

UPCOMING IPO PERFORMANCES

NOVEMBER 18, 2023

DEC
9
3PM

HOLIDAY CONCERT **IPO HOLIDAY FESTIVAL**

A Celebration of
Voice & Music

presented by



Stilian Kirov, *Conductor*
Chicago Community Chorus,
Dr. Keith Hampton,
Artistic Director/Founder

FEB
24
7:30PM



Sean Chen

SIERRA, MARSALIS & GERSHWIN

Stilian Kirov, *Conductor*
Sean Chen, *Piano*

SIERRA New Commission
*part of the Virginia B. Toulmin Orchestral
Commissions Program*

GERSHWIN Piano Concerto in F

MARSALIS Concerto for Orchestra
Preview of New Work

IPO { ILLINOIS
PHILHARMONIC
ORCHESTRA

Stilian Kirov, Gibb Music Director

**2023/24
SEASON**



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Programs and artists subject to change

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Suburban Youth Symphony Orchestra

The Suburban Youth Symphony Orchestra is a non-profit group which aims to provide quality string opportunities in Chicago's south and southwest suburbs.

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visit our website for more information
www.suburbanyouthsymphony.org



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suburbanyouthsymphonyorchestra



Dear Friends of the IPO,

Our 46th season is upon us, and I cannot wait to embark on another exciting musical journey filled with great music. Our orchestra continues its mission to bring outstanding concerts to our audiences with works by great composers of the past, but we also bring you new discoveries we hope you will all find very exciting. This season, we have exceptional, world-class guest artists; world-premieres; plenty of music from all different parts of the world; and from composers of diverse backgrounds.

I am so proud of our IPO team and what we have accomplished over the past few years. The orchestra is gaining national and international recognition due to our exceptional programming and performances.

Here's to a great 2023–24 Season and thank you so much for being part of Illinois Philharmonic's musical family.

Sincerely,
 Stilian Kirov, IPO Gibb Music Director

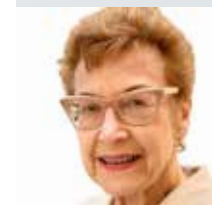
Welcome to the IPO's 46th Season as a professional orchestra. We have grown up! Long-time concert attendees have seen the IPO mature by expanding repertoire. We have included more works by American composers, featured young emerging composers through our *Classical Evolve* program, and in recent seasons, presented more diverse programming with works by women and Black composers.

The IPO's Equity, Diversity, and Inclusion efforts have introduced not only our audience but even our illustrious music director to previously unfamiliar, fabulous orchestral music! While enjoying this addition to our programming, we continue to be committed to playing the classical works our audiences have always loved.

This season begins with a celebration of Music from the Americas, both North and South, and continues with the premiere of the Concerto for Orchestra by Wynton Marsalis and a new commission by Arlene Sierra, part of the Virginia Toulmin Orchestral Commission Program for women composers. Through the Marilyn Tannebaum Youth Music Education Institute, IPO is having an increasingly large impact on the lives of young people in the South Suburbs.

As President of the IPO Board, I am very excited to be part of all we are doing and happy you are here to enjoy it with me.

Sincerely,
 Barbara Sturges, IPO Board President



HISTORY OF IPO

Now in our 46th Anniversary Season, the Illinois Philharmonic Orchestra (IPO) is a leading performing arts organization in Chicago's Southland, providing professional orchestral music of beauty and excellence to the region. IPO's repertoire ranges from Baroque and Classical masterpieces to world premieres and modern favorites.

During our exciting 46th season, IPO will perform five Saturday evening classical concerts and two Saturday matinee performances, one being *IPO Holiday Festival: A Celebration of Voice & Music*, our annual holiday concert in December. All season concerts are held at Ozinga Chapel at Trinity Christian College in Palos Heights. IPO will also present its sixth season of *IPO Summer @ Olympia Fields Country Club*, a series of IPO musician chamber music performances in Olympia Fields, Illinois.

