



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

MASTERWORKS II
DIASPORA

NOV 8 & 9, 2025



STUDENTS @ SYMPHONY

W E L C O M E

THANK YOU

for JOINING US

Welcome to tonight's concert, Masterworks II: Diaspora! You are about to hear some of the most vivid, inspired, and exciting music ever composed. Each piece in this concert tells a story, so turn on your imagination and enjoy the musical images as the Quad City Symphony Orchestra brings these stories to life!

Enjoy!

Nicolas Propes

Band Director, North Scott Junior High
& *Content Creator*



THE ORCHESTRA

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
Dortha DeWit+
Marley Haller
Hillary Kingsley
Corina Lobont
Susan Oliverius
Erik Rohde*
Abigail Schneider
Naomi Schrank
Sabrina Tabby+
Rachel Walter
Steven Wilke

VIOLIN II

Madeline Capistran,
acting principal
Charles Abplanalp
Kim Busic +
Alexander Giger
Renee Henley
Peter Miliczky
Alex Norris
Samuel Rudy
Danielle Simandl
Carolyn Van De Velde

VIOLA

Madlen Breckbill,
acting principal
Melissa Snell,
acting principal
Nick Munagian,
associate principal
Bridget Andes
Timothy Hoorelbek
Benjamin Lorentzen
Barrett Stoll
Jenwei Yu

CELLO

Hannah Holman,
principal
Laura Shaw,
associate principal
Yoo-Jung Chang
James Ellis
Derek Handley
Claire Langenberg
Elisabeth Logan+
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 Stahoviak
Michael Van Ryn

FLUTE

Jessica Warren, principal+
Ellen Huntington
Jilene Haas

OBOE

Andrew Parker, principal
Barrett Seals
Ashley Ertz

CLARINET

Karrin Meffert-Nelson,
acting principal
Christine Bellomy
Joe Sanchez,
acting clarinet 3/
bass clarinet

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*
Chris Haas, acting
principal
Lindsey Frazier

TROMBONE

Robert Parker, principal
Cole Davis

BASS TROMBONE

Andrew Rózsa

TUBA

Ronald Morton

TIMPANI

Michael Geary, principal

PERCUSSION

Aaron Williams, principal
Gary Ciccotelli
Tony Oliver+

HARP

Lillian Lau, principal

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.

FIRST TIMER'S GUIDE



BEFORE

the **CONCERT**



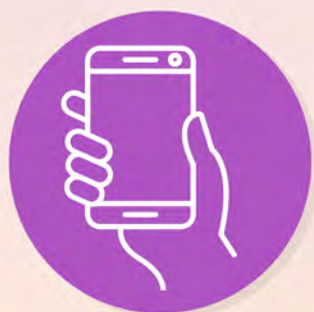
Arrive 20-30 minutes before the start so you have time to find your seat and get comfortable.



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.

FIRST TIMER'S GUIDE



DURING

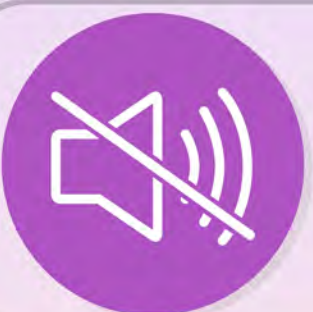
the **CONCERT**



If you arrive late, wait until a piece ends before entering the hall. Ushers can help you figure out the best time to enter, and prevent 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 time goes fast.

FIRST TIMER'S GUIDE



AFTER

the **CONCERT**



Tag the QCSO in any pictures you share on social media.



Talk about your experience with your family and friends.



@QCSYMPHONY

#qcso #qcsostudent

BEHIND THE SCENES

Q&A

with
STEVEN BANKS
*saxophonist,
featured guest artist*



WHERE DID YOU GROW UP, AND WHAT WAS YOUR SCHOOL MUSIC PROGRAM LIKE?

Winston-Salem, NC. I had a wide range of music program experiences, but my favorite one before college was at the University of North Carolina School of the Arts. All of my classmates were artists in some way, and that was very inspiring!

WHY DID YOU CHOOSE TO PLAY THE SAXOPHONE?

I loved the sound and thought it was SO cool-looking. It's so shiny and the keywork is so intricate!

WITHIN THE SAXOPHONE FAMILY, WHICH SAXOPHONE IS YOUR FAVORITE TO PLAY?

I truly love them all equally. Each plays a different role, and I enjoy getting to explore them all.

WHAT ARE YOUR FAVORITE COMPOSERS TO LISTEN TO?

It changes all the time. Two of my favorite composers are Johannes Brahms and Maurice Ravel.

WHAT OTHER HOBBIES DO YOU HAVE?

I love making homemade ice cream!

WHAT IS YOUR FAVORITE ICE CREAM FLAVOR?

Depends on the day, but today salted caramel sounds really good.

IS A HOT DOG A SANDWICH OR A TACO?

Ha! I'll say sandwich.

