



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

MASTERWORKS V

# BEETHOVEN SECOND SYMPHONY

MAR 7 & 8, 2026



**STUDENTS @ SYMPHONY**

WELCOME

# THANK YOU

for **JOINING US**

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Welcome to Masterworks V: Beethoven Second Symphony! Not only will you hear Beethoven's work on this program, but a lot of other exciting and brand new pieces of music.

We're going to start the concert off with an energetic performance of Leonard Bernstein's "On The Town." There are three different parts or dances in this piece. It is a story about three sailors who have docked in New York and have a day off to explore and have adventures. Can you hear them dancing around the big city?

Next upon the program is a world premier! I think it is so neat when you can say that you are the first group of people in the WORLD to hear this new composition. The piece is entitled *Ballet for Cello and Orchestra* and it was written by Rebecca Burkhardt who was a professor and conductor at UNI for over 30 years.

Lastly, the epic Symphony No. 2 in D Major. Beethoven composed this piece during a very difficult time in his life. He was coming to terms with his hearing loss, a very depressing realization for a composer who relies on his hearing for his passion and work. Can you hear how he changes the mood so quickly in the first movement? He is grappling with both his sadness and with joy, energy, and brightness. Critics at the time found the final fourth movement crude and noisy. But this wildness is intentional, not messy. Can your ears keep up with the melody bouncing to and from different sections in the orchestra?



**Lauryn Deets**

*Cellist, Arranger, Orchestra Director, & 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

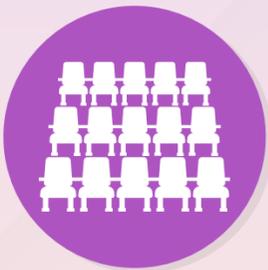
*the* **CONCERT**



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**

MASTERWORKS V

# BEETHOVEN SECOND SYMPHONY

SAT, MAR 7, 2026 7:30 PM  
ADLER THEATRE

SUN, MAR 8 2026, 2:00 PM  
CENTENNIAL HALL

**MARK RUSSELL SMITH**, *conductor*  
**HANNAH HOLMAN**, *cello*

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

The Star-Spangled Banner\*

**LEONARD  
BERNSTEIN**  
(1918-1990)

Three Dance Episodes from *On the  
Town* [11']

The Great Lover  
Lonely Town  
Times Square, 1944

**REBECCA  
BURKHARDT**  
(b. 1957)

Ballet for Cello and Orchestra [30']  
(World Premiere)

I. Walking  
II. Working  
III. Wondering

## INTERMISSION

**LUDWIG VAN  
BEETHOVEN**  
(1770-1827)

Symphony No. 2 in D Major, Op. 36  
[32']

I. Adagio molto - Allegro con brio  
II. Larghetto  
III. Scherzo: Allegro  
IV. Allegro molto

*\*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

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CULTURE MATTERS HERE



QUAD  
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TRUST

## NOTES ON THE PROGRAM



**b. August 25, 1918**

*in Lawrence, MA*

**d. October 14, 1990**

*in New York, New York*

# LEONARD BERNSTEIN

---

Leonard Bernstein was an influential American composer, conductor, and educator, born on August 25, 1918, in Lawrence, Massachusetts. He is best known for his work in musical theater, particularly the iconic musical "West Side Story," which combines elements of classical music with jazz and Latin rhythms. Bernstein was a musical prodigy and attended Harvard University, where he developed his passion for composition and conducting.

In 1943, he achieved international fame when he stepped in last minute to conduct the New York Philharmonic, a performance that launched his career. Throughout his life, Bernstein was dedicated to making classical music accessible to everyone, often appearing on television to teach about music. He passed away on October 14, 1990, leaving behind a legacy of captivating compositions and a commitment to music education that continues to inspire musicians and audiences around the world.

## NOTES ON THE PROGRAM

### ON THE TOWN

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The first episode is *Dance of the Great Lover*, in which the romantic sailor Gabey falls asleep on the subway and dreams of sweeping Miss Turnstiles off her feet; the effervescent music underlines Gabey's naiveté as well as his determination.

