric for Strings* is his most-often-performed work. Like the Barber *Adagio* to which it is often compared, *Lyric* dates from the composer's early adulthood and originated as the slow movement of a string quartet. Beginning with two-note fragments, Walker gradually assembles a contrapuntal tapestry that is by turns anguished, mysterious, sunny, and eventually reconciled to silence.

### LUDWIG VAN BEETHOVEN

(1770-1827)

**Coriolan Overture, Op. 62 (1807)**

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings

**World Premiere:** The *Coriolan Overture* was premiered at a private concert in Palais Lobkowitz, the Vienna home of Beethoven's patron, Prince Joseph Franz von Lobkowitz, in March 1807.

**QCSO Performance History:** *Coriolan* has been performed by the QCSO five times previously: in 1948 (Oscar Anderson), 1955 (Pierre Bellugi), 1979 (James Dixon), 1985 (James Dixon), and 2005 (Donald Scheicher).

In 1807 or 1808, Beethoven sent a letter to his patron, Baron Ignaz von Gleichenstein, recounting an uncomfortable social situation the two had shared, pitying himself and insulting his friend. "Once again, therefore, I must look for support nowhere but in my own breast, for outside there is none whatever. No, friendship and kindred feelings give me nothing but wounds. So be it, then!" Pretending to address himself, he continued, "For you, poor Beethoven, there is no happiness to be found outside; you must create everything for yourself, within yourself, you will find no friends anywhere but in the world of ideals."

Such missives were par for the course among Beethoven's many friends and benefactors, with the composer frequently characterizing himself as something of a tragic hero, perpetually misunderstood and forced to live an isolated existence (but not so isolated, apparently, that he lacked an audience for his tirades). We may wonder whether this self-image might have drawn Beethoven to Heinrich Josef von Collin's *Coriolan*, an 1804 play wherein the hero, a fifth century ex-Roman general *Coriolanus*, agrees to his mother's pleas that he abandon his plan to attack Rome from exile, choosing instead to end his own life in suicide. Or, you might say, *Coriolanus* too was banished to "the world of ideals."

Whether he saw himself in *Coriolanus* or not, Beethoven composed an overture for Collin's play in 1807, premiering it not at a performance of the play, but instead in a private concert hosted by Prince Lobkowitz (another patron and frequent recipient of Beethoven's diatribes). Poet and critic E.T.A. Hoffman, an ardent supporter of Beethoven's, heard a later performance where the music and drama were performed in the same evening. He praised Beethoven's music for its "somber gravity" and "awe-inspiring resonances from an unknown spirit-world," but came away unconvinced that the music was appropriate to the play, claiming that

the overture "foreshadows more than is subsequently fulfilled." That may be a nice way of saying that he thought the music was great, but the drama was not. Hoffman implied instead that the work would be more appropriate if it preceded William Shakespeare's *Coriolanus*, another play based on the life of the same Roman general. "Beethoven's purely romantic genius does not seem to him to be entirely appropriate to Collin's predominantly reflective poetry, and that this composer would seize the soul with his full force and properly arouse it for the scenes that follow if he were to write overtures to the tragedies of Shakespeare... which express romanticism in the highest sense."

**LUDWIG VAN BEETHOVEN  
(1770-1827)**

**Symphony No. 1 in C Major, Op. 21  
(1799-1800)**

**Instrumentation: two flutes, two oboes, two clarinets, two bassoons, two trumpets, timpani, and strings**

**World Premiere:** The piece premiered on April 2, 1800 at the Burgtheater (Austrian National Theatre) in Vienna.

**QCSO Performance History:** This is the sixth series of performances of Beethoven's first symphony in QCSO history; Frank Kendrie led the performance of selected movements in 1933, with complete performances following in 1952 led by Harry John Brown, in 1986 and 1988 led by James Dixon, and most recently, in 2007 led by Donald Schelicher.

In 1792, mere months after the untimely early death of Mozart, Beethoven moved to Vienna from his native Bonn. The official purpose of his move (which his patron in Bonn believed to be temporary) was to study composition, first with Franz Josef Haydn, then the most famous musician in the world, and later with opera composer Antonio Salieri and the bookish cathedral organist Johann Georg Albrechtsberger. But the real reason for the move was for the 22-year-old Beethoven to make a name for himself as a pianist and composer in what was then the most important musical city in the German-speaking world.

