

10-24-2014

# Gold Series: Beethoven – Symphony No. 9 “Choral”

School of Music  
*Illinois State University*

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Illinois State University  
College of Fine Arts  
School of Music

## Gold Series

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# Beethoven – Symphony No. 9 “Choral”

Illinois State University Symphony Orchestra  
Glenn Block, *Conductor*

**Civic Chorale**  
John Koch, *Director*

**Concert Choir**  
Karyl Carlson, *Director*

**Belle Voix**  
Leslie Manfredo, *Director*

**Men’s Glee**  
Mark Grizzard, *Director*

**Illinois State University Faculty Soloists**  
Judith Dicker, *English horn*  
Carren Moham, *Soprano*  
Debra Austin, *Alto*  
Justin Vickers, *Tenor*  
John Koch, *Baritone*

**With Guest Artists**  
Cicero Cordão, *Trumpet Soloist*  
Maestro Maurizio Colasanti, *Conductor*

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Friday Evening, October 24, 2014 at 8:00 PM  
Sunday Afternoon, October 26, 2014 at 3:00 PM  
Center for the Performing Arts

This is the thirty-third program of the 2014-2015 season.

## Program

Please turn electronic devices for the duration of the concert. Thank you.

Quiet City (1940)

Aaron Copland  
(1900-1990)

Cicero Cordão, *trumpet*  
Judith Dicker, *English horn*  
Glenn Block, *conducting*

Concerto for Trumpet and Strings (1998)

Eric Ewazen  
(born 1954)

I. Allegro moderato  
II. Scherzo  
III. Elegia  
IV. Allegro agitato

Cicero Cordão, *trumpet*  
Glenn Block, *conducting*

~ Intermission ~

Symphony No. 9 Op. 125 “Choral” (1824)

Ludwig van Beethoven  
(1770-1827)

I. Allegro ma non troppo, un poco maestoso  
II. Scherzo: Molto vivace - Presto  
III. Adagio molto e cantabile  
IV. Presto; Allegro molto assai (Alla marcia); Andante maestoso; Allegro energico

Carren Moham, *Soprano*  
Debra Austin, *alto*  
Justin Vickers, *tenor*  
John Koch, *baritone*  
Maestro Maurizio Colasanti, *conducting*

## Translations

### Ode to Joy

O Freunde, nicht diese Töne! Sondern lasst uns  
angenehmere anstimmen und freudenvollere!  
Freude, schöner Götterfunken,  
Tochter aus Elysium!  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum.  
Deine Zauber binden wieder,  
Was die Mode streng getheilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.  
Wem der grosse Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!  
Ja—wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund.  
Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.  
Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.  
Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder—überm Sternenzelt  
Muss ein Lieber Vater wohnen!  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn überm Sternenzelt!  
Über Sternen muss er wohnen.

O Friends, not these sounds!  
Instead, let us make sweeter  
and more joyous music!  
Joy, lovely spark of the gods,  
daughter of Elysium.  
We enter elated with fervor,  
heavenly one, into your sanctuary.  
Your charms unite again  
what fashion sharply divided;  
all men are made brothers  
wherever your gentle wing abides.  
To whomever it has been granted  
to be the friend of a friend;  
whoever has won a gracious woman,  
now join in the exultation!  
Yes—he who even only one heart  
has called his own on the whole wide earth!  
And whoever never could feel it,  
let him steal away weeping from this alliance!  
All creatures drink in joy  
at the breast of nature;  
all the good, all the evil  
follow in her path of roses.  
Kisses she gave to us, and wine,  
and a friend, faithful unto death;  
lust was given to the worm,  
and the cherub stands before God.  
Happy, as the suns rushing  
through heaven's brilliant plan,  
Follow, brothers, your path  
joyously as a hero to victory.  
Receive this embrace, ye millions!  
This kiss to the whole world!  
Brothers—above the starry sky  
there surely lives a loving father!  
Do you fall down, ye millions?  
Do you sense the creator, world?  
Seek him above the starry sky!  
Above the stars he certainly lives.