In the second episode, *Pas de Deux*, Gabey watches a scene, "both tender and sinister, in which a sensitive high-school girl in Central Park is lured and then cast off by a worldly sailor." This is set to *Lonely Town* – one of Bernstein's greatest tunes, worthy of his friend and mentor Aaron Copland in its air of reflective melancholy.

The finale, *Times Square Ballet* is described by Bernstein as "a more panoramic sequence in which all the sailors congregate in Times Square for their night of fun." Part of the action takes place in the Roseland Dance Palace, with music to match. The famous "New York, New York, it's a helluva town" theme makes a cameo appearance.

*"The story of On the Town is concerned with three sailors on 24-hour leave in New York, and their adventures with the monstrous city which its inhabitants take so for granted."*

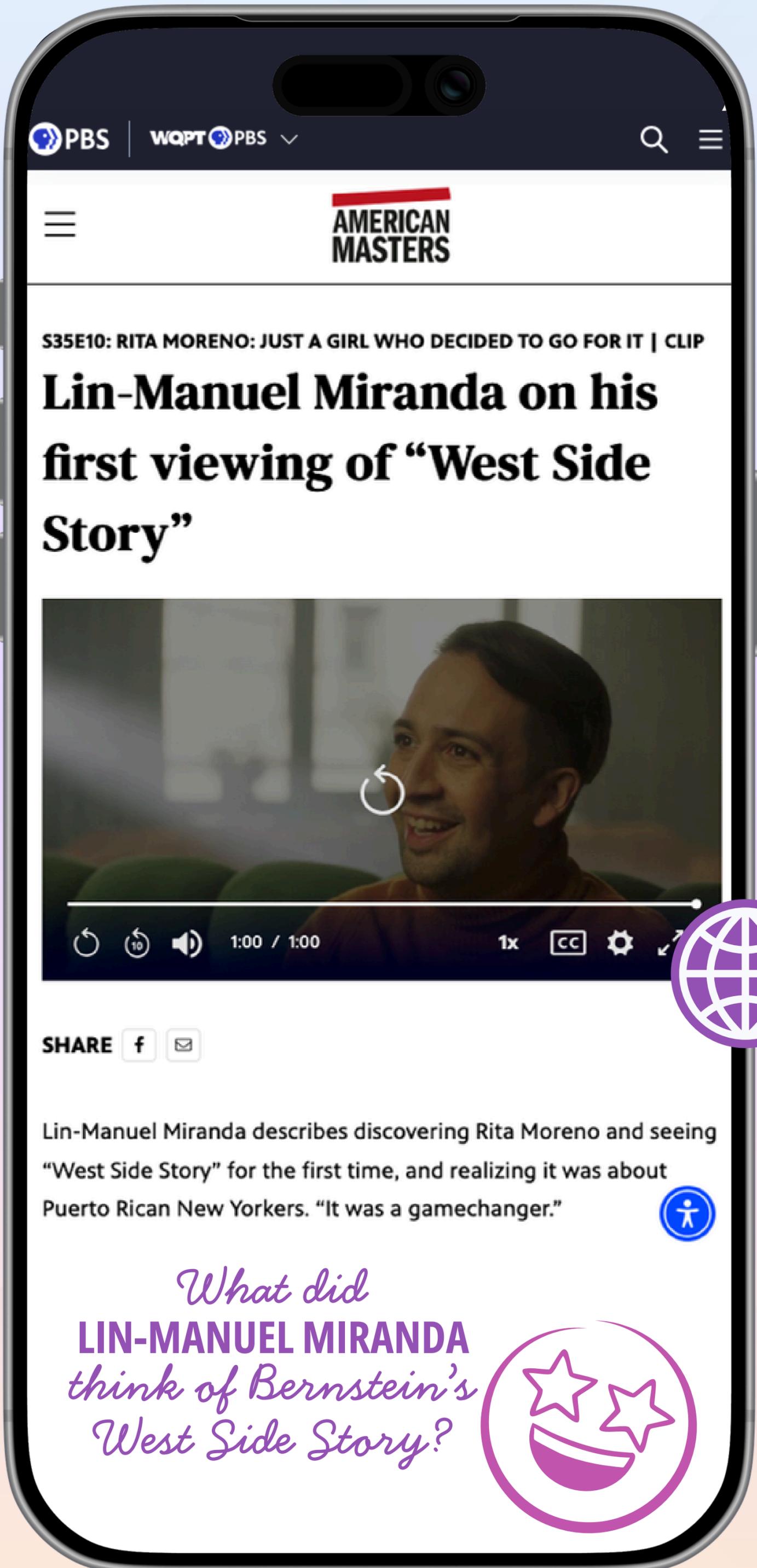
**-BERNSTEIN**



learn more about  
**ON THE TOWN**

Image: a scene from the 1949 musical film "On the Town," starring Gene Kelly and Frank Sinatra.

# CHECK THIS OUT!



JUST FOR FUN

# MAD LIBS

*but make it*

# MUSICAL



Before going on to the next page, think of \_\_\_\_\_ and write down one word for each of the items below.

Once complete, fill in the blanks on the next page with the corresponding number and enjoy your story.

**TIP:** The sillier your word choice the better your story!

A purple spiral-bound notebook graphic with a light green cover and a white page. The page contains a list of 15 prompts for a Mad Libs activity. The prompts are numbered 1 through 15 and are written in a bold, black, sans-serif font. The notebook has a purple spiral binding on the left side.

1. YOUR NAME
2. NAME OF PERSON TO YOUR LEFT
3. NAME OF PERSON TO YOUR RIGHT
4. ADJECTIVE 1
5. ADJECTIVE 2
6. PLURAL NOUN 1
