

2021-22 SEASON

students @ **SYMPHONY**



MASTERWORKS VI **PINES OF ROME**



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



WELCOME

Welcome to Masterworks VI: Pines of Rome! It's hard to believe that the Quad City Symphony's 107th Masterworks season is coming to a close. We have a very exciting program for you this weekend, and I am so thrilled that you have decided to join us!

To open the performance, we have *Voices of Spring* waltz by Johann Strauss Jr. I don't know about you, but I hope this piece pushes away the last bit of cold weather we seem to be having. I think you'll enjoy the energy this piece brings, and you might find yourself

wanting to get up and dance in the aisles.

It is very rare that the viola gets to take center stage in a solo role, so it's a real treat to welcome Roberto Díaz to the Quad Cities to perform Jennifer Higdon's Grammy® Award-winning Viola Concerto. Listen for all of the grooving rhythmic motives that drive this piece from beginning to end.

On the second half, we have two pieces that show the extremes of the orchestras dynamic range, and they happen to be two of my favorite pieces to perform. I think you'll enjoy hearing the many solos throughout the orchestra in Barber's First Symphony, including the amazing oboe solo performed by principal oboe Andrew Parker. In the scherzo section, you'll hear the QCSO entire orchestra pass around a very difficult and fast motive.

To close the concert, we bring you *Pines of Rome* by Ottorino Respighi. A few things to listen for are an offstage trumpet solo performed by guest principal trumpet Matt Baker, a stunning clarinet solo performed by QCSO principal clarinet Daniel Won, and incredible crescendi by the entire orchestra. It's not a surprise that this piece has been played by [many drum corps](#) throughout the years!

A handwritten signature of Marc Zyla in black ink.

Marc Zyla
director of education & community engagement

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*
Katherine Floriano
Marley Haller
Hillary Kingsley
Corina Lobont
Susan Oliverius
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+
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
Claire Langenberg
Elisabeth Oar+
Amy Phelps
Kevin Price-Brenner
Kate Vos

DOUBLE BASS

David Scholl, Principal
Kit Polen, Associate Principal
Julia Holst-Kanakares
Michael Van Ryn

FLUTE

Jessica Warren, Principal
Ellen Huntington
Jilene VanOpdorp

OBOE

Andrew Parker, Principal
Lindsay Flowers

CLARINET

Daniel Won, Principal
Christine Bellomy
Kristina Hernandez

BASSOON

Benjamin Coelho, Principal
Matthew Kowalczyk+
Dana Ransom

HORN

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

TRUMPET

Matthew Onstad, Principal
Bruce Briney
Lindsey Frazier+

TROMBONE

Michael Cox, Principal
Robert Parker+

BASS TROMBONE

Andrew Rózsa

TUBA

Ronald Morton

TIMPANI

Michael Geary, Principal

PERCUSSION

Aaron Williams, Principal
Gary Ciccotelli
Tony Oliver+
James Weir

HARP

Lillian Lau, Principal+
Pamela Weest-Carrasco

PIANO/CELESTA

Mary Neil

Denotes Instructor in the
QCSO Private Lesson Program

MASTERWORKS VI

PINES OF ROME

Saturday, April 2, 2022 | 7:30 pm
ADLER THEATRE | DAVENPORT, IOWA

Sunday, April 3, 2022 | 2:00 pm
CENTENNIAL HALL | ROCK ISLAND, IL

Mark Russell Smith, *conductor*
Roberto Díaz, *viola*

JOHN STAFFORD SMITH
(1750-1836)

The Star-Spangled Banner*

JOHANN STRAUSS JR.
(1825-1899)

Frühlingsstimmen, Op. 410, "Voices of Spring"

JENNIFER HIGDON
(B. 1962)

Viola Concerto
I.
II.
III.

