

MASTERWORKS VI

the Force of Fate

APRIL 6 & 7



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

students @ symphony

WELCOME

THANK YOU

for **JOINING US**

Welcome to Masterworks VI: The Force of Fate. I'm so glad you are here because you picked an AWESOME concert to attend! You're going to hear an amazing soloist absolutely SLAY on the clarinet, you're going to hear a classic work by Johannes Brahms, and to top it all off, you're going to hear one of most exciting symphonies of all time with Tchaikovsky's powerful and showy Fourth Symphony. Plus, you are going to hear all this music played by one of the finest orchestras in the country!

On tonight's concert, we have a mix of old and new with the first and last pieces being composed in the late 1800s, and just two years apart from each other, while the middle work was just composed a few years ago - almost 150 years after the other two pieces. You will be able to hear it in the music, too, as the Brahms and Tchaikovsky sound very much like music from their era where Bancks' Concerto for Clarinet is much more modern and, at times, more cinematic.

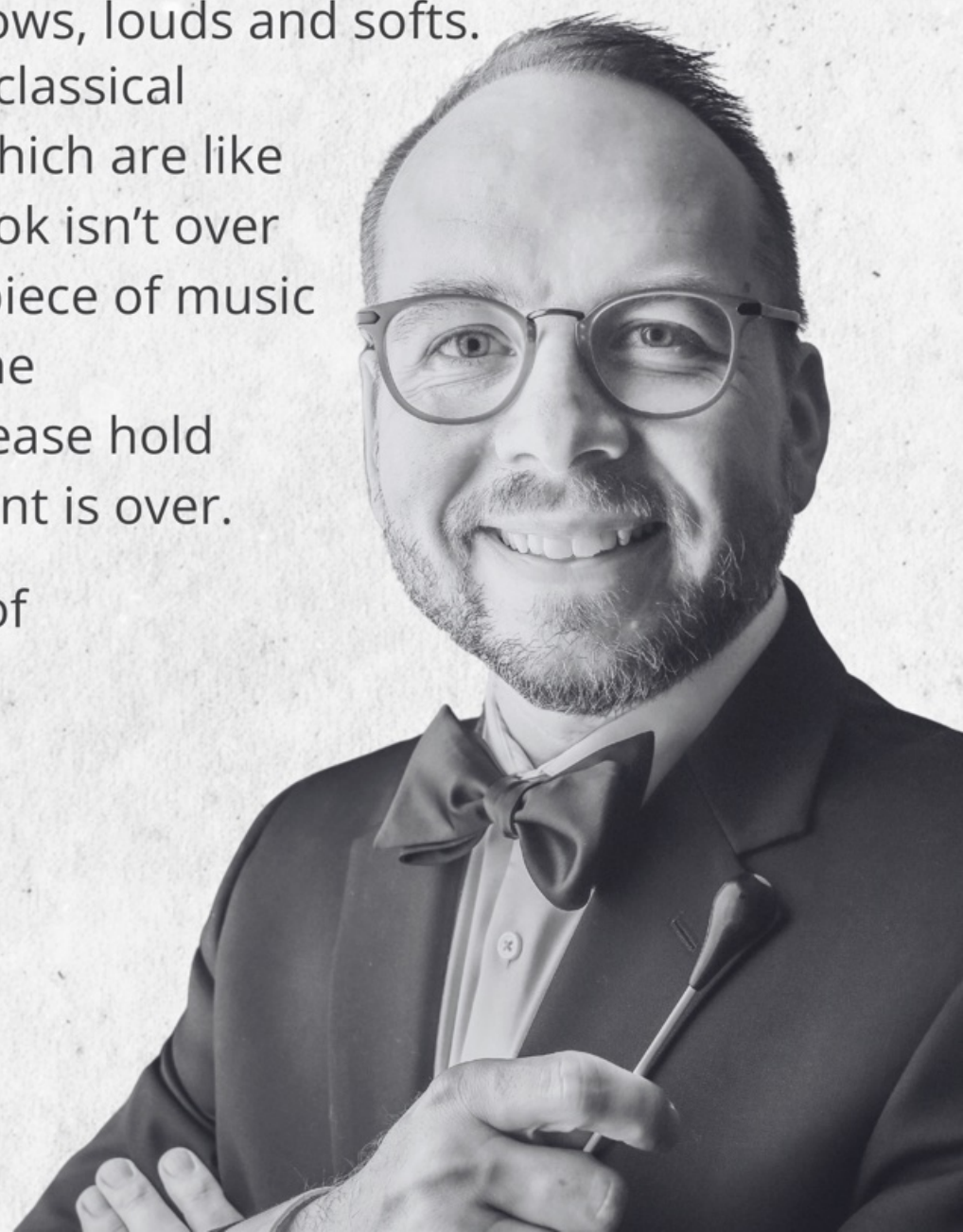
We also have a mix of local and international with Brahms born in Germany, Tchaikovsky from Russia, and Jacob Bancks from right here in the Quad Cities. I don't think Brahms or Tchaikovsky are going to make an appearance tonight, but be sure to look for Jacob Bancks in the audience at the conclusion of his piece.

