

Sunday, January 19, 2014 – Wentz Concert Hall at North Central College Monday, January 20, 2014 - Orchestra Hall at Symphony Center

Tribute to Dr. Martin Luther King, Jr.

Chicago Sinfonietta

Mei-Ann Chen, Music Director and Conductor Paul Freeman, Music Director Emeritus and Founder

Overture to <i>La Forza del Destino</i> (The Force of Destiny)				
Horn Concerto No. 1 in E-flat Major, op. 11				
PAUSE (10 min.)				
Mountain TopJacobTV				
Jaap Drupsteen, videographer Roosevelt University CCPA Conservatory Chorus ● Cheryl Frazes Hill, Director of Choral Activities				
INTERMISSION				
Revival, a Fantasy on Six SpiritualsMorton Gould				
Every Praise (is to our God)				
Turning Around For MeVashawn Mitchell				
Arranged by Willetta Greene-Johnson Ph.D Dr. Willetta Greene-Johnson , conductor ● Travis Newsome , soloist				
Hallelujah, You're Worthy To Be PraisedJudith Christie McAllister Arranged by Carol Cymbala ● Orchestrated by Jason Michael Webb Herald "Chip" Johnson, conductor ● Zita Adamopoulos, soloist				
"Climb Ev'ry Mountain" from The Sound of Music				



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Notes (continued

estiny, and its close cousin fate, have long informed the contours of the Chicago Sinfonietta. It was a chance meeting between Sinfonietta founder Dr. Paul Freeman and Dr. Martin Luther King, Jr. in early 1968 that, nearly 20 years later, inspired the Maestro to found this orchestra. He created an organization dedicated to diversity and the development of musicians and composers that might otherwise be neglected by the ingrained patterns of segregation and discrimination that still haunt the United States. These are, of course, the very same forces that Dr. King challenged. Looking back, it seems as though it has to be more than mere coincidence that Dr. Freeman's successor, Mei-Ann Chen, owes much to three cities that figure strongly in Dr. King's story: Atlanta, where he was born; Chicago, where he did some of his most important work; and Memphis, where he met the end of his earthly life through an assassin's bullet.

We address destiny directly with the brass fanfare of the night's opener, the overture to an opera by the great Italian composer Giuseppe Verdi. La Forza del Destino, written in 1861 during an especially prolific time in the composer's life, translates to "the force of destiny" in English. Its placement at the beginning of this concert hints at the forces of destiny at work in the life of Dr. King that will become explicit later in the program. It's worth noting that Verdi was politically engaged in Italian issues and did not work in an isolated, rarified world separate from humanity. The subject material of La Forza resonates with contemporary audiences as it tells a tale of lovers destined not to be together because of prejudice, class struggle and the cycle of violence.

After a ponderous brass opening, the overture settles into a pattern of serenity alternating with short passages of dramatic intensity and the occasional return of the horns' clarion call. At one point, the cellos & bass rumble ominously while the violins and violas counterpoint with a light but firm forward motion. Eventually, the tension dissipates as brass, percussion and strings ioin together stirringly, propelling the piece to its triumphant conclusion. It seems to say that, even knowing the perils that you'll face, you have no choice but to move forward.

The horn and other brass instruments have a stirring quality. Their use in fanfares and marches attests to the power to inspire. The father of German composer Richard Strauss was principal horn in the Munich Court Orchestra, and that early exposure to the power of the instrument surely led to its extensive use in many of the younger Strauss's works, including the anthemic Also sprach Zarathustra and tonight's selection, his Horn Concerto No. 1.

Born in the mid nineteenth century, Strauss's career spanned both the late Romantic and early Modern periods in classical music. There is some tension there between the old and the new. Strauss's father detested the radical new style of Wagner's operas. As a young man, Strauss followed his lead, staying with the conservative mindset of his father's generation. Later in life, he would come to regret this initial rejection of Wagner and embrace new ways of thinking.