INTERMISSION

SAMUEL BARBER
(1910-1981)

Symphony No. 1, in One Movement, Op. 9

OTTORINO RESPIGHI
(1879-1936)

Pines of Rome
I. Pines of the Villa Borghese
II. The Pines Near a Catacomb
III. The Pines of a Janiculum
IV. The Pines of Appian Way

**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.*

Supported by



The appearance of Roberto Díaz is funded in part by the Isador and Ruth Evelyn Katz Memorial Fund and the Shirley Harris Estate.



Roberto Díaz, *viola*

A violist of international reputation, Roberto Díaz is president and CEO of the Curtis Institute of Music, following in the footsteps of renowned soloist/directors, such as Rudolf Serkin, Efrem Zimbalist, and Josef Hofmann. As a teacher of viola at Curtis and former principal viola of the Philadelphia Orchestra, he has already had a significant impact on American musical life, and continues to do so in his dual roles as performer and educator.

An active soloist, Mr. Díaz collaborates regularly with leading conductors of our time on stages around the world. He also works directly with

important 20th- and 21st-century composers, including Krzysztof Penderecki, Edison Denisov, Ricardo Lorenz and Roberto Sierra, all of whom have written concertos for him. During the 2014/2015 season, he premiered Jennifer Higdon's Viola Concerto at the Library of Congress with the Curtis Chamber Orchestra under Robert Spano. A frequent recitalist and chamber musician, Mr. Díaz has performed with major string quartets and pianists in chamber music series and festivals worldwide. He has also toured Europe, Asia, and the Americas as a member of the Díaz Trio with violinist Andrés Cárdenes and cellist Andrés Díaz.

Prior to his decade-long tenure as principal viola of the Philadelphia Orchestra, Roberto Díaz served as principal viola of the National Symphony under Mstislav Rostropovich, was a member of the Boston Symphony under Seiji Ozawa, and a member of the Minnesota Orchestra under Sir Neville Marriner. He holds a bachelor's degree from the New England Conservatory of Music, and a diploma from the Curtis Institute of Music.

Mr. Díaz's recordings on the Naxos label include the complete works for viola and piano by Henri Vieuxtemps, a Grammy-nominated disc of viola transcriptions by William Primrose, and the Brahms sonatas with Jeremy Denk. Other releases include a live recording of the Jacob Druckman Viola Concerto with the Philadelphia Orchestra and Wolfgang Sawallisch (New World Records); the Walton Viola Concerto with the New Haven Symphony and William Boughton (Nimbus), and works for viola and orchestra by Peter Lieberson with the Odense Symphony Orchestra and Scott Yoo (Bridge Records).



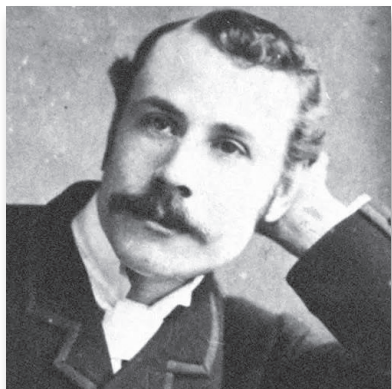
Jennifer Higdon, *composer*

Jennifer Higdon is one of America's most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 Grammy for her Percussion Concerto, a 2018 Grammy for her Viola Concerto and, most recently, a 2020 Grammy for her Harp Concerto.

Higdon's first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for 2 Grammy® awards. In 2018, Higdon received the prestigious Nemmers

Prize from Northwestern University which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Higdon enjoys several hundred performances a year of her works and her works have been recorded on more than seventy CD's.

NOTES *on the* program



Johann Strauss Jr.

1825-1899

VIENNA, AUSTRIA

Voices of Spring (1882)

MELODY: This waltz contains one of Johann Strauss Jr.'s most-recognizable tunes, a sprightly melody. The first part of each phrase is made of quick, upward-meandering eighth notes, followed each time with slower, downward-trending figures. Although such melodies are common in instrumental music, in its original vocal version the tune is impressively virtuosic.

FORM: Like so much dance or military music *Voices of Spring* is arranged in "strains", or relatively even segments of melody. The long-range progression of the piece is very similar to, for example, a Sousa march or a Joplin rag.