Translation of Schiller's "Ode to Joy" by Don Horisberger

## Program Notes

### **Copland *Quiet City***

In 1940, Aaron Copland wrote music for the play *Quiet City* by Irwin Shaw. The next year he knitted some of it into a ten-minute composition designed to be performed independently of the play. The original score for the play was composed for trumpet, alto saxophone, Bb clarinet (doubling bass clarinet), and piano.

According to Copland, the piece was "an attempt to mirror the troubled main character of Irwin Shaw's play", who had abandoned his Jewishness and his poetic aspirations in order to pursue material success by anglicizing his name, marrying a rich socialite, and becoming the president of a department store. The man, however, was continually recalled to his conscience by the haunting sound of his brother's trumpet playing. Continuing the assessment in his own autobiography, Copland observed that "*Quiet City* seems to have become a musical entity, superseding the original reasons for its composition," owing much of its success to its escape from the details of its dramatic context.

### **Ewazen - *Trumpet Concerto***

Eric Ewazen was born in 1954 in Cleveland, Ohio. He received the Bachelor of Music at the Eastman School of Music, and masters and doctoral degrees from The Juilliard School. His teachers included Milton Babbitt, Samuel Adler, Warren Benson, Joseph Schwantner and Gunther Schuller. He is a recipient of numerous composition awards and prizes. His works have been commissioned and performed by many soloists, chamber ensembles and orchestras in the U.S. and overseas. His works are recorded on Summit Records, d'Note Records, CRS Records, New World, Clique Track, Helicon, Hyperion, Cala, Albany and Emi Classics. He was commissioned to write his *Trumpet Concerto* for Allen Vizzutti by the College Band Directors National Association which was premiered in Reno, Nevada in March, 2004 by the Intercollegiate Wind Ensemble. He has been a faculty member at the Juilliard School since 1980.

### **Beethoven – *Symphony No. 9 “Choral”***

The *Symphony No. 9 in D Minor, Op. 125* (sometimes known as "Choral"), is the final complete symphony of Ludwig van Beethoven. Completed in 1824, the symphony is one of the best-known works of the repertoire of classical music. Among critics, it is almost universally considered to be Beethoven's greatest work, and to be one of the greatest pieces of music ever written.

The symphony was the first example of a major composer using voices in a symphony (thus making it a choral symphony). The words are sung during the final movement by four vocal soloists and a chorus. They were taken from the "*Ode to Joy*", a poem written by Friedrich Schiller in 1785 and revised in 1803, with additions made by the composer. Today, it stands as one of the most played symphonies in the world. In 2001, Beethoven's autograph score of the *Ninth Symphony*, held by the Berlin State Library, was added to the United Nations World Heritage List, becoming the first musical score to be so honored.

Beethoven changes the usual pattern of classical symphonies in placing the scherzo movement before the slow movement (in symphonies, slow movements are usually placed before scherzi). This was the first time that he did this in a symphony, although he had done so in some previous works.

The first movement is in sonata form, and the mood is often stormy. The opening theme, played *pianissimo* over string tremolos, so much resembles the sound of an orchestra tuning, many commentators have suggested that this might have been Beethoven's inspiration.

The second movement, a scherzo and trio, is also in D minor, with the introduction bearing a passing resemblance to the opening theme of the first movement. At times during this movement, Beethoven directs that the beat should be one downbeat every three beats, perhaps because of the very fast pace of the movement, with the direction *ritmo di tre battute* ("rhythm of three beats"), and one beat every four bars with the direction *ritmo di quattro battute* ("rhythm of four beats"). The contrasting trio section is in D major and in duple time. The trio is the first time the trombones play in the symphony. Following the trio, the second occurrence of the scherzo, unlike the first, plays through without any repetition, after which there is a brief reprise of the trio, and the movement ends with an abrupt coda.

