



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Saturday, November 2, 2024 • 8:00 PM

DEPAUL SYMPHONY
ORCHESTRA

Allen Tinkham, conductor

Mary Patricia Gannon Concert Hall
2330 North Halsted Street • Chicago

Saturday, November 2, 2024 • 8:00 PM
Gannon Concert Hall

DEPAUL SYMPHONY ORCHESTRA

Allen Tinkham, conductor

PROGRAM

Jessie Montgomery (1981)
Hymn for Everyone (2021)

Pyotr Ilyich Tchaikovsky (1840-1893)
Symphony No. 6 in B minor, Op. 74 (1893)
I. Adagio - Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Adagio lamentoso

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

BIOGRAPHIES

Allen Tinkham is increasingly recognized as one of the most inspiring and exciting conductors and teachers of his generation. He is hailed by the *Chicago Tribune* as both a conductor and teacher, described as working “wonders” conducting with “uncanny control” and as one of Chicago’s most important “educators, mentors and inspirational guides in the training of tomorrow’s orchestral professionals.”

As the Music Director of CYSO, Tinkham oversees artistic programming and faculty and leads the Symphony Orchestra as well as CORE, CYSO’s select chamber orchestra. Tinkham led the Symphony Orchestra in its Carnegie Hall debut, first live broadcast, first recording release, and seven international tours on four continents. CYSO’s Symphony Orchestra, internationally acclaimed as “one of the country’s most famous youth outfits” (*Muso Magazine*), is regularly broadcast by WFMT and has received numerous Illinois Council of Orchestras Youth Orchestra of the Year and Programming of the Year awards.

As an advocate and champion of contemporary music, Tinkham has won nine American Society of Composers, Authors and Publishers (ASCAP) National Awards for Adventurous Programming of Contemporary Music. Tinkham is also the Music Director of the Chicago Composers Orchestra, Chicago’s only professional orchestra performing exclusively the works of living composers.

In high demand as a guest conductor and educator, Tinkham has conducted summer festivals and NAfME All-State Orchestras throughout the U.S. including the All-Eastern and All-Northwest Orchestras. He was the Assistant Conductor for the Chicago Symphony Orchestra’s holiday concerts for six seasons, and he has guest conducted the Colorado Symphony, Kansas City Symphony, and the Members of Chicago Symphony Orchestra.

Tinkham attended the Eastman School of Music, University of Michigan School of Music, and American Academy of Conducting of the Aspen Music Festival. He was invited to the 14th International Nicolai Malko Competition and the 4th International Conductors Competition Sir Georg Solti and is a laureate of the League of American Orchestras Bruno Walter Conductor Preview.

Tinkham began his career as Apprentice Conductor at the Oregon Symphony where he mentored under conductor and poet James DePreist. Before the end of his apprenticeship, he was appointed Music Director of CYSO—the youngest to win the post in its history.

PROGRAM NOTES

Jessie Montgomery (1981)

Hymn for Everyone (2021)

Duration: 12 minutes

Hymn for Everyone is based on a hymn that I wrote during the spring of 2021 that was a reflection on personal and collective challenges happening at the time. Up until that point, I had resisted composing “response pieces” to the pandemic and social-political upheaval, and had been experiencing an intense writer’s block.

But one day, after a long hike, this hymn just came to me — a rare occurrence. The melody traverses through different orchestral “choirs”, and is accompanied by the rest of the ensemble. It is a kind of meditation for orchestra, exploring various washes of color and timbre through each repetition of the melody.