7. PLURAL NOUN 2
8. SOMETHING THAT LIGHTS UP
9. FAVORITE STORE
10. NAME OF PERSON TO YOUR LEFT
11. FAMOUS CELEBRITY
12. DECADE
13. FOOD
14. COLOR
15. MUSICAL GENRE

*Check out your story on the next page >>>*

# A SAILOR'S ADVENTURE

Three sailors, 1, 2, and 3, got a 24-hour leave in New York. They were eager to explore the 4 skyscrapers and 5 streets. First, they visited Central Park and saw a street performer juggling 6. Inspired, they joined in with juggling the 7 they found. Afterward, they went to Times Square. The bright lights were like 8, and they snapped a selfie in front of 9. While moving through the crowd, 10 bumped into 11, who offered to show them the best New York sights. As night fell, they ate at a 12's diner, enjoying 13 and 14 milkshakes. Their last stop was a jazz club, where they danced to 15 music. Exhausted but thrilled, they returned to the ship, cherishing their adventure filled with surprises and friendships.



# NOTES ON THE PROGRAM

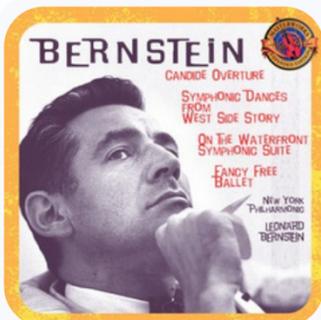


1:07

2:13

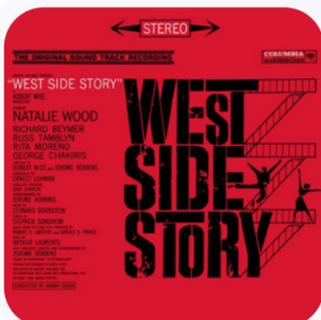


## LISTEN TO OTHER WORKS *by* **LEONARD BERNSTEIN**



### The Candide Overture

New York Philharmonic



### Westside Story

Act I: Tonight

Original Motion Picture Soundtrack

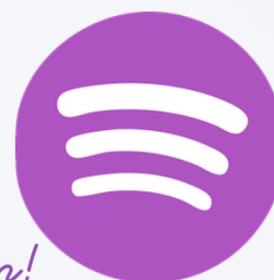


### Rhapsody in Blue

by Geroge Gershwin

New York Philharmonic

*Conducted + Performed by Bernstein!*



## NOTES ON THE PROGRAM



b. 1957  
*in Texas*

## REBECCA BURKHARDT

Rebecca Burkhardt is a conductor, composer, and retired college professor. She is well known for working with orchestras and music groups in the United States and in other countries. She taught at the University of Northern Iowa for over 30 years, where she led the orchestra, conducted opera performances, and taught music theory and conducting.

