

MASTERWORKS V

# *the* Fauré Requiem

MARCH 2 & 3



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

students @ symphony



WELCOME

# THANK YOU

*for* **JOINING US**

---

Welcome to Masterworks V: The Fauré Requiem! At this performance you will be treated to music by two of the world's most regarded composers: Johann Sebastian Bach and Gabriel Fauré. You will experience music that portrays feelings of joy and sorrow, anguish and hope, but most of all beauty.

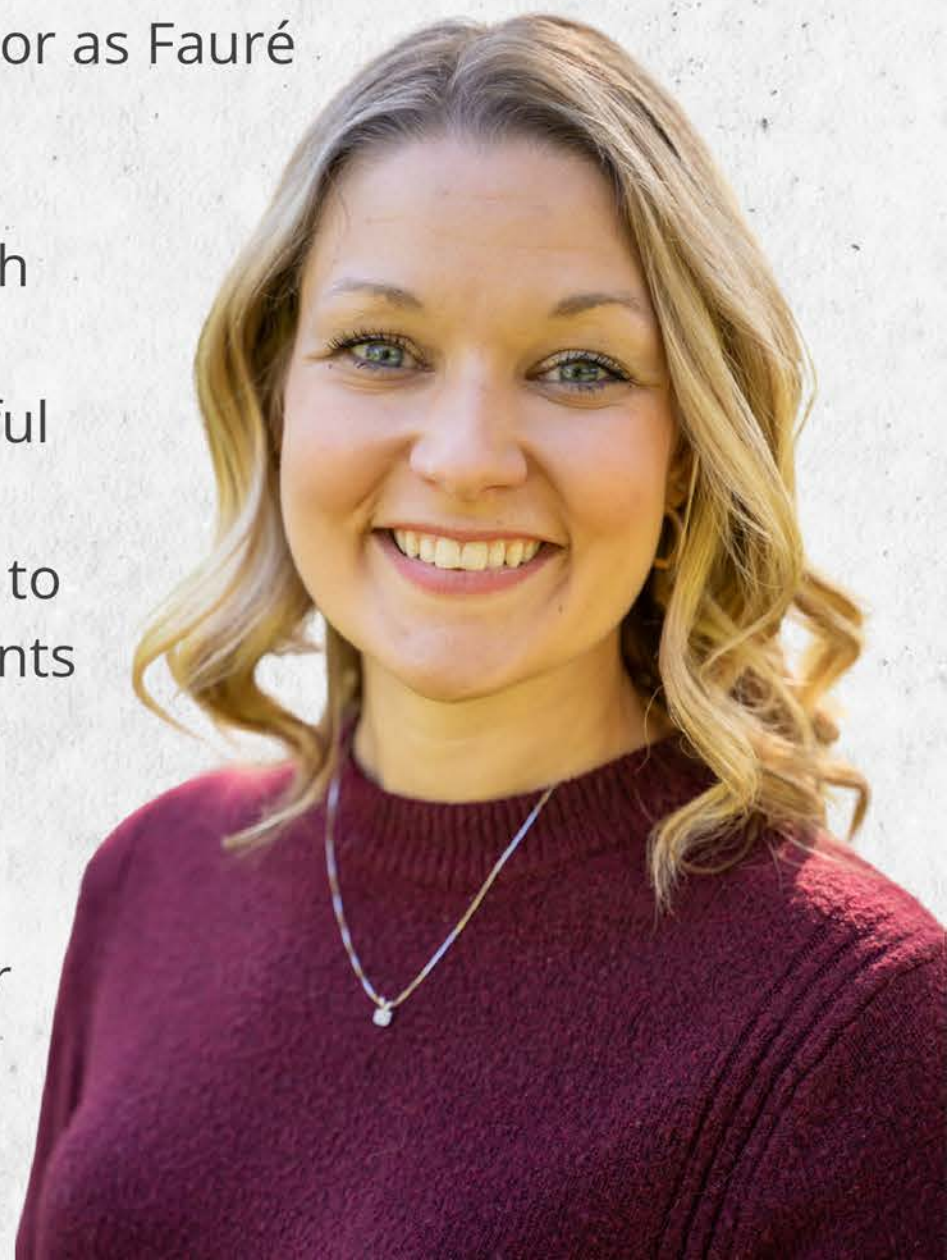
The concert will begin by enjoying a variety of J.S. Bach's compositions that feature the cello, piano and voice. The third Brandenburg Concerto will open the concert with a joyful energy that is a classic representation of Baroque era music. Principal Cello, Hannah Holman will then perform Bach's beloved Prelude from the First Cello Suite. This will be followed by the elegant "Air on a G-String" from the Third Orchestral Suite. Bach's Prelude and Fugue from The Well-Tempered Clavier will feature local pianist, Marian Lee. Baritone soloist Nathaniel Sullivan, soprano soloist Sarah Shafer, along with the Augustana Oratorio Society & Choral Artists will join the orchestra for an enticing end to the first half of the program, delivering selections from the St. Matthew Passion and B Minor Mass.