Notes by Jessie Montgomery

Pyotr Ilyich Tchaikovsky (1840-1893)

Symphony No. 6 in B minor, Op. 74 (1893)

Duration: 46 minutes

This symphony is Tchaikovsky’s last work—he died of cholera only nine days after its première—and it is universally hailed as one of his finest. It exhibits all of the characteristic passion and melodic beauty for which the composer justly is known, and is suffused with a dark and tragic essence. Tchaikovsky struggled all of his life with his identity, fears of social rejection, and frustrated relationships with others. By the end of his life these issues had surely come to a head, and the composer freely spoke with his brother of the reflection of his suffering in this final, gripping composition. There is even a current musicological fight over whether or not he poisoned himself to end his life (under threat of social disgrace), or deliberately drank the un-boiled glass of water during an epidemic. In any case, the circumstances of his life’s final struggles are manifest in this beautiful and tragic work. In the event, he had at first actually considered “Tragic” as a subtitle for the symphony, but his brother suggested the Russian for “pathos,” and the French equivalent, “pathétique,” is the evocative descriptor that we all know. But, be aware of inexact translations--there is nothing pathetic here.

The first movement is conventional in its form, but the mature composer exhibits a sense of tight construction, and weaves the movement with his characteristic contrast of exciting, dynamic motives and delicious lyrical melodies. The mood for the entire symphony is set at the very beginning by the brooding bassoon solo. The second movement is one of the most

well known of his symphonic movements, cast as it is in five-four time, an absolutely innovative use of the metre in art music (is it not unknown in Russian folk music). The main theme and its manipulation is so smooth and adroit that it is altogether easy to forget the unusual time signature, and simply experience the music as being some kind of waltz with a “limp.” And remember, no one excelled Tchaikovsky in the waltz. The third movement is an exciting and optimistic march, but the heavy brass and snappy rhythms notwithstanding, it doesn’t seem a military march at all. Rather, it is a march from the world of the ballet—the *Nutcracker* and *Sleeping Beauty* come to my mind. No Shostokovitchian Russian soldiers are goose stepping here! The final movement in many respects is the characteristic movement of the symphony. It is most unusual in that it ends softly—very softly. No Romantic symphony had ever ended that way—they end loud and with a bang—right? And great applause! But in this case the agony and beauty of this reflection of the composer’s life and experience terminates in a final expiration that is remarkable for its challenging softness. “This is the way the world ends/Not with a bang but a whimper.”

Notes by William E. Runyan

PERSONNEL

FLUTE

Xander Day
Chaosupeí Gao
Amanda Welch

OBOE

Emily Mendez
Bryan Rodriguez

CLARINET

Adam Boswell
Eric Bromberg

BASSOON

Angela Hernandez
Jason Huang
Xavier Woodley

HORN

Jasmin Bolanos-Merlos
Adam Hendrick
Eli Hoffmann
Trevor Huffman
Katy Meffert
Tarre Nelson

TRUMPET

Hamed Barbarji
Maria Martinez

TROMBONE

Erich Corfman
Amanda Pinos
Tim Warner

TUBA

Juan Peinado
Castin York

PERCUSSION

Pou I Chao
Adriana Harrison
Eunkyul Lee
Tae McLoughlin
Emma Mitchell
Kyle Scully
Kevin Tan

VIOLIN

Sean Hsi, *concertmaster*
Jason Hurlbut
Henry Hsueh
Ben Koenig
Justine Teo
Elise Maas
Joey Lau
Naomi Southard
Mia Smith
Carlysta Tran, *principal 2nd*
Alec Tonno

Alyssa Orantes

Angela Rojas
Benjamin Mora Neira
Nicole Kwasny
Jenna Krause
Joshua Sukhdeo
Stela Mkrtychian

VIOLA

Elena Galentas,
principal
Phoebe Hu
Casey Lebkicker
Darren Carter
Lucie Boyd
Facundo Ortega
Alejandra Contreras
Sophia Schölich
Julia Seabron
Madeline Guyer

CELLO

Sydney Andersen,
principal
Aurian Kutner
Francisco Garay
Ramida Nivasnanda
Ryan Han
McKayla Fetters
Gita Srinivasan
Brendan Stock
Rachel Volk

BASS

Sebastian Sanchez,
principal
Mateo Estanislao
Stephen Kilpatrick
Adam Wang
Lily Enderle
Yuyan Wang

TICKETS AND PATRON SERVICES

We hope you enjoy each and every concert experience you attend at the Holtschneider Performance Center (HPC). We encourage you to share your experiences when visiting our concert and recital halls. It's our pleasure to answer any questions or concerns you may have when visiting or planning your visit. Please don't hesitate to contact us with any questions or concerns:

HPC Box Office Information

2330 North Halsted Street | Tuesday-Saturday | 10 AM–3 PM*

773-325-5200 | musicboxoffice@depaul.edu

*Seasonal hours apply, but we are always open 90 minutes prior to all ticketed events.

