

A MEETING OF TWO GIANTS!

On Monday, April 28, 7:30 PM, we return to Symphony Center for the 7th time!

CHORAL SPECTACULAR

~ Jay Friedman, conductor

William Chin, chorus director

BEETHOVEN Choral Fantasy

Patrick Godon, piano soloist

LISZT Missa Solemnis (Symphony Center premiere)

Susan Krout, soprano Sarah Ponder, mezzo-soprano

Ace Gangoso, tenor Daniel Eifert, bass-baritone

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Our season subscribers receive a 20% discount.

Two of the most influential and celebrated pianists and composers of all time crossed paths in an event that is largely unknown to the public. Franz Liszt describes in detail his meeting with Ludwig Van Beethoven in 1823. It was 10 o'clock in the morning, on April 13th of 1823 when Carl Czerny, the most famous piano student of Beethoven, finally arranged a meeting between his famous teacher and one of his most talented young students. Beethoven's aversion to child prodigies was well known and Czerny had been trying to arrange this meeting for quite some time. Beethoven was 52 years old, very famous and greatly respected as a composer. He also had become completely deaf and his temper, which had never been easy, had made him a very difficult person to deal with. Czerny was, however, very insistent and Beethoven finally agreed to meet his young student, Franz Liszt, shouting: "In God's name, then, bring me the little rascal!"

Liszt was just eleven years old when his teacher, Czerny, brought him to meet Beethoven. By that time, the young prodigy was already giving concerts and becoming well-known (he had not yet started composing though, that begun the year after). The first piece Liszt played was by a student and close friend of Beethoven. After that, Beethoven asked Liszt to play a Bach's fugue and Liszt chose the one in C minor from the Well-Tempered Clavier. After Liszt played the fugue, according to him, Beethoven said: "And could you also transpose the Fugue at once into another key?". To which Liszt noted: "Fortunately, I was able to do so". What follows is quite remarkable, as Beethoven stood up with a gentle smile, walked close to Liszt, put his hand on the young pianist's head and said: "A devil of a fellow!". Liszt described feeling quite brave, and replies: "May I play something of yours now?". He then played the first movement of Beethoven's C major piano concerto. At this point, Beethoven held Liszt with both hands, kissed him on the forehead and said these, now famous, words: "Go! You are one of the fortunate ones! For you will give joy and happiness to many other people! There is nothing better or finer!".

This was, as we can imagine, a major event in Liszt's life since Beethoven was arguably the greatest musician alive at the time. He told this encounter "in a tone of deepest emotion, with tears in his eyes and a warm note of happiness", describes Ilka Horowitz-Barnay. Liszt was 64 years old when he shared this moment and ended up with this statement: "This event in my life has remained my greatest pride, the palladium of my whole career as an artist. I tell it but very seldom and only to good friends!".

**JOIN US ON 4/28/2025, at SYMPHONY CENTER,
WHEN THESE TWO GIANTS MEET AGAIN!**



Jay Friedman, Music Director

España Espectacular
February 16, 2025 4:00 P.M.
Concordia University Chapel of Our Lord

El bateo (Preludio)

Federico Chueca
(1846-1908)

Viola Concerto in D Major, Op. 1

Carl Stamitz
(1745-1801)

I. Allegro (non troppo)

Neena Agrawal, viola
2025 Concerto Competition Winner

Capriccio Espagnol

Nicolai Rimsky-Korsakov
(1844-1908)

intermission

The Three-Cornered Hat

Manuel de Falla
(1876-1946)

Suite I

1. Introduction
2. The Afternoon
3. Dance of the Miller's Wife (Fandango)
4. The Grapes

Suite II

1. Dance of the Neighbors (Seguidillas)
2. Dance of the Miller (Farruca)
3. Final Dance (Jota)

Ignacio del Rey, guest conductor

The Symphony of Oak Park & River Forest is supported in part by grants from the Gaylord and Dorothy Donnelley Foundation, Illinois Arts Council, Oak Park Area Arts Council, and Cook County Arts. This concert is performed in memory of our beloved Saints usher Kathleen Marie Monica Perry.

