



Barbara Schubert, Music Director and Conductor

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and Be Inspired*



**2019-2020 Season**  
**Musical Journeys**

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The DSO is a highly accomplished community orchestra, serving DuPage County with the vision of transforming hearts, minds, and communities through music. The orchestra is made up of 90 talented musicians from over 30 communities and all walks of life. Our mission is to provide inspiration and cultural enrichment through musical excellence, educational programs, and community outreach.

Whether you are a music aficionado who wants to know more about our rich and varied repertoire or a brand new listener who wants to understand the very basics of orchestral music, we can assure you that our DSO concerts will be enjoyed by all. Please join us for inspiring performances throughout the year!

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Over the last few weeks, it has been inspiring to see how music can bring people together, families in Italy singing from their balconies or Yo-Yo Ma and other musicians sharing #SongsofComfort on social media. Music has always had a healing power that unites communities in times of uncertainty, and we see that today. In these challenging times, we invite you to reflect on the role music plays in your own life and consider supporting your local DuPage Symphony Orchestra as a subscriber and/or donor. **You can help transform hearts, minds, and communities through music.**

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Saturday, October 17 | 7:30 pm

Guest artist: Jamal Aliyev, cello

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Saturday, November 21 | 7:30 pm

Guest artist: William Hagen, violin

#### ITALIAN HOLIDAY

Saturday, February 6 | 7:30 pm

#### THE AMERICAN EXPERIENCE

Sunday, March 21 | 3:00 pm

Guest artist: DSO's Young Artists Auditions winner

#### A STROLL DOWN BROADWAY

Saturday, May 15 | 7:30 pm and Sunday, May 16 | 3:00 pm

Guest artists: Kimberly Jones, soprano, and Evan Bravos, baritone

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## MEET THE MAESTRA!

### DSO Music Director Barbara Schubert



Cited for “her consistently high artistic standards, her energetic podium style, and her innovative programming,” Music Director Barbara Schubert was honored by the Illinois Council of Orchestras as the 2003 Conductor of the Year. Appointed at the beginning of the 1986-87 season

as only the second music director in the DSO's history, Maestra Schubert also serves as Music Director and Conductor of the University of Chicago Symphony Orchestra and New Music Ensemble, and of the Park Ridge Fine Arts Symphony. With a performed repertoire of over 2,500 works, she brings a wealth of musical knowledge and experience to the podium, and continues to lead the DSO with energy, artistry, and imagination.

Schubert began her conducting career while a student of music and mathematics at Smith College. She did graduate work in Music History and Theory at the University of Chicago and studied conducting with Otto-Werner Mueller, Thomas Briccetti, Charles Bruch, and Iva Dee Hiatt. She has been a participant in many professional conducting workshops with such renowned maestros as Max Rudolf and Pierre Boulez.

She has appeared as a guest conductor with numerous professional ensembles in the Chicago area, including the Grant Park Symphony, the Contemporary Chamber Players, the Lyric Opera for American Artists, the Chicago Youth Symphony Orchestra, the Oak Park Symphony, the Chicago Camerata, and Light Opera Works. She has also guest conducted a variety of district and all-state festival orchestras around the country, and both community and professional orchestras throughout the Midwest.

Schubert is a past President of the Conductor's Guild, an international service organization of nearly 2,000 members that is dedicated to “encouraging and promoting the highest standards in the art and profession of conducting.” Known throughout the Chicago area as an orchestra builder, she has dramatically increased the quality and the scope of the symphony orchestras she directs. A champion of new music, Schubert has conducted a large number of world premieres and introduced both unusual repertoire and special projects to Chicago audiences.



# TONIGHT'S SOLOIST

## Wynona Wang (formerly Yi-Nuo Wang), piano



Chinese pianist Wynona Wang was selected as First Prize Winner of the 2018 Concert Artists Guild International Competition, which is just the latest in a series of impressive first prize performances, including the 2017 Wideman International Piano Competition in Louisiana. Wynona was also awarded the 2019 “Charlotte White” Career Grant awarded by the Salon de Virtuosi in New York City. Among the many performance prizes awarded to her from these victories, she made her New York recital debut at Carnegie Hall’s Weill Recital Hall during the 2019-20 season, as part of the CAG Winners series.