IPO's history dates back to 1954. Then known as the Park Forest Orchestra, it was formed at the community level with volunteer musicians. In 1978, the orchestra was reformed into a professional chamber orchestra performing in Park Forest. In 1982, the orchestra was renamed to reflect its regional mission. Instrumental to IPO's growing success was the naming of Carmon DeLeone as Music Director in 1986. During DeLeone's 25-year tenure, IPO expanded its Artists-in-the-Schools Education Program to include interactive Youth Concerts. In the 1990s, IPO performed in residence at the Center for Performing Arts at Governors State University in University Park. In 2008, the orchestra began a new residency at the Lincoln-Way North Performing Arts Center in Frankfort, a regionally centralized location. Maestro

DeLeone became Conductor Laureate of the IPO in 2011. After an international search process, IPO appointed David Danzmayr as Music Director, serving from 2012–2016 and expanding IPO's programming to include an American work on every program. In 2017, following a search that attracted over 170 applicants from around the world, IPO's Board of Directors announced the hiring of Stilian Kirov as Music Director beginning with the 40th Anniversary Season. Kirov has expanded IPO's repertoire and developed *Classical Evolve*, the company's first Composer-in-Residence Competition.

IPO has a 46-year track record of expertly managing concerts and youth programming. Leadership, both Executive and Artistic, is bringing new vitality to the organization with an eye towards future programming growth, increased community partnerships, and strengthening the orchestra's fiscal foundation. In 2019, the orchestra unveiled an institutional commitment to address equity, diversity, and inclusion. IPO is led by a 28-member Board of Directors focused upon aligning the organization's goals to the needs of the Chicago Southland. IPO believes in the power of high-quality music and music education to transform lives.

IPO's Board of Directors and Senior staff are dedicated to utilizing their talents, connections and skillsets to broaden the quality of life in and around Chicago's Southland to include a vast array of musical offerings.

Named "Illinois Professional Orchestra of the Year" by the Illinois Council of Orchestras in 1991, 2010 and again in 2020, recognizing IPO's overall artistic excellence.

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VENUE

Ozinga Chapel at
Trinity Christian College
6601 W. College Drive
Palos Heights, IL



Welcome to Trinity Christian College! I am delighted you are here, and that IPO calls our Ozinga Chapel its concert home. Trinity is a Christian liberal arts college dedicated to preparing students for lives of purpose in their chosen vocation.

At Trinity, we care deeply about greater access to transformative education, and our Transformative Colleges Initiative embodies this approach. This initiative aims to 1) make higher education finances more transparent and more accessible to all people, 2) allow students the ability to work towards debt-free education, and 3) build meaningful relationships with businesses and organizations where we can build mutual partnerships.

If you are interested in learning more about this transformational approach, please email president@trnty.edu. Trinity graduates can be found throughout the world in nearly every discipline—all faithfully serving their organizations and their communities.

We invite you to walk around campus, meet members of our community and peruse Trinity's website at trnty.edu for more information about our mission.

Aaron J. Kuecker, Ph.D.
President, Trinity Christian College

MEET THE MUSICIAN



CLAIRE WERLING,
CLARINET

How long have you been playing music?

I've been playing clarinet since 2000, but I sang in a number of

choirs growing up and even dabbled in a few piano lessons here and there.

What instruments do you play, other than what you play in IPO? Clarinet is my specialty, but I can make noise on most instruments with the exception of the oboe.

How gratifying is it to be able to have a career as a professional musician? I'm very grateful to make a living doing what I do, but also to be able to share music with concert-goers as well as my private students.


Who has been the most significant influence on your musical career? It's hard to pick one, so I would say my dad for his amateur blues guitar playing early in my life, a number of teachers (Steve Cohen, J Lawrie Bloom, Mallory Thompson, and Kevin Schempf to name a few), and my mom for her endless support of my goals and passions in life. I guess you could say it takes a village!

What is your favorite thing about IPO?

Definitely the people! Joking around with Trevor O'Riordan and Bill Olson in the section, collaborating with other sections on chamber music, and getting to meet patrons at concerts and events is fantastic. Of course, getting to play amazing masterworks on the regular is pretty great too!

Please share one of your favorite IPO memories. One of the most memorable memories for me was the first IPO concert I played—Beethoven's fifth symphony. I was super nervous to play with a new group of people, but Trevor and everyone else were so kind and invigorating to perform with. Another favorite would probably be the Mozart concert a few years later where we ended up playing in the dark when the power went out!

Tell us some more about yourself (outside interests, family, etc.) I grew up in a farm town in Ohio and moved to the Chicago area to attend grad school at Northwestern. In addition to playing here, I sub with other area orchestras and I have a studio of around 40 private clarinet students at Stevenson High School in Lincolnshire. I also enjoy weightlifting, growing plants, watching football (go Bears!), and getting outdoors whenever the weather allows.