Zarzuela is a form of Spanish musical theater that has a fascinating blend of operatic, dramatic, and folkloric elements. Emerging in the mid-17th century, zarzuela has evolved, influencing modern genres and leaving a lasting imprint on contemporary music. As a unique cultural expression, it represents the convergence of Spain's rich history, diverse musical traditions, and theatrical innovation. ***El bateo*** ('The baptism'), premiered on November 7, 1901 at the Teatro de la Zarzuela, was the last great success of its composer **Federico Chueca**. Chueca's score delighted the discerning patrons of the Teatro. The music takes the form of a popular dance suite, with its catchy seguidillas, tangos, and habaneras. Many of these dances are quoted in the rhythmically brilliant and popular ***Preludio***. (The music used for this performance was obtained from Biblioteca Virtual del Patrimonio Bibliográfico)

German composer **Carl Stamitz** was born in Mannheim, where he played viola in the famous Mannheim Orchestra for 8 years before moving to Paris in 1770. Stamitz left Paris in 1777 and became a freelance musician, composing and playing in London, Hamburg, Berlin, Dresden and Prague, desperately looking for a permanent position. He was unsuccessful in this endeavor, and he and his wife were to die in poverty. Although he wrote over 60 concertos, his ***Viola Concerto in D major***, composed in 1774 while he was living in Paris, is one of the few still heard. It has become one of the staples in the viola repertoire. Composed for his own performance to show off his virtuosic technique, the piece filled with such features as chords, harmonics and left-hand pizzicato.

The Italian word capriccio means "caprice" or "whim," which perfectly describes the playful mood of **Nikolai Rimsky-Korsakov's *Capriccio Espagnol***. Completed in 1887, the work began as a fantasy for violin and orchestra and evolved into a full-fledged orchestral showpiece. It features a bold gypsy-flavored solo violin, and some of its themes were derived from traditional Spanish folk songs and dances. Although the title evokes Italy and Spain, *Capriccio Espagnol* was written entirely in Russia. It reflects the composer's research and imagination more than his travels as an officer in the Imperial Navy. Praised by Tchaikovsky as "a colossal masterpiece of instrumentation", *Capriccio espagnol* demonstrates Rimsky-Korsakov's consummate grasp of orchestration. Unlike most of his peers, he didn't compose at the piano but rather considered the entire orchestra to be his primary instrument. At the first rehearsal, the musicians concluded each section with a round of applause.

Capriccio Espagnol contains five brief linked sections. True to its origins in dance, it is rhythmically complex, with a correspondingly elaborate percussion section. The first movement, the *Alborada*, or "morning serenade," is based on a traditional Asturian dance and features two

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Guy Corl
Ann C. Courter

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honor of Diane Doll
Cheryl Flinn and
Wayne Christenson,
in memory of Diane
Doll's aunt & Jan
Widmaier's father
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2/8/2025



February 16, 2025 Personnel

First Violins

Gwen Brits 4 ++
Eliot Abarbanel 7
Nina Chen 6
Isabela Flores 4^
Caitlin Hillyard 4
Aileen Murphy 3
Ingrid Schimnoski 7 +
Cheryl Toncray-Smerz 11 ~
Marylou Witz 18
Joyce Westphal 5
Jules Zeng 1

Second Violins

Carol Janossy 47 *
Abe Baker 4
Cheryl Flinn 32
Joey Frost 12
Lisa Gaspero 3
Yi-Chen Huang 14
Abraham Marcial Manzola 1
Judy Meredith 27
Melissa Proulx 2
Lorena Morales Rodriguez 2
Heather Stokes
Elizabeth Tan 1
Julie Tumma 24
Wailin Wong 8

Violas

Uli Widmaier 8 *
Keith Jones 6 +
Heather Lough 9
Bernhard Metzger 1
Sherin Pradeep 2
Jackie Sabuda 9
Janet Widmaier 8

Cellos

Chris Springthorpe 8 *
Viktoria Baldacci 1
Karen Baldwin 27
Lola Casillas 1
Andrea Charest 5
Christian Hernandez 8
Joy Hoang 1
Madeline Kusar 1
Lenore Mass 30