One thing that might be new for you tonight is the length of some of the music. Classical music can often be significantly longer than most pop music, but it will also take you on more of a journey through highs and lows, fasts and slows, louds and softs. Be patient and enjoy the ride! Many classical pieces are written in "Movements" which are like the chapters of a book. Just like a book isn't over until you've read all the chapters, a piece of music with movements isn't over until all the movements have been played, so please hold your applause until the last movement is over.

Now sit back and enjoy the journey of Masterworks VI: The Force of Fate!

Nicolas Propes

*Band Director, North Scott Junior High
& 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 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.



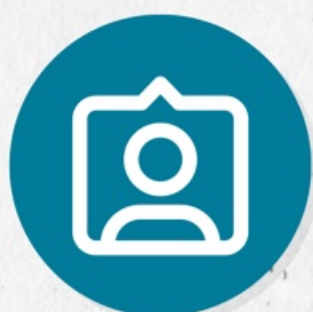
Some performances will have short intermissions. This is a great time to stand, stretch, or even make a trip to the restroom. Be quick because time goes fast.

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

MASTERWORKS VI

the Force of Fate

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

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

Mark Russell Smith, *conductor*
Ricardo Morales, *clarinet*

JOHN STAFFORD SMITH The Star-Spangled Banner*
(1750-1836)

JOHANNES BRAHMS Tragic Overture, op. 81
(1833-1897)

JACOB BANCKS Concerto for Clarinet and
(b.1982) Orchestra
 I. Unruly
 II. Tender
 III. Defiant

INTERMISSION

**PIOTR ILYICH
TCHAIKOVSKY**
(1840-1893) Symphony No.4 in e minor,
Op.36
 I. Andante sostenuto —
 Moderato con anima
 II. Andantino in modo di
 canzona
 III. Scherzo. Pizzicato ostinato.
 Allegro
 IV. Finale. Allegro con fuoco

**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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concert sponsored by



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AGENCY



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*Culture
matters
here.*



QUAD
CITY
BANK &
TRUST

MEET THE MUSICIANS

Q&A

with
SABRINA TABBY
QCSO violinist



WHAT OTHER OCCUPATIONS DO YOU HAVE?

Founding member and violinist of ATLYS string quartet; Violin instructor & free-lance recording artist/performer/teacher

WHAT HIGH SCHOOL DID YOU GRADUATE FROM?

Lower Merion High School (2009) Ardmore, PA

WHAT ACTIVITIES WERE YOU INVOLVED IN?

Ballet, Piano, String Quartet, Orchestra, & Chamber Orchestra

WHAT IS YOUR FAVORITE PIECE OF MUSIC?

Prokofiev's *Romeo and Juliet*

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

I dreamt of getting to play chamber and orchestra music for a living!

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

Doesn't matter where you go next or what you choose to do/study, but wherever and whatever it may be, make THE MOST of it!

← THROWBACK



RIDDLE
me
THIS



A

I have a scroll but no quill. I have a neck and ribs but no legs. I have a saddle but no horse. I have a bridge but no water. What am I?