HARMONY: Strauss usually changes key when a new strain begins, and in this waltz always move to what is called a "closely-related key", or a key with either one more or one fewer flat. Taking away a flat (moving to the "dominant key") has the effect of heightening the excitement, while adding a flat (moving to the "subdominant key") tends to mellow and moderate the mood.



hear more by Johann Strauss Jr.

[*The Blue Danube*](#)

[*Die Fledermaus: Overture*](#)

[*Radetzky March*](#)

World Events in 1882

MAR 16

U.S. Senate ratifies the first Geneva Convention of 1864, legitimizing the International Red Cross and the American Red Cross .

AUG 20

Pyotr Illyich Tchaikovsky's "1812 Overture" debuts in Moscow.

SEP 4

The first large scale test of Thomas Edison's light bulb is used to light New York's Pearl Street Station.



Jennifer Higdon

b. 1962

BROOKLYN, NEW YORK

Viola Concerto (2015)

First Movement

INSTRUMENTATION: Higdon begins her concerto in the low register of the viola. The lowest string on the viola is a “C” string, one octave below middle C. Though rich and colorful, the low register of the viola is easily buried by other instruments, so notice how Higdon holds back on the intensity of the accompaniment until the viola reaches a higher register.

RHYTHM: Another method Higdon uses to keep the acoustics of the viola at the forefront is to make the solo part highly active rhythmically, contrasted with a still-dynamic but slower-moving accompaniment.

Second Movement

RHYTHM: Higdon contrasts the relatively-beat-centered rhythm of the first movement with a more “syncopated” second movement. Syncopation is simply applying rhythmic emphasis away from the predominating beat.

ORCHESTRATION: While the viola is firmly at the forefront of the texture for most of the second movement, notice how at the movement’s conclusion, the instrument joins the ensemble.

Third Movement

AFFECT: The long introduction of the third movement recalls the melancholic affect of the first. Eventually Higdon breaks out of the somber atmosphere into an energetic and active mood, though the solemn opening atmosphere is never far away.

VIOLA CONCERTO FACTS

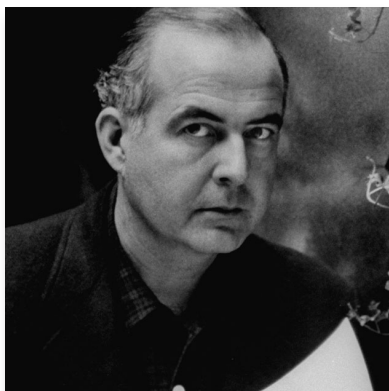
- Commissioned by the Library of Congress on the occasion of the 90th anniversary of the Library’s concert series.
- Won the 2018 Grammy® Award for Best Classical Contemporary Composition.



hear more by Jennifer Higdon
[*blue cathedral*](#)
[*Violin Concerto: 1726*](#)
[*Piano Trio*](#)

World Events in 2015

- | | |
|---------------|---|
| FEB 4 | Post Malone uploads his debut single to SoundCloud |
| MAR 24 | NASA's Opportunity rover becomes the first to complete a Martian marathon |
| SEP 28 | Trevor Noah succeeds Jon Stewart as host of "The Daily Show" |



Samuel Barber

1910-1981

WEST CHESTER,
PENNSYLVANIA

Symphony No. 1, in One Movement, Op. 9 (1936)

METER: Among the many devices Barber uses in the piece's opening to build a turbulent and torturous texture, most unsettling may be the constant changes of meter. Meter is a pattern of regularly-occurring strong and weak beats; to change meter constantly, particularly at a fast tempo, can have a disturbing or disorienting effect.

TEXTURE: When the fateful, constantly shifting mood of the opening finally draws to a close, by contrast Barber initiates a sprightly passage in steady 6/8 time: quicker, more transparent, and more amiable. Although this is technically a "Symphony in One Movement", this passage is considered the piece's "Scherzo."

INSTRUMENTATION: The slow "movement" begins with a long oboe solo, beginning nearly at the bottom of the instrument's range.

