

April 2019

ISSUE 05

2018/2019 season

Overture

Newsletter of the Symphony Orchestra Guild of Decatur



MASTERWORKS V

Dvorak's *New World Symphony* and Amy Catron
Saturday, April 13, 2019 | Kirkland Fine Arts Center

WELCOME



Goodness, here we are at the last Masterworks of the current season. Seems like the season has quickly passed and now we're eagerly anticipating the 2019-20 Season.

I trust each and every one of you found March's Masterworks IV, Mahler's **Resurrection Symphony** to be very special and enriching to your lives. I have heard nothing but rave reviews about it throughout the community!

The close of this Season brings bittersweet thoughts to me and perhaps to you as well. Does the number "32" bring any pleasant memories to you?

Thirty-two is the number of years Tina Nicholson, Principal Oboe, Randy Reyman, Principal Trumpet, and Dr. Gary Shaw, Principal Trombone each have played with the Millikin Decatur Symphony Orchestra.

Together that represents 96 years of enjoying their great musical talents, their wonderful abilities of teaching students both academically and on their instruments, their willingness to take on both additional responsibilities on campus and in the community, and all to further opportunities for musical growth to the younger students through

ensembles, youth bands, and musical organizations. Pages can and should be written about each of these loyal and devoted people and musicians.

Steve Schepper, Principal Horn, (Adjunct) is also "retiring" from his position. Steve has played with the Symphony both as a student and as a professional while he enjoyed a distinguished career as an Instrumental Music Teacher for Decatur Public Schools and horn teacher for Millikin. His teaching ability fed into the MacArthur High School Instrumental Program and helped with the great jazz bands the school has been noted for nationally.

May each of you know that every hour of preparation, rehearsal, and performance has been much appreciated and not taken for granted.

Hope to see you at the April Masterworks Concert, and be sure to watch your mail boxes for the Members invitation to the Annual Meeting of the Guild that will be held in May.

Sincerely,

Linda Arends

President,
Symphony Orchestra Guild
of Decatur



FROM THE CONDUCTOR



It seems that it was only yesterday that the orchestra was preparing for its season-opener. Fast forward 10 months, and the last concert of the season just a few weeks away, I can't help but ask, how did time pass so quickly? Shared by millions of musicians and concert-attendees around the world at the end of a successful season, such a reaction is often the evidence of time spent pursuing one's passion and artistic excellence. Please accept my deep sense of gratitude for being a tremendous audience and showing appreciation for the artistic growth of the orchestra and its innovative approach to concert programming.

For the last Masterworks concert of the season, my goal was to showcase a relatively new composition, Osvaldo Golijov's **Azul** (2006), with the most performed symphony of all time, Antonín Dvořák's **Symphony No. 9, From the New World** (1893). The two works provide a refreshing perspective on tonal possibilities, orchestral colors, and ways in which one can organize musical material. While Dvořák's orchestration utilizes traditional instrumentation, Golijov employs over 20 unusual percussion instruments, two

percussion soloists, a cello soloist, hyper-accordion soloist, and an orchestra seated in semi-circles serving as an "antenna" for the soloists. While Golijov creates a unique sound world in which music ebb and flows freely between the soloists and the rest of the orchestra, Dvořák casts the symphony in a traditional 4-movement format utilizing familiar musical forms. I hope that variety of texture and contrast between the two pieces will make you appreciate the satisfying extremes that exist in symphonic repertoire.

It has truly been an amazing season of awe-inspiring masterworks. MDSO and I are looking to perform for you once again to end the 2018/2019 season!