B

I am at the beginning of a phrase. I am at the end of a harp. I appear only once on a xylophone and twice on bagpipes. What am I?

C

I am silver and narrow; I am not made of wood, but a woodwind I am. I play sweet, high melodies. What am I?

D

I work when I play and play when I work. What am I?

E

I cannot be felt, seen, or touched; Yet I can be found in everybody; My existence is always in debate; Yet I have my own style of music. What Am I?

NOTES ON THE PROGRAM



b. May 7, 1833

in Hamburg, Germany

d. April 3, 1897

in Vienna, Austria

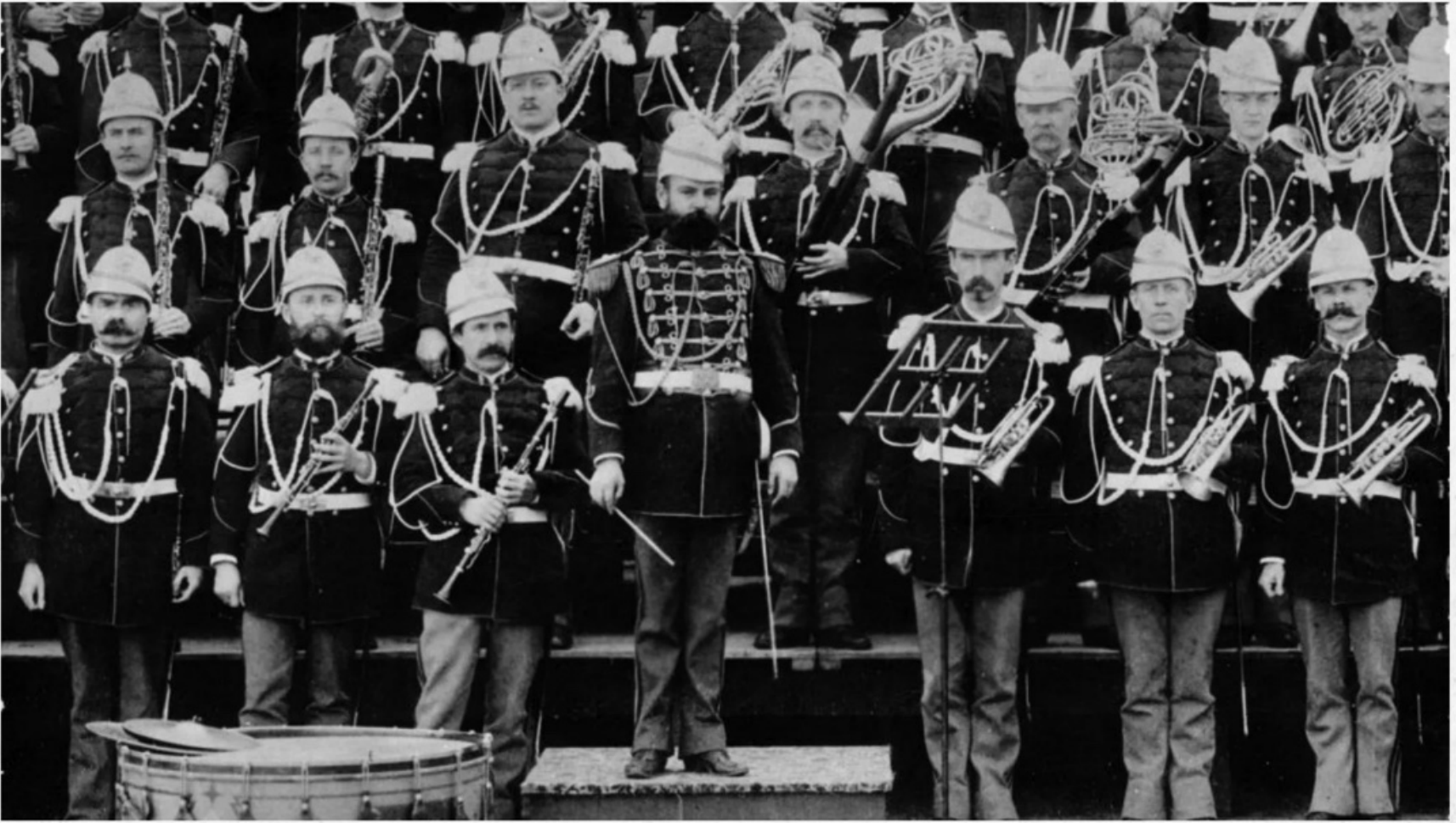
JOHANNES BRAHMS

In the summer of 1880, Johannes Brahms composed two concert overtures. When describing them, he said “one weeps, the other laughs.” One was called Academic Festival Overture; the other was called Tragic Overture, and you can probably guess which one laughs and which one cries.

The Academic Festival Overture is filled with light-hearted, traditional songs and was written to commemorate Brahms being awarded an honorary doctoral degree from the University of Breslau. On the other hand, the Tragic Overture was composed as a heavy opposite, almost anti-hero, to the Academic Festival Overture. While it doesn't seem to have been composed for any specific tragedy, Brahms explained his reasoning for the Tragic Overture saying “I could not refuse my melancholy nature the satisfaction of composing an overture for tragedy.”

Tragic Overture begins with two slashing chords followed by the moody main theme in the low strings and low winds. Brahms can't be moody for too long and the second melody is a more cheerful vibe, but then he remembers this is the Tragic Overture and transitions back to the stormy material. Brahms adds a peaceful little march based on rhythms from the beginning of the piece before bringing the overture to close with slashing chords that echo the opening.

NOTES ON THE PROGRAM



MAJOR EVENTS *of* 1880

JANUARY

1

Building of Panama Canal begins.

JANUARY

27

Thomas Edison patents electric incandescent lamp.

JULY

24

First commercial hydroelectric power plant in the world begins generating electricity in Grand Rapids, Michigan.

