



ODE TO JOY

SPRING 2021



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

A woman with long, wavy brown hair is standing on a set of stone steps outdoors. She is wearing a white, sleeveless, knee-length dress with a delicate floral and leaf pattern in shades of pink and green. She is looking off to the side with a slight smile. The background shows a stone building and lush green foliage.

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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
*Chair endowed by the George & Antoinette
Von Maur Foundation*
Emily Nash, Associate Concertmaster
*Chair endowed in honor of William
Henigbaum by the Phoenix
and Pedigo families.*
Sam Battista
Erika Blanco
Dortha DeWit
Lucy Duke
Katherine Floriano
Marlene Haller
Hillary Kingsley
Corina Lobont
Susan Oliverius
Erik Rohde
Sabrina Tabby+

VIOLIN II

Autumn Chodorowski, Principal
Janis Sakai, Associate Principal +
Charles Abplanalp
Hannah Barton *
Madeline Capistran
Elizabeth Gosma
Renee Henley
Peter Miliczky
Alex Norris
Samuel Rudy
Will Samorey+
Carolyn Van De Velde+

VIOLA

Deborah Dakin, Principal
Nick Munagian, Associate Principal*
Davis Perez, Acting Associate Principal
Bridget Andes
Timothy Hoorelbek
Benjamin Lorentzen
Barrett Stoll
Bruno Vaz da Silva
Jenwei Yu

VIOLONCELLO

Hannah Holman, Principal
Chair endowed by Zeivel & Shirley Harris
Laura Shaw, Associate Principal
Yoo-Jung Chang
James Ellis

Claire Langenberg
Elisabeth Oar+
Amy Phelps
Kevin Price-Brenner
Kate Vos

DOUBLE BASS

David Scholl, Principal
*Chair endowed in honor of Van Mosher by
the Hunt & Diane Harris Family Foundation*
Kit Polen, Associate Principal
Paul Hartmann *
Julia Holst-Kanakares *
Rebecca Hooper *
Patricia Silva *
Craig Swygard *
Michael Van Ryn

FLUTE

Jessica Warren, Principal
*Chair endowed by James D.
and Carol H. Horstmann*
Ellen Huntington *
Jilene VanOpdorp

PICCOLO

Jilene VanOpdorp

OBOE

Andrew Parker, Principal *
Lindsay Flowers

ENGLISH HORN

Lindsay Flowers

CLARINET

Daniel Won, Principal
Chair endowed in honor of Lance O. Willett
Christine Bellomy
Kristina Hernandez

BASSOON

Benjamin Coelho, Principal
Chair endowed by Ronald & Beverly Tyree
Matthew Kowalczyk+
Dana Ransom

CONTRABASSOON

Dana Ransom

HORN

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

TRUMPET

Matthew Onstad, Principal *
*Chair endowed in memory of Francis
Neiswanger by Walter E. Neiswanger, M.D.*
Bruce Briney *
Lindsey Frazier+ *

TROMBONE

Michael Cox, Principal
Robert Parker+

BASS TROMBONE

Andrew Rózsa

TUBA

Ronald Morton

TIMPANI

Michael Geary, Principal

PERCUSSION

Aaron Williams, Principal
*Chair endowed in memory of Mary
Knoernschild by Walter E. Neiswanger, M.D.*
Gary Ciccotelli
Tony Oliver+
James Weir

HARP

Lillian Lau, Principal+
*Chair endowed in honor of Sally Goodwin
Vogel by Isador & Ruth Evelyn Katz*
Pamela Weest-Carrasco

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

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WELCOME

Dear Friends,

The second half of our 106th season means that 2021 is here! While the challenges of the past year have been many, I cannot wait for the musical experiences we will share together in this new year. As has been true this entire season, we are equally dedicated to offering you superb live music as we are committed to your health and safety. In pursuit of our vision, *QCSO, where access meets inspiration*, we are working toward the return of limited live audiences to our concerts, while continuing to offer Digital Access to all Masterworks and Signatures Series concerts through the remainder of this season.

This is most certainly a moment in history when the power of music to heal and create shared experiences is deeply needed. It is in this spirit that I invite you to enjoy the musical journey ahead as we re-connect and re-build what the pandemic has torn apart. In February, you will have the opportunity to enjoy a youthful concert via Digital Access featuring Felix Mendelssohn's energetic "Italian" Symphony and 2019 Quad City Symphony Youth Ensembles Concerto Competition Winner Linda Phan performing part of Wolfgang Amadeus Mozart's bright Third Violin Concerto. In March, join us digitally or in the concert hall for the first time since October for Mozart's "A Little Night Music," and the lush sonorities of Johannes Brahms's enchanting Second Serenade.

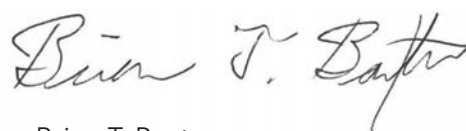
Our tribute to the diversity of American music, inspired by the Figge Art Museum's *For America* exhibit, is found in our final Masterworks and Signatures Series concerts. In February, join associate concertmaster Emily Nash, violist Bruno Silva, and associate principal bass Kit Polen for a celebration of American Music including an experience of the stillness of winter in Augusta Reed Thomas' *Silent Moon*, and selections by Edgar Meyer and Mark O'Connor from their album *Appalachian Journey*. Our final Masterworks of the season will bring to life a symphonic tapestry of American music, including Aaron Copland's *Appalachian Spring*, Michael Abels's *Delights and Dances* featuring the Sphinx String Quartet, and more. As a part of this performance, we will highlight an emerging partnership with the African American Leadership Society, an initiative of the United Way of the Quad Cities.

Lastly, I encourage you to join us in May for a special evening with *Hamilton* star Renée Elise Goldsberry performing Broadway, pop, and soul favorites with the QCSO. Get your tickets today to celebrate the start to summer with this outdoor, socially distanced performance in LeClaire Park.

I invite you to visit our website (www.qcso.org) for information on our concerts, events, and educational programs, including the many health and safety measures we are implementing in our commitment to music and to you. Consider exploring the work of our Quad City Symphony Youth Ensembles and take a moment to learn more about our thriving Private Lesson Program.

I am so grateful for your attendance and support today! Enjoy the performance and thank you for your continued support of the Quad City Symphony Orchestra.

Sincerely yours,



Brian T. Baxter
Executive Director
Quad City Symphony Orchestra

MARK RUSSELL SMITH

Music Director & Conductor

Mark Russell Smith returns for his 12th season as Music Director and Conductor of the Quad City Symphony, and continues to demonstrate as a performer, educator, and community leader, the consummate musicianship and passionate commitment to the art of music-making that have endeared him to audiences and musicians alike. Since 2008, he has brought a newly focused artistic vision to the organization, and has welcomed YoYo Ma, Midori, Joshua Bell, André Watts, Garrick Ohlsson, and other musical luminaires to the Quad City Symphony stage. The orchestra continues to invest in its community, a vision of the utmost importance to Smith and the entire organization.

An active music educator, Smith was named Artistic Director of the Greater Twin Cities Youth Symphonies in the fall of 2012 and has served as Artistic Director of Orchestral Activities at the University of Minnesota since 2007. In that role, he was the instigating artistic force behind the University of Minnesota School of Music's Britten Peace Project, which combined musical and historical study with community engagement, culminating in critically acclaimed performances of Britten's War Requiem in Europe and America,



collaborating with German and American music students, professional musicians, and the Nobel Peace Prize Forum. In 2016, he spearheaded the St. Matthew Passion project, again joining German and American students with study and performances on both sides of the Atlantic.

Recent projects include appearances with the Joffrey Ballet, conducting Stravinsky's Rite of Spring, as part of a larger exploration of that work, commemorating its 100th anniversary. Formerly Music Director of the Richmond Symphony Orchestra, a position he held from 1999 to 2009, Smith was praised for his innovative and approachable programming and is widely credited with fostering the orchestra's unprecedented artistic growth. He returned to guest conduct the orchestra in 2019.

