



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

the triumphant fall 2022- SPIRIT



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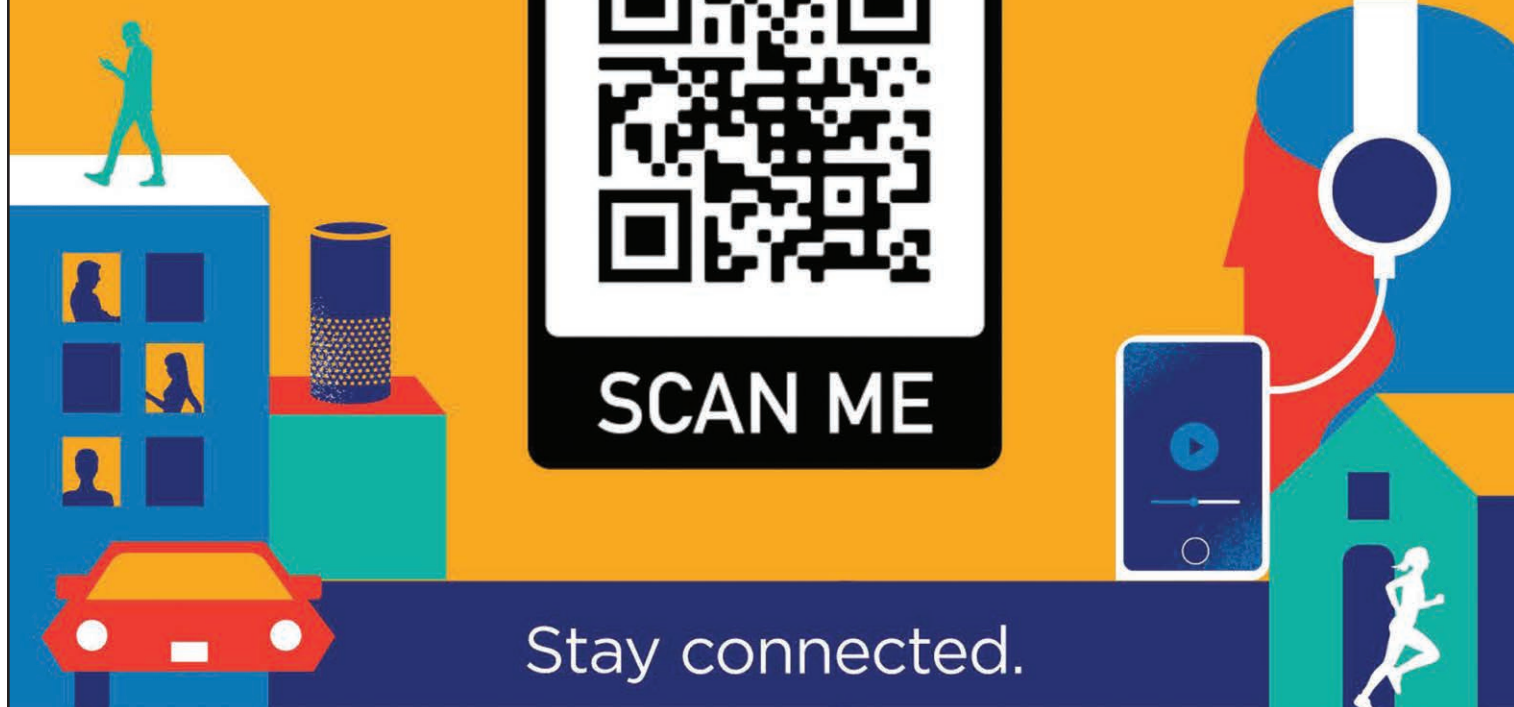
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Quad City Symphony Orchestra

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
Marley Haller
Hillary Kingsley
Corina Lobont
Susan Oliverius
Rachel Peters
Erik Rohde
Sabrina Tabby+

VIOLIN II

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

VIOLA

Deborah Dakin, Principal
Nick Munagian, Associate Principal
Bridget Andes
Timothy Hoorelbek
Benjamin Lorentzen
Davis Perez
Barrett Stoll
Bruno Vaz da Silva
Jenwei Yu

CELLO

Hannah Holman, Principal
Chair endowed by Zeivel & Shirley Harris
Laura Shaw, Associate Principal
Yoo-Jung Chang
James Ellis
Derek Handley
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
Joe Bauer
David Chapman-Orr
Julia Holst-Kanakares
Brett Lewis
Victor Stahoviak
Michael Van Ryn

FLUTE

Jessica Warren, Principal
Chair endowed by James D. and Carol H. Horstmann
Ellen Huntington
Jilene VanOpdorp

OBOE

Andrew Parker, Principal
Lindsay Flowers*

CLARINET

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

BASSOON

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

HORN

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

TRUMPET

Matthew Baker, Principal
Chair endowed in memory of Francis Neiswanger by Walter E. Neiswanger, M.D.
Lindsey Frazier+

TROMBONE

Vacant Position, 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+

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 QCSO Private Lesson Program

* denotes a musician who is on a leave of absence for the current season



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WELCOME

Dear Friends,

Every year we create shared communal experiences and inspire human connection through music. This season is no exception. The QCSO will take you on a musical journey illuminating *The Triumphant Spirit* of our community through artistic expression. Each of us has endured much over the past few years, and this season's diverse programming, performed by our incredibly talented QCSO, offers something for everyone to enjoy in a shared space with our fellow community members and visitors. Thank you for joining us on our journey through *The Triumphant Spirit*!

Led by Music Director Mark Russell Smith, our fall Masterworks programming features an incredible range of powerful and invigorating musical pairings including:

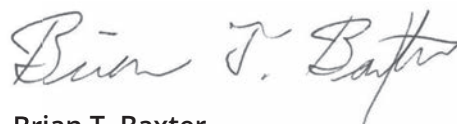
- Ludwig van Beethoven's incomparable Ninth Symphony featuring the Augustana Oratorio Society & Choral Artists paired with Jonathan Bailey Holland's minimalist and hip-hop influenced *Ode*
- Two QCSO principal players, Hannah Holman performing the haunting cello concerto by Ernest Bloch, *Schelomo: Hebraic Rhapsody* paired with Michael Daugherty's *Dead Elvis* featuring Benjamin Coehlo
- A QCSO co-commissioned Guitar Concerto by Michael Abels performed by guest guitarist Mak Grgić paired with Wolfgang Amadeus Mozart's *Divertimento No. 1, K. 113*

And that is just the tip of the iceberg for the first half of the concert season. Join a quartet of our fantastic musicians for our first *Up Close Series* concert featuring the aforementioned guitarist Mak Grgić at the Redstone Room. Mark your calendars for the moving and intense chamber opera performance, *Two Remain (Out of Darkness)*, a story of two different Holocaust survivors that has spurred a large-scale community collaboration, *Out of Darkness: Holocaust Lessons for Today*, convened by the Jewish Federation of the Quad Cities. Lastly, our QCSO @ the Movies series continues with the ever-popular Harry Potter franchise, and Holiday Brass returns with sounds of the season, adding a second performance by popular demand.

I invite you to visit our website (qcsso.org) for information on our many concerts, events, and educational programs. Consider exploring the work of our Quad City Symphony Youth Ensembles, led by Associate Conductor and Youth Ensembles Music Director, Ernesto Estigarribia, who will embark on an International Concert Tour of Germany and the Czech Republic next summer, and take a moment to learn more about our thriving Private Lesson Program.

I encourage you to invite your friends, family, and colleagues to join us for these special programs. I promise you will be moved, and you will make beautiful memories as we celebrate *The Triumphant Spirit* together. Thank you and enjoy the performance!

Sincerely yours,



Brian T. Baxter

Executive Director

Quad City Symphony Orchestra



A portrait of Mark Russell Smith, a bald man with a friendly smile, wearing a dark blue button-down shirt. He is standing with his arms crossed. The background is a solid teal color.

Mark Russell SMITH

Music Director & Conductor

Mark Russell Smith returns for his 15th 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. 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, 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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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 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
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Margaret Skinner Endowed Fund*

Know Someone Interested in Joining QCSYE?

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 | • Oboe | • Trombone |
| • Viola | • Clarinet | • Tuba/Euphonium |
| • Cello | • Bassoon | • Percussion |
| • Bass | • Horn | • Harp |
| • Flute | • Trumpet | • Saxophone |

Full & Partial Financial Aid Available!

Visit QCSO.org for additional information

Supported by the Morency Family Foundation, the United Way of the Quad Cities, and the Margaret Skinner Endowed Fund and the Marsha Pedersen Endowed Fund.



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 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.



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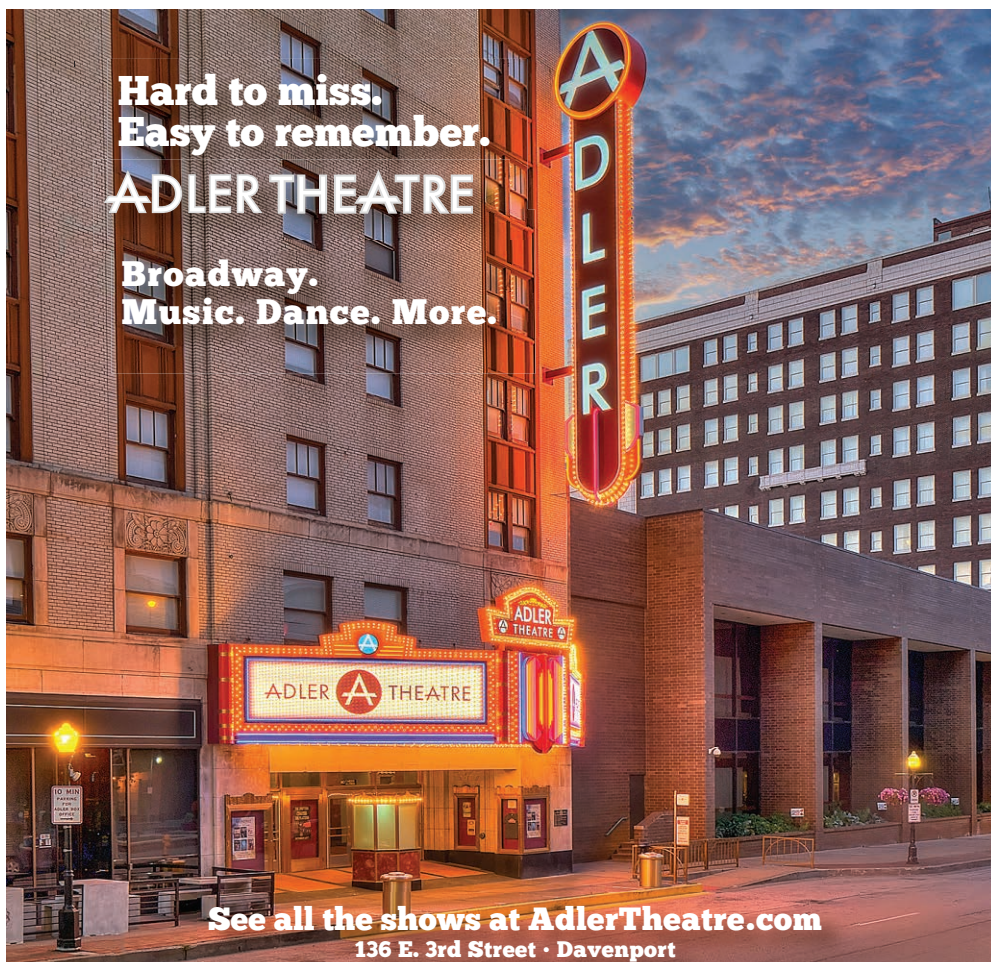
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Symphony Day

Every year, more than 6,000 fourth and fifth grade students are introduced to the symphony orchestra and classical music through an engaging performance by the Quad City 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. The 2022 Symphony Day reached 6,000 students from the Quad Cities and beyond. This season's program, "The Orchestra Moves" is in partnership with Carnegie Mellon's Link Up concert program, which is a highly participatory concert experience for students in grades 3-5.