OCTOBER

1

John Philip Sousa becomes new director of US Marine Corps Band.

NOVEMBER

2

James A. Garfield elected 20th President of the United States.

NOTES ON THE PROGRAM



1:07

2:13



LISTEN TO OTHER WORKS *by* **JOHANNES BRAHMS**



ACADEMIC FESTIVAL OVERTURE, OP. 80

Chicago Symphony Orchestra



HUNGARIAN DANCE NO. 5

Isaac Stern, violin *with*
Columbia Symphony Orchestra



SYMPHONY NO. 3 *in F Major, Op. 90*

Berliner Philharmoniker



NOTES ON THE PROGRAM



b.1982

in Fairmont, Minnesota

JACOB BANCKS

Musical ensembles will often “commission” a piece of music, which is a fancy way of saying they pay a composer to write a piece of music specifically for them. The second piece on tonight’s concert was co-commissioned by the Philadelphia Orchestra, the U.S. Marine Band Chamber Orchestra, and our very own Quad City Symphony Orchestra! The three world-class ensembles hired Jacob Bancks to write this Concerto for Clarinet and Orchestra. It just so happens that Jacob Bancks lives in the Quad Cities and is a professor in the music department at Augustana College.

Bancks’ Concerto for Clarinet and Orchestra was written with tonight’s soloist, Ricardo Morales, in mind. Mr. Morales is the principal clarinetist with the Philadelphia Orchestra - one of the commissioning groups.

The piece is written in three movements titled “Unruly,” “Tender,” and “Defiant,” but the three movements are performed without pause, so it will sound like one unbroken piece.

As you can imagine, the “Unruly” movement is big and boisterous. At times, it sounds like the score of a Hollywood action movie and you will hear many fast bursts of notes and quick trills. In fact, the piece starts out with one of those trills, almost as if the soloist is sticking out his tongue at the audience. Very “Unruly” indeed!

NOTES ON THE PROGRAM



The second movement, "Tender," is quieter and more thoughtful. Written for the soloist accompanied primarily by strings and woodwinds (and just a little bit of brass), it is much gentler than the opening movement and features some beautiful moments between the soloist and principal violin.