As a guest conductor, Smith enjoys a burgeoning international reputation that has already brought him engagements and re-engagements with prestigious American orchestras, including the St. Louis Symphony, the Houston Symphony, and the St. Paul Chamber Orchestra. With the Minnesota Orchestra, he made his critically acclaimed Sommerfest debut in 2006 and made his subscription series debut in March of 2009, and returns regularly as a guest conductor. An active opera conductor, he has appeared with the Virginia Opera, leading Mozart's The Magic Flute to critical acclaim, among many others. Other recent appearances include debut performances with the Orquesta Sinfonica de Costa Rica

and the Spokane Symphony, and a return to Verizon Hall with the Curtis Orchestra in an all-Wagner program with Eric Owens and Heidi Melton. He regularly returns to his alma mater to lead the Symphony Orchestra of The Curtis Institute of Music, and led the orchestra on tour in China and Korea in the fall of 2011. Smith's debut at the Nomus Music Festival in Novi Sad, Serbia was met with critical and audience acclaim and led to immediate reengagement. Other recent and upcoming appearances include the Santa Barbara Symphony, Brazil's Orquestra Sinfônica da USP, the Hartford Symphony, Orquesta Sinfonica de Xalapa, the Phoenix Symphony, the Colorado Symphony, the Eugene Symphony, the Curtis Opera Theatre, the Jacksonville Symphony, the Berkshire Choral Festival, the Eastern Music Festival, the Tulsa Philharmonic, Orchestra London (Ontario), and the European Center for Opera and Vocal Art in Ghent, Belgium.

A champion of the music of our time, Smith was the Director of New Music Projects for the St. Paul Chamber Orchestra, and developed that orchestra's Engine 408 series, working closely with living composers and added his unique perspective to enhance that orchestra's great tradition of fostering new works. He again collaborated with YoYo Ma and members of the Chamber Music Society of Minnesota in Hún Qiáo (Bridge of Souls), a concert of remembrance and reconciliation featuring world premieres by Korean, Japanese, Chinese and American composers. A firm believer in the use of technical

innovation to reach world-wide audiences, he debuted in 2002 with the Winnipeg Symphony Orchestra, conducting the final round of the first Minnesota International Piano-e-Competition, where he led six concerto performances that were streamed live over the Internet. He has led the Minnesota Orchestra in the Competition's final round since 2004 and returns each summer.

Smith grew up in a musical family in Phoenix, Arizona where he began the serious study of conducting while still in his teens. He is a graduate in cello performance of the Juilliard School, where he studied with Claus Adam, and of the Curtis Institute of Music, where he studied conducting with Max Rudolf and Otto-Werner Mueller. While at Curtis, Smith was first prize winner in the National Repertory Orchestra Conductors Competition, and upon graduation, was named Assistant Conductor of the Opera Company of Philadelphia and the Philadelphia Singers. From 1989 to 1994, Smith served as Associate Conductor of the Phoenix Symphony Orchestra and from 1992 through 1999 served as Music Director of the Cheyenne Symphony Orchestra. His dynamic personality, creative programming, and focus on outreach helped revitalize the Springfield (MA) Symphony, where he served as Music Director from 1995 through 2000.

Smith resides in Minneapolis, where his wife, Ellen Dinwiddie Smith, is a horn player with the Minnesota Orchestra. They have two sons, Alexander and Noah.

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EDUCATION & COMMUNITY PROGRAMS

Music education is a key component to securing the future of our orchestra and our community and this is true now more than ever. This pandemic has challenged all of us, and for the QCSO it means creatively adapting the way we deliver all our educational and community programming. We have made changes to all the programs outlined here to make them possible and safe amidst the pandemic.

MUSICIANS IN THE SCHOOLS

The QCSO maintains a deep connection with local school districts through school presentations and performances featuring QCSO musicians and guests soloist. For more than 50 years, professional musicians have been inspiring thousands through instrument demonstrations, ensemble sectionals, masterclasses, and solo and chamber ensemble performances. As of January, 2021 the QCSO has reached 1,182 students through digital engagements.

Supported by the Moline Foundation, Rock Island Community Foundation, Brissman Family Foundation, Rauch Family Foundation, and the Iowa Arts Council's Virtual Arts Experience Grant.



SYMPHONY DAY

Every year, 6,000 fourth and fifth grade students are introduced to the symphony orchestra and classical music through an engaging performance by the Quad City Youth Symphony Orchestra. This program is carefully designed to incorporate National Core Arts Standards and each participating classroom is provided a resource guide to expand the students' learning beyond the performance. Since its inception in 1988, more than 150,000 youth have attended the event from approximately 30 school districts and nearly 200 public, private, and home-study classrooms. The 2021 Symphony Day, "Rhythms & Dances" will be delivered digitally to students across the Quad Cities.

Sponsored by IMEG, US Bank, the Brissman Family Foundation, and the Iowa Arts Council's Virtual Arts Experience Grant.

PRIVATE LESSON PROGRAM

While the formula for success in the development of young musicians contains many parts, the guidance that a private instructor provides is paramount. Private instructors not only give students weekly instruction on how to improve musicianship and technical ability, but they also serve as trusted guides through various activities such as audition preparation, searching for the right college, and instrument purchase. The Quad City Symphony Orchestra has played an active role in providing these services to our community for decades and the QCSO Private Lesson Program matches students of all ages and ability levels with highly qualified instructors for weekly lessons at locations around the Quad Cities.

Supported by the Doris & Victor Day Foundation, Marsha Pedersen Endowed Fund, the Morency Family Foundation, the Margaret Skinner Endowed Fund, and many individual donors

COMMUNITY PERFORMANCES

For more than 50 years, the QCSO has inspired thousands of music lovers with interactive community presentations/performances, featuring QCSO musicians and guest soloists.

STUDENTS @ SYMPHONY

Through partnerships with local schools and organizations, the QCSO invites area students of all ages to attend Masterworks Performances throughout the season. As of January, 2021 the QCSO has provided Digital Access concert experience to 9,081 students in the current season.

Supported by the Doris & Victor Day Foundation



YOUTH ENSEMBLES

The Quad City Symphony Youth Ensembles (QCSYE) program consists of four youth orchestras for students in grades two through twelve. Under the direction of the outstanding QCSYE conducting staff, members have the opportunity to perform great orchestral works with the most talented young musicians in the area, and learn from the mentorship of professional musicians from throughout the region. Ensemble members come from the greater Quad Cities, as well as other communities in southeast Iowa and northwest Illinois.

Supported in part by the Margaret Skinner Endowed Fund

MEMBERSHIP PROVIDES STUDENTS:

- Musical mentorship from Maestro Mark Russell Smith and QCSO Musicians.
- The opportunity to participate in side-by-side concerts and collaborations with the QCSO.
- The opportunity to perform for civic organizations and community events throughout the season, including Symphony Day.
- Complimentary access to QCSO concerts and rehearsals.
- The opportunity to compete in the QCSYE Concerto Competition to win a chance to perform as a soloist with the QCSO or Youth Symphony Orchestra.
- The eligibility to apply for over \$14,000 in scholarships to support music enrichment opportunities.
- The opportunity to attend masterclasses and other special educational events throughout the season.

BOYS & GIRLS CLUB CELLO PROGRAM

Launched in 2017, the Boys and Girls Club Cello Program provides members the opportunity to receive twice-weekly group cello lessons from QCSO cellist Elisabeth Oar. Participants are provided with a new, appropriately sized cello and all the accessories needed to fully engage in music study.

Provided in partnership with the Boys & Girls Clubs of the Mississippi Valley.