FORM: The emotional climax of the slow "movement" leads directly in to the piece's closing passage. This passage is designated a "passacaglia", a type of piece where a bassline (in this case, of seven measures' length) is repeated many times in succession, while everything above it changes constantly. Pachelbel's Canon in D is also a passacaglia, as is the final movement of Brahms's Fourth Symphony.



hear more by Samuel Barber

[Adagio for Strings, Op. 11](#)

[A Slumber Song of the Madonna](#)

[Medea's Dance of Vengeance](#)

World Events in 1936

- | | |
|---------------|--|
| JAN 29 | 1 st players elected to the Baseball Hall of Fame including Babe Ruth, Honus Wagner, and Walter Johnson. |
| MAY 28 | Alan Turing submits "on Computable Numbers" for publication, in which he set out the theoretical basis for modern computers. |
| JUN 20 | Jesse Owens sets 100 meter record at 10.2. |



Ottorino Respighi

1879-1936

BOLOGNA, ITALY

Pines of Rome (1924)

Pines of the Villa Borghese

ORCHESTRATION: Often excellent orchestration is built on contrasting colors. In this case, Respighi combines the exuberant timbre of multiple glissandos (piano, harp, and celeste) with the brittle, almost edgy combination of trumpet and clarinet.

MELODY: Respighi is said to have modeled the playful melodic material of this movement on the playground songs of children.

The Pines Near a Catacomb

FORM: Just as the first movement is reaching its exultant climax, the quiet slow second movement begins without transition.

MELODY: Many of the melodies in the second movement share characteristics with Gregorian chant: modal, somber, and rhythmically inexact. As an active musician in Rome, Respighi was intimately familiar with the musical language of Roman Catholic worship.

The Pines of the Janiculum

INSTRUMENTATION: The third movement begins with a mellifluous piano gesture, followed by a calm and serene clarinet solo. Like a signal, the clarinet returns multiple times throughout the movement.

TEXTURE: This movement is full of many long, high and slowly drifting violin melodies. To keep the momentum going even amid these floating tunes, Respighi uses near-constant undulating accompaniment.

TECHNOLOGY: In one of the earliest uses of recording technology in symphonic music, Respighi directs that a recording of a nightingale be played at the movement's conclusion. Notice how the color of the orchestration changes with this avian interjection.

The Pines of the Appian Way

TEXTURE: The last movement begins with a constantly-repeated dissonant interval ("tritone") in the bass. This kind of repetitive gesture is called an "ostinato". This ostinato persists for the entire movement, though the interval eventually changes to a more-settled-sounding perfect fifth.

ORCHESTRATION: Like the clarinet in the previous movement, the English horn provides much of the animating energy in the beginning of this movement. The English horn is very similar to the oboe but longer and with an onion-shaped bell. Masterworks subscribers will recall that this season also began with an English horn feature in the Largo of Dvorak's Ninth.



hear more by Wolfgang Ottorino Respighi

[*Ancient Airs and Dances, Suite No. 3*](#)

[*6 Pieces for Piano, P. 44*](#)

[*Siciliana from The Tree of Life*](#)

World Events in 1924

JAN 25

1st Winter Olympic Games open in Chamonix, France

FEB 12

George Gershwin's "Rhapsody in Blue" premieres in New York City

OCT 15

US President Calvin Coolidge declares the Statue of Liberty a national monument

throwback

Charles Abplanalp

~~QCSO Violinist~~

Co-Owner, Great Midwestern Music, Inc.

Musical Director, Great Midwestern String Clinic

*String Ensemble Coordinator/Director,
Roosevelt University*

WHAT HIGH SCHOOL DID YOU GRADUATE FROM?

Lake Forest High School (1973),
Lake Forest, Illinois

WHAT ACTIVITIES WERE YOU INVOLVED IN?

Orchestra (Concertmaster), Band (String Bass), Jazz Band (Electric Bass), Marching Band (Marching Violin!!), Varsity Soccer, Lake Forest Symphony,
North Suburban Youth Symphony, &
"The Panic Buttons" Dixieland Band

WHAT IS YOUR FAVORITE PIECE OF MUSIC?

