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"Orchestras are like people. They're the sonic embodiment of their community."
- Simon Rattle

Dear friends,

Welcome to the 73rd season of CYSO! Since 1946, CYSO has provided the preeminent orchestral experience to young people from Chicago and surrounding areas, but we are now so much more than that one orchestra. With our most advanced groups, including the new CORE chamber orchestra, and an array of symphonic, string, steel, and jazz orchestras and chamber ensembles, CYSO's combination of top quality and wide accessibility is unmatched.

Why orchestras? While private study and practice are of course important to gain the skills to thrive in a musical ensemble, it is through the interaction with other musicians that the greatest benefits are felt. The difference between playing solo and playing music with others is the difference between giving a lecture and having a conversation. A conversation requires listening. It requires interaction. It asks participants to learn from each other, share information, and find agreement. The worst conversations are those when someone is not listening but rather waiting for their turn to talk again. Ensemble music teaches us not to do that! Whether the music is structured or more free, the goal is not just to do our best playing but to communicate more persuasively with each other and with the audience. The goal is to learn to work together to achieve the best possible outcome.

Playing music is fun, fulfilling, and good for us; the physical, emotional, and cognitive benefits gained have been scientifically proven many times over. When people play music together it adds an entirely separate set of benefits, which is why orchestras, now of many kinds, have been our focus since 1946. Our history is one of teaching young people to use the abstract language of instrumental music to learn to share thoughts and feelings that are too specific, too important, and too beautiful for words.

I love doing this, I feel honored to be a part of the CYSO family, and I am thrilled you are here with us today to be part of the conversation!

Warm regards,

Allen Tinkham
Music Director
The program challenged my daughter beyond what she thought she could do and provided her with the encouragement and education she needed to achieve.

- Pamela Cabrera, Parent of alum, Kayla Cabrera

Invest in the future of music and the next generation of leaders—donate to CYSO today!

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Dear friends,

As we embark upon another season, I have been reflecting on what makes CYSO such an exceptional place for young people. The more we evolve, the clearer it becomes that what remains unchanged is CYSO’s fundamental commitment to empowering and uplifting young musicians. Since our founding in 1946, our student body has grown to nearly 700 ensemble members and an expansive network of programs housed both at the Fine Arts Building and in several public schools throughout Chicago that will reach 8,500 young people this year.

What are the keys to our success?

1. First and foremost, we employ some of the best music educators in the country. Our faculty work tirelessly to build ensembles that are recognized for excellence. For example, our Director of String Ensembles Daniella Valdez was selected to showcase Preparatory Strings and their rehearsal methodology at this year’s Illinois Music Education Association state conference.

2. We are committed to presenting repertoire from composers of diverse backgrounds to reflect the collective experiences of our students and audiences. This fall, Symphony Orchestra presents the Chicago premiere of composer Zhou Tian’s Transcend, commemorating the 150th anniversary of the transcontinental railroad. Concert Orchestra will perform Symphony no. 1 by Florence Price, a celebrated African-American composer who came to Chicago during the Great Migration. Finally, Kaiso Steel Orchestra will perform a piece by the king of Latin music, Tito Puente, continuing programming steeped in Afro-Cuban music.

3. At CYSO, students build the skills and resilience needed to succeed and we are delighted to highlight the following recent alumni orchestra appointments: Abe Feder ('04) Detroit Symphony, Emma Gerstein ('05) Chicago Symphony Orchestra, Julia Coronelli ('07) Milwaukee Symphony, Andrew Sandwick ('10) Dallas Symphony, Luke Fieweger ('12) Seattle Symphony, Christine Murphy ('12) Baltimore Symphony, and many others too numerous to list.

None of this would be possible without our incredible community of supporters. It really does take a village and we are so deeply grateful for our Board of Directors, Parent Partners, and all of our individual, corporate, and foundation donors. And many thanks as always to all our CYSO families for your unwavering support.

Best wishes,

Susan Lape
Executive Director
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CYSO is investing in the future of music and the next generation of leaders. We provide music education to nearly 700 young musicians ages 6-18 through full and string orchestras, jazz, steel, chamber music, masterclasses, and music composition. Students learn from some of Chicago’s most respected professional musicians, perform in the world’s great concert halls, and gain skills necessary for a successful future.

CYSO Community Partnership Programs support music training and access for more than 8,500 young people each year. We work with youth in diverse Chicago neighborhoods through after-school ensembles, sectionals, and our Ambassadors Program, which brings student musicians into CPS elementary schools to perform interactive concerts. CYSO orchestras also present free community and education concerts throughout the season.

CYSO alumni go on to play in the world’s finest orchestras and ensembles, and are also found working as doctors, lawyers, teachers, community leaders, and business professionals. Whether or not a graduate continues their music studies after their time in CYSO, young people leave with increased self-confidence, a strong sense of discipline, and a deep appreciation for music and the arts.

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UPCOMING EVENTS | FALL 2019

NOVEMBER

3  Symphony Orchestra Fall Community Concert
   Lincoln-Way Central High School | 1801 E. Lincoln Highway, New Lenox
   3:00 PM | FREE

10  Philharmonic Orchestra & Accelerando Strings Fall Concert
    Logan Center for the Arts | 915 E. 60th St. | 3:00 PM | Tickets at cyso.org

12  Jazz Orchestra Fall Concert
    Wire | 6815 W. Roosevelt Rd, Berwyn | 8:00 PM | Tickets at cyso.org

17  Symphony Orchestra Fall Concert
    Symphony Center, Orchestra Hall | 220 S. Michigan Avenue | 6:30 PM
    Featuring works by Koussevitzky, Saint-Saëns, Tian, & Read Thomas
    Tickets at cyso.org

19  CPS Education Concerts: Jazz Orchestra
    Fine Arts Building, Studebaker Theater | 10:00 AM & 12:00 PM
    Info at cyso.org

DECEMBER

8  Debut Orchestra, Preparatory Strings, & Overture Strings Fall Concert
    Pick-Staiger Concert Hall | 50 Arts Circle Drive, Evanston | 2:00 PM
    Tickets at cyso.org

8  CORE & Concert Orchestra Fall Concert
    Pick-Staiger Concert Hall | 50 Arts Circle Drive, Evanston | 6:30 PM
    Tickets at cyso.org

14  Double Double Workshop
    Fine Arts Building, 8th floor | 9:00 AM | Register at cyso.org/doubledouble

14  Steel Orchestras Fall Concert
    Roosevelt University, Ganz Hall | 430 S. Michigan Ave, 7th Floor | 3:00 PM
    Tickets at cyso.org

15  Fall Chamberpalooza
    Fine Arts Building, 8th & 10th Floors | 6:00 PM | FREE
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Nathan Mo, Chicago native and current Colburn student

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Director of String Ensembles
Donald DeRoche
Director of Chamber Music
Scott McConnell
Director of Steel Orchestras
Pharez Whitted
Director of Jazz Orchestra
Michael Mascari
Concert Orchestra Conductor
Dana Green
Debut Orchestra Conductor
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String Orchestras Assistant Director
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Debut Orchestra Assistant Conductor

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Gaudete Brass Quintet

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Hannah Barton
Bill Baxtresser
Mark Brandfonbrenner
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Stephane Collopyn
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Steven Gooden
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Jeremy Moeller
Renee Paule-Gauthier
Kathryn Pirtle
Kit Polen
Kyra Saltman
Daniella Valdez
Chris Wild
Rebecca Zimmerman

BIOGRAPHY

Saurab Bhargava

Saurab Bhargava is a conductor, composer, and musicologist. He serves as the Toronto Symphony Orchestra’s Concertmaster and the University of Toronto’s Graduate Director of String Ensembles. He has been a faculty member at the University of Toronto since 2015.

Recent engagements include performances with the Toronto Symphony Orchestra, the Canadian Opera Company, and the National Youth Orchestra of Canada. He has also conducted for the Royal Conservatory of Music and the Canadian National Youth Orchestra.

He holds degrees from the University of Toronto and the University of Illinois at Urbana-Champaign. He is a native of the United States and currently resides in Toronto, Canada.
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ALLEN TINKHAM | Music Director

Allen Tinkham is increasingly recognized as one of the most inspiring and exciting conductors and teachers of his generation. He is hailed by the Chicago Tribune as both a conductor and teacher, described as working “wonders” conducting with “uncanny control” and as one of Chicago’s most important “educators, mentors and inspirational guides in the training of tomorrow’s orchestral professionals.”

As the Music Director of CYSO, Tinkham oversees artistic programming and faculty and leads the Symphony Orchestra each season including appearances at Orchestra Hall in Symphony Center and Pritzker Pavilion at Millennium Park. Tinkham led the orchestra in its Carnegie Hall debut, first live broadcast, first recording release, and six international tours on four continents.

