

# 5TH WAVE COLLECTIVE

PRESENTS



# *Orchestral* EVOLUTIONS

THURSDAY, JUNE 13, 2019  
7 PM

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*Cliff Colnot*

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# LETTER FROM THE BOARD

Dear supporters,

Wow! We can't believe that our first full season as an organization is coming to a close. We began this season with a full orchestra concert in September, featuring over 50 musicians and performing works by Florence Price, Clarice Assad, and Lili Boulanger. Through tremendous support from our musicians, patrons, and the Chicago arts community, we have now performed works by 74 women with over 100 musicians! It is difficult to express the amount of sheer joy and fulfillment this has brought to each of our lives.

Throughout the past 10 months, we have worked with venues on the North, South, and West sides of Chicago, in addition to a short tour to our nation's capital. We also partnered with other organizations and artists, while constantly pursuing our mission of promoting beautiful, impactful, and important works by female composers. In October, a partnership with Modern Reeds and artist Whitney Bradshaw brought together "Outcry," a performance which centered on the female experience. 23 musicians brought works by 16 composers to life, while portraits of women from Bradshaw's photo series entitled "Outcry" were projected. While many pieces portrayed the gritty, dark side of the female experience, the night ended with all musicians surrounding the audience in a mash-up of "March of the Women" by Ethel Smyth, and Milck's "I Can't Keep Quiet," the unofficial anthem of the 2016 Women's March. The depiction of solidarity made for an incredibly impactful experience.



*Asley Ertz,*  
Artistic Director



*Mika Allison,*  
Operations Director

March brought two huge events for 5th Wave Collective. Collaborating with South Side community organization Experimental Station, 5th Wave Collective celebrated Chicago with works by composers Florence Price, Augusta Read Thomas, Margaret Bonds, and others, who all have unique ties to the city. 5th Wave Collective also traveled to Washington, D.C. after being invited to perform with Boulanger Initiative's inaugural WoCo Launch Festival. Musicians with 5th Wave Collective were joined in D.C. by

20 other artists and ensembles, including Missy Mazzoli and Jennifer Koh, for a two-day festival of music by female composers in celebration of International Women's Day.

Throughout this inaugural season, we have been fortunate to receive accolades from many Chicago media sources, such as the Chicago Tribune, WFMT, Chicago Classical Review, and the Chicago Civic Orchestra Fellows blog. We are grateful to receive such overwhelming support for our mission and to know that Chicago is noticing our presence.

Just as our season began with an orchestral performance, we are again celebrating with a full orchestra on stage to bring the season to an end. Though these concerts will be similar in size, 5th Wave Collective has experienced tremendous growth between these two events. Through the support of numerous musicians, composers, patrons, and others, we continue to grow our mission and look forward to what future seasons will have in store. We sincerely hope you will join us for these events to come.

Stay up to date with our projects, and see next season events soon at our website: [www.5thwavecollective.com](http://www.5thwavecollective.com)

Cheers!

### *The Board*

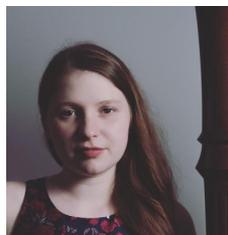
Ashley Ertz

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***Ellie Kirk,***  
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FIRST SEASON FINALE  
**5TH WAVE COLLECTIVE**  
**ASHLEY ERTZ**, ARTISTIC DIRECTOR

THURSDAY, JUNE 13, 2019  
7 PM

**GANNON CONCERT HALL**  
**HOLTSCHEIDER PERFORMANCE CENTER**  
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2330 N. HALSTED ST., CHICAGO