MASTERWORKS IV

RECORDED

Saturday, February 6, 2021
Adler Theatre | Davenport, Iowa

Mark Russell Smith, conductor
Linda Phan, violin

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THE ITALIAN SYMPHONY

GIOACHINO ROSSINI
(1792-1868)

Sonata No. 1 in G Major

**WOLFGANG AMADEUS
MOZART**
(1756-1791)

Violin Concerto No. 3
in G Major, K. 216
I. Allegro

FELIX MENDELSSOHN
(1809-1847)

Symphony No. 4 in A Major,
Op. 90, "Italian"
I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Presto and Finale: Saltarello

PROGRAM WILL BE PERFORMED WITHOUT INTERMISSION

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on the Sunday two weeks after the performance at 7:00 p.m. Made
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Due to the Covid-19 Pandemic, the QCSO will not perform the
National Anthem this evening. Please see page 36 for more
information.



LINDA PHAN

Violin
QCSYE 2019 Concerto
Competition Winner

Linda has been learning the violin for 6 years and the piano for 5 years. Her violin teachers include Mrs. Almita Vamos, Mr. Davis King, Mrs. Sabrina Tabby, Mr. Wayne Lee, Mr. Bui Cong Duy. Her piano teachers include Ms. Marian Lee, Ms. Nguyen Trinh Huong.

During the two years (September 2017 – April 2019) studying at the Vietnam National Academy of Music (VNAM), she played as a soloist three times with its Orchestra, the Junior Maius Orchestra, and the Sun Symphony Orchestra. She received the second prize at the Chiang Mai Ginastera International Music Festival in Thailand in 2018.

She is currently a student at Riverdale Height Elementary in Bettendorf, Iowa. She is a member of the Quad Cities Youth Symphony Orchestra and the Pleasant Valley Elementary Orchestra. In the past, she was selected to play with the Quad Cities Youth String Quartet, the Iowa String Teachers Association (ISTA) Junior Honor Orchestra, and the South Eastern Iowa String Teacher's Association (SEISTA) Honor Orchestra.

In December 2020, she won the second prize in the Intermediate Division of the Federated Music Teachers Association of the Quad-Cities (FMTA) 37th Classical Piano Competition. In December 2019, she won the first prize in the Elementary Division of the FMTA Baroque Piano Competition. She also won 2019 QCYSE concerto competition and will perform with the QCSO in February, 2021.

Program Notes

MASTERWORKS IV

GIOACHINO ROSSINI (1792-1868) **String Sonata No. 1 in G Major (1804)**

Instrumentation: strings (violins, cellos and double basses)

World Premiere: Private performance in Ravenna, Italy, 1804, with the composer playing second violin.

QCSO Premiere.

Born in the small town of Pesaro on Italy's Adriatic coast, Gioachino Rossini was raised in a musical family: his mother was a soprano, and his father a trumpeter. No surprise, then, that little Gioachino joined the family business from a very early age, playing the viola in opera orchestras from the age of nine. While we obviously have no recordings to judge his gifts as a performer, we do have a number of works he composed in childhood, which demonstrate a young, innately musical mind striking in its originality and effervescence.

Among these early works are six pieces which he would later describe, in his usual facetious manner, as "six terrible sonatas," composed "before I even had any lessons in basso continuo" (that is, before beginning the formal study of harmony). He also claimed to have written them in three days, though this may also have been a tongue-in-cheek exaggeration. Rossini wrote these works while on a summer visit to his friend Agostino Triossi, a merchant and amateur double bassist, which explains Rossini's original, somewhat unusual instrumentation of two violins, cello, and double bass (in other words, he wrote for the musicians he had on hand). Although he published the pieces as conven-

tional string quartets in the 1820s, today the works are more frequently performed by string orchestras with the original part designations. Thus, since the original version of the work included Triossi's double bass instead of a viola, the viola section is usually excluded.

One might expect that such facility with quartets would lead Rossini to write more significant works of chamber music as his career developed, but in fact his most important works would all be operas. Whether joking or not, Rossini exhibited a kind of self-consciousness when writing outside the theatre; aside from these "six terrible sonatas," he did compose a Mass late in life ("Is this sacred music," he asked in a flippant prayer to God, "or have I written music of the devil?"), and also near the end of his life he assembled a chamber collection sardonically titled *Péchés de vieillesse* ("Sins of Old Age"). Given his tremendous success, this self-consciousness may have been disingenuous, but certainly Rossini was aware that the public expected him to write operas, not Masses or chamber music. Beethoven, at their exceptionally awkward single meeting, effusively praised *The Barber of Seville*, but in a back-handed compliment, told Rossini to stick to theatrical comedies. "To do anything serious," Beethoven told him, "would compromise your talent."

A gently descending cascade of ascending half steps begins the elegant, unassuming first movement (Moderato). All of the movements contain intriguing parts for the double bass, including the second

(Andantino) where the bass seems to lull the entire ensemble to sleep with a motive resembling a languid version of the Jaws theme. The brisk concluding movement (Allegro), with a mix of good-humored melodies and fiery scales, has moments strikingly similar to Rossini's later operatic overtures.

WOLFGANG AMADEUS MOZART **(1756-1791)**

Violin Concerto No. 3 in G Major, K. 216 (1775)

I. Allegro

Instrumentation: solo violin, 2 oboes, 2 horns, and strings

World Premiere: Unknown; probably in Salzburg with the composer as soloist.

QCSO Performance History:

Mozart's third violin concerto was performed only once in QCSO history, in 1994, with Ani Kavafian as soloist and Peter Leonard as guest conductor.

In childhood, Mozart was a world-renowned child prodigy, and at the end of his life, he was generally seen as an up-and-coming pianist and opera composer. However, in his late teen years, before he migrated to Vienna to seek his fortune, Mozart was principally a violinist, serving as concertmaster in the court orchestra of the Archbishop of Salzburg, who also employed his father Leopold. At the age of nineteen, the younger Mozart wrote a series of five violin concertos over the course of nine months, which presumably he premiered himself with the court orchestra in Salzburg. By the time he left Salzburg at age 25, he had moved his focus to performing on the piano, which explains why thereafter he

wrote many piano concertos, but no more concertos for solo violin.

The first movement (Allegro) opens with a “double exposition”, a convention of Classical-era concertos whereby the orchestra, without soloist plays a basic version of each of the movement’s main themes. The soloist then plays through each theme one-by-one, providing a more elaborate and embellished version of each. In contrast to the pleasant and animated themes of the concerto’s opening themes, the movement’s central dramatic section or “development” includes many forays into darker, minor keys. This gives the “recapitulation”, or return of the opening melodies, the effect of a burst of sunlight. The movement ends decorously after the customary cadenza.

FELIX MENDELSSOHN-BARTHOLDY (1809-1847)

Symphony No. 4 in A Major, Op. 90, “Italian” (1833)

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

World Premiere: May 13, 1833, London Philharmonic Society, London, England, with the composer conducting

QCSO Performance History:

Ludwig Becker led selected movements of Mendelssohn’s *Italian* Symphony in 1917 (movements 3 and 4 only), 1923 (movement 1 only) and 1926 (movements 2 and 1 only, in that order!). Thereafter the work was performed frequently on Masterworks concerts in its entirety, with Frank Kendrie conducting in 1935, Oscar Anderson conducting in 1940 and 1945, and Charles Gigante conducting in 1956 and 1960. The very first work James Dixon conducted as music director of the QCSO was Mendelssohn’s *Italian* Symphony, on November 6, 1965. Dixon would

lead two more series of performances in 1974 and 1989. After Dixon’s tenure, the work took a 17-year hiatus, with guest conductor David Bellugi reviving it in 2006. Mark Russell Smith has led the QCSO in the work once before, in February 2014.

The year Mendelssohn was born, Rossini turned seventeen and Mozart, had he not died prematurely, would have been 53. All three composers were child prodigies, but differences in social class and changes in society around the turn of the nineteenth century meant that their careers had drastically different trajectories. Rossini and Mozart were born into working families of musicians, and both sought careers in the family business, Mozart in the courts of Salzburg and the Austrian Empire, and Rossini in the busy, Hollywood-like hothouse of Italian opera. As the son of a well-to-do banker, Mendelssohn enjoyed far more leisure as a young man than either of his two predecessors, and felt little of the urgency to earn one of the fast-disappearing posts for court musicians. Instead, his more-privileged family background meant he was able to attend the University of Berlin (studying history and geography, not music), explore esoteric musical interests (he single-handedly revived the then-obscure *St. Matthew Passion* of J.S. Bach) and, perhaps most critically, travel widely throughout Europe.

