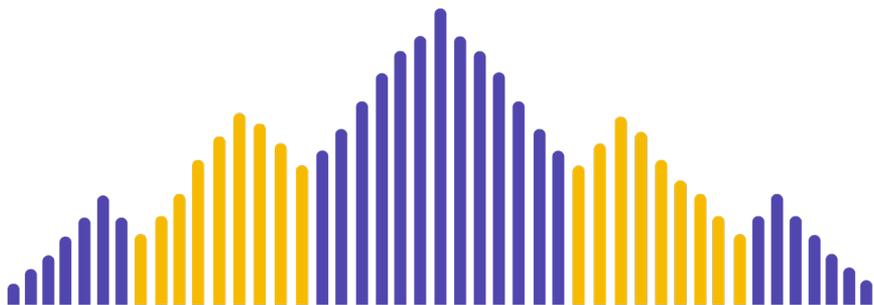


# 5TH WAVE COLLECTIVE

presents

## Montgomery Schumann Orlando and Mayer

May 28, 2022, 8pm  
St. Vincent DePaul Church  
1010 W. Webster Ave  
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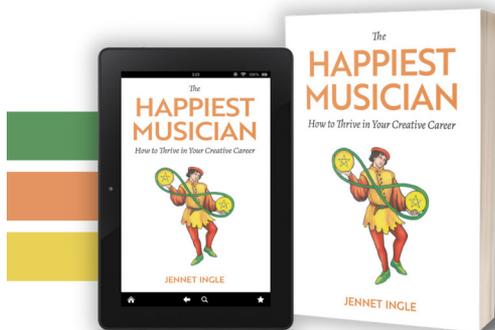
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THRIVE

# 5TH WAVE COLLECTIVE

5th Wave Collective is a Chicago-based classical music ensemble dedicated to performing and promoting music by womxn and gender-nonconforming composers. Demonstrating their commitment to composers throughout classical music's history, the Collective performs repertoire by composers such as Teresa Carreño, Clara Schumann, Florence Price, Augusta Read Thomas, and Aftab Darvishi. With a roster of over 110 musicians, 5th Wave curates concerts with configurations ranging from solo instruments to symphony orchestra, and performs in venues across Chicago, including recital halls, art galleries, community centers and restaurants. The Collective has performed works by over 170 composers since its founding in 2018, and has gained recognition outside of Chicago with an invited performance at the Boulanger Initiative's Women Composer's Festival in 2019.

## **What does 5th Wave Mean?**

Historians have said that feminism has progressed in waves dating back to the Women's Suffrage Movement at the start of the 20th century. The push for equal voting rights is considered the first wave of feminism from 1848-1920. The second wave (1963-1980) focused on reducing inequalities in the workplace, normalizing sexuality, and expanding reproductive rights. From 1991 to the mid-21st century, the third wave focused on embracing individual diversity and acknowledging the intersectional nature of the movement. With recent political advances, and a global understanding of feminism, the fourth wave is underway. We seek to build upon this rich tradition, continuing to support and celebrate womxn artists and composers of all walks of life

## **Why Womxn?**

Following the example of many fourth wave feminist organizations, we have begun using "womxn" to acknowledge and welcome all women-identified individuals, regardless of assigned sex at birth. "During the 1970s, some women's organizations sought to create a linguistic marker of women's independence from men by changing the spelling to womyn. They insisted, however, upon a biologically essentialist understanding of femininity and refused to acknowledge transwomen as "real" women."\*

The "x" in "womxn" reflects 5th Wave Collective's commitment to including all who are affected by gender discrimination. We acknowledge that this word is not completely inclusive of all non-male people, and we are continuing to make our language and our programming practices more inclusive of trans and gender non-conforming people.

*Read more about all of this including links to additional reading materials on our website*

Fourth Season Finale

5TH WAVE COLLECTIVE  
CHAMBER ORCHESTRA

Ashley Ertz, Artistic Director

Saturday, May 28th, 2022

Catherine O'Shaughnessy, conductor

**MONTGOMERY**

*Banner* for solo string quartet and chamber orchestra

**SCHUMANN**

Piano Concerto, Op. 7

I. Allegro maestoso

II. Romanze

III. Finale

Sylvia Wang, piano

*INTERMISSION*

**ORLANDO**

*phases of the moon*

**MAYER**

Symphony No. 3 in C Major

I. Adagio - Allegro con brio

II. Un poco adagio

III. Scherzo (Allegro)

IV. Finale Militair (Adagio - Allegro vivace)

# PERSONNEL

## Flute

Anatolia Evarkiou-Kaku  
Eric Leise (+piccolo)

## Oboe

Ashley Ertz  
Meghan Andrechi

## Clarinet

Michael Tran  
Gordon Daole-Wellman

## Bassoon

Liam Jackson  
Cameron Lee Keenan

## French Horn

Emily Whittaker  
Abby Black

## Trumpet

Monica Benson  
Adam Shoheit

## Trombone

Stephanie Lebens  
Colin Mazurnek  
Camden Scarborough

## Timpani

Nathan Ankrom

## Percussion

Jami Hockensmith  
Dan Eastwood  
Rebecca McDaniel

## Violin I

Carmen Abelson\*  
- Concertmaster  
Venus Fu  
Michael Nebeker  
Maya Shiraishi  
Jelena Lee  
Scott Daniel

## Violin II

Diana Ortiz\*  
Rabia Mohammadi  
Rebecca Faber  
Sarah Sabet  
Bryce O'Tierney

## Viola

Bethany Pereboom\*  
Mehjabeen Karim  
Megan Yeung

## Cello

Allie Chambers\*  
Sarah Van Waes  
Alyson Berger+  
Tanja Bechtler

## Bass

Philip Serna  
Scott Bakshis

\*soloist on Montgomery  
+principal on Mayer

## Jessie Montgomery (b. 1981)

**Banner** for solo string quartet and chamber orchestra (2014; rev. for chamber orchestra in 2017)



Jessie Montgomery, the Mead Composer-in-Residence of the Chicago Symphony Orchestra, is an acclaimed composer, violinist and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation and the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry and social consciousness, making her an acute interpreter of 21st-century American sound and experience. Her profoundly felt works

have been described as “turbulent, wildly colorful and exploding with life” (Washington Post).