Since Tinkham joined CYSO, programs have tripled and the budget has doubled. CYSO’s Symphony Orchestra is regularly broadcast by WFMT and has received numerous Illinois Council of Orchestras Youth Orchestra of the Year and Programming of the Year awards. The orchestra is internationally acclaimed as “one of the country’s most famous youth outfits” (Muso Magazine). John von Rhein of the Chicago Tribune said of their recent performance of Varèse’s Amériques, the first ever by an American youth orchestra, “The performance would have done credit to an adult professional orchestra.”

As an advocate and champion of contemporary music, Tinkham has won nine American Society of Composers, Authors and Publishers (ASCAP) National Awards for Adventurous Programming of Contemporary Music. Tinkham is also the Music Director of the Chicago Composers Orchestra, Chicago’s only professional orchestra performing exclusively the works of living composers.

In high demand as a guest conductor and educator, Tinkham has conducted summer festivals and NAfME All-State Orchestras throughout the U.S. including the All-Eastern and All-Northwest Orchestras. He was the Assistant Conductor for the Chicago Symphony Orchestra’s holiday concerts for six seasons, and he has guest conducted the Colorado Symphony, Kansas City Symphony, and the Members of Chicago Symphony Orchestra.

Tinkham attended the Eastman School of Music, University of Michigan School of Music, and American Academy of Conducting of the Aspen Music Festival. He was invited to the 14th International Nicolai Malko Competition and the 4th International Conductors Competition Sir Georg Solti and is a laureate of the League of American Orchestras Bruno Walter Conductor Preview.

Tinkham began his career as Apprentice Conductor at the Oregon Symphony and before the end of his apprenticeship was appointed Music Director of CYSO—the youngest to win the post in its history.

TERRANCE MALONE GRAY | Associate Conductor

Terrance Malone Gray’s career as a violinist and conductor has garnered him national and international recognition. Born in Wisconsin, he began studying the violin with Elizabeth Grabow Mueller at the age of eight. Mr. Gray went on to study with Marc Zinger and Victor Aitay at DePaul University and later studied with Ruben Gonzalez. He served as concertmaster of the DePaul University Orchestra and as concertmaster of the Civic Orchestra of Chicago. Mr. Gray later became a founding member of the internationally acclaimed Chicago Sinfonietta as well as embarking on the study of conducting.
ARTISTIC STAFF

After college, Mr. Gray became Music Director of the South Side Family Chamber Orchestra, and principal conductor of CYSO’s Concert Orchestra, which led to engagements at the Grant Park Music Festival in Chicago as well as the Rocky Ridge Music Festival in Colorado. In 1999 he became principal conductor of the Illinois Chamber Symphony, and Music Director/Conductor and Professor of Violin at Kalamazoo College in Michigan. In 2010 Mr. Gray had his premiere performance conducting Chicago Sinfonietta at Orchestra Hall and spent the year as cover conductor for the Joffrey Ballet under Scott Speck. Later that same year Mr. Gray was named Illinois Council of Orchestras’ Conductor of the Year.

Mr. Gray has performed as a member of the American Arts Trio, the Tower Ensemble, and the EDU String Quartet, and with jazz greats Edward Wilkerson, Mwata Bowden, Ari Brown, and Orbert Davis. He has performed at Vienna’s Musikverein and Kozerthaus, Leipzig’s Gewandhaus, Geneva’s Tonnelle, and the Kennedy Center in Washington, D.C, and toured Switzerland, Germany, Spain, China and Japan.

In addition to his role at CYSO, Mr. Gray is Music Director of the Rita Simo Youth Orchestra, member of the first violin section of the world acclaimed Chicago Sinfonietta, member of the St. Neri Chamber Players, as well as chamber music performer, coach and sought after clinician.

DANIELLA VALDEZ | Director of String Ensembles

Daniella Valdez is the conductor of CYSO’s Preparatory Strings and Accelerando Strings ensembles. She trained at Texas Tech University and Northwestern University School of Music, where she received her Bachelor and Master of Music degrees respectively. A native of Texas, she began studying violin at the age of ten. She went on to study in intensive string pedagogy programs with Dr. Cynthia Scully at Texas Tech University and Dr. James Kjelland and Stacia Spencer at Northwestern University.

In 2011 Ms. Valdez joined the faculty staff at Maine West High School as the Director of Orchestras. In this capacity she conducts one full orchestra, two string ensembles and teaches guitar classes. Prior to her appointment at Maine West High School, she was an orchestra director at Elm Place Middle School in Highland Park, Illinois.

Her career as an educator and violinist has led to developing strong and successful orchestra programs. An accomplished orchestra director, she has led ensembles to receive superior ratings in the Illinois Grade Music Association Organizational Contest and participated as a Lab Orchestra at The Midwest Clinic. Her students are also participants of the Illinois Music Educators Association Honor Orchestra Festivals and the Illinois Grade School Music Association Solo and Ensemble Festival. During her time in Texas, her orchestras received excellent ratings in the University Interscholastic League Orchestra Concert and Sight Reading Contest. Her students also participated in the Region X All-Region Middle School Honor Orchestra Contest affiliated with the Texas Music Educators Association. Ms. Valdez is an active judge and clinician for solo and ensemble festivals. In addition to being an orchestra director, she has a private studio in violin and viola.

Ms. Valdez has performed with several ensembles in Texas and in surrounding areas of Chicago including the Lubbock Symphony Orchestra, the Abilene Symphony Orchestra, the Shreveport Symphony Orchestra, the University of Chicago Symphony Orchestra, and the Evanston Symphony Orchestra. Also an accomplished commercial player, she has performed on stage with Chuck Mangione, Marvin Hamlisch, Toni Tennille, and John Pizzarelli.
DONALD DEROCHE | Director of Chamber Music

Dr. Donald DeRoche was the director of bands and Chair of Performance Studies at DePaul University in Chicago between 1979 until 2008. Beginning in 2007 and continuing until today, he has been the Director of the chamber music program for the Chicago Youth Symphony Orchestras. Dr. DeRoche earned degrees in music education and performance at the University of Illinois, and a Ph.D. in music education at Northwestern University. For three years he was clarinetist with the U.S. Army Band in Washington, D.C., and he spent two seasons as principal clarinetist with the Victoria (Canada) Symphony Orchestra. He appeared as guest artist at the Alaska Festival of Music, and soloist with the Czech, Arcturus and Vancouver string quartets. On his return to the U.S. he spent six years directing the band program at Willowbrook High School in Villa Park, Illinois. For six years he served as conductor of the Palatine Concert Band, an adult amateur ensemble.

Dr. DeRoche conducted the DePaul Wind Ensemble in Austria, Russia, Estonia, Poland, Ireland, and Hungary, and has been guest conductor with professional and conservatory wind orchestras in Estonia. His wind ensemble can be heard on ten recordings on the EMI, Albany Records, and Reference Recordings labels. The recording project includes a variety of 20th century works and pieces for solo instrument and winds. Soloists in the series include Donald Peck, Mary Stolper, Robert Morgan, William Buchman, Lewis Kirk, Larry Combs, John Yeh, Julie DeRoche, John Hagstrom, Charles Vernon, Rami Solomonow, Christopher Costanza, and Floyd Cooley.

SCOTT McCONNELL | Director of Steel Orchestras

Scott McConnell is an active percussion and steelpan performer and educator. He can be found working with a number of steel ensemble programs in the Chicagoland area in addition to CYSO including Oak Park's William Hatch Elementary and as a faculty member at Birch Creek Music Performance Center. As a member of these organizations Mr. McConnell teaches, arranges, and performs on both steelpan and percussion.

Mr. McConnell's diverse and eclectic interest in learning many styles of music has led him to a portfolio career that includes performances with the Illinois Festival Orchestra, the Harper College Orchestra, South East Steel Orchestra, Starlift Steel Orchestra, and the Carpe Diem String Quartet. As an advocate and representative of the steelpan, Scott co-founded Pastiche Steel Ensemble, a professional steelband that focuses on sharing the power and versatility of the steelpan through new collaborations and mediums. Pastiche created the Virtual Steelband, a project that brings pannists from around the world together virtually to premiere new steelband music. As a committee member of the Virtual Steelband, Mr. McConnell helped bring to life Bella Vista and Pan Kingdom, two new steelband compositions.

Mr. McConnell earned both undergraduate and masters degrees in percussion and steel pan performance from Northern Illinois University, studying with world-renowned pedagogues Cliff Alexis, Greg Beyer, Robert Chappell, and Liam Teague. Upon completion of his masters degrees, Mr. McConnell continued his study with Liam Teague, completing a performer’s certificate in steelpan studies. In May
2014, Mr. McConnell completed a second masters degree in recording media technology, studying with Grammy-winning recording engineer Dan Nichols. During this time, he worked as the graduate assistant and served as the mastering engineer for the NIU Steelband’s latest CD, Dangerous.