Growing the IPO Audience By The Book

Check Out IPO is a community partnership program with area libraries offering free tickets to IPO concerts. Library patrons use their library card to "check out" a pass which are exchanged at the IPO box office for two tickets to "check out" IPO in concert!

ipomusic.org/check-out-ipo-library-program



IPO is a proud member of Southland Arts

Southland Arts, is an economic and community development organization. Its mission is to build stronger communities, neighborhoods, and economies by uniting wide-ranging cultural resources with an expanding business community to enrich the lives of the diverse population of Chicago's southern suburbs.

For more information please contact Jeff Stevenson at jstevenson@govst.edu

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acting concertmaster
Maria Arrua Gonzalez,
*acting assistant
concertmaster*
Stephane Collopy
Brian Ostrega
Elizabeth Choi
Jacob Murphy

SECOND VIOLIN

Linda Veleckis,
principal
Kamen Vatchev,
assistant principal
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Caroline Slack
Kate Lano

VIOLA

Oana Tatu,
acting principal
Matt Barwegen,
acting assistant principal
Scott Gordon Dowd

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principal
Emily Lewis Mantell,
acting assistant principal
Ingrid Krizan
Wei Denton-Liu

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Jake Platt,
principal
Nicholas DeLaurentis,
assistant principal

OBOE

Naomi Bensdorf Frisch,
principal
Christine Janzow Phillips

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Barbara Drapcho
David Tuttle

BASSOON

Erin Kozakis,
principal
Nathan Hale

HORN

Lee Shirer,
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New to IPO? We hope you thoroughly enjoy your evening with us!

To provide the best concert experience for our guests and musicians, we kindly request the following:

- Please silence your cell phones
- No flash photography, concert recording or talking during the performance

A few other things you might be wondering:

- How long with the concert run?
- When do I clap?
- How long is intermission?

These questions and many more can be answered by scanning the QR code or visiting **IPOMUSIC.ORG/FIRST-TIMERS-GUIDE-TO-IPO**



Deborah Okleshen

Flossmoor / Orland Park
deborah.okleshen@bairdwarner.com
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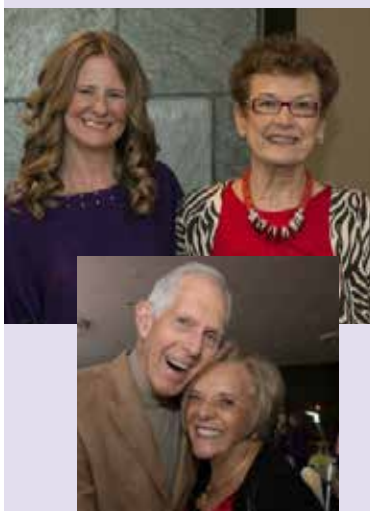
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The Friends of the IPO is a dedicated group of extraordinary volunteers committed to sustaining IPO—the only professional orchestra based in the Chicago Southland. In addition to fundraisers and other social and community events, we showcase young South Suburban musicians in our Rising Star Showcase each spring, host an annual Symphony of Style fall fashion show and luncheon, and provide hospitality for the orchestra throughout the season. Individual membership is \$30, and a Family membership is \$45 annually. For more information about Friends of the IPO, call (708) 481-7774.

Thank you so much to the Friends of IPO for all of your support!

Come Alive!
IN PALOS HEIGHTS



Welcome to Palos Heights!

On behalf of the City of Palos Heights, I want to thank you for your support of the Illinois Philharmonic Orchestra and welcome you to the beautiful Ozinga Chapel on the campus of Trinity Christian College.

While you are here, I hope you will explore all that our city has to offer. From the peace and serenity of Lake Katherine to our many outstanding retail shops and restaurants, there are many ways to experience all the amenities and come alive in Palos Heights.

Finally, I want to thank the Illinois Philharmonic Orchestra for enhancing our commitment to the arts by bringing live classical music to our community. I know you will enjoy the concert and I hope you will visit us again soon.