MASTERWORKS II

DIASPORA

SAT, NOV 8, 2025 7:30 PM
ADLER THEATRE

SUN, NOV 9, 2025, 2:00 PM
CENTENNIAL HALL

MARK RUSSELL SMITH, *conductor*
STEVEN BANKS, *saxophone*

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

The Star-Spangled Banner^{*}

RICHARD STRAUSS
(1864-1949)

Don Juan, Op. 20 [17']

BILLY CHILDS
(b. 1957)

Diaspora, a concerto for
saxophone and orchestra [29']
(Quad Cities Premiere)
I. Motherland
II. If We Must Die
III. And Still I Rise

INTERMISSION

MAURICE RAVEL
(1875-1937)

Daphnis et Chloé, Suite No. 2 [18']
I. Daybreak
II. Pantomime
III. The General Dance

**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.*

THANK YOU

STUDENTS @ SYMPHONY

sponsored by



Additional support by

DORIS & VICTOR DAY FOUNDATION
ROCK ISLAND COMMUNITY FOUNDATION
BRISSMAN FAMILY FOUNDATION

concert sponsored by



mission support by



The
Cultural
Trust
CULTURE MATTERS HERE



QUAD
CITY
BANK &
TRUST

NOTES ON THE PROGRAM



b. June 11, 1864

in Munich, Germany

d. September 8, 1949

*in Garmisch-Partenkirchen,
Germany*

RICHARD STRAUSS

Richard Strauss's father was the principal horn player of the Munich Court Orchestra and was recognized as Germany's leading virtuoso of the instrument, so it's no surprise that Richard grew up with a strong interest in music. Richard began writing music when he was 6 years old and by the time he left school at the age of 18, had already composed over 140 pieces of music!

Through his father's connections, Strauss was able to meet many of the leading musicians, conductors, and composers of the day and quickly gained a reputation as both a talented composer and conductor. After meeting composer Alexander Ritter, Strauss was encouraged to abandon classical forms and to express his musical ideas in the new style of tone poems. Strauss took to this new form and gave us some of the most magnificent music that still remains popular to this day, including Don Juan, Death and Transfiguration, and Also Sprach Zarathustra.

Around the turn of the century, Strauss started to write operas. His first opera in 1894 was a failure, but the 1905 premiere of his opera Salome was the complete opposite, establishing Strauss's operatic reputation and making him rich. The royalties from Salome enabled Strauss to purchase a villa in Bavaria where he lived for most of his life.

NOTES ON THE PROGRAM

Throughout his long career, Strauss pushed the limits of the orchestra, using it to express everything from joy and love to chaos and tragedy. His music bridges the worlds of Romantic beauty and modern intensity with *Don Juan* remaining one of his most thrilling creations.

Near the end of his life in 1949, Richard Strauss joked, **“I may not be a first-rate composer, but I’m a first-class second-rate composer!”** Yet more than seventy-five years later, there’s no question that Strauss stands among the greatest composers of all time.



Don Juan, Op. 20 [17']

Composed when Richard Strauss was 24, *Don Juan* was his second attempt at composing a tone poem. A tone poem is a piece of orchestral music, usually in a single continuous movement, which musically depicts a poem, story, painting, scene, or other non-musical inspiration. While the idea of a tone poem was first used in compositions in the mid-1800s, Richard Strauss really brought the concept of the tone poem to new heights and composed ten tone poems over the span of his career, many of which are among the most famous pieces in classical repertoire.

NOTES ON THE PROGRAM



The story of *Don Juan* originated in a 1630 Spanish play *El burlador de Sevilla y convidado de piedra* (The Trickster of Seville and the Stone Guest) by Tirso de Molina. In the story, the character Don Juan is a wealthy man, promiscuous lover, and scoundrel who devotes his life to seducing women, including the engaged heroine of the story, Doña Ana. Doña Ana's father discovers Don Juan's attempts to seduce his daughter and challenges him to a duel. Don Juan wins the duel and kills Doña Ana's father, but when Don Juan later passes a statue of the father, he jokingly invites the statue of the father to dinner. To Don Juan's surprise, the statue comes to life, takes Don Juan's hand in an icy, unbreakable grip, and drags him to hell where he refuses to repent and is eternally damned.

The premiere of *Don Juan* took place on November 11, 1889, to tremendous critical response and went on to enjoy international success, establishing Strauss as an important modern composer. Strauss often conducted the work in concerts during his long career, and the piece was part of the first recordings that he made in 1917. The last time he conducted the work was in 1947 with the BBC Symphony Orchestra during his last tour outside of Germany.