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

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. During the 2021-2022 season, over 15,000 students experienced a QCSO Concert either in person or digitally in the classroom.

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UP CLOSE *with* **MAK GRGIĆ**

Sunday, Sept. 11, 2022 | 2:00 pm
REDSTONE ROOM, RIVER MUSIC
EXPERIENCE | DAVENPORT, IOWA

MAK GRGIĆ, *guitar*
EMILY NASH, *violin*
SABRINA TABBY, *violin*
BRUNO VAZ DA SILVA, *viola*
HANNAH HOLMAN, *cello*

presented in partnership with



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BACH**
(1685-1750)

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I. Adagio
II. Fuga
III. Siciliana
IV. Presto

STANLEY MEYERS
(1930-1993)

Cavatina

ENRIQUE GRANADOS
(1867-1916)

Danza Española No. 5, Andaluza

ENNIO MORRICONE
(1928-2020)

Gabriel's Oboe

ENNIO MORRICONE

The Good, The Bad, & The Ugly

INTERMISSION

LUIGI BOCCHERINI
(1743-1805)

Guitar Quintet No. 4, G.448 Fandango
I. Pastorale
II. Allegro maestoso
III. Grave assai - Fandango

MIROSLAV TADIĆ
(b. 1959)
arr. Leon Firšt
(b. 1994)

Balkan Suite
Chicho
Jovka Kumanovka
Rustemul
Macedonian Girl
Walkdance

For Hannah Holman's Bio, please see page 39.

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Mak Grgić, guitar

Touted as a “gifted young guitarist” by the *New York Times*, and “a guitarist to keep an eye on” by the Washington Post, Grammy-nominated artist *Mak Grgić* [GER-gitch] is a star on the worldwide stage. An expansive and adventurous repertoire attests to his versatility and wide-ranging interests. From the ethnic music of his native Balkans to extreme avant-garde and microtonal music, his roles as soloist, collaborator, and recording artist are fueled by curiosity, imagination, and boundless energy. As a testament to his versatility and wide-ranging appeal, in 2018 *Mak* was invited by legendary singer-songwriter k.d. lang to perform as the opening act for the North American leg of her *Ingénue Redux* Tour.

An avid new music proponent, Mak has commissioned a multitude of new works for solo guitar and guitar with ensemble. Some of these include works by Michael Gordon, Julia Adolphe, Nina Senk, Leon First and Cengiz Eren, to name a few. In fall 2022 he will premiere and tour a newly

commissioned guitar concerto by Michael Abels, composer for the Oscar-winning motion picture *Get Out*.

As both soloist and collaborator, *Mak* averages eighty-five performances a year — nearly two bookings per week. Recent engagements include performances and residencies at the Musikverein and the Konzerhaus in Vienna; the Konzerthuset in Stockholm several venues in Portugal; Teatro Cervantes de Bejar in Castilla-Leon/Spain; the Sarajevo Music Academy; several venues in Slovenia; the Paris Guitar Foundation; Zurich University of the Arts; Taipei National Theater; Shanghai Grand Theater; and the Hong Kong International Guitar Festival.

In North America, he has performed at Austin Classical Guitar; Beyond Microtonal Music Festival/Pittsburgh; the Dallas Opera for performances of Peter Maxwell Davies's *The Lighthouse*; Dumbarton Concerts/Washington, D.C.; The Kennedy Center/Washington, D.C.; Mainly Mozart/San Diego; the National Gallery of Art; NAMM Show/California;

Strathmore Hall/Maryland; the New York Classical Guitar Society; the Pacific Symphony; Triangle Guitar Society/North Carolina; Walt Disney Hall/Los Angeles; and numerous other venues and guitar societies across the globe.

An enthusiastic recording artist, Mak's latest recordings, “Balkanisms” for Naxos Music plus “MAKrotonal” and Grammy®-nominated “Mak|Bach” for MicroFest Records, explore a vast repertoire spanning ethnic music, microtonal, new music and early music on re-fretted instruments, such as a “zig-zag fretted Bach prototype guitar” that allows him to create a “well-tempered guitar” for “Mak|Bach.” Mak is also featured on another Naxos release, “La Buena Vida” with flamenco guitarist Adam del Monte. Other albums in progress include an homage to Ligeti, spotlighting gamelan-inspired guitar arrangements; “Peaceful Guitar” on Symphonic, Mak's first recording of his own compositions; and an all-concerto recording including Rodrigo's “Concierto de Aranjuez” and “Balkan Suite of Dances,” a new concerto based on music from “Balkanisms.”

Born in Ljubljana, Slovenia, in 1987, *Mak* studied guitar in Zagreb with the revered Ante Cagalj at the Elly Basic Music Academy. By the age of 14, he was balancing his world champion status in karate with his love for the guitar. Following an injury to his left thumb, he made the decision to focus solely on a career in music, going on to the University for Music and Performing Arts in Vienna and in the fall of 2017, he began the Artist Diploma program at USC, the first guitarist in the university's history to be admitted to this elite program.

Mak Grgić is proud to be involved with the Bosana Foundation, an organization that raises money for Bosnian youth. He also regularly awards education-furthering scholarships to select students across South America and holds the position of Artist Performer and Professor at the University of South Carolina's School of Music.



Emily Nash, violin

Silk Road Ensemble, the Turtle Island String Quartet, Wendy Sharp, Roland and Almita Vámos, John McGrosso, Kurt Baldwin, Rebecca Henry, and the Parker Quartet.

Growing up, Emily spent her summers attending Interlochen Arts Camp, California Summer Music, and Madeline Island. During high school she was a solo competition winner of the New Haven Youth Symphony Orchestra, first prize winner of the Greenwich Center for Chamber Music Competition, a guest soloist with the Choate rosemary Hall's tour to Italy, and a finalist in the Greater Bridgeport Solo Competition.

She was awarded the Farwell Award from the Musicians Club of Women Scholarship Competition in 2011. Emily was the Civic Orchestra of Chicago's Concertmaster from 2012-2013. Yo-Yo Ma asked her to come back in 2014 to be a mentor for the Artistic Challenge

Project. Emily has given solo recitals for the Orvieto Camber Music Concert Series, the Musician Club of Women, the Fourth Presbyterian Church, and the Fran Randall Memorial Recital Series.

This will be Nash's seventh season in both the Quad City Symphony Orchestra and the Northwest Indiana Symphony Orchestra where she is Associate Concertmaster and Assistant Principal Second respectively. Emily also subs with the Milwaukee Symphony, Hawaii Symphony, Chicago Philharmonic, Fort Wayne Philharmonic, Illinois Philharmonic, Lake Forest Symphony, and the Midwest Mozart Festival. Along with performing, Emily maintains a private violin studio of about twenty students and has been an adjunct faculty member of the Vandercook College of Music. Emily resides in a Chicago suburb with her two-year-old daughter Natalie and husband and violist, Bruno Vaz da Silva.

Violinist Emily Nash, graduated with her MM in violin performance while studying with Almita and Roland Vámos at Northwestern University, graduating early and with high honors. She received her BM in violin performance from the University of Illinois at Urbana-Champaign while studying with Simin Ganatra. Nash has participated in master classes with the

2022/2023 SEASON

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OCTOBER 20TH & 21ST AT 6:00PM
THE OUTING CLUB, DAVENPORT, IOWA

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DECEMBER 3RD AT 2:00PM & 7:30PM
THE PARAMOUNT THEATRE, CEDAR RAPIDS, IOWA

THE NUTCRACKER

DECEMBER 10TH AT 2:30PM & 7:30PM
DECEMBER 11TH AT 2:30PM
THE ADLER THEATRE, DAVENPORT, IOWA
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AND MUSICIANS AT STOMPBOX BREWING,
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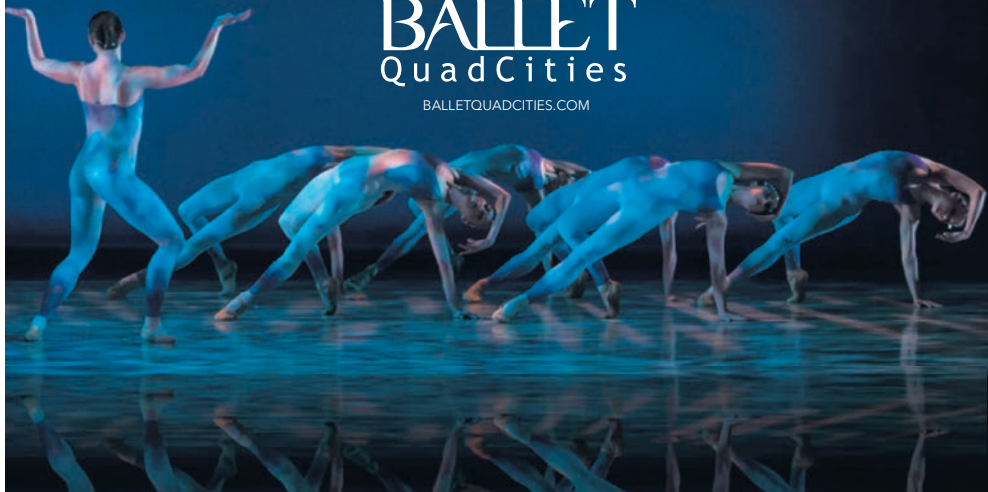
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A Procession Winding Around Me

Featuring Guitarist, Dr. Angelo Favis

October 8, 2022 - 7:30 p.m. | First Lutheran Church

A Nova Christmas

December 17, 2022 - 7:30 p.m. | First Lutheran Church

A Voice of Her Own

April 22, 2023 - 7:30 p.m. | First Lutheran Church

DAVENPORT

A Procession Winding Around Me

Featuring Guitarist, Dr. Angelo Favis

October 9, 2022 - 4:00 p.m. | St. Paul Lutheran Church

A Nova Christmas

December 16, 2022 - 7:30 p.m. | St. Paul Lutheran Church

A Voice of Her Own

April 23, 2023 - 4:00 p.m. | St. Paul Lutheran Church

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Sabrina Tabby, *violin*

Bachelor's of Music degree at Bard College Conservatory of Music, Sabrina performed across four continents, as concertmaster and soloist, in chamber groups, as well as in various baroque and new music ensembles. In addition to her studies in music, Sabrina also received a Bachelor's degree in French Studies. While pursuing her Master's Degree at Northwestern University, she continued to be recognized through scholarships and awards for her fine playing as a soloist and chamber musician.