The lyrical slow third movement, in B-flat major, is in a loose variation form, with each pair of variations progressively elaborating the rhythm and melody. The first variation, like the theme, is in 4/4 time, the second in 12/8. The variations are separated by passages in 3/4, the first in D major, the second in G major. The final variation is twice interrupted by episodes in which loud fanfares for the full orchestra are answered by octaves played by the first violins alone. A prominent horn solo is assigned to the fourth player. Trombones do not play in this movement.

The famous choral finale is Beethoven's musical representation of Universal Brotherhood. American pianist and music author Charles Rosen has characterized it as a symphony within a symphony, played without interruption. This "inner symphony" follows the same overall pattern as the *Ninth Symphony* as a whole. Towards the end of the movement, the choir sings the last four lines of the main theme, concluding with "*Alle Menschen*", before the soloists sing for one last time the song of joy at a slower tempo. The chorus repeats parts of "*Seid umschlungen, Millionen!*, then quietly sings, "*Tochter aus Elysium*". And finally, "*Freude, schöner Götterfunken, Götterfunken!*"

## Biographies

**Glenn Block** has served as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990, this year celebrating his 25<sup>th</sup> year at ISU. He has also served as Music Director of the Youth Symphony of Kansas City from 1983 - 2007. Prior to his appointment at Illinois State in the fall of 1990, Dr. Block served for 15 years as Director of Orchestras and Professor of Conducting at the Conservatory of Music of the University of Missouri - Kansas City and Music Director of the Kansas City Civic Orchestra. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He received his Ph.D. from the University of California at San Diego. A frequent guest conductor, he has appeared in over 42 states with all-state and professional orchestras. Foreign guest-conducting have included concerts and master classes at the Fountainebleau Conservatoire in France, and concerts in Spain, Canada, Colombia, Estonia, Russia, Italy, Hungary, Austria and the Czech Republic and throughout South America. He has served on the Boards of Directors for both the Conductors Guild and the Youth Orchestra Division of the American Symphony Orchestra League. The Youth Symphony of Kansas City and Dr. Block made their Carnegie Hall debut in June, 1997.

Dr. Block has served on the faculty of the National Music Camp at Interlochen as Resident Conductor of the World Youth Symphony Orchestra, and at the Interlochen Arts Academy as Visiting Conductor. In addition, he has also served as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado.

During the summer of 2013, Dr. Block spent a month conducting and teaching in Brazil, Argentina and Paraguay. In the summer of 2014, Dr. Block again returned to South America to conduct in Brazil, Argentina and Paraguay during the months of May and June, and traveled to Italy in August to conduct at various festivals in Pescara and in the eastern mountains of Abruzzo.

During the 2015 season, Glenn Block will again return for extended residencies in South America with orchestras in Brazil, Argentina, Paraguay, and Uruguay. In August of 2015, he will be making his debut conducting at the Teatro Colon in Buenos Aires.

**Maurizio Colasanti**, at age five, began studying music, and performing his first solo concert at the age of seven. Later, he studied at the Music Conservatory of Pescara where he graduated with highest honors. He later studied composition and conducting in Geneva, Budapest and Vienna.

As an accomplished oboist and conductor, he has given concerts in prestigious international concert venues such as Teatro dell'Opera di Roma, St.Martin in The Fields (London), Orchestra Sinfonica Siciliana, Orchestra Teatro Lirico di Cagliari, Orchestra Sinfonica Abruzzese, Orchestra Sicilian Symphony, Miami (Florida)Symphony Orchestra, Royal Academy of Music (London), Konzerthaus Freiburg, Carinthia Simphonieorkester, Soloists of Teatro alla Scala in Milan, Illinois State Symphony, Symphony Orchestra of the State of Mexico, Melba Hall (Melbourne), Minas Gerais Symphony Orchestra, Villa Lobos Symphony Orchestra, The Brass Italian, Guanajuato Symphony Orchestra, Orchestra Marrucino Theatre, Symphony Orchestra San Remo, Carnegie Hall, Chamber Orchestra of Florence, New England Symphony Orchestra, Fortaleza Philharmonic Orchestra, Lithuanian Chamber Orchestra, Orchestra Sinfonica Porto Alegre Symphony Orchestra Mar del Plata, Camerata Istropolitana Bratislava.