As a young man assured of his own gifts, we can well imagine the impatience with which Beethoven awaited his rise to prominence during these

first years in Vienna. Once at a social gathering, he audaciously expressed his wish that he could be paid on retainer like Handel had been, rather than precariously piecing together a living. After some gentleman in attendance mocked the idea, Beethoven spent the rest of the evening seething in a corner, glaring angrily at the man. A friend attempted to comfort the wounded composer: "My dear Beethoven, this gentleman never intended to insult you; almost traditionally most people refuse to believe that one of their younger contemporaries will ever achieve as much as the older ones or the dead, who have already won their reputation." For someone of Beethoven's prodigious gift and audacious self-regard, waiting for fame must have been excruciating.

But just after the turn of the century, eight years after his move to Vienna, Beethoven achieved a crucial milestone in his climb to musical prominence, his first so-called "benefit concert" (the beneficiary being the composer), held at the Imperial Theatre on Wednesday, April 2, 1800, at 6:30 P.M. The program included a Mozart symphony, excerpts from Haydn's then-wildly popular oratorio *Creation*, and three works by Beethoven, including his Piano Concerto No. 1, which he had already performed in the same theatre five years prior. The concert's concluding work was, as the program described it, "A new Grand Symphony with complete orchestra." This was Beethoven's Symphony No. 1 in C major.

Like its composer at age 26, the work is both exuberant and challenging. Many of the features which make his later symphonies so memorable to audiences are present: festive excitement, dynamic contrasts, striking silences, and meticulous motivic development. Though labelled "Minuet", the third movement is forceful and blazing, presaging Beethoven's migration from writing Minuets to preferring Scherzos. What is not predictive of the future is the symphony's final cadence, which is rather cursory and straightforward; in later symphonies Beethoven would extend this closing gesture to enormous, dramatic proportions.

QCSO Program Notes  
Written by Jacob Bancks

# SIGNATURE SERIES I

## NAHA PLAYS BEETHOVEN

### FRIDAY

October 23, 2019 | 7:30 pm  
Figge Art Museum | Davenport, Iowa

Naha Greenholtz, violin  
Marian Lee, piano

---

**WOLFGANG AMADEUS  
MOZART**  
(1756-1791)

Sonata No. 18 in G Major,  
K. 301  
I. Allegro con Spirito  
II. Allegro

**JESSE JONES**  
(b.1978)

"Scherzo" (after Beethoven)

**LUDWIG VAN BEETHOVEN**  
(1770-1827)

Violin Sonata No. 7 C Major,  
Op. 30  
I. Allegro con brio  
II. Adagio cantabile  
III. Scherzo: Allegro  
IV. Finale: allegro; presto

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# NAHA GREENHOLTZ

## Violin

Canadian violinist Naha Greenholtz was born in Kyoto, Japan, where she began her violin studies at age three. Since her solo debut at 14, concerto performances have included engagements with the San Francisco Ballet, National Ballet of Canada, and National Repertory Orchestras, as well as the Vancouver, Quad City, Burnaby, and Kelowna Symphonies. In the Madison area she makes regular solo appearances with the Madison Symphony and the Middleton Community Orchestra.

Naha also maintains an active career as an orchestra musician. In addition to her duties as Concertmaster of both the Madison and Quad City Symphony Orchestras, past performance highlights include guest concertmaster appearances with the Oregon, Omaha, and Memphis Symphonies, the San Francisco Ballet, as well as the Calgary and Louisiana Philharmonics, among many others.

In 2019 she appeared as guest concertmaster with the Chicago Philharmonic (in collaboration with the English National Ballet) and will make her Australian debut in a concertmaster residency with the Australian Ballet in Melbourne. From 2011-2014 she maintained a partnership with the National Ballet of Canada in Toronto, performing and touring frequently with the company as guest concertmaster and soloist. Additionally she has performed often with the Cleveland Orchestra both domestically and abroad. She began her career in 2007-2008 with the Louisiana Philharmonic and later with the Milwaukee Symphony.

Naha has participated in music festivals throughout the US and Europe including Kneisel Hall (Maine), Taos (New Mexico), Spoleto (Italy), Lucerne (Switzerland), Bach Dancing and Dynamite Society (Wisconsin), and the New York String Orchestra Seminar at Carnegie Hall. She is currently on artist faculty at Renova Music Festival (Newcastle, Pennsylvania) and since 2012 she has been Artistic Director of Davenport, Iowa's Signature Series.

Naha studied with Donald Weilerstein and Joel Smirnoff at Juilliard and with William Preucil at CIM. Other teachers have included Andy Dawes, Akira Nagai, and Judith Ingolfsson. She performs on a 1778 Antonio Gagnani violin.