A founding member (2010) of the NYC-based new music ensemble, Contemporaneous, she is prominently featured on Innova Recordings album "Stream of Stars: Music of Dylan Mattingly." In 2016, she formed the crossover, mold-breaking string quartet ATLYS, representing, for a time, Lincoln Center in performances on Holland America cruise lines around the world.

ATLYS continues to tour the country, recently performing at the Red Rocks and Gorge Amphitheaters. Their recordings have been streamed over 6 million times on Spotify.

Sabrina continues to travel the world actively seeking to play music of all styles, often with her husband, conductor and violist Ernesto Estigarribia. Recent highlights of the 2022 season include another solo appearance with the Orquesta Sinfonica del Congreso Nacional de Paraguay, and a world premiere of Michael Kropf's violin concerto (written for her) with Contemporaneous in NYC. Sabrina has also been a proud member of the violin section of the Quad City Symphony Orchestra since 2018. When not performing, practicing, or teaching, Sabrina's favorite activity is concocting (and devouring) delicious plant-based creations in the kitchen.

Bruno Vaz da Silva, *viola*

Bruno Vaz da Silva began studying viola in 2004 in his native Brazil at the Escola de Musica de Brasilia. After one year, he placed in a solo competition and had the opportunity to perform with the Orquestra Sinfonica da Escola de Musica de Brasilia, performing the G Major Viola Concerto by Telemann. He graduated from the conservatory in two and a half years, a program which normally takes eight years, and then enrolled in the University of Brasilia.

Bruno has gained much experience as and orchestral and chamber musician. He has worked with the Hawaii Symphony Orchestra, Civic Orchestra of Chicago, Chicago Sinfonietta, Quad City Symphony Orchestra, Northwest Indiana Symphony, and Elgin Symphony Orchestra. Bruno worked under conductors such as Cliff Colnot,

Ricardo Muti, Susanna Malkki, Alastair Willis, Michael Tilson Thomas, Sir Mark Elder, Sir Andrew Davis, Jaap Van Zweden, Mei-Ann Chen, Alex Klein, and Harry Bicket. With the Civic Orchestra of Chicago, he had the opportunity of working with Yo-Yo Ma. Bruno was a founding member of the YOURS (Youth Orchestra Urban Rita Simon) Project Chicago, which is an El Sistema music program for unprivileged students, where he worked until 2012. Bruno completed his undergraduate in music performance at North Park University where he studied with Charles Pikler, Chicago Symphony principal viola and his MM at DePaul University, studying with Rami Solomonow, Lyric Opera of Chicago former viola principal. Bruno has judged many competitions such as solo and ensemble, ILMEA, and



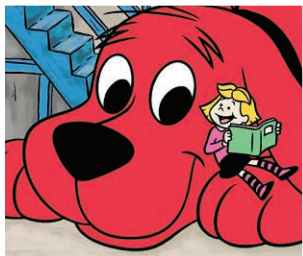
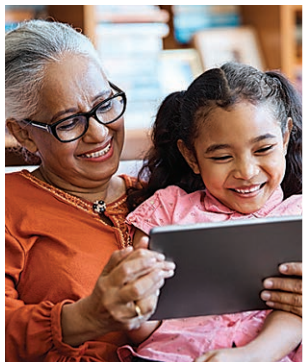
orchestra sitting auditions. Today, Bruno is a freelancer in the Chicago area performing concerts with several orchestras, teaching private lessons, writing arrangements, and performing with the Cloud Gate String Quartet for weddings and events.



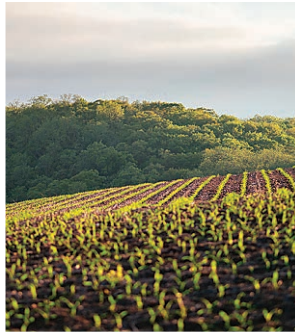
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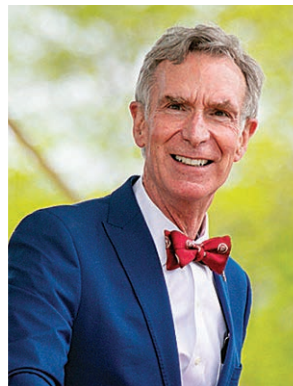
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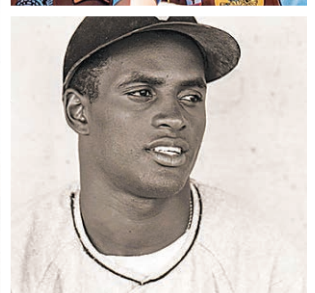
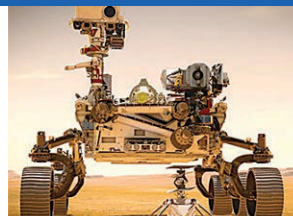


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MASTERWORKS I

ODE TO JOY

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Sunday, Oct. 2, 2022 | 2:00 pm
CENTENNIAL HALL |
ROCK ISLAND, ILLINOIS

MARK RUSSELL SMITH, *conductor*
JACQUELINE PICCOLINO, *soprano*
KATHERINE PRACHT, *mezzo-soprano*
ALEX BOYER, *tenor*
MALCOLM MACKENZIE, *baritone*

Augustana Oratorio Society
& Choral Artists,
JON HURTY, *director*

JOHN STAFFORD SMITH The Star-Spangled Banner*
(1750-1836)

JONATHAN BAILEY Ode
HOLLAND
(b. 1974)
I. The Anticipation
II. Millions, Marching
(Homage to Jamal and Dilla)
III. Those Tones

LUDWIG VAN Symphony No. 9 in D minor, Op. 125
BEETHOVEN
(1770-1827)
I. Allegro ma non troppo,
un poco maestoso
II. Molto vivace
III. Adagio molto e cantabile
IV: Finale

Concert performed without intermission

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Stage flowers courtesy of Flowers by Staacks, Ltd.

The guest artists' appearance is funded in part by a gift from the Isador and Ruth Evelyn Katz Fund and the Shirley Harris Estate.

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 137.



Jacqueline Piccolino, *soprano*

Ms. Piccolino was invited to perform Beethoven's *Christus am Ölberge* with the UC Davis Symphony Orchestra at the Mondavi Center for the Performing Arts.

A participant in the Merola Opera Program for 2012 and 2013, Ms. Piccolino appeared as Contessa Almaviva in *Le nozze di Figaro* and Arminda in *La finta giardiniera*. Honored thereafter as a San Francisco Opera Adler Fellow, Ms. Piccolino made her professional debut in 2013 as Stella in *Les Contes d'Hoffmann*. Over the next two years, she sang First Lady in *The Magic Flute*, Lady Madeline in *La chute de la maison Usher*, Laura in *Luisa Miller*, 2nd Maid in the world premiere of *Dolores Claiborne*, Kate Pinkerton in *Madama Butterfly*, Clotilda in *Norma*, Mrs. Hayes in *Susannah*, and cover for Contessa Almaviva in *Le nozze di Figaro*. Elsewhere, Ms. Piccolino has performed in *Die Zauberflöte* with Seattle Opera in 2017 and Samuel Barber's *Knoxville: Summer of 1915* with the Johnstown Symphony Orchestra in 2017. Other career

highlights include appearing as a Studio Artist with the Wolf Trap Opera Company, a soloist in the Napa Festival del Sole's, Chicago Opera Theater, and Houston Grand Opera.

In 2021, Ms. Piccolino was a National Semi-Finalist in the Metropolitan Opera National Council Auditions as well as the First Prize Winner of the Partners for the Arts Inc. Competition. In 2020, she received the Eileen Deneen Award from the American Opera Society of Chicago and was also a Bursary Recipient by the Opera Awards Foundation. In addition, Ms. Piccolino has received awards from The American Prize, the Community Foundation of Southern Arizona, the Musicians Club of Women in Chicago, and the Sullivan, Shoshana, and George London Foundations. Jacqueline graduated with a Bachelor of Music Degree from the University of Illinois at Urbana-Champaign School of Music in 2013 and received the prestigious Kate Neal Kinley Memorial Fellowship from her alma mater. Currently, she resides in the beautiful city of Chicago.

American soprano Jacqueline Piccolino has been hailed by the San Francisco Chronicle as having "impeccable technique and stage presence" and as "an artist to watch." This 2022-23 season, Jacqueline makes her debut with both Hawai'i Opera Theatre and the Berkshire Opera Festival, and returns to Chicago Opera Theater. In the 2019-2020 season, Ms. Piccolino was scheduled to join the prestigious Santa Fe Opera Apprentice Program to sing Erste Dame in Mozart's *Die Zauberflöte* and to cover the title role in Dvořák's *Rusalka*. In addition,



Katherine Pracht,

mezzo soprano

Katherine Pracht's 2021 engagements included a world premiere and cast recording as Horatio in Joseph Summer's new opera, *Hamlet*, at the Dohodno Zdanie Theater in Ruse, Bulgaria, and a reprisal of the title role in Kevin Puts' opera, *Elizabeth Cree* with West Edge Opera. She also made a role and company debut as Miss Jessel in Britten's *The Turn of the Screw* with IlluminArts. Her 2019 season had three important role debuts: Charlotte in *A Little Night Music* with Madison Opera, Ottavia in *L'incoronazione di Poppea* with Florentine Opera and Kate Julian in Britten's rarely heard *Owen Wingrave* with Little Opera Theatre of NY. In 2022-23, she performs Madeleine in Jake Heggie's *Three Decembers* with Opera on the Avalon, returns to West Edge Opera for her first Cornelia in *Giulio Cesare*, workshops a new opera, *Bullrusher*, and debuts with the Quad-City Symphony in *Beethoven's Ninth Symphony*. In 2019 she sang Duruflé's *Requiem* with the Washington Chorus, and Prokofiev's *The Love for Three Oranges* with Opera Philadelphia.

Katy frequently appears with Opera

Philadelphia, most recently as Linette in Prokofiev's *The Love For Three Oranges* and *We Shall Not Be Moved*, Philip Glass' *Symphony No. 5* for Trinity Wall Street, Lady Wang in Bright Sheng's *Dream of the Red Chamber* in Changsha, Beijing, and Wuhan, China, Prokofiev's *Alexander Nevsky* with the York Symphony, and the title role in *Elizabeth Cree* with Chicago Opera Theater, where the Chicago Tribune said "Katherine Pracht brought a mezzo of size and quality, and confident dramatic presence, to the complicated title role."

Additional credits include Mariam in the AOP-sponsored workshop of Sheila Silver's opera, *A Thousand Splendid Suns*, *A Bernstein Marathon* and *Arias & Barcarolles* with Michael Barrett and the New York Festival of Song with NYFOS, presented by the Lyric Opera of Kansas City, Karl Jenkins' *The Armed Man* and the premiere of *Sing! The Music Was Given* at Carnegie Hall and Stravinsky's *Requiem Canticles* with The Orchestra NOW at Bard under the baton of Leon Botstein. She returned to the Bard Festival in Rimsky-Korsakov's *From Homer* with the American Symphony Orchestra, and as Dunyasha in *The Tsar's Bride*. Katy performed Bernstein's *Arias and Barcarolles* for The Intimacy of Creativity 2017 Festival in Hong Kong. Her Kennedy Center debut was as mezzo soloist in Philip Glass' *Symphony No. 5* with the Washington Chorus.

