



Barbara Schubert, Music Director and Conductor

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2019-2020 Season
Musical Journeys

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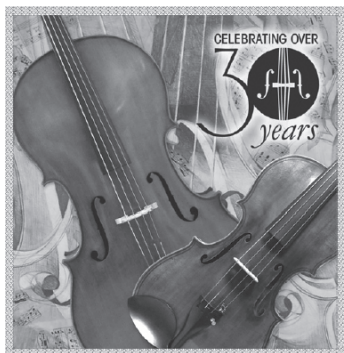
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MEET THE MAESTRA!

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.

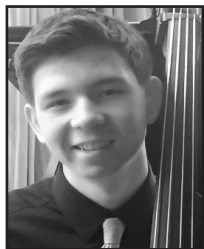
Schubert began her conducting career while a student of music and mathematics at Smith College. She did graduate work in Music History and Theory at the University of Chicago and studied conducting with Otto-Werner Mueller, Thomas Briccetti, Charles Bruch, and Iva Dee Hiatt. She has been a participant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

Nicholas Boettcher, contrabass



Nicholas Boettcher, 16, studies double bass with Andy Anderson. He studies music with Sooka Wang. Previously, he studied cello with Sally Gross. Nicholas was named a National YoungArts Foundation Winner for 2020. He is also a finalist for the Chicago Symphony Orchestra's Young Artist Competition and will solo with the Chicago Civic Orchestra in March, 2020. He will also solo with Chicago's Grant Park Orchestra for their July 4th concert and with Northern Illinois University's Sinfonia Orchestra in May. Recently, Nicholas soloed at Chicago Symphony's Orchestra Hall with the Chicago Youth Symphony Orchestra. Last summer he was a semifinalist at the International Society of Bassists Performance Competition. Nicholas also performed with the Chicago Philharmonic as the youngest musician to have ever been selected for its Spotlight program. He has played with the Chicago Sinfonietta, the Wheaton College Symphony Orchestra and was selected to play in the Chicago Youth in Music program, directed by Riccardo Muti.

Nicholas won first place at the Illinois American String Teachers Association Competition, NIU's Sinfonia Orchestra's Concerto Competition, and the Chicago Youth Symphony Orchestra's Concerto Competition, and the Naperville North High School Concerto Competition. Nicholas is a three time first place winner of the CYSO's Orchestral Excerpt Competition, and he 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.

In 8th grade, Nicholas created The No Repeats Project, a program in which young musicians work with teens who are incarcerated. In 2019, he received a School District 203 Mission Makers award for his program. No Repeats exposes the teens to different musical genres and provides opportunities to learn how to play instruments and to see music performances in and out of the centers. The No Repeats Project uses the transformative power of music to try to reduce the risk of re-entry into the criminal justice system - No Repeats!

Nicholas serves as a principal bassist of the CYSO, its Classical Orchestra Repertory Ensemble, and the Naperville North High School Orchestra and plays with its Jazz Ensemble. He has toured central Europe, Scandinavia, and Russia with the CYSO. These past summers Nicholas attended the International Bassist Society's Convention, Curtis Summerfest, Orford Musique Academie, and Bowdoin International Music Festival studying with Hal Robinson, Don Palma, and Kurt Muroki, respectively. In addition to music, Nicholas also enjoys a good steak!

DUPAGE SYMPHONY ORCHESTRA

Barbara Schubert, Music Director and Conductor

Nicholas Boettcher, contrabass soloist

Tonight's Program • *Gateway to Romance*

Festival at the Capulets from *Romeo and Juliet*, Op. 17 Hector Berlioz
(1803-1869)

Romeo and Juliet: A Fantasy Overture Peter Ilyich Tchaikovsky
(1840-1893)

Concerto for Double Bass and Orchestra, Op. 3 Serge Koussevitzky
(1874-1951)