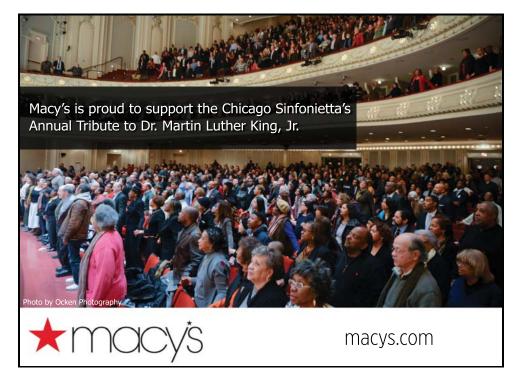
His first horn concerto was written at the age of 18, when he was still very much under his father's influence. This concerto is in the three movements traditional to European concertos, with the first two linked. The solo instrument comes in almost immediately: after just one resonant chord from the orchestra, the horn jumps right in with a heroic fanfare. There is a triumphant quality to the concerto, as the horn solos over swelling strings. In the context of this concert, it carries the confidence of Dr. King as he pressed forward with the knowledge that America could give up its entrenched ways and embrace the new.

This brings us to the centerpiece of the concert and some radical music making of our own. The Dutch composer Jacob Ter Veldhuis goes by the nom de plume JacobTV. He describes himself as an avant-pop composer. His early career lies not in the rarified air of academia, but as a rock musician. However, when he began to seriously compose full-time, he was quickly awarded the Composition Prize of the Netherlands. His work is often multimedia in nature,

mixing genres and effects in a way that, as the Wall Street Journal put it, "make many a hip-hop artist look sedate."

What's a contemporary Dutch composer doing on a program honoring MLK, you might ask. Perhaps it's best to use JacobTV's own words: "As a Dutch boy growing up in the 60s, I remember him very well because the media in Holland reported about him regularly. Mountain Top is a timeless speech in which King calls for unity and nonviolent protest, while challenging the United States to live up to its ideals. It is also very moving how he predicted his own death. My composition is based on the dramatic last speech of Dr. Martin Luther King Jr. a few hours before his assassination in Memphis."

Mountain Top was commissioned by Dutch National broadcasting company NTR with financial support fro the Performing Arts Fund NL. The world premiere by Nederlands Kamerkoor and Radio Philharmonie conducted by Otto Tausk took place May 31, 2008 at the Amsterdam Concertgebouw. Mountain Top is scored for sampler, percussion, mixed choir and video. The video, controlled by the sampler, is performed "live" as it displays the words of Dr. King's prophetic speech. The musical structure functions as a cantata, with Dr. King's recorded voice as the singer and the choir and percussion responding to it. The words are chopped up, repeated, stretched out and otherwise modified to dramatic effect. More from the composer's notes: "King's passionate speech is characterized by a rich melodic intonation, a great source of musical inspiration for me, apart from the words themselves. I digitally sampled the words and sentences, analyzed pitch and duration, and then wrote it down in authentic musical notation, using this as the leitmotif for my composition. So, all melody, harmony and rhythms...come from the original speech."



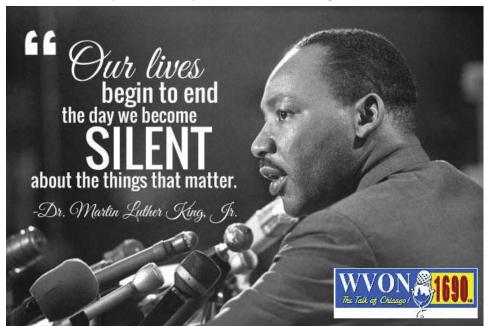
Notes (continued)

That leaves the prophetic words of the speech itself, as Dr. King seems to confront his destiny head on.

We've got some difficult days ahead
But it really doesn't matter with me now
Because I've been to the mountain top//
Like anybody I would like to live a long life
Longevity has its place
But I'm not concerned about that now//
I just want to do God's will.
And He's allowed me to go up to the mountain.
And I've looked over.
And I've seen the Promised Land.
I may not get there with you(...)
So I'm happy tonight I'm not worried about anything
I'm not fearing any man
Mine eyes have seen the glory of the coming of the Lord

And with that, we journey back from the radical edge to the comforting sounds that gave strength to Dr. King in his moments of doubt. His faith was essential to his determination to continue moving toward justice against what may have seemed the insurmountable entrenchment of bigotry and privilege, as well as almost constant death threats. He took his nourishment from the great well of Black spiritual music. That tradition is inexorably intertwined with not only the Civil Rights movement, but also the struggle against slavery a century before.