Sincerely,

Robert S. Straz

Robert S. Straz
Mayor





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Stilian Kirov, *Conductor*

Azusa Tashiro, *Violin*

Then, as if breathing, the sea swelled beneath us

Oswald Huynh (b. 1997)

- I. *Uống nước nhớ nguồn*
- II. *But birds, as you say, fly forward*
- III. *I will learn to love a monster*

The Four Seasons of Buenos Aires (arr. Leonid Desyatnikov)

Astor Piazzolla (1921–1992)

- I. *Autumn in Buenos Aires*
- II. *Winter in Buenos Aires*
- III. *Spring in Buenos Aires*
- IV. *Summer in Buenos Aires*

INTERMISSION

Serenade No. 10, K. 361, B-flat major (Gran Partita)

Wolfgang Amadeus Mozart (1756–1791)

- I. *Largo - Allegro Molto*
- II. *Menuetto*
- III. *Adagio*
- IV. *Menuetto: Allegretto*
- V. *Romanze: Adagio – Allegretto – Adagio*
- VI. *Theme mit Variationen*
- VII. *Rondo: Allegro molto*

Programs and artists subject to change

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STILIAN KIROV,

Gibb Music Director

Currently in his seventh season as the newly retitled Gibb Music Director of the Illinois Philharmonic, Maestro Stilian Kirov is the First

Prize Winner of the “Debut Berlin” Concert Competition, prizewinner at Denmark’s 2015 Malko Competition, as well as the 2010 Mitropoulos Competition. Maestro Kirov has made his conducting debut at the Berlin Philharmonie in 2017 and is also a recipient of numerous Solti Foundation U.S. Career Assistance Awards (2016–2019).

Highlights of Mr. Kirov’s guest performances include appearances worldwide with the Seattle Symphony, Israel Camerata, Xi’an Symphony, Minas Gerais Philharmonic Orchestra, Sofia Philharmonic, Leopold Chamber Orchestra/Ukraine, Orchestra of Colors/Athens, Orchestre Colonne/Paris, Sofia Festival Orchestra, State Hermitage Orchestra/St. Petersburg, Thüringen Philharmonic Orchestra, the Zagreb Philharmonic, the Musical Olympus International Festival in St. Petersburg, Victoria Symphony/British Columbia, Omaha Symphony and the Memphis Symphony, among others.

Stilian Kirov assisted distinguished conductors such as Bernard Haitink with the Chicago Symphony Orchestra, as well as Stéphane Denève, the late Rafael Frühbeck de Burgos, Christoph von Dohnányi, and Andrew Davis, all with the Boston Symphony Orchestra.

Mr. Kirov is a graduate of The Juilliard School’s orchestral conducting program,

where he was a student of the late James DePreist. He has also studied with the late Kurt Masur, Michael Tilson Thomas, the late Gianluigi Gelmetti, George Manahan, Robert Spano and Asher Fisch, among others.

Also a gifted pianist, Stilian Kirov was Gold Medalist of the 2001 Claude Kahn International Piano Competition in Paris.



AZUSA TASHIRO,

a violinist based in Chicago, has cultivated an active and diverse career as an orchestral player, chamber musician, and violin teacher. With her unwavering passion

for music, Azusa has graced some of the finest stages, collaborating with renowned ensembles and artists to enrich the classical music landscape.

Currently serving as Concertmaster of Illinois Philharmonic Orchestra, Tashiro also holds positions as an Assistant Concertmaster in the South Bend Symphony Orchestra and as a Principal Second Violinist in the Rockford Symphony Orchestra. She has performed with orchestras such as the Minnesota Orchestra, Milwaukee Symphony Orchestra, Louisiana Philharmonic Orchestra, Fort Wayne Philharmonic, Chicago Philharmonic, Joffrey Ballet, and the Civic Orchestra of Chicago, where she served as Concertmaster. Her artistry also led her to the role of Guest Concertmaster in the Orchestra Iowa for their 2018–19 season.

Beyond orchestral performances, Azusa’s love for chamber music has taken her on a

rich journey of collaboration and exploration. As a winner of the first place and audience prize at the Plowman Chamber Music Competition, she has honed her skills and gained invaluable experiences studying chamber music with mentors like Shmuel Ashkenasi, Mathias Tacke (Vermeer Quartet), Oliver Wille (Kuss Quartet), Rainer Schmidt (Hagen Quartet), and Eberhard Feltz. Currently, Azusa is a member of the Chicago-based chamber music ensemble, International Chamber Artists.