- i. *Allegro*
- ii. *Andante*
- iii. *Allegro*

Nicholas Boettcher, contrabass soloist

First Place Winner, DSO 2020 Young Artists Auditions

~ Intermission ~

Symphony No. 2 in D-flat Major, Op. 30, *Romantic* Howard Hanson
(1896-1981)

- i. *Adagio – Allegro moderato – Lento molto espressivo – Più mosso*
- ii. *Andante con tenerezza*
- iii. *Allegro con brio – Molto meno mosso – Più mosso*

Fourth Subscription Concert, Sixty-sixth Season • Saturday, March 21, 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, March 21, 2020

Violin I

William Allmart,
Concertmaster
Sarah Cooley
Patricia Fragen
Diane Hefta
Richard Kiang
Kirby Lee
Emmalee Luckas
Michelle McCallough
Alise Randall
Cassie Ruiz
Mary Seighman
Erin Setchell
Brianna Smith
Andy Struble
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
Jean True
Melinda Watts
Peter Winter
Alexandra Zelles

Viola

James Fawley,
Principal
Cara Anderson
Kaylee Borja
Toni Cipriano-Steffens
Alex Cleveland
Garth Kennedy
Cathy Lam
Kathryn Oyler
Robert Provost
Doretta Valenta
Levi Velasco

Violoncello

Jennifer Duitsman,
Principal
Chris Cantwell
Brenda Ernst
Nibandh Nadkarni
Joia Nicholson
Jackie O'Donnell
Sheyl Oleniczak
Robert Plunkett
Barbara Schmitt
Andrew Sharp
Don Smith
Lisa Volle
Sandra Wiedemeier
Bonnie Wheaton

Contrabass

Amanda Kunze,
Principal
Katy Balk
Daniel Dallstream
Elaine Davison
William Decherd
Esther Espino
Daniel Gonzalez
Julian Webb

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
Donald Lurye

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Diane Remillard,
Principal
Kolleen Monahan-Sarns

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Gary Greene,
Principal
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Carie Jancik
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Garth Anderson,
Principal
Dale Muir
Sean O'Donnell

Trombone

Mark Houston,
Principal
Gregory Malovance

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CONCERT NOTES

Gary A. Greene, Ph.D.

March 21, 2020

Hector Berlioz

Festival at the Capulets from Romeo and Juliet, Op. 17

The Romantic era of music is so named not because the music so often reflects human courtship behaviors (or, worse, that it is derived from the music of Caesar's time) but because the music was so closely tied to literature, the "romance" being a Medieval prose or poetic narrative. The romance had no precedent in ancient literature and thus was free to develop in line with its creator's emotional, formal, or other inclination; and 19th-century composers, painters, writers, and others claimed a similar freedom through this literary connection. Composers of that time had a number of favorite authors—Johann Wolfgang von Goethe, Sir Walter Scott, and William Shakespeare were most commonly referenced.

Berlioz was perhaps the prototype of the Romantic composer. Raised to be a doctor, he rejected family demands and social propriety to become a composer. He had no mild emotional reactions—everything was a crisis or an apotheosis, deep tragedy or celestial glory. He often struggled financially and was "misunderstood" by family, friends, and lovers. And he wrote words, thousands of words, in books, reviews, letters, poetry. Berlioz had a special affinity for Shakespeare and wrote in his *Memoirs* of an encounter with *Romeo and Juliet* in 1827 as a twenty-three-year-old: "[He] was like a thunderbolt. His lightning flash opened the entire heavens of art for me with a sublime tumult, illuminating its most distant depths. I recognized, I grasped true grandeur, true beauty, true dramatic truth."

That this production starred the English actress Harriet Smithson, with whom Berlioz instantly fell in love and whom he eventually persuaded to marry him, probably encouraged his attraction to Shakespeare. However, another impetus for Berlioz's music for this play came from the violin virtuoso Niccolò Paganini. Paganini had attended a performance of Berlioz's music in 1838 and came away so impressed that out of the blue he sent to Berlioz 20,000 francs, allowing Berlioz to pay his debts and still have significant funds left over. Berlioz responded to this gift with the offer to dedicate a piece to the violinist and, settling settling on *Romeo and Juliet*, set off in a white heat.

