

## We Love Our Community Sponsors

Able Printing  
Alioto's  
Belmont Village  
Book Table  
Carleton Hotel  
Cheney Mansion  
Chicago Tribune  
City Voices  
Classic Cinemas Lake Theatre  
Companion Animal Hospital OP  
Concordia University  
Downtown Oak Park  
Evanston Children's Choir

Famous Liquors  
Kehrein Center for the Arts  
Riccardo Muti & the CSO  
Oak Leaves  
Oak Park Area Arts Council  
Oak Park - River Forest  
Chamber of Commerce  
Oak Park River Forest  
Community Foundation  
Oak Park River Forest  
History Museum  
Oak Park String Academy  
One Lake Brewing

Nineteenth Century Club  
Panera  
Park District of Oak Park  
Pioneer Press  
Pleasant Home  
Pro Musica Youth Chorus  
Sassetti, Ltd.  
The Saints  
The Sipping Muse  
Spirito! Singers  
Tower Chorale  
Unity Temple  
Wednesday Journal

Jay Friedman, Music Director



### Season Opening Concert October 2, 2022 4:00 P.M. Concordia Chapel of Our Lord

Piano Concerto No. 1 in D minor, Op.15

Johannes Brahms  
(1833-1897)

- I. Maestoso
- II. Adagio
- III. Rondo: Allegro non troppo

Winston Choi, soloist

.....  
Intermission  
.....

Symphony No. 2 in C minor, Op. 17

Pyotr I. Tchaikovsky  
(1840-1893)

- I. Andante sostenuto – Allegro vivo
- II. Andantino marziale, quasi moderato
- III. Scherzo: Allegro molto vivace
- IV. Finale: Moderato assai – Allegro vivo

Jay Friedman, conductor

*The Symphony of Oak Park & River Forest is supported in part by generous donations from Donnelley Foundation, Illinois Arts Council, and Oak Park Area Arts Council.*



GAYLORD & DOROTHY  
DONNELLEY FOUNDATION



OAK PARK-RIVER FOREST  
**Community Foundation**

**Johannes Brahms** had arrived at the Schumann's home five months before Robert's suicide attempt as a young, unknown, aspiring composer. After hearing Johannes play some of his own piano music, Robert and his pianist wife Clara had instantly recognized him as a genius. They welcomed him into their household, and Robert declared Brahms the true heir of Beethoven in a widely read musical publication, making him famous overnight. Schumann referred to Brahms' early piano sonatas as "veiled symphonies" and encouraged him to write real ones.

Five months later, Robert Schumann attempted suicide by jumping from a bridge into the river Rhine. Saved from drowning by some fishermen, he was taken by his own request to an asylum, where he would spend the remaining two years of his life. Within days of Schumann's breakdown, Brahms had begun composing what was to become **the Piano Concerto No. 1 in D minor**. At first, he wrote the music he heard as a sonata for two pianos, writing page after page of agitated music while he attempted to comfort the distraught Clara. Later he began to rework it as a grand symphony that would fulfill Schumann's prophecies. The challenge was daunting; the entire musical world was waiting to judge his new creation, and Brahms was dissatisfied with his work and understandably reluctant to be compared to Beethoven. Almost exactly one year later, the solution became clear to him. He wrote to Clara, "Imagine what I dreamed of last night. I used my hapless symphony to make a concerto, and was playing it as such..." Even with the work's final form decided, it would be another five years before Brahms felt it was ready for public performance.