NOTES ON THE PROGRAM



IF YOU LIKED
DON JUAN
check out



RICHARD STRAUSS
Death and Transfiguration



WOLFGANG AMADEUZ MOZART
*Don Giovanni**

**also based on the story of Don Juan*



PAUL DUKAS
The Sorcerer's Apprentice



NOTES ON THE PROGRAM

b. Mar 8, 1957

in Los Angeles, California



BILLY CHILDS

Music can take us to every corner of the globe, both physically and figuratively. After learning piano at an early age and giving his first public performance at the age of six, Billy Childs attended the Community School of the Performing Arts sponsored by the University of Southern California in Los Angeles when he was just sixteen. While still a teenager, he began playing piano professionally and toured Japan with the J.J. Johnson Quintet. The next year, he joined trumpeter Freddie Hubbard's group and toured and recorded with them for the next six years. While he was gigging with the J.J. Johnson Quintet and Freddie Hubbard group, Billy earned a degree in composition from USC and started to arrange and compose his own works. Childs has developed his own musical sound saying "I approach [my] compositions melodically. That's my way in. I feel that the melody communicates to the listener, just like a beautifully constructed sentence in a speech. If music is a language, then melody is like a sentence in that language."

With his background in jazz, Childs has written and recorded numerous albums of jazz music. With his composition degree, he is also a prolific composer for classical orchestras, small ensembles, and soloists and has written for the Los Angeles Philharmonic, the Detroit Symphony Orchestra, the National Symphony, the Minnesota Orchestra, the Kronos Quartet, the Lincoln Center Jazz Orchestra, the American Brass Quintet, and many others. He has seventeen GRAMMY nominations and six GRAMMY awards.

NOTES ON THE PROGRAM



Diaspora: Concerto for Saxophone and Orchestra (2023) [29']

Diaspora: Concerto for Saxophone and Orchestra is a symphonic poem about the black American diaspora seen through the eyes of the composer as a black man in America. In the early stages of composing the piece, Billy Childs and Steven Banks brainstormed on the following questions: What particular story would the piece tell and how would it unfold? They decided that, much in the same way that Ravel's piece *Gaspard de la Nuit* illustrates three poems by Aloysius Bertrand in three separate movements, *Diaspora* would illustrate three poems by black poets. Billy and Steven decided on the poems *Africa's Lament* by Nayyirah Waheed, *If We Must Die* by Claude McKay, and *And Still I Rise* by Maya Angelou to tell the three-part storyline. The piece is tied together with melodies and motifs treated in different ways throughout the three movements like a loosely structured theme and variations.

Steven Banks, the saxophonist who helped to commission this concerto, says about the piece "I've certainly never played a concerto that had this wide of a musical scope. The first movement is very diatonic, almost sing-songy, and the second movement gets all the way up to a screaming multiphonic (a technique where the saxophone plays multiple pitches at the same time)."

NOTES ON THE PROGRAM

Diaspora begins in an African setting, then envisions the period of African capture and the forced journey into American enslavement, and ends with a musical illustration of survival and a hopeful future. The musical positivity that begins and ends the piece contrasts with the raw, harsh crying middle section that represents the tortured mental state of the enslaved Africans.

In *Movement I: MOTHERLAND* the first theme is played by the soprano saxophone and evokes a sense of well-being and security of Africans in their homeland, but soon short bursts of melodic fragments represent a battle between the slave traders and the future slaves.

Movement II: IF WE MUST DIE is the first vision of the slave ship musically illustrated by a loud blast in the orchestra. The alto saxophone is now the solo instrument representing confusion, rage, and terror followed by resistance, anger, and rebellion.

Finally, in *Movement III: AND STILL I RISE*, Black empowerment is represented with the depiction of the church as a cultural focal point in the Black community, starting out with a hymn-like passage for alto saxophone and piano. This is followed by a march which symbolizes determination. Finally, a fanfare finishes the piece inspired by Maya Angelou's poem reflecting that, despite all their hardships, Black people will still rise!



read more from
BILLY CHILDS



MAYA ANGELOU, AUTHOR OF "STILL I RISE"

MEET THE ARTIST



STEVEN BANKS, *saxophone*

Hailed by the Washington Post as “the saxophone’s best friend, fiercest advocate and primary virtuoso in the classical realm,” performer and composer Steven Banks strives to bring his instrument to the heart of the classical world. He commissions and writes music that expands the repertoire for saxophone, introducing audiences to new possibilities for artistic expression. Banks is a devoted and intentional supporter of diverse voices in the future of classical music. His work on stage and on the page prompted Seen and Heard International to write, “Banks has the potential to be one of the transformational musicians of the 21st century.”

This season Banks will bring his “charismatic confidence, technical flawlessness, adventurous phrasing, [and] unbelievably sweet tones” (Seen and Heard) to debut performances with the St. Louis, Indianapolis, Oregon, and Montréal symphony orchestras. In Europe, he makes debut appearances with the Netherlands Radio Philharmonic, BBC Symphony at the Barbican, Deutsche Symphonie-Orchester Berlin, and BBC National Orchestra of Wales. In recent seasons, he has made impressive debuts and built lasting relationships with the Cleveland Orchestra, Seattle Symphony, Pittsburgh Symphony, Boston Symphony Orchestra, New World Symphony, Minnesota Orchestra, Aspen Festival Orchestra, and the symphony orchestras of Cincinnati, Utah, San Diego, and Detroit. He enjoys collaborating with conductors including Xian Zhang, Manfred Honeck, Stéphane Dénève, Rafael Payare, Peter Oundjian, Ruth Reinhardt, and Miguel Harth-Bedoya.