How vigorously I struck out in that grand sea of poetry caressed by the playful breeze of fancy, beneath the hot rays of that sun of love which Shakespeare kindled, always confident of my power to reach the marvelous island where stands the temple of true art. Whether I succeeded or not it is not for me to decide.

The work, completed and premiered in 1839 (published in 1847), is a hybrid—not opera, not oratorio, and not truly a symphony, despite the subtitle. It is not often presented whole, but there are excerpts that receive independent performances, as in the present case with “Festivities in the Capulet’s Palace.”

Peter Ilyich Tchaikovsky

Romeo and Juliet: A Fantasy Overture

Tchaikovsky is the embodiment of the professionally trained, westward looking (especially towards Germany) Russian composer. He was clearly a gifted child—at six, he read French and German, and his childhood copybooks were written almost entirely in French. His musical training included piano studies and a music tutor. But the family regarded music as an unimportant avocation, so he entered the School of Jurisprudence in 1852 and from there, in 1859, took a position at the Ministry of Justice. In 1861, he resumed serious music studies. In 1863, he resigned from the Ministry of Justice to enter the St. Petersburg Conservatory, studying piano, flute, and organ as well as composition and graduating in 1865. The next year, he joined the faculty of the newly created Moscow Conservatory, and his transition from bureaucrat to composer was complete. In 1877, Nadezhda von Meck settled on him an annual stipend to cover his living expenses and free him from teaching duties to pursue composition full time (he resigned from the Conservatory in 1878). Always a personality plagued by melancholy and depression, his death by suicide shortly after the premiere of his Sixth Symphony was a great loss for music but cannot be considered surprising. Though not a member of the circle of Russian nationalists known as the Russian Five, Tchaikovsky became, and has remained, the symbol of Russian composition.

But there was a time when he was a young composer with enormous success only in his future. The *Romeo and Juliet Fantasy Overture*, composed in 1869 and premiered the next year in Moscow, comes from that early time. The work was really outlined for Tchaikovsky by the leader of The Five,

Mily Balakirev (1837-1910), who suggested the idea and laid out the structure (including the keys through which the music should progress). Tchaikovsky presented his first effort to Balakirev for comment and received more, perhaps, than he expected. Balakirev especially objected to the introductory material and likened the work to something by Haydn when he wanted something reminiscent of Liszt. Tchaikovsky revised the work in 1870 with Balakirev's concerns in mind. Tchaikovsky revised the work yet again in 1880, but it may be that dynamic markings were the essence of the revisions.

The music reflects a few critical characters and plot elements from Shakespeare's play. The opening evokes Friar Lawrence, but soon the music presents us with the feud between the Capulets and the Montagues. The love theme introduces the title characters, but this harmony between family representatives is displaced by music depicting sword fighting. In the midst of the fighting, we hear again the music of the friar and the lovers, but in the end, we have music presenting us with the awful tragedy that ends the play.

Tchaikovsky used much of this music between 1878 and 1881 to create an eponymous "duet scene" for soprano, tenor and orchestra; however, the duet was left incomplete. Sergei Taneyev (1856-1915) supplied a completion and a vocal-piano score in 1893.

Serge Koussevitzky

Concerto for Double Bass and Orchestra, Op. 3

Although best known today for his work as a conductor, Koussevitzky began his professional career as a double bassist in 1894 with the Bolshoi Theatre Orchestra, rising to the principal's chair by 1901. He gained renown as a virtuoso on the instrument, first in Moscow and eventually in Europe (he had a debut in Berlin in 1903). However, the podium called, and he similarly had a Berlin debut in that role in 1908. He worked in both roles for a few years, and by 1910 seems to have settled into the conducting professional with the founding of the Koussevitzky Symphony Orchestra that year. In the meantime, he had also founded a music publishing company whose profits were used to support Russian composers. In 1921 he was in Paris, where he created another orchestra and from which base he guest conducted across Europe. The Boston Symphony Orchestra engaged him in 1924, and he remained there until his retirement in 1949. His early support of Russian composers was mirrored in Boston through his championing of American composers—he became an American citizen

in 1941—and he became known as a teacher of conductors, among them Leonard Bernstein and Sarah Caldwell.