Katy has created many roles in new works: Florence Williams in Susan Kander's *The News From Poems*, Hester

Prynne in Eric Sawyer's *The Scarlet Professor*, and Eve in Julian Wachner and Cerise Jacobs' *Rev 23* for the Prototype Festival, Sharon Falconer in *Elmer Gantry* with Florentine Opera, Ariel in the world premiere of Joseph Summer's *The Tempest* for The Shakespeare Concerts in Boston recorded by Albany Records, and sang Mahler's *Das Lied von der Erde* with the York Symphony, and Lieberon's *Neruda Songs* with Grand Rapids Symphony.

Pracht made her Carnegie Hall debut as Alto Soloist in Verdi's *Requiem*, her debut with Opera Philadelphia as Third Lady in *Die Zauberflöte*, twice sang Der Trommler in *Der Kaiser von Atlantis* for Central City Opera with the Colorado Symphony and for Chicago's New Millennium Orchestra, sang Meg in *Little Women* directed by David Gately for Opera on the James, two concerts with the Georgia Symphony Orchestra and Chorus singing John Corigliano's *Fern Hill* and Prokofiev's *Alexander Nevsky*.

She made her Dallas Opera debut as Stephano in Gounod's *Roméo et Juliette*, Rosina in Opera on the James's *Il Barbieri di Siviglia*, and the role of Julia in the world premiere of Kirke Mechem's *The Rivals* for Skylight Opera Theatre. Pracht made her international/Radio France debut singing Dorabella in *Così fan tutte* with Lyrique-en-mer Festival in Belle-île, and her Avery Fisher Hall debut in Schumann's *Scenes from Goethe's Faust* with the American Symphony Orchestra.



Alex Boyer, *tenor*

Tenor Alex Boyer is known for his commanding voice and dramatic portrayals of the lyric and spinto tenor repertoire. Hailed by the San Francisco Chronicle for Festival Opera's production of *Pagliacci*, Boyer "mustered a large, potent sound that brought a welcome measure of anguish and dark menace to the role of Canio; his delivery of the famous showpiece 'Vesti la giubba' lacked nothing in the

way of grit and vocal power."

2021/20 credits include Tichon in Janáček's *Káťa Kabanová* with West Edge Opera, Cavaradossi in *Tosca* with Hawaii Opera Theater and as Captain Ahab in Jake Heggie's *Moby Dick* with Chicago Opera Theater. In his very busy 2019 season, Alex sang Dr. Richardson in West Edge Opera's production of *Breaking the Waves*, Sam Polk in *Susannah* with Festival Opera, Ahab in Chicago Opera Theater's *Moby Dick*, and Des Grieux in Berkeley Chamber Opera's production of *Manon Lescaut*.

Other engagements include Ruggero in *La Rondine* and the title role in *Kashchey the Immortal* with Island City Opera, the Abbot in Andrea Chénier and Remendado in *Carmen* with San Francisco Opera; Rodolfo in *La bohème* and the Duke of Mantua in *Rigoletto* with Island City Opera; Marcello in Leoncavallo's *La bohème*

and Alwa in *Lulu* in the acclaimed West Edge Opera production; Pinkerton in *Madama Butterfly* with Livermore Valley Opera; Lenski in *Evgeny Onegin* with Opera Idaho; and Edgardo in *Lucia di Lammermoor* and Manrico in *Il trovatore* with Island City Opera. Alex also covered Pollione in *Norma*, Pinkerton in *Madama Butterfly*, and Ahab in *Moby-Dick* with the Dallas Opera.

As a resident principal artist with Opera San Jose, he performed Manrico in *Il trovatore*, Rinuccio in *Gianni Schicchi*, Canio in *Pagliacci*, the title role in *Faust*, Cavaradossi in *Tosca*, the title role in *Idomeneo*, and many others. He is an alumnus of the Merola Opera Program and was an Apprentice with the Santa Fe Opera. A New York native, Boyer holds degrees from Boston University and Manhattan School of Music.



Malcolm MacKenzie, *baritone*

Baritone Malcolm MacKenzie has been heard at leading opera houses throughout the U.S. and Europe, appearing at the Metropolitan Opera, New York City Opera, Paris Opera (Bastille), Finland's Savonlinna Festival, Washington National Opera, Los Angeles Opera, Glimmerglass Opera, San Diego Opera, Arizona Opera, Fort Worth Opera, and Pittsburgh Opera, in roles including Simon Boccanegra, Iago, Tonio, Baron Scarpia, Don Giovanni, Count di Luna, Renato, Jack Rance, Marcello, Germont, and Count Almaviva.

In the 2022-2023 season, Mr. MacKenzie appears as Alfio in Opera Colorado's *Cavalleria rusticana*, joins Quad City Symphony for their

Beethoven's 9th Symphony, reprises his Mark Torrance in *The Shining* with Lyric Opera of Kansas City, and returns to The Metropolitan Opera to cover Rodrigue in the premiere of their five-act *Don Carlos*, which he also covered the previous season. Mr. MacKenzie's 2021-2022 season featured him in the title role of *Gianni Schicchi* at Piedmont Opera, a reprise of his much-lauded Germont in *La Traviata* at Toledo Opera, and the dual roles of Master Johnson and Master Owen in *Omar* at Spoleto Festival.

Recently, he has returned to Pittsburgh Opera as Stubb in Jake Heggie's *Moby-Dick*, returned to The Metropolitan Opera as Dancaïro in *Carmen* at the Metropolitan Opera, and made role debuts in North Carolina Opera's Rigoletto in the title role, Baron Scarpia in Opera Omaha's *Tosca*, and with Opera San Jose as Don Alfonso in *Così fan tutte*. He returned Dayton Opera as Tonio in *I pagliacci*, created the role of Roger Chillingworth in Colorado Opera's world premiere of *The Scarlet Letter* by Lori Laitman, and returned to LA Opera as Stubb in Jake Heggie's *Moby-Dick*. Additionally, he has sung Enrico in *Lucia di Lammermoor* with Eugene Opera; Germont in *La traviata* with Virginia Opera; Schaunard in *La bohème* with San Diego Opera; the title

role in *Simon Boccanegra* with Kentucky Opera; Belcore in *L'elisir d'amore* with San Diego Opera; Iago in *Otello* with Nashville Opera; Count di Luna in *Il trovatore* with Arizona Opera; Alfio/Tonio in *Cavalleria rusticana/I pagliacci* with Arizona Opera; and Jack Rance in *La fanciulla del West* with Nashville Opera.

Other notable performances have included *La traviata* with Glimmerglass Opera, where Opera News described him as "a stentorian Germont, singing with a steely beauty that matched the character's resolve;" Figaro in *Il barbiere di Siviglia*, and Count Almaviva in *Le nozze di Figaro* with Sacramento Opera; Sharpless in *Madama Butterfly* for San Diego Opera.

On the concert stage, Mr. MacKenzie has performed frequently as the baritone soloist for Carl Orff's *Carmina burana*, most recently with Los Angeles' New West Symphony, the Symphony Orchestra of the University of California, Davis and the Savannah Symphony. The UC Davis performance is available on YouTube and has received over 13 million views. He has also appeared with the Los Angeles Master Chorale, the Pacific Chorale, the Los Angeles Mozart Orchestra, and the Madison Symphony.



Jon Hurty is Director of Choral Activities and Henry Veld Professor in Music at Augustana College in Rock Island, Illinois. He directs the Augustana Choir, the Augustana Chamber Singers, serves as the

Jon Hurty, *choir conductor*

conductor of the Augustana Oratorio Society and teaches conducting. He is also Co-director of Music for Augustana Campus Ministries and is the Conductor and Artistic Director of Augustana Choral Artists. Before coming to Rock Island he was Director of Choral Activities at Concordia University in Irvine, California.

Active as a guest conductor and clinician throughout the United States and abroad, he has served in this capacity in All State, State, and Regional festivals of the American Choral Directors Association, the Association of Lutheran Church Musicians, National Association for Music Education, and many colleges and high schools. He has guest conducted the Tian Kong Choir and served as Guest Professor at

Huazhong Normal University in Wuhan, China. He has conducted his choirs in concerts throughout the United States as well as Austria, China, France, Germany, Italy, Japan, Korea, Norway, Spain, and Sweden. He has done significant work on free improvisation with choirs and has published an Apple iBook on the subject.

He completed his undergraduate degree in Vocal Performance at Bethany College in Lindsborg, Kansas, his master's degree in Choral Conducting from California State University, Northridge, and his doctorate in Choral Conducting and Literature from the University of Illinois. He has studied conducting with John Alexander, Don Moses, Chet Alwes and Ann Howard Jones.



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TWO REMAIN (OUT OF DARKNESS)

CHAMBER OPERA IN TWO ACTS

Saturday, Oct. 22, 2022 | 7:30 pm

BRUNNER THEATRE
ROCK ISLAND, ILLINOIS

presented as part of



sponsored by

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FOUNDATION**



Jake Heggie, *composer*
Gene Scheer, *librettist*

Sung in English with English supertitles

Ernesto Estigarribia, *conductor*
Shelley Cooper, *stage director & choreographer*

CHARACTERS

(in order of appearance)

Krystyna Zywulska: Sarah Shafer
Zosia: Kelly Hill
Krysia: Claire Kuttler
Mariola: Lily Arbisser
Edka: Stephanie Doche
Manfred: Nathaniel Sullivan
Gad Beck: Saul Nache

Ellen Dixon, *costumes*

Augustana College Theatre Department, *sets and props*
Jenn Swift & Marc Hayes, Top-Notch Productions, *production*

MUSICIANS

Emily Nash, *violin*
Laura Shaw, *cello*
David Scholl, *bass*

Jessica Warren, *flute*
TBD, *clarinet*
Mary Neil, *piano*

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Bill Holab Music: Sole Agent*



Ernesto Estigarribia, *conductor*

Paraguayan conductor Ernesto Estigarribia Mussi is highly regarded for his versatility and effervescent style on and off the podium. Hailed for his “expert direction” by *Fanfare* magazine, he was recently named Music Director of the Sheboygan Symphony Orchestra and the Mankato Symphony Orchestra. In addition, he is the Associate Conductor of the Quad City Symphony Orchestra, Music Director of the Quad City Symphony Youth Ensembles and Director of Orchestras at Augustana College.

Ernesto has conducted the La Crosse Symphony, Dubuque Symphony, St. Cloud Symphony, Rochester Symphony, Orquesta de Cámara del Centro del Conocimiento (Argentina), Orquesta Sinfónica Nacional-Paraguay and is the most frequent guest

conductor of the Orquesta Sinfónica del Congreso Nacional (Paraguay). In addition to symphonic performances, Ernesto has led numerous opera productions including Puccini’s *Gianni Schicchi*, Mozart’s *Idomeneo*, Britten’s *Albert Herring*, and Zimmermann’s *Weisse Rose*.

In addition to debut seasons in Sheboygan and Mankato, other highlights of the 22/23 season include guest appearances with the Minnesota Orchestra and Jake Heggie’s opera *Two Remains* with the Quad City Symphony.