Embracing the spirit of innovative chamber music, Azusa has ventured beyond traditional classical music repertoire. She has been a season artist for the Fifth House Ensemble and served as faculty for their Fresh Inc Festival, where she experienced the power of collaboration to transcend the conventional boundaries of classical music. Azusa's exploration of unique ensembles led her to become the violinist of the Petar Jankovic Ensemble, a chamber group composed of a string quartet led by a classical guitar. The ensemble toured widely across the United States and abroad, culminating in the release of their CD, "(Com) Passionate," in 2014. In yet another captivating endeavor, Azusa has performed with Corky Siegel's Chamber Blues, led by the legendary blues harmonica master, singer, and composer, Corky Siegel.

Her captivating performances have not gone unnoticed, as they have graced the airwaves of WGN Radio, WGN-TV, and WFMT, Chicago's classical music radio station, through programs like the Impromptu series and the Dame Myra Hess Memorial Concert series.

Azusa has appeared as a soloist with the Illinois Philharmonic Orchestra, Lakeshore Symphony Orchestra, College of DuPage Chamber Orchestra, and Northwestern University Orchestra. Her talents have also taken her to prestigious music festivals such as the Internationale Sommerakademie für Kammermusik in Frenswegen, the Spoleto Festival USA, and the Pacific Music Festival in Sapporo, where she spent three summers and led the orchestra as a concertmaster.

Originally from Chiba, Japan, Azusa Tashiro's violin journey began at the young age of four. She earned her Bachelor of Music degree at Toho Gakuen School of Music in Tokyo. In 2008, Azusa moved to the United States, joining the Chicago College of the Performing Arts as a student of Nathan Cole. Further enriching her skills, she earned her Master of Music degree at DePaul University School of Music, studying under the guidance of the acclaimed violinist Ilya Kaler.

PROGRAM NOTES AND MUSINGS

Then, as if breathing, the sea swelled beneath us **OSWALD HUỠNH**

Titled after the opening line from Ocean Vuong's poem "Immigrant Haibun," *Then, as if breathing, the sea swelled beneath us* is a contemplation of family traditions, dynamics of intergenerational relationships, the barriers of communication between eras—both spoken and unspoken. Each movement is titled after text that considers these themes of translation, history, and cultural divides.

The first movement "Uong m.i&c nh& nguon," is a Vietnamese proverb meaning "when drinking water, remember its source." This movement considers filial piety and the responsibilities that are expected of each new generation. A theme introduced by a solo cello starts the piece, which is then morphed and passed down into each movement.

The second movement "But birds, as you say, fly forward"—a line from Li-Young Lee's "For a New Citizen of These United States"—examines family history and exile, and transforms the first theme into a duet between two violins. The past is what informs our present, but how much should we fixate on this history? In Lee's poem, the speaker becomes so absorbed with their past that they begin to alienate themselves from their community. Even those who had similar experiences of immigration as the speaker have chosen to move, like the birds, forward with their lives.

Titled after another line from Vuong's "Immigrant Haibun," the final movement "I will learn to love a monster" uses a fragment from a popular Vietnamese song, "Tieng

HatChim Da Da" by V6 Dong Dien, as a melodic ostinato, and the cello theme from the first movement is now integrated into the texture rather than being center stage. In Vuong's poem, a man names his son after the tumultuous ocean and in many ways himself, as though passing on his own self-destruction to his child. The quoted Vietnamese song speaks of an unrequited love and the process of letting go. To learn is to repeat, and by incessantly repeating this melody, I question these forms of love and how love can better be expressed between generations.