As was typical of performers until well into the twentieth century, Koussevitzky wrote pieces for his own use, including the concerto heard this evening. The three-movement work was completed in 1902 with help from Reinhold Glière (the version performed by the DSO this evening has received orchestration help from Wolfgang Meyer-Tormin). One rarely has the opportunity to hear a concerto for the double bass, yet the repertoire, stretching back to Dittersdorf and other eighteenth-century composers, is fairly extensive. Koussevitzky has chosen to place most of the soloist's music in the upper part of the double bass range, no doubt out of a concern that the soloist not get lost in the overall orchestral sound, but this does have a tendency to make one think that a cello concerto is being heard. The concerto opens with a horn fanfare whose thematic content recurs—in fact the opening of the third movement repeats that of the first. While there are moments of virtuoso display, the concerto is generally quite lyric with an extended cadenza toward the end of the work. It certainly should be heard more frequently.

Howard Hanson

Symphony No. 2 in D-flat Major, Op. 30, *Romantic*

A native of Wahoo, NE, this composer would be remembered today if only for his life's work in creating, for all intents and purposes, the Eastman School of Music (now part of the University of Rochester). This school was and is influential in American musical life beyond description, and Hanson's work there, which included the championing of American music, garnered him the Henry Hadley Medal for service to American music in 1938. In what is seemingly an aesthetic contradiction, Hanson as a conductor and teacher promoted the avant-garde in music, but in his own compositions, he was clearly rooted in nineteenth-century Romanticism.

He was the product of studies at Luther College and the University of Nebraska but also had later studies in New York and Chicago. By age 19, he was teaching composition himself at the College of the Pacific. At 21, he was the Dean of Music. The American Academy in Rome made him one of its earliest prize winners, and he spent three years studying and composing in Rome. A performance of his *Nordic Symphony* in Rochester, NY, brought him to the attention of George Eastman (inventor of the Kodak camera), and Hanson was subsequently named the head of the

Eastman School of Music. He was 28 and remained at Eastman until his retirement in 1964.

The Second Symphony (Boston, 1930) was commissioned by Serge Koussevitzky for the fiftieth anniversary of the Boston Symphony Orchestra. Listeners will note immediately the emphasis on the horn section, that quintessential orchestral instrument of the nineteenth century, and can languish in the lush chromatic language by which Hanson evokes the era past. Its three movements follow a fast-slow-fast scheme, and there is melodic quotation between them, which “cyclical” treatment of themes in multi-movement works was a structural invention of the musical romantics.

For the premiere of this symphony, Hanson wrote an extended descriptive note from which the following extract comes:

My aim, in this symphony, has been to create a work young in spirit, Romantic in temperament, and simple and direct in expression. The first [movement] begins with an atmospheric introduction in the woodwinds, joined first by the horns, then the strings, and finally the brass choir. The principal theme is announced by four horns, with an accompaniment of strings and woodwinds, and is imitated in turn by the trumpets, woodwinds, and strings. An episodic theme appears quietly in the oboe and then in the solo horn.

The second movement begins with its principal theme announced by the woodwinds with a sustained string accompaniment. An interlude in the brass, taken from the introduction of the first movement develops into the subordinate theme, which is taken from the horn solo in the first movement.

The third movement begins with a vigorous accompaniment figure in strings and woodwinds [with] the principal theme of the movement—reminiscent of the first movement—entering in the four horns and later repeated in the basses. The subordinate theme is announced first by the violoncellos and then taken up by the English horn.

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*- Nina Kraus, director of Northwestern's
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- Nature Neuroscience, April 2007



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