Ernesto holds degrees from Pittsburg State University (BM) and the University of Minnesota (MM and DMA) where he studied conducting with Mark Russell Smith. In his free time, he enjoys cooking vegan recipes with his wife Sabrina.

Shelley Cooper, *stage director*

Shelley Cooper is currently the Assistant Professor of Theatre Arts and Director of the Musical Theatre program at Augustana College. She also regularly directs and performs in the Quad City arts community. Her most recent engagements “Narrator” in *Soldier’s Tale*, directing the world premiere opera, *Karkinos* with the Quad City Symphony Orchestra, directing *Beehive* at Circa 21 and directing the area premiere of *Ride the Cyclone* at The Blackbox Theatre. Cooper is the winner of the Orlando Fringe Critics’ choice award for best Individual Performance in a Drama and Hollywood Fringe’s “Pick of the Fringe” award (among many others) for her one woman show, *La Divina: The Last*

Interview of Maria Callas. Shelley has performed and directed all over the world for a number of companies such as Orlando Philharmonic Orchestra, Orlando Fringe, Walt Disney World, Universal Studios, Monroe Symphony, Orlando Repertory Theatre, Quad City Symphony, Hollywood Fringe Festival, Redhouse Arts Center, Varna Opera Theatre, Bangkok Theatre Festival, and the Venetian Macao in Macau, China. Her favorite directing credits include *Company*, *Big River*, *The Threepenny Opera*, and *The Drowsy Chaperone*. Shelley will be making her Off-Broadway debut with *La Divina* this fall in NYC for United Solofest on Theatre Row. For more information: www.shelley-cooper.com





Sarah Shafer, *Krystyna*

Praised by the *Philadelphia Inquirer* for her “crystalline sound, perfectly true intonation, glowing warmth, and total presence” and by *Opera News* as “remarkable, artistically mature... a singer to watch,” American soprano Sarah Shafer actively appears on the leading operatic and concert stages of the world.

This season, Ms. Shafer joins the Philadelphia Chamber Music Society for a performance of Bach’s Cantata No. 51 and other selections. Recently, she returned to Opera Philadelphia, first in a program entitled “Larry Brownlee and Friends” and then for a concert of arias hosted at the Mann Center. She also joined frequent collaborator Opera Lafayette as Jeanette in Philidor’s *Le maréchal ferrant* and presented a virtual recital for Friends of Chamber Music Portland (Oregon).

In recent seasons, she made her

Metropolitan Opera debut as Azema in *Semiramide*, returned to Opera Philadelphia as Iris in *Semele*, and sang Susanna in *Le nozze di Figaro* at San Diego Opera. Concert highlights have included Mozart’s *Requiem* with the Los Angeles Chamber Orchestra, Handel’s *Messiah* with the New Jersey Symphony Orchestra, Haydn’s *Lord Nelson Mass* with the Omaha Symphony, Schumann’s *Das Paradies und die Peri* with the Cincinnati Symphony, and a series of concerts entitled “Emerging Voices” with the Philadelphia Chamber Music Society. She also presented Wolf’s *Mörike Lieder* in recital with pianist Martin Katz, through a collaboration with the University Musical Society at the University of Michigan.

A native of State College, PA, Ms. Shafer holds degrees in voice and opera from the Curtis Institute of Music and is currently based in Philadelphia.

Kelly Hill, *Zosia*

Kelly Hill has returned home to Iowa after completing her M.M. and A.D. at the Yale School of Music. While living in New England, she performed leading operatic roles with the Opera Theater of Connecticut, Hartford Opera Theater, Madison Lyric Stage, Yale Opera, Yale Cabaret, and the Yale Baroque Opera Project. On the concert stage, she sang as a soloist with The Hartford Symphony Orchestra, New Haven Symphony Orchestra, Waterbury Symphony Orchestra, and the Yale Philharmonia. She has apprenticed with the Santa Fe Opera, Central City Opera, Cedar Rapids Opera Theater, and spent a summer as a Fellow at the Aspen Music Festival and School.

Most recently, she had the privilege of premiering Jacob Banck’s opera, *Karkinos*, with the Quad City Symphony. Other regional operatic credits include the title role in Peter Brook’s adaptation of Bizet’s *Carmen*, Madeline Mitchell in Jake Heggie’s *Three Decembers*, and Jo March in Mark Adamo’s *Little Women* with the University of Iowa Opera Theater. Also, she made her hometown operatic debut as Marcellina in Mozart’s *Le Nozze di Figaro* with Opera Quad Cities, and returned to the Cedar Rapids Opera Theatre as Suzuki in Puccini’s *Madama Butterfly*.

Local concert work has included appearances with Opera Quad Cities, the Augustana Oratorio Society, the



Chamber Singers of Iowa City, Cornell College, and St. Ambrose University. Ms. Hill is currently pursuing her Doctorate of Musical Arts degree at the University of Iowa as a recipient of the Iowa Performance Fellowship and a student of Professor Stephen Swanson.



Nathaniel Sullivan , *Manfred*

Nathaniel Sullivan is a musician, theatre artist, and writer devoted to holding space for reflection, understanding, and creative projects that champion change. Recent highlights include premiering two works for baritone and chamber ensemble with Contemporaneous at Carnegie Hall; performing the role of The Angel in the world premiere of Jacob Bancks's *Karkinós* with the Quad City Symphony Orchestra; covering the role of Harvey Milk in the world premiere of Stewart Wallace's *Harvey Milk* at Opera Theatre of Saint Louis; and performing the role of The King in the US premiere of George Benjamin's *Lessons in Love and Violence* at the Tanglewood Music Center, hailed by *The New York Times* as "a performance as strong as in any major house". Nathaniel has been

awarded the Grace B. Jackson Prize for exceptional service at Tanglewood (2019), Third Place in the Lyndon Woodside Oratorio Solo Competition (2019), Third Place in the Orpheus Vocal Competition (2019), and First Place in the NATS National Musical Theatre Competition (2018). During the COVID-19 shutdown, Nathaniel conceived and self-produced the Pandemigram Project, raising over \$7,500 for 43 different charitable organizations. He received his BM from the University of Nebraska–Lincoln (2014) and his MM from the Bard College Conservatory of Music (2017). Nathaniel looks forward to continued collaborations that make meaningful contributions to his communities. Connect with Nathaniel and read his written reflections at nathanielsullivan.com.

Saul M. Nache, *Gad Beck*

Saul M. Nache, baritone, is a music director, vocal director, performer, and pianist in great demand across multiple genres and disciplines. As a performer, he has been seen regionally and abroad in operas and as a soloist in concert masterworks. Saul has performed the roles of Figaro in *The Marriage of Figaro* and Papageno in *The Magic Flute* with Opera Quad Cities, Curio in *Giulio Cesare* with Red River Lyric Opera Festival, El Dancaïro in *Carmen* with Teatro Lirico d'Europa, Dandy in *Ballad of Baby Doe* with Opera Illinois, and has performed as an oratorio soloist with the Quad City Symphony Orchestra, Sinfonia da Camera, Peoria Bach Festival, Danville Symphony, and the Galesburg Community Orchestra. Saul was also a vocal fellow at the Tanglewood Music Center where he performed

with the Boston Symphony Orchestra as Nachtigall in *Die Meistersinger*, and participated in masterclasses with Dawn Upshaw, Mark Morris, James Levine, and Phyllis Curtin.

As a music director, Saul has worked with the Latiné Music Theater Lab on their 1st Annual Benefit Concert in September in NYC, recently worked with the Hudson Valley Shakespeare Festival on their productions of *Mr. Burns, a post-electric play* and *Romeo and Juliet* with new compositions added by singer/songwriter Heather Christian. Saul has also music directed readings of two new musicals by Julián Mesri called *Telo* and *Last Coffee in Rockville* in NYC. Regionally, Saul has worked with Nebraska Repertory Theater most recently on a new underscoring to the Thornton Wilder classic *Our Town* composed by Craig Woerz, and also on



Avenue Q and *Pippin*. He also worked with the Mississippi Bend Players on *Big River* and *Dames at Sea*. Saul has worked with St. Ambrose University on *Honk! Jr.* and *Big Fish*, and with Illinois Wesleyan University on *9 to 5: The Musical*, *A Class Act*, *Women on the Verge of a Nervous Breakdown*, *Violet*, *The Life*, and *Songs for a New World*.



Claire Kuttler, *Krysia*

Praised for her “glistening torrents of sound” (Opera News), Iowa born lyric soprano Claire Kuttler has been performing throughout the United States on the operatic and concert stage since 2008. Recent season engagements include Mimì in Puccini’s *La Bohème* with Anchorage Opera, Countess Almaviva in Mozart’s *Le nozze di Figaro* with Bel Cantanti Opera, Carnegie Hall debut as the soprano soloist in Brahms’ *Ein Deutsches Requiem* with DCINY, and a guest soloist for the Opera Quad Cities Gala Concert this past June. Currently, Claire is engaged with the world renowned Metropolitan Opera Chorus for numerous productions throughout the 2022/2023 season.

Claire has been engaged by the Palm Beach Opera, Central City Opera, Fargo Moorhead Opera, Opera Birmingham, New Rochelle Opera, Long Island Opera, the Light Opera of New York, the Green Mountain Opera Festival, the Crested Butte Music Festival, Opera LaFayette, Bel Canto at Caramoor, the Santa Barbara Chamber Orchestra and the New Jersey Festival Orchestra in such roles as Mimì/*La Bohème*, Hanna Glawari/*The Merry Widow*, Micaëla/*Carmen*, Antonia/*Les Contes D’Hoffmann*, Female Chorus/*The Rape of Lucretia*, Donna Elvira/*Don Giovanni*, Fiordiligi/*Così fan tutte*, and Alexis/*The Island of Tulipatan*.

Possessing a deep love for American lyric repertoire, Claire has been fortunate to perform many wonderful works in this genre. She sang the role of Bea in another of Jake Heggie’s operas, *Three Decembers* with Opera Birmingham, created the role of Elaine O’Neill in the world premiere of John Musto’s *Later the Same Evening* at the Maryland Opera Studio, sang the role of Emily Webb in Ned Rorem’s *Our Town* with Palm Beach Opera and performed Barber’s “Knoxville: Summer of 1915” with the Mannes

Orchestra in 2012 as a winner of the conservatory’s concerto competition. She was also afforded the distinct honor of singing for President Barack Obama at his official inaugural prayer service on January 20, 2009 at St. John’s Episcopal Church in Washington, D.C.