Accessibility: HPC is dedicated to providing access for all patrons. We ask that you please contact the HPC Box Office at least two weeks prior to your performance date to request accessibility services.

Cameras and Recorders: The taking of photographs or the recording of concerts held at HPC is strictly prohibited. By attending this concert, you consent to be photographed, filmed and/or otherwise recorded. Your entry constitutes your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice and name for any purpose whatsoever in connection with HPC and DePaul University School of Music.

Concert Dress: At any given concert, you will observe some concertgoers dressed up and others dressed more casually. Many patrons wear business attire or casual business attire. We encourage you to wear whatever makes you feel most comfortable.

Food and Beverage: While drinks, with lids, are allowed in performance spaces, food is never allowed.

Fire Notice: The exits indicated by a red light nearest your seat is the shortest route to the lobby and then outside to the street. In the event of fire or any emergency, please do not run. Walk to that exit.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members and those performing on stage. Late patrons will be seated at appropriate breaks at the discretion of the house management staff.

No Smoking: All public spaces in HPC are smoke-free.

Phones and Paging Devices: All electronic devices—including cellular phones, pagers and wristwatch alarms—should be on silent while in any concert or recital hall.

Website: For information about HPC, the DePaul University School of Music, and its upcoming concerts or events, please visit go.depaul.edu/musicevents.

DePaul University School of Music Advisory Board

Rich Daniels, Chair
Mark T. Mroz, Vice-Chair

MEMBERS

Craig J. Anderson
Heather R. Boehm
Janai E. Brugger
Robert J. D'Addario
Richard J. Daniels
Orbert C. Davis
Shelley MacArthur Farley
Graham V. Fuguitt
Sasha L. Gerritson
David Harpest
Dr. Geoffrey A. Hirt
Cary M. Jacobs
Carlotta L. Lucchesi
Mary K. Marshall
Colleen Mayes
Mark T. Mroz
Deane Myers
James F. Shaddle
Elizabeth K. Ware
Cathy C. Williams
John Zielinski

DePaul University School of Music Emeritus Board

Russ Bach
Dr. Patricia O. Ewers
Victor D. Faraci
Scott G. Golinkin

Sidney C. Kleinman
Samuel Magad
Florence M. Miller
Anthony D. Peluso

Nancy J. Petrillo
Mimi Wish
William J. Young

The DePaul University School of Music is proud to recognize the following annual donors

MAESTRO CIRCLE

(\$250,000+)

The Estate of Mary Patricia
Gannon

The Estate of John and Anastasia
Graven

BRAVO CIRCLE

(\$50,000+)

Blackbaud Giving Fund
Fidelity Charitable Gift Fund
Geoffrey Hirt, PhD & Linda Hirt

Tom Mendel
PricewaterhouseCoopers, LLP

Ernest & Mimi Wish
Stephen & Nicole VanderVoort

BENEFACTOR CIRCLE

(\$25,000+)

Antunovich Associates, Inc.
Gerald Beeson & Jennifer Beeson

Eugene Jarvis & Sasha Gerritson
James & Mary Schaefer

Stack Family Foundation
Eve Tyree

LEADERSHIP CIRCLE

(\$10,000+)

Reginald Bishop
Bank of America Charitable
Gift Fund
Baird
Bulley & Andrews, LLC
Joel & Samantha Cohen

Cheryl & Sunil Cutinho
CME Group, Inc.
Vic Faraci
Scott Golinkin
J.P. Morgan Charitable Giving Fund
National Philanthropic Trust

James & Laura O'Connor
The Estate of Marilyn Pierce
United Way of Greater
Milwaukee
Elizabeth Ware
Cathy Williams