## MARIAN LEE

Piano

Marian Lee made her New York City debut at Carnegie Hall's Weill Recital Hall as winner of the Artists International Award and has appeared as soloist and with orchestra internationally in Austria, Belgium, Italy, France, Norway, Russia, Azerbaijan, Turkmenistan, Poland, Brazil, Byelorussia, Estonia, Hong Kong, and Thailand, as well as in Lincoln Center, the Kennedy Center's Millennium Stage, Seattle's Benaroya Hall, Moscow's Tchaikovsky Hall and Rachmaninoff Hall, and the Hermitage Winter Palace in St. Petersburg, Russia. In liaison with the U.S. State Department, Lee also received numerous grants in support of performances of American contemporary music abroad and is a former Fulbright and International Research and Exchange (IREX) scholar.

Dr. Lee has given numerous world and U.S. premieres by contemporary composers from Russia, France, the Baltic republics and the United States. Notable professional activities include violin and piano duos with Philadelphia Orchestra concertmaster David Kim, Milwaukee Symphony concertmaster Frank Almond, and Naha Greenholz, concertmaster of Madison and Quad City Symphony Orchestras. She has also held master classes in Hong Kong, Delaware, Louisiana, Alabama, Illinois and Iowa.

Dr. Lee made her initial concert debut in high school performing with Ann Arbor Symphony Orchestra and Flint Symphony Orchestra in Michigan. She entered The Juilliard School as a scholarship student receiving a Bachelor of Music under the guidance of Gyorgy Sandor. She went on to receive a Master of Music degree in piano performance with Seymour Lipkin and was subsequently awarded the coveted Fulbright Grant to study with Naum Shtarkman at the Moscow Conservatory in what was then the Soviet Union. During her three-year stay, Dr. Lee witnessed the fall of the Soviet Union and toured extensively within the former USSR. Upon her return to the United States, Dr. Lee completed her doctoral degree at the Peabody Conservatory of Music at The Johns Hopkins University with Boris Slutsky.

Dr. Lee previously taught at the University of Iowa and the University of Delaware before moving to Davenport, Iowa where she is currently an associate professor in piano and serves as head of the keyboard area at St. Ambrose University. An active teacher and frequent adjudicator, Dr. Lee is a proud member of the Music Teachers National Association (MTNA), National Federation of Music Teachers (FMTA), the Iowa Music Teachers Association (IMTA), Quad City Music Teachers Association (QCMTA), and was past president of the Delaware Music Teachers Association (DSMTA).

# MASTERWORKS II

## SATURDAY

November 7, 2019 | 7:30 pm  
Adler Theatre | Davenport, Iowa

## SUNDAY

November 8, 2019 | 2:00 pm  
Adler Theatre | Davenport, Iowa

Mark Russell Smith, conductor  
Naha Greenholtz, violin

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BEETHOVEN  
AT 250 

# BEETHOVEN

## VIOLIN CONCERTO

**BÉLA BARTÓK**  
(1881-1945)

Divertimento for Strings,  
Sz. 113

- I. Allegro non troppo
- II. Molto adagio
- III. Allegro assai

**LUDWIG VAN BEETHOVEN**  
(1770-1827)

Concerto for Violin and  
Orchestra in D Major, Op. 61

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo. Allegro

PROGRAM PRESENTED WITHOUT INTERMISSION

Please see page 21 for Naha Greenholtz's biography.

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Due to the Covid-19 Pandemic, the QCSO will not perform the National Anthem this evening. Please see page 31 for more information.

## Program Notes

# MASTERWORKS II

**BÉLA BARTÓK**  
(1881-1945)

***Divertimento for String Orchestra***  
(1939)

**Instrumentation:** string orchestra

**World Premiere:** This work premiered on June 11, 1940, with the Basler Kammerorchester, Paul Sacher conducting, in Basel, Switzerland.

**QCSO Performance History:** Although this is the first performance of Bartók's *Divertimento* on a Masterworks concert, musicians from the QCSO performed the work in 2019 at a crossover concert with indie artist Har Mar Superstar at Rust Belt, East Moline.

"Whoever met Bartók, thinking of the rhythmic strength of his work, was surprised by his slight, delicate figure. He had the outward appearance of a fine-nerved scholar. Possessed of fanatical will and pitiless severity, and propelled by an ardent spirit, he affected inaccessibility and was reservedly polite. His being breathed light and brightness; his eyes burned with a noble fire. In the flash of his searching glance no falseness nor obscurity could endure. If in performance an especially hazardous or refractory passage came off well, he laughed in boyish glee; and when he was pleased with the successful solution of a problem, he actually beamed. That meant more than forced compliments, which I never heard from his mouth."