See you at the Symphony,

Dr. Sergey Bogza

Music Director
and Conductor

2018/2019 season

MASTERWORKS V

Dvorak's New World Symphony

Saturday, April 13, 7:30 pm

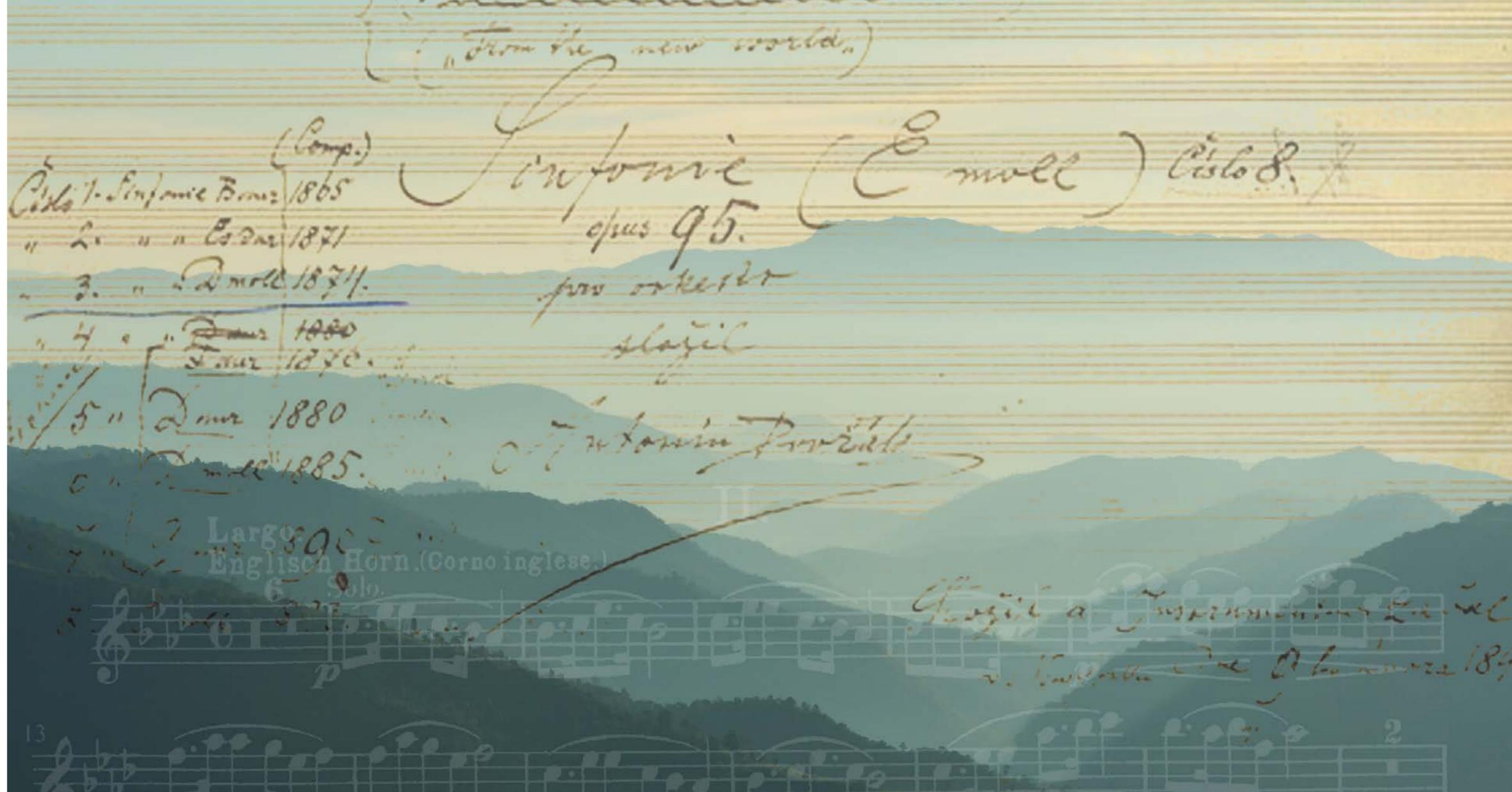
By Dr. Katherine Leo

Assistant Professor of Music
Musicology Coordinator

A Diversity of American Experiences

Our thoughts on American music might often go first to twentieth-century composers with U.S. citizenship whose works sought to represent their contemporaneous land and its people. Yet these composers, some of whom were featured in the MDSO Pops program and Masterworks concert, "An American Portrait," represent only a small portion of a far more diverse set of composers and experiences. The MDSO's upcoming Masterworks concert, presenting Dvorak's Ninth Symphony, **From the New World**, and Golijov's **Azul**, offers an opportunity to explore what it has meant, and what it can mean, to create American music.