"Defiant" is the perfect description of the final movement of this piece! It starts with low voices and various percussion instruments playing a rhythmic introduction before introducing the soloist back into the mix. The churning power builds throughout the movement until the big finish!

One exciting aspect of this piece, besides the soloist, is the amount of percussion instruments used throughout the three movements. Keep your ears and eyes open for the bowed crotales, bongos, hi-hat, brake drum, wood blocks, cymbals, cabassa, and other various percussion you aren't likely to hear in the other pieces on tonight's concert!

NOTES ON THE PROGRAM



MAJOR EVENTS *of* 2021

JANUARY

20

Joe Biden is inaugurated as the 46th President of the United States of America and Kamala Harris as the 49th Vice President, the first female, black or south Asian Vice President.

JANUARY

28

Bernie Sanders' mittens worn to the inauguration of Joe Biden raise \$1.8 million for Vermont charities after images go viral.

MARCH

14

63rd Grammy Awards: Beyoncé breaks record for most Grammys won by a singer (28), Taylor Swift wins Album of the Year and Billie Eilish wins Record of the Year.

JULY

27

American gymnast and four-time Olympic gold medallist Simone Biles withdraws from the women's team final at the Tokyo Games citing need to focus on her mental health.

NOVEMBER

19

MLB Cleveland Indians name change to Guardians becomes official.

Image: Beyoncé wins her 28th Grammy at the 63rd Grammy Awards,.

NOTES ON THE PROGRAM



1:07

2:13



LISTEN TO OTHER WORKS *by* **JACOB BANCKS**



THE TREES WHERE I WAS BORN

Makoto Nakura, *marimba*



COME, THOU FOUNT OF EVERY BLESSING

Concordia University Wind Symphony



NOTES ON THE PROGRAM

b. May 7, 1840

in Votkinsk, Russia

d. November 6, 1893

in St. Petersburg, Russia



PYOTR ILYICH TCHAIKOVSKY

Composed in 1878, Tchaikovsky's Symphony No. 4 is a musical rollercoaster, taking you on a thrilling journey through a landscape of emotions and melodies!

The first movement opens with a brass fanfare to catch your attention before transitioning to a more mysterious atmosphere, setting the stage for the unfolding drama. We enter an unknown world filled with questions before the music erupts with a surge of energy, revealing a powerful and dramatic theme.

In the second movement, the mood shifts to a lyrical vibe. Picture a beautiful landscape where melodies bloom like flowers. The oboe takes center stage, weaving a melody that gives a sense of longing and reflection. Tchaikovsky's talent for crafting melodies shines through, bringing the listener into a moment of relaxing beauty on our symphonic journey.

The symphony transforms into a playful and rhythmic dance in the third movement. The pizzicato strings create a light and bouncy texture, as if we've entered a whimsical carnival. The Allegro section injects a burst of energy, turning the symphony into a dynamic and spirited celebration where the music propels us forward with infectious enthusiasm.

The big finish comes in the fourth movement! There is real danger here as the frantic sixteenth notes in the strings and woodwinds might actually make them catch on fire. Don't worry, though. If that does happen, the brass section is right behind them ready to blow out any flames with some huge brass fanfares. In fact, if they aren't careful, the brass might just blow you out of your seats, too!

NOTES ON THE PROGRAM



MAJOR EVENTS *of* 1878

FEBRUARY

19

The phonograph (record player) is patented by Thomas Edison.

APRIL

21

New York installs the 1st firehouse pole.

JUNE

15

Eadweard Muybridge created a series of stop-motion photos proving a galloping horse lifts all four feet off the ground simultaneously, which was also a milestone in the development of motion pictures.

OCTOBER

1

Edison Electric Light Company incorporated and Thomas Edison makes electricity available for household use.

DECEMBER

26

1st US store to install electric lights, Philadelphia.