**CATHERINE O'SHAUGHNESSY**, CONDUCTOR

**KATERINA GIMON** (B. 1993)  
ICE FORMS (2019)  
\*UNITED STATES PREMIERE  
\*CALL FOR SCORES 1ST PRIZE

**RENE ORTH** (B. 1985)  
BLUR (2016)  
\*CHICAGO PREMIERE

MARK HAWORTH AND MONICA BENSON, TRUMPET  
ALEX LASKEY, HORN  
MATT MARTIN, TROMBONE  
AKSHAT JAIN, TUBA

**ERROLLYN WALLEN** (B. 1958)  
MIGHTY RIVER(2007)  
\*CHICAGO PREMIERE

INTERMISSION

**AMY BEACH** (1867-1944)  
SYMPHONY IN E MINOR "GAELIC", OP. 32 (1896)

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### KATERINA GIMON

(b. 1993); Burlington, Ontario, Canada

#### ICE FORMS



Named as one of Canada's 'hot 30 classical musicians under 30' by the CBC and coined a "new music maverick" by the Vancouver Symphony Orchestra; composer, improviser, and vocalist Katerina Gimon is rapidly gaining repute as one of the most distinctive emerging voices in Canadian contemporary music composition. Katerina's music has been described as "sheer radiance" (Campbell River Mirror), "imbued...with human emotion" (San Diego Story), and capable of taking listeners on a "fascinating journey of textural discovery" (Ludwig Van). Her works have been performed across Canada, the United States, and Europe at prominent events such as ACDA Conferences (National and Regional), Choral Canada's Podium Conference, and as part of the Vancouver Opera Festival, as well as at renowned venues such as Carnegie Hall and the Orpheum Theatre. Recent commissions include new music for the Vancouver Symphony Orchestra, the University of Montana, Open Ears Festival of Music and Sound, the Hamilton Children's Choir, and the Orpheus Choir of Toronto. She is currently the composer-in-residence for female vocal ensemble Myriad and is based in Vancouver, British Columbia.

As a vocalist, Katerina performs as part of experimental mixed-media ensemble Chroma, of which she is a founding member (vocals, extended vocals, and electronics). This dynamic new music collective endeavours to explore the relationship between music, visual art, performance, composition and new technologies by blending experimental vocals, guitar, electronics and visuals to create immersive experiences. Chroma has recently begun venturing into the new and exciting world of virtual reality with an immersive VR album/experience currently in development.

Katerina holds a Master of Music in Composition from the University of British Columbia ('17) and an Honours Bachelor of Music degree in Composition and Improvisation from Wilfrid Laurier University ('15). She has studied composition under Dorothy Chang, Keith Hamel, Stephen Chatman, Linda Catlin Smith, and Glenn Buhr; and voice under Vicki St. Pierre, James Westman, and Brian McIntosh.

This performance marks Gimon's *Ice Forms* was awarded 1st prize in 5th Wave Collective's first ever Call for Scores. This will also be the United States premier of the piece.

Program Notes from the Composer:

One of my favourite things about the winters growing up on Lake Ontario was the sight of the frozen lake. Each year, as temperatures dropped a layer of ice would form over the water, sometimes stretching as far as the eye could see, like a lake of glass – still, cold, and unyielding. When temperatures began to warm again, the ice would crack, breaking into separate sheets which would float and drift until they melted away. 'Ice Forms' is inspired by this remarkable process and the boundless beauty of frozen water.

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## **COMPOSED:**

2019

## **FIRST PERFORMANCE:**

Commissioned by Vancouver Symphony Orchestra for "The Resounding Earth", February 2019

## **APPROXIMATE PERFORMANCE TIME:**

5 minutes

### RENE ORTH

(b. 1985); Dallas, Texas, USA

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#### BLUR



Rene Orth is a composer that “breaks new ground” (Opera News), writing music described as “... always dramatic, reflective, rarely predictable, and often electronic” (Musical America). She currently serves as Opera Philadelphia’s 6th Composer in Residence, a post that she will hold through the 2018-19 season. Her work has been performed by a variety of opera companies and orchestras, including Berkeley Symphony, Louisville Orchestra, Festival d’Aix en Provence, Fort Worth Opera, and

Washington National Opera. She has collaborated with notable artists and ensembles such as the Del Sol, Dover and Aizuri Quartets, Countertenor Anthony Roth Costanzo, Mezzo Daniela Mack Shrader, Seraph Brass, Rock School of Dance, and Pennsylvania Ballet.

She has served on the Theory/Composition faculty for Luzerne Music Center and has held residencies at the artist colonies of Yaddo and Virginia Center for Creative Arts. Rene participated in the Lake Champlain Music Festival, Fresh Inc Festival, and Atlantic Music Festival. She was a recipient of an American Composers Forum Subito grant, and Kentucky Foundation for Women Artist Enrichment Grant.

Rene is a recent graduate of the Curtis Institute of Music, where held the Edward B. Garrigues Fellowship. Past teachers and mentors include David Ludwig, Mikael Eliassen, Jennifer Higdon, Richard Danielpour, Steve Rouse, and Brandon Goff. She earned an M.M. in Music Composition at the University of Louisville as a Moritz von Bomhard Fellow and holds degrees from MediaTech Institute and Rhodes College.