Thus the *Italian* Symphony was born, as one might guess, from travels to Italy that the composer undertook in 1830-31, when Mendelssohn was just over 20 years old. The composer was entranced by the “wonderful beneficent and calming effect” of the Italian landscape and way of life. “Every morning brings me new expectations, and every day fulfills him,” he

wrote to his family. He found the monuments of Rome particularly inspiring, making him “at the same moment serious and joyful, for there is joy in feeling how human creations may survive a thousand years.” Admittedly, not everything on his trip was musically inspiring; he complained that in Rome “the orchestras are unbelievably bad... Each of the few violinists strikes up in his own way, all beginning or coming in at different times, the wind instruments are tuned too high or too low and add flourishes to their accompaniments such as we are used to hearing from street musicians, but scarcely as good.” But overall, the young composer was so struck by the beauty of Italy, that his fourth symphony was born as a result.

The first movement (Allegro vivace) is technically brilliant, permeated with exciting repeated-note triplet rhythms (one cringes to imagine this music played by the inadequate Italian orchestras Mendelssohn wrote home about). To contrast, a variety of melancholy unison melodies typifies the relatively short, understated second movement (Andante con moto), which are often repeated with ever-more-intricate accompaniments. The fourth movement (Con moto moderato) is, like a minuet or scherzo, in triple meter, but the music is song-like, neither as stately as a minuet nor as fierce as a scherzo; quiet, noble horns dominate the mostly-gentle trio section, which is occasionally interrupted with passing militaristic thoughts. In the final movement (Presto and Finale) Mendelssohn evokes the Saltarello, a “jumping” Italian folk dance he may have observed during Carnival in Rome; his sister Fanny Mendelssohn Hensel, likewise a gifted composer, also later wrote a piano piece titled *Il saltarello romano*.

SIGNATURE SERIES III FOR AMERICA

SATURDAY

February 27, 2021 | 7:30 pm
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Emily Nash, violin
Bruno Vaz da Silva, viola
Kit Polen, bass

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WOLFGANG AMADEUS MOZART (1756-1791)

String Duo No. 1
in G Major, K. 423
I. Allegro
II. Adagio
III. Rondo

AUGUSTA READ THOMAS (b. 1964)

Silent Moon
I. Still: Soulful and Resonant
II. Energetic: Majestic
and Dramatic
III. Suspended: Lyrical and
Chant-like

JOHAN HALVORSEN (1864-1935)

Passacaglia after Handel

BRIEF PAUSE

EDGAR MEYER (b. 1960) arr. Bruno Vaz da Silva

1B

E. MEYER arr. B. Silva

Indecision

E. MEYER arr. B. Silva

Second time around

MARK O'CONNOR (b. 1961)

Emily's Reel

E. MEYER arr. B. Silva

Etienne et Petunia

M. O'CONNOR

Old Country Fairytale

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Sunday two weeks after the performance at 7:00 p.m. Made possible by
WVIK and American Federation of Musicians, Local 67.

EMILY NASH

Violin

Violinist Emily Nash, graduated with her MM in violin performance while studying with Almita and Roland Vamos at Northwestern University, graduating early and with high honors. She received her BM in violin performance from the University of Illinois at Urbana-Champaign while studying with Simin Ganatra. Nash has participated in master classes with the Silk Road Ensemble, the Turtle Island String Quartet, Wendy Sharp, Roland and Almita Vamos, John McGrosso, Kurt Baldwin, Rebecca Henry, and the Parker Quartet.

Growing up, Emily spent her summers attending Interlochen Arts Camp, California Summer Music, and Madeline Island. During high school she was a solo competition winner of the New Haven Youth Symphony Orchestra, first prize winner of the Greenwich Center for Chamber Music Competition, a guest soloist with the Choate Rosemary Hall's tour to Italy, and a finalist in the Greater Bridgeport Solo Competition.

She was awarded the Farwell Award from the Musicians Club of Women Scholarship Competition in 2011. Emily was the Civic Orchestra of Chicago's Concertmaster from 2012-2013. Yo-Yo Ma asked her to come back in 2014 to be a mentor for the Artistic Challenge Project. Emily has given solo recitals for the Orvieto Camber Music Concert Series, the Musician Club of Women, the Fourth Presbyterian Church, and the Fran Randall Memorial Recital Series.

This will be Nash's sixth season in both the Quad City Symphony Orchestra and the Northwest Indiana Symphony Orchestra where she is Associate Concertmaster and Assistant Principal Second respectively. Emily also subs with the Milwaukee Symphony, Hawaii Symphony, Chicago Philharmonic, Fort Wayne Philharmonic, Illinois Philharmonic, Lake Forest Symphony, and the Midwest Mozart Festival. Along with performing, Emily maintains a private violin studio of about twenty students and has been an adjunct faculty member of the Vandercook College of Music. Emily resides in a Chicago suburb with her two-year-old daughter Natalie and husband and violist, Bruno Vaz da Silva.





BRUNO VAZ DA SILVA

Viola

Bruno Silva began studying viola in 2004 in his native Brazil at the Escola de Musica de Brasilia. After one year, he placed in a solo competition and had the opportunity to perform with the Orquestra Sinfonica da Escola de Musica de Brasilia, performing the G Major Viola Concerto by Telemann. He graduated from the conservatory in two and a half years, a program which normally takes eight years, and then enrolled in the University of Brasilia.

Bruno has gained much experience as and orchestral and chamber musician. He has worked with the Hawaii Symphony Orchestra, Civic Orchestra of Chicago, Chicago Sinfonietta, Quad City Symphony Orchestra, Northwest Indiana Symphony, and Elgin Symphony Orchestra. Bruno worked under conductors such as Cliff Colnot, Ricardo Muti, Susanna Malkki, Alastair Willis, Michael Tilson Thomas, Sir Mark Elder, Sir Andrew Davis, Jaap Van Zweden, Mei-Ann Chen, Alex Klein, and Harry Bicket. With the Civic Orchestra of Chicago, he had the opportunity of working with Yo-Yo Ma. Bruno was a founding member of the YOURS (Youth Orchestra Urban Rita Simon) Project Chicago, which is an El Sistema music program for unprivileged students, where he worked until 2012. Bruno completed his undergraduate in music performance at North Park University where he studied with Charles Pikler, Chicago Symphony principal viola and his MM at DePaul University, studying with Rami Solomonow, Lyric Opera of Chicago former viola principal. Bruno has judged many competitions such as solo and ensemble, ILMEA, and orchestra sitting auditions. Today, Bruno is a freelancer in the Chicago area performing concerts with several orchestras, teaching private lessons, writing arrangements, and performing with the Cloud Gate String Quartet for weddings and events.

KIT POLEN

Bass

Bassist Kit Polen performs regularly with the Chicago Symphony Orchestra, including joining them on tours through Europe, Asia, and the US. Since 2015, he has been the Associate Principal Bass of the Quad City Symphony Orchestra, in addition to performing with the Milwaukee Symphony Orchestra and St. Louis Symphony Orchestra. As a chamber musician, he has performed with many artists including the Kontras Quartet, Chai Collaborative Ensemble, and Leon Fleisher. Equally comfortable outside the traditional symphonic setting, Polen has collaborated with CSO's MusicNOW series, the Chicago Composer's Orchestra, and has also been a part of multiple Grammy nominated R&B recordings.

Polen has been based in Chicago since 2011, when he joined the Civic Orchestra of Chicago as Assistant Principal Bass. Prior to moving to Chicago, he earned his Master of Music from Indiana University and his Bachelor of Music from the University of North Carolina at Greensboro, near his hometown of Hickory, North Carolina. He has spent summers studying and performing at multiple festivals including Aspen Music Festival, Chautauqua Music Festival, and Brevard Music Festival. His most influential teachers and mentors include Bruce Bransby, Lawrence Hurst, Craig Brown, Andrew Raciti, and Alexander Hanna.