Basses

Kristina Lee 23 *
James Janossy 18
David Malatesta 12
Jolie Quick 10
Macy Wilson 1

Harp

Peter Stigdon 2

Keyboard

David Leehey 21

Flutes

Laurel Tempas 11 *
Marcia Hustad 8
Julie Siarny 23, *Piccolo*

Oboes

Debbie Barford 46 *
Linda Johnson 53
Beth Hoover 47, *E horn*

Clarinets

Diane Doll 51 *
Jim Robinson 12

Bassoons

Martha Mitchell Cavender 6 *
Lisa Rathje 13

French Horns

David C. Barford 45 *
Melinda Z. Robinson 24
Michael Papierniak 34

Emily Torrey 2

Owen Kaiser 2

Shivani Maisuria 2

Camille Morhun 2

Trumpets

Dale Kerner 45 *

Edward Kerner 9

Augustine Melecio 6

Trombones

Omar Elmusa *

Patrick Zielinski 40

Lance Malina 42, *Bass*

Tuba

Cheldon White 1

Percussion

Tammy Worl 3 *

Michael Daniel 55

Jeff Evans 1

Matt Hart 12

Tim Nichin 1

Liam Taylor 1

++ Concertmaster
+ Assistant Section
Leader
* Principal
~ Section Organizer
^ String Intern
Number after name
indicates how many
years in S/OP&RF

sprightly clarinet solos. It is followed by the stately *Variazioni*, which begins with a gravely beautiful horn melody and ends with an intensely chromatic flute cadenza. Another headlong *Alborada* follows, in which martial drums and horns are interrupted by a boisterous violin solo. The ensuing *Scena e canto gitano* (gypsy song) spins out five showy cadenzas for horns, solo violin, flute, clarinet, and harp before morphing into a passionate triple-time dance. The closing *Fandango asturiano*, a whirlwind of cymbals and castanets, resurrects the *Alborada* theme. In barely 15 minutes, the *Capriccio* blazes through five movements and the technical capacities of the large modern orchestra.

Spanish composer **Manuel de Falla** (his full name was Manuel María de los Dolores Falla y Matheu) was born in Cádiz of Valencian and Catalan parentage. He studied at the Real Conservatorio de Música y Declamación in Madrid, where he became interested in native Andalusian music, particularly flamenco singing (cante jondo), the influence of which can be strongly felt in many of his works. Falla is generally considered the most distinguished Spanish composer of the 20th century. His music can be described as a combination of poetry and asceticism that represents the spirit of Spain at its purest.

Falla wrote a pantomime named *El Corregidor y la Molinera* (*The Governor and the Miller's Wife*), based on the story of a corrupt governor, a humble and honest miller, and his beautiful wife, whom the governor tries to seduce using his power and status. Upon hearing the work, Sergei Diaghilev, the Russian ballet impresario, requested Falla to expand his original composition to a ballet, which became *El Sombrero de Tres Picos* (*The Three-Cornered Hat*). Choreographed by Leonid Massine (who also danced the role of the miller), with sets and costumes designed by Pablo Picasso, and conducted by Ernest Ansermet, this ballet was set for success. Given its success, Falla derived two orchestral suites of the music for the concert stage.

Act I

After a short fanfare, the curtain rises revealing a mill in Andalusia. The miller is trying to teach a pet blackbird to tell the time. He tells the bird to chirp twice, but instead it chirps three times. Annoyed, the miller scolds the bird and tells it to try again. The bird now chirps four times. The miller gets angry at the bird again, but his wife offers it a grape. The bird takes the grape and now chirps twice. The miller and his wife laugh and continue their work. Soon the magistrate, his wife, and their bodyguard pass by, taking their daily walk. The lecherous magistrate is heard coming back, and the miller tells his wife that he will hide and that they will play a trick on him. The miller's wife entertains the magistrate with a seductive dance and then offers him some grapes. She runs away, but he catches her, only to be chased away by the miller brandishing a stick.