NOTES ON THE PROGRAM



1:07



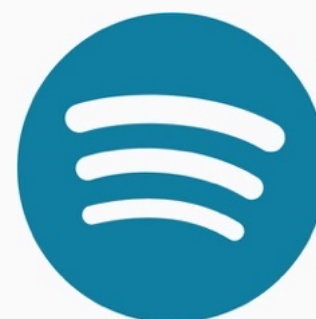
2:13

LISTEN TO OTHER WORKS *by* PYOTR ILYICH TCHAIKOVSKY



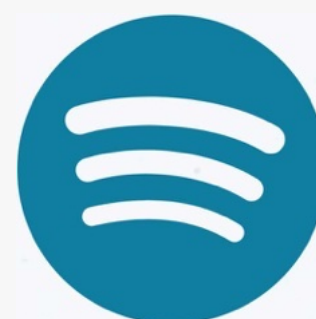
SWAN LAKE

Berliner Philharmoniker



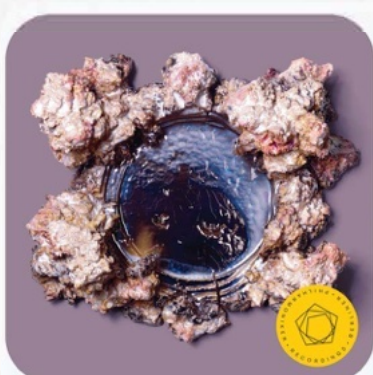
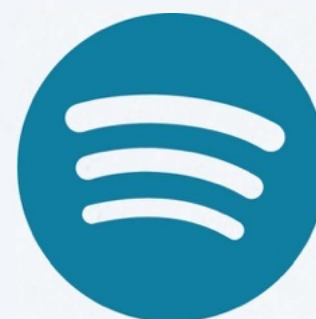
THE NUTCRACKER

Berliner Philharmoniker



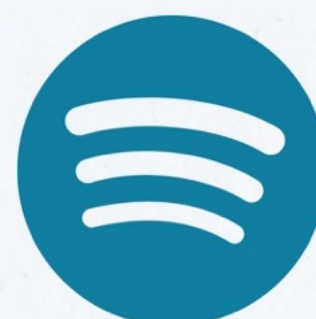
1812 OVERTURE

Gothenburg Symphony Orchestra



SYMPHONY NO. 6 *in B* MINOR, "PATHÉTIQUE"

Berliner Philharmoniker



INSTRUMENT SPOTLIGHT

CLARINET



TREBLE CLEF

WOODWIND FAMILY, SINGLE REED

ENSEMBLES

orchestras, wind bands/symphonies, jazz bands, popular music, and chamber groups

The clarinet is a single reed woodwind instrument usually made of plastic, resin, or wood. It is shaped like a cylindrical tube with various holes and keys that are pushed (keys) or covered (holes) by the fingers of the performer. A reed made of thin cane is connected to the mouthpiece of the instrument. When the musician blows over the reed, it vibrates which creates sound waves and makes the clarinet sing!

The first clarinet was made by Johann Christoph Denner in the late 1600s or early 1700s, but the instrument we recognize today as the clarinet was developed between 1800 and 1850 as more keys were added and the bore (inner width of the clarinet) was widened.

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.



**INTERNATIONAL CLARINET
ASSOCIATION**

INSTRUMENT SPOTLIGHT

CLARINETISTS *to*
CHECK OUT



RICARDO MORALES



RICHARD STOLTZMAN



SABINE MEYER



ANTHONY MCGILL



JULIAN BLISS



SHARON KAM



BENNY GOODMAN



MUSIC JOKES

How do you fix a broken brass instrument?



With a tuba glue!

Why did the conductor wear glasses?



So he could C#!

I'd tell you a Tchaikovsky joke but....



It's rather Pathétique!



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.