**Program Notes from the Composer:**

*Blur* is written in memory of Alex Greene and Ben Darneille. Both men were members of the Rendezvous Brass Quintet.

Each year, as a student composer at the Curtis Institute, I had the opportunity to write an orchestra piece that would be rehearsed and performed by the Curtis Symphony Orchestra. Immediately after hearing the news of Alex's and Ben's passings, I knew I wanted to write a piece for the Rendezvous Brass Quintet (RBQ) and orchestra in their memory.

RBQ often played Bach chorales for a warmup. As I read through various chorales and text, I settled on one that I found the most comfort in. Quotes of this chorale are found throughout the piece and blurred together until the very end when the quintet reveals the entire chorale as a whole on their own.

**Schmücke dich, o liebe Seele**  
**BWV 654**

Schmücke dich, o liebe Seele,  
 Laß die dunkle Sündenhöhle,  
 Komm ans helle Licht gegangen,  
 Fange herrlich an zu prangen;  
 Denn der Herr voll Heil und Gnaden  
 Laßt dich itzt zu Gaste laden.  
 Der den Himmel kann verwalten,  
 Will selbst Herberg in dir halten,

-Johann Franck, 1649

Deck thyself, my soul, with gladness,  
 Leave the gloomy haunts of sadness;  
 Come into the daylight's splendor,  
 There with joy they praises render  
 Unto Christ whose grace unbounded  
 Hath this wondrous banquet founded.  
 Higher o'er all the heav'ns He reigneth,  
 Yet to dwell with thee He deigneth.

- Translation by Catherine Winkworth,  
 1863

**COMPOSED:**

2016

**FIRST PERFORMANCE:**

Curtis Orchestra, for the Rendezvous Brass Quintet, in memory of Alex Greene and Ben Darneille.

**APPROXIMATE PERFORMANCE TIME:**

7 minutes

# REMEMBERING ALEX GREENE AND BEN DARNEILLE



*Ben Darneille 1994-2015*

“I remember meeting Ben for the first time. I remember it clear as day. We were both high schoolers, we had just gotten to Interlochen and played our seating auditions. I was very new to this classical music world at the time, and when I looked at his passion and drive for it, it blew me away. I’d be lying if I didn’t say I was intimidated. He’d been playing for much longer than me, actually knew orchestral repertoire, and practiced way more than I even had the stamina for.

After the auditions, he invited me to join him and play some tubas together. Davis Erickson, another tubist at Interlochen that year, and I went together. For the first time of many, the three of us played for each other and learned from each other. It was the first time I felt like I was part of a community of tuba players, of musicians that wanted to pursue greatness.

Out of all of Ben’s accomplishments in his short time on this planet, the one that left the most lasting impact on me was how he pushed me and supported me in the most Ben way possible. I think about him every day. I miss him every day. I want to thank 5th Wave Collective and the other members of the quintet for playing this piece to honor Ben and Alex’s memory.”

-Akshat Jain, tuba

“Amongst Chicago musicians, it’s uncommon to be swapping stories of “the good ol’ days” and not bring up Ben Darneille and Alex Greene. While both were certainly unique in their own right, they actually shared many qualities, so it’s not surprising that they became such good friends. They both were exceptionally funny guys. I’ve played several gigs that went from unbearable to a good time thanks to their antics. Both were deeply curious about their craft and were excited to share their curiosity with their colleagues. I couldn’t flutter-tongue until Ben taught me how! (Thanks, Ben). They were also both thoroughly committed to becoming the best musicians that they could be, a goal that they both succeeded in.

Living the sometimes nomadic life of a young musician it's not unusual to go prolonged periods of time until reuniting with old friends so, even years later, I catch myself in disbelief that Ben and Alex are gone. While they were taken from us far too early and unjustly, their presence and impact continues to live on with those of us who knew and miss them. It is rare for me to go long without thinking of my now departed friends and I'm clearly not alone in this. Their passing created a community of family and friends that all share the gift of having known two stellar musicians and even finer human beings. I can think of no greater testament to the quality of people that Ben and Alex were than that."

- Alex Laskey, horn

"I had the distinct privilege of being freshman year roommates with Alex Greene when we arrived at DePaul in 2010. It was myself, Alex, and a jazz piano major named Jonathan. I was the recipient of his nightly routine: waking me up for a fist bump, a quick "you good?" and then blasting Mahler so loud I could hear the strings through his headphones from across the room as he fell asleep.