PHAREZ WHITTED | Director of Jazz Orchestra

Practically everyone in the house played an instrument and that raw talent surely wouldn’t be wasted on Pharez Whitted. At nine he found a trumpet in the closet and asked his brother to show him how to play a C major scale, and it was all over—he was hooked. It wasn’t just that his father (Thomas Whitted Sr.) played drums with Freddie Hubbard and Wes Montgomery, or that his mother (Virtue Whitted) sang and played bass. It was the deeply rooted love he had for the music and his close ties with it.

Whitted is originally from Indianapolis and attended DePauw University and Indiana University with a focus on music. He has participated in several television events including The Billboard Music Awards and The Arsenio Hall Show. He was an artist on MoJazz, Motown’s Jazz label and worked with a variety of artists including George Duke, Elvin Jones, Slide Hampton, Branford Marsalis, Wynton Marsalis, David Baker, Ramsey Lewis, Lou Rawls, Bobby Broom, John Mellencamp and El Debarge. He also had two albums on the jazz charts in the top 10 (2010’s Transient Journey and 2012’s For the People).

In addition to his work as a musician, Whitted is a producer, composer, arranger and educator. He has taught Jazz Trumpet, Jazz Improvisation, Jazz History and has directed jazz ensembles at various universities and high schools throughout the country. He served as Professor of Music at Chicago State University and is on the faculty of Ravinia’s prestigious Jazz Scholar Program.

MICHAEL MASCARI | Concert Orchestra Conductor

A National Board Certified Educator, Michael Mascari has served as the Director of Orchestras at Whitney M. Young Magnet High School in the City of Chicago since 2006. He is honored to have been selected as the 2019 state of Illinois nominee for the National Federation of High Schools Music Educator of the Year.

Mr. Mascari’s Whitney M. Young Chamber Orchestra has achieved international acclaim with performances in 2018 at the prestigious Midwest Clinic International Band and Orchestra Conference (the first invitation for a Chicago Public School orchestra), in 2016 at Carnegie Hall, New York, and, more locally, at the 2012 Illinois Music Educators’ Association All-State Conference.

During the 2019-2020 school year, Mr. Mascari is engaging in two concurrent philosophical research projects, partnering with researchers from University of South Florida and Indiana University. He will co-present both projects at the National Association for Music Education National Conference in 2020. Topics explore applying Eastern philosophical concepts to the Western music classroom, and critical interculturalism as a framework for collaborative creativity between students of diverse backgrounds.
Mr. Mascari holds a Master of Arts degree in Music Education from Eastern Illinois University and a Bachelor of Music Education degree from the University of Illinois at Urbana-Champaign. His teachers and mentors include Allen Tinkham, Louis Bergeonzi, Frank Lestina, Deborah Confredo, Jack Ranney, Kathleen Horvath, Fred Stolzfus, John Heath, Bill Jastrow, and Michael Rogers.

On a Sunday morning, Mr. Mascari can be found at Church of Our Saviour in Lincoln Park where he serves, along with his wife, Cate, as the music minister for the church’s contemporary service. He is the proud father of two CYSO musicians, Ariana and Leith.

DANA GREEN | Debut Orchestra Conductor

Dana Green graduated with a Bachelor of Music in Music Education from DePaul University in 2004 and went on to earn his Masters in Music with a specialization in Music Education from Northern Illinois University. Additionally, Mr. Green studied rehearsal techniques at Indiana University under the tutelage of Dr. Cliff Colnot and is Suzuki Certified. Dana has logged thousands of hours on the podium as a guest conductor and clinician and has taught a course in string techniques to music education majors at North Central College.

While in Naperville, Mr. Green grew the high school orchestra program from 46 to 154 students and simultaneously tripled the elementary orchestra programs. He created three extra-curricular ensembles involving over 130 string players and established a String Quartet in Residence Program. In Naperville, Dana was also able to introduce a yearly benefit concert that successfully raised money for research to help combat heart disease and childhood cancer. Under his direction, the Naperville North Orchestras placed first in national music competitions in Seattle, San Francisco, Boston and New York and been featured performers at the Illinois Music Educator’s Conference.

In addition to his position at CYSO, Mr. Green serves as a chamber coach for the OPUS Chamber Music Program where he works with student ensembles on string quartet performance practice. Mr. Green is the Director of Orchestras at Vernon Hills High School and Director of the Chicago Youth Symphony Orchestras’ Debut Orchestra where he continues to spread the joy of music.

ANNE HUYNH MCTIGHE | Assistant Director of String Ensembles

Born in Boston, Ms. Huynh McTighe began playing violin at the age of three and joined her first orchestra in second grade. Later, she joined a youth orchestra program at The Rivers School Conservatory, eventually serving as concertmistress of the Rivers Youth Symphony Orchestra. Ms. Huynh McTighe toured Europe twice as a student with American Music Abroad and four times as a director. She has had the opportunity to play and conduct concerts at Schönbrunn Palace and the Normandy American Cemetery on the Fourth of July. Ms. Huynh McTighe is a member of the Evanston Symphony Orchestra and has collaborated and performed with the Sisai Ensemble, a Chicago-based Andean music group. Ms. Huynh McTighe has also studied Baroque bow making with a faculty member of the North Bennett Street School in Boston.
Ms. Huynh McTighe received a Bachelor of Music degree from Northwestern University’s Bienen School of Music and was a member of the university’s Chamber Orchestra and Symphony Orchestra. While at Northwestern, she studied in Vienna and taught music and English in a local school where she introduced her students to stop-motion animation, using it to explore the connection between music, stories, and emotions. During college she was also a Music Mentor to teens at the Cook County Juvenile Detention Center where she taught music composition using GarageBand and conducted research on the program's effectiveness for Dr. Maud Hickey.

Ms. Huynh McTighe is the Orchestra Director at Highcrest Middle School where she begins fifth grade students on violin, viola, cello, and bass and conducts the Beginning Orchestra, Hawk Orchestra, and Wire Choir. Ms. Huynh McTighe has worked at Willowbrook and Wescott Elementary School, The People’s Music School, and The Rivers School Conservatory Summer Music Program, leading orchestras, coaching chamber groups, and providing private instruction.

Ms. Huynh McTighe joined the CYSO family in 2013, working with Director of String Orchestras Daniel-la Valdez as the Preparatory Strings Assistant Conductor. She was appointed as conductor of Overture Strings Orchestra when it was established in 2014.

STEVEN GOODEN | Debut Orchestra Assistant Conductor

Steven Gooden’s attraction to the clarinet was, admittedly, driven by non-musical ambitions. He selected the clarinet with no knowledge of what one looked or sounded like, but with the hopes of “sitting next to a particular cute girl who played clarinet.” While this love interest may not have blossomed, Mr. Gooden’s career as a clarinetist and musical artist certainly did.

At CYSO, Mr. Gooden works closely with Debut Orchestra as well as woodwind players in Symphony Orchestra, Philharmonic Orchestra, and chamber music. In addition, he conducts in the Merit School of Music’s Tuition-Free Conservatory, Instrumental and Vocal Music, and Merit Music in Communities programs. He is also band director at Proviso Math and Science Academy in Forest Park and maintains a robust studio of private clarinet students.

An accomplished performer in his own right, Mr. Gooden is the clarinetist and co-artistic director of the Second City Winds, formerly the principal clarinetist for the North Shore Concert Band, and periodically performs solo recitals. He has been featured on numerous Honors Recitals and concerto performances under the batons of Mallory Thompson, Pamela Holt, Michael Palmer and Kenneth Beard. Mr. Gooden has performed with the Illinois Symphony Orchestra, Lakeshore Symphony Orchestra, Evanston Symphony Orchestra. He is an avid chamber performer in Chicago and around the country. Mr. Gooden has been recognized with honors in a number of competitions, and performed on the album American Manuscripts with the Georgia State University Wind Ensemble.

A native of Atlanta, Georgia, Mr. Gooden earned a Bachelor of Arts in Music Education at Georgia State University and earned a Masters of Music, with honors, in Clarinet Performance and Literature from Northwestern University, where he studied with Steven Cohen.

In his free time, Steven is a car enthusiast who enjoys motorcycle racing, wrenching on cars and bikes, and traveling with his wife, Jaclyn.

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Sunday, November 10, 2019 at 3:00 p.m.
University of Chicago, Logan Center for the Arts

Terrance Malone Gray, Philharmonic Orchestra conductor
Daniella Valdez, Accelerando Strings conductor

ACCELERANDO STRINGS

Felix Bartholdy Mendelssohn (1809 – 1847) Sinfonia No. 9 in C major
arr. Kirk Moss I. Grave—Allegro

Randall Thompson (1899 – 1984) Alleluia
arr. Randol Bass

Aaron Copland (1900 – 1990) Suite from The Red Pony
arr. Erik Morales

INTERMISSION

PHILHARMONIC ORCHESTRA

Johannes Brahms (1833 – 1897) Academic Festival Overture

George Walker (1922 – 2018) Lyric for Strings

Michael Abels (b. 1962) Global Warming

Bedřich Smetana (1824 – 1884) Má vlast
II. Vltava (The Moldau)
FELIX MENDELSSOHN (1809-1847)
Sinfonia no. 9 in C Major

Felix Mendelssohn led a remarkable life and had a brilliant artistic mind. When he died of a stroke at only 38 years old, he had already written hundreds of pieces and performed for Queen Victoria. Unfortunately, Mendelssohn is not programmed as often as his contemporaries Berlioz, Schumann, and Liszt. By the two-hundredth anniversary of the composer’s birth in 2009, still only half of his 770 pieces have been performed or even published.