An active performer in China, Europe, and the United States, Wynona recently earned her Performer’s Diploma under the tutelage of the eminent pianist Alessio Bax at Southern Methodist University in Dallas. While at SMU, she appeared in multiple concerto performances as well as numerous recitals and chamber music concerts, including collaborations with cellist Andres Diaz and with the Escher String Quartet. Her upcoming itinerary features recitals in New York and Florida, and concerto engagements in California and Texas.

Her recent North American performances include the Northwest Florida Symphony Orchestra, and the Meadows Symphony Orchestra of SMU in Dallas, and such major festivals as PianoTexas; Morningside Music Bridge in Calgary, Canada; the International Keyboard Institute & Festival in New York City; and the Chautauqua Institution. Internationally, Wynona has been a featured soloist with the Academic Symphony Orchestra of the National Philharmonic Society of Ukraine, and the Romanian Mihail Jora Philharmonic Orchestra in Italy. She has also given numerous solo piano recitals in China—including cities such as Beijing, Qingdao, Hangzhou, Wuhan, Shenzhen, Kunming, Ningbo, and Dalian—as well as in Spain (Madrid) and Indonesia (Jakarta).

In addition to her most recent first prize successes, Wynona has also garnered top honors at numerous competitions: the Meadows Concerto Competition at SMU; the Artist Recognition Scholarship Awards Competition at NYC’s International Keyboard Institute & Festival; the Hamamatsu International Piano Academy Competition in Japan; the First Indonesia Pusaka International Piano Competition in Jakarta; IX International Competition for Young Pianists in Memory of Vladimir Horowitz in Ukraine; and the Chautauqua Piano Competition.

Born in Beijing, Wynona began playing piano at age 4 and went on to study at both the Music Elementary and Secondary schools at the prestigious Central Conservatory of Music (CCOM) in Beijing. In fall 2016, she was awarded a full scholarship for her Performer’s Diploma at Southern Methodist University in Dallas. She now lives in New York while pursuing her undergraduate degree at The Juilliard School as a student of Dr. Robert McDonald.

# DUPAGE SYMPHONY ORCHESTRA

Barbara Schubert, Music Director and Conductor

Wynona Wang, piano soloist

## Tonight’s Program • German Titans

Concerto No. 3 in C minor for Piano and Orchestra, . . . Ludwig van Beethoven  
Op. 37 (1770-1827)

- i. *Allegro con brio*
- ii. *Largo*
- iii. *Rondo – Allegro*

Wynona Wang, soloist

Wynona Wang is a First Prize Winner of the  
2018 Concert Artists Guild International Competition and is represented by  
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~ Intermission ~

Symphony No. 1 in D Major . . . . . Gustav Mahler  
(1860-1911)

- i. *Langsam, schleppend. Wie ein Naturlaut – Immer sehr gemächlich*
- ii. *Kräftig bewegt, doch nicht zu schnell – Trio: Recht gemächlich*
- iii. *Feierlich und gemessen, ohne zu schleppen. Sehr einfach und schlicht, wie eine Volksweise*
- iv. *Stürmisch bewegt – Energisch*

**Fifth Subscription Concert, Sixty-sixth Season • Saturday, May 16, 2020**

*Please silence all cellular telephones, pagers, watches, and other noisemaking devices.  
Also, please hold your applause for a moment of silence after each piece.*

**Photography and recording are strictly prohibited. Thank you.**

# DUPAGE SYMPHONY ORCHESTRA

Barbara Schubert, Music Director and Conductor

Concert Personnel • Saturday, May 16, 2020

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William Allmart,  
*Concertmaster*  
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Sarah Cooley  
Patricia Fragen  
Diane Hefta  
Richard Kiang  
Kirby Lee  
Emmalee Luckas  
Mary Lundquist  
Michelle McCallough  
Alise Randall  
Cassie Ruiz  
Mary Seighman  
Erin Setchell  
Brianna Smith  
Andy Struble  
Jennifer Sucharzewski  
Linda Valerio  
Kristin Vaziri  
Cheryl Walton  
Janis Wittrig  
Andrew Yee