*Banner* is a tribute to the 200th Anniversary of the Star Spangled Banner, which was officially declared the American National Anthem in 1814 under the penmanship of Francis Scott Key. Scored for solo string quartet and string orchestra, *Banner* is a rhapsody on the theme of the Star Spangled Banner. Drawing on musical and historical sources from various world anthems and patriotic songs, I’ve made an attempt to answer the question: “What does an anthem for the 21st century sound like in today’s multi-cultural environment?”

In 2009, I was commissioned by the Providence String Quartet and Community MusicWorks to write *Anthem: A tribute to the historical election of Barack Obama*. In that piece I wove together the theme from the Star Spangled Banner with the commonly named Black National Anthem *Lift Every Voice and Sing* by James Weldon Johnson (which coincidentally share the exact same phrase structure). *Banner* picks up where *Anthem* left off by using a similar backbone source in its middle section, but expands further both in the amount of references and also in the role play of the string quartet as the individual voice working both with and against the larger community of the orchestra behind them. The structure is loosely based on traditional marching band form where there are several strains or contrasting sections, preceded by an introduction, and I have drawn on the drum line chorus as a source for the rhythmic underpinning in the finale. Within the same tradition, I have attempted to evoke the breathing of a large brass choir as it approaches the climax of the “trio” section. A variety of other cultural Anthems and American folk songs and popular idioms interact to form various textures in the finale section, contributing to a multi-layered fanfare.

The Star Spangled Banner is an ideal subject for exploration in contradictions. For most Americans the song represents a paradigm of liberty and solidarity against fierce odds, and for others it implies a contradiction between the ideals of freedom and the realities of injustice and oppression. As a culture, it is my opinion that we Americans are perpetually in search of ways to express and celebrate our ideals of freedom – a way to proclaim,

“we’ve made it!” as if the very action of saying it aloud makes it so. And for many of our nation’s people, that was the case: through work songs and spirituals, enslaved Africans promised themselves a way out and built the nerve to endure the most abominable treatment for the promise of a free life. Immigrants from Europe, Central America and the Pacific have sought out a safe haven here and though met with the trials of building a multi-cultured democracy, continue to find rooting in our nation and make significant contributions to our cultural landscape. In 2014, a tribute to the U.S. National Anthem means acknowledging the contradictions, leaps and bounds, and milestones that allow us to celebrate and maintain the tradition of our ideals.

– Jessie Montgomery

**Instrumentation:** solo string quartet, 2 flutes (1 doubling piccolo), 1 oboe, 1 clarinet, 1 bassoon, 1 horn, 1 trumpet, timpani, percussion and strings

**Duration:** 8 minutes

## Clara Schumann (1819-1896)

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### **Piano Concerto in A minor, Op. 7** (1833-34)



Stephanie Orlando has had her work performed by Esprit Orchestra, the Freesound Series, Femmeldoy Chamber Music Collective, Stereoscope Saxophone Duo, junctQin Keyboard Collective, Thin Edge New Music Collective, Duo D’Entre-Deux, and Daniel Ramjattan. Her catalogue contains works for standard ensembles to less common performing forces—orchestra, amplified pill bottles, and everything in between. Her current interests include mixed

media composition, creative coding, and using technology in combination with classical instruments.

One of her current projects is a series of mixed media solo and chamber works that explore various aspects of mental health treatment. Through this long term project she seeks to create honest and vulnerable works that connect with listeners who see themselves in her work and feel represented in bringing the conversation on mental wellness to the concert stage.

Stephanie has received funding for commissioning, travel, and professional development from the Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, SOCAN Foundation, and the Association of Canadian Women Composers. She is an Associate Composer of the Canadian Music Centre (CMC) and a board member of the Association of Canadian Women Composers (ACWC/ACC). Her work SOON for classical guitar and electronics was recently released on Daniel Ramjattan’s album *Inspirations: New Music for Solo Guitar*. Upcoming projects include a recording project with percussionist Yang Chen (@yangobango), a new work for Esprit Orchestra to be performed in May 2022, and a new work for Duo d’Entre-Deux to be performed in

## Stephanie Orlando (b. 1993)

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### ***phases of the moon*** (2017; rev. 2020)



Groundswell's 2022-23 season.

*phases of the moon* finds inspiration in the natural patterns that happen all around us. Sonically and texturally I employed two patterns in the work: the fibonacci sequence and the harmonic series. The beginning of the work employs the fibonacci numbers as the rate of growth of the ensemble, while most of the harmonic material is derived from the acoustic scale, which resembles the eighth through 14th partials of the harmonic series. While both of these patterns are meticulously calculated, they work against the

natural pattern of our breath- approximately three seconds inhale and three seconds exhale. This prompted me to think about other patterns that can influence our emotions and physical beings, such as the seasons, the weather, or as some people believe, the phases of the moon.

– Stephanie Orlando

Emilie Mayer (1812-1883)

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**Symphony No. 3 in C Major** (1850)





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