

MEADOWS SYMPHONY ORCHESTRA

PAUL PHILLIPS, Music Director

Nicholas Leh Baker, Jennifer Lemin, and Hannah Threlkeld, Assistant Conductors

Violin I

Julia Brandenburg,
concertmaster
Tomlin Su
Yida Hu
Jun Soo Park
Annie Jeong
Harry Kwon
Harrison Schumann
Dustin Turner
MingYuan Song
Tristan Hipolito
Selena Kim
Joseph Bates
Sean Burrows
Seth Bramlage

Violin II

Agata Miklavc,
principal
Niki Fukada
Marta Bratkovic
Jessica Emery
Collin Turner
Sarah Jiang
Dolores Derksen
Angela Llanes
Daniel Gibson
Yasmine Bougacha
Alexandria Robbins
Madison Pruden
Ian McKelvie

Viola

Jiah Kyun,
principal
Clara Loeb
Daniel McCarthy
Kevin Bock
Jiaheng Lu
Danny Jordan
Francis Ramas
Julia Baca
Riley Bates
Jerome Griffin
Adele Carter
Chris Sykora

Cello

Wyndham Tsai,
principal
Tim Pizzichemi
Jason Mooney
Isaiah Pennington
Tess Crowther
Charlotte Ullman
Hanna Shin
Nori Shiotsu
Eliana Yi
Mary Lena Bleile
Michael van der Sloot

Double Bass

Troy Tippawang,
principal
Martin Lazo
Larabeth Battaglia
Marco Retana
Edward Fretheim
Eric Wise
Jeff Tullis

Piccolo

Shilpa Kudva*

Flute

Shilpa Kudva^
Jeemini Lee*
Giuseppe Sciuto

Oboe

Hannah Cruse*^
Abigail Hawthorne
Lauren White*

Clarinet

Isaac Beu*
Samu Jarvela
Edgar Park°^
Travis Roberts

Bassoon

Michael Allard*^
Brennan Moran
John Searcy*

Horn

Eric Breon
Caitlyn Etter
Elise Hawkes
Rachelle Huffman*^
Garrett Law*
Sam Park
Alex Stepsan

Trumpet

Kipp Brewer*^
Luis Clebsch
Andrew Penney
Peter Stammer*

Trombone

Lucas Perzyk*
Will Stokes

Bass Trombone

Alex Dunaway*

Tuba

Benjamin Beall*

Timpani

Keaton Box*^
Del Cook*

Percussion

Del Cook
Hannah Hughes
Lawson Malnory
Lucas Polson*^
Mason Steeger

Celesta

Kahoru Amano*

^ - Principal on Mozart *Abduction*

° - Principal on Mozart

* - Principal on Shostakovich

Woodwinds, Brass, and Percussion are listed in alphabetical order.

SMU MEADOWS SCHOOL OF THE ARTS PRESENTS

MEADOWS SYMPHONY ORCHESTRA

PAUL PHILLIPS, MUSIC DIRECTOR

FRIDAY, DECEMBER 2, 2016, 7:30PM

SUNDAY, DECEMBER 4, 2016, 2:30PM

CARUTH AUDITORIUM
OWEN ARTS CENTER



PROGRAM

Overture to <i>Die Entführung aus dem Serial</i> K. 384	W.A. Mozart (1765-1791)
Concerto for Two Pianos, K. 365/316a Catharine Lysinger and Fredrica Phillips, soloists	W.A. Mozart

INTERMISSION

Symphony No. 15	Dmitri Shostakovich (1906-1975)
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SMU MEADOWS SCHOOL OF THE ARTS INSTRUMENTAL PERFORMANCE FACULTY

Joaquín Achúcarro – piano
Christopher Adkins – cello
Ryan Anthony – trumpet
Deborah Baron – flute/piccolo
Alessio Bax – piano
Thomas Booth – trumpet
Emanuel Borok – violin
Ann Marie Brink – viola
John Bryant – percussion
Kalman Cherry – timpani
Lucille Chung – piano
Andrés Díaz – cello
Stefan Engels – organ
Donald Fabian – saxophone
Paul Garner – clarinet
Jean Larson Garver – flute
Matt Good – tuba
Robert Guthrie – guitar
Erin Hannigan – oboe
Haley Hoops – horn
Doug Howard – percussion
Gregory Hustis – horn
Brian Jones – timpani
David Karp – piano
Chee-Yun Kim – violin
Kara Kirkendoll Welch – flute
Diane Kitzman – violin
John Kitzman – trombone
Drew Lang – percussion
Thomas Lederer – double bass
Jon Lee – percussion
Carol Leone – piano
Catharine Lysinger – piano
David Matthews – English horn
Jamal Mohamed – percussion
Alfred Mouledous – piano
Naoko Nakamura – harp
Bryan Perry – double bass
Gregory Raden – clarinet
Wilfred Roberts – bassoon
Ellen Rose – viola
Ed Smith – percussion
Barbara Sudweeks – viola

for that position after winning an invitation-only competition sponsored by the orchestra.