The 20th century American composer Morton Gould, best known for his Broadway scores and marches, was inspired to set six spirituals to orchestral arrangements. Gould was a musical



Notes (continued)

prodigy, playing the piano and composing by age four. His parents were strongly supportive of their young son and helped to get his first work both performed and published when he was still only six years old. Gould took such songs as *Ezekiel Saw the Wheel, Joshua Fought the Battle of Jericho*, and *Were You There?*, arranging them into an orchestral suite called *Revival, a Fantasy on Six Spirituals*. This work was a favorite of Maestro Freeman and the Sinfonietta has performed it numerous times. After the bracing modernity of JacobTV, the comforting embrace of these familiar favorites transitions both the orchestra and audience to the evening's climax and the return of one of the Sinfonietta's most enduring and cherished collaborations.

The spiritual tradition didn't end at some indefinable time in the past. In the middle of the last century, Chicagoans like Thomas Dorsey, a former blues musician, invented gospel music by combining the message of the spirituals with streetwise sounds blues and jazz to better communicate God's word to urban dwellers. Contemporary composers like Hezekiah Walker, Vashawn Mitchell, and Kurt Carr continue the tradition, finding new ways and rhythms to keep the spirit alive for younger audiences. Even that most famous of Civil Rights anthems, *We Shall Overcome*, was written in the 1950s. Today, the Apostolic Church of God Sanctuary Choir stands tall among these modern gospel practitioners.

Yet, one of the most inspiring songs of all time comes from a secular source, the Rodgers and Hammerstein musical *The Sound of Music*. The lyrics of *Climb Ev'ry Mountain* encourage us to take every step towards attaining our dreams. Dr. King's dream was most famously articulated in his 1963 March on Washington speech, but it was in his final speech that he said, "We've got some difficult days ahead. But it really doesn't matter with me now, because I've been to the mountaintop...And I've looked over. And I've seen the Promised Land. I may not get there with you. But I want you to know tonight that we, as a people, will get to the Promised Land!" May we all do so. Together.

Don Macica is a marketing consultant to the performing arts community and a contributing writer to several online publications including Chicagomusic.org and Arteyvidachicago.com. He is the author of Border Radio (radioborder.blogspot.com), a blog about music, migration and cultural exchange.



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Mei-Ann Chen, Music Director and Conductor

FIRST VIOLIN

Paul Zafer, Concertmaster Carol Lahti.

Assistant Concertmaster Sylvia de la Cerna Terrance Gray Carl Johnston David Katz Carmen Llop-Kassinger James Sanders Phyllis McKenny-Sanders

Sarah Martin⁺ SECOND VIOLIN

Michael Shelton

Amyr Joyner⁺

Karen Nelson, Principal Lucinda Ali* David Belder* Charles Bontrager* Domnica Lungu **Todd Matthews Gretchen Sherrell** Edith Yokley Elizabeth Brausa-Brathwaite Melanie Clevert® Jody Livo[◊]

VIOLA

Matthew Mantell, Acting Principal **Becky Coffman** Scott Dowd **Robert Fisher** Vannia Phillips Andrew Dowdo

CELLO

Ann Griffin, Principal Emily Mantell **Donald Mead** Edward Moore* William Porter Andrew Snow Jocelyn Butler Shoulders+ Victor Sotelo

BASS

John Floeter, *Principal* Christian Dillingham Brenda Donati Alan Steiner

FLUTE

Janice MacDonald, Principal Claudia Cryer, piccolo

OBOE

Ricardo Castañeda, Principal June Matayoshi

CLARINET

Leslie Grimm*, Principal Dileep Gangooli, Acting Principal Elizandro Garciaº, bass clarinet

BASSOON

Robert Barris, Principal **Amy Rhodes**

FRENCH HORN

John Fairfield, Principal Laura Fairfield John Schreckengost Elizabeth Mazur-Johnson

TRUMPET

Matt Lee, Principal John Burson Kevin Wood

TROMBONE

Katherine Stubbins*, Principal Robert Hoffhines, Acting Principal John McAllister Mark Fryo, bass trombone

TUBA

Charles Schuchat*, Principal Scott Tegge[⋄], Acting Principal

TIMPANI

Robert Everson, Principal

PERCUSSION

Jeffrey Handley, Principal Michael Folker Jon Johnson Tina Laughlin

HARP

Faye Seeman, Principal

MIDI KEYBOARD

Michael Keefe, Principal

- * Leave of Absence
- [⋄] Substitute
- * Project Inclusion Fellow

Note: Names of string players are listed in alphabetical order, as the Chicago Sinfonietta uses seat rotation except for principals.