Fauré's transcendent Requiem will close the concert with its peaceful reverence. Enjoy listening to soaring melodies full of sorrow and hope. Unlike other Requiems, Fauré's is absent of the emotional anguish often present in a funeral mass. Listen for the ways the soloists, choir, and orchestra intertwine as they embark on a journey toward heaven, or as Fauré put it, "happiness above."

Thank you for spending your time with the Quad City Symphony Orchestra. Masterworks V is sure to be a delightful experience. Follow the Quad City Symphony Orchestra on social media to stay in the know about upcoming events and performances.

**Margaret Thompson**

*Music Educator & Interim 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  
Erika Blanco  
Dortha DeWit  
Marley Haller  
Hillary Kingsley  
Corina Lobont  
Alex Norris+  
Susan Oliverius  
Rachel Peters  
Erik Rohde  
Sabrina Tabby+

### VIOLIN II

Autumn Chodorowski,  
Principal  
Janis Sakai,  
Associate Principal  
Charles Abplanalp  
Madeline Capistran  
Alexander Giger  
Elizabeth Gosma  
Renee Henley  
Peter Miliczky  
Samuel Rudy  
Will Samorey  
Danielle Simandl  
Carolyn Van De Velde  
Michelle Wynton

### 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 Stahoviak  
Michael Van Ryn

### FLUTE

Jessica Warren  
Principal  
Ellen Huntington  
Jilene VanOpdorp

### OBOE

Andrew Parker  
Principal  
Open Position

### CLARINET

Open Position, 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  
Rachel Allen  
Lindsey Frazier+

### TROMBONE

Open 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



## FIRST TIMERS GUIDE

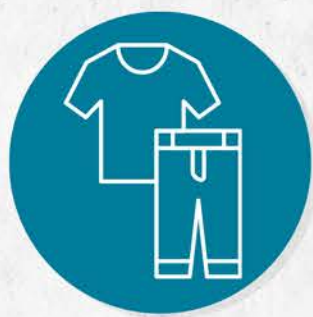


# BEFORE

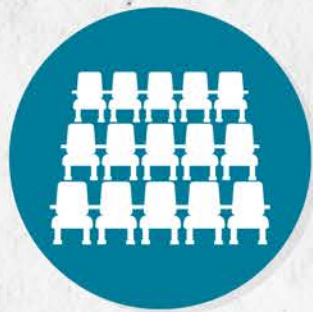
*the* **CONCERT**



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.



## FIRST TIMERS 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 TIMERS 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



MASTERWORKS V

# *the* Fauré Requiem

---

SAT, MAR 2, 2024, 7:30 PM  
ADLER THEATRE

SUN, MAR 3, 2024, 2:00 PM  
CENTENNIAL HALL

Mark Russell Smith, *conductor*  
Sarah Shafer, *soprano*, Marian Lee, *piano*,  
Hannah Holman, *cello*, & Nathaniel Sullivan, *baritone*,  
**Augustana Oratorio Society & Choral Artists**  
Jon Hurty, *director*

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

The Star-Spangled Banner\*

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

Brandenburg Concerto No.3  
in G major, BWV 1048  
I. Allegro

Prelude *from* Cello Suite No. 1  
in G major, BWV 1007

Air *from* Orchestra Suite No. 3,  
BWV 1068

St. Matthew Passion, BWV 244  
No. 48 Recit: *Er hat uns allen  
wohlgetan*  
No. 49 Aria: *Aus Liebe will  
mein Heiland sterben*  
No. 54 Chorale: *O Haupt voll  
Blut und Wunden*  
No. 64 Recit: *Am Abend da  
es kühle war*  
No. 65 Aria: *Mache dich,  
mein Herze, rein*

*\*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.*



MASTERWORKS V

# *the* Fauré Requiem

---

SAT, MAR 2, 2024, 7:30 PM  
ADLER THEATRE

SUN, MAR 3, 2024, 2:00 PM  
CENTENNIAL HALL

Mark Russell Smith, *conductor*  
Sarah Shafer, *soprano*, Marian Lee, *piano*,  
Hannah Holman, *cello*, & Nathaniel Sullivan, *baritone*,  
**Augustana Oratorio Society & Choral Artists**  
Jon Hurty, *director*

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

Prelude & Fugue in B-flat, *from*  
The Well-Tempered Clavier

B Minor Mass  
No. 27 Dona nobis pacem

## INTERMISSION

**GABRIEL FAURÉ**  
(1845-1927)

Requiem  
I. Introit et Kyrie  
II. Offertory  
III. Sanctus  
IV. Pie Jesu  
V. Agnus Dei  
VI. Libera me  
VII. In Paradisum