Bohemian composer Antonín Dvořák (1841-1904) traveled to the United States in 1898 to serve as Director of the National Conservatory of Music of America, which was located in New York City. His tenure at the Conservatory (1892-1895) marked one of the first times a European art music composer had visited the United States. With a successful career as a teacher and champion of his native Czech culture, Dvořák's vitae seemed to promise a response to nineteenth-century nationalist conversations about the need for a distinctively American art music tradition. His Ninth Symphony, titled **From the New World**, premiered in 1893 and seemed to provide a definitive solution with its newly-composed themes reliant on pentatonic, folk-inspired melodies. While living in the U.S., Dvořák would claim that these themes were derived from his interpretations of African American and American Indian musics, which he considered indigenous to the United States. Years later, however, he would temper these comments, instead emphasizing that the Symphony merely incorporated his own "impressions and greetings from the New World."



Although the Symphony is questionably rooted in American folk culture, listeners nevertheless have heard melodic remnants of spirituals, chiefly **Swing Low, Sweet Chariot**, as well as **Turkey in the Straw** and even **Three Blind Mice**. Dvořák's student, composer and historian William Arms Fisher, later borrowed the memorable English horn melody from the Symphony's second movement for the song, **Goin' Home**, adding lyrics in 1922. A recording of the Symphony was even carried by astronaut Neil Armstrong in 1969 on the historic Apollo 11 mission that culminated in the first moon landing. No matter its inspiration, over countless performances and recordings, Dvořák's Ninth Symphony has been adopted as a symbol of the U.S. and American experience.

Osvaldo Golijov (b. 1960) offers a different perspective on American music that extends beyond U.S. borders. Born in La Plata, Argentina to Romanian-Jewish immigrants, Golijov draws influence from klezmer and tango as well as western chamber music. Golijov emigrated to the U.S. in 1986 to study with avant-garde composer,

George Crumb, at the University of Pennsylvania, and in 1991, he joined the faculty of College of the Holy Cross in Massachusetts. His compositions, especially **Azul** for cello, obbligato group and orchestra, simultaneously embrace American music's historical roots in western art traditions and the diversity of its contemporary global presence that extends across many countries spanning multiple continents. Composed on commission for the Boston Symphony Orchestra and soloist Yo-Yo Ma, this new creation depicts a spiritualized, multicultural American experience for the twenty-first century.

Azul, meaning "blue" in Spanish, emphasizes meditative qualities of virtuosity over bombastic displays traditionally associated with instrumental concerti. The solo cellist's musical energy is channeled into lyrical melodies that are then processed as sonic "halos" by the orchestra. Golijov drew these notions of light and airiness

from the musical effect that seventeenth-century Baroque counterpoint and adagios had on him. Yet he replaced the Baroque ensemble's foundation, the basso continuo group, with Latin-American-inflected percussion and accordion instead of the historical keyboard and low-register strings. Through this reimagination of instrumentation, techniques, and musical perceptions, Golijov created a contemplative, seemingly timeless, soundscape that is uniquely American.

As the MDSO season draws to a close, we as listeners, performers, and scholars return to a perennial question, hopefully with a new perspective: what makes American music distinctly 'American'? Dvořák and Golijov together invite us to celebrate well-loved themes and to open our ears to a multiplicity of identities and musical traditions waiting to be enjoyed. American music is complex, dynamic, and still being discovered, yet it continues to be the music that both shapes and represents our own experiences.