She has written many kinds of music, including music for choirs, orchestras, small groups, and musical theatre. She has also been hired to write special pieces for plays, concerts, and events, including a musical based on the life of Ann Richards and a piece written to honor Michelle Obama.

Dr. Burkhardt has conducted many operas and musicals, from classical operas to popular shows like *Fiddler on the Roof* and *HAIR*. She has been a guest conductor for professional, college, and high school orchestras across the U.S. and in countries such as France, Brazil, Russia, and China.

She has received major awards for her teaching and leadership in music and has worked with many famous musicians and composers. Originally from Texas, she earned music degrees from Southwestern University, the University of North Texas, and the University of Texas at Austin. She now lives in Santa Fe, New Mexico with her spouse.

## BEHIND THE SCENES

# Q&A

*with*  
**REBECCA  
BURKHARDT**  
*composer*



### WHEN YOU START COMPOSING A PIECE, WHAT IS THE VERY FIRST THING YOU DO? (KATE L., 8TH GRADE)

I think about it for a long time. If it's an instrumental piece, I think about what I want it to sound like, how the instruments work together and the "color" of the music. For me that means how the harmonies sound with each other and what the melodies will do throughout the piece. If it is a piece with lyrics, then I think about the words and let the form of the poem and the color of the words guide my choices. Sometimes other musicians ask me to write something that is a certain length and for particular instruments. That gives me guidelines for the piece and helps me form an idea.

### HOW DO YOU KNOW WHAT TO CALL A PIECE? (EVA K., 8TH GRADE)

That's a very good question. I want the title of the piece to tell the performers and the audience a little what the piece is about or to entice them to want to hear it.

For example, this new work, Ballet for Cello and Orchestra, is really a "Cello Concerto" which means a solo cello is featured with orchestral accompaniment. I used the word ballet to reflect that this piece is a dance between the cello and orchestra. Also, the person for whom I wrote it plays in the New York City Ballet, so this is to honor her as well.

### HOW DOES A COMPOSER CHANGE THE MOOD OF A PIECE? (ROSIE R., 5TH GRADE)

Great question. There are many techniques composers use to change the mood of a work. The most used one is the change from a major key to a minor key. (C major vs. c minor). Also consonance (pleasant sounding harmonies like major triad) vs. dissonance (notes that clash and sound harsh together like five half steps in a cluster). Other techniques can be the heaviness of the orchestra--more instruments for a darker sound, or a quick tempo with staccato notes vs. a slower tempo with longer sounds can indicate light or happy vs. somber and thoughtful.