MEET THE ARTIST

Banks is committed to establishing the saxophone as a vital voice in classical music by commissioning works that showcase its expressive capabilities. This season, he premieres Joan Tower's poignant new concerto "Love Returns" at the Colorado Music Festival, with additional consortium performances by the National Symphony Orchestra Washington, Los Angeles Chamber Orchestra, and Toronto Symphony among others. Billy Childs' "Diaspora", written for Banks and commissioned by Young Concert Artists and ten orchestras—the largest consortium ever for a saxophone work—marks a major milestone in his mission. His growing list of recent premieres includes Carlos Simon's "hear them", Augusta Read Thomas' "Haemosu's Celestial Chariot Ride", Christopher Theofanidis' "Visions of the Hereafter", and many others.

In recital, Banks appears with pianist Xak Bjerken at prestigious series including Cal Performances, Chamber Music Northwest, Davies Hall, Merkin Hall, The Kennedy Center, The Kravis Center, Festival Napa Valley and Chamber Music Sedona. As a chamber musician, he enjoys deep collaborations with the Miró Quartet and Verona Quartet, joining both ensembles for tours of newly co-created programmes. Banks is a founding member of the award-winning all-saxophone ensemble Kenari Quartet.

Described as "colourful and continuously fascinating" (The Boston Musical Intelligencer), Steven Banks' compositions are increasingly in demand, reflecting his rising profile as a composer. He has been commissioned by Young Concert Artists and the chamber music festivals of Tulsa, Tucson, Bridgehampton, and Chamber Music North West. His recent works include "Reflections and Exaltations", "Come What May", and Cries, Sighs and Dreams all scored for saxophone and string quartet, and "Begin Again" for baritone saxophone, cello, piano, and meditation guide.



MEET THE ARTIST



His solo works “Through My Mother’s Eyes” (commissioned by Chicago Symphony for Hilary Hahn) and “Fantasy on Recurring Daydreams” (premiered by pianist Zhu Wang) have received critical acclaim. His saxophone and piano works, including “Come As You Are”, are among the most performed pieces by saxophonists worldwide.

As part of his ongoing advocacy for diversity and inclusion, Steven Banks is excited to launch the “Come As You Are” project this season—a innovative community engagement initiative in partnership with orchestras, designed to increase representation in the concert hall through vibrant community performances and affordable ticket access. In addition, Banks spoke at TEDxNorthwesternU about overcoming institutional prejudices in the industry. He also co-created the Learning to Listen roundtable to explore the nuances of the Black experience in classical music, as well as Illuminate!, a conversation series on education, activism, and the LGBTQIA+ community in classical music, created in partnership with the Sphinx Organization.

Banks is proud to be the first saxophonist to receive a prestigious Avery Fisher Career Grant and earn First Prize at the Young Concert Artists Susan Wadsworth International Auditions. Banks serves as Saxophone and Chamber Music Faculty and Artist-in-Residence at the Cleveland Institute of Music. He has previously held teaching positions at Ithaca College, Baldwin Wallace Conservatory, and the University of Hartford. Banks studied with Taimur Sullivan, Otis Murphy Jr., and Galvin Crisp, earning degrees from Indiana University’s Jacobs School of Music and Northwestern University’s Bienen School of Music. Banks is an endorsing artist for Conn-Selmer instruments and D’Addario Woodwinds.

