

MASTERWORKS I

ode to JOY

OCT 1 & 2, 2022



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

students @ symphony

WELCOME

Welcome to a new season of Masterworks performances with the Quad City Symphony Orchestra! I am so honored to be able to guide you through this season of carefully curated compositions. Each program is designed to give you a brief introduction to the pieces and guest artists, spotlight different instruments of the orchestra, prepare you to attend a Masterworks performance, and have a little fun.

Masterworks I: Ode to Joy is a unique blend of Romantic and Modern orchestral music. Jonathan Bailey Holland's companion piece Ode uses an SATB choir setting, like Beethoven, that creates a thread that pulls the two pieces together. The hip hop influence provides the perfect mix of rhythmic interest and full brass sound that gives strength to the piece while still leaving space for solo voice to come through.

Ludvig van Beethoven's Symphony No. 9 takes the choral and orchestral duo to a level of fanfare unheard of before his time. The finale is iconic and continues to be used in films and commercials to this day. It wouldn't be shocking if first time listeners could sing the melodic material of the "Ode to Joy" motif. A piece that was 25+ years in the making, the Ninth Symphony utilizes an unusually large orchestra uncommon during the Romantic era of music. This isn't surprising as Beethoven is known for breaking the rules.

Thank you for spending your time with the Quad City Symphony Orchestra. Make sure you follow the QCSO on the various social media platforms to receive information about upcoming performances and events.

Kimberly Gardner

Music Educator & Content Creator



@QCSYMPHONY



first timers GUIDE

BEFORE *the* CONCERT

- Arrive 20-30 minutes before the start so you have time to find your seat and get comfortable.
- Come as you are! You may see some people in evening dresses and others in jeans and a t-shirt. There is no dress code.
- Try sitting in different spots each time you attend a concert to find the best spot for you to enjoy the music.
- Take a quick selfie.



DURING *the* CONCERT

- If you happen to come late, wait until a piece ends before coming through the doors. Ushers can help you figure out the best time to go into the auditorium. This keeps you from distracting performers and audience members during the performance.
- If you are unsure when to clap, it's always safe to assume that a piece is complete when the conductor puts down their arms and faces the audience.
- Phones **must** be silenced.
- Pictures may be taken if there is no flash and the screen is dimmed for night mode. We don't want to disturb others or take away from their experience.
- Some performances will have short intermissions. This is a great time to stand, stretch, or even make a trip to the restroom. Be quick because the time goes fast.



AFTER *the* CONCERT

- Tag the QCSO in any pictures you share on social media.
- Talk about your experience with your family and friends.



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

Emily Nash,

Associate Concertmaster

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
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

Kit Polen, Associate Principal

Joe Bauer

David Chapman-Orr

Julia Holst-Kanakares

Brett Lewis

Victor Stahovik

Michael Van Ryn

FLUTE

Jessica Warren, Principal

Ellen Huntington

Jilene VanOpdorp

OBOE

Andrew Parker, Principal

Lindsay Flowers

CLARINET

Daniel Won, Principal

Christine Bellomy

BASSOON

Benjamin Coelho, Principal

Matthew Kowalczyk+

Dana Ransom

HORN

Marc Zyla, Principal+
Steve Burian,

Assistant Principal

Peter Kortenkamp

Joshua Johnson

Allison Tutton

TRUMPET

Matthew Baker, Principal

Lindsey Frazier+

TROMBONE

Vacant Position, Principal

Robert Parker+

BASS TROMBONE

Andrew Rózsa

TUBA

Ronald Morton

TIMPANI

Michael Geary, Principal

PERCUSSION

Aaron Williams, Principal

Gary Ciccotelli

Tony Oliver+

HARP

Lillian Lau, Principal+

Pamela Weest-Carrasco

PIANO/CELESTA

Mary Neil

+ Denotes Instructor in the
QCSO Private Lesson Program

MASTERWORKS I

ode to JOY

Saturday, October 1, 2022
7:30 pm
ADLER THEATRE
DAVENPORT, IOWA

Sunday, October 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*

supported by



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Culture
matters
here.



QUAD
CITY
BANK &
TRUST

**JOHN STAFFORD
SMITH**
(1750-1836)

The Star-Spangled Banner*

**JOHNATHAN
BAILEY HOLLAND**
(b. 1974)

Ode

- I. The anticipation
- II. Millions, Marching
(Homage to Jamal and
Dilla)
- III. Those Tones

**LUDWIG VAN
BEETHOVEN**
(1841-1904)

Symphony No. 9 in D minor,
Op. 125

- I. Allegro ma non troppo, un
poco maestoso
- II. Molto vivace
- III. Adagio molto e cantabile
- IV: Finale

concert performed without intermission

**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.*

MEET the artists

Katy Pracht



Mezzo-soprano, Katherine Pracht, grew up in Davenport, IA, in a musical household with her parents, 4 brothers and 2 sisters. In addition to singing in choirs, Pracht played the flute for 10 years (JB Young Junior High, Central High School) then focused on classical singing when she went to college at the University of Iowa. Following her Masters degree in Milwaukee, Pracht began singing opera professionally, building her career for more than 20 years. Pracht has sung opera internationally and in American concert halls including Carnegie Hall, the Kennedy Center, and Lincoln Center. Ms. Pracht loves singing all music, especially contemporary American opera and concert music. Ms. Pracht currently lives in Bowling Green, Ohio, where she has returned to school to get her doctorate in contemporary music performance. In addition to singing, Pracht enjoys building puzzles and spending time with her husband, opera-singer/teacher/ baritone Keith Phares, her stepchildren, Molly and Patrick, and their dog, Arthur.