EDUCATION

2019/2020 SOGD Scholarship Winners

Grades & schools listed are
2018-19 school year

Private Lessons

- **Gavin Butts**, trumpet, 10th, Warrensburg-Latham HS
- **Devon Hill**, violin, 9th, Mt. Zion HS
- **Raegan White**, percussion, 11th, Eisenhower HS

Fombelle Sisters Woodwind:

- **Roman King**, alto saxophone, 11th, Maroa-Forsyth HS

Bob Jones:

- **Amanda Carr**, alto saxophone, 9th, Meridian HS
- **Aurora Cobren**, trumpet, 6th, Garfield Montessori School
- **Trevor Schaefer**, trombone, 11th, Eisenhower HS



Gavin Butts

Marilyn Mertz:

- **Alaina Grossman**, piano, 8th, Lutheran School

Margaret Fassnacht:

- **Caleb Blair**, piano, 8th, Argenta-Oreana Middle School



Aurora Cobren

Summer Camp Scholarships

Dean & Dottie Butts:

- **Miruna Eynon**, cello, 10th, homeschool

Margaret Foley:

- **Hailey Rhodes**, oboe, 11th, Taylorville HS
- **Gedrych Eynon**, violin, 7th, Thomas Jefferson MS
- **Chris Renfro**, cello, 6th, Johns Hill Magnet School



Chris Renfro

ABOUT THE COVER

Amy Catron, cellist

Concert cellist Amy Catron has established herself as one of the leading performers of her generation. She has toured and recorded extensively as a soloist, as well as in chamber and orchestral settings throughout the United States, Europe, and China. She has appeared as soloist with Sinfonia da Camera, Baroque Artsis of Champaign-Urbana (BACH), Charlotte Symphony in Florida, Illinois Symphony Chamber Orchestra, Millikin Wind Ensemble, and Millikin-Decatur Symphony Orchestra.

As a solo and chamber musician she tackles repertoire spreading from the Renaissance Era to contemporaneity. Her interest in early music led to highly praised appearances as a viola da gamba player and a fruitful collaboration with Illinois's BACH Orchestra for many years. Ms. Catron is also an avid promoter of new music, having performed and premiered many works by living composers, including Robert Chumbley, Michael Schelle, Peter Michalove, and Carlos Carillo. She also appears internationally as a chamber musician.

An active orchestra musician, Ms. Catron is currently principal cellist with Sinfonia da Camera and Millikin-Decatur Symphony and assistant principal with Illinois Symphony and Illinois Chamber Orchestras. Prior to moving to the Midwest, she has been a member of the Naples Philharmonic Orchestra in Florida and has collaborated with the Akron and Canton Symphonies in Ohio, and the Richmond Symphony Orchestra in Virginia.

In addition to her performing career, Ms. Catron is a sought-after pedagogue, adjudicator, and clinician. She currently resides in Decatur, IL, where she is the cello professor at Millikin University School of Music. She is in high demand as a jury member and clinician and has taught and performed widely at music festivals, including InterHarmony International Music Festival (Italy), Blue Lake Fine Arts Camp, Illinois Wesleyan Chamber and Cello Camps, Bands of America, Illinois Summer Youth Music Programs, and the International Chamber Music Festival in Bulgaria, where she was named Artistic Director for 2015. She has also been a collaborative faculty member at Illinois Wesleyan and Illinois State Universities. She frequently publishes reviews of new music in the National American String Teachers Association Magazine.

Ms. Catron studied at the Eastman School of Music in Rochester (New York) and the University of Akron (Ohio). Her principal teachers were Michael Haber and Pamela Frame. She has also advanced her studies at music festivals and in masterclass sessions with Paul Katz, Yehuda Hanani, Carter Brey, and with the Cleveland and Kronos Quartets.