This is Maestro Colasanti's third residency at ISU.

### **Soloists**

#### **Cícero Cordão - Trumpet**

Born in December 18, 1970 in Itaporanga, Paraíba, he started his musical studies in 1983. In 1986, he moved to João Pessoa to continue his music studies. He was awarded a Bachelor's Degree in trumpet in 1992 and a Master's Degree in performance in 2010, under the direction of Nailson Simões. In 2008, he concluded his graduate studies in Music Education at the State University of Londrina. During his career,. he has received studied renowned with international professors such as Charles Schlueter, Fred Mills, Nailson Simões, Anor Luciano, Gilberto Siqueira, Fernando Dissenha.

Since 1993, he has been principal trumpet and soloist of the Londrina State University Symphony Orchestra (OSUEL) and Paraná Brass Quintet. As a soloist, he has performed with the Duo Londrina along with pianist Luciana Gastaldi, with whom he has already played the most important pieces from the trumpet repertoire. Also, as soloist he has performed in Brazil (several states), Italy and the USA. At the same time, he works as a professor and evaluator of regional, state-level and national bands competitions. Besides being the principal trumpet of OSUEL, he was Head of the Music Division at UEL from 2010 to 2014. This is Cicero Cordao's second residency at ISU.

#### **Judith Dicker – English horn**

Ms. Dicker is presently the Professor of Oboe at Illinois State University. She holds the Master of Music degree in Oboe Performance from Indiana University, and Bachelor of Science in Music Education from the State University of New York at Potsdam. Formerly on the faculty of Wichita State University and Indiana University at South Bend, she has also taught at the Musikschule Gelsenkirchen in Germany. Ms. Dicker has performed as principal oboist with the Wichita Symphony Orchestra and the South Bend Symphony, and as oboist with the Toledo Symphony and the Gelsenkirchen Philharmonic Orchestra in Germany.

### **Carren Moham – Soprano Soloist**

Carren Moham comes from Oklahoma where she received the Bachelor of Arts in Music Education degree from Northeastern State University in Tahlequah, Oklahoma, and the Master of Music degree from The University of Oklahoma in Norman. While at OU, she studied voice with renowned contralto, Carol Brice. She later matriculated to The Ohio State University in Columbus, where she earned the Doctor of Musical Arts degree in Vocal Health and Black Music History. To highlight the virtually unknown and unpublished art songs of African-American composers, Dr. Moham devised two concert series “Songs by African-American Composers” and “Songs by African-American Women.” She has performed these concerts and given lecture recitals and masterclasses on this topic in several venues throughout the United States, Europe and South America, as well as on a special arts program for former President Bill Clinton and former First Lady Hillary Rodham Clinton. In 2002, Dr. Moham, accompanied by Michael Lester on piano, released a compact disc entitled, “Sonnets on Love, Rosebuds and Death: Songs by African-American Women” which includes many of the songs. Dr. Moham has performed numerous operatic roles for major companies both in the United States and abroad and has performed with some of the world’s most renowned symphony orchestras. She continues to maintain an active performing schedule having recently done concerts in Baltimore, MD, Columbus, OH, and at Oregon State University in Corvallis. She has done extensive research on the restorative and therapeutic properties of singing following trauma to the throat and was on staff at the Washington Cancer Institute in Washington, DC, where she worked with throat cancer patients. She continues to work with singers to rehabilitate damaged voices. Dr. Moham was Professor of Music at Illinois Wesleyan University, where she is now Professor Emerita, prior to joining the voice faculty at Illinois State University.