PARTNER CIRCLE

(\$5,000+)

Ariel Investments, LLC
Frank DeVincentis, CPA
Graham & Margaret Fugitt

Amy & Cary Jacobs
Carlotta & Ronald Lucchesi
Edward D. Mayes & Colleen Ward
Mayes

James Shaddle
Daniel Stevens

PATRON CIRCLE

(\$2,500+)

William Coussens
Richard J. & Kathleen A. Daniels
DePaul Vincentian Residence
Dr. Patricia Ewers

William & Shelley MacArthur Farley
Harry & Marcy Harczak
Lundstrom Family Foundation
Mary Marshall

Florence Miller
Robert & Maureen Schuberth
Geraldine Sullivan (dec.)
John & Laura Zielinski

MEMBERSHIP CIRCLE

(\$1,000+)

Dr. Frances Anderson
David & Susanne Baker
William & Susan Bennett
Joe & Mary Anne Cappel
Dr. Bartley & Patricia Danielsen
Linda DiFiore
James L. Alexander & Curtis D.
Drayer
Jack & Donna Greenberg

David Harpest
James Hopkinson
Walker Johnson
Thomas & Pascale Kichler
Frank & Erica Kuhlmann
Margaret Kuhlow
Eunjin Lee
Francois Millard
Deane & Layni Myers

Elizabeth Soete & Raymond
Narducy
Mark & Alexandra Oates
Jon Ekdahl & Marcia Opp
Charles Price
Renew Chicago
Father John Rybolt, C.M.
Jeff & Rebecca Schewe
John Vitanovec & Kathleen
Vitanovec

July 1, 2023 - June 30, 2024

DEPAUL UNIVERSITY

SCHOOL OF MUSIC



You can make a difference by providing critical scholarship funding and other opportunities to the next generation of musicians. Make a gift of any size in order to guarantee exceptional arts experiences for years to come.

Visit give.depaul.edu/music today.

*For more information, please contact:
Pedro Guerrero, Assistant Director of Development
DePaul University School of Music
pedro.guerrero@depaul.edu
(773) 325-5140*

UPCOMING EVENTS
DEPAUL UNIVERSITY SCHOOL OF MUSIC

SCHOOL OF MUSIC

November 3 • 3:00 P.M.
Allen Recital Hall
DePaul Baroque Ensemble

November 3 • 3:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Ensemble

November 3 • 6:00 P.M.
Gannon Concert Hall
DePaul Brass Ensemble

November 4 • 8:00 P.M.
Gannon Concert Hall
DePaul Ensemble 20+

November 5 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Combos II

November 5 • 8:00 P.M.
Gannon Concert Hall
DePaul Concert Orchestra

November 6 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Workshop

November 7 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Combos III

November 7 • 7:00 P.M.
Allen Recital Hall
Wind/Mixed Chamber Showcase II

November 8 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Vocal Jazz Ensemble

FACULTY ARTIST SERIES

November 15 • 7:00 P.M.
Allen Recital Hall
Jeremy Ruthrauff, saxophone

*For ticketing information and a complete list of concerts visit:
go.depaul.edu/musicevents.*

Holtzheimer Performance Center

2330 North Halsted Street • Chicago

Gannon Concert Hall, Allen Recital Hall, Brennan Recital Hall • HPC First Floor

Dempsey Corboy Jazz Hall • HPC Second Floor

Sasha and Eugene Jarvis Opera Hall

800 West Belden Avenue • Chicago

music.depaul.edu • 773.325.5200

DEPAUL
UNIVERSITY

SCHOOL OF MUSIC



804 West Belden Avenue
Chicago, IL 60614
773.325.7260
music.depaul.edu

Sign up for Music @ DePaul E-Notes!

Receive monthly updates in your inbox on performances taking place at the School of Music, as well as special offers and discounts to ticketed events! You can choose to unsubscribe from the list at any time. We have a strict privacy policy and will never sell or trade your email address.

You can sign up for E-Notes by visiting music.depaul.edu and clicking on Concerts and Events.