WHY DID YOU CHOOSE YOUR CURRENT MUSICAL CAREER?

My mother is a classical singer, she sang at home all the time. I knew she majored in vocal music in college, and because I enjoyed singing, I decided I wanted to do that too. I am lucky that performing was the right choice for me.

WHAT/WHO INSPIRES YOU TO CREATE AND/OR PERFORM?

I love acting and transforming into a character, especially characters in brand new operas that no one has ever sung before... it is my opportunity to create something completely my own.

WHAT, IF ANY OTHER CAREER(S) DO YOU HAVE OUTSIDE OF PERFORMING?

I am now becoming a voice teacher in addition to performing.

HOW LONG HAVE YOU BEEN STUDYING MUSIC?

More than 25 years!

WHAT ARE YOUR FAVORITE INSTAGRAM AND/OR TIKTOK ACCOUNTS TO FOLLOW?



wliverman15



bmotheprince



belcantobootcamp



cantabile_school



moellernights

WHAT/WHO ARE YOU LISTENING TO NOW?



My husband, Keith is my fave DJ, he makes playlists...here is one from August, 2022!

Alex Boyer


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." 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.



WHY DID YOU CHOOSE YOUR CURRENT MUSICAL CAREER?

Growing up, the classical radio station was always playing in my house. I started playing the cello in 3rd grade, and started singing in high school. I've always reveled in the force and power of music, and being an opera singer, centered in the creation of that force, was too incredible to pass up.

WHAT/WHO INSPIRES YOU TO CREATE AND/OR PERFORM?

 The composers themselves and the notes on the page. I listen to as much as I can. Luciano Pavarotti has also been an inspiration.

WHAT, IF ANY OTHER CAREER(S) DO YOU HAVE OUTSIDE OF PERFORMING?

Singing is what I do full time, though I like to be creative in other areas too. I enjoy woodworking, and building things in general.

HOW LONG HAVE YOU BEEN STUDYING MUSIC?

I've been singing for 20 years!

WHAT ARE YOUR FAVORITE INSTAGRAM AND/OR TIKTOK ACCOUNTS TO FOLLOW?

Not so much on Instagram or TikTok, but I do subscribe to a lot of different YouTube channels.



Baumgartner Restoration



Z1 Gaming



Food Wishes



Technology Connections



Aging Wheels

WHAT/WHO ARE YOU LISTENING TO NOW?

Chances are I'll be listening to some Pavarotti recording of an opera!

NOTES on the program

Jonathan Bailey Holland

b. 1974 in Flint, Michigan

Interlochen Arts Academy, *High School*
Curtis Institute of Music, *Bachelor of Music*
Harvard University, *PhD in Music*

Ode was commissioned by the Cincinnati Symphony Orchestra and premiered on November 9, 2018. It was written to be a companion piece to Beethoven's 9th Symphony which means they are meant to be played together on the same program. This piece, like the 9th Symphony, includes a full SATB chorus with the orchestra.



MAJOR EVENTS of 2018

FEB 9	Opening of the Winter Olympics held in PyeongChang, South Korea.
APR 14 & 21	Beyonce became the first woman of color to headline at Coachella.
APR 26	The National Memorial for Justice and Peace opened in Montgomery, Alabama.
MAY 19	Meghan Markle married Prince Harry

LISTEN to other works by JONATHAN BAILEY HOLLAND



El Jaleo



Stories From Home



Synchrony

2 TRUTHS and a LIE

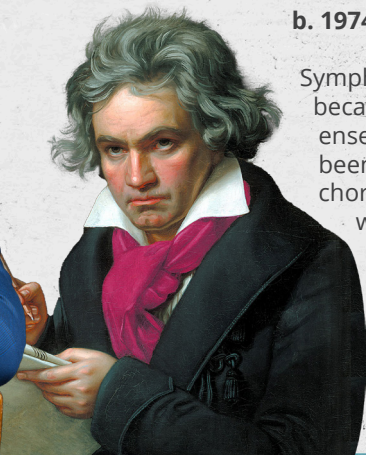
Read each of the 3 statements below and see if you can guess which is the lie. The answer is on the last page of the program.

- Ode is Jonathan Bailey Holland's 5th orchestral work.
- Jonathan Bailey Holland is the Chair of Composition, Contemporary Music, and Core Studies at Boston Conservatory at Berklee.
- Jonathan Bailey Holland is a member of the Jazz at the Lincoln Center Orchestra.