### **Debra Austin – Alto Soloist**

Debra Austin has appeared extensively in the United States with various opera companies and symphony orchestras. Some of her favorite roles include Suzuki in Puccini's *Madame Butterfly*, Perichole in Offenbach's *La Perichole*, Madame Flora in Menotti's *The Medium*, Isabella in Rossini's *L'Italiana in Algeri*, Prince Orlofsky in J. Strauss' *Die Fledermaus*, Hansel in Humperdinck's *Hansel and Gretel*, Kate in Gershwin's *Girl Crazy* and La Principessa in Puccini's *Suor Angelica*. Locally in concert, she has appeared with the Chicago Symphony Orchestra, Columbus Symphony, Boise Philharmonic, Grant Park Music Festival, Fort Wayne Philharmonic, Peoria Bach Festival and others.

Ms. Austin is a graduate of Bradley University where she received a Bachelor of Music Education. She taught public school music for eight years at the kindergarten through high school levels. She then attended Northwestern University where she earned her Master in Vocal Performance degree and a Certificate in Vocal Performance. Ms. Austin is in her eleventh year of teaching voice at Illinois State University and has also taught voice at Eureka College. At ISU She sang the world premiere of William Cutter's *Heretical Songs* with the Illinois State University Symphony Orchestra conducted by Dr. Glenn Block. Other performances at ISU include the Verdi *Requiem*, Dvorak's *Stabat Mater*, de Falla's *El Amor Brujo*, and the song cycle *A Charm of Lullabies* by Benjamin Britten and the Art of Song: A Recital. Ms. Austin maintains a private voice studio in her home while teaching at ISU, performing and enjoying her husband and son.

### **Justin Vickers – Tenor Soloist**

Justin Vickers has performed opera, oratorio, concert, and recital at venues ranging from Carnegie Hall, Alice Tully and Avery Fisher Halls at Lincoln Center, The Kennedy Center, San Francisco's War Memorial Opera House, Moscow's International House of Music, Beijing's Forbidden City Concert Hall, to Vienna's Stephansdom. Highlights include performances with Opera Orchestra of New York, the Russian State Symphony Capella, the Orquesta Sinfónica del Estado de México, the National Symphony Orchestra in



Washington, DC, and the Haydn Festspiele Orchester in Eisenstadt, Austria. With nearly seventy standard leading tenor operatic and oratorio roles in his repertory, Vickers has also sung the world premières of works by Daniel Catán, Seymour Barab, Alexander Zhurbin, John David Earnest, Jerrold Morgulas, William Banfield, Francis Thorne, and Joseph Summer. Vickers has recorded opera for Albany Records and most recently for Parma Recordings, for which he has numerous forthcoming releases of contemporary Shakespeare settings. During the next two seasons, the tenor premières and records six various song cycles by American composers that have either been composed for or commissioned by Vickers. Upcoming engagements include summer and autumn 2015 concert and recital tours of England with pianist Karyl Carlson and Asia with pianist Tuyen Tonnu; performing Britten's "Nocturne" with Ian Hobson and the Sinfonia da Camera; and an April 2015 recital in England in the presence of the Master of the Queen's Music, Dame Judith Weir.

### **John Michael Koch – Baritone Soloist**

In 2003, John Michael Koch, baritone, was granted tenure in the College of Fine Arts at Illinois State University's School of Music in Normal, Illinois, where he has been nominated to *Who's Who in America* in 2008 and 2009, and three times to *Who's Who Among America's Teachers* and has served as Voice Area Coordinator in the School of Music since 2009. New endeavors include conducting ISU's Civic Chorale that is now presenting solo concerts in addition to collaborating in large symphonic and choral works at Illinois State University.

Koch has performed over 35 operatic and 45 oratorio roles throughout the world. He is the Artistic Director and co-founder of the Midwest Institute of Opera that had its premiere season in 2011 with *Die Zauberflöte*. The subsequent seasons included *Don Giovanni* in 2012, *Le nozze di Figaro* in 2013 and the 2014 season will showcase Bizet's *Carmen* and Dan Shore's *The Beautiful Bridegroom*.