Alex had the beautiful ability to just be Alex. He spoke his mind and simply lived his life as best he could, which made him a wonderful music school colleague. I never minded receiving constructive feedback from him. Even the words "that just wasn't good" were somehow okay coming from him because you knew they were from a place of true affection.

From playing Mozart in swim trunks to Christmas carols on the cold December streets, Alex and I certainly had our fair share of memories. But mostly I'll remember his genuine kindness, the way he pushed me to be the best version of myself, and I'll always give him the highest compliment I can give another brass player: you make me want to practice. I want to extend a huge thank you to 5th Wave Collective and every musician on this stage for bringing this piece to life. "

-Matt Martin, trombone



*Alex Greene 1992-2015*

### ERROLYN WALLEN

(b. 1958); Belize

#### MIGHTY RIVER



Errollyn Wallen - 'renaissance woman of contemporary British music' (The Observer) - is as respected a singer-songwriter of pop influenced songs as she is a composer of contemporary new music. Communication is at the centre of both worlds: engaging the audience, speaking directly to hearts and minds.

Errollyn Wallen is an internationally renowned, award-winning composer, performer and lyricist. Her prolific output includes seventeen operas to date and awards include the Ivor Novello Award for Classical Music and a British Composer Award. Her works include symphonies, ballets, operas and chamber music. Recent large-scale commissions include two works featuring the London Symphony Orchestra for the opening ceremony of the London 2012 Paralympic Games – PRINCIPIA, for massed choirs and orchestra, and Spirit in Motion, for soprano and orchestra. The event was broadcast to a billion people around the world. Other recent works include Diamond Greenwich for the Queen's Diamond Jubilee, One Night, BBC drama series (winner of the 2013 FIPA d'Or for Best Music for a Television Series) and her hit opera for children, Cautionary Tales (commissioned by Opera North). Her ongoing project, the Another America opera series has been performed at Royal Opera House and Sadler's Wells.

She composed two large scale works for the opening ceremony of the Paralympic Games for London 2012. She founded her own Orchestra X (whose motto is, "we don't break down barriers in music...we don't see any") whose latest orchestral album, PHOTOGRAPHY, was voted Top Ten Classical Albums of 2016 by USA's National Public Radio. Errollyn has recently returned from Ucross Foundation, Wyoming, where she was working on several new works including a new work for Royal Northern Sinfonia and BBC commission for National Orchestra of Wales and Catriona Morison, mezzo soprano (and Cardiff Singer of the World 2017) and NNENNA, a septet for Chineke! Her Concerto Grosso (recorded for release next year on the NMC label) received its US premiere in September in Los Angeles by Southeast Symphony with Errollyn as pianist and plans are underway for a new album of organ and choral works on King's College Recordings.

Errollyn was awarded the MBE in 2007 for services to music and in 2015 was inaugurated Honorary Fellow of Mansfield College, Oxford, in recognition of her distinguished contribution to scholarship in the field of British contemporary music and her exceptional achievements as a composer.

From the composer:

Composing for the orchestra is my favourite challenge and this commission from the Rector and PCC of Holy Trinity Clapham Common and John Wates, to mark the bicentenary of the Abolition of the Slave Trade, is an especially important one for me. It is an innate human instinct to be free just as it is for the river to rush headlong to the sea. That is the concept for this work.

The work makes reference to the hymn Amazing Grace and the spirituals Deep River and Go Down Moses. It is as if the perpetual motion of the music, like water, like time, through its sheer momentum, comes across the cries and echoes of human hearts and voices, singing out of suffering, repentance, humility and hope.

Each new piece I write is like an adventure and in composing Mighty River I reaffirmed my belief that history is a living thing of which we are all part. It has been a joy to have got to know John and Carol Wates (Carol is a distant relative of William Wilberforce) and to have discussed with them the creation and intentions of this work. I feel honoured to have been chosen to commemorate this very special day.

Mighty River is in a single movement and I dedicate it to my great-great-great-great-great-great grandmother. I will never know her but I praise her for her courage and toughness. Because of her I thrive.

Errollyn Wallen, London, February 2007

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## **COMPOSED:**

2007

## **FIRST PERFORMANCE:**

Philharmonia Orchestra under Martyn Brabbins at Holy Trinity Church during a concert on February 24th, 2007 commemorating the Bicentenary of the Abolition of the Slave Trade Act passed by British Parliament of March 25th, 1807.