As a voice teacher, Claire is committed to equitable access to music education and has previously served on the voice faculties of three non-profit music programs: The Highbridge Voices in the South Bronx, ArtSmart in the New York City public school system, and the California State Summer School for the Arts in Los Angeles. Claire resides in New York City and holds degrees with honors from the Mannes College of Music (Professional Studies Diploma), the University of Maryland, College Park (MM) and Concordia College in Moorhead, MN (BM).

at Trinity Parish Hall, Davenport

Sunday, November 13, 3 pm

A Schubert Sampler

“Trout” Quartet, “Notturmo”
and pieces by Rossini, Grieg

Grace Park VIOLIN
Elizabeth Oakes VIOLA
Gregory Sauer CELLO
Volkan Orhon BASS
Thomas Sauer PIANO

Saturday, March 11, 7:30 pm

The Recital

Brahms, Ravel, Boulanger, Kreisler

Anna Elashvili VIOLIN
Thomas Sauer PIANO

Saturday, June 3, 7:30 pm

Passing the Torch

Dvořák, Suk, Carrillo, León

Serena Canin, VIOLIN
Lee Taylor VIOLA
Gregory Sauer CELLO
Thomas Sauer PIANO

TICKETS \$20
\$5 students

Chamber Music Quad Cities

INFORMATION
www.chambermusicqc.org



Lily Arbisser, *Mariola*

Annelies with Princeton Pro Musica in Princeton, NJ and a debut recital with Chamber Music Quad Cities in which she and pianist Thomas Sauer performed newly commissioned art songs featuring poetry by Iowan poets. Upcoming engagements include recitals in various cities and a concert of music by Brahms with the Libero Canto Festival.

Lily is also extremely happy to return home for this debut with the Quad City Symphony Orchestra (QCSO). It is especially meaningful for her as she is not only a former member of the Quad City Youth Symphony Orchestra (as a cellist) but also founded the QCSO Association's "Instruments for Kids" project in 2003, which aimed to provide free musical instruments to QC-area children who were unable to purchase or rent instruments.

Looking to past years, in March 2020, before the pandemic halted in-person performances, Lily sang Elle in Poulenc's *La voix humaine* with the Modern Opera Company in New York City. During the remainder of 2020 and into 2021, Lily was booked for solo recitals for the NFMC throughout the United States: Arkansas, Michigan, South Carolina, Mississippi, Ohio, Iowa, and Chautauqua. When the

pandemic resulted in cancellations, Lily continued concertizing online and performed live-stream recitals collectively viewed over 2,000 times. During the summer of 2018, Lily was an Apprentice Artist at Teatro Nuovo studying Ilia in Mozart's *Idomeneo*. Other select operatic performance credits include Monica in Menotti's *The Medium* at the Phoenix International Festival of the Voice and Pamina in Mozart's *Die Zauberflöte* with Opera Seabrook.

Lily is a proud graduate of Davenport Central High School. In addition to voice, she studied many instruments, including cello, French horn, and piano. At the age of seventeen, she was featured as the piano soloist in a performance of Gershwin's *Rhapsody in Blue* with the Quad City Wind Ensemble. She graduated *summa cum laude* and Phi Beta Kappa from Princeton University with a Bachelor of the Arts in Art and Archaeology and a Certificate in Vocal Performance. She holds a Master of Music degree from Mannes College.

When not singing, she can be found outdoors cultivating her passion for ecological restoration and native plant gardening. www.lilyarbisser.com

Lily Arbisser is an "individual-timbred soprano" (Opera News) whose voice "floats effortlessly" (www.feastofmusic.com) over the orchestra. Highlights of recent seasons include joining Ravinia's Steans Music Institute in Chicago as a vocal fellow, winning first prize in the National Federation of Music Clubs' (NFMC) Biennial Young Artist Competition, and debuting at Weill Recital Hall at Carnegie Hall as Suzu in Riyoichi Saito's chamber opera *Dojoji*.

So far 2022 was an exciting year, with numerous performances in the New York City area and in Iowa. Some especially memorable moments included soloing as Anne Frank in James Whitbourn's oratorio



Stephanie Doche, *Edka*

Praised by Opera News for her “distinctive lower voice,” French American Mezzo-Soprano Stephanie Doche is coveted for her “richly colored mezzo” [South Florida Classical Review] and “explosively elegant” stage presence [Memphis Flyer]. Upcoming: the title role in Handel’s *Ariodante* with Opera Neo, Rosina in *Il barbiere di Siviglia* with Florida Grand Opera, Nicklausse in *Tales of Hoffmann* with Opera Louisiane and Isabella in *L’Italiana in Algeri* with St. Petersburg Opera. Ms. Doche also joins the Palm Beach Symphony for Handel’s *Messiah* this season. In 2021 Ms. Doche sang the title roles of *Carmen*, *La Cenerentola*, and *Serse* with Mobile Opera, Pacific Opera Project, and Opera Neo. Critics exclaimed, “[As *Serse*] mezzo-soprano Stephanie Doche confidently sailed through acres of fioritura.” [San Diego Story].

In 2021 she returned to Opera

Memphis as Justice Ruth Bader Ginsburg in *Scalia/Ginsburg*. As a member of the 2021-22 Florida Grand Opera Studio Stephanie was heard as Maddalena and Giovanna in *Rigoletto*, Narciso in *Agrippina*, and Eunice Hubbell in *A Streetcar Named Desire*. Of her previous 2021 performance in Florida Grand Opera’s *Trouble in Tahiti*, “Stephanie Doche conveyed Dinah’s despair at the loving warmth she once felt slipping away. Her smoky mezzo and luxuriant lower register radiated...” [South Florida Classical Review]. In the same season she was featured as Pamela/Mama in Daron Hagen’s *New York Stories*, as well as Rosina in Thomas Pasatieri’s *Signor Deluso*.

Role debuts of both Flora Bervoix in *La traviata*, Siébel in *Faust* with Florida Grand Opera, and Dorabella in *Così fan tutte* with Pacific Opera Project were canceled in response to the COVID-19 pandemic. She was a Handorf

Company Artist with Opera Memphis in 2018-2019 performing the roles of Suzuki in *Madama Butterfly*, Cousin Hebe in *H.M.S. Pinafore*, and Toledo in *The Falling & the Rising* (professional premiere). That same season she sang Angelina in *La Cenerentola* with both Opéra Louisiane and Opera Neo.

Other credits include Idamante in *Idomeneo*, Dorabella in *Così fan tutte*, Hänsel in *Hänsel und Gretel*, Donna Elvira in *Don Giovanni*, Mère Marie in *Dialogues des Carmélites*, Zweite Dame in *Die Zauberflöte*, La Suora Zelatrice in *Suor Angelica*, and Meg March in *Little Women*.

Ms. Doche has been a featured soloist with the Memphis Symphony Orchestra, Riverdale Choral Arts Society, and at Crosstown Arts. She received awards from the Metropolitan Opera National Council and Beethoven Club of Memphis.



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Amanda Sherrill, *rehearsal pianist*



Amanda Sherrill, a native of Orlando, Florida, is a collaborative pianist, educator, and vocal coach. This fall she begins a new position as assistant professor of music and professional faculty accompanist at Augustana

College in Rock Island, Illinois. Prior to joining Augustana's faculty, she spent nine years as an adjunct faculty member at Chandler-Gilbert Community College in Chandler, Arizona, where she taught various sections of class piano, applied piano lessons, aural perceptions, and music humanities courses. She also served as a board member of the East Valley Music Teacher's Association.

Amanda received both the Doctor of Musical Arts and Master of Music degrees in collaborative piano performance from Arizona State University. There she studied collaborative piano under program director Dr. Andrew Campbell and solo piano under Walter Cosand. She received her Bachelor of Music degree with a double major in Piano Performance and Clarinet Performance

from Stetson University in DeLand, Florida, where she graduated Summa Cum Laude and studied piano under Dr. Michael Rickman and clarinet under Dr. Lynn Musco.

An experienced choral pianist, Amanda was the accompanist for the Sonoran Desert Chorale in Mesa, Arizona during the 2021-2022 season. Her vocal coaching experience includes two years as the Vocal Coach for the Masterworks Festival in 2015 and 2016, and multiple years as the Pianist/Vocal Coach for CGCC's Opera Workshop. She also spent three years as the Director of Choirs at Xavier College Preparatory in Phoenix, Arizona. In 2011, Amanda led Xavier's Honor Choir to its debut performance at Carnegie Hall as part of the National Youth Choir under the direction of Anton Armstrong.



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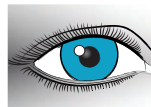
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FIT FOR A KING

Saturday, Nov. 5, 2022 | 7:30 pm
ADLER THEATRE | DAVENPORT, IOWA

Sunday, Nov. 6, 2022 | 2:00 pm
CENTENNIAL HALL |
ROCK ISLAND, ILLINOIS

MARK RUSSELL SMITH, *conductor*
HANNAH HOLMAN, *cello*
BENJAMIN COELHO, *bassoon*

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mission support



JOHN STAFFORD SMITH The Star-Spangled Banner*
(1750-1836)

DUKE ELLINGTON The Three Black Kings
(1899-1974)
No. 1. King of the Magi
No. 2. King Solomon
No. 3. Martin Luther King

ERNEST BLOCH Schelomo: Rhapsodie Hébraïque for
(1880-1959) Violoncello and Orchestra

INTERMISSION

MICHAEL DAUGHERTY Dead Elvis
(b. 1954)

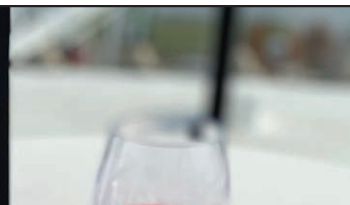
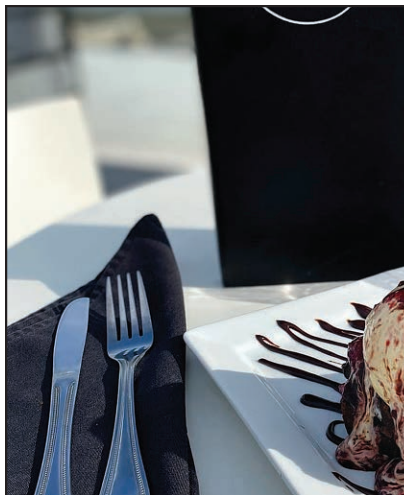
JOHANN STRAUSS JR. Kaiser-Walzer, Op. 437
(1825-1899)

WILLIAM WALTON Suite from Henry V
(1902-1983)
I. Overture: The Globe Playhouse
II. Passacaglia: The Death of Falstaff
III. Charge and Battle
IV. "Touch her soft lips and part"
V. Agincourt Song

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**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 46 for information on the QCSO's performance of the National Anthem.*

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BREAKFAST, LUNCH, DINNER





Hannah Holman, cello

Hannah Holman, cellist, joined the New York City Ballet Orchestra at the beginning of the 2012-2013 season. Her career has encompassed orchestral and chamber music, solo performances, and teaching. In a review of the second CD she recorded with pianist Réne Lecuona, *Fanfare* magazine declares "her tone and technique are the stuff that cello legends are made of. Holman's cello sings with a lustrous tone that's hard to resist."

In addition to her work with the New York City Ballet Orchestra, Ms. Holman is the principal cellist of the Quad City Symphony, a position she has held since 2008. She began her professional career in England playing with the English String Orchestra under Yehudi Menuhin and the City of Birmingham Symphony Orchestra under Simon Rattle. Her previous orchestral work also includes serving as assistant principal cello with the Michigan Chamber Orchestra, the Richmond Symphony; and the American Sinfonietta.