The concerto begins with what Brahms' friends confirmed was his immediate musical response to Schumann's suicide attempt. A low D sounds from the depths of the orchestra, and the strings enter with a jagged idea in the "wrong" key—B flat major. This conflict between D and B flat immediately creates a powerful tension that will unfold throughout the movement. As the storm of the opening subsides, the music settles in D minor, leading to a soft, melancholy melody above a gently rocking accompaniment. After a second violent episode dissipates, the soloist enters with a quiet new melody, but then takes up the tumultuous material of the orchestral introduction, leading to a new theme in F major. This warm, expressive hymn is played first by the soloist alone and then together with the orchestra. Near the end of this section, the piano engages in a duet with a solo horn, evoking wide open, pastoral mountainsides. The tranquil mood is shattered by tumultuous octaves in the piano and the return of the jagged music, which serve as the basis for extensive development. When the opening theme returns, Brahms changes the harmonies—instead of B flat major, he uses an even more unstable E major 7 chord. Though surprising, this strange harmony leads back to D minor with an inevitable logic that banishes B flat major, making it clear that the tragic key of D minor will prevail. Some hope is offered when the hymn-like theme returns in D major, but ultimately D minor returns for good in the coda.

As Brahms was composing the slow second movement in 1857, the year after Robert's death, he wrote to Clara that he was "painting a tender portrait of you, which is to be the Adagio." This music shows the influence of the renaissance choral music the young Brahms was assiduously studying at the time. Beneath the first five bars of the D major string melody Brahms wrote "Benedictus, qui venit, in

## A WARM THANK YOU TO OUR DONORS!

### Corporate, Foundation, & Government Funders

Audrey Love Charitable Foundation  
Charitable Adult Rides Caterpillar Matching Grant  
Emerging Artists Chicago  
Gaylord & Dorothy Donnelley Foundation  
Illinois Arts Council  
Jewish Federation of Metro Chicago  
Oak Park Area Arts Council  
Oak Park River Forest Community Foundation  
The Saints W4Sight

### Grand Benefactors

Edith Aldworth Bequest  
A. R. Barton Bequest  
Roy Benedek  
Jay Friedman  
Beth Hoover  
JoAnn Green Rehkopf Memorial Fund for Young Musicians  
Richard Rizzo

### Sforzando \$1000 - \$2499

Anonymous  
Carole Benson & Richard Weinberg  
Cheryl Flinn & Wayne Christenson  
Kristina Lee  
David & Roslyn Leehey  
Michael & Christine Majkrzak  
Terry & Jana McIlroy  
Judy Meredith  
Riccardo Muti  
Chatka & Anthony Ruggiero, *in memory of Lora Aborn*  
Laurel & Robert Tempas  
Julie Tumma  
Gene & Peggy Wedoff  
Chris & Julie Wood  
**Crescendo \$500 - \$999**  
Carole Benson & Rich Weinberg  
Ellen Callahan  
Diane Doll *in memory of Ken, Kenny, & Pearl Doll*

Bill & Janet Dring  
Dr. Stacey J. Feuer, PsyD  
Lillian Hohmann  
^ Jim Hopwood  
Barb Hunt  
Carol Janossy, *in memory of Donald Schmalz & Sister Clemente Davlin*

Sil Pesavento  
Teresa Powell  
Linda Nyholt-Sabuda  
Sue Sentowski  
Fernando & Judith Siaba  
Emmie Strassberg, *in honor of her parents, Debbie & Dave Barford*  
**Fortissimo \$250 - \$499**  
Anonymous  
Becca & Kevin Anderson, *in honor of Cheryl Flinn*  
Eliot Abarbanel  
Austin Community Foundation  
Sujata Banerjee  
Nancy & Randall Barth  
Becker Viollins  
Nancy Blum  
Ann & Jerry Bolan  
Maurice Boyer  
Eric & Connie Brandfonbrener  
Jeannie Charest  
Barbara Fanta  
Dale & Marilyn Fitschen  
Cheryl Flinn, *in memory of Julie Hunt-Wooten, Valerie Meineke, Gerald Boyer*  
Eleanor Flinn  
Lisa Gaspero  
Irene Hansen  
Earl & Jane Henrickson  
Christine Majkrzak  
Lenore & Dan Mass  
^ The Nesheim Family  
Melinda & Jim Robinson  
Judy & Fernando Siaba  
^ Joanne Wakeland