NOTES ON THE PROGRAM



IF YOU LIKED
DIASPORA
check out



BILLY CHILDS
The Distant Land



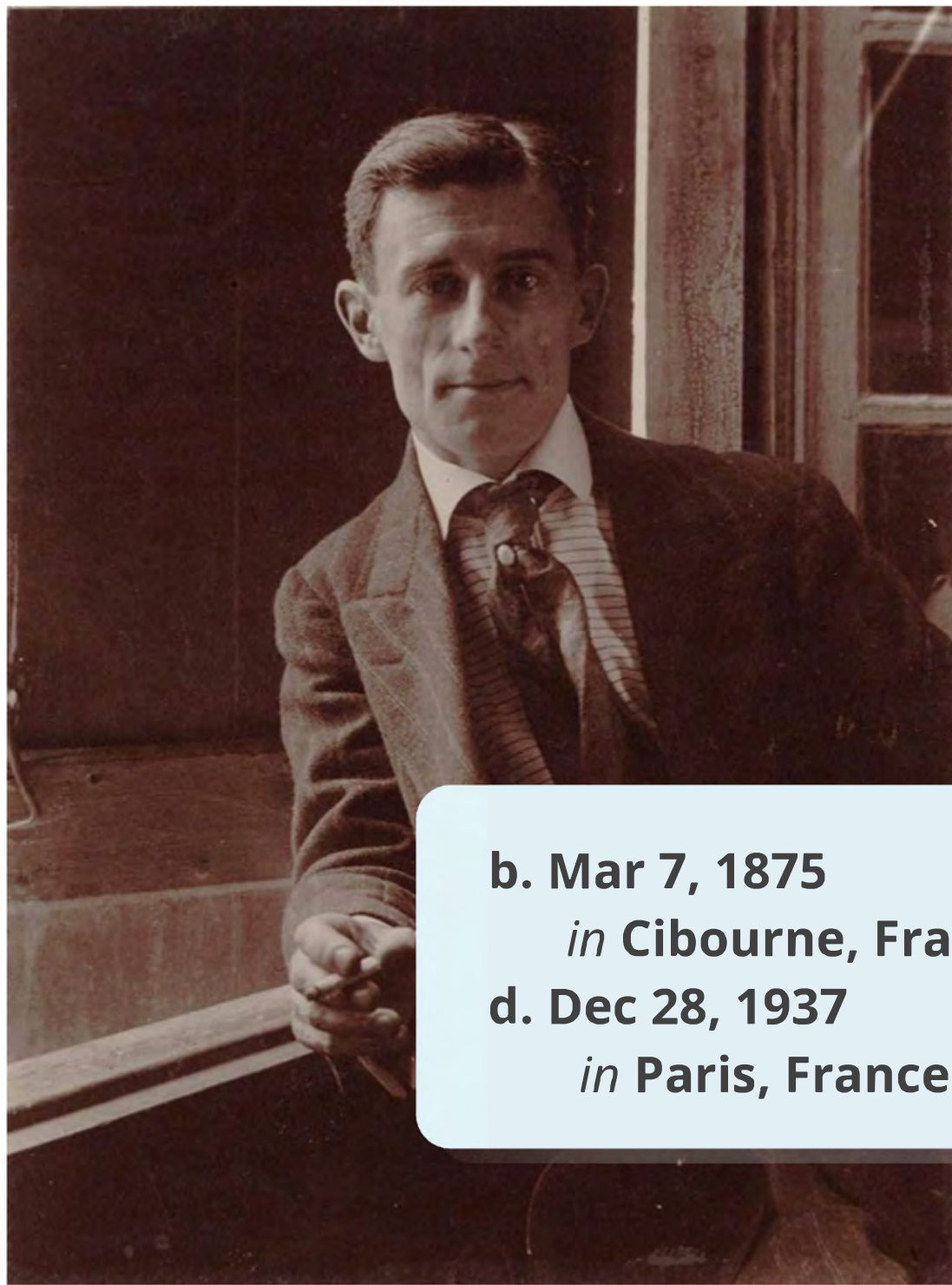
STEVEN BANKS
Come As You Are



CLAUDE DEBUSSY
Rhapsody for Orchestra & Saxophone



NOTES ON THE PROGRAM



b. Mar 7, 1875

in Cibourne, France

d. Dec 28, 1937

in Paris, France

MAURICE RAVEL

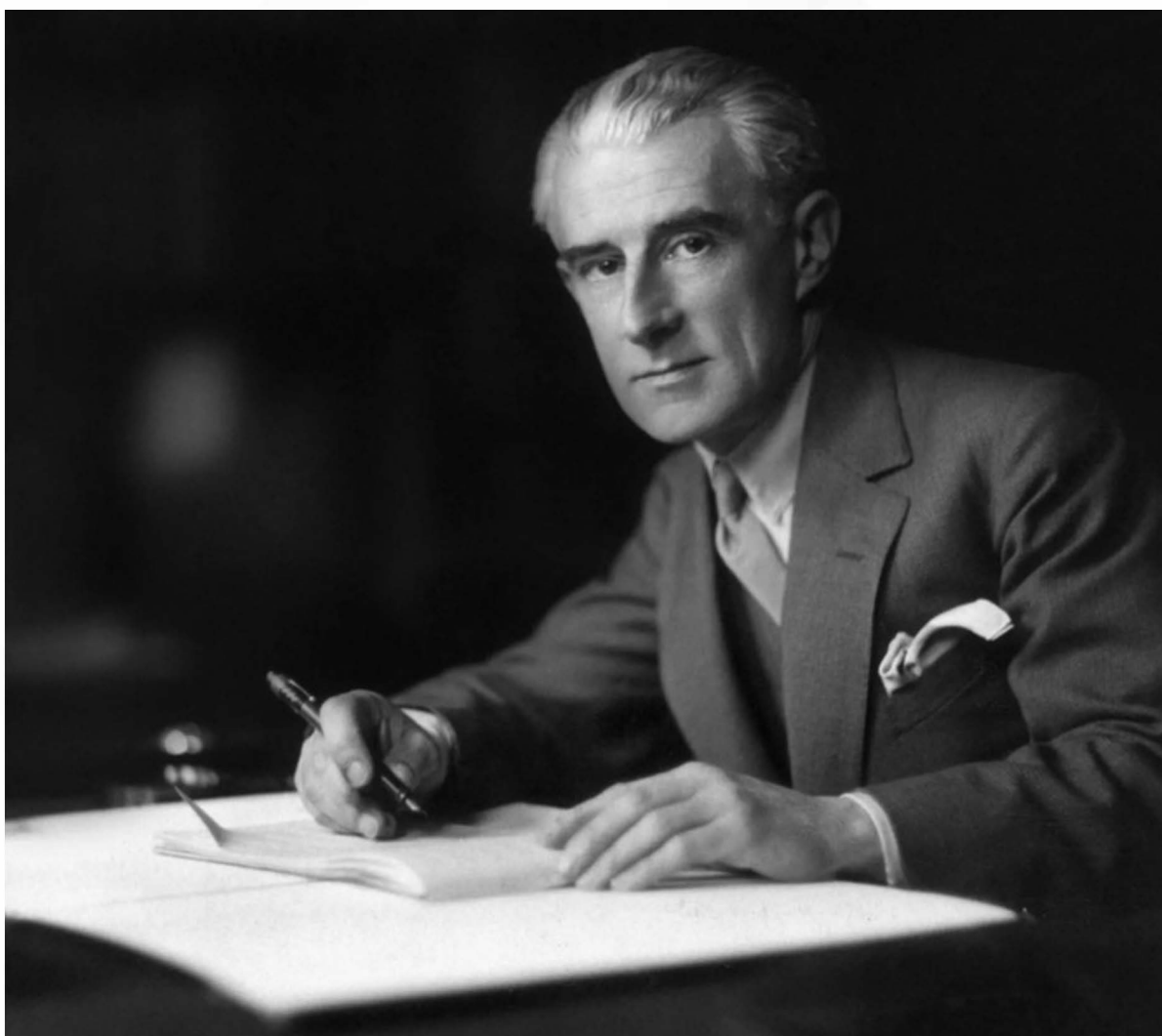
Do you ever feel like your teachers don't like you? For Maurice Ravel, it wasn't just a feeling! Born in 1875, Ravel started playing piano at six years old and eventually went on to study piano at the Conservatoire de Paris. Unfortunately for young Maurice, the requirements for pianists at the Conservatoire were very tough, and he didn't like to practice. After not winning enough medals at piano competitions, he was kicked out of the conservatory. In 1898, however, he returned to the school to study composition, but was again expelled in 1900 for not winning the fugue and composition prizes! Despite being expelled from the Conservatoire de Paris a second time, Ravel continued to compose music and entered the *Prix de Rome*, the prestigious award for young composers in France, every year from 1900 to 1905. Despite his popularity with critics and audiences, the highest his music ever placed in the *Prix* was second place in 1901. His last entry in 1905 was eliminated in the first round. This early elimination sparked an outrage and an even larger uproar when it was discovered that one of the judges for the competition was a professor at the Conservatoire de Paris, the school that twice expelled Ravel, and that only his students were picked for the final round. This scandal resulted in the resignation of the Conservatoire's director.

NOTES ON THE PROGRAM

Ravel was a notoriously slow composer which resulted in his musical output being less than that of his fellow composers, but what he lacked in speed, he made up for in sheer beauty. A member of the Impressionist movement, Ravel was an expert at combining instruments in new ways to create unique sounds and excelled in creating musical images of various scenes and feelings. Much of his work is highly regarded as some of the finest examples of French music.