As a soloist, Mr. Koch is noted for his interpretation of Orff's *Carmina burana* that he debuted at Chicago's Orchestra Hall with the Chicago Sinfonietta. Noted performances of the Orff include the Caracas Contemporary Ballet (Venezuela), Karmi'el Dance Festival in Israel (Tel Aviv Opera and Jerusalem), Chautauqua Institution, Cincinnati Ballet, Princeton University Symphony and Glee Clubs, the Southwest Michigan and Green Bay Symphony Orchestras, the Montreal Philharmonic, and the Canadian Ballet and Illinois State University. Other abroad performances include the title role in Mendelssohn's *Elijah* in Cairo, Egypt. Local solo performances include Britten's *War Requiem*, Rossini's *Stabat mater* and the *Carmina burana* at Illinois State University. Mr. Koch maintains a full voice studio in addition to teaching Vocal Pedagogy and also being newly appointed Co-director of the *Illinois Festival Opera* department at ISU.

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· kenneth kiesler, conductor laureate · jeremy kittel, fiddle ·

illinois symphony chamber orchestra  
second presbyterian church, bloomington  
november 1 · 2014 / monster mash  
january 24 · 2015 / no strings attached  
march 21 · 2015 / mostly mozart

# Illinois State University Symphony Orchestra

Glenn Block, *Music Director and Conductor*

## **Violin I**

Wei Chi Chiu, *concertmaster*  
Lorenco Budo  
Rachael Miller  
Maggie Watts  
Lisa Ourada  
Liz Fansler  
Gabrielle VanDril  
Hannah Kehe

## **Violin II**

Praneeth Madoori, *principal*  
Julia Heeren  
Jillian Forbes  
Samantha Huang  
Charlea Schueler  
Asa Church  
Andrada Pteanc  
Justin Wagner

## **Viola**

Matthew White, *principal*  
Abigail Dreher  
Katherine Brown  
Sarah Williams  
Alexander Foote  
Regina Vendetti  
Rachael Tatar  
Alexander Daniell  
Eileen Wronkiewicz  
Joshua Tolley  
Rebecca Schwartz

## **Cello**

Monica Sliva, *principal*  
Pei-Ching Huang  
Angelina McLauthlin-Heil  
Ryan Koranda  
Shannon McElmeel  
Alexander Brinkman

## **Double Bass**

Trevor Mason, *principal*  
Claudia Amaral  
Wiebe Ophorst  
Parnelle Miller  
Gregory Clough  
Jacob Buse  
Patrick Casner  
Tabitha Staples  
Matthew Stewart

## **Flute**

Pamela Schuett, *principal*  
Miranda DeBretto  
Daniel Gallagher, *piccolo*

## **Oboe**

David Merz, *principal*  
Erica Nicwander  
Terri Rogers

## **Clarinet**

Nuvee Thammikaszkul, *principal*  
Brian Do

## **Bassoon**

Matthew Jewell, *principal*  
William Heinze  
Aston Karner, *contrabassoon*

## **Horn**

Amanda Muscato, *principal*  
Emily Lenart  
Laura Anderson Makara  
Calle Fitzgerald  
Justin Johnson

## **Trumpet**

Sean Hack, *principal*  
Andrew Mrozinsky  
Virginia Ulbricht

## **Trombone**

Riley Leitch, *principal*  
Aaron Gradberg  
James Mahowald, *bass trombone*

## **Tuba**

Alexander Hill, *principal*

## **Timpani**

Mallory Konstans, *principal*

## **Percussion**

Robert Botwinski, *principal*  
Hillary Ulman  
James McHenry

## **Staff**

Noam Aviel, *Manager/librarian*  
Johannes Krohn, *Manager/librarian*  
Matthew White, *assistant librarian*  
Trevor Mason, *assistant librarian*

## **Orchestra Committee**

Pamela Schuett, *chair*  
Abigail Dreher, *vice-chair*  
Elizabeth Fansler, *secretary*  
Gregory Clough  
Brian Do  
Sean Hack  
William Heinze

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