### Forte \$100 - \$249

^ Douglas & Susan Allen  
Doris Angell  
Andrew Baker  
Debbie & David Barford, *in honor of David Leehey*  
Carole Benson *in memory of Dorothy Lee*  
Christina Caldwell  
Susan Cartland-Bode & Hank Bode  
Ann & Jerry Bolan  
Denise Boneau  
Maurice Boyer  
Mary Lou Bradna  
Richard & Lisa Cederroth  
Adrianna Cook  
Beth Ann Dressel  
David Fanta  
^ Cheryl Flinn & Wane Christenson  
Glenn & Donna Gabanski

Stephen & Helene Gabelnick  
Flora Green, *in memory of Richard Charles Green III*  
Emmie Guo  
Jean & Peter Harrison  
Philip & Patricia Heil, *in memory of John Giura*  
Cheryl F. Hoeflich  
Dirk Hoffman  
Beth Hoover, *in memory of Karen McGirr & Valerie Meineke*  
Yi-Chen Huang & Petr Husták  
Marian & Stan Kaderbek, *in memory of John Giura, Cosette Hoover, & Kathryn Jonas*

Donna Kotulak  
Mary Rose Lamke  
Marcel & Johara Lewinski  
Waneta Martin  
Sueanne & Michael Metz  
Laura Milewski  
James Mowers  
John Neu & Claire St. Jean  
Donald Nissen  
Freya Pang  
Kathleen Perry  
Viktoras L. Petrolionas  
Lynne Potter  
^ Robert Pregnitz & the Pregnitz Cousins  
Lisa Rathje & Rob Taylor  
Elizabeth Rexford  
Richard Rizzo, *in memory of Victor Recca*  
^ Joe, Mary, & Emma Simon

Carla & Edward Sloan  
^ John & Sharon Twomey  
Phyllis Voosen  
Nancy Waichler  
^ Joanne Wakeland  
Marie K. Wheel  
Cynthia Woods Weinand  
Joyce Westphal  
Frank Zelko  
**Mezzo \$50 - \$99**  
John Abbott  
Robert Alter  
Donna Amstutz  
Patricia Barber  
Leah & Paul Beckwith  
Flora & Herbert Breidenbach  
Harriet Hausman  
^ Rachel & Jon Hendrickson  
^ Beth Hoover & Tom Steffens  
^ Ross & Ellen Houston

Larisa & Jerome Huhman  
Karen Hunter  
Edward and Carol Koizumi  
Henry Kranz  
Marie Krieger  
Dawn Laney  
Martha McIntyre  
Melbourne Noel, Jr., *in memory of Kathryn Noel & John Noel*  
Oak Park Alumnae Chapter S.A.I.  
Eleanor Sharpe  
Birgit M. Sweeney, *in memory of Sister Clemente Davlin*  
Mary Tiffin  
Walter Vestal  
Mr. & Mrs. Frank Villari  
Nancy Waichler  
James & Carolyn Walter  
Barbara Watkins  
**Accents \$25 - \$49**  
Anonymous  
Richard Ball  
Suzy Beck  
Karla Chew  
Winston Choi  
Guy Carl  
Michael & GERALYN Delaney  
Paul Haberstock  
^ Annabeth Heinz  
Martha B. Houston  
Ann Hurnence  
Marcia Hustad  
Carrie Kalina & Jim Whalen  
Marianne E. May  
Charlotte Meyer, *in memory of William G. Meyer*  
Laura Milewski  
Dennis Lord & Mary Moule  
Karen Patton  
William & Barbara Peterhansen  
James A. Pickard, *in memory of Sally Sutherland*  
Patricia Prine  
^ Cecile T. Ries  
Leslie Roberts  
Mark Scott  
Jerome & Jean Simon  
Cheryl & Michael Stefanik  
Zach Tollman  
Richard Valentino

^ *In memory of Carol Nesheim Hopwood, S/OP&RF bassoonist*



## Members of

### First Violins

John Gerson + 13  
Eliot Abarbanel 5  
Stacey Feuer 5  
Isabela Flores ^ 2  
Gwen Gates 2  
Caitlin Hillyard 2  
Emily Meyer 1  
Aileen Murphy 1  
Aubrey Reynolds 2  
Ingrid Schimnoski 5  
Cheryl Toncray-Smerz ` 9  
Tiffany Bodine Wagner ^ 2  
Marylou Witz 17  
Michelle Wynton 10