This colorful, contradictory, and almost biblical description of Béla Bartók, written within months of the Hungarian composer's death, was penned by the inimitable Paul Sacher, a Swiss conductor and

philanthropist who commissioned and premiered many of Bartók's works, including the Music for Strings, Percussion and Celesta and the Sonata for Two Pianos and Percussion. Both works seethe with the same seriousness, that "pitiless severity", which Sacher ascribed to Bartók himself. Along with the six string quartets and his opera *Bluebeard's Castle*, both are included in the list of Bartók's unflinchingly modernist works, and as such have been often admired, analyzed and imitated by the composer's many academically-inclined disciples.

But on the eve of Bartók's migration to the United States in 1939, Sacher commissioned a final work, and this time the product had more of the laughter and "boyish glee" that Sacher claimed also typified the composer's personality. This new work was the *Divertimento for String Orchestra*. Though as refined and as technically sound as his previous works written for Sacher, the *Divertimento* included the playfulness and lightheartedness that it would also share with Bartók's late, audience-friendly masterpiece, the *Concerto for Orchestra*.

The *Divertimento* is constructed within that overarching three-movement, fast-slow-fast form that has provided a framework for so many works throughout history. Though famously not a string player himself, Bartók displays an uncanny mastery of the range of techniques and colors available on string instruments, with frequent solos that recall his iconic string quartets. The many shifts of mood and affect throughout the piece seem both striking

and fitting; like Sacher's description of the composer's temperament, the work reconciles fiery passion with lighthearted delight.

**LUDWIG VAN BEETHOVEN**  
(1770-1827)

***Concerto for Violin and Orchestra in D Major, Op. 61*** (1806)

**Instrumentation:** solo violin, one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings

**World Premiere:** The work premiered at the Theater an de Wien on December 23, 1806, with Franz Clement as soloist.

**QCSO Performance History:** The first QCSO performance of Beethoven's violin concerto was in 1939, featuring none other than the legendary Jascha Heifetz, with Oscar Anderson conducting. It has been featured a total of seven times prior to 2020, notably for an Iowa Public Television broadcast with Miriam Fried in 1980, and most recently in April 2011, with Midori as soloist and Mark Russell Smith conducting.

Perhaps because he himself could not serve as soloist, Beethoven's violin concerto did not enjoy the same early success that did his five piano concertos. Having premiered his *Symphony No. 3* at a benefit concert of the violinist Franz Clement, Beethoven wrote the violin concerto for Clement a year later. Though both active in Vienna, Clement and Beethoven were otherwise not close collaborators; Beethoven usually chose to work with the eminently patient and faithful violinist Ignaz Schuppanzigh, who seemed incapable of being offended by Beethoven's

surly moods and frequent abuse. So much did Beethoven prefer Schuppanzigh over Clement that he moved the premiere of Symphony No. 9 from the prestigious Theater an de Wein (where Clement was concertmaster) to a lesser venue.

So, perhaps it was lack of collaborative energy between Beethoven and Clement that accounts for the violin concerto's initial mediocre reception. It might also have been the concerto's length (at about 50 minutes, it is longer than Beethoven's longest piano concerto). Whatever the reason, it wasn't until 1844, nearly two decades after Beethoven's death, that then-12-

year-old violinist Joseph Joachim performed the work in London with Felix Mendelssohn conducting, bringing delayed acclaim and cementing the concerto in the repertoire. The collaboration was ideal for the long-neglected work: Mendelssohn had a gift for reviving forgotten masterpieces, including Bach's *St. Matthew Passion*, and Joachim was equally gifted at championing not-yet-famous violin concertos, including those of contemporaries Johannes Brahms and Mendelssohn himself.

The work did, however, receive something of a special reception during Beethoven's lifetime, not as a violin concerto, but rather in an

arrangement for piano and orchestra, commissioned by pianist Muzio Clementi (no relation to Clement the violinist). Although Beethoven did not write his own cadenzas for the original violin concerto premiere, he did provide piano cadenzas for the Clementi version, which have since been re-arranged into violin cadenzas. (Naha Greenholz will perform one of these arrangements for the first movement cadenza; her third-movement cadenza was composed by violinist Fritz Kreisler.)

*QCSO Program Notes  
Written by Jacob Bancks*

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# MASTERWORKS III

## SATURDAY

December 5, 2019 | 7:30 pm  
Adler Theatre | Davenport, Iowa

## SUNDAY

December 6, 2019 | 2:00 pm  
Adler Theatre | Davenport, Iowa

Mark Russell Smith, conductor  
Marian Lee, piano

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BEETHOVEN  
AT 250 

# BEETHOVEN

## SYMPHONY NO. 3

JOHANN SEBASTIAN  
BACH  
(1685-1750)

Keyboard Concerto No. 5  
in F minor, BWV 1056  
I.  
II. Largo  
III. Presto

LUDWIG VAN  
BEETHOVEN  
(1770-1827)

Symphony No. 3 in E-flat Major,  
Op. 55, "Eroica"  
II. Marcia funebre.  
Adagio assai  
III. Scherzo. Allegro  
vivace - Trio  
IV. Finale. Allegro molto

PROGRAM PRESENTED WITHOUT INTERMISSION

Please see page 22 for Marian Lee's biography.