## **APPROXIMATE PERFORMANCE TIME:**

15 minutes

## PROGRAM NOTES

### AMY BEACH

Born: September 5, 1867; Henniker, NH

Died: December 27, 1944; New York, NY

### SYMPHONY IN E MINOR 'GAELIC'



When one thinks of the progenitors of a distinctly American compositional style, the image conjured is typically that of Czech transplant Antonín Dvořák penning his Symphony No. 9 in E minor, Op.95 'From the New World' (1893). Dvořák's blend of spiritual melodies, folk tunes, and indigenous influences put a unique American stamp on this seminal work, however there was already a movement in Boston well underway to give

large-scale art music a new, more American flavor, freer from the confines of European tradition.

What is now aptly referred to as the Second New England School represented a handful of self-assured young Bostonians in pursuit of a goal similar to Dvořák's--to explore how truly American music could manifest itself. While neither a stylistically homogeneous collective nor a conscious gathering of individuals, the Second New England School did share strong ideological principles as well as limited social linkages. After attending an unusually successful premier by the Boston Symphony in 1896, notable Boston Classicist (as the group was also known), George Whitefield Chadwick, wrote a letter of commendation to the composer, stating "...I always feel a thrill of pride myself whenever I hear a fine work by any of us..." This high praise echoed 30-year-old Amy Marcy Cheney Beach's (1867-1944) place as one of the country's leading artistic voices.

Born Amy Marcy Cheney, Beach was no stranger to the New England classical music scene. From an early age, Beach showed an innate proclivity for improvisation, singing, and piano, able to memorize and elaborate on virtually every melody she heard. At age six, she began formal piano study with her mother, soon thereafter she presented her first set of public recitals, receiving no shortage of praise, including several offers of concert tours. Around age eight, Beach's family relocated to the Boston area, opting for

an American music education for the daughter, rather than the advised European conservatory route. As a student, Beach's primary focus was on piano, only venturing into formal compositional study with Junius W. Hill from 1881-82.

True to Beach's quiet, determined nature, the overwhelming majority of her compositional education came in the form of independent study. She kept a voracious regimen of score study, keeping up with the careers of European powerhouses Brahms, Wagner, and Liszt. Beach also had a fondness for picking apart old Bach scores to teach herself counterpoint. The final pillar of her self-guided study was orchestration, which she mastered through her own translations of influential texts, particularly those by Hector Berlioz.

Rather than focusing on her notable compositional prowess, Beach continued along a performance route, making her professional debut at the age of sixteen in Boston's Music Hall, concertizing consistently for two years, culminating in an appearance with the Boston Symphony in 1885. Her tenacity showed in her piano abilities as well as in her study habits, as Beach famously recalled a concerto rehearsal wherein the conductor erroneously slowed the tempo to make life easier for the teenage virtuoso, much to her distaste: "I did not know that he was sparing me, but I did know that the tempo dragged and I swung the orchestra into time."

A thriving concert career came to a hiatus in 1885 at the behest of Beach's new husband, who, as an accomplished surgeon, held the old-world opinion that a wife commanding an independent career reflected poorly on his role as provider. Instead, Dr. Henry Harris Aubrey Beach encouraged his betrothed to pursue music through composition, limiting public solo performances to premiers and the occasional charity gala. Amy Marcy Cheney Beach acquiesced, seeing this as an opportunity to shift directions and more fully explore her compositional interests, writing music as "Mrs. H.H.A. Beach." After her husband's death in 1910, Beach would return to performance, this time on an international stage. During her marriage, however, this renewed focus led to almost immediate widespread success with her Mass in E-flat major (1892) which gained near universal critical acclaim, garnering favorable comparisons to Bach's B minor mass.

The 1890's saw Beach developing an interest in the folk songs of New England's cultural forbearers: the Irish, the Scottish, peoples of the Baltic, Native Americans, and African Americans. Beach saw the blending of these elements to be the truest way to honor the melting pot culture of the United States, dedicatedly borrowing from these traditions throughout her career, most notably in her sizable catalogue of art songs.