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MASTERWORKS V

SATURDAY

March 6, 2021 | 7:30 pm
Adler Theatre | Davenport, Iowa

SUNDAY

March 7, 2021 | 2:00 pm
Adler Theatre | Davenport, Iowa
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Mark Russell Smith, conductor

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A LITTLE NIGHT MUSIC

**WOLFGANG AMADEUS
MOZART**
(1756-1791)

Serenade No. 13 in G Major,
Eine kleine Nachtmusik

- I. Allegro
- II. Romanze: Andante
- III. Menuetto: Allegretto
- IV. Rondo: Allegro

JOHANNES BRAHMS
(1833-1897)

Serenade No. 2 in A Major,
Op 16

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo. Allegro

PROGRAM WILL BE PERFORMED WITHOUT INTERMISSION

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Due to the Covid-19 Pandemic, the QCSO will not perform the
National Anthem this evening. Please see page 36 for more
information.

Program Notes

MASTERWORKS V

WOLFGANG AMADEUS MOZART
(1756-1791)

Serenade for Strings No. 13 in G major, *Eine Kleine Nachtmusik* ("A Little Serenade"), K. 525 (1787)

Instrumentation: strings

World Premiere: Unknown

QCSO Performance History: *Eine Kleine Nachtmusik* has been performed only once in QCSO history, on February 3-4, 2001, with Donald Schleicher conducting.

Through the first years of his decade in Vienna, Mozart hoped for a position in the court of the Emperor Joseph II, which would provide him both with income and prestige. His main sights would probably have been on the high positions, like the all-important appointment of Kapellmeister of the Imperial Chapel or director of the Italian opera, two positions held by at different times by his rival, Antonio Salieri. But when Mozart finally earned an appointment in the imperial court in 1787, it was in the relatively minor position of "chamber composer", his chief task being to compose dance music for the annual Carnival season. Though far less lucrative than the more-important, more time-consuming posts occupied by Salieri and others, the appointment gave Mozart the dual benefits of a prestigious court position and relatively light work obligations, allowing him time to complete what would become his last great works: Symphonies 39, 40, and 41, the operas *Così fan Tutte*, *Die Zauberflöte*, and *La Clemenza di Tito*, the Clarinet Concerto, and (most of) his great Requiem Mass.

Just four months before he gained

his position as chamber composer, Mozart wrote his Serenade K. 525. The occasion for its composition is unknown; all we know about it for sure is that it was dated August 10, 1787. Though we know of no direct link between it and his appointment to the Imperial Court, the winsome, accessible, and ebullient music certainly showed Mozart to be qualified for the job of supplying party music for the Viennese elite. Unpublished until decades after Mozart's death, it has become since then one of his most-beloved, most-recognizable works.

The work's opening requires no introduction, perhaps rivaled in familiarity only by Beethoven's Symphony No. 5 or Wagner's *Ride of the Valkyries*. Listen for when this theme returns, but unexpectedly spins off into a different harmonic direction. In the nocturnal second movement (Andante), Mozart will frequently present a motive, then repeat it and vary the dynamics (loudness), turning phrases that at first seem shy or hesitant into fervent entreaties. A conventional Minuet and Trio follows (Allegretto); the outer sections are emphatic and almost ponderous, contrasted with a sweet and somewhat cautious trio (middle section). The final movement (Allegro) is, as is typical, in "rondo" form, where a single prominent musical idea returns frequently throughout the movement, interspersed with sections of contrasting character.

JOHANNES BRAHMS (1833-1897)
Serenade No. 2 in A major, Op. 16 (1859)

Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2

horns, and strings (no violins)
World Premiere: February 10, 1860, with the composer conducting, Hamburg, Germany.
QCSO Premiere.

Mozart famously wrote his first symphony (perhaps transcribed by his father, Leopold) at the tender age of 8. Both Mendelssohn and Schubert wrote their first symphonies around the age of 15, with Shostakovich not far behind at 19. Most well-known composers of symphonies made their debut in their mid-to-late twenties, including Dvorak (24), Beethoven (about 25), Haydn (27), Berlioz (27) and Mahler (28). And, as is well-known, Johannes Brahms was the ultimate symphonic late-bloomer, writing his Symphony No. 1 at the ripe old age of 43.

The reason usually given for this apparent hesitancy is his outsized reverence for the symphonies Beethoven. A factor that is sometimes overlooked is that Brahms saw the symphony as something of a peak, meant to be approached gradually over the course of many years. He especially felt the need to engage the genre cautiously as his early teacher Eduard Marxsen intentionally omitted the study of instrumentation; Brahms was also quite sensitive to public criticism, which in his time was plentiful and severe. So, Brahms scaled the Mount Everest of composition slowly, choosing to write a series of smaller-scale orchestral works and paying close attention to public reception along the way.

Brahms wrote the first of his

pre-symphonic works in the mid-to-late 1850s, including his first piano concerto and two orchestral serenades. Though highly-regarded now, especially in light of his later orchestral accomplishments, the initial public reaction to each of these first forays into writing for orchestra was decidedly mixed. "Brahms's [First] Serenade," wrote an anonymous critic in Hanover, "is a monstrosity, a caricature, a freak, which should never have been published, much less performed here; we say here, whilst the piano concerto served up to us last winter still sticks in our throats! It is inexcusable that such filth should have been offered to a public thirsting for good music. That was an hour—a fiendish torture that can never be forgotten. Poor Mozart, poor Beethoven!" It is easy to imagine what effect such harangues would have on the already-hesitant Brahms. But his close confidant Clara Schumann, to whom

the Second Serenade is dedicated, was both empathetic and hopeful. "My grief at Johannes' bad reception," she confided in violin virtuoso and mutual friend Joseph Joachim, "was somewhat lessened by the evening at the Conservatoire, when nearly all the musicians had to admit, after the Serenade, that it was beautiful."

Serenade No. 2, composed in 1859, actually received its public premiere a month before Serenade No. 1, in Brahms' native Hamburg. Like in the first movement of the *German Requiem*, Brahms writes for the standard late-Classical orchestra but omits the violins, in the same way he would in the first movement of the *German Requiem*, another stepping-stone work on the way to Symphony No. 1. His reasons for omitting the violins are not clear; some have suggested he was carefully avoiding any presumption that

his serenade was a symphony in disguise.

The music for the opening movement (*Allegro moderato*) is agreeable and relaxed, and includes extended passages of pizzicato, clearly delineating the winds from reduced string sections. The amiable mood occasional gives way moments of swelling fortitude, but these are usually swiftly hushed away. A cheerful, rustic Scherzo follows (*Vivace*), with a middle section that includes the trademark cross-rhythmic overlays present in almost all of Brahms music. The extended slow movement (*Adagio non troppo*) is full of reflective melancholy, and includes a lengthy solo for the clarinet in its highest registers. A lightly comical, somewhat cautious dance movement (*Quasi menuetto - Trio*) precedes the piece's finale (*Allegro*), a stately, lively, triplet-driven Rondo.

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MASTERWORKS VI

SATURDAY

April 10, 2021 | 2:00 pm
Adler Theatre | Davenport, Iowa

SATURDAY

April 10, 2021 | 7:30 pm
Adler Theatre | Davenport, Iowa

SUNDAY

April 11, 2021 | 2:00 pm
Digital Access

Mark Russell Smith, conductor
Sphinx Quartet
Rubén Rengel, violin I
Jannina Norpoth, violin II
Paul Laraia, viola
Thomas Mesa, cello

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FOR AMERICA

AARON COPLAND
(1900-1990)

Appalachian Spring: Suite

MICHAEL ABELS
(b. 1962)

Delights and Dances for
String Quartet & String Orchestra

CHARLES IVES
(1874-1954)

Symphony No. 4
III. Fugue: Andante moderato
con moto

GABRIELA LENA FRANK
(b. 1972)

Leyendas:
An Andean Walkabout
IV. Chasqui
VI. Coqueteos

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National Anthem this evening. Please see page 36 for more
information.