THANK YOU

# students @ symphony

*sponsored by*



IHMVCU

*concert sponsored by*



ILLINOIS  
**ARTS**  
COUNCIL  
AGENCY



IOWA **ARTS** COUNCIL

IOWA DEPARTMENT OF CULTURAL AFFAIRS

NATIONAL ENDOWMENT for the **ARTS**

[arts.gov](http://arts.gov)

*mission support by*

**qcct**

QUAD CITIES  
CULTURAL TRUST

*Culture  
matters  
here.*



QUAD  
CITY  
BANK &  
TRUST



## MEET THE CONDUCTOR

# Q&A

with  
**MARK  
RUSSELL SMITH**



### WHAT HIGH SCHOOL DID YOU GRADUATE FROM

Camelback High School (1980), Phoenix, Arizona

### WHAT ACTIVITIES WERE YOU INVOLVED IN

Phoenix Symphony Guild Youth Orchestra  
Band (drum major, percussion)  
Student Body Vice President  
Varsity Basketball (All Division)  
Theatre

### WHAT IS YOUR FAVORITE PIECE OF MUSIC?

The Bach Cello Suites

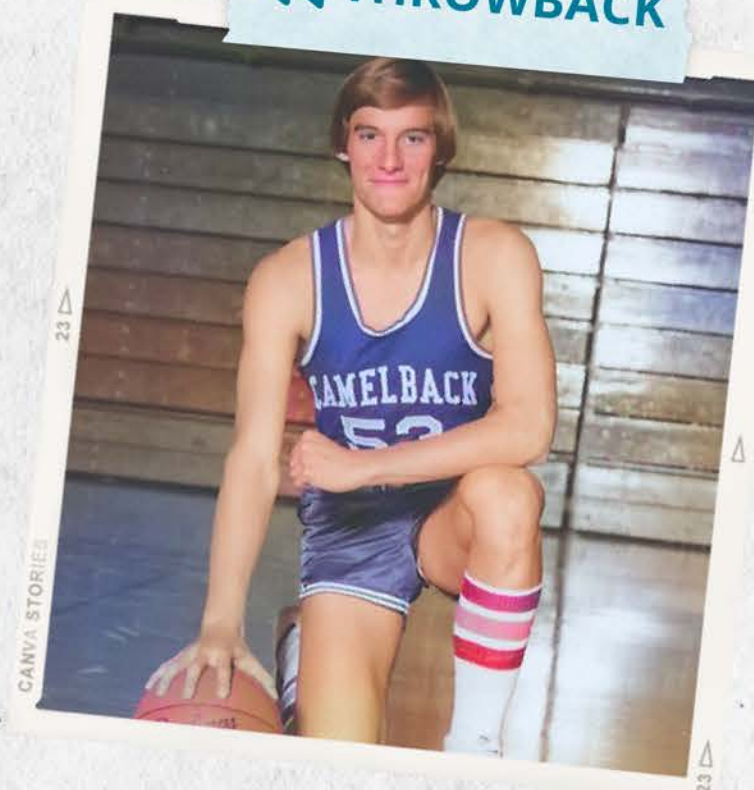
### WHAT DID YOU IMAGINE YOU WOULD BE DOING TODAY, WHEN YOU WERE IN HIGH SCHOOL?

At one point, I really wanted to be a Broadway star, but then I learned just how much dancing was involved and how far behind in the training I was! Believe it or not, I always wanted to be a conductor.