## BEHIND THE SCENES

### WHAT MADE YOU CHOOSE TO WRITE THIS PIECE FOR THE CELLO?

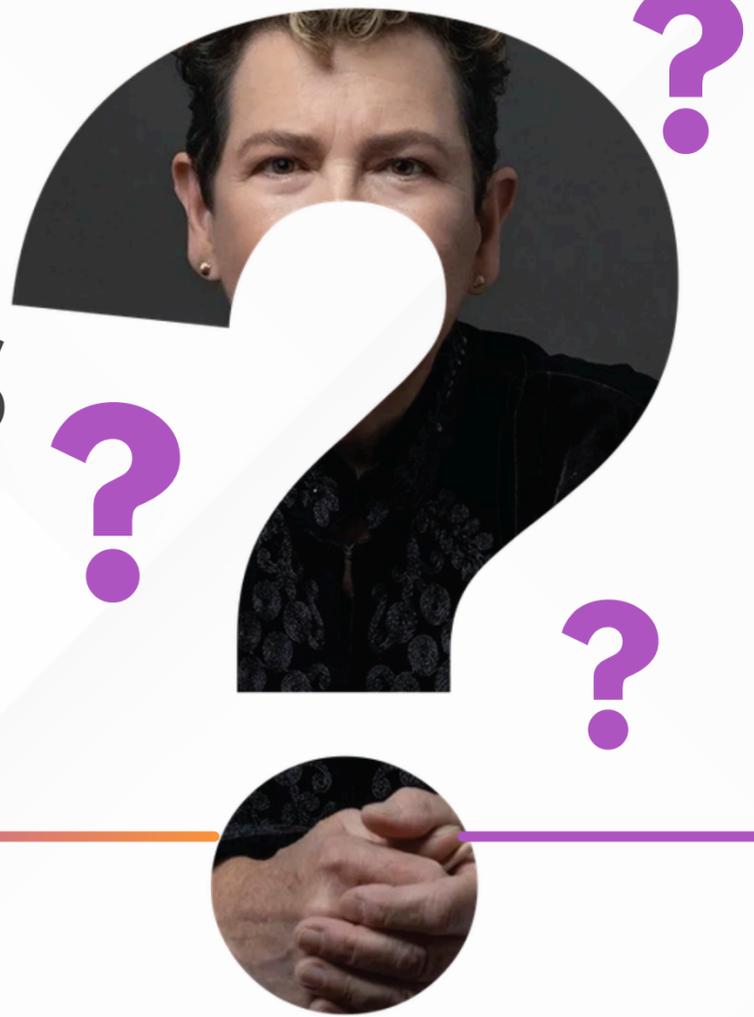
For this piece, I was asked to do it by Hannah Holman, the principal cellist in the Quad Cities Symphony Orchestra. I had written a work for her string trio and she liked it. So, she asked me if I would write a concerto for cello and orchestra....a MUCH bigger piece, so it took a long time. I have attached the program notes for the work so you can see how her life relates to what I have composed.

### HAVE YOU EVER FELT UNCONFIDENT IN ONE OF YOUR COMPOSITIONS? DO YOU GET NERVOUS WHEN THEY PREMIER FOR THE FIRST TIME? *(ELLOISE L., 7TH GRADE)*

Yes and yes, all the time. It is a normal thing to question "can I really do this?" You just have to prepare, practice, get good advice, ask your teachers and work as hard as possible to do what you know you can do, and have lots of courage!



# TWO TRUTHS *and a* LIE



## REBECCA BURKHARDT

Read each of the 3 statements below and see if you can guess which is the lie.

**A**

Burkhardt is an accomplished banjo player.

**B**

She has a very small pet dog named toto.

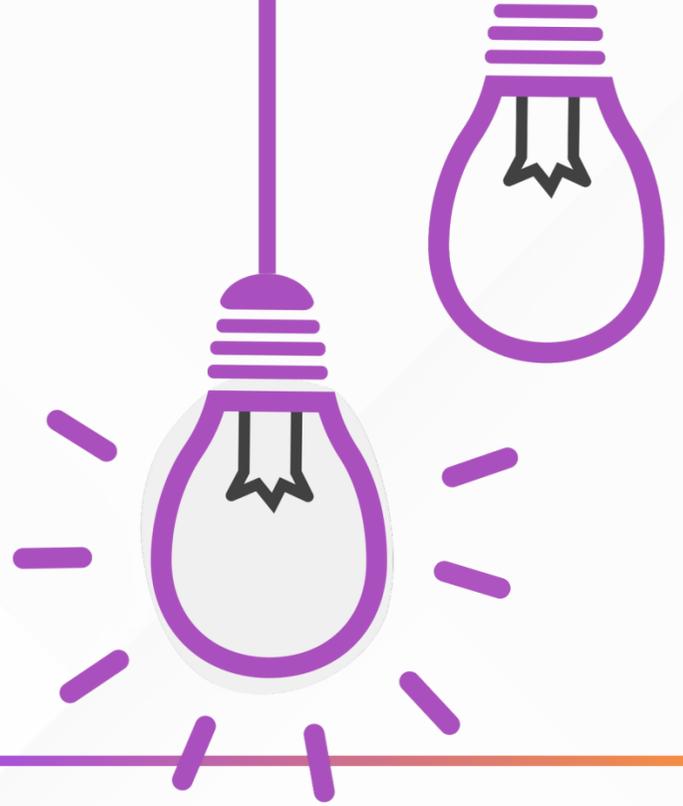
**C**

She taught music theory at the University of Northern Iowa.