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Due to the Covid-19 Pandemic, the QCSO will not perform the  
National Anthem this evening. Please see page 31 for more  
information.

## Program Notes

# MASTERWORKS III

**JOHANN SEBASTIAN BACH**  
(1685-1750)

**Keyboard Concerto No. 5 in F Minor, BWV 1056**

**Instrumentation:** solo keyboard, strings and continuo

**World Premiere:** Performance circumstances for Bach's seven keyboard concertos are unknown, though we safely assume the composer was almost certainly the soloist. Because historians date the surviving manuscripts to the late 1730s, the works were likely performed first in Dresden or Leipzig.

**QCSO Performance History:** This is the first QCSO performance of any of Bach's keyboard concertos.

**QCSYE Performance History:** This is the first QCSO performance of any of Bach's keyboard concertos.

Sometime in the 1730s, J.S. Bach wrote a set of seven harpsichord concertos. Although we know little about exactly when and how they were used, we know enough about these years in Bach's life to place them in some kind of context. Beginning in 1723 and lasting until his death over a quarter century later, Bach worked as music director of the Thomaskirche in Leipzig, making overseer to music programs in four city churches and St. Thomas's school. So much outstanding sacred music dates from this period – hundreds of cantatas, the Mass in B Minor, and the St. Matthew and St. John Passions – that it can be easy to forget that Bach continued in these years to compose instrumental music for non-liturgical contexts as well. In 1729 he was appointed director of the privately-run Leipzig Collegium Musicum, which had been founded by Georg Philip Telemann a generation

prior. It is reasonable to guess that Keyboard Concerto No. 5 in F Minor, BWV 1056, with various elements drawn from Bach's earlier works, assumed its surviving form for use by this ensemble.

What we do not need to guess is whether Bach ever played this concerto on the piano; to this we give a definitive "no." The piano was invented by Bartolomeo Cristofari at the beginning of the eighteenth century, but technological advancements on the instrument were slow during Bach's time. An early piano-maker, Gottfried Silbermann, took great offense when Bach tried out one of his instruments in 1736 (around the time he composed the F minor concerto) and offered mostly negative feedback, regarding the instrument as "too weak in the high register and too hard to play." Though wounded by his comments, Silbermann responded to Bach's criticism by incorporating various improvements, and Bach seems to have been happier with later models. He perhaps did not envision the extent to which the piano would displace the harpsichord over the 50 years following his death, but his practical nature and love of instrumental color would almost certainly have led him to embrace the performance of his keyboard music on the modern piano.

The first movement, Allegro, is marked with rhythmic interaction between triplets and double eighth notes and tight interaction between the soloist and the accompanying ensemble. The second, with its elegant, soaring melody

and simple accompaniment, is exceptionally well-known under the popular title Arioso; the movement may be in part an homage to Telemann, as the opening resembles a melody one of his flute concertos. The third movement, Presto, is dramatic and stirring, with sharp dynamic contrasts and intricate counterpoint, and is saturated with a brightly ascending 5-step motive.

**LUDWIG VAN BEETHOVEN**  
(1770-1827)

**Symphony No. 3 in E-flat Major, Op. 55, "Eroica" (1803-1804)**

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani, and strings.

**World Premiere:** Like the Coriolan Overture on Masterworks I, *Eroica* was first performed in several private performances at the residence of Prince Lobkowitz, beginning in late 1804. It premiered publicly, like Beethoven's Violin Concerto on Masterworks II, at the Theater an der Wein on April 7, 1805.

**QCSO Performance History:** This is the seventh time Beethoven's *Eroica* Symphony has been programmed on QCSO Masterworks programs; previous performances were conducted by Oscar Anderson in 1947, James Dixon in 1983 and 1987, Donald Schleicher in 2011, and Mark Russell Smith in 2009 and 2016.

Due to his habit of idealizing those he loved and admired, Beethoven throughout his life faced almost unrelenting disappointment when those figures failed to live up to the exalted images he constructed for them. This was true

with Haydn his teacher, his lifelong friend Stephan von Breuning, his patron Prince Karl Lichnowsky, his beloved nephew Karl, and many others. Outbursts of great love and admiration were almost always followed, eventually, by suspicion, mistrust, and sometimes renunciation.