Recently, Amy Catron has appeared as soloist with the Decatur Youth Symphony, Olivet Nazarene Symphony, and the Sangamon Civic Orchestra, and has been broadcast live on WILL FM. Highlights of Ms. Catron's 2014-2015 season included a Midwest tour in duo with pianist Silvan Negruțiu and the world premiere performance of Carlos Carillo's *O Casi el Alma* for Cello and Orchestra, dedicated to her and commissioned in collaboration with Sinfonia da Camera. The premiere took place on February 13, 2015, at the Krannert Center in Urbana, IL. She also gave world premieres of and has recorded Robert Chumbley's *Particle I* for solo Cello and *Particle II* for cello and wind Ensemble. She can be heard this April with the Millikin-Decatur Symphony Orchestra performing Osvaldo Golijov's *Azul*.

JOIN US

Please consider joining the membership of the **Symphony Orchestra Guild of Decatur**. Membership in the Guild supports the Millikin-Decatur Symphony Orchestra, the Decatur Youth Orchestra, and music in Decatur schools.

Guild membership allows us to:

- Present affordable Masterworks and other concerts for the community
- Support the careers of working musicians
- Deliver music education to hundreds of students
- Provide financial aid to students
- Be cultural leaders in the community and make Decatur a wonderful place to live

Guild members enjoy:

- Season tickets for the Masterworks I-V series
- Priority Seating
- Priority Ticket Access
- Free shuttle service to Kirkland ticketed events
- Invitations to all social events

CHOOSE YOUR MEMBERSHIP LEVEL:

IVORY BATON CIRCLE	\$30 - \$59
SILVER BATON CIRCLE	\$60 - \$119
GOLD BATON CIRCLE	\$120 - \$249
CONDUCTOR'S CIRCLE	\$250 - \$499
PRESIDENT'S CIRCLE	\$500 - \$999
ORCHESTRA CIRCLE	\$1,000 AND UP

Name

Address

Email

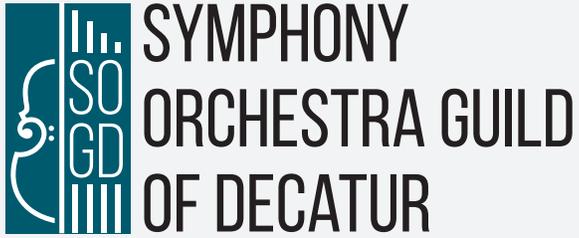
Phone

Make checks payable to:

The Symphony Orchestra Guild of Decatur

Mail to: **Symphony Orchestra Guild**, c/o 651 W. Karen Ct.,
Decatur IL 62526

Your donation is tax deductible within the fullest extent of the law.



SYMPHONY ORCHESTRA GUILD OF DECATUR

RETURN SERVICE REQUESTED

Non-Profit Org.
U.S. Postage
PAID
Decatur, IL
Permit No. 168

P.O. Box 1541
Decatur, Illinois 62525

Single tickets

Kirkland Fine Arts Center Box Office | 217.424.6318

Guild events, & Membership information

Symphony Orchestra Guild of Decatur | 217.877.2963

Visit decaturochestra.com for more information.

Free Shuttle Service to Kirkland Events

SOGD has made arrangements with **Baldwin Shuttle** to provide free round-trip shuttle service to seniors who would like to attend ticketed events at Kirkland. Call Baldwin Shuttle at **1-800-747-3593** to reserve your seat on the mini-bus. Baldwin will pick you up at your front door, and bring you to the front patio at Kirkland so you can catch your favorite shows.

Photo credits: Greg Fombelle: page 2

PRE-CONCERT TALKS SERIES

One hour prior to each Masterworks performance, concertgoers are invited to attend informal pre-concert conversations to guide you through the music you are about to hear, providing an enlightening look at the repertoire and composers. Hosted by Dr. Sergey Bogza.

AFTERGLOW

Mingle with Guild members and Dr. Sergey Bogza after each MDSO performance at Bizou, located at 259 N. Main St., Decatur, for appetizers, desserts, and wine.