*The answer is on the last page of the program.*

DID YOU KNOW

# DID YOU KNOW...



There's a whole world of female cellists! Hannah Holman, today's soloist, has an entire YouTube series to learn about them. Check it out!



EPISODE 1

## LISA CRISTIANI



The original cello soloist, Lisa Cristiani (1827-1853), spent her short life traveling and performing in places none others had performed (including Siberia!). The great Felix Mendelssohn dedicated a composition to her in 1845 - long before it was acceptable for females to professionally play the cello.



EPISODE 2

## ELEANOR ALLER SLATKIN



Eleanor started the cello at age 9 with her father and later attended Julliard School of Music (1939). She could have been a famous soloist, but always enjoyed performing in chamber ensembles. She and her husband founded the Hollywood String Quartet. She won principal cellist of the Warner Bros Studio Orchestra in Hollywood. Claim to Fame: Played the soundtrack for *Deception* (1946).



EPISODE 3

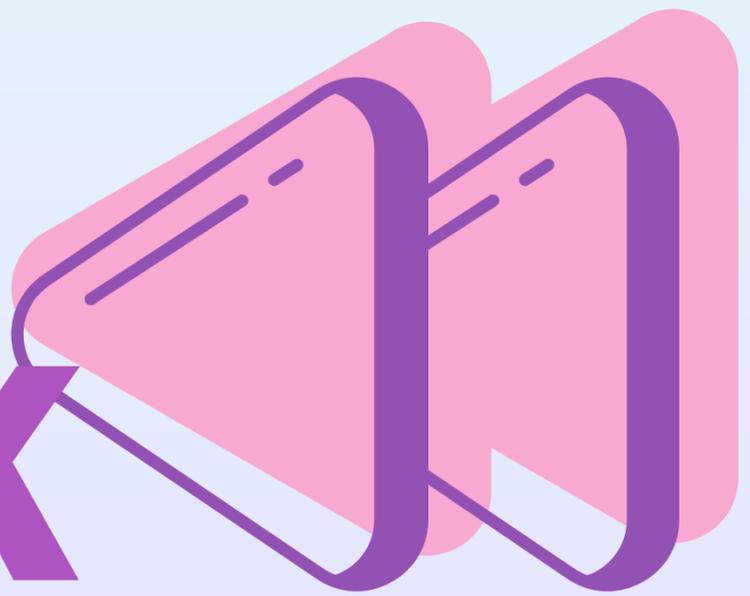
## BEATRICE HARRISON



Beatrice was a combination of her mother's artistic spirit and her father's discipline. She practiced on average FOUR hours per day! She had three sisters, all of whom were accomplished musicians. They all loved animals and at one point had FIFTY canaries in their Berlin apartment. She was the first female cellist to play in Carnegie Hall, with the Boston Symphony, and with the Chicago Symphony.

THROWBACK

# THROW *it* BACK



## QCSO 100 YEARS 100 CELLOS

When the Quad City Symphony turned 100 years old, they commissioned 100 cellos to be painted and decorated by local artists. The artwork was then auctioned to raise funds for music education programs.

WHICH ONE WAS YOUR  
FAVORITE??

HOW WOULD YOU DESIGN  
ONE OF YOUR OWN??



learn more at  
**THE STRAD**

## NOTES ON THE PROGRAM



**b.1770** *in Germany*  
**d. 1827** *in Vienna, Austria*

# LUDWIG VAN BEETHOVEN

---

Ludwig van Beethoven is known as one of the greatest composers to ever live. Most people have heard of Beethoven at some point in their lives.

He comes from a family of musicians as his grandfather was a singer and then Kappellmeister and his father was also a singer. Johann, Beethoven's father, tried to make him a child prodigy like Mozart, but he did not receive the same attention. Beethoven had the opportunity to study with Mozart for a short time and later with Haydn.

Remember, Beethoven was the composer who built the bridge from the Classical Music Era into the Romantic Musical Era.