Hannah is fortunate to have a diverse career allowing much time for solo work. She is currently in postproduction of CD #3 with Réne Lecuona featuring

cello sonatas by woman composers from the past and this summer got to perform Jerome Robbins' *Suite of Dances* on stage as part of the NYCB Move's tour to the Vail Dance Festival. In 2019, Hannah performed the Korngold Cello Concerto with the Quad City Symphony Orchestra, Jennifer Higdon's *Soliloquy* also with the QCSO, and with the Solomon Chamber Orchestra. She is in the middle of a video project highlighting the lives of women cellists from the past, and performed six pieces with the Iowa City Community Chamber Orchestra, each piece focusing on a different cellist. She performed the 4th Cello Suite of J.S. Bach in Carnegie Hall on March 3, 2020 as part of the Bach Cello Suite Festival, celebrating 300 years of the cello suites.

An active chamber musician, Ms. Holman helped found Trio 826, with her dear friends Susanna Klein, violin, and Julia Bullard, viola. She was a founding member of the Beaumont Piano Trio, which performed around the United States and England, and was also a founding member of Quadrivinium, a music ensemble in residence at the Virginia Museum of Fine Arts. From 2002-2011, she was a member of the Maia Quartet, the University of Iowa's quartet in residence, which toured

China, Japan, and throughout the United States, including teaching residencies at Interlochen Center for the Arts, the Great Wall International Music Academy in China, and the Austin Chamber Music Center. She regularly performs in chamber ensembles with musicians from throughout the United States.

A dedicated private teacher who finds great fulfillment in helping students of all ages grow musically, Ms. Holman was on the University of Iowa music faculty from 2002-2012, and most recently was on the faculties of the University of Northern Iowa and Biola Conservatory. She has also served on the faculties of the Worcester College (UK), Michigan State University Community School, and Virginia Union University. She has participated in numerous festivals, and has been on the faculty of the Eastern Music Festival since 2001 and currently serves on the faculty of the International Cello Institute, the Five Seasons Music Festival, and Taconic Music. Hannah is the founder and Artistic Director of a new music school based in the Quad Cities, The Deanery School of Music.

Ms. Holman studied at the Eastman School of Music and Michigan State University, where she completed her Bachelor of Music degree. She obtained her Master of Music Degree with Fritz Magg at the New England Conservatory. Hannah was fortunate enough to have several lessons with William Pleeth in London as postgraduate study. Her musical education began at age 5 with her grandmother, whose 1925 Becker cello she plays today. She is eternally grateful for the fine teaching of a transformative teacher, Louis Potter, during her junior high and high school years.

Ms. Holman - whose hobbies include foodie thrifting activities, as well as traveling to new places- divides her time between NYC and Iowa City, Iowa, where she lives with her son, Matisse, and their cat, Ripley. Please visit her at her website: hannahholmacello.com



Benjamin Coelho, *bassoon*

A dynamic and expressive bassoonist, Benjamin Coelho, is a sought-after teacher, clinician, performing, and recording artist. His reach spans over fifteen countries on five continents. Benjamin has performed as an award-winning chamber musician, soloist, and principal bassoonist with several orchestras in Brazil and the USA. Currently, he is the principal bassoon with the Quad City Symphony Orchestra and is a member of the Voxman Reed Trio. He has been a professor of bassoon at the University of Iowa since 1998, and prior to that, he was the professor of bassoon at the Universidade Federal de Minas Gerais (Brazil).

Benjamin was born in Tatuí, Brazil, and started the bassoon at the age of ten at the Tatuí Conservatory of Music. He

received his B.F.A. from the Purchase Conservatory of Music (N.Y.), M.M. from the Manhattan School of Music (N.Y.), and did additional graduate work at Indiana University. His bassoon teachers include Clóvis Franco, Donald MacCourt, Arthur Weisberg, Noel Devos, and Kim Walker.

An enthusiastic proponent of new and diverse music, Benjamin has commissioned, performed, and recorded many works by Latin American, American, and European composers. As a recording artist, he has released seven critically acclaimed CDs garnering praise from numerous national and international publications. The specialized media has continuously praised his recordings "...Ben has such a gorgeous sound, such

impeccable technique, and such sensitive musicality..." "His playing is unfailingly sonorous, expressive, and alert, and he champions the pieces on this recording as if he believed in them without reservation." "Coelho is fantastic. His sound is brilliant, resonant, and strong, and he has a warm tone that blends superbly with the strings."

Professor Benjamin, his preferred title when teaching, finds great joy and fulfillment as a teacher and pedagogue. He has been an invited clinician to workshops across the United States and abroad. During the height of the Covid pandemic, from the basement of his home, he gave over thirty master classes and lives for students in the United States and Latin America. His students have been accepted to prestigious graduate programs, summer festivals, and have successfully gained national and international positions as teachers in public schools, colleges, universities, symphony orchestras, and in the music industry. For the past six years, he has had the privilege to be on faculty at the Festival de Música de Santa Catarina (FEMUSC, Brazil). He also has taught at bassoon festivals in Argentina, Czech Republic, Costa Rica, France, Guatemala, and Panama.

Throughout his career, Benjamin has dedicated himself to service. At the University of Iowa, for sixteen years, he has served in four different associate director positions within the School of Music. His greatest honor was being elected by his colleagues to serve as the interim director of the School of Music during the 2018-2019 academic year. He was recently elected and currently serves a three-year term as the vice-president of the International Double Reed Society. Before his position at The University of Iowa, Benjamin was elected by faculty, staff, and students to serve a four-year term as the vice-director at the Universidade Federal de Minas Gerais (Brazil).

MASTERWORKS III

ODE TO GUITAR

Saturday, Dec. 3, 2022 | 7:30 pm
ADLER THEATRE | DAVENPORT, IOWA

Sunday, Dec. 4, 2022 | 2:00 pm
ADLER THEATRE | DAVENPORT, IOWA

MARK RUSSELL SMITH, *conductor*
MAK GRGIĆ, *guitar*
JIM NIEDELMAN, *narrator*

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Please see page 19 for
Mak Grgić's biography.

JOHN STAFFORD SMITH
(1750-1836)

The Star-Spangled Banner*

**GEORG PHILIPP
TELEMANN**
(1681-1767)

Overture burlesque de Quichotte

- I. Ouverture. Maestoso
- II. Le Réveil de Quichotte
- III. Son Attaque des Moulins
a Vent. Très vite
- IV. Les Soupirs amoureux après
la Princesse Dulcinée
- V. Sanche Panche berné
- VI. Le Galope de Rosinante
- VII. Celui d'Ane de Sanche
- VIII. Le couché de Quichotte

MICHAEL ABELS
(b. 1962)

Borders, Concerto for Guitar and Orchestra
QCSO co-commission

- I. Agitato
- II. Espressivo
- III. Vivace

INTERMISSION

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

Divertimento No. 1, K. 113

- I. Allegro
- II. Andante
- III. Menuetto – Trio
- IV. Allegro

ALBERTO GINASTERA
(1902-1983)

Variaciones concertantes, Op. 23

- I. Tema
- II. Interludio
- III. Variazione giocosa
- IV. Variazione in modo di scherzo
- V. Variazione drammatica
- VI. Variazione canonica
- VII. Variazione ritmica
- VIII. Variazione in modi di moto perpetuo
- IX. Variazione pastorale
- X. Interludio
- XI. Ripresa dal tema
- XII. Variazione finale in modo di rondo

Mak Grgić's appearance is funded in part by a gift from the Isador and Ruth Evelyn Katz Fund and the Shirley Harris Estate.

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Michael Abels, *composer*

Soundtrack Award, the Jerry Goldsmith Award, a Critics Choice nomination, an Image Award nomination, and multiple critics awards. The hip-hop influenced score for *US* was short-listed for the Oscar, and was even named "Score of the Decade" by online publication The Wrap.

As a concert composer, Abels has received grants from the National Endowment for the Arts, Meet The Composer, and the Sphinx Organization, among others. His orchestral works have been performed by the Chicago Symphony, the Cleveland Orchestra, the Atlanta Symphony, the Philadelphia Orchestra,

and many more. As guest conductor of *Get Out In Concert*, Abels has led orchestras like the National Symphony and the San Francisco Symphony. Several of his orchestral works have been recorded by the Chicago Sinfonietta on the Cedille label, including *Delights & Dances* and *Global Warming*. Abels is co-founder of the Composers Diversity Collective, an advocacy group to increase visibility of composers of color in film, game and streaming media. Upcoming projects include the ballet for concert band *Falling Sky* for Butler University, *At War with Ourselves* for the Kronos Quartet, and the Hugh Jackman film *Bad Education* for HBO.

Michael Abels is best-known for his scores for the Oscar-winning film *Get Out*, and for Jordan Peele's *US*, for which Abels won the World

Jim Niedelman, *narrator*

Jim Niedelman has spent his broadcast journalism career covering local news across the country. His arrival in the Quad Cities in early 2015 was a homecoming of sorts. Jim once worked in Champaign, Illinois and lived in Chicago while attending graduate school. These days, you can catch him moderating 4 The Record, our weekly news and public affairs program, every Sunday at 10:30 a.m. and anchoring the weeknight 5 p.m., 6 p.m. and 10 p.m. newscasts for Local 4 News and the 9 p.m. newscast on Fox 18 KIJB.

"I love the Midwest!" Jim says. "People here are genuine and go out of their way to make you feel welcome. You can ask someone on the street what time it is and wind up making a new friend. I've never experienced anything like that anywhere else."

Long before coming to the Quad Cities, Jim got his first broadcasting

opportunity down river in Greenville, Mississippi. He moved on to Gainesville, Florida; Allentown, Pennsylvania; Champaign, Illinois; Las Vegas, Nevada; Greenville, North Carolina and Yakima, Washington.

Jim believes strongly that all news is local news. "It doesn't matter whether a story gets national attention, it's local at its core and real people are impacted. It's our job as journalists to make sure everything we report is not only accurate, but how the things that happen around us affects our lives."

Jim has been honored with several awards for his reporting over the years. That includes being recognized as the 2005 Associated Press Reporter of the Year for Downstate Illinois while the primary anchor in Champaign. Jim has also received awards for his investigative, consumer and feature reporting.



Jim grew up in Los Angeles, California. He's a die-hard L.A. Kings fan since childhood [sorry Blackhawks fans] along with the L.A. Lakers, Pittsburgh Steelers and Cincinnati Reds. He earned a bachelor's degree in Business Administration from the University of California at Berkeley and a master's degree in Journalism from Northwestern University. Go Bears and Wildcats too!

Jim has served on the QCSO Board of Directors since 2020. Don't be surprised if you see Jim catching a Storm or River Bandits game, taking some swings on the golf course, checking out live theater, enjoying the local concert scene or taking in the latest movie.

HOLIDAY BRASS

Saturday, Dec. 10, 2022 | 7:30 pm

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MARK WITTE, *narrator*
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ALLISON TUTTON

TRUMPET

CHRIS HAAS
LINDSEY FRAZIER
CHRISTOPHER SCANLON
ANDREW BISHOP

TROMBONE

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TUBA

RON MORTON

TIMPANI

MICHAEL GEARY

PERCUSSION

AARON WILLIAMS
TONY OLIVER

KEYBOARD

MARY NEIL

GIROLAMO FRESCOBALDI

Toccata

JOHANN SEBASTIAN BACH

arr. Jim Tempest

Fugue in G minor, BWV 578, "Little Fugue"

SAMUEL BARBER

Mutation on Bach

PIETRO YON

arr. Stephen Bulla

A Manger Pastorale; Gesù Bambino

PIOTR TCHAIKOVSKY

arr. Phil Snedecor

The Nutcracker Suite
Waltz of the Flowers

INTERMISSION

ANTIOCH

arr. Anthony DiLorenzo

Joy to the World

DAVID HOLSINGER

On a Hymnsong of Philip Bliss

GIOVANNI PIERLUIGI DA PALESTRINA

Laudate Dominum in tympanis

ANTHONY DILORENZO

Twas the Night Before Christmas

JOHN FRANCIS WADE

arr. Anthony DiLorenzo

Adeste Fideles

FRANZ GRÜBER

arr. Jonathan Ring

Silent Night

supported by



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 137.