Part of Mendelssohn’s success was the emphasis on artistic excellence fostered in his family and teachers. It seemed everyone around him appreciated or wrote music, and drew beautifully as well (take a moment to image search Mendelssohn’s drawings online). It was his composition teacher, Carl Friedrich Zelter, who stressed the tradition of the “brotherhood of Bach, Mozart and Haydn” to the young composer and Mendelssohn's aunt, Sarah Levy—herself a former student of W.F. Bach—who gave him J.S. Bach’s St. Matthew Passion. Perhaps as a result of this exposure to Baroque and Classical icons, Mendelssohn was more of an indirect heir to the style of Haydn and C.P.E. Bach rather than the stormy romanticism of late era Beethoven.

The real treat in hearing Sinfonia no. 9 is that it gives us a peek into the developing mind of a young composer. This piece is part of a series of a dozen string sinfonias composed when he was between the tender ages of 12-14 which were probably presented as entertainment for visitors to the Mendelssohn household.

RANDALL THOMPSON (1899-1984)
Alleluia

Though he’s mainly remembered today for his contribution to choral repertoire, in his lifetime Randall Thompson was a huge figure in American music. During his tenure at Harvard University (his own alma mater), he counted Leonard Bernstein, Samuel Adler, Lukas Foss, Frederic Rzewski as his students, among others. The Alleluia for unaccompanied chorus was written in just a few days in July 1940 to fulfill a commission by Boston Symphony Orchestra's Serge Koussevitzky.
for a work to open the brand new Berkshire Music Center in Tanglewood, Massachusetts (now known simply as Tanglewood Music Center).

If the music sounds a little somber for an alleluia (Hebrew for “praise the Lord,” the word is typically set with more energy), there is a good reason. In the weeks before Thompson wrote the Alleluia, France fell to the Nazis and the world was tumbling headlong into a very dark period. Thompson remarked on this, saying: “It is a slow, sad piece...comparable to the Book of Job, where it is written, ‘The Lord gave and the Lord has taken away.’”

AARON COPLAND (1900-1990)
Suite from The Red Pony

Perhaps more than any other composer, Copland’s music captures the imagined sound of the American western landscape. There is an implied sense of spaciousness that is quite remarkable, considering it’s an illusion—just notes on a page. Examples are reflected in his immensely popular works such as “Rodeo” and “Appalachian Spring,” but those only give a tiny slice of the breadth of Aaron Copland’s output. In addition to his orchestral, ballets, solo and chamber works, he also composed film scores including The City, The Heiress, Of Mice and Men, Our Town, and The Red Pony.

Based on a John Steinbeck novel of the same name, The Red Pony was made into a film in 1949 starring Myrna Loy and Robert Mitchum. The story follows a young man coming of age who learns both joyful and hard lessons of life through the gift of a red pony. As he did with many of his ballet works, Copland condensed and compiled music from the film into a suite, which he published the same year the film premiered. This arrangement is taken from the film suite.
JOHANNES BRAHMS (1833-1897)
Academic Festival Overture

Brahms was a curator at heart. By the end of his life, he had acquired a sizeable collection of manuscripts ranging from works of his contemporaries to pieces from the Renaissance and Baroque. Born only a few years after Mendelssohn captained the legendary performance of J.S. Bach’s St. Matthew Passion, he matured in an era newly smitten with the history of music.

Unlike some of his predecessors, and certainly many of his successors, Brahms did not seek or savor the fame that came his way. He was known as a “man of the people,” and preferred the comfort of routine to the high life. He maintained his usual lifestyle regardless of how rich or well known he became.

In 1879, when Brahms was to be awarded an honorary doctorate from the University of Breslau, the administration asked him to contribute to the event by writing music for it (nothing like writing the soundtrack for your own party!). The result was the Academic Festival Overture, complete with snippets of well-known student songs throughout.

GEORGE WALKER (1922-2018)
Lyric for Strings

By the time that George Walker died in 2018 at 96 years old he had written nearly 100 works. Walker was born in Washington D.C., and studied at Oberlin Conservatory and then the Curtis Institute of Music where he was the school’s first African-American graduate. His teachers were amongst the greatest of all time (Samuel Barber, Nadia Boulanger, and Rudolf Serkin) and his skill as a pianist led to renown as a soloist as well as a composer. A dedicated educator, Walker taught at numerous colleges and universities and awarded prizes and honors including from Fulbright, Whitney, Guggenheim, and the prestigious Pulitzer Prize in Music in 1996.
Poignantly, *Lyric for Strings* was written in 1941 as a musical memorial to Walker’s grandmother, who was born enslaved. As such, it is imbued with lyrical tenderness and throughout the piece the listener is ushered through a sonic montage of sentiment for the collective moments of a life.

George Walker is among many African-American composers who experienced success for the art they produced but were also met with plenty of resistance. Thankfully we are hearing more of their work in concert halls today.

**MICHAEL ABELS (b. 1962)**

*Global Warming*

Michael Abels has garnered praise for his concert music, as well as film scores for Jordan Peele’s *Get Out* (2017) and *Us* (2019). Closer to home, CYSO alums Anthony and Demarre McGill recently teamed up with our Symphony Orchestra to record an Abels commission from Cedille Records called *Winged Creatures*, which is acquiring critical acclaim.

Abels wrote *Global Warming* while reflecting on the world music that could be heard "simply by opening the window" in his diverse Los Angeles neighborhood. Intrigued by the similarities in the folk traditions of different cultures, he wrote the piece in celebration of those common threads. Following is an excerpt from Abels’ program note:

*The opening section of the piece is a vision of the traditional idea of global warming—a vast desert, the relentless heat punctuated by the buzzing of cicadas and an anguished, frenzied violin solo. This scene gives way to several episodes reminiscent of folk music of various cultures... At the climax, a Middle Eastern melody is transformed...back into the Irish refrain, and counter-melodies join in to present a noisy yet harmonious world village. This joyous moment is broken by a sudden return to the star vision of the opening, leaving it to the listener to decide which image accurately reflect[s] the future.*
**BEDŘICH SMETANA (1824-1884)**

*Má vlast*

So much is represented by land. After all, if the people are the soul of the country then a soul needs a body—it needs land. Smetana’s *Má vlast*, “my country” (also translated as “Homeland”), was written as a poem of love to the Czech landscape at a time when Czechs were fighting to free themselves from the sprawling Austro-Hungarian Empire. *Má vlast* consists of six different works based on some aspect of Czech geography or legend. The most well known is *Vltava*, popularly known by its German name, “Die Moldau.”

Vltava the river is the longest in the (now) Czech Republic. Vltava the music is a symphonic poem; a type of work—coined by Smetana’s friend Franz Liszt—that musically represents something non-musical. There are specific images Smetana had in mind for Vltava, representing the noble beauty of the countryside, the culture of the people and their ability to endure—like the river. Following is Smetana’s written illustration, edited slightly for length:

“Two springs gush forth in the shade of the Bohemian forest, their waves joyously rushing down over rocky beds and glisten in the rays of the morning sun. The forest brook fast hurrying on becomes the river Vltava: it flows through thick woods in which the joyous noise of the hunter’s horn are heard; it flows through grass-grown pastures and lowlands, where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves. The stream rushes on, weaving through the cataracts, and with its foamy waves beats a path for itself through the rocky chasm into the broad river into which it vanishes in the far distance from the poet's gaze.”

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Notes by Kathryn J Allwine Bacasmot

Kathryn J Allwine Bacasmot is a pianist/harpsichordist, musicologist, freelance writer, and music critic. She received her Masters in musicology at New England Conservatory.
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Joseph Young, the Ruth Blaustein Rosenberg Artistic Director of Ensembles (pictured), conducts a rehearsal of the Peabody Symphony Orchestra.
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Miles Richey
Devin Shaw

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Claudia Easterwood
Thomas Gotsch
Joey Ranieri

DRUMS
Francis Bassett-Dilley
Mason Lampa
Meghan Locke

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Andrew Danbury
Sunday, November 17, 2019 at 6:30 p.m.
Symphony Center, Orchestra Hall

Allen Tinkham, conductor
Nicholas Boettcher, bass
David Schrader, organ

Zhou Tian (b. 1981) Transcend
Chicago premiere

Serge Koussevitzky (1874—1951) Concerto for Double Bass, op. 3
Nicholas Boettcher, bass

INTERMISSION

Augusta Read Thomas (b. 1964) Of Paradise and Light

Camille Saint-Saëns (1835—1921) Symphony No. 3 in C minor, op. 78 “Organ Symphony”
David Schrader, organ
ZHOU TIAN (b. 1981)

**Transcend**

The following is a program note written by composer Zhou Tian for the world premiere of Transcend with Reno Philharmonic Orchestra in 2019, edited slightly for length:

I was delighted to be invited to compose a new work commemorating the 150th anniversary of the first Transcontinental Railroad’s completion. When I learned that 13 American orchestras—located along the route of the Railroad—would commission and premiere this work across the country, I was truly honored, as I knew the significant cultural impact this project would entail.