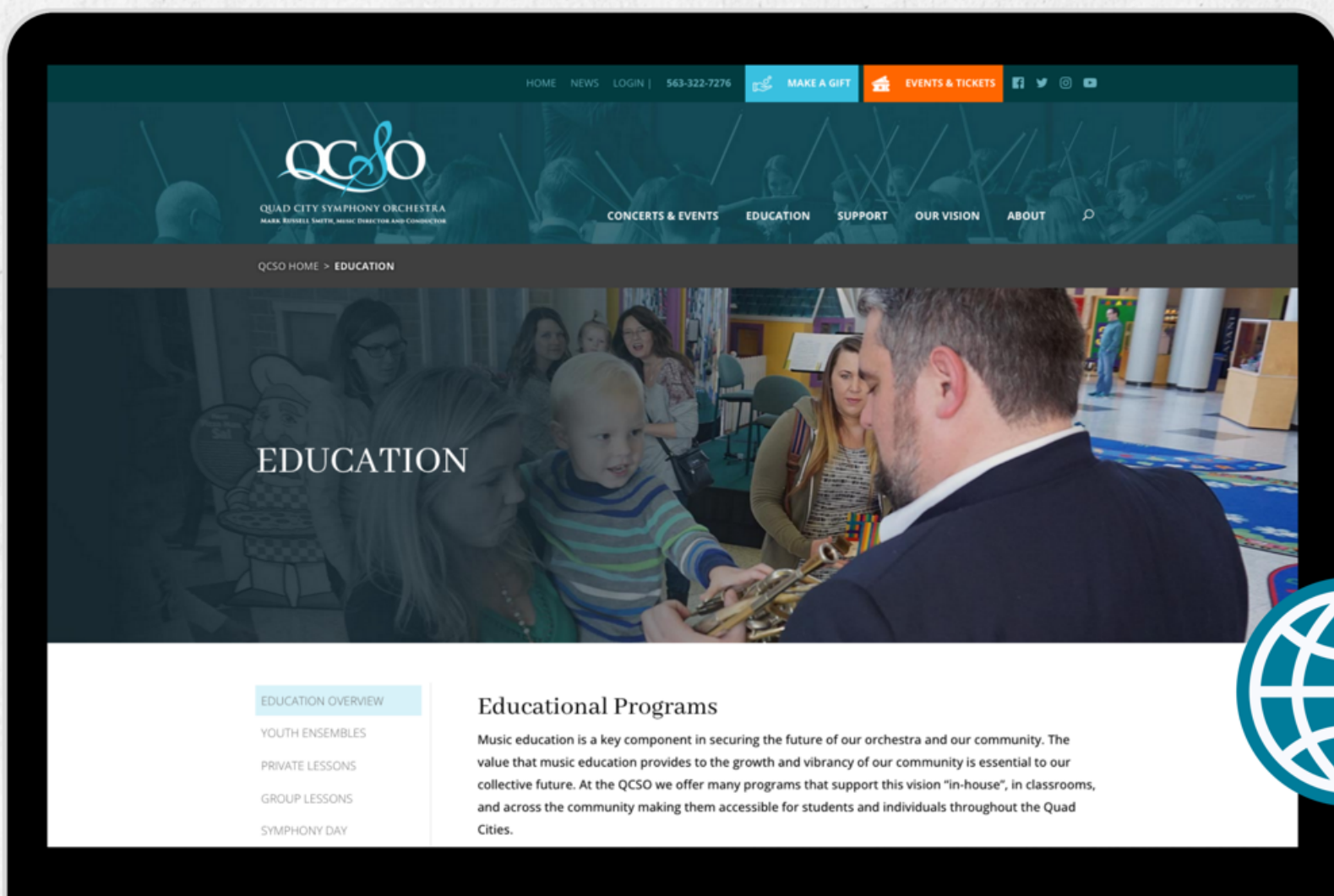
DID YOU KNOW

DID YOU KNOW...



the Quad City Symphony Orchestra is dedicated to enriching the music education of all students in the Quad Cities?

Through their education department, the QCSO offers four Youth Ensembles for students at every point in their musical development. They also offer a Private Lesson Program that gives area music students the opportunity to study with wonderful teachers, many of whom are members of the QCSO! Your classroom teachers can also partner with the QCSO Education Department to bring the world-class musicians of the QCSO to your school. Having professional musicians visit your school is an inspirational opportunity and the QCSO makes these opportunities available to all QCA schools for FREE!



UPCOMING EVENTS



COMING UP *at the* **QCSO**

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.

ANSWERS TO RIDDLE ME THIS

- A. A Violin
- B. The Letter P
- C. A Flute
- D. A Musician
- E. A Soul