HOLIDAY BRASS

Sunday, Dec. 11, 2022 | 3:00 pm

ST. PAUL LUTHERAN CHURCH

DAVENPORT, IOWA

MARK RUSSELL SMITH, *conductor*

CHRIS NELSON, *organ*

SHELLIE MOORE GUY, *narrator*

HORN

MARC ZYLA

PETER KORTENKAMP

JOSH JOHNSON

ALLISON TUTTON

TRUMPET

CHRIS HAAS

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CHRISTOPHER SCANLON

ANDREW BISHOP

TROMBONE

ANDREW ROZSA

TUBA

RON MORTON

TIMPANI

MICHAEL GEARY

PERCUSSION

AARON WILLIAMS

TONY OLIVER

KEYBOARD

MARY NEIL

EUGÈNE GIGOUT

Arr. John Kuzma

Grande Choeur Dialogue

JOHANN SEBASTIAN BACH

arr. Jim Tempest

Fugue in G minor, BWV 578, "Little Fugue"

JOHANN SEBASTIAN BACH

"Sinfonia" from Cantata no. 29

SAMUEL BARBER

Mutation on Bach

PIETRO YON

arr. Stephen Bulla

A Manger Pastorale; Gesù Bambino

PIOTR TCHAIKOVSKY

arr. Phil Snedecor

The Nutcracker Suite

Waltz of the Flowers

INTERMISSION

GIROLAMO FRESCOBALDI

Toccata

Improvisation on "Joy to the World"

ANTIOCH

arr. Anthony DiLorenzo

Joy to the World

ANTHONY DILORENZO

Twass the Night Before Christmas

JOHN FRANCIS WADE

arr. Phil Snedecor

Adeste Fideles

FRANZ GRÜBER

arr. Jonathan Ring

Silent Night

GEORGE FRIDERIC HANDEL

Hallelujah Chorus

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Chris Nelson, *organ*

Chris Nelson is the Director of Music Ministries and Organist at St. Paul Lutheran Church in Davenport, Iowa, and serves as the College Organist and Instructor of Organ at Augustana College, Rock Island, Illinois. Additionally, he is the accompanist for Augustana Choral Artists under the direction of Jon Hurty. Prior to his return to Iowa, he served as Minister of Music and Organist at First Presbyterian Church in Fort Wayne, Indiana.

Mr. Nelson earned his Bachelor's degree at Bethany College, Lindsborg, Kansas, and his Master of Sacred Music Degree at Luther Seminary in St. Paul, Minnesota in conjunction with St. Olaf College in Northfield, MN. His teachers include Cathy Rodland, John Ferguson, David Cherwein, Jesse

Eschbach, Pamela Ruiter-Feenstra and Sharon Hettinger and his conducting instructors include Anton Armstrong, Robert Scholz, Greg Aune, and Joel Panciera.

Mr. Nelson has presented workshops on service playing and improvisation for the American Guild of Organists, and has led hymn festivals for the Association of Lutheran Church Musicians regional conference. He has performed solo recitals and accompanied choirs throughout the United States and Canada. Locally, he has performed with the Nova Singers and the Big River Brass Band. Outside of his responsibilities at St. Paul Lutheran Church and Augustana College, you might see him out running on the bike path or any of our local trails.

Shellie Moore Guy, *narrator*

Published author, former Poet Laureate of the Quad Cities, professional storyteller and performance artist, Shellie Moore Guy uses self-expression as a tool for individual and community empowerment. A life-long resident of Rock Island, Illinois, her work as an artist, community organizer and advocate blends art, activism and education in many areas.

She is founder of Ebony Expressions Dinner and Book Discussions, which encourages reading and community fellowship; Healing Waters, an organization that uses artistic monologues of domestic survivors to

encourage individual and community awareness and healing; Polyrhythms, a grassroots non-profit community and cultural arts advocacy organization.

Her children's book, "How Little Billy Learned To Play" was published in 2019. She is currently writing her second children's book, "The Family Tree," the story of her family's migration from slavery to freedom.

Shellie has created and performed one woman shows and ensemble performances nationally and has performed on several Quad City stages and venues.



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
Sponsored by Hotel Blackhawk



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

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. The venue changes each concert, so please visit QCSO.org, then the Masterworks Event Web page to confirm the location.

Concert Conversations

Concertgoers are invited to enjoy informal pre-concert conversations prior to each Masterworks

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.

108TH SEASON CONCERT DATES

UP CLOSE WITH MAK GRGIĆ

Sunday, September 11, 2022 | 2:00 pm | Redstone Room, River Music Experience

Mak Grgić, guitar, Emily Nash, violin, Sabrina Tabby, violin, Bruno Vaz da Silva, viola, & Hannah Holman, cello

MASTERWORK I: ODE TO JOY

Saturday, October 1, 2022 | 7:30 pm | Adler Theatre

Sunday, October 2, 2022 | 2:00 pm | Centennial Hall

Mark Russell Smith, conductor, Jacqueline Piccolino, soprano, Katherine Pracht, mezzo-soprano, Alex Boyer, tenor, Malcolm Mackenzie, baritone & The Augustana Oratorio Society & Choral Artists, Jon Hurty, director

TWO REMAIN (OUT OF DARKNESS)

Saturday, October 22, 2022 | 7:30 pm | Brunner Theatre

Ernesto Estigarribia, conductor, Shelley Cooper, stage director, Sarah Shafer Krystyna, Kelly Hill, Zosia, Nathaniel Sullivan, Manfred, Saul Nache, Gad Beck, Claire Kuttler, Krysia, Lily Arbisser, Mariola, Stephanie Doche, Edka, Amanda Sherrill, rehearsal pianist, Michael Trachala, dancer, & Brycen Witt, dancer

MASTERWORKS II: FIT FOR A KING

Saturday, November 5, 2022 | 7:30 pm | Adler Theatre


Sunday, November 6, 2022 | 2:00 pm | Centennial Hall

Mark Russell Smith, conductor, Hannah Holman, cello, & Benjamin Coelho, bassoon

QCSYE FALL CONCERT

Sunday, November 13, 2022 | 3:00 pm | Adler Theatre

Ernesto Estigarribia, conductor, Michele Ottesen, conductor & Elizabeth Lundine, conductor



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108TH SEASON CONCERT DATES

HARRY POTTER AND THE GOBLET OF FIRE™ IN CONCERT

Saturday, November 19, 2022 | 2:00 pm | Adler Theatre
Saturday, November 19, 2022 | 8:00 pm | Adler Theatre
Ernesto Estigarribia, conductor

MASTERWORKS III: ODE TO GUITAR

Saturday, December 3, 2022 | 7:30 pm | Adler Theatre
Sunday, December 4, 2022 | 2:00 pm | Adler Theatre
Mark Russell Smith, conductor, Mak Grgić, guitar, &
Jim Niedelman, narrator

HOLIDAY BRASS

Saturday, December 10, 2022 | 7:30 pm |
Central DeWitt Performing Arts Center
Sunday, December 11, 2022 | 3:00 pm |
St. Paul Lutheran Church
Mark Russell Smith, conductor, Mark Witte, narrator,
Chris Nelson, organ, & Shellie Moore Guy, narrator

UP CLOSE WITH NAHA & AARON

Saturday, January 28, 2023 | 7:30 pm |
Butterworth Center
Naha Greenholtz, violin & Aaron Williams, percussion

MASTERWORKS IV: BELLA & BRAHMS

Saturday, February 4, 2023 | 7:30 pm | Adler Theatre
Sunday, February 5, 2023 | 2:00 pm | Centennial Hall
Mark Russell Smith, conductor & Bella Hristova, violin

UP CLOSE WITH ATLYS

Saturday, February 11, 2023 | 7:30 pm | Raccoon Motel
Jinty McTavish, violin, Sabrina Tabby, violin, Rita Andrade,
viola, & Genevieve Tabby, cello

QCSYE WINTER CONCERT

Sunday, February 19, 2023 | 3:00 pm | Bartlett
Performing Arts Center
Ernesto Estigarribia, conductor, Michele Ottesen,
conductor & Elizabeth Lundine, conductor

MASTERWORKS V: FIERCE FEMALES

Saturday, March 4, 2023 | 7:30 pm | Adler Theatre
Sunday, March 5, 2023 | 2:00 pm | Centennial Hall
Mark Russell Smith, conductor & Wei Luo, piano

UP CLOSE WITH THE FIGGE, WOMEN IN MUSIC

Saturday, March 25, 2023 | 7:30 pm | Figge Art Museum
Hannah Holman, cello, Marian Lee, piano, & QCSO
String Quartet

MASTERWORKS VI: MAHLER ONE

Saturday, April 1, 2023 | 7:30 pm | Adler Theatre
Sunday, April 2, 2023 | 2:00 pm | Centennial Hall
Mark Russell Smith, conductor & Naha Greenholtz, Violin

UP CLOSE WITH JESSICA WARREN

Sunday, April 16, 2023 | 2:00 pm | Figge Art Museum
Jessica Warren, flute & Kuang-Hao Huang, piano

QCSO/QCSYE SIDE-BY-SIDE CONCERT

Sunday, April 30, 2023 | 3:00 pm | Adler Theatre
Mark Russell Smith, conductor, Ernesto Estigarribia,
conductor, Michele Ottesen, conductor & Elizabeth
Lundine, conductor

DISNEY'S BEAUTY AND THE BEAST IN CONCERT

Saturday, May 13, 2023 | 2:00 pm | Adler Theatre
Ernesto Estigarribia, conductor & Nathan Windt, choir
conductor

YSO TOUR SEND-OFF CONCERT

Sunday, June 11, 2023 | 3:00 pm | Bartlett Performing
Arts Center
Ernesto Estigarribia, conductor



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.

PROVIDES HOSPITALITY BY

- Welcoming guests to concerts and leading the Symphony Shoppe
- “Feed the Orchestra” which provides 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
- Planning and hosting several fundraising projects during the year

JOIN VOLUNTEERS FOR SYMPHONY

Be a part of the Symphony’s dynamic volunteer organization and connect with a community of friends who share a passion for classical music while Support one of America’s finest regional orchestras through volunteer activities.

Member Benefits Include:

- Brunch with the Maestro
- Complimentary tickets to QCSO and Youth Ensemble events when volunteering
- 10% discount on tickets to select QCSO Concerts
- Complimentary virtual access to “Sippin with the Symphony” musician events.

Contact the VfS Volunteer Coordinator for information at volunteer@qcso.org

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Donations to the 2022-23 Annual Fund through August 25th

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