While she was primarily known for her vocal writing and chamber music, the 1890s also saw Beach venturing into orchestral repertoire with historic success. The Symphony in E minor, Op.32, 'Gaelic' (1896) stands as the first noted performances of an American-born composer by a major symphony orchestra. Drawing influence from Dvořák, as well as her own artistic visions, Beach built the symphony around Irish and Scottish folk songs and her own melodies true to those distinct styles. The high proportions of Gaelic immigrants in New England, coupled with the wild popularity of Gaelic music and Stephen Foster's Gaelic-inspired works meant that these Irish and Scottish sources were quintessentially American to Beach. Thus, the journey made by the Gaelic peoples and the hardships they faced bore that same undeniably American spirit. It is this sentiment which serves as the artistic impetus for the symphony.

The first movement of the symphony draws heavily from Beach's own art song, *Dark is the Night*, as well as the Gaelic dance tune "Connor O'Reilly of Clounish." The murmuring accompaniment that underlies the movement comes directly from Beach's song, signifying the murmuring of the sea on which the Gaels made their journey. The text set to this figure in *Dark is the Night* plainly explains this imagery-- "A wild wind shakes the wilder sea." The Gaelic dance tune periodically makes appearances, set over woodwind drones to imitate a set of bagpipes' chanter.

The second movement, *Alla Siciliana*, is a jovial dance setting of "The Little Field of Barley," an old Irish love song tinted with pastoral imagery. The slow introduction again invokes pipe chanters before erupting into a lively, often humorous scherzo. The jaunty nature of the movement provides a light relief from the dramatic first movement.

Movement three gives a more melancholic outlook on the human experience, represented by two distinct themes which, in turn, are each based on a different folk tune. The first theme is introduced by the solo cello and is based on the tune "The Lively Child" which is an air exploring the beauty of one's home country and the mourning of being

unable to fully appreciate once-familiar landscapes. The second theme for this movement comes from a mourning song entitled “Which Way Did She Go?” and again explores the tragedy of separation from one’s homeland. With this movement, Beach sought to convey “the laments of a primitive people, their romance and their dreams.”

The finale returns to the symphony’s home key of E minor, as Beach, in her own words, attempts to depict the “characters of the Celtic people, their sturdy daily life, their passions and battles, and the elemental nature of the processes of thought and its resulting action.” To achieve this goal, Beach created themes wholly her own, displaying her full knowledge of the Gaelic tradition and her obvious mastery of orchestration. Often heroic, the final movement resurrects brief themes from the entire symphony before coming to a resounding, impassioned close.

The Symphony in E minor, Op.32 ‘Gaelic’ stands as an immense testament to human endeavor and represents the cutting edge of the American spirit as it relates to cultural identity in the late 19th century. To date, it remains one of Beach’s most celebrated large works, as its bold, yet familiar style entralls audiences and evokes practically the entire scale of human emotion.

Notes by Cameron Keenan, 2019.

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**COMPOSED:**

1896

**FIRST PERFORMANCE:**

October 30, 1896

Boston Symphony Orchestra; Emil Paur, conductor

**APPROXIMATE PERFORMANCE TIME:**

40 minutes

## CATHERINE O'SHAUGHNESSY



Catherine O'Shaughnessy is a rising orchestral and opera conductor in the United States and abroad. Her performances have earned rave reviews from the Chicago Tribune, the Chicago Classical Review ("great skill, alertness and sensitivity"), and Vocal Arts Chicago ("resourcefulness...scrappiness and...fierce concentration"). Avidly committed to Chicago's dynamic opera scene, she is currently the music director of Chicago Fringe Opera—the city's "alt-opera company" (John von Rhein, Chicago Tribune). Fringe brings to life recent English-language works in immersive, site-specific and experiential settings; featured composers have included Missy Mazzoli, Philip Glass, and William Bolcom. Catherine has also led with several other area companies, including The Floating Opera Company and Opera On Tap.

In the past year, Catherine has appeared in concert with the Orpheus Kammerorchester Wien and the Orquesta Filarmónica de Gran Canaria. She was assistant conductor at the 7th Varna International Opera Academy in Varna, Bulgaria, and made her New York debut conducting Antonio Salieri's *La Cifra* with the dell'Arte Opera Ensemble. In Chicago, she conducted North Park University's production of Massenet's *Cendrillon* and the world premiere of Ross Crean's *The Great God Pan* with Chicago Fringe Opera.