Dr. Phillips has made many recordings of music of living composers. For Centaur he recorded the world premiere compact disc of works of composer Sydney Hodkinson performed by the Eastern Connecticut Symphony and featuring soprano Renee Fleming, star of the Metropolitan Opera. His recording of composer Thomas Sleeper's Symphony No. 1 was released in 2010. Dr. Phillips is also an active composer himself, and his own composition, *Midday*, received its premiere performance in Florida in April 2009.

Dr. Phillips has been a guest professor at the Liszt Academy of Music in Weimar, Germany, where he taught master classes in conducting and guest conducted the orchestra. He has had a long relationship with the Dallas Symphony Orchestra, and was a guest conductor of that orchestra in three of the last four seasons. He currently serves as Artistic Advisor to Dallas Symphony music director Jaap van Zweden. As a teacher he continues to work with gifted young orchestral musicians and conductors at the Meadows School of the Arts at SMU and at music festivals in the United States and abroad.

PROGRAM NOTES

W.A. Mozart - Overture to *Die Entführung aus dem Serail*, K. 384 (The Abduction from the Seraglio)

"Mozart is the highest, the culminating point
that beauty has attained in the sphere of music."
- Pyotr Ilyich Tchaikovsky

The genius of Wolfgang Amadeus Mozart, born in 1756 in Salzburg, is celebrated by many. His ability to excel in every genre of classical music of his time set him apart and established his influence over every composer that came after him. Mozart's talent in music was apparent from a very young age. His earliest known compositions were written in 1761 at the age of five years old. His father, Leopold, took complete responsibility for Mozart's education both in music and other subjects, including mathematics and literature. As Mozart's reputation within society as a child prodigy grew, his father began to take his family on musical tours all throughout Germany, France, England, and Switzerland where they would perform at the court and with public concerts. In 1781, Mozart arrived in Vienna and in July of that year he began working on his opera, *The Abduction from the Seraglio*. The opera was completed on May 20, 1782 and premiered on July 16, 1782 at the Burgtheater in Vienna.

Mozart's work, *The Abduction from the Seraglio*, is an opera *Singspiel* comprised of three acts. This genre of 18th century opera in the German language is characterized by its use of spoken dialogue to carry the action as well as its lighthearted and comic nature. Mozart began working on this opera after he arrived in Vienna in 1781 at the age of 25. Mozart's opera made famous the libretto written by Christoph Friedrich Bretzner. The libretto was originally written for *Belmont und Constanze*, which was set to music by Johann André and first performed in Berlin prior to Mozart's work. However, Gottlieb Stephanie, an Austrian playwright and librettist, prepared an altered version of Bretzner's work without his permission, and without giving credit to the original creator. Mozart's opera went on to be a great success with multiple productions organized throughout Europe.

The opera takes place in 16th century Turkey and tells the tale of the hero Belmonte, along with his servant Pedrillo, in their pursuit to rescue their loves, Konstanze and her maid, Blonde, who were captured and imprisoned in the palace of Pasha Selim. Through acts of trickery, the pairs are eventually reunited but they are quickly discovered by Pasha Selim who threatens to end their lives. Belmonte pleads for compassion, which Pasha Selim eventually provides and sets them free.

The overture, performed today, is written for one flute (doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion and strings. Performance time is approximately six minutes.

W.A Mozart – Concerto for Two Pianos, K. 365/316a

Elegance, beauty, and artistry are just a few ways to describe any Mozart piano work. His concerto for two pianos in E-flat major is no exception. The reciprocity of two instruments elevates the interest that comes with Mozart's music. This work was written in 1779 after Mozart had returned to Salzburg following an extended visit to Mannheim, Paris, and the surrounding areas. This time of travel proved to be two years of growth. Professionally, he was able to study the instrumental style in Mannheim and opera in Paris. Personally, it was during this time that met his wife and suffered the loss of his mother. It has been said that "if he left Salzburg a boy, he returned a man, saddened and somewhat disillusioned."