This, it turned out, carried over into Beethoven's politics. Reared in the liberal city of Bonn and an admirer of German Enlightenment figures including Emperor Joseph II, Beethoven held French politician and general Napoleon Bonaparte in sufficiently high regard as to not only dedicate his Symphony No. 3 to him, but to provisionally title the symphony Buonaparte. That was until Napoleon promoted himself from First Consul (a sort of "prime minister") of France to Emperor in 1804. Enraged, Beethoven famously scratched out the

dedication on the symphony's title page. "So he too is nothing more than an ordinary man," the furious Beethoven said to his friend Ferdinand Ries. Yet another idol, and yet another disappointment.

So, Symphony No. 3 was ultimately not Buonaparte but rather *Sinfonia Eroica*, a dedicated to "the memory of a great man"; Beethoven must have thought he could shield himself from disillusionment by adopting more abstract heroes. He could not completely detach the work from its original subject, however: when Napoleon died nearly two decades later, Beethoven recalled, "I wrote the music for this sad event seventeen years ago."

Aside from this often-related dedication story, the work itself is considered enormously pivotal in the history of the symphony. Prior to Haydn, symphonies were

essentially opera overtures, easily interchangeable and rarely of great length or expressive gravity. Haydn (with his 104 symphonies) and Mozart (with 41) contributed greatly to the elevation of the genre, but from Beethoven onward, few composers would write symphonies numbering in double digits. Beginning with *Eroica*, symphonies became loftier, longer, and more serious in nature, a vehicle for composers to display their most stirring and profound orchestral writing.

QCSO Program Notes  
Written by Jacob Bancks

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# SIGNATURE SERIES II

## HOLIDAY BRASS

### SATURDAY

December 12, 2020 | 7:30 pm  
Central DeWitt Performing Arts Center | DeWitt, Iowa

### SUNDAY

December 13, 2020 | 2:00 pm  
Location: TBA

Mark Russell Smith, conductor

#### HORN

Marc Zyla, principal  
Peter Kortenkamp  
Josh Johnson  
Stephen Burian  
TBD

#### TRUMPET

Matthew Onstad, principal  
TBD  
TBD  
TBD

#### TROMBONE

Michael Cox, principal  
Robert Parker  
Andrew Rózsa  
TBD

#### TUBA

Ron Morton, principal

#### TIMPANI

Michael Geary, principal

#### PERCUSSION

Aaron Williams, principal

#### KEYBOARD

Mary Neil

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PROGRAM TO BE SELECTED FROM THE FOLLOWING

#### TRADITIONAL

Arr. DiLorenzo

Hark the Herald Angels Sing

#### TRADITIONAL

Arr. Snedecor

Adeste Fideles

#### GUSTAV HOLST

(1874-1934)

Arr. Haislip

Christmas Day

#### ANTHONY DILORENZO

(b. 1967)

T'was the Night Before Christmas

#### TRADITIONAL

Arr. Ring

Stille Nacht

#### PYOTR ILYICH TCHAIKOVSKY

(1840-1893)

Nutcracker Suite

#### TRADITIONAL

Arr. Bulla

Manger Pastorale/Jesu Bambino

#### TRADITIONAL

Arr. DiLorenzo

Joy to the World

#### LEROY ANDERSON

(1908-1975)

Arr. Wasson

Sleigh Ride

All concerts rebroadcast on WVIK Augustana Public Radio 90.3FM on the Sunday two weeks after the performance at 7:00 p.m. Made possible by WVIK and American Federation of Musicians, Local 67.

# THE NATIONAL ANTHEM

*Due to the COVID-19 Pandemic, we have temporarily suspended these in-person activities.  
Concert Conversations will be pre-recorded and available online prior to the concert*

While several compositions have the honor of appearing multiple times on 102 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 was 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.

100 Years Stories courtesy of the German American Heritage Center.



## ENRICH YOUR EXPERIENCE

*Due to the COVID-19 Pandemic, we have temporarily suspended these in-person activities.  
Concert Conversations will be pre-recorded and available online prior to the concert*

### INSIDE THE MUSIC

Join QCSO Music Director Mark Russell Smith in an exploration of the Masterworks programs on the Thursday evening preceding Masterworks IV, V, & VI 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.



*Hosted at the Adler Theatre*

### CONCERT CONVERSATIONS

Enjoy informal pre-concert conversations hosted by Kai Swanson featuring Maestro Mark Russell Smith and featured artists. Concert Conversations will be presented virtually for Masterworks I-III, and available

for viewing ahead of the performances on the QCSO's YouTube Channel, Facebook, and Uscreen Digital Access platform. Concert Conversations for Masterworks IV, V, & VI will occur in the concert hall an hour before each performance.