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

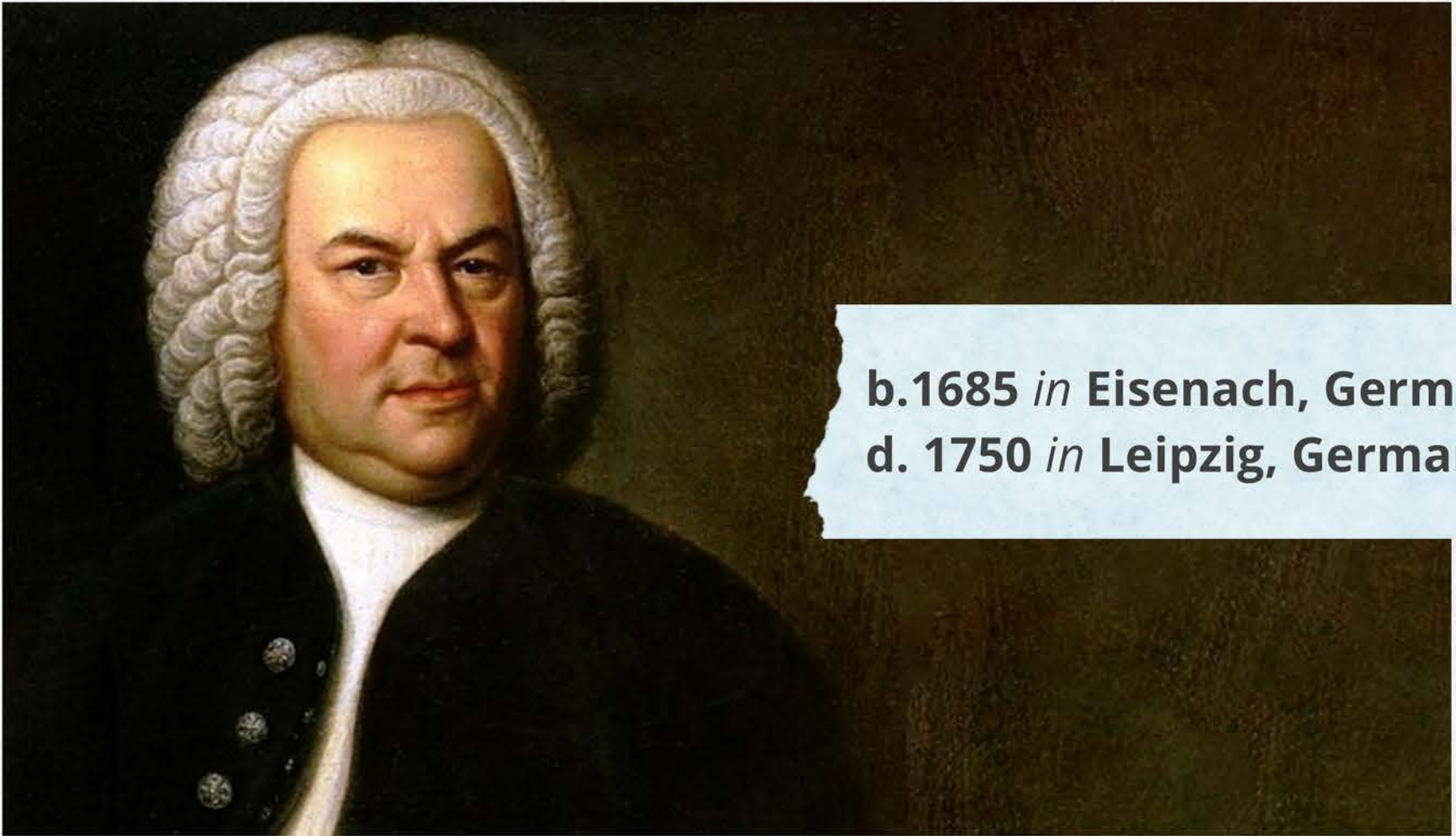
Always be curious and always be open to learning new things! Don't be afraid of the work involved in whatever it is you choose to do. Successful people are not afraid of hard work, and they are always learning new things!

← **THROWBACK**





## NOTES ON THE PROGRAM



**b.1685 in Eisenach, Germany**  
**d. 1750 in Leipzig, Germany**

# JOHANN SEBASTIAN BACH

---

During his lifetime Johann Sebastian Bach's music was not considered special or unique and very little of his music was published or performed. Today, Bach's music is some of the most respected, recognized, and regarded from the Baroque era. Bach came from a family of professional musicians. His parents died when he was 15 and he lived with his brother, Johann Christoph. Bach composed, played the organ, clavichord and violin. He often traveled many miles on foot to see well-known organists perform.

Once, he walked 213 miles to watch the famous organist, Dietrich Buxtehude play. Bach was a working musician, working as an organist, concertmaster, music director, and court musician. His music was primarily composed to fulfill his working duties. Bach was married to Maria Barbara with whom he had seven children. When Maria Barbara died, he married Anna Magdalena and had 13 more children. Unfortunately, only 10 of his children lived to adulthood. Over the course of his life, after many late nights writing music by candlelight, Bach's vision deteriorated. A surgery attempting to fix it left him almost completely blind. His last composition was The Art of the Fugue, which used his name in musical notes: B-A-C-H.

The Brandenburg Concertos of which we will hear number three of the six, were dedicated to Christian Ludwig, Margrave of Brandenburg-Schwedt on March 24, 1721. Listen for the fast-slow-fast order of the three movements. Selections from Bach's St. Matthew Passion, composed in 1727 but revised in 1736 will provide a contrast to his instrumental works, as he uses solo voices and chorus with orchestral accompaniment to tell the story of Jesus' crucifixion. The St. Matthew Passion was originally composed for Good Friday and was performed at St. Thomas Church in Leipzig, Germany, where Bach was employed.