During World War I, Maurice tried to enlist in the French Army, but his height at only 5'3" was too short to be a soldier, so he ended up as a driver transporting munitions. Despite not being a soldier, Ravel still suffered from numerous health issues while serving and lost many friends in battle. These struggles and sacrifices would have a lasting impact on his life and his compositions.

Friends started to be concerned with his declining mental health as early as 1927 when he started to show increased signs of absent mindedness, but after a car accident in 1932 resulted in a severe head injury, Ravel's mental health troubles progressed rapidly. He was likely suffering from Pick's disease and aphasia which made it difficult to comprehend and formulate language. He began to forget how to write and spell, and his housekeeper would pin his home address inside his coat in case he forgot how to get home. He was losing memories quicker than ever as neurosurgeons struggled to find a reason behind this sudden change. Ravel underwent brain surgery in 1937, but slipped into a coma shortly after surgery and died on December 28, at 62 years old.



NOTES ON THE PROGRAM



Daphnis et Chloé, Suite No. 2[18']

It took Maurice Ravel three years to compose *Daphnis et Chloé* and even though it is recognized today as one of the greatest pieces of Ravel's career, there were plenty of struggles along the way for this amazing music.

Written in the second century, the story of Daphnis and Chloe by Greek writer Longus might be the first romance story ever written. It's the story of a boy named Daphnis and a girl named Chloe who are coincidentally both abandoned by their parents (no, they are not related!) and taken in by two different families in the same village where they both help their foster families take care of the flocks of sheep and goats. Over the years, Daphnis and Chloe become friends and as they grow older, fall in love. But their love faces many challenges along the way, including other potential lovers, kidnappers, pirates, and a rescue mission from the Greek god, Pan.