*Sponsored by Chris Connolly, Wells Fargo Advisors*

### AFTERGLOW

Reminisce about the amazing performance in the Hotel Blackhawk lobby, adjacent to the Adler Theatre/RiverCenter, immediately following the Saturday night performance of Masterworks IV, V, & VI. Mingle with Mark Russell Smith, QCSO musicians, and sometimes even the guest artist. You never know who will be there! Cash bar, and remarkable repartee.

*Hosted at the Hotel Blackhawk*



# AUDIENCE INFO

## Box Office

The Robert A. and Patricia K. Hanson Symphonic Arts Center, 327 Brady Street in Davenport, is open on Tuesdays and Thursdays from 9:00 a.m. to 4:30 p.m. You may also call 563.322.7276 or 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 AND TABLETS

As a courtesy to other audience members and performers, please turn off any electronic devices and displays.

## 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 67.

## 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.

## BRAILLE PROGRAMS

Braille versions of the QCSO concert program are available for audience use. Braille versions are available with the Alder Theatre Ushers. Sponsored by the Davenport Eye Group, P.C.

# Willkommen!

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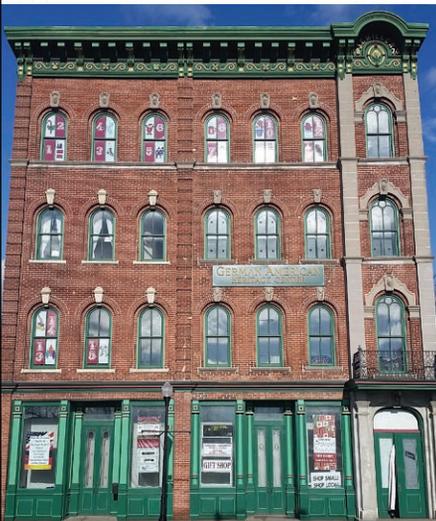


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# 106<sup>TH</sup> SEASON PROGRAM DATES