Begun in 1862 and completed in 1869, the Transcontinental Railroad effectively linked the US from east to west for the first time. Its cultural heritage includes the contribution of a thousands-strong Chinese and Irish workforce who toiled in severe weather and cruel working conditions. “Hell on wheels” towns proliferated along the route, famous for rapid growth and infamous for lawlessness. As the settlements pushed westward, there was a mixing of ethnic groups and cultures. Unfortunately, as the daunting task of laying tracks over difficult terrain increased, many workers perished and many of the rest were denied the American dream by the enactment of the Chinese Exclusion Act in 1882. But those who stayed brought traditional art and music into the fabric of American culture.

As a Chinese-born composer who immigrated to this country, educated at the nation’s top music schools, and now serving at one of its finest institutions, I was moved to create this new work to tell a musical story, to convey a sense of spiritual perseverance, and to pay tribute to my own cultural heritage.

Transcend consisted of three movements, each conveying a feeling that is at once personal as well as general. This, to me, is the key of the Transcontinental Railroad—behind the magnificent constructions and promises, it was the sacrifices of tens of thousands of workers and their families who made it work. In this piece, the epic and intimate passages go hand-in-hand in evoking the darkness and lightness, as if going through tunnels on a fast train.

The first movement, “Pulse,” starts with serene strings that remind me of the expansive desert of Utah and Nevada that I visited. The odd meters and violent poundings evoke the tension and suspense of man versus nature. “Promise,” a meditative second movement, is for those who sought a better future. Lyrical woodwind solos, dashing flute and harp, and plush strings are met with folksy Chinese tunes and dark harmonies. The finale, “D-O-N-E,” is based on the rhythm of the word “done” in Morse code. This single word was sent across the country when the Railroad was completed in 1869 via one of the first nationwide telegraphs. (A shout-out to Raleigh, a railroad worker of 30 years in Omaha, for giving me the true story that inspired this movement!) Throughout the finale, “done” is passed back and forth to numerous instruments in the orchestra. An accumulation of materials sends the piece to a climax at the end.

Transcend was commissioned by the Reno Philharmonic in partnership with Utah Symphony, Omaha Symphony, Sacramento Philharmonic and Opera, Boise Philharmonic, Arapahoe...
Philharmonic, Central Wisconsin Symphony, Cheyenne Symphony, Chicago Youth Symphony Orchestras, Evanston Symphony, Idaho State-Civic Symphony, Michigan State University, and Stanford University. I want to sincerely thank all commissioning partners and the many kind and enthusiastic men and women who offered insights and personal stories during my year-long research and travel on this piece. As a composer, this has been truly an inspiring journey.

**SERGE KOUSSEVITZKY (1874-1951)
Concerto for Double Bass, op. 3**

Serge Koussevitzky was born in Russia, and died in Massachusetts—Boston specifically. It was there leading the Boston Symphony Orchestra that he rose to fame as one of the greatest American maestros of all time. He commissioned an enormous number of works, many of which are now part of the standard orchestral repertoire. Copland, often on the receiving end of these commissions, commented that to Koussevitzky "each untried composition is a fresh adventure...The conductor walks to the podium with a full sense of his responsibility to the composer and to the work. No wonder other premieres seem perfunctory by comparison.”

Before his life as a conductor and music director, Koussevitzky made his living as a double bassist. Performing on an instrument rarely in the soloist spotlight, he sought to build up the range of bass repertoire by creating arrangements and also writing for the instrument. Arguably, his most enduring effort was this concerto, written in 1902.

And what about the instrument, itself? Koussevitzky’s 1611 Amati double bass was gifted to the American double bassist Gary Karr in 1962 by none other than Madame Koussevitzky, the maestro’s widow. She told Karr that she had seen him perform the concerto, and felt “that you were the one to carry on my husband’s legacy.” Karr eventually founded the International Society of Bassists and donated the instrument to the society in 2005 so that musicians around the world could share the experience of performing on Koussevitzky’s bass.
AUGUSTA READ THOMAS (b. 1964)

*Of Paradise and Light*

A native of New York state, Augusta Read Thomas has made her home in Chicago ever since her appointment as the Chicago Symphony Orchestra’s Mead Composer-in-Residence, a post she held from 1997-2006. In addition to her prolific musical output, Thomas teaches in the Department of Music at The University of Chicago where she is one of only 22 professors in U of C history to be distinguished with the title of University Professor. In 2016, Thomas launched Chicago’s Ear Taxi festival of new music, in which CYSO performed.

*Of Paradise and Light* was composed in 2010 as part of a series of commissions to honor the Seattle Symphony music director Gerard Schwartz in the final season of his 26-year tenure. This work is actually an “orchestral transcription” of a choral piece that Thomas wrote in 2008 entitled *(kiss me)* with text taken from an e.e. cummings poem of the same name. Schwartz described the piece as “constructed in gestures,” with the forward motion suggested through the contrasts between the gestures and moments of pause. Thomas herself has suggested *Of Paradise* is distantly related to Samuel Barber’s *Adagio for Strings*—one of the great modern works for string ensemble. The structure might more closely ring a bell with the minimalist music of Arvo Pärt. Stark in its beauty, Thomas has described the music “as though a sliver of paradise and light came down to shine upon a garden of colorful flowers.”

CAMILLE SAINT-SAËNS (1835-1921)

*Symphony no. 3 in C Minor, op. 78*

Camille Saint-Saëns visited Chicago in 1906 to perform as the soloist for his Piano Concerto no. 2 with the Chicago Symphony Orchestra. While subsequent generations mostly remember him as a composer, Saint-Saëns was an astonishingly talented performer. He was four years old when he first took to the stage as a violinist and made his solo debut on the piano at the ripe old age of six (by this age he knew all of Beethoven’s piano sonatas—by memory). If you consider that he lived to 86, it’s no wonder that he grew into such a master of sound: He had 80 professional years in which to perfect his craft.

As a composer, one peculiarity of his creative identity was having such a long period of time in the spotlight, thereby outliving his own reputation as a young upstart to become old fashioned in the eyes of the new generations. It’s remarkable to consider the changing musical landscape within the span of his life. Beethoven had died just eight years before Saint-Saëns was born, Saint-Saëns was 77 when he was reported to exclaim “If that’s a bassoon, then I’m a baboon!” at the premiere of Igor Stravinsky’s *The Rite of Spring*, and he would live for another five years beyond the first recording of a jazz album.
Saint-Saëns wrote a stunning amount of music, but the pieces that have had the most lasting popularity for audiences can be listed on one hand, including the *Children’s Corner Suite* for solo piano, *The Carnival of the Animals*, and the Symphony no. 3—the last of his symphonies. Nicknamed the “organ symphony” for the presence of that great instrument in the final movement, it represents one of the last great symphonies of the 19th century. It’s often pointed out that Saint-Saëns was captivated by the works of Franz Liszt, and perhaps loosely modeled the structure of the Symphony no. 3 after Liszt’s trademark move: morphing a theme over multiple movements to create one unified, overarching, whole. In the Symphony no. 3, themes from the opening re-appear at the end, having gone on a journey of transformation over the course of the four movements. Additionally, there is a meta bifurcated structure where Saint-Saëns intended the second movement to compliment the first, and the third movement to act as an opener for the finale: “This symphony is divided into two parts...Nevertheless, it embraces in principle the four traditional movements, but the first is altered in its development to serve as the introduction to the poco adagio, and the scherzo is connected by the same process to the finale.”