In 1909, the Paris ballet company Ballet Russes asked Ravel to compose music for a new ballet that would bring this ancient Greek tale to the stage. From the start, there were creative differences between Ravel and the choreographer, Michel Fokine. According to Ravel, "What particularly complicates matters is that Fokine doesn't know a word of French, and I only know how to swear in Russian."

NOTES ON THE PROGRAM

Even after working through those differences, the initial performance of *Daphnis et Chloé* was under-rehearsed and overshadowed by the premiere of another groundbreaking ballet, Claude Debussy's *Prelude to the Afternoon of a Faun*, just two weeks before. Only one year later, Stravinsky's *Rite of Spring* premiered where a riot from the audience on opening night became legendary in the history of music. Being sandwiched between the premieres of two of the most famous ballets along with its own underwhelming opening left *Daphnis et Chloé* in danger of being forgotten, but the music was too beautiful to disappear! Stravinsky himself said *Daphnis* was not only Ravel's best work, but among the most beautiful creations in all of French music. Although he might have said that because he owed Ravel for the premieres of two of his most famous pieces. Because *Daphnes et Chloé* was behind in production, Ballet Russes filled the empty spots in their 1910 and 1911 schedules with Stranvisky's *The Firebird* and *Petrushka*. In 1913, after the lackluster opening, Ravel created two sets of excerpts from the ballet music which have become popular in the concert hall and are performed by countless orchestras every year. Tonight, the QCSO brings this story to life with *Daphnis et Chloé Suite No. 2*! Listen for the beautiful colors, lush harmonies, exciting ending, and the flowing flute lines that puts this piece on every flautists bucket list to perform live!



Set design by Léon Bakst for the world premiere of *Daphnis et Chloé*, Paris 1912.

NOTES ON THE PROGRAM



IF YOU LIKED
DAPHNES ET CHLOÉ
check out



MAURICE RAVEL
Bolero



CLAUDE DEBUSSY
Prelude to the Afternoon of a Faun



IGOR STRAVINKSY
The Firebird



TIMELINE

MEANWHILE... *in the rest of the* WORLD



Richard Strauss is born; world population is estimated at 1.2 billion

1864

1865

The American Civil War ends; the Thirteenth Amendment abolishes slavery; President Lincoln is assassinated



The Fourteenth Amendment grants citizenship and equal civil rights to all persons born or naturalized in the United States.

1868

1875

Maurice Ravel is born.



Strauss starts composing Don Juan; Handel's Israel in Egypt is recorded onto wax cylinder at The Crystal Palace in London, the earliest known recording of classical music; Congress for Women's Rights organized by Susan B. Anthony in Washington, D.C., leading to formation of the International Council of Women, a key event in the international women's movement; "Jack the Ripper" murders in London

1888

CONTINUED



TIMELINE

1889

Strauss completes *Don Juan*; the formula and brand Coca-Cola were sold for \$2,300 (equivalent to \$80,994 in 2025); North Dakota, South Dakota, Montana and Washington become U.S. States; the Eiffel Tower opens and is the tallest structure in the world, but critics regard it as aesthetically displeasing; Vincent van Gogh paints "The Starry Night"; Future video game giant Nintendo is founded in Japan to produce Hanafuda playing cards.



The Wright Brothers make the first successful airplane flight.

1903

1909

Ravel begins writing the score for the ballet *Daphnis et Chloé* commissioned by the Paris ballet company, Ballets Russes.



The ballet *Daphnis et Chloé* opens to lackluster reception.

1912

1913

Daphnes et Chloé, Suite No. 2 is published as a stand-alone symphonic piece; Arthur Wynne invented the crossword puzzle; The ballet *The Rite of Spring* (music by Igor Stravinsky) is premiered by Ballets Russes in Paris; the Ford Motor Company adopts a moving assembly line for production of the Model T car reducing assembly time from 12½ hours to 2 hours 40 minutes.



CONTINUED



TIMELINE

1917

The U.S. enters World War I.



The poem *If We Must Die* by Claude McKay, one of the poems that influenced Billy Child's *Diaspora*, is published.

1919

1920

The Nineteenth Amendment grants U.S. women the right to vote.



The U.S. stock market crashes, triggering the start of the Great Depression.

1929

1933

Franklin D. Roosevelt is inaugurated and begins his "New Deal" programs to combat the Great Depression.



Maurice Ravel dies.

1937

1941

Japan attacks Pearl Harbor, prompting the U.S. to enter World War II.



CONTINUED



TIMELINE



Allied forces liberate concentration camps and Germany surrenders unconditionally; the U.S. drops atomic bombs on Hiroshima and Nagasaki, leading to Japan's surrender and the end of the World War II.

1945

1949

Richard Strauss dies.



Composer Billy Childs is born.

1957

1963

Martin Luther King Jr.'s "I Have a Dream" speech during the March on Washington; President John F. Kennedy is assassinated



Apollo 11 lands on the moon and Neil Armstrong becomes the first person to walk on its surface

1969

1970

The Public Broadcasting Service (PBS) began broadcasting.