We proudly support the Chicago Sinfonietta as it finds new ways to promote the ideals of diversity and inclusion as embodied by Dr. Martin Luther King, Jr. **CELEBRATING INNOVATION > EVERYWHERE**

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Biographies

MEI-ANN CHEN, MUSIC DIRECTOR AND CONDUCTOR



AN INNOVATIVE and passionate force both on and off the conductor's podium, Mei-Ann Chen is one of America's most dynamic young conductors. Music Director of the Chicago Sinfonietta since 2011 and of the Memphis Symphony since 2010, she has infused both orchestras with energy, enthusiasm and high-level music-making, galvanizing their audiences and communities alike. In recognition of these accomplishments, the League of American Orchestras granted her the prestigious Helen M. Thompson Award at its 2012 national conference in Dallas. A sought-after guest conductor, Ms. Chen's reputation as a compelling communicator has resulted in growing popularity with orchestras both nationally and internationally.

Ms. Chen's recent seasons include debuts with the Chicago Symphony on its subscription series, with the San Francisco Symphony, Houston Symphony, Cincinnati Symphony (where she stepped in on short notice and was immediately reengaged), and San Diego Symphony nationally, and engagements abroad with Brazil's São Paulo Symphony, Finland's Tampere Philharmonic, the Netherlands Philharmonic in the Concertgebouw, and the National Taiwan Symphony Orchestra.

Mei-Ann Chen's skill on the podium and as a music educator has been recognized with several honors, awards and posts, including the 2007 Taki Concordia Fellowship, and winning Copenhagen's esteemed Malko Competition in 2005. She served as Assistant Conductor of the Atlanta Symphony and Baltimore Symphony, under the aegis of the League of American Orchestras, with the Oregon symphony as well. In 2002, Ms. Chen was unanimously selected as Music Director of the Portland Youth Philharmonic in Oregon. During her five-year tenure with the orchestra, she led its sold-out debut in Carnegie Hall, and received an ASCAP Award for Innovative Programming.



Born in Taiwan. Mei-Ann Chen has lived in the United States since 1989. She was the first student in New England Conservatory's history to receive master's degrees, simultaneously, in both violin and conducting, later studying with Kenneth Kiesler at the University of Michigan, where she earned a Doctor of Musical Arts degree in conducting. Ms. Chen also participated in the National Conducting Institute in Washington, D.C. and at the American Academy of Conducting in Aspen.

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May 31, 2014

Fairmont Chicago Millennium Park

An Evening Not to Be Missed!

Biographies

Nicole Cash, horn



Nicole Cash, a native of Annandale, Virginia, joined the San Francisco Symphony as Associate Principal Horn in 2009. Prior to that she held the position of 3rd Horn with the Dallas Symphony for eight seasons. She has served as Co-Principal Horn with the Kwa-Zulu Natal Philharmonic (Durban, South Africa), has performed with the orchestras of Honolulu, San Antonio, Houston, the Grand Teton Music Festival Orchestra and the Sun Valley Summer Symphony, and as guest Principal Horn with the Saint Louis Symphony. Ms. Cash earned a Masters of Music from the Shepherd School of Music at Rice University and a Bachelors of Music from Northwestern University. As the winner of the Shepherd School and Music Academy of the West Concerto Competitions in 2000,

Ms. Cash was a featured soloist with both orchestras, made her solo debut with the Dallas Symphony in 2004, and with the San Francisco Symphony in 2012 as a part of their Mavericks Festival chamber music series.

Roosevelt University's Chicago College of Performing Arts Conservatory **Choral Program**

The Chicago College of Performing Arts (CCPA) Conservatory Choral program has a wonderful tradition of providing students with exposure to many styles of choral repertoire as well as opportunities to work with resident and guest conductors in a wide variety of performance venues. Consisting of undergraduate voice and music education majors, the Conservatory Chorus collaborates with instrumental ensembles regularly in performances of larger symphonic choral works. The chorus performs with the CCPA Symphony Orchestra as well as with local orchestras in the Chicago land area. These performances of Mountain Top mark the first appearance of the Conservatory Chorus with the Chicago Sinfonietta.