## NOTES ON THE PROGRAM



### MAJOR EVENTS

# 1721-1731

OCTOBER

22

**1721**

Tsar Peter the Great titles himself "Emperor of All Russia."

JANUARY

1

**1724**

Daniel Fahrenheit proposes a system for making thermometers and the Fahrenheit temperature scale.

NOVEMBER

8

**1731**

Benjamin Franklin opens the 1st library in Philadelphia.



## NOTES ON THE PROGRAM



1:07

2:13



## LISTEN TO OTHER WORKS *by* **JOHANN SEBASTIAN BACH**



### **FANTASIA & FUGUE** *in* **G MINOR** *for* **ORGAN**

c. 1712 | *E. Power Biggs*



### **MAGNIFICAT** *in* **D MAJOR**

c. 1728-31 | *Choir of Kings College, Cambridge,  
The Academy of Ancient Music, Stephen Cleobury*



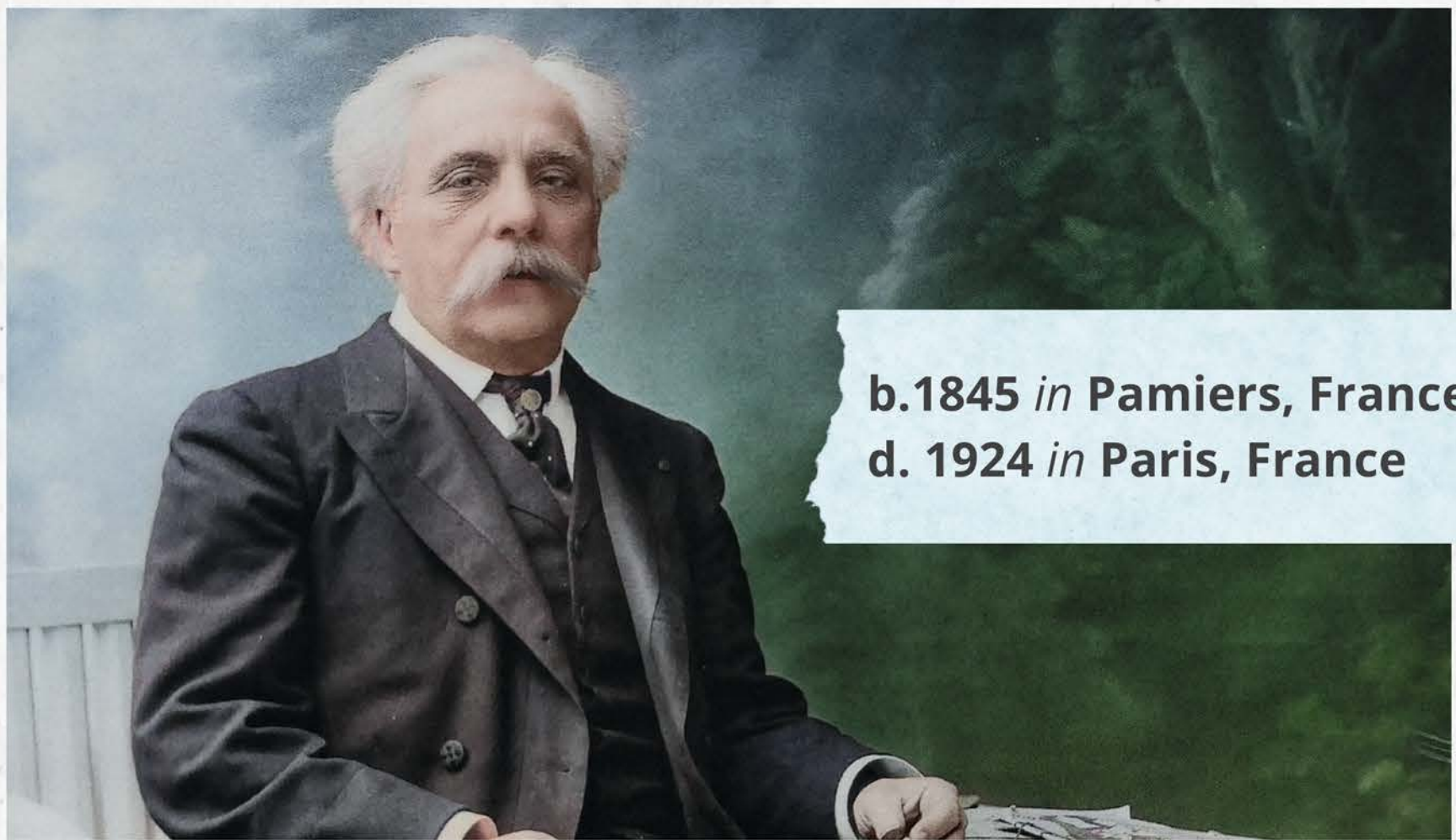
### **GOLDBERG VARIATIONS** *for* **KEYBOARD**