### Second Violins

Carol Janossy \* 45  
Abe Baker 2  
Irina Calin-Jageman 10  
Octavian Calin-Jageman ^ 1  
Christina Como 2  
Pam Compasio 6  
Cheryl Flinn 30  
Joey Frost 10  
Yi-Chen Huang 15  
Brian Lee 7  
Judy Meredith 21  
Ann Palma 2  
Heather Stokes 3  
Ed Torgerson 7  
Julie Tumma 19  
Wailin Wong 4

### Violas

Uli Widmaier \* 6  
Charity Caldwell 8  
Izabella Claudio ^ 1  
Mitchell Cooper 39  
Timothy Hager 1  
Andy Keller ^ 1  
Mallory Potter 4  
Jackie Sabuda 7  
Fernando Siaba 5  
Janet Widmaier 6

### Cellos

Chris Springthorpe \* 7  
Roberto Carrillo 2  
Andrea Charest  
Ronald Chen 1  
Sabina Fijor ^ 2  
Alexander Groesch 6  
Christian Hernandez ^ 6  
Jeanne Johannesen 12  
Emma Schneider 2

### Basses

Kristina Lee \* 21  
Thea Grendahl Christou 15  
Richard Frazier 2  
James Janossy 16  
Iya Karpasov 11  
David Malatesta 10

+ Concertmaster

\*Principal

` Section Organizer

^ String Intern

Number after name

indicates how many years

in the S/OP&RF

*We are always looking for  
new members, especially  
in our string sections and  
in our Symphony Chorus.*

*If you are interested in  
joining us, please write  
our General Manager,  
Beth Hoover,*

[TheSymphonyOPRF@gmail.com](mailto:TheSymphonyOPRF@gmail.com).

## The Symphony of Oak Park & River Forest

### Flutes

Laurel Tempas \* 30  
Julie Siarny 21, piccolo  
Marcia Hustad 6

### Oboes

Debbie Barford \* 44  
Linda Johnson 51  
Beth Hoover 45, English horn

### Clarinets

Diane Doll \* 49  
Scott Thomas 6, bass

### Bassoons

Martha Mitchell Cavender \* 4  
Lisa Rathje 12

### French Horns

David C. Barford \* 43  
Michael Papierniak 33  
Becky Leff 6  
Charlie Adkins 1  
Melinda Z. Robinson 22

### Trumpets

Dale Kerner \* 43  
Augustine Melecio 4

### Trombones

Christopher Wood \* 21  
Patrick Zielinski 38  
Armando Mejia 1, bass

### Tuba

Luke Hollis 18

### Percussion

Adam Schweyer \* 2, timpani  
Michael Daniel 53  
Benjamin Harrison 1

nomine Domini!" ("Blessed is he who comes in the name of the Lord") as if the words were meant to be sung to the music. In 1854, Brahms had written to Clara that "I think of you as going to the concert hall like a high priestess to the altar"; surely this music is an expression of the same sentiment. The soloist transforms the renaissance-style orchestral introduction into a more personal, subjective meditation. The orchestra and soloist alternate, as if the orchestra is a choir singing while the soloist is an individual lost in thought. After a new, more romantic, minor-key section, the opening melody returns in the orchestra. After a brief cadenza in the piano, the movement ends quietly.

Having written these two profound movements, Brahms was challenged with bringing the concerto to a satisfying conclusion. Ever the student of music history, he turned to Beethoven for help, modeling his finale on the last movement of Beethoven's Piano Concerto No. 3 in C minor. Although the structure of this movement was Beethoven's, it is filled with Brahms' own original ideas. The soloist begins with a furious, Bach-inspired melody, to which the orchestra immediately responds. This main theme alternates with contrasting episodes by turns defiant and lyrical, leading to a coda in which the main theme returns in a hopeful D major.