The *Concerto for Two Pianos* follows the concerto traditions of the time, but brings with it a refined excitement and a tender expressiveness. It was first performed by Mozart himself and his sister Nannerl, which easily plays into the concerto's joyful spirit. Mozart uses the orchestra sparingly throughout the three movements. The pianos are in charge as they call and echo, accompany, and support each other. It was originally written for only two oboes, two bassoons, two horns, two pianos, and strings. It wasn't until much later that Mozart revisited this composition and added parts for two clarinets, two trumpets, and timpani. The performances this weekend use all additional parts as well as a reduced strings section.

Program Notes by Jennifer Lemin

Dmitri Shostakovich – Symphony No. 15

At nineteen, Shostakovich shocked the professors at the Leningrad Conservatory with his Symphony No. 1. Arrangements were made for a performance by the Leningrad Philharmonic. Bruno Walter heard that concert and soon conducted the work in Berlin, whence it quickly made its way through Europe and to America. At twenty, Shostakovich started to build an international reputation. Two more symphonies followed in rapid succession, both explicitly political, both with chorus: one titled *To October*, commemorating the 1917 Revolution, the other *The First of May*, honoring International Workers' Day.

Shostakovich took a six-year break from composing symphonies and completed the opera *Lady Macbeth of the Mtsensk District*, a brilliant and steamy masterpiece. Shostakovich's lengthy duration of success finally hit a wall. On January 28, 1936, *Pravda* ran an article in which *Lady Macbeth* was castigated for its "formalism, lack of melody, a generally fidgety and neurasthenic manner, immorality in the choice of story and the telling of it."

In spite of this discouraging turn, in 1936 Shostakovich finished his Fourth Symphony toward the end of May, and it was heavily rehearsed in Leningrad. On the eve of the premiere, Shostakovich withdrew the Fourth Symphony due to fearfulness for his life.

performances at Midwestern State University in Wichita Falls, the Dallas Public Library Mu Phi Epsilon Concert Series, Collin County Community College, Episcopal Church of the Transfiguration and at Texas A&M in Commerce. She has played recitals for the National Piano Institute for Teachers & Young Artists at SMU and at Albion College in Albion, Michigan.

Ms. Phillips maintains a private piano studio in Plano, Texas and is an active member of the Plano Music Teachers Association, the Dallas Music Teachers Association, and the Music Teachers National Association. In 2009, Ms. Phillips was honored as the Plano Music Teachers Association Teacher of the Year, and has served as President of Plano Music Teachers Association. She currently serves as the Vice President for Business Affairs-Elect for Texas Music Teachers Association. Ms. Phillips lives in Dallas with her husband, Paul and two cats.

Paul Phillips holds the Martha Raley Peak Chair in Conducting at the Meadows School of the Arts at SMU in Dallas. Appointed to the faculty in 1996, Phillips serves as Director of Orchestral Activities, music director of the Meadows Symphony Orchestra and Conductor of the Meadows Opera Theater. His performances with the MSO on the SMU campus, at the Meyerson Symphony Center, and at the Winspear Opera House have been met with great audience enthusiasm and have received consistently outstanding critical acclaim.

Before joining the faculty of the Meadows School, Dr. Phillips served for twelve years as music director of the Eastern Connecticut Symphony Orchestra in New London, and was only the third conductor to hold that position in the orchestra's 50-year history. In his position with the Eastern Connecticut Symphony, Phillips transformed the repertoire of the orchestra, recorded new works for compact disc release, raised the performance standards and brought exciting concerts to the region. Dr. Phillips' achievements with the Eastern Connecticut Symphony were recognized by critics who wrote that he was "one the most influential musicians in Connecticut." While serving in this position, Dr. Phillips was also professor of music at the University of Connecticut, where he held the position of chair of the Music Department and music director of the University of Connecticut Symphony Orchestra.

A native of Dallas, Dr. Phillips completed undergraduate studies at Southern Methodist University, where he studied with James Rives Jones. While earning his Master of Arts and Doctor of Musical Arts degrees from the Eastman School of Music in Rochester, New York, Dr. Phillips studied with noted conductors David Effron and Gustav Meier. In 1980 Dr. Phillips was invited by Robert Shaw to be assistant conductor of the Atlanta Symphony Orchestra. He was selected

(Dominican Republic) co-hosted by Estudio Diná and Stephen F. Austin University.