Cheryl Frazes Hill, Director of Choral Activities

Associate Professor Cheryl Frazes Hill has served as Director of Choral Activities and Head of Music Education at Roosevelt University's Chicago College of Performing Arts since 2001. Dr. Frazes conducts the Conservatory Chorus, which has appeared at the prestigious ACDA National Convention and the Illinois Music Educators Conference. Dr. Frazes Hill also holds the position of Associate Conductor of the Chicago Symphony Chorus, appointed by Margaret Hillis in 1986 and continues in this capacity today with Maestro Duain Wolfe. During these years with the Chicago Symphony Chorus, Dr. Frazes Hill has prepared the chorus for conductors including, Maestros Pierre Boulez, Daniel Barenboim, James Levine, Zubin Mehta, Lorin Maazel, and James Conlon.

Biographies

Biographies

CCPA Conservatory Chorus Cheryl Frazes Hill, conductor John Goodwin, accompanist

SOPRANO
SUPRANU
Gisella Milla Adams
Julia Falkenburg
Kimberly Gunderson*
Natalie Ingrisano**
Priscilla Ip
Emily Kolenda
Alexandra Olsavsky*
Lauretta Sterner
Haley Vick

Katarzyna Zawislak

ALTO Jeremy A. Cairns Jeanette Floyd Kathleen King Jennifer Lee Kiera Radvanski

Clarice Warrick*

TENOR Thomas Albanese Michael Coduto **Daniel Fawcett** Garrett Johannsen* Cody Kaszubowski Angela Torres-Kutkuhn* Blake McFadden Zachary Vanderburg*

BASS/BARITONE Matthew Ciuffitelli Gabriel Di Gennaro* Ian Hosack Matthew Kosin Blake Lambert-Haak Jonathon Weller Lucas Wood*

Apostolic Church of God Sanctuary Choir

The Sanctuary Choir has been an anchor for the music ministry of the Apostolic Church of God throughout the 70-plus year history of the church. The music focus of the choir is centered on quality presentations of sacred music including anthems, gospel, hymns and inspirational songs. The Sanctuary Choir appears regularly on the church's weekly television ministry and its annual Christmas and Easter concerts. Other notable performances include appearances at the Chicago Sinfonietta's Martin Luther King celebrations at Symphony Center, Chicago's Gospel Festival; Millennium Park Opening Festivities with the Chicago Symphony Orchestra, gubernatorial inauguration ceremonies, and with the Czech National Symphony Orchestra in Prague, Czech Republic.

Herald "Chip" Johnson, Minister of Music

Herald "Chip" Johnson is a Chicago-based professional organist/pianist and choral conductor. Mr. Johnson's career began at an early age when he was placed as the organist of the Trinity United Church of Christ, under the pastorate of Dr. Jeremiah A. Wright, Jr. Since that time, he has served as organist/pianist for many choruses and churches in the Chicago area, including the Wooten Choral Ensemble, and the Christ Universal Temple Ensemble. He studied organ with Dr. Robert E. Wooten, Sr. and Sydonia M. Brooks. Presently, Mr. Johnson serves as Director of Music for the Apostolic Church of God (Dr. Byron Brazier, pastor); Music Director for the internationally acclaimed Barrett Sisters; and the executive officer of his own music publishing company, Orisong, Inc.

Dr. Willetta Greene-Johnson

Willetta Greene-Johnson, Ph. D, is a Grammy-award winning composer and arranger. Named a Woman of Excellence awardee (Chicago Defender) in 2010, she is also on the physics and chemistry faculties at Loyola University Chicago. A classically trained songwriter, her arrangements have been performed by the Chicago Sinfonietta, the Memphis Symphony Orchestra, Mary Mary, Marvin Sapp, and many others. Donnie McClurkin once called her 'one of the most prolific up and coming song-writers and arrangers.' Dr. Greene-Johnson has authored Essential Music, an engaging book about the benefit of music in everyday life.