Brahms completed his concerto in 1858 and performed it as piano soloist at the world premiere in Hanover the following year. The concerto received a cool reception, but it was nothing compared to the audience reaction after the first performance in Leipzig. Brahms wrote to a friend, "My Concerto has had a brilliant and decisive—failure...At the conclusion three pairs of hands were brought together very slowly, whereupon a perfectly distinct hissing from all sides forbade any such demonstration...I believe this is the best thing that can happen to one; it forces one to concentrate one's thoughts and increase one's courage."

Brahms had composed one of the longest and most emotionally intense concertos ever written. It was completely misunderstood by contemporary audiences expecting something shorter, lighter, and more openly virtuosic. The concerto would only begin to be accepted years later, in large part due to Clara's performances of it. It now has been recognized as one of Brahms' most personal and powerful works and is a cornerstone of the piano concerto repertoire.

The nickname *Little Russian*, at the time an affectionate name for Ukraine, was attached to **Tchaikovsky's Symphony No. 2** by a Moscow music critic. This symphony makes use of several Ukrainian folk tunes which Tchaikovsky heard being sung by some of the servants at an estate near Kiev (Kyiv) owned by his younger sister Alexandra Ilinishna (Sasha) and her husband Lev Davidov. He played a piano transcription of the finale at a Christmas party at the home of composer Rimsky-Korsakov and recounts how he was nearly torn to pieces by the enraptured company, his hostess insisting that he immediately make a piano duet arrangement. In an age before recordings, this was the best way to spread music to a wider audience. After the orchestral premiere in Moscow on February 5, 1873 he was able to tell his father, "My symphony was played here last week with great success. I was called for many times and cheered repeatedly. I received 300

rubles from the Musical Society. . . . I am delighted with all the success and the material profit that has accrued from it.”

The enthusiasm of the Rimsky-Korsakovs was significant. At this time Russian musical life was split into two factions, the westward-facing, Saint Petersburg-based cosmopolitans, of whom Tchaikovsky was by far the most important, and the Muscovite *kuchka*, the Mighty Handful, also known as The Five—Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov—who wanted to create a national style of Russian music based on folk materials. With the *Little Russian* Symphony, the *kuchka* and their supporters thought they had won an ally in Tchaikovsky, although in fact the composer was to remain in the other more international faction.

Like almost every major work of Tchaikovsky, this one begins with a fairly slow introduction. A single horn sustains one of the notes of the peremptory chord with which the symphony begins, and that note is the first of a Ukrainian song, ‘Down by Mother Volga.’ The tune also bears some relation to a song, ‘O You Winter, Little Winter’, a student favorite associated with the Cossack rebel Stenka Razin. After the horn comes the turn of the bassoon, that instrument being accompanied by plucked cellos and basses. The horn picks up the tune again, this time against a background of sustained strings and soft but nervously pulsating woodwind chords. This procedure of presenting an unchanging tune against a constantly changing background was something Tchaikovsky probably learned from Glinka, the “great avatar of Russian music,” as Stravinsky later called him. The introductory section comes full circle when we hear the tune played again on two unaccompanied horns. Then Tchaikovsky moves briskly into a sonata movement at a lively tempo. The Volga song reappears, first on the clarinet, then on a succession of wind instruments.

Rather than the usual slow second movement, Tchaikovsky wrote a march, music he recycled from *Undine*, an opera he began and abandoned in 1869. The second episode, a clarinet tune with flute accompaniment, is another Ukrainian song, ‘Spin, o my spinner.’ The movement ends with a “disintegrating” coda of the kind invented by Beethoven for the funeral march of the *Eroica*. Next comes a brilliant scherzo. It carries reminiscences of the corresponding movement of Borodin’s Symphony No. 1 and the “Queen Mab” Scherzo in Berlioz’s *Roméo et Juliette*. In contrast to the triple meter of the scherzo itself, the trio is a chattering movement in duple meter, perhaps a folk song (but not firmly identified as such).