A semi-finalist in the 2016 Spazio Musica International Conducting Competition, Catherine founded Windy City Opera and worked as music director for its productions of *La Bohème* and *Don Pasquale*. She has music directed *Pyramus and Thisbe* in Freiberg (Mittelsächsisches Theater), and conducted *Don Giovanni* and *La Traviata* in Orvieto, Italy (Teatro Mancinelli). As an orchestral conductor, Catherine has appeared in performance with the Rouse Philharmonic (Ruse, Bulgaria), the Rose City Chamber Orchestra (Portland, Oregon), and the Atlantic Coast Symphony (Esposende, Portugal). In 2013 she conducted the Moscow Philharmonic Orchestra at a sold-out performance in Tchaikovsky Hall, and in 2017 she guest-conducted the Piccadilly Symphony Orchestra (Manchester, UK).

Catherine holds a Doctor of Musical Arts degree in orchestral and opera conducting from Arizona State University, where she was a student of William Reber and Timothy Russell. She also earned a Master of Music in orchestral conducting from Bowling Green State University (studying with Emily Freeman Brown) and a Bachelor of Music in music theory from the University of Michigan, Ann Arbor (with Kenneth Kiesler). She has been fortunate to participate in masterclasses and workshops with Gustav Meier, Maurizio Arena, Yuri Simonov, Colin Metters, Johannes Schlaefli, Karel Mark Chichon, and Donato Renzetti.

# THE ORCHESTRA

## *1st Violin*

Carmen Abelson  
\*Concertmaster  
Alex Giger  
Yuan-Ju Liu  
Hannah Christenson  
Lara Madden  
Bernini Chan  
Angelo Chiu Lee  
Sam Sharp

## *2nd Violin*

Diana Ortiz\*  
Caitlin Edwards  
Molly Wilson  
Marian Mayuga  
Sungjoo Kang  
Ivonne Garcia

## *Viola*

Roslyn Green\*  
Rebecca Boltzner  
Elizabeth Bellisario  
Seth Van Embden  
Jack Chen  
Christina Karakos

## *Cello*

Denielle Wilson\*  
Allie Chambers  
Magdalena Sustere  
Juan Horie  
Rory Lawrie  
Everardo Sanchez  
Roxanne Kieme

## *Bass*

Scott Bakshis\*  
Ike Polinsky  
Micah Stoddard  
Sara Neilson  
Philip Serna

## *Flute*

Erin Wallace\*  
Julia Clipper

## *Piccolo*

Julia Clipper

## *Oboe*

Ashley Ertz\*  
Allyson Johnson^  
Mika Allison

## *English Horn*

Mika Allison

## *Clarinet*

Emily Kerski^~+  
Jesse Bruer  
Julian Rymar--

## *Bass Clarinet*

Alex Dergal

## *Bassoon*

Jamael Smith\*  
Carlos Ruiz

## *French Horn*

Fiona Chisholm--  
Emily Whittaker+  
Abby Black~  
Andrea Kennard^

## *Trumpet*

Tess Coffey--  
Adam Shohet^~+

## *Trombone*

Lucas Steidinger\*  
Elena Grijalva

## *Bass Trombone*

Jakob Noestvik

## *Tuba*

Akshat Jain

## *Harp*

Ellie Kirk

## *Percussion*

Christian Hughes  
Nathan Ankrom  
Josh Jones

\*principal throughout  
^principal on Gimon  
~principal on Orth  
+principal on Wallen  
--principal on Beach

# 5TH WAVE COLLECTIVE

## 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 female artists and composers of all walks of life.

The women we perform each have their own story of oppression, passion and survival; we want to give them a voice. They have been systematically silenced for decades, and it is our mission to bring their stories to the fore.

The 5th Wave collective seeks to celebrate the legacy of female composers before us, and create a platform for those to come.

## OUR MISSION

5th Wave Collective is a Chicago-based classical music ensemble dedicated to the performance and promotion of music by female composers. Bringing together a diverse group of musicians, we advance our mission by including performers of all genders who support our cause. We seek to celebrate the legacy of female composers before us, and create a platform for those to come.

# ACKNOWLEDGMENTS

This concert would be nothing without you our audience here supporting us, but there are a few people we would like to especially thank:

*Meghan Andreachi* for running our merchandise table

*Cameron Keenan* for his beautiful program notes and stage managing

*Molly Wilson, Emily Kerski, Diana Ortiz, Anatolia Evarkiou-Kaku, and Marty Wells* for their time and energy editing and preparing the parts

Donate, stay updated about  
future concerts and learn more  
about us and our mission online!



[5thwavecollective.com](http://5thwavecollective.com)