c. 1741 | *Lang Lang*





## NOTES ON THE PROGRAM



**b.1845 in Pamiers, France**  
**d. 1924 in Paris, France**

## GABRIEL FAURÉ

---

Gabriel Fauré began studying music at age nine at the École Niedermeyer, a school in Paris. His teachers included famous composers: Camille Saint-Saëns, Robert Schumann, and Franz Liszt. Fauré began a long career at the Église de la Madeleine in 1877 when Saint-Saëns retired. In 1896 he became the professor of composition at the Paris Conservatory, and in 1905 he became the director, where he worked until the age of 75. During his tenure he taught other well-known French composers including Maurice Ravel and Nadia Boulanger. He married his wife, Marie Fremiet, in 1883 and they had two sons. Fauré died from pneumonia in 1924 and was given a funeral at the Église de la Madeleine.

Fauré composed many different kinds of compositions and is known as the master of the French art song. Fauré's composition style is the opposite of dramatic. The listener will hear a lot of subtle and repeated patterns, as well as restrained and sensitive melodies. These are common traits in French music. When asked about his Requiem, a funeral mass, Fauré says it was composed "for the pleasure of it." However, it was written in 1888, around the death of both of his parents, so personal grief may have played a role. Sometimes described as a "lullaby of death" it excludes the Dies Irae, which is often a dramatic section in a Requiem. He also added two new sections: Pie Jesu and In Paradisum. Listen for the stark dynamic contrasts, peaceful melodies, and soaring vocal lines from both the choir and the baritone and soprano soloist. In 1902, Fauré described his Requiem as a "happy deliverance, an aspiration towards happiness above, rather than as a painful experience." It remains one of his best-known compositions.



## NOTES ON THE PROGRAM



## MAJOR EVENTS *of* 1888

MARCH  
11-14

The Great Blizzard of '88 strikes the United States.

JUNE  
29

The first known recording of classical music made, Handel's *Israel in Egypt* on wax cylinder.

SEPTEMBER  
4

George Eastman patents the first roll-film camera and registers the brand name "Kodak."