A portentous introduction prepares the spirited and swift finale that so delighted the gathering at the Rimsky-Korsakovs. The main theme is a song called ‘The Crane.’ Tchaikovsky treats this with the same Glinka-esque “changing background” technique of orchestral variation that he used so effectively with ‘Down by Mother Volga’ at the beginning of the symphony. For contrast, he introduces a quirky melody, which after a “make-believe catastrophe” is developed in a more staccato style. The play catastrophe returns, emphasized this time with a *fortissimo* stroke on the tam-tam. The following coda is a brilliant example of a characteristic Tchaikovsky ending, leaving the audience no doubt that the piece is over.



Canadian pianist **Winston Choi** is the Director of the Piano Program and Associate Professor of Piano at Roosevelt University's Chicago College of Performing Arts. His professional career was launched when he was named Laureate of the 2003 Honens Piano Competition and winner of France's Concours International de Piano 20e siècle d'Orléans in 2002. An inquisitive performer, his fresh approach to standard repertory, and masterful understanding, performance and commitment to works by living composers, make him one of today's most dynamic young concert artists. Choi maintains an active international performing schedule. In demand as a concerto soloist, he has recently performed concerti with the

Alabama Symphony Orchestra, the Calgary Philharmonic Orchestra, the CBC Radio Orchestra, the Champaign-Urbana Symphony Orchestra, the Cheyenne Symphony Orchestra, the Civic Orchestra of Chicago, the East Texas Symphony Orchestra, Orchestra Iowa, the New Philharmonic, the Northwest Indiana Symphony Orchestra, La Orquesta Sinfónica Nacional de Colombia, l'Orchestre Symphony d'Orléans, l'Orchestre National de Lille, the Mississauga Symphony Orchestra, the Peninsula Music Festival Orchestra, the Richmond Symphony Orchestra, and the Victoria Symphony Orchestra.

Known for his colorful approach to programming and insightful commentary from the stage, Choi has recently appeared in recital at the National Arts Centre of Canada, the Glenn Gould Studio in Toronto, New York's Carnegie-Weill Recital Hall and Merkin Recital Hall, the Kennedy Center and the Library of Congress in Washington D.C., the Kravis Center in Florida, and the “Cicle Grand Solistes” in Spain. Choi performs extensively in France, having played venues such as the Salle Cortot, Lille's Festival Rencontre Robert Casadesus, the Messiaen Festival, and the Strasbourg Festival. An accomplished chamber musician, he tours regularly with the Civitas Ensemble, and as a part of Duo Diorama (with his wife, violinist MingHuan Xu). As Duo Diorama, they are the Artistic Directors of the Unity Chamber Music Series held at the Unity Temple in Oak Park, IL. As a dedicated champion of contemporary music, Choi has premiered and commissioned over 100 works by young composers as well as established masters. A prolific recording artist, Choi's debut CD, the complete piano works of Elliott Carter (l'Empreinte Digitale in France) was given 5 stars by BBC Music Magazine. He has also recorded the complete piano music of Jacques Lenot for the Intrada label, having won the Grand Prix du Disque from l'Académie Charles Cros for Volume I. His recording of the piano works of Thomas Adès was recently released on the *Buissonne* label. Other labels he can be heard on include Aeolian Classics, Albany, Arktos, BIS, Cedille, Crystal Records, Naxos, New World Records and QuadroFrame.

Choi obtained his BM and MM from Indiana University, and his DM from Northwestern University. His studies were with Vivienne Bailey, James Tweedie, Menahem Pressler and Ursula Oppens. An accomplished teacher, he is also in demand as a master class clinician and lecturer on a variety of pedagogical topics. Two of his presentations: “Towards a More Organic Approach to Phrasing at the Piano” and “Symmetrical Inversion: A Pianist's Journey Towards Ambidexterity” have been presented nationally and internationally at conferences. Prior to his position at Roosevelt University, he was on the faculties of Bowling Green State University and the Oberlin Conservatory. He has been a guest professor at Indiana University, and he also currently teaches at the Academy of the Music Institute of Chicago as well as the New Music School in Chicago.