Apostolic Church of God Sanctuary Choir Dr. Willetta Greene-Johnson & Ray Nuckolls, Choral Directors

	Dr. Willetta Gr
Elnora Abston	Bertha Caldwel
Zita	Charles Cannon
Adamopoulos	Carolyn Caraway
Catherine Aikens	Elaine
Carl Allen	Carmichael
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Grace Armour	Bernadine Clark
Hilda Arnold	Roslyn Clarke
Eva Ashmalash	Melvin Clifton
Lolita Avery	Patricia Coburn
Shawnee Barlow	Patricia Cole
Karen Barnes	Phyllis Cole
Helena Barron	Tina Coleman
Pamela Bates	Joan Collier
Carrie Bell	Deltonya Collins
Marilyn Bell	Emma Colston
Avery Bey	Catherleen Cook
Christopher	Angela Cooper
Billingsley	Carla Cosey
Marlene Blanton	Kimberly Cothran
Cathy Bledsoe	Carroll Coty
Irene Bledsoe	Melony Cranfield
Felicia Bohanon	Ken Curry
Clifton Boone Constance Boone	Duane Darden-Mills
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Carolyn Bowles	Bernadine Davis
Fave Branch	Debra Davis
Larry Britt	Stephanie Davis
Gwethalyn	Debra Denson
Bronner	Donielle Dial
Rosemary	Wanda Dowdell
Broussard	Veneia Michelle
Charlezetta	Dunbar
Brown	Toni Dyer
Falecia Brown	Arthur Easter
Joseph Brown	Shalon Eaves
Sherry Brown	Joyce Eberhardt
Tasha Brown	Therese
Therese Brown	Elewa-Gidado
THEFE DIOWII	Fic.Ma-Oldado

Betty Broy

Theresa Broy

Melvin Bryant

Lestine Byars

Tracey Calahan

Denise Evans

Lolita Fenner

Regina Finley

Marilyn Foster

Anna Mae Frazier

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	Jolande Freeman	
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	Kevin Gogins	
	Reginald Griffin	
	Donna Grigsby	
	Ilonia Gulledge	
	Carolyn Gumm	
	Eva Gumm	
	Alycia Hall	
	Dorishanny	
	Hankins	
	Barbara	
	Hardaman	
	Leola Harris	
	Phyllis Harris	
	Linda Harrison	
	Maudester	
	Harrison	
	Tina Henry	
	Genetra Hickson	
	Dale	
	Hollingworth	
	Jennifer Hollis	
	Bernadette	
	House	
	Antonio Houston	
	Betty	
	Huckleberry	
	James Hudson	
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James Patton Patricia Payton Dorothy Peoples Karen Pepper	ge ne Page rham tton ayton Peoples	Carlos F Jacquel Mabel F James F Patricia Dorothy

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Roslyn Perkins	Cynthia Taylor
Andrea Phifer	Honora Taylor
Kaye Phillips	Terre Terrell
Peggy Phillips	Rita Terry
Gwendolyn	Arita Thomas
Pinkney	Ephelia Thomas
Gloria Polk	Joyce Thomas
Priscilla Powell	Nicole Thomas
Jacqueline Quinn	Violet Thompson
Marisa	Gloria
Raines-White	Thompson-Polk
Parthenia	Dianne
Ramsey	Townsend
Pamela Rashwan	Ursula Tucker
Kenny Reed	Pamela Tuggle
Latonya Reed	Wilma Turner
Modena	Susan Walker
Reynolds	Raynetta Waller
Toni Richardson	Larry Washington
Jurellene Rigsby	Minzsey
Caroline	Weatherly
Roberson-	Allen Welch
Burton	Sherry West
Yvonne Roberts	Wendell
Reggie Robinson	Westbrook
Shyrell Robinson	Linda Whitaker
Marilyn	Denise Williams
Rodgers-Porter	George Williams
Darnella Rolle	Barbara Wilson
Brenda Rose	Latrice Wilson
Alicia Sanders	Leslie Woods
Clarence Scott	Renee Wright
Carolyn Shaw	Rita Yarger-
Darlene Simmons	Dinwiddle
Lorraine	Cornelius Young
Singleton	Ethel Young
Donald Smith	Fred Young
Lynette Smith	Rhonda Young
Pippa Smith	
Shirley Smith	John Pilate &
Tanya Smith	Kevin Jackson,
Angela	keyboards
Smith-Dorsey	Percy Frye,
Sharon Sneed	lead guitar
Davonia Sorrell	Jeff Lang,
Sophia Stallings	bass guitar
Brenda Stephens	Kelsey Tarver,
Judy Stewart	drums
Lorraine Sullivan	Joe Taylor,
Renee Swift	saxophone
Octavius Tang	

^{*}Soloists (Graduates of Chicago College of Performing Arts)

^{**}Graduate Assistant



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