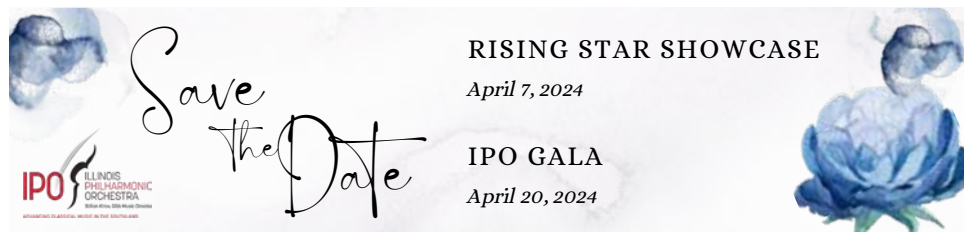
—Oswald Huỳnh

The Four Seasons of Buenos Aires **ASTOR PIAZZOLLA**

Raised in New York and Argentina, Astor Piazzolla's musical genius was identified early, giving him opportunities to study with famed tango musician and bandleader Carlos Gardel, composer Alberto Ginastera, and renowned pedagogue Nadia Boulanger. His love for his native Argentina's folk music led Piazzolla to combine tango with jazz and classical styles while experimenting with atonality, rich harmonies, and captivating rhythms to create an exciting new genre called Nuevo Tango. An expert on the bandoneon (like a button key accordion), Piazzolla served as an arranger and performer before founding and composing for his own ensemble and embarking on a lengthy career of composing, touring and recording.

About tonight's piece, musicologist Dr. Beth Fleming says:

Expressive dissonances and abrupt shifts in tempo and meter are elements



of his style that demand the audience's concentration and yet continually delight the imagination. Desyatnikov has taken those elements and transferred them into the world of the virtuoso violin concerto. Various special effects on the instruments required to perform this work continually entertain and amaze us. The extraordinarily difficult solo violin part is played sometimes using the bow hair, and at other times the wooden part of the bow. In all four movements, the string instruments turn into an extended percussion section, and then revert to a more traditional style.

In Vivaldi's *The Four Seasons*, each season includes three short movements. Piazzolla's variation gives each season only one movement. Each of Piazzolla's seasons, however, contains several sections that depict different moods within the single movement. The *Summer* movement, for example, contrasts the sassy, rhythmic tango with remnants of the Italian Baroque. An extended, melancholy cello solo dominates the first section of the *Fall* season. Slow, sultry, yet intensely rhythmic, *Winter* gives the solo violinist the perfect opportunity for cadenza-like displays of virtuosity. Even more quotes from Vivaldi, this time from his *Summer*, are woven seamlessly into Piazzolla's intensely emotional *Winter* tango. In contrast, *Spring* in Buenos Aires is filled with excitement and a rhythmic electricity that propels the work to its brilliant conclusion.

—Reprinted from IPO May 2016
Concert Program

**Serenade No. 10, K. 361, B-flat major
(Gran Partita)**

WOLFGANG AMADEUS MOZART

We don't know for what occasion or exactly when Mozart composed the Serenade #10 in B-flat K. 361 for winds. We don't even know who termed it the "Gran Partita"—that title was not in Mozart's hand. Forensic evidence points to a composition date between 1782 and 1784 when Mozart was settling in Vienna as an independent composer freed from the court of the tyrannical Prince-Archbishop Colloredo of Salzburg. Mozart's *Gran Partita* is one of those eternally beautiful pieces that takes background music to the level of great art; a serenade was typically an entertaining accompaniment to other activities, like feasting or celebrating a wedding.

Mozart used ALL the classical forms in a masterful way in organizing an extended piece with the unusual total of seven movements. But far more important than filling out formal structures is how Mozart weaves a tapestry of such a variety of colors and patterns. There are tutti chords of great power and depth, there are solos of poignancy in resplendent hues, there are groupings of instrumental families within the whole ensemble. Mozart seduces, he chortles, he startles and alarms, but, always, he charms.

The First movement is in THE form which epitomizes the drama of the Classic Style—sonata form—with a slow (Largo) introduction. The comic patter and pacing of the **Allegro Molto** section jolts the work into action. Then follows a **Menuetto** (Minuet) with two Trios (contrasting sections) which are typically lighter scored though in no sense a "trio" of soloists. The **Adagio** is famous for the scene in the Peter Shafer script of Amadeus where Salieri

is overwhelmed by the beauty of the oboe solo floating on a single note from the pulsing accompaniment until joined by the solo clarinet and then the bass horn (a lower-pitched instrument in the clarinet family). Another **Menuetto** with two Trios follows. Note well the powerful minor phrases of the first trio. A **Romance** in ABA form (slow-fast-slow sections) follows, which has the feel often associated with 'serenades.' A double **Theme and**

Variations movement leads to the finale, a boisterous rondo (**Allegro Molto**) with a prattling, comic returning theme.

—IPO Board Member Charles Amenta M.D.

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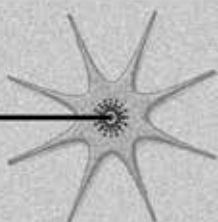


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