## Violin II

Carrie Provost,  
*Principal Second*  
Jill Carter  
Emelie Gamache  
Kathy Kane  
Dan McDonald  
Tricia O'Donnell  
Kathy Olson  
Sherin Pradeep  
Andrada Pteanc  
Michelle Rank  
Anne Renggli  
Janet Sotak  
Jean True  
Melinda Watts  
Peter Winter  
Alexandra Zelles

## Viola

James Fawley,  
*Principal*  
Cara Anderson  
Kaylee Borja  
Toni Cipriano-Steffens  
Alex Cleveland  
Andy Dogan  
Garth Kennedy  
Cathy Lam  
Ashley Ott  
Kathryn Oyler  
Robert Provost  
Kristi Sur  
Doretta Valenta  
Levi Velasco

## Violoncello

Jennifer Duitsman,  
*Principal*  
Jennifer Campbell  
Chris Cantwell  
Brenda Ernst  
Nibandh Nadkarni  
Joia Nicholson  
Jackie O'Donnell  
Sheyl Oleniczak  
Robert Plunkett  
Nereyda SanchezTio  
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Julian Webb,  
*Principal*  
Katy Balk  
Daniel Dallstream  
Elaine Davison  
William Decherd  
Esther Espino  
Daniel Gonzalez  
Amanda Kunze

## Flute

Melanie Mathew,  
*Principal*  
Shirley Bodett  
Linda Lahti

## Piccolo

Linda Lahti

## Oboe

Margie Arito,  
*Principal*  
Michael Fogarty  
Gail Sonkin

## English Horn

Gail Sonkin

## Clarinet

Deb Zelman,  
*Principal*  
Rachel Braband  
Donald Lurye

## Bassoon

Diane Remillard,  
*Principal*  
Kolleen Monahan-Sarns

## French Horn

Gary Greene,  
*Principal*  
Andrea Beckham  
Ashley Biess  
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## Trumpet

Garth Anderson,  
*Principal*  
Anya Gavin  
Dale Muir  
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## Trombone

Mark Houston,  
*Principal*  
Gregory Malovance

## Bass Trombone

Larry Tomko

## Tuba

Dennis Meacham

## Timpani

Jim Bond-Harris

## Percussion

Jennifer Shiplet,  
*Principal*  
Christopher Dandele  
William Jastrow  
Jon Peake

## Harp

Nichole Young

# CONCERT NOTES

Gary A. Greene, Ph.D.

May 16, 2020

## Ludwig van Beethoven

Concerto No. 3 in C minor, Op. 37

With this concert, we join in the international celebration of the 250th anniversary of the birth of Ludwig van Beethoven. Since he was first known as a pianist and later as a composer, it is fitting to mark the occasion with a piano concerto he both composed and premiered. As is well known, Beethoven the composer straddled the late Classical and early Romantic style periods, but as a pianist, his training and mindset were thoroughly in the 18th century. A case in point would be the first four of his five piano concerti, created to give himself vehicles by which to appear as a soloist before a paying audience. His Third Concerto, composed during the period 1800-1801, was thus premiered in Vienna in April 1803 on a “monster” concert that also included his first two symphonies and his oratorio *Christus am Ölberge*.

The solo part had not been completely written out at this time—possibly because its final form was not set but also possibly to protect the composer’s right to be the sole performer for a time (the work was not published until 1804). The near universal custom of soloists performing from memory we know today did not exist at the time, so Beethoven asked one of his students, Ignaz von Seyfried, to serve as his page turner. However, as Seyfried later recalled, “I saw almost nothing but empty leaves, at the most here and there a few Egyptian hieroglyphs, wholly unintelligible to me, scribbled down to serve as clues for him. He played nearly all the solo part from memory, since, as was often the case, he had not had the time to put it all on paper. So, whenever he reached the end of such an invisible passage, he gave me a secret nod.”

C minor was Beethoven’s “Storm and Stress” key—one need only think of the Fifth Symphony and the “Pathétique” (Op. 13) Piano Sonata to find additional examples of his work in this key. The third movement heard today, for example, provides us with a surfeit of stressing elements by having accents in unexpected places and employing a second theme full of “Scottish snaps” (a rhythmic figure with a short value on the beat followed by a longer value). Travel to the distant key of E major and the inclusion of a fugal exposition are among other surprises Beethoven supplies.