## NOTES ON THE PROGRAM



1:07

2:13



## LISTEN TO OTHER WORKS *by* GABRIEL FAURÉ



### APRÈS UN RÊVE, OP. 7, NO. 1

Renée Fleming & Jean-Yves Thibaudet



### PAVANE, OP. 50

Boston Symphony Orchestra, Seiji Ozawa, &  
Tanglewood Festival Chorus



### NOCTURNE NO. 6, OP. 63

Marc-André Hamelin

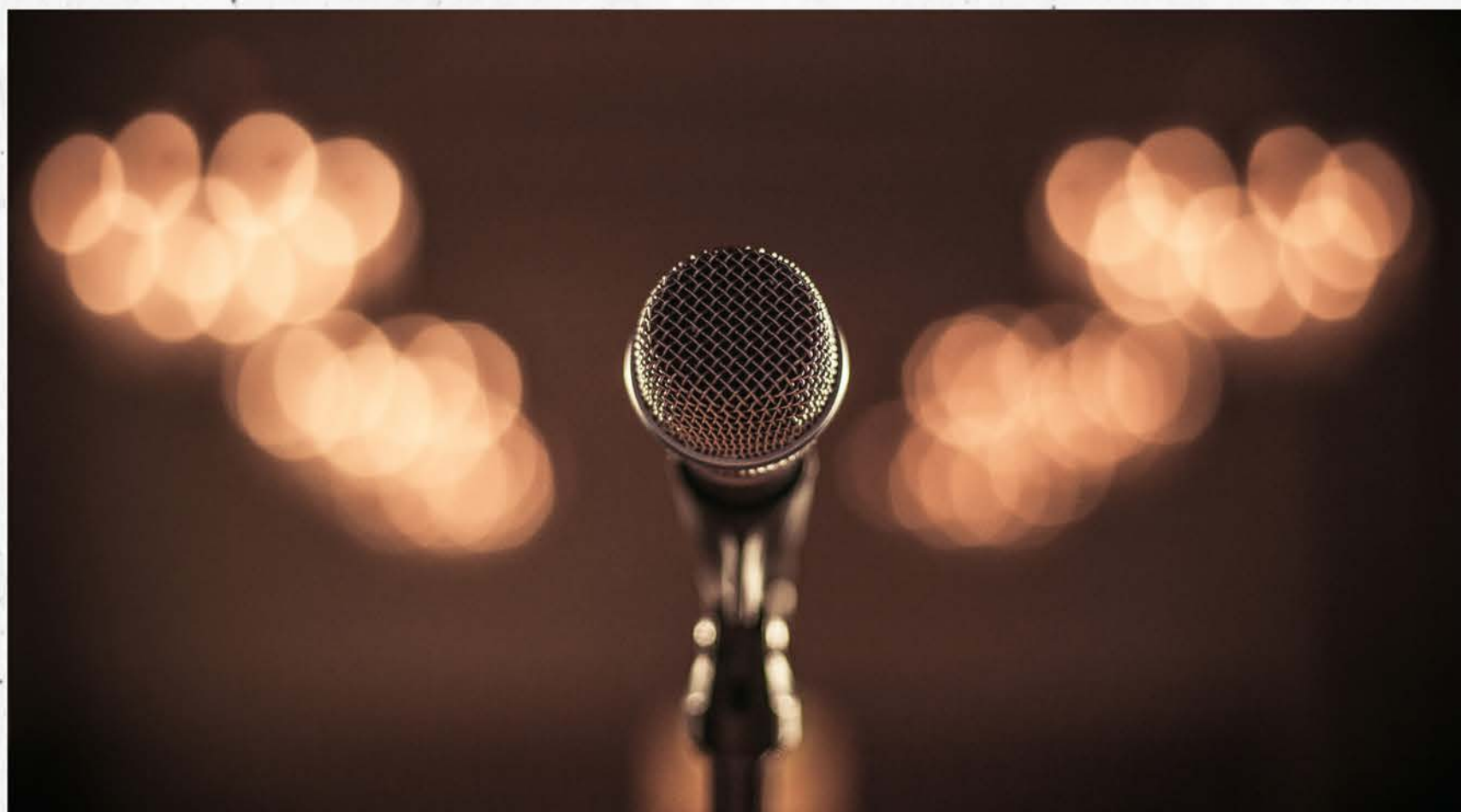




## INSTRUMENT SPOTLIGHT

# VOICE

---



Did you know your voice is an instrument? It is so special, because everyone's voice is different and unique to them. Like any instrument, some spend years learning to sing and training their voice in different styles. Unlike other instruments, since your voice is a body part, it matures and changes as you grow. Many voices change in range, timbre, and quality of sound. Studies show that your vocal chords are not done developing until around the age of 25.

---

## VOICE CLASSIFICATIONS

*in order from highest to lowest*

**SOPRANO** Sings the highest notes; reads from a treble clef.

**MEZZO SOPRANO** Slightly lower than sopranos and sometimes a warmer sound; reads from the treble clef.

**ALTO** The lowest part that reads from the treble clef. Sometimes sings lower than the tenors.

**TENOR** The tenors are unique because they sing from their own clef; the tenor clef, which is the treble clef but sounds an octave lower.

**BARITONE** Higher than the basses, lower than the tenors; reads from the bass clef.

**BASS** The lowest singers; reads from the bass clef.



## INSTRUMENT SPOTLIGHT

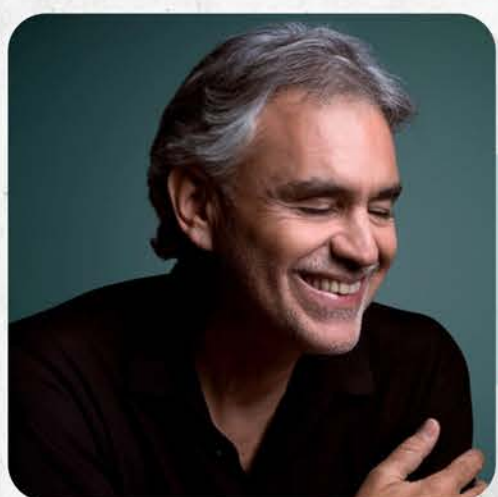
# CLASSICAL VOCALISTS *to* CHECK OUT



RENÉE FLEMING



CECILIA BARTOLI



ANDREA BOCELLI



DIETRICH FISCHER-  
DIESKAU



## PROFESSIONAL ORGANIZATIONS

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.



**NATIONAL OPERA  
ASSOCIATION**



## MUSIC JOKES

7.45 PM



Gabriel



Hey, Johann! Do you know why Beethoven was mad a his chicken?

No, why?



Because, he was kept saying Bach, Bach, Bach!

Well, do you know what you call a dinosaur that plays the trombone?



No, what?

A trom-bone-a-saurus!



Ha, Ha. Very Funny... What do you call a cow that plays the violin??

What?



A moo-sician!