Act II

That night, guests are at the miller's house, and he dances to entertain them. His dance is interrupted by the magistrate's bodyguard, who has come to arrest him on trumped-up charges. After the miller is taken away, the magistrate comes to the mill, the miller's wife runs away, and he trips and falls into the river. He undresses, hangs his clothes on a tree, and goes to sleep in the miller's bed. The miller, having escaped from prison, returns and sees the magistrate in his bed. Thinking the magistrate is sleeping with his wife, he dresses himself in the magistrate's clothes and goes off to seduce the magistrate's wife. The magistrate wakes up and, seeing that his clothes are gone, dresses in the miller's clothes. The bodyguard comes and sees the magistrate dressed as the miller and tries to arrest him again. The miller's wife returns and, seeing the bodyguard fighting with what looks like her husband, joins in the fight. The miller comes back and sees his wife in the fight and joins in to protect her. The magistrate explains the entire story, and the ballet ends with the miller's guests tossing the disgraced magistrate up and down in a blanket.



Neena Agrawal is a scholarship fellow at the Academy of the Music Institute of Chicago, a precollege program for advanced string and piano students. Neena began studying violin at age 4 and added viola at age 12. She is also a fellow of the Chicago Musical Pathways Initiative, a scholarship and mentorship organization for classical musicians from underrepresented backgrounds. An avid chamber musician, Neena currently plays in the Porphyron string quartet. She has also performed in quartets, duos and trios through the Music Institute of Chicago, Center Stage Strings, Ascent Chamber Music Festival, Chicago Chamber Music Festival and Chicago Public Schools. In her free time, Neena enjoys baking and drawing.



Ignacio del Rey began his musical studies in 1997 and went on to enroll at the Higher Conservatory of Music in Salamanca (Spain) under Professor Rubén Prades, earning a Bachelor's Degree in Music Performance (Trombone) and being awarded an Honorable Mention in the End of Degree Exam. In June 2010, he was accepted to the Barenboim-Said Academy of Orchestral Studies in the studios of Professor Martin Reinhardt (Bass Trombonist of the Copenhagen Philharmonic) and Professor Tomer Maschkowski (Bass Trombonist of the Deutsches Symphonie-Orchester Berlin). In addition, he had the privilege to study privately with Francisco J. Rosario Vega (Principal Trombone of Royal Symphony Orchestra of Seville, Spain). He received both his

Master of Music in Trombone Performance and his Professional Diploma in Orchestral Studies from the Chicago College of Performing Arts of Roosevelt University, where he studied with Jay Friedman (Chicago Symphony Orchestra Principal Trombone) and Reed Capshaw (Elgin Symphony Orchestra Principal Trombone). While studying at Roosevelt, Ignacio was a member of the Civic Orchestra of Chicago. Since 2015, he has performed frequently with the Chicago Symphony Orchestra. In November 2019, he toured with the Orchestra to New York playing at Carnegie Hall under Riccardo Muti's Baton. He can also be heard playing second trombone on the CSO-Resound CD's "Shostakovich: Sym. 13" and "Cavalleria Rusticana". He has performed with the Lyric Opera of Chicago, Elgin Symphony Orchestra, Chicago Philharmonic, National Symphony Orchestra of Spain, Castile & Leon Symphony Orchestra, Granada Symphony Orchestra and the Royal Symphony Orchestra of Seville. He was the featured soloist with the Fox Valley Orchestra and Maestro Stephen Squires on the Concertino by Ferdinand David. Ignacio is the Principal Trombone of the Opera Festival of Chicago and member of Tower Brass Ensemble. He is on the Artist Faculty and the Program Director of Ensembles and the conductor of the Brass Ensemble at the Chicago College of Performing Arts at Roosevelt University and Guest Lecturer at Wheaton College.

For biographies of **Jay Friedman** and **Maurice Boyer**, please see Program Book.



CHAMBER FUSION

March 2, 2025 3 pm

BOLLING: Suite for Flute and Jazz Piano
Laurel Tempas, flute; Marianne Kim, piano

METZGER: Potawatomi Thunderstorms
Caitlin Hillyard, violin; Bernie Metzger, viola; Alexander Groesch, cello

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Doors open for ticket sales and checkin at 2:30 pm. Concert begins at 3 pm.
Tickets are \$20 each, students through college admitted free of charge. Purchase online or use the QR code below.

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