CLASSICAL Ernest Bloch, Concerto Grosso for String Orchestra

JAZZ Anything from the Count Basie album *Atomic Basie*

ROCK Anything Led Zeppelin

WHAT ARE YOU READING/LISTENING TO RIGHT NOW?

READING *Do Nothing* by Celeste Headlee

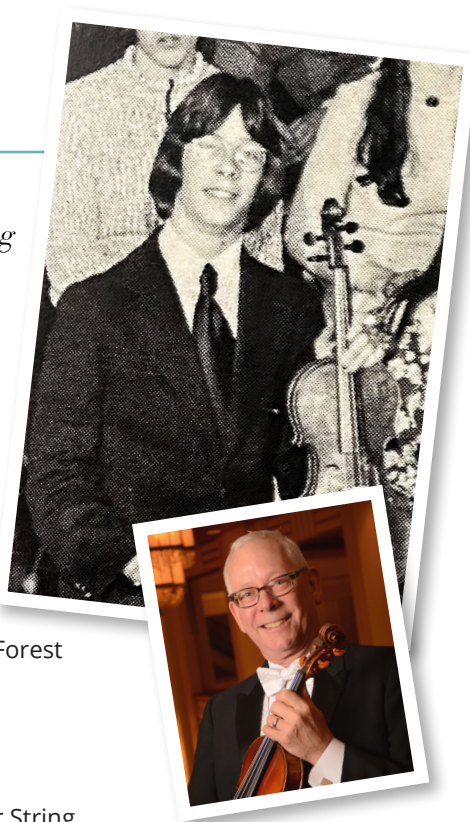
LISTENING Philip Glass Piano Works & Astor Piazzola *Libertango*

WHAT DID YOU IMAGINE YOU WOULD BE DOING TODAY, WHEN YOU WERE IN HIGH SCHOOL?

While I knew that I would be a lifelong musician in some capacity, I thought that I would follow my passion toward a career in Geology, Geography or Meteorology but got side-tracked by music.) I am still very interested in these subjects - I am now currently a certified weather observer with the National Weather Service; I look at maps every day; A nice piece of petrified wood that I randomly found on a hike in Crested Butte, Colorado is one of the most prized objects in my rock collection!

WHAT LIFE ADVICE WOULD YOU GIVE A STUDENT WHO IS ABOUT TO GRADUATE HIGH SCHOOL?

Don't over-think your career path. Be open-minded. Sometimes following your instincts, based simply on intangibles, can lead you in the right direction. Keep your eyes open. Think outside the box. Be true to yourself!



throwback Hillary Kingsley

QCSO Violinist

Private violin/viola teacher

Concertmaster, Winona Symphony Orchestra

Karate Instructor, National Karate Schools

WHAT HIGH SCHOOL DID YOU GRADUATE FROM?

Alan C. Pope High School (2008), Marietta, Georgia

WHAT ACTIVITIES WERE YOU INVOLVED IN?

Georgia Youth Symphony Orchestra, Tri-M Music Honor Society, National Honor Society, Spanish Honor Society, Habitat for Humanity, Bible study/small group

WHAT IS YOUR FAVORITE PIECE OF MUSIC?

Edward Elgar's Violin Concerto

WHAT ARE YOU READING/LISTENING TO RIGHT NOW?

READING *Dune* by Frank Herbert & *Totality and Infinity* by Emmanuel Levinas

LISTENING soundtrack from *Soul*

WHAT DID YOU IMAGINE YOU WOULD BE DOING TODAY, WHEN YOU WERE IN HIGH SCHOOL?

I alternately wanted to be a high school orchestra teacher, film music composer, and therapist

WHAT LIFE ADVICE WOULD YOU GIVE A STUDENT WHO IS ABOUT TO GRADUATE HIGH SCHOOL?

Be a nerd and study/work hard. Invest in solid friends who will keep you sane and happy. Go abroad if you can. Keep good values and build on them.





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