Symphony no. 3 premiered in London in May 1886 with the composer leading the orchestra. From the agitation of the opening, complete with a restless theme strangely reminiscent Schubert’s “Unfinished” symphony (Schumann Symphony no. 3, as well as Tchaikovsky also seem to influence the mood), to the sparkling appearance of the piano in the scherzo, to the jaw-dropping expansive grandeur of that first chord on the organ, it never fails to impress. Nothing prepares you for the power of sound flooding from the organ pipes—even if you know its coming. There is a reason the final movement is so well-known, and used everywhere, from Disney’s *Babe* movies to the national anthem of a miconnation called the Empire of Atlantium. If we’re honest, nothing pleases us more than a really great tune, and Saint-Saëns delivers big. The energizing feeling of a great melody is something he believed in, saying that “He who does not get absolute pleasure from a simple series of well-constructed chords, beautiful only in their arrangement, is not really fond of music.”
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AMANDA PEREZ
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Ava Kassinger
Rachel Kim
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Peter Pu
Alejandro Quiles
Eytan Raviv
August Schwob
Emma Scofield
Elaina Spiro
Eric Yang

BASS
Nicholas Boettcher +
Ava Dahnik +
Eloy Durant +
  Principal
Sam Calhoon
Jane Hanneman
Lauren Makinney
Nathan Steltzer
Natalie Zajczenko

FLUTE
Emma Krause +
Iris Xie +
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Nicholas Boettcher, 15, studies double bass with Andy Anderson and music with Sooka Wang. He previously studied cello with Sally Gross. Nicholas was a semifinalist in the International Society of Bassists Performance Competition this June. Last summer, he enjoyed CYSO’s Tour of the Baltics and attended Orford Musique and Curtis Summerfest, studying with Donald Palma and Hal Robinson, respectively. He has played with the Chicago Philharmonic (the youngest musician ever to be selected for their Spotlight program), the Chicago Sinfonietta, Wheaton College Symphony Orchestra, and was selected for the Chicago Youth in Music program, directed by Riccardo Muti. Nicholas is co-principal bassist for CYSO’s Symphony Orchestra and Naperville North High School Orchestra.

Nicholas is a three time first place winner of the CYSO Double Double Workshop’s Orchestral Excerpt Competition and also won first place in the Elsie Sterrenberg String Scholarship Competition, the Glen Ellyn-Wheaton Music Club Scholarship Competition, and the American Fine Arts Festival International Concerto Competition, for which he performed at Carnegie Hall’s Weill Recital Hall. He has performed in masterclasses for Jeff Bradetich, Alexander Hanna, Rachel Calin, Ian Hallas, and Kate Nettleman, among others.

Two years ago, Nicholas developed and implemented The No Repeats Project, an innovative music mentor program at a local juvenile detention center that uses music to help incarcerated teens increase self-esteem and confidence. The coolest parts have been figuring out how to teach what he loves to play and making friends. Nicholas also plays for the Naperville North basketball team, and he really enjoys a good steak!
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WILLIAM CERNOTA, ’65

William Cernota, violoncello, has been a member of the Chicago Lyric Opera Orchestra since 1982 and chaired its Members Committee for twenty-one years. From 1982 to 1996 he was a substitute cellist with the Chicago Symphony Orchestra. While a student of Chicago Symphony Principal Cellist Frank Miller, he was Principal Cellist of the Chicago Civic Orchestra where he performed as soloist in Don Quixote and Schelomo. His other teachers include Gordon Luetke, Alois Trnka, Raya Garboussova, Karl Fruh, and Daniel Morganstern.

Mr. Cernota has also held principal cello positions with the Chicago Chamber Orchestra, Concertante di Chicago, Chicago Opera Theater, and Peninsula Music Festival. In 2012 he was appointed Principal Cellist in the Southern Illinois Music Festival. He has performed annual recitals since 2011 on live, globally-streamed broadcasts from WFMT with pianist Eric Weimer. He was a soloist on two European tours of the Chicago Chamber Orchestra. Mr. Cernota is a member of the adjunct music faculty at Loyola University Chicago. Following graduation in Ideas & Methods and Biology from the University of Chicago, he served for three years in the Peace Corps in Sierra Leone, West Africa as a biology teacher and band director. With special interests in new as well as old music, he appears regularly in contemporary music concerts and has also performed on baroque cello with several period instrument groups. He performed Lutoslawski’s works for solo cello at Chicago's Orchestra Hall with the composer in attendance. With pianist Joy Doran, he released the CD On or About December, 1910. He is a founding member and General Director of Chicago Camerata and the Overtones Ensemble formerly in Residence at Loyola University Museum of Art. He also works as a research scientist at Fermalogic, Incorporated and recently completed the Masters in Engineering Degree from the University of Illinois, Chicago. He resides in Chicago with his wife Maria, daughter Naomi, and cellist son-in-law Aleksei.

“Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace...Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good, true, and beautiful, of which it is the invisible, but nevertheless, dazzling, passionate, and eternal form.” — Plato
Sunday, December 8, 2019 at 2:00 PM
Pick-Staiger Concert Hall, Northwestern University

Daniella Valdez, Preparatory Strings conductor
Anne Huynh McTighe, Overture Strings conductor,
  Preparatory Strings assistant conductor
Dana Green, Debut Orchestra conductor
Steven Gooden, Debut Orchestra assistant conductor

OVERTURE STRINGS

Bob Phillips (b. 1953)  
A Bach Fest

Frank J. Halferty (b. 1954)  
A Dance of Fire

Traditional
arr. Noah Klauss

Loch Lomond

Brian Balmages (b. 1975)

Burst!

PREPARATORY STRINGS

Alexander Borodin (1833 – 1887)
arr. Deborah Baker Monday

In the Steppes of Central Asia

Antonio Vivaldi (1678 – 1741)
arr. Steven Frackenphol

Anne Huynh McTighe, conductor

Sinfonia in F major

Michael Hopkins

Dance of the Red Dragons

Eric B. Davis

Chimera
INTERMISSION

DEBUT ORCHESTRA

Pyotr Ilyich Tchaikovsky (1840 – 1893)
arr. Merle J. Isaac

Waltz from *The Sleeping Beauty*

Steven Gooden, conductor

Amilcare Ponchielli (1834 – 1886)
arr. Steven L. Rosenhaus

*Dance of the Hours* from *La Gioconda*

Nikolai Rimsky-Korsakov (1844 – 1908)
arr. Carl Simpson

*Dance of the Tumblers* from *The Snow Maiden*

Edvard Grieg (1843 – 1907)
arr. Carl Simpson

Suite from *Peer Gynt*

I. Prelude

II. Anitra’s Dance

III. In the Hall of the Mountain King
BOB PHILLIPS (b. 1953)

*A Bach Fest*

This short suite features three of Bach’s famous melodies written for Anna Magdalena, his second wife. A key element of baroque style music is contrast. Throughout the piece, listen for dramatic changes between *piano* and *forte* playing. In *A Bach Fest*, we have worked on switching between different meters with each new melody. Listen for the opening arch in 4/4, Minuet I-II in 3/4, and Musette in 2/4.

FRANK J. HALFERTY (b. 1954)

*A Dance of Fire*

*A Dance of Fire* is an energetic piece featuring accents and suspenseful tremolos to bring out drama. The harmony voices play a rhythmic ostinato together in open chords, creating a rustic dance-like feel. The piece's roadmap teaches us to follow a *D.S. al Coda*, a feature common in orchestral music but is not typically seen in solo music. Students must learn to jump from one place to another based on symbols in their music.

TRADITIONAL

*Loch Lomond*

The real Loch Lomond is a spectacular 24-mile long freshwater lake in Scotland that lies along the boundary between the mountainous Highland and wooded Lowland shoreline. *Loch Lomond* is an arrangement of the traditional Celtic tune *The Bonnie Banks of Loch Lomond* written in 1841. With this piece, we practiced our slow, lyrical playing to create motion within the beautiful lines of melody.

BRIAN BALMAGES (b. 1975)

*Burst!*

*Burst!* is an energetic fanfare that features contrasting dynamics and playing styles. Listen for “bursts” of off-string eighth notes that are passed between different instruments. In this piece we have worked on sustaining energy, and consistently playing accents throughout the piece.

- Anne Huynh McTighe
ANTONIO VIVALDI (1678-1741)
Sinfonia in F major

Antonio Vivaldi, born in Venice in 1678, was a priest, virtuoso violinist, and music teacher. He was one of the most prolific composers of the Baroque era, writing more than 800 pieces including concertos, sinfonias, operas, and cantatas. The Baroque era was a period of musical experimentation, and Vivaldi helped to establish the structural conventions that still define Baroque music. The Sinfonia was an orchestra piece used as an introduction to a larger work like an opera. It typically followed the fast-slow-fast form. Sinfonia in F is an energetic piece that features dramatic contrasts in dynamics, as well as melodic lines passed between the upper and lower strings to sound like an echo. Listen also for the light, detache bow strokes that are characteristic of Baroque music.

- Anne Huynh McTighe

ALEXANDER BORODIN (1833-1887)
In the Steppes of Central Asia

Alexander Borodin was a chemist who was also a really good composer! In the Steppes of Central Asia (the steppes are a large, dry, grassland area) was written to celebrate the reign of Tsar Alexander II, and we have Borodin’s own description of what he imagined you’d hear when you listen to the music:

In the desert of Central Asia the melody of a peaceful Russian song is heard at first. The approaching tramp of horses and camels is heard, together with the doleful sounds of an oriental melody. A native caravan guarded by Russian soldiers crosses the boundless steppe. It completes its long journey trustingly and without fear under the protection of the victors’ awesome military strength. The caravan moves further and further away. The peaceful melodies of both vanquished and vanquisher merge into a single common harmony, whose echoes long resound in the steppe before eventually dying away in the distance.