## NOTES ON THE PROGRAM

### SYMPHONY NO. 2

---

This second symphony he wrote was considered the last symphony he wrote in the “classical” style - a transitional piece of his as he was already experimenting with many romantic elements, most notably the larger scale of the piece as well as his aggressive use of dynamic contrast. For example, one of the trademarks of the romantic style is long, sustained melodic phrases. In the second movement of this symphony there is no drama, just warmth. Listen to how long he lets a melody breathe. The second movement demonstrates Beethoven’s gift for sustained, melodic writing, stretching the boundaries of Haydn and Mozart’s classical style.

Why does this symphony matter? Symphony No. 2 shows Beethoven at a crossroads: emotionally vulnerable (dealing with his progressive hearing loss) but still artistically fearless. This piece shows us all how he could express resilience and vitality even amid personal crisis. Have you ever used music to process emotion and get you through a difficult time in life?

#### WHAT TO LISTEN FOR IN EACH MOVEMENT

- Adagio Molto - Allegro Con Brio: A slow, serious introduction
- Larghetto: Long, smooth melodies (especially in the strings)
- Scherzo- Allegro: Loud and soft changes that happen quickly
- Allegro Molto: Fast music that feels like it never wants to stop

#### WHAT TO LISTEN FOR OVERALL

- Surprises (sudden loud or soft moments)
- Energy (music that feels like it’s always moving forward)
- Personality (does the music sound polite, bold, playful, or dramatic?)

## NOTES ON THE PROGRAM



1:07

2:13



## LISTEN TO OTHER WORKS *by* **LUDWIG VAN BEETHOVEN**



### **SYMPHONY NO. 3 EROICA**

Berlin Philharmonic • Herbert Von Karajan



### **SYMPHONY NO. 5**

New YorkPhilharmonic



### **PIANO SONATA IN C-SHARP MINOR, "MOONLIGHT SONATA"**

Misha Fomin



THE TEA

# THE REAL BEETHOVEN WAS MESSY



As a child, Beethoven's dad wanted him to be a prodigy like Mozart so he forced him to practice. Beethoven didn't like to perform as a child, but he did like to compose!

Beethoven relied heavily on sketchbooks for his composition process. They included unfinished themes, grocery lists, alternate musical ideas stacked on top of each other, as well as daily reminders and notes in the margins.

Beethoven was known to revise works right up until publication or performance, sometimes to the horror of performers and publishers.

He would pour water over himself to "refresh his mind" while composing. It often flooded rooms, dripped through ceilings, and made landlords furious.

He didn't care much about manners or fashion. His hair was famously wild and messy, and he often forgot to comb it.

Historians estimate Beethoven had 30-40 apartments in Vienna, Austria during his adult life because he would trash the house with food, ink, papers, and clothes. Instead of cleaning it up... he'd just move again!

The irony: this messiness is why his music feels so intense and hard-won. He was a composer whose greatness came from obsessively grappling his own ideas until they gave in.



## UPCOMING EVENTS



## COMING UP *at the* QCSO

### UP CLOSE: BLUEPRINT



**MARCH 15, 2026**

Members of the QCSO present an intimate evening of expressive beauty from Beethoven's elegant Sixth String Quartet to contemporary masterpieces by Caroline Shaw and Philip Glass.

MASTERWORKS VI

### VIOLINS OF HOPE



**APRIL 11 & 12, 2026**

Experience a moving Masterworks finale presented in partnership with Violins of Hope. Bach's beautiful Concerto for Two Violins features QCSO violinists Emily Nash and Sabrina Tabby and members of the orchestra performing on historic violins, symbols of resilience, hope, and remembrance. The concert culminates in Mahler's gripping Sixth Symphony, an emotional testament to humanity's strength and ultimate triumph over adversity.

### ANSWERS TO 2 TRUTHS AND A LIE

The following statements are false:

- B. She has a very small pet dog named toto.  
*(Rebecca says she would love a dog,  
but right now she travels too much to be a good pet parent.)*
- C. Napoleon had Hadyn assassinated when he invaded Austria.