RUBÉN RENGEL

Violin

Praised as a “excellent soloist” of “great virtuosity” (NY Concert Review), with performances depicted as “thrilling” (Boston Globe), violinist Rubén Rengel is quickly gaining recognition as a remarkably gifted artist. Rubén was the winner of the Robert F. Smith Prize at the 2018 Sphinx Competition, the Cleveland Institute of Music Concerto Competition (2014), recipient of the Sallie Shepherd Perkins Prize (2019) and the Anna Y. Tringas Award (2013), and winner of the Juan Bautista Plaza National Violin Competition of Venezuela (2011).

He has appeared as a soloist with the Philadelphia Orchestra, Detroit Symphony, Houston Symphony, New Jersey Symphony, Vermont Symphony, and Venezuela Symphony, among others. As an avid chamber musician, he has collaborated with Joseph Silverstein, Pamela Frank, Peter Wiley, David Shifrin, Joel Krosnick, Timothy Eddy, and Gilbert Kalish. Rubén is a former member of the Autana Trio, prize winners at the 2015 Fischhoff Chamber Music Competition.

Rubén has attended music festivals such as Music@Menlo, the Perlman Music Program, the Aspen Music Festival and School, the Meadowmount School of Music, and the New York String Orchestra Seminar.

In addition to classical music, Rubén has extensive experience performing Venezuelan folk music and Jazz. This has allowed him to develop important abilities in the area of improvisation, and he has recorded and toured with distinguished Venezuelan ensembles. He also has a strong interest in the art of conducting and enjoys performing as a violist.

Community engagement and education are important components in Rubén’s activities.

He has participated in programs with Street Symphony, Da Camera Houston’s Young Artist Program, the Sphinx Organization, the Cleveland School of the Arts, the Cleveland Institute of Music, the Shepherd School of Music, Music@Menlo, and the Perlman Music Program. Rubén has taught master classes at the North Carolina School of the Arts, the Longy School of Music of Bard College, and was teaching assistant of Jan Mark Sloman, Patricia McCarty, and Kathryn Lucktenberg at the Meadowmount School of Music.



JANNINA NORPOTH

Violin

Grammy-nominated violinist, Jannina Norpoth made her debut as a soloist with the Detroit Symphony Orchestra at age 14. Since then she has built a career as an innovative collaborative artist with a passion for contemporary music, genre bending and improvisation, a sought after arranger and orchestrator, and an advocate for a more inclusive and versatile landscape in classical music. Her ensemble PUBLIQuartet, is widely recognized for their trailblazing programming and practice - receiving the 2019 Visionary Artist Award from Chamber Music America, and the 2015 CMA/ASCAP Award for Adventurous Programming. PUBLIQuartet has been an Artist in Residence at The Metropolitan Museum of Art and National Sawdust in New York City, and made headlines when

they improvised a live soundtrack for the final Presidential Debate of 2016 on the Colbert Report.

Ms. Norpoth has performed internationally, including appearances on Lincoln Center's "Great Performers" Series, Kennedy Center "Arts Across America", Mostly Mozart Festival, Composers Now, Women of the World Festival at The Apollo Theater, Detroit Jazz Festival, Newport Jazz Festival, The Ecstatic Music Festival, VH1's Save the Music, and SNL. She has been featured alongside acclaimed musicians James Carter, Nadia Sirota, Regina Carter, Marcus Belgrave, Jay - Z, Beyoncé, Pharell, Stevie Wonder, Anita Baker, My Brightest Diamond and many others.

Ms. Norpoth is a sought after arranger in the classical and

non-classical worlds. Praised by Strad Magazine for her ability to write a transcription "so natural sounding that it could have been the composer's original version", recent commissions include an adaptation of Scott Joplin's "Treemonisha" from the Volcano Theatre Company in Toronto, Orpheus Chamber Orchestra, St. Louis Symphony and The Knights. She is currently collaborating with The Dream Unfinished to create new settings of American Folk Songs to be performed throughout New York City at early voting sites. Ms. Norpoth has arranged/recorded strings for Grammy-winning producers Jerry "Wonda" Duplessis and Bryce Goggin and for artists Keyshia Cole, Keri Hilson, Black Dahlia Murder, Akron Family, John Legend, and her own ensembles PUBLIQuartet and HOLLANDS.



PAUL LARAIA

Viola

Competition, violist Paul Laraia is enjoying the early stages of an international career as soloist and chamber musician. Acclaimed by the Strad for his “eloquent” and “vibrant” playing, Paul has been invited to solo with the major orchestras of Pittsburgh, Atlanta, Bogata, New Jersey, Nashville, New Haven, and St. Paul. For his innovative work on self produced/engineered recording projects, Paul is also a recent recipient of the Sphinx Organization’s MPower grant.

As a principal member of the internationally acclaimed Sejong Soloists and as the violist of the Grammy Award winning Catalyst Quartet, Paul has given hundreds of performances globally in venues such as Carnegie Hall’s Stern Auditorium, the Kennedy Center in DC, Seoul Arts Center, Moscow’s Tchaikovsky Hall, and Lincoln Center’s Great Performers Series, and London’s Wigmore Hall. Additionally, he has been an invited artist at major festivals such as the Yellow Barn, Sarasota, Vail International Dance, Festival Del Sole, incheon music hic et nunc!, Hong Kong Generation Next Arts, Sitka, Banff, Grand Canyon, and Cornell’s “Mayfest”, where he has performed with artists such as Gil Shaham, Joshua Bell, Yo-Yo Ma, Jorg Widmann, Vadim Repin, Edgar Meyer, Donald Weilerstein, Cho-lang Lin, Anthony Marwood, and Paul Huang.

Paul comes from a Philadelphian viola lineage, having studied with Brynina Socolofsky, Choon-jin Chang, and Che-hung Chen, under scholarship through Temple University’s Center for Talented Youth and the Settlement Music School in South Philadelphia. In 2007, Paul entered the New England Conservatory of Music with full merit scholarship and began the most central stage of his training under Kim Kashkashian for 4 years, making musical friends and colleagues that continue to influence him to this day.



THOMAS MESA

Cello

The Cuban-American cellist Thomas Mesa has established himself as one of the most charismatic, innovative, and engaging performers of his generation. Mr. Mesa was the winner of the \$50,000 First Prize in the 2016 Sphinx Competition; the Thaviu Competition for String Performance (Chicago, 2013); The Astral Artists 2017 National Auditions; and the Alhambra Orchestra Concerto Competition. He has appeared as soloist with orchestras in the United States and Mexico, including the Los Angeles Philharmonic at the Hollywood Bowl, Santa Barbara Symphony, Southwest Florida Symphony Orchestra and the Cleveland Orchestra which received this rave review from the Cleveland Plain Dealer: "A listener with closed eyes would have been hard pressed to distinguish [Mesa's] shapely, expressive performance from that of another gifted artist two or three times his age."

As a recitalist, appearances include the Mainly Mozart Festival, The Academy of Arts and Letters in NYC, Bargemusic, University of Miami's Signature Series, Myra Hess Memorial Concert Series, Columbia University, Flagler Museum, Carnegie Hall, The U.S. Supreme Court, The Heifetz Institute, California Center for the Arts, Meadowmount School of Music, Strad for Lunch Series, International Beethoven Project, Perlman Music Program Alumni Recital, and universities nationwide.

As an ensemble musician, Mr. Mesa is touring with Orpheus Chamber Orchestra and is the principal cellist of Sphinx Virtuosi who have played at almost every major venue across the United States. As a driving force in Sphinx Virtuosi, Thomas has been featured on tour in double concerti for the last couple years and in conjunction with the Sphinx Organization, Carnegie hall, and New World Symphony, has commissioned a solo concerto by Jessie Montgomery to be toured in 2020. He has toured with Itzhak Perlman both nationally and internationally and is the cellist of the St. Petersburg Piano Quartet, which in high demand, having played sold-out concerts at Barge Music, Bard Festival, Doheny Mansion, Kohl Mansion, Music Mountain and numerous other venues across the U.S.