ANTONIO VIVALDI (1678-1741)
Sinfonia in F major

A 1725 engraving of Vivaldi by François Morellon de La Cave
MICHAEL HOPKINS
*Dance of the Red Dragons*

In the city of Birmingham, Michigan, outside of Detroit, the middle school’s mascot is a red dragon. As it happens, their mascot is the same creature that appears on the flag of Wales, where the red dragon has been associated with the country since 655 AD.

Michael Hopkins wrote this work for the Derby Middle School orchestras to play during a festival celebration in 2018. While we often think of dragons as terrifying beings, the *Dance of the Red Dragons* is energetic and rhythmic—and not the least bit scary! Listen for the main melody to be passed around for all sections to play.

ERIC DAVIS
*Chimera*

The Chimera is a Greek mythological fire-breathing monster with the head of a lion, the body of a goat, and the tail of a serpent. Or, as Homer described it in his famous book, *The Iliad*, “a thing of immortal make, not human, lion-fronted and snake behind, a goat in the middle, and snorting out the breath of the terrible flame of bright fire.” Yikes!

The composer, Eric B. Davis, says this about the music: “Three themes representing each of these [parts of the Chimera] interact with one another and move through a series of musical episodes in a battle between the beast and the hero, Bellerophon,” the famous monster slayer.

PREPARATORY STRINGS PROGRAM NOTES

The Flag of Wales with red dragon, or "Y Ddraig Goch" in Welsh

Greek pebble mosaic circa 300-270 BCE depicting Bellerophon killing Chimera
A Word from Maestros Green and Gooden About the Fall Concert Repertoire:

Programming for Debut Orchestra is both daunting and exhilarating. The goal is to make sure this talented group is continually evolving with repertoire that reflects the level of excellence they routinely achieve. While pushing the limits of this group can be a challenge, it also means the worlds we can explore with these musicians are limitless.

From Ponchielli’s La Giaconda, The Dance of the Hours offers a chance to play with delicacy and raucous abandon, demonstrating the ensembles’ versatility. Rimsky-Korsakov’s Dance of the Tumblers is a frolicsome composition that showcases the musician’s speed and acrobatic control. Grieg’s Peer Gynt Suite requires that the orchestra fully commit to the drama of the music as students reach into the world of playwright Henrik Ibsen to transport the audience from the mountains of Norway to the Sahara desert. Lastly, Tchaikovsky’s Waltz from Sleeping Beauty is a masterclass of poise and elegance that pushes students’ musical imaginations.

PIOTR ILYICH TCHAIKOVSKY (1840-1893)
Sleeping Beauty Waltz

Tchaikovsky wrote the scores for three ballets—Swan Lake, The Sleeping Beauty, and The Nutcracker—which turned out to be some of the most famous in the repertoire, thanks in large part to the incredible music. All were written in the last twenty years of Tchaikovsky’s life, and two of them (The Sleeping Beauty and The Nutcracker) were some of the last works he would write before his death in 1893.

The project of The Sleeping Beauty excited Tchaikovsky, who wrote that he was “...charmed, delighted beyond all description...I could ask for nothing better to set to music.” Audiences, too, continue to be charmed and delighted through the orchestral suite—portions of which have become culturally iconic as Disney (wisely) elected to stick with Tchaikovsky for their 1959 animated film version. Tchaikovsky possessed a real talent for melody, and the waltz from the ballet is a particular standout.

AMILCARE PONCHIELLI (1834-1886)
Dance of the Hours

We all know about one hit wonders, but what do you call it when you are wildly famous during your lifetime but only remembered for one dance sequence in one opera from your entire career? That describes Amilcare Ponchielli, who wrote one of the biggest Italian hit operas of the 19th century, La Gioconda, based on a play by novelist Victor Hugo. Now all that most audiences know of the composer, or the opera, is one ballet sequence: Dance of the Hours. In its original context, it is a rare moment of levity in a tragic opera about love, sacrifice, and loss. For posterity, it became the part of Disney’s 1940 Fantasia where hippopotamuses and crocodiles danced in tutus and pointe shoes.
EDVARD GRIEG (1843-1907)
Peer Gynt Suite

Peer Gynt stands as one of the most remarkable collaborations of the late 19th century between two of Norway’s most renowned artists: playwright Henrik Ibsen and composer Edvard Grieg.

Based on a Norwegian fairy tale, Ibsen’s play was originally written as a dramatic poem chronicling the exploits of the title character, Peer Gynt. Gynt is banished to wander the earth and gets into mischief including run-ins with a Bedouin chieftain’s daughter and escaping from trolls in the Hall of the Mountain King. When he eventually returns home, Gynt realizes that his life has been largely wasted. Unconditional love is the only thing that will save him from himself.

When Ibsen decided to rework the poem as a play, he asked Grieg to write incidental music. The play ended up being quite long—five hours to be exact, with 90 minutes of music in total. Grieg eventually condensed that down into orchestral suites highlighting some of the most colorful and dramatic music from various scenes of the production.

NIKOLAI RIMSKY-KORSAKOV (1844-1908)
Dance of the Tumblers from The Snow Maiden

Rimsky-Korsakov helped shape what we think of as a golden era of Russian romantic music. As a teacher, he trained the imaginations and ears of his students to create sounds with an instrumental palette of tones. In fact, aside from being acknowledged as a singular master of the art of orchestration, he literally wrote the books: Practical Manual of Harmony and Principles of Orchestration.

Perhaps because of this talent to tell a story through sound, Rimsky-Korsakov was less interested in writing symphonies and more interested in opera. The Snow Maiden was the fourth of 16 operas he would write and was first performed in 1882 with Stravinsky’s father in one of the roles. Originally a play, the plot was taken from a Russian fairy tale in which a land is trapped in perpetual winter and will remain so until the Snow Maiden falls in love, melting her icy heart.

Notes by Kathryn J Allwine Bacasmot, see page 19 for bio
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Sunday, December 8, 2019 at 6:30 PM
Pick-Staiger Concert Hall, Northwestern University

Michael Mascari, *Concert Orchestra conductor*
Allen Tinkham, *CORE conductor*

**CONCERT ORCHESTRA**

**Healey Willan** (1880 – 1968)  
*Overture to an Unwritten Comedy*

**George Butterworth** (1885 – 1916)  
*A Shropshire Lad*

**Johann Sebastian Bach** (1685 – 1750)  
*Fugue in G minor, BWV 578*  
arr. Lucien Cailliet

**Florence Price** (1887 – 1953)  
*Symphony no. 1 in E minor*  
I. Allegro ma non troppo  
III. Juba Dance

**Leroy Anderson** (1908 – 1975)  
*Fiddle-Faddle*

**INTERMISSION**

**CORE (Classical Orchestral Repertory Ensemble)**

**Wolfgang Amadeus Mozart** (1756 – 1791)  
*Symphony No. 40 in G minor, K. 550*
HEALEY WILLAN (1880-1968)

Overture to An Unwritten Comedy

The name Healey Willan might not ring a bell for many Americans, but as a Londoner who immigrated to Canada, Willan contributed immeasurably to Toronto’s musical life. He wrote 800 works in his life, ranging from music commissioned by the Canadian Broadcasting Company to operas, symphonies, chamber and orchestral works, and a large body of sacred music. His primary work in Canada was at the Toronto Conservatory and at St. Mary Magdalene, where he served as organist for many years. His anthem *O Lord Our Governour* was written as a commission for the coronation of Queen Elizabeth II. He also had a humorous side that included a love for Gilbert and Sullivan.

Willan’s *Overture to An Unwritten Comedy* was written in 1951, and with the dedication, “To my old friend, John Adaskin, with whom I have often exchange the merry quip and crank, this work is affectionately inscribed.”

GEORGE BUTTERWORTH (1885-1916)

A Shropshire Lad

The son of a singer who had ended her career upon her marriage, Butterworth showed his talent early. After his education at Eaton and Oxford, he went on to the Royal College of Music and longed for a career as a composer. His father wanted him to be a lawyer, but Butterworth made a go at his dream. He found work teaching piano and composing. Along the way he became good friends with fellow composer Ralph Vaughan Williams and joined the group of young British composers who wanted to preserve the folk songs and cultural traditions of England.

*A Shropshire Lad* is a set of poems by A.E. Housman that was published in 1896. Deeply nostalgic, they dwell on youthful days in the countryside, and the melancholy of their brevity. Butterworth set six of the poems as songs, and arranged this orchestral rhapsody in 1912. Poignantly, his death reflected the last line of Housman’s poem, *The Lads in Their Hundreds*, “The lads that will die in their glory and never be old.”

On August 5th, 1916, George Butterworth was killed by a German soldier during the Battle of the Somme, not long after his thirty-first birthday. His commanding officer remembered him as “...cheery and inspiring his tired men to secure the position which had been won earlier in the night...Within a minute of my leaving him, he was shot.”