Ludwig van Beethoven

b. 1774 in Germany - d. 1827 in Vienna, Austria



Symphony No. 9 has been such a memorable piece because Beethoven combines choral and orchestral ensembles in such a way to create a sound that hadn't been created before. The finale is where we get to hear the chorus. The motif or main theme that many recognize is what Friedrich Schiller's poem Ode to Joy is set to. During the years that Beethoven composed Symphony No. 9, he was losing his hearing. By the time it premiered, he had completely lost his hearing. He never heard the symphony in its entirety. At the premiere of Symphony No. 9, someone had to turn Beethoven to the crowd to see the raving applause his piece was receiving because he could not hear it.

MAJOR EVENTS of 1824

MAR 5

Joseph Fourier is credited with discovering the phenomenon now known as the "greenhouse effect."

APR 17

The First Burmese War: The British officially declare war on Burma.

OCT 4

Slavery is abolished in Costa Rica.

Mexico becomes a republic.

LISTEN to other works by LUDWIG VAN BEETHOVEN



Symphony No. 3, Eroica



Symphony No. 5



Piano Sonata in C-Sharp minor, Moonlight Sonata

2 TRUTHS and a LIE

Read each of the 3 statements below and see if you can guess which is the lie. The answer is on the last page of the program.

- Mozart and Beethoven grew up in the same town and studied music together.
- Symphony No. 9 was the last large-scale piece that Beethoven composed before he died.
- Symphony No. 5 was used in the film Fantasia 2000.



instrument SPOTLIGHT

TROMBONE

CLEF

Bass Clef is used when reading notes on a staff.

FAMILY

Brass - These instruments produce sound using a mouthpiece that you buzz your lips into.

ENSEMBLES

orchestras, wind bands/symphonies, brass quartets, brass quintets, jazz bands, marching bands, and brass bands.

Originally known as the sackbut until the 1700s, some version of the trombone has been in orchestral music since the 15th century. In the 1800s and 1900s, the trombone was written into more orchestra pieces and given more prominent parts. They moved past being just the bassline. There are usually 2 tenor trombones and 1 bass trombone in an orchestra. The trombone is different from the other brass instruments in that it uses a slide to change pitches instead of valves. If you were to straighten out the tubing of the trombone the instrument would be 9 feet long! This is why the instrument has a lower range compared to the trumpet. The bass trombone has a trigger that adds more tubing length and can play as low as a tuba!

TROMBONISTS *to check out!*



Christian
Lindberg



Trombone
Shorty



Audrey
Ochoa



Joseph
Alessi



Professional organizations for instruments are great places to find out the most recent information about festivals, get access to journals about the instrument, and learn about competitions and awards that could result in performing opportunities or scholarship money.



INTERNATIONAL TROMBONE ASSOCIATION



HISTORIC BRASS SOCIETY

did you KNOW...

THE QUAD CITY SYMPHONY ORCHESTRA HAS PERFORMED THE STAR SPANGLED BANNER AT THE BEGINNING OF EACH PERFORMANCE SINCE 1941?

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 and notably concluding without applause.

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.

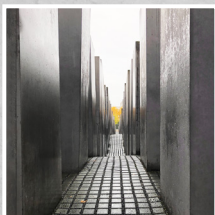
MUSIC JOKES

- **What is Beethoven doing now?**
Decomposing.
- **Why did Beethoven get annoyed at his chickens?**
They kept saying Bach, Bach, Bach.
- **Why can't skeletons play church music?**
Because they have no organs.
- **What song do vampires hate?**
You Are My Sunshine.



SUBMIT A JOKE If you would like to send in a joke for the next program, just fill out the form and we will give you a shout out.

what's coming up at the QCSO?



TWO REMAIN (OUT OF DARKNESS)



October 22 @ 7:30 pm

This moving and emotional two-act chamber opera by composer Jake Heggie and librettist Gene Scheer is based on the true stories of two Holocaust survivors: In Act I, Krystyna Żywulska, assisted by ghosts of Auschwitz, shares her story of survival with a journalist. In Act II Gad Beck is haunted by his first love, the poet Manfred Lewin, who perished in Auschwitz.



MASTERWORKS II: FIT FOR A KING



November 5 @ 7:30 pm & November 6 @ 2:00 pm

This concert rich with royalty begins with Duke Ellington's jazz and gospel-influenced *Three Black Kings*. QCSO principal cellist Hannah Holman will captivate with the rich and haunting cello soliloquies of Ernest Bloch's *Schelomo*, the final work of his Jewish Cycle. The King of Rock and Roll's signature sound is alive and well in Michael Daugherty's *Dead Elvis* featuring QCSO principal bassoonist Benjamin Coelho. We toast to friendship with Johann Strauss, Jr.'s stately *Emperor Waltz*, before ending the program with William Walton's intense and cinematic *Henry V Suite*.

ANSWERS TO 2 TRUTHS AND A LIE

The following statements are false:

- Jonathan Bailey Holland is a member of the Jazz at the Lincoln Center Orchestra
- Mozart and Beethoven grew up in the same town and studied music together.