Program Notes

MASTERWORKS VI

AARON COPLAND (1900-1990) *Appalachian Spring Suite,* chamber version (1944/1972)

Instrumentation: 1 flute, 1 clarinet, 1 bassoon, piano, 4 violins, 2 violas, 2 cellos, 1 double bass

World Premiere: October 30, 1944, Library of Congress, Washington D.C.

QCSO Performance History: The full-orchestra version of the *Appalachian Spring Suite* received its Tri-City Symphony premiere on March 11-12, 1961, with none other than Aaron Copland conducting; the concert also featured legendary bass-baritone William Warfield. Since then, it has been performed four additional times on Masterworks concerts: conducted by James Dixon in 1976 and 1994, conducted by Donald Scheicher in 2000, and conducted by Mark Russell Smith in 2010. This is the first Masterworks performance of the chamber version of the suite.

Like Stravinsky a few decades before, Copland's path to prominence was marked with three major ballets: *Billy the Kid* (1938), *Rodeo* (1942) and *Appalachian Spring* (1944). In each case Copland collaborated with an important choreographer - Eugene Loring, Agnes de Mille, and Martha Graham, respectively - but of the three, Graham seems to have had the most influence on the final work. Strongly devoted to the distinctiveness of American culture (she counted Myles Standish among her direct ancestors), one of Graham's projects was developing a distinctly American form of dance. The ballet's simple sce-

nario tells the story of a pioneer bride and groom at the beginning of their life together; Graham herself portrayed the Bride at the work's premiere at the Library of Congress, with her then-husband Erick Hawkins in the role of the Husbandsman.

The music for *Appalachian Spring*, which was awarded the third Pulitzer Prize in Music, is typical for "middle" Copland of the late 1930s and 1940s; inspired by leftist political ideas developed while visiting farming communities in Minnesota, he sought to write accessible, populist music with wide audience appeal. Though Copland had previously used many folk tunes in *Billy the Kid* and *Rodeo*, his use of the Shaker hymn "Simple Gifts" in *Appalachian Spring* may be the most iconic quotation of his career.

Copland himself provided the following narrative for the various sections of the suite:

1. *Very slowly. Introduction of the characters, one by one, in a suffused light.*
2. *Fast/Allegro. Sudden burst of unison strings in A major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.*
3. *Moderate/Moderato. Duo for the Bride and her Intended - scene of tenderness and passion.*
4. *Quite fast. The Revivalist and his flock. Folksy feeling - suggestions of square dances and country fiddlers.*
5. *Still faster/Subito Allegro. Solo dance of the Bride - presentiment*

of motherhood. Extremes of joy and fear and wonder.

6. *Very slowly (as at first). Transition scene to music reminiscent of the introduction.*

7. *Calm and flowing/Doppio Movimento. Scenes of daily activity for the Bride and her Farmer husband. There are five variations on a Shaker theme. The theme, sung by a solo clarinet, was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title "The Gift to Be Simple." The melody borrowed and used almost literally is called "Simple Gifts."*

8. *Moderate. Coda/Moderato - Coda. The Bride takes her place among her neighbors. At the end the couple are left "quiet and strong in their new house." Muted strings intone a hushed prayerlike chorale passage. The close is reminiscent of the opening music.*

MICHAEL ABELS (B. 1962) *Delights and Dances* (2007, rev. 2012)

Instrumentation: Solo string quartet and string orchestra

World Premiere: The full-orchestra version of *Delights and Dances* premiered on February 4, 2007; the strings-only version was first performed ca. 2012 by the Harlem Quartet and the Sphinx Virtuosi.

QCSO Premiere.

Composer Michael Abels has built an impressive career connecting the worlds of concert music and film; a listener is as likely to encounter his work on the subscription series of the Chicago Symphony as in the soundtrack on HBO. The QCSO commissioned

his orchestral work *Liquify* in 2017, and his well-known 1990 work *Global Warming* was also performed by the QCSO in 2011.

Like Jessie Montgomery's *Banner* heard on Masterworks I this year, Abels' *Delights and Dances* traces its genesis to the Detroit-based Sphinx Organization. Abels writes:

Delights and Dances was commissioned by the Sphinx Organization to celebrate their 10th year supporting diversity in concert music. Originally for orchestra with a large number of soloists, the work was revised into its current instrumentation for string quartet and string orchestra. The piece begins with a slow, graceful introduction, which reveals a blues section. Soloists take turns playing virtuosic cadenzas over the orchestra's gentle, rhythmic pizzicato. The final section is a raucous hoedown, with more technically dazzling solos by the quartet.

CHARLES IVES (1874-1954)
Symphony No. 4: Fugue (From Greenland's Icy Mountains)
(1912-1924), ed. Leopold Stokowski

Instrumentation: 1 flute, 1 clarinet, 1 horn, timpani, and strings
World Premiere: Carnegie Hall, New York City, April 26, 1965, American Symphony Orchestra, Leopold Stokowski conducting.
QCSO Premiere.

The career trajectory of composer Charles Ives was anything but conventional. Choosing a lucrative career in the insurance business over a professional life in music, many of his works were fashioned during spare moments, and in some cases substantially revised over the course of decades. His friend, composer Elliot Carter, recalled "a visit on a late afternoon

to his house on East 74th Street... A new score was being derived from the older one to which he was adding and changing, turning octaves into sevenths and ninths, and adding dissonant notes." After a long life in obscurity, his eventual fame would lead to further, posthumous reworkings and editing of his works. With all this tinkering, many of Ives' important works are less snapshots in time than archeological cross-sections, spanning the years of his life and afterward.

Such is the case with his Symphony No. 4, which was composed and re-composed over many decades, but definitively edited by conductor Leopold Stokowski and premiered as a whole work only in 1965, over a decade after the composer's death. The third movement, based on the Lowell Mason missionary hymn *From Greenland's Icy Mountains*, traced its origins through the first movement of Ives' String Quartet No. 1 (1896), composed while he was still a student at Yale University. This explains why the movement is constructed as a fugue, the ultimate academic exercise, but in Ives' hands it becomes a heartfelt and lonely elegy. Aside from a movement's piercing climax, the stinging, discordant harmonies which Ives wrote (or later added) to many of his other works are mostly absent, but clearly present throughout are Ives' other trademarks: expressive earnestness, contrapuntal intricacy, and evocation of music from the American soundscape.

GABRIELA LENA FRANK (B. 1972)
Leyendas: An Andean Walkabout:
(2001, arr. for string orchestra in 2003)
IV. Chasqui
VI. Coqueteos

Instrumentation: strings
World Premiere: 2001, Chiara Quartet, South Hadley, Massachusetts.
QCSO Premiere.

Composer and pianist Gabriela Lena Frank has won tremendous public and critical acclaim, and has served as composer-in-residence for many leading American orchestras. Multiculturalism is at the heart of Frank's music; her own background is Peruvian, Chinese, Lithuanian, and Jewish, and many of her works explore the intersection and intertwining of cultures. Frank writes:

Leyendas: An Andean Walkabout draws inspiration from the idea of mestizaje as envisioned by Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions.

"Chasqui" depicts a legendary figure from the Inca period, the chasqui runner, who sprinted great distances to deliver messages between towns separated from one another by the Andean peaks. The chasqui needed to travel light. Hence, I take artistic license to imagine his choice of instruments to be the charango, a high-pitched cousin of the guitar, and the lightweight bamboo quena flute, both of which are featured in this movement.

"Coqueteos" is a flirtatious love song sung by gallant men known as romanceros. As such, it is direct in its harmonic expression, bold, and festive. The romanceros sing in harmony with one another against a backdrop of guitars which I think of as a vendaval de guitarras ("storm of guitars").