A 1932 edition of A.E. Housman’s *A Shropshire Lad*
JOHANN SEBASTIAN BACH (1685-1750)
Fugue in G minor, BWV 578

Perhaps the most remarkable thing about Bach’s life was that it was pretty unremarkable. His travels were extremely limited, having never set foot outside of Germanic territory. He worked nearly his entire life as a church organist or a music director. Widely acknowledged by his contemporaries as one of the greatest organists and improvisers, he was nonetheless considered old fashioned as a composer for using counterpoint—even toward the end of his life when the gallant style of melody and accompaniment would soon evolve into the sonatas and symphonies of the so-called “classical” era. (We often forget that Wolfgang Amadeus Mozart was born only five years after Bach died.)

Many of these works, however, were used as educational tools, since if Bach wasn’t composing, he was teaching. Pieces like the “Little Fugue” (as it was later nicknamed) for organ would have worked well to teach both the skills required for that instrument, as well as counterpoint, to fledgling students.

FLORENCE PRICE (1887-1953)
Symphony no. 1 in E Minor

In 1932 Florence Price won the Wannamaker competition, which rewarded her with a $500 check and a premiere by the Chicago Symphony Orchestra. The winning work was her Symphony no. 1 in E Minor and with it she became the first African-American woman composer to have her work performed by a major American orchestra.

After graduating as valedictorian of her high school class, Price received her musical training at New England Conservatory, since most music schools in her native Arkansas would not allow her to matriculate. She studied organ and piano, as well as composition with George Whitefield Chadwick, a renowned American composer who was then serving as Director of the school.

After graduation, Price taught and eventually became head of the music department at Clark College in Atlanta. Later she and her husband settled back in Little Rock, but it was the promise of better work opportunities—and the desire to leave the racial violence of the South—that prompted the move to Chicago, as many of black Southerners did during the years of the
Great Migration. She continued to refine her talents at the Chicago American Conservatory and the Chicago Musical College (now Roosevelt University).

During her lifetime, Price wrote for nearly every type of ensemble, with numerous choral, solo, piano, organ, chamber, and orchestral works to her credit. By the end of her career she would complete three symphonies, with a fourth worked out in sketches.

Following her death, much of Price's work was overshadowed and some even lost. A collection of her papers were discovered in an abandoned house in St. Anne, Illinois in 2009, prompting Alex Ross to write in The New Yorker, "not only did Price fail to enter the canon; a large quantity of her music came perilously close to obliteration. That run-down house in St. Anne is a potent symbol of how a country can forget its cultural history."

**LEROY ANDERSON (1908-1975)**

*Fiddle-Faddle*

One of the great composers of American light music, Leroy Anderson formed an enduring relationship with the Boston Pops beginning in 1936 when he arranged a group of Harvard songs for the great Pops conductor, Arthur Fiedler. In a television broadcast, Anderson spoke about one of his popular works, *Fiddle-Faddle*:

"Of course strings are really wonderful instruments because they can play very rapid passages over a long period of time and never get tired, because they don't have to stop to take a breath, like the other instruments. Anyway, that's probably why Paganini and other composers wrote very fast numbers for the strings. They called them moto perpetuo, perpetual motion, or something, so that was the idea back of the number that I wrote for it, except of course that I didn't call it perpetual motion; since it was a modern piece, I gave it a modern title, Fiddle-Faddle. The only trouble was that since Arthur Fiedler introduced it everyone started calling it Fiedler-Faddler. Of course it really doesn't make any difference, if you'd prefer to call it Fiedler-Faddler that's perfectly all right with me."
WOLFGANG AMADEUS MOZART (1756-1791)
Symphony No. 40 in G minor, K. 550

Composed in 1788, the Symphony No. 40 was written immediately after what Mozart viewed as the greatest moment in his musical life: appointment as composer in the imperial service of “His Apostolic Majesty, Emperor of the Holy Roman Empire, King of Hungary and Bohemia, Archduke of Austria” etc. He immediately selected two previously composed piano works to be printed with his new title front and center. This was essentially a PR stunt, since, as Christoph Wolff notes, “keyboard publications had by far the widest circulation in music,” even moreso than a newspaper announcement. Vienna was always a glittering Emerald City in Mozart’s mind, and all the struggles along his own personal yellow brick road led toward the pinnacle of its urban musical core. In a Europe that still contained few proper countries amidst the smattering of city-states, the wealth that congregated in Vienna nurtured a cultural center that became, and remains, one of the most prestigious in the world. Here in the center of it all was 31-year-old Mozart who had risen from child prodigy to formidable adult talent. Upon his initial arrival in his twenties, he had launched a massive PR campaign (ever the best marketer of his own abilities), penning piano concerto after piano concerto to perform in order to impress audiences and win patrons. Now with an imperial appointment, he finally had leverage. Mozart apparently used some of it to write his final three symphonies with no such PR in mind. In fact, for many years it was assumed K. 550 was never performed during Mozart’s lifetime. That myth has been largely debunked, yet no records with exact premiere dates exist, leading to the logical conclusion that the work was written for private performance.

Furtive pleading launches the second of the only two minor key symphonies Mozart composed. Known as the “great” G minor, its beginning is not as confident as the “little” G minor (no. 25, K. 183). Part of Mozart’s mastery is his juxtaposition: light and dark, density and spaciousness, melancholy and joviality. The drama of the “great” G minor lies in the depth of those contrasts. Earlier pieces made those shifts in a youthful frenzy but here the reliefs are carved a bit deeper; the shadows perhaps darker and therefore the light more sparkling and graceful. The work also lacks trumpets and drums, so the weight of the minor key ideas is supported through more limited forces, adding a kind of tension-by-omission to our ears.

Listening to the piece unfold, it’s easy to find ourselves wondering, what direction would he have taken next had he not died only three years later?

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STEEL ORCHESTRAS PROGRAM

Saturday, December 14, 2019 at 3:00 PM
Roosevelt University, Ganz Hall

Scott McConnell, Director of Steel Orchestras

THE JUMBIES STEEL ENSEMBLE

Traditional
arr. Scott McConnell

Samba Le Le

Traditional
arr. Scott McConnell

Missy-La, Massa-La

GROOVE STEEL ENSEMBLE

Franz Schubert (1797-1828)
arr. John Willmarth

Serenade

Tito Puente (1923-2000)
arr. Scott McConnell

Ran Kan Kan

JUNIOR STEELPAN ORCHESTRA

Chris Tanner

Easy Does it

Tonino Baliardo, Nocolas Reyes (b.1958),
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arr. Scott McConnell

Bamboleo

INTERMISSION
KAISO STEEL ORCHESTRA

Songs to be selected from the following:

Tracy Thorton

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STEEL ORCHESTRAS PROGRAM NOTES

STEELPAN TIMELINE

As part of the education concert Kaiso Steel Orchestra performs each spring, students walk the audience through the history of the steelpan's development. This season, students will use John Willmarth's *Pancestors*, which explores major periods in the instrument's development beginning in the 1800s when enslaved Africans arrived in Trinidad and Tobago through to today's modern steel orchestras.

Tamboo Bamboo

After British colonists banned enslaved Afro-Trinidadians from using traditional skin drums, a new instrument developed to fill this void. Tamboo Bamboo is played by musicians beating various sized bamboo canes on the ground and striking the sides of the bamboo with sticks to create complex rhythmic patterns for people to dance and sing to.

Metal and Tin

With the popularity of Tamboo Bamboo, Trinidadians began to experiment with creating sound from other found objects. Items like glass bottles filled with various amounts of water being struck by a spoon, a brake drum, biscuit tins, and other metallic objects further developed the color and sound of the tamboo bands.

Old Time Pans

Wanting to go beyond just rhythmic sounds, steelpan pioneers experimented with metal objects that could play different pitches. The earliest steelpans had a primitive sound that can be best described by the name of one of the earliest versions of the instrument: the “ping pong.”

Modern Steel Bands

Our modern steelpans consist of a full family of instruments with voices ranging from bass to soprano. Once dull and short, the tuning of the steelpan has developed to a bright, resonant sound. Today's instruments are fully chromatic and able to play almost any music in the Western tonal system.
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Archer Balfour   Jake Long         Noah Sykes
Steven Correa    Stella Ludwig     Cibi Vadivel
Darius Jones     James Peña

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Ospeda Alvarez   Benjamin Houston       Kevin Soto
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Victor Betson    Finnegan McGuinness    Cibi Vadivel
Ivan Correa      Nora Meraz

KAISO STEEL ORCHESTRA

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Congratulations to the 19 current CYSO students selected for the first cohort of Chicago Musical Pathways Initiative (CMPI). As members of the CMPI Steering Committee, CYSO is proud to be part of this exciting new program that aims to build a robust training pathway for talented young musicians from traditionally underrepresented backgrounds.

Visit chicagopathways.org for information on upcoming CMPI fellows' recitals and audition information for next year’s cohort.
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