Oh, Anna's calling. I'll be right Bach! 😊



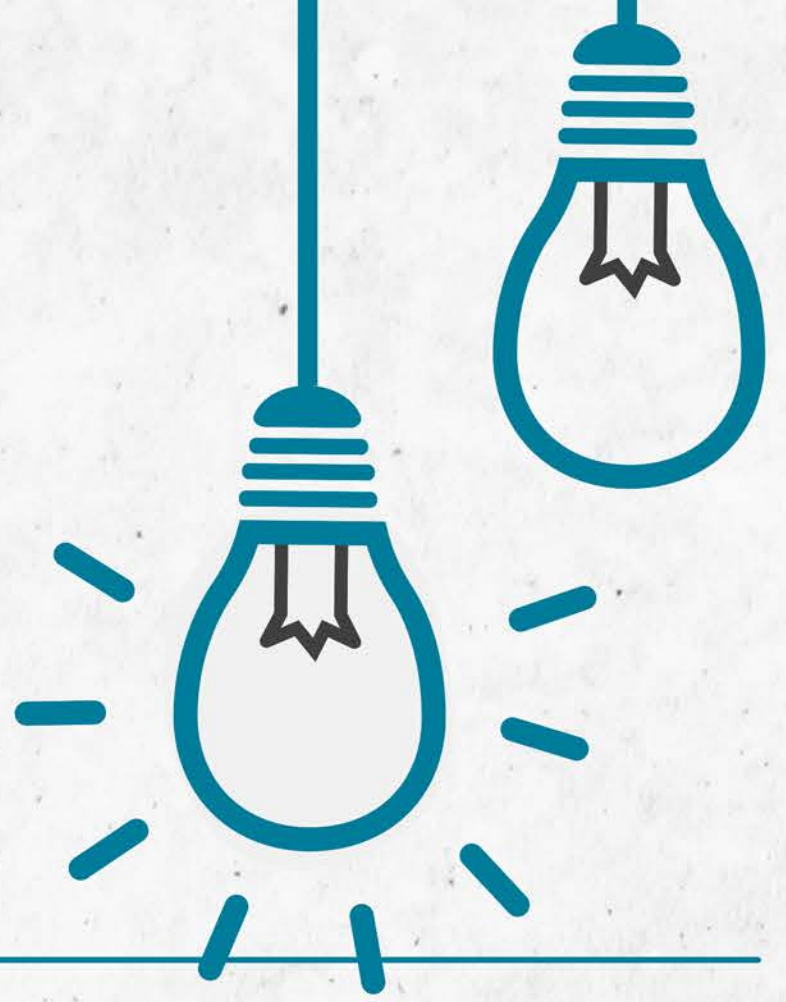
### SUBMIT A JOKE!

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.



DID YOU KNOW

# DID YOU KNOW...



the awesome banjo riff in Beyoncé's "Texas Hold'em" is the work of Rhiannon Giddens, a musical genius who also co-wrote the Pulitzer Prize-winning opera *Omar* with composer Michael Abels, and next February, the QCSO will present *Omar's Journey* concert version that promises to be a powerful musical experience.

## A STORY FROM HISTORY

*Omar* brings to life the story of Omar Ibn Said, an enslaved scholar in 19th-century Charleston, SC. Giddens and Abels' collaboration offers a deep dive into Omar's resilience and hope, bridging a connection to a crucial part of American history.

## THINK ABOUT IT

How does music narrate the tapestry of history? *Omar* is a prime example of music's power to tell stories, educate, and inspire, showcasing art's unique ability to forge connections across time and cultures.

## DIVE DEEPER

Listen to "Texas Hold'em" to experience Giddens' banjo prowess and explore more about Omar Ibn Said's life to see history through the lens of music. What stories could your favorite music be telling?



1:07

2:13





## UPCOMING EVENTS



### COMING UP *at the* **QCSO**

MASTERWORKS VI

## THE FORCE OF FATE



**SAT, APR 6 2024, 7:30 PM ADLER THEATRE**

**SUN, APR 7, 2024, 2:00 PM CENTENNIAL HALL**

Our Season Finale features Ricardo Morales guiding you through the Unruly, Tender, and Defiant movements of the QCSO premiere of the co-commissioned Clarinet Concerto by beloved local composer Jacob Bancks. We close our season with the unyielding task of finding happiness despite one's fate in Piotr Ilyich Tchaikovsky's powerful Fourth Symphony.

GALA CONCERT

## EMANUEL AX



**SAT, APR 27 2024, 7:30 PM ADLER THEATRE**

Our Gala Concert tradition continues with world-renowned pianist Emanuel Ax. The multi-Grammy®-award-winning artist will join the QCSO to perform Wolfgang Amadeus Mozart's lyrical and heroic Piano Concerto No. 25 followed by his darker and more tempestuous Piano Concerto No. 20. Experience the full colors of the orchestra with Gustav Mahler's shimmering Blumine to open the concert and Igor Stravinsky's dazzling and triumphant The Firebird Suite to close the evening.