THE NATIONAL ANTHEM

*Due to the COVID-19 Pandemic, we have temporarily suspended these in-person activities.
Concert Conversations will be pre-recorded and available online prior to the concert*

While several compositions have the honor of appearing multiple times on 102 years of playbills, one piece has the distinction of being performed more often than any other, The Star-Spangled Banner. General Manager Elsie Von Maur instituted the custom of placing it at the beginning of every program immediately after the attack on Pearl Harbor, December 7, 1941, which was a Sunday performance date. Those in attendance rose to sing the lyrics in patriotic fervor. It immediately became a fixture at all future concerts, accompanied by audience participation with every crisp rendition.

The custom remains today, but it endured a memorable community controversy. It was removed from one concert in November, 1990. Vocal and written objections from some patrons and members of the public were swift and stinging. The negative reaction was enough to outweigh considerations that the national anthem was distracting to the music and uncomfortable for senior patrons due to the standing factor. While opinions were judged to be about 50-50 on the issue, the intensity of the voices to return to tradition ruled the day. The Star-Spangled Banner resumed its place on the program for the December concert, where it continues to wave over the land of the free and the home of the brave.

100 Years Stories courtesy of the German American Heritage Center.



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INSIDE THE MUSIC

Join QCSO Music Director Mark Russell Smith in an exploration of the Masterworks programs on the Thursday evening preceding Masterworks IV, V, & VI as he brings you inside the lives of the composer and the life of the music itself. These events are free to the public and open to experts and novices alike. Doors open at 5:00 p.m. Admission is free with a cash bar available.



Hosted at the Adler Theatre

CONCERT CONVERSATIONS

Enjoy informal pre-concert conversations hosted by Kai Swanson featuring Maestro Mark Russell Smith and featured artists. Concert Conversations will be presented virtually for Masterworks I-III, and available

for viewing ahead of the performances on the QCSO's YouTube Channel, Facebook, and Uscreen Digital Access platform. Concert Conversations for Masterworks IV, V, & VI will occur in the concert hall an hour before each performance.

Sponsored by Chris Connolly, Wells Fargo Advisors

AFTERGLOW

Reminisce about the amazing performance in the Hotel Blackhawk lobby, adjacent to the Adler Theatre/RiverCenter, immediately following the Saturday night performance of Masterworks IV, V, & VI.

Mingle with Mark Russell Smith, QCSO musicians, and sometimes even the guest artist. You never know who will be there! Cash bar, and remarkable repartee.

Hosted at the Hotel Blackhawk



AUDIENCE INFO

BOX OFFICE

The Robert A. and Patricia K. Hanson Symphonic Arts Center, 327 Brady Street in Davenport, is open on Tuesdays and Thursdays from 9:00 a.m. to 4:30 p.m. You may also call 563.322.7276 or visit QCSO.org to purchase tickets.

EXCHANGE POLICY

If you are a season subscriber and would like to arrange a free ticket exchange or request complimentary tickets, please contact the Box Office manager no later than the Thursday before the performance being exchanged. Exchanges made at the venue box office will be subject to a \$4 fee.

MOBILE PHONES AND TABLETS

As a courtesy to other audience members and performers, please turn off any electronic devices and displays.

CONCERT BROADCASTS

All Concerts are rebroadcast on WVIK Augustana Public Radio 90.3 FM on Sunday two weeks after the performance at 7:00 p.m. Made possible by WVIK and American Federation of Musicians, Local 67.

RESTROOMS

Restrooms at the Adler Theatre are located on the mezzanine, in the lower lobby, and in the RiverCenter near the elevators. Restrooms in Centennial Hall are located in the lower lobby. A wheelchair-accessible restroom is also located at the east end of the upper lobby.

CAMERAS AND RECORDINGS


Photographs and recordings of the Quad City Symphony Orchestra performances are not permitted.

LATE SEATING

In fairness to those already seated, patrons who arrive late are asked to wait in the lobby until an appropriate program break is indicated by the ushers.

BRAILLE PROGRAMS

Braille versions of the QCSO concert program are available for audience use. Braille versions are available with the Alder Theatre Ushers. Sponsored by the Davenport Eye Group, P.C.



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FEBRUARY 2021

Masterworks IV: The Italian Symphony

Sunday, February 7, 2021

Digital Access for 30 days

Mark Russell Smith, conductor
Linda Phan, violin

WVik/QCSO Signature Series III: For America

Saturday, February 27, 2021 |
Figge Art Museum | 7:30 pm

Limited Socially Distanced Audience |
Live Stream + Digital Access for 30 Days

Emily Nash, violin
Bruno Silva, viola
Kit Polen, bass

QCSYE Winter Concerts

Recorded on Sunday, February 23, 2021

Ernesto Estigarribia, conductor
Michele Ottesen, conductor
Elizabeth Lundine, conductor
Catherine Lyon, conductor

MARCH 2021

Masterworks V: A Little Night Music

Saturday, March 6, 2021

Adler Theatre | 7:30 pm

Sunday, March 7, 2021

Alder Theatre | 2:00 pm

Limited Socially Distanced Audience |

Digital Access for 30 Days

Mark Russell Smith, conductor

APRIL 2021

Masterworks VI: For America

Saturday, April 10, 2021

Adler Theatre | 2:00 pm

Saturday, April 10, 2021

Adler Theatre | 7:30 pm

Limited Socially Distanced Audience |

Digital Access for 30 Days

Mark Russell Smith, conductor

QCSO/QCSYE Side-by-Side

Recorded on Sunday, April 25, 2021

Ernesto Estigarribia, conductor
Michele Ottesen, conductor
Elizabeth Lundine, conductor
Catherine Lyon, conductor

QCSYE Concerto Competition
Grand Prize Winner

MAY 2021

An Evening with Renée Elise Goldsberry

Saturday, May 15, 2021

LeClaire Park | 7:30 pm

Limited Socially Distanced audience

Mark Russell Smith, conductor
Renée Elise Goldsberry

JUNE 2021

Harry Potter and the Goblet of Fire™ in Concert

Saturday, June 26, 2021

Adler Theatre | 2:00 pm & 7:30 pm

Ernesto Estigarribia, conductor

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Gifts in memory of Marsha Pedersen will be used to establish the Marsha Pedersen Endowed Fund for Education. Marsha leaves a lasting legacy with the QCSO through her years of enthusiastic fundraising and advocacy for QCSO music education programs and creating access to music for all youth in our community.

If you would like to contribute to the endowed fund honoring Marsha's legacy, please send your gift to the QCSO office with notification of its purpose or contact Steve Mohr, Director of Development, at 563-424-7735 or smohr@qcsso.org.

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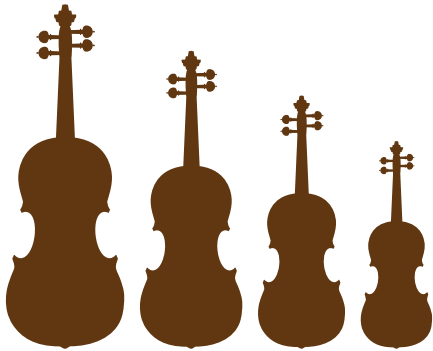
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The QCSO's fourth annual Signature Soirée was over the moon! Although we couldn't all be together in person to celebrate, this year's Soirée was broadcast virtually through an online platform. Our co-hosts and auctioneers WHBF-TV Local 4 News anchor Jim Niedelman and Maestro Mark Russell Smith made it a thoroughly enjoyable virtual event, accompanied by an elegant dinner and bouquet option provided by the Hotel Blackhawk and Flowers by Staacks, and the music of Beethoven provided by QCSO Concertmaster Naha Greenholtz, Principal Cellist Hannah Holman, and pianist Ghadeer Abaido.

Through the live auction and "Raise Your Paddle" donations we raised more than \$60,000 on the night! All the funds raised at the event helped us increase our impact on the community through programs like our many education engagements. Thank you so much to all the sponsors, donors, and supporters below, who helped to make it such a special evening!



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