## OCTOBER 2020

### Masterworks I:

#### Beethoven Symphony No. 1

Saturday, October 3, 2020

Adler Theatre | 7:30 pm

Sunday, October 4, 2020

Alder Theatre | 2:00 pm

Mark Russell Smith, conductor

### WVIK/QCSO Signature Series I:

#### Naha Plays Beethoven

Friday, October 23, 2020

Figge Art Museum | 7:30 pm

Naha Greenholtz, violin

Marian Lee, piano

## NOVEMBER 2019

### Masterworks II:

#### Beethoven Violin Concerto

Saturday, November 7, 2020

Adler Theatre | 7:30 pm

Sunday, November 8, 2020

Alder Theatre | 2:00 pm

Mark Russell Smith, conductor

Naha Greenholtz, violin

### QCSYE Fall Digital Concerts

Sunday, November 15, 2020

Ernesto Estigarribia, conductor

Michele Ottesen, conductor

Elizabeth Lundine, conductor

## DECEMBER 2019

### Masterworks III:

#### Beethoven Symphony No. 3

Saturday, December 5, 2020

Adler Theatre | 7:30 pm

Sunday, December 6, 2020

Adler Theatre | 2:00 pm

Mark Russell Smith, conductor

Marian Lee, piano

### WVIK/QCSO Signature Series II:

#### Holiday Brass

Saturday, December 12, 2020

Central DeWitt Performing Arts Center

7:30 pm

Sunday, December 13, 2020

Pleasant Valley High School | 2:00 pm

QCSO Brass and Percussion Sections

## FEBRUARY 2020

### Masterworks IV: Where in the World

Saturday, February 6, 2021

Adler Theatre | 7:30 pm

Sunday, February 7, 2020

Centennial Hall | 2:00 pm

Mark Russell Smith, conductor

### Living Proof Exhibit Opera: Karkinos

Saturday, February 13, 2020

Bartlett Performing Arts Center | 7:30 pm

Jacob Bancks, composer

Mark Russell Smith, conductor

Sarah Shafer, soprano

Kelly Hill, mezzo-soprano

Nathaniel Sullivan, baritone

### WVIK/QCSO Signature Series III:

#### For America

Saturday, February 27, 2020

Figge Art Museum | 7:30 pm

Emily Nash, violin

Bruno Silva, viola

Kit Polen, bass

### QCSYE Winter Concerts

Sunday, February 21, 2021

Ernesto Estigarribia, conductor

Michele Ottesen, conductor

Elizabeth Lundine, conductor

## MARCH 2020

### Masterworks V: Brahms + Shostakovich

Saturday, March 6, 2021

Adler Theatre | 7:30 pm

Sunday, March 7, 2021

Centennial Hall | 2:00 pm

Mark Russell Smith, conductor

Bella Hristova, violin

Saturday, March 27, 2020 | Brunner Theatre,

Augustana College | 7:30 pm

Daniel Won, clarinet

Benjamin Coelho, bassoon

Matthew Onstad, trumpet

Michael Cox, trombone

Aaron Williams, percussion

Naha Greenholtz, violin

Dave Scholl, bass

Kyle Knox, guest conductor

## APRIL 2020

### Masterworks VI: For America

Saturday, April 10, 2020

Adler Theatre | 7:30 pm

Sunday, April 11, 2020

Centennial Hall | 2:00 pm

Mark Russell Smith, conductor

Ricardo Morales, clarinet

### QCSO/QCSYE Side-by-Side

Sunday, April 25, 2021

Ernesto Estigarribia, conductor

Michele Ottesen, conductor

Elizabeth Lundine, conductor

### QCSYE Concerto Competition

#### Grand Prize Winner

Mark Russell Smith, conductor

## MAY 2020

### An Evening with Renée Elise Goldsberry

Saturday, May 15, 2020

Adler Theatre | 7:30 pm

Mark Russell Smith, conductor

Renée Elise Goldsberry

## JUNE 2021

### Jurassic Park™ in Concert

Saturday, June 5, 2021

Adler Theatre | 7:30 pm

Ernesto Estigarribia, conductor

### Disney/Pixar's Toy Story™ in Concert

Sunday, June 6, 2021

Adler Theatre | 2:00 pm

Ernesto Estigarribia, conductor

### Harry Potter and the Goblet of Fire™ in Concert

Saturday, June 26, 2021

Adler Theatre | 2:00 pm & 7:30 pm

Ernesto Estigarribia, conductor

# MEMORIAL GIFTS

*made through September 11, 2020*

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# THE MARSHA PEDERSEN ENDOWED FUND FOR EDUCATION

Gifts in memory of Marsha Pedersen will be used to establish the Marsha Pedersen Endowed Fund for Education. Marsha leaves a lasting legacy with the QCSO through her years of enthusiastic fundraising and advocacy for QCSO music education programs and creating access to music for all youth in our community.

If you would like to contribute to the endowed fund honoring Marsha's legacy, please send your gift to the QCSO office with notification of its purpose or contact Steve Mohr, Director of Development, at 563-424-7735 or smohr@qcsso.org.

## HONORARY GIFTS

*made through September 11, 2020*

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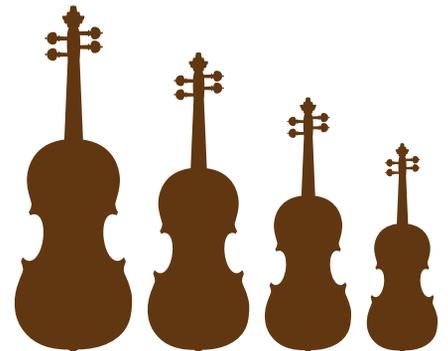
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Stepping up to be involved with our Symphony can be musically and personally rewarding! Giving of your time and your support strengthens music education and symphony awareness within our community. We invite YOU to be part of Volunteers for Symphony!

## PROVIDES HOSPITALITY BY

- Welcoming guests to concerts
- Hosting Riverfront Pops, the Quad Cities largest party!
- Providing rehearsal dinners for musicians
- Hosting guest artists

## SUPPORTS MUSIC EDUCATION BY

- Helping with Youth Ensemble events
- Staffing Symphony Day
- Helping staff educational programs throughout the year

## PROVIDES ASSISTANCE BY

- Assisting office staff
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Be a part of the Symphony's dynamic volunteer organization and connect with a community of friends who share a passion for classical music. Support one of America's finest regional orchestras through volunteer activities. Contact the VFS Volunteer Coordinator for information at 563.424.7736 or [volunteer@qcso.org](mailto:volunteer@qcso.org).

# ANNUAL FUND

## Donations to the 2020-21 Annual Fund through September 11, 2020

*Simply put, tickets cover only about a third of our expenses to deliver superb symphonic performances. It's due to those who support us through the Annual Fund - individuals, foundations, and corporations - that we have been able to survive and thrive in the Quad Cities for a century now. We count on your support for our success and to keep tickets affordable for the community. THANK YOU!*

*Donate online at QCSO.org, by mail, or contact Steve Mohr at 563.424.7735*

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