National Public Radio (NPR) airs its first broadcast

1971

CONTINUED



TIMELINE

1973

The U.S. Supreme Court issues a landmark decision, *Roe v. Wade*, establishing a woman's right to an abortion.



1976

Steve Wozniak invents the Apple I and Steve Jobs then convinces Wozniak to sell the system, giving birth to Apple Computer.



1977

Billy Childs travels to Japan as the pianist for jazz trombonist J.J. Johnson's quintet.



1978

Maya Angelou's *Still I Rise*, one of the poems that inspired Billy Childs' *Diaspora*, is published



1982

Michael Jackson releases his landmark album *Thriller*, the best-selling album of all time.



1983

Nintendo releases *Mario Bros.*



1992

Los Angeles riots over the acquittal of those involved in the beating of Rodney King.



CONTINUED



TIMELINE



The first episode of Pokémon airs on TV Tokyo; *Harry Potter and the Philosopher's Stone* is published; Netflix is launched.

1997

2001

September 11 attacks on the World Trade Center in New York City, the Pentagon in Washington, DC and a plane downed in Pennsylvania that was headed towards Washington, DC



YouTube is founded.

2005

2008

Spotify is launched; Barack Obama is elected the first Black President of the United States; Google Chrome is released; the Tesla Roadster launched.



The iPad is introduced and Instagram launches.

2010

2013

salt., a collection of poetry by Nayyirah Waheed is published containing *Africa's Lament*, one of the poems that inspires Billy Child's *Diaspora*



Liquid water is found on Mars; the Supreme Court of the United States determines that same-sex couples have a constitutional right to marry.

2015

CONTINUED



TIMELINE

2020

COVID-19 pandemic.



Joe Biden signs Juneteenth National Independence Day Act into law, making Juneteenth a federal holiday - the first new federal holiday since Martin Luther King Jr. Day.

2021

2022

Ketanji Brown Jackson becomes the first Black woman on the Supreme Court; World population reaches 8 billion.



Billy Childs composes *Diaspora: Concerto for Saxophone and Orchestra* for saxophone soloist Steven Banks.

2023

2025

The Quad City Symphony Orchestra performs Strauss' *Don Juan*, Billy Childs' *Diaspora: Concerto for Saxophone and Orchestra*, and Ravel's *Daphnes et Chloé*, Suite No. 2.



MORE MUSIC
MORE HISTORY
MORE TO COME!



YOU ARE THE FUTURE!
What will you make and change?
No pressure, just possibility!

JUST FOR FUN

WORDLE

but make it

CLASSICAL



EASY



MEDIUM



HARD

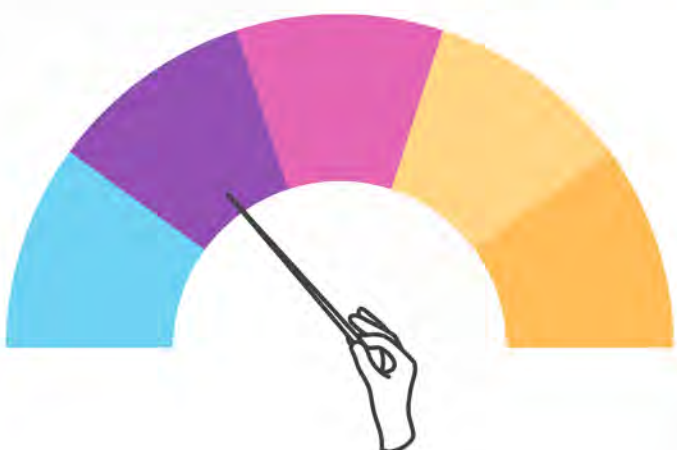


IMPOSSIBLE



how'd you do?

RANK YOURSELF



0 Correct: "I was here for the vibes."

1 correct: I was just warming up."

2 correct: Sight-reading, but slaying.

3 correct: Concertmaster energy!

4 correct: You unlocked Composer Mode!

UPCOMING EVENTS



COMING UP *at the* **QCSO**

HARRY POTTER AND THE DEATHLY HALLOWS™ PART 2



IN CONCERT

SAT, NOV 22 @ 2:00 PM & 7:30 PM

After seven films, it all comes down to this: Harry Potter and the Deathly Hallows™ Part 2 will grace the screen once more—this time in concert! The characters you love are back, battling villains and protecting Hogwarts™ from Voldemort™ himself. Hear the Quad City Symphony Orchestra bring Alexandre Desplat's music to life and experience all the action as the film is projected onto a giant screen with this once-in-a-lifetime opportunity.

MASTERWORKS III

SCHUMANN PIANO CONCERTO



SAT, DEC 6 @ 7:30 PM & SUN, DEC 7 @ 2:00 PM

Delight in an experience rich with elegance and virtuosic beauty! Bach's graceful Third Orchestral Suite, Schumann's heartfelt Piano Concerto featuring world-renowned pianist Yefim Bronfman, and Mozart's joyful and exuberant "Jupiter" Symphony combine for a timeless and radiant musical experience full of warmth and connection.