The work traveled to London in 1824 and made American shores in Boston in 1842, arriving in Chicago in 1871.

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## Gustav Mahler

### Symphony No. 1 in D Major

In Gustav Mahler, we have another child prodigy at the piano—first recital at age ten and admission to the Vienna Conservatory at age 15. Mahler was mentored in some respects by Bruckner, though not as a pupil, during the Conservatory years. While his studies had focused on piano and composition, his career began in a series of conducting posts. By 1888, he had been engaged as the chief conductor with the Budapest Opera. Eventually, a pattern of conducting during the winter and composing in the summer evolved. In 1897, after a conversion from Judaism to Roman Catholicism, he became director of the Vienna Court Opera. He spent much of the last few years of his life in New York, conducting at the Metropolitan Opera and presiding over the New York Philharmonic. His music passed into a period of general neglect, but champions appeared in the 1950s (particularly Leonard Bernstein), and Mahler has since found an honored place in the active repertoire.

Mahler's D Major Symphony was premiered in Budapest in 1889, carrying the subtitle "Titan." Mahler had been invited both to compose and conduct such a work by the Budapest Philharmonic. He worked on the original text for four years, but the bulk of the labor occurred in the first three months of 1888. Alongside new material, there were extensive borrowings from various of his earlier compositions, especially *Lieder eines fahrenden Gesellen*, a song cycle completed by 1885 (though subjected to later re-workings) to the composer's own poems. Another striking element is the use of the famous children's song *Frère Jacques* in the slow movement but heard in a minor key. Unfortunately, the audience in Budapest was unimpressed by the result, and performances led by Mahler in Hamburg (1893) and Berlin (1896) had mixed receptions. The symphony was only a real success during the composer's lifetime in performances in Prague (1898) and Amsterdam (1903). One critic even suggested Mahler's intention was not to write an actual symphony but a parody of a symphony (at the first performance, the work, in fact, was not termed a symphony but a tone poem in two parts). Mahler responded in part to the criticism and in part to his own insecurities by imposing extensive revisions on the score in 1893 (here supplying names for each of the movements of what was now titled "Titan, a Tone Poem in the Form of a Symphony"), in 1896 (at which time it became simply "Symphony in D Major"), and in 1897-98 (including the excision of the second of five movements). The work reached its final form in 1906 although the removed movement, *Blumine*, is sometimes

restored in performances of the symphony. *Blumine* is also sometimes performed as a free-standing work. And "Titan" has become re-connected to the work.

Mahler offered an explanation for the removal of programmatic commentary in a letter to Max Marschalk (1896): "Originally, my friends persuaded me to supply a kind of program, in order to facilitate the understanding of the D major [Symphony]. Thus, I had subsequently invented this title and explanations. That I omitted them this time was caused not only by the fact that I consider them inadequate, but also because I found out how the public has been misled by them."

The symphony carries hidden subtexts. Mahler's affair with a singer led to his composition of *Lieder eines fahrenden Gesellen*, and Mahler's quotations may carry meanings requiring hermeneutics. Mahler took the symphony's erstwhile subtitle, *Titan*, from the title of a novel by the early German Romantic author Jean Paul, but the connections between the novel and the symphony are obscure. Mahler also received inspiration from French printmaker Jacques Callot (1592-1635) for help with the intended quality of the funeral march. Sprinkled about are references to Jewish folk music, and the second movement borrows the flavor of a *ländler*, an Austrian folk dance. Mahler wrote to a conductor that the work begins "not as music at all but with sounds of nature!" One hears instruments as cuckoos but also instruments whose very timbre can evoke wild spaces: oboes and horns. Mahler himself said that the opening of the finale is a flash of lightning.

Mahler wrote the symphony for a very large orchestra. One finds extra flutes, oboes, clarinets, and bassoons along with additional instruments in those families, namely a pair of piccolos, English horn, E-flat clarinet, bass clarinet, and contrabassoon. There are additional brass and a generous helping of percussion. And a harp. The finale works to a heroic climax in D major that includes the seven horns standing up in response to the composer's instructions to drown out the rest of the orchestra, "even the trumpets"!

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