Lysinger is also a frequent adjudicator for and presenter to MTAs regionally and nationally and has been a featured presenter at the National Conference on Keyboard Pedagogy. She is the founding director of the SMU Institute for Young Pianists (SMU IYP), a summer festival that attracts the best and brightest young pianists in the region and from as far away as China and Hong Kong. Guest artists invited to teach for SMU IYP (and in conjunction with the SMU Institute for Piano Teachers) have included professors and pianist-pedagogues from across the U.S. including Jane Magrath, Seymour Bernstein, Logan Skelton, Jennifer Hayghe and Nelita True.

She has studied with Professor Nancy Weems (University of Houston) and Horacio Gutiérrez, taken master classes with Abbey Simon, Christoph Eschenbach and Christopher Elton, and taken lessons at the Aspen Music Festival with Gabriel Chodos and Evelynne Brancart.

Lysinger is professor of practice at SMU's Meadows School of the Arts, where she teaches piano pedagogy and applied piano. She is also head of the piano pedagogy area and director of the Piano Preparatory Department. The program at SMU attracts students nationally and internationally, drawing some of the finest young pianists and teachers to study piano performance and piano pedagogy simultaneously in a highly specialized and individualized environment.

A native of Rochester, New York, **Fredrica Phillips** began her piano studies at the age of 2½ with her mother, Evelyn Prior, in the Eastman School of Music Preparatory Department. Ms. Phillips went on to receive both Bachelor of Music and Master of Music degrees from the Eastman School of Music. Her principal teachers have included Frank Glazer (a student of Artur Schnabel) at the Eastman School, and Ozan Marsh (a student of Egon Petri and Emil von Sauer), and Patricia Benkman Marsh at the Chautauqua Summer Music School. She has also coached with Alfred Mouledous and John Perry. At the Eastman School, Ms. Phillips was awarded the prestigious Performer's Certificate, and she was a winner of Eastman's concerto competition. As the winner of the 1975 Frinna Awerbuch International Piano Competition, she was heard in recital at Carnegie Recital Hall. She has given recitals and performed concertos with orchestras in Rochester, New York City, Dallas, Atlanta, Michigan, Chicago, and other cities. She has also given numerous chamber music performances.

Ms. Phillips performed the Beethoven "Emperor" Concerto with the Meadows Symphony Orchestra, and also has given solo recitals and chamber music

This monumental score was not heard until 1961. When Shostakovich presented his next symphony, the Fifth, to the public in November 1937, it was well-received and still remains to be one of this most popular symphonies in symphonic literature to date. With the public approval of the Fifth Symphony came political rehabilitation, and as he later continued to struggle within his new role in the communist party, Shostakovich's fearfulness and repression resulted in the displays of the last of his political symphonies, Nos. 11-13.

The last symphony of Shostakovich was written while he was quite sick. This final symphony, unlike the rest of his works, is autobiographical in its context. Shostakovich either directly quotes from, or at least conveys the atmospheres of, all his previous symphonies. We hear the precocious revolutionary energy of the First; the life-numbing emptiness and baffling absurdity of the Second and Third; the terror of the Fourth, kept private for so long; and the more public expression of that terror which is the Fifth; the historical tributes of the Eleventh, Twelfth, and Thirteenth; and the poetic mourning of the Fourteenth. Along with references to his own works, Shostakovich quotes a variety of musical ideas from other composers. Beethoven, Rossini, Glinka, and Wagner are all knitted together into some kind of musical biographical idea. A few of the prominent quotes include Rossini's *William Tell Overture* in the first movement, and a rendition of the leitmotif from Wagner's *Tristan und Isolde* at the end of the fourth movement, performed by the Meadows Symphony Orchestra earlier this season. With this amount of musical quotation, it was inevitable that someone would ask the great composer, "Why are all these quotes in this symphony?" "I don't myself quite know why the quotations are there," Shostakovich once told a friend, "but I could not, could not, not include them."

The first movement of the last symphony is created around the imagery of a "toy shop," which was considered as a subtitle for the movement by the composer, but the idea was later trashed. This description of the first movement as a toy shop implies a picture of a childhood with unclouded skies. To my mind, there is more of the *enfant terrible* than the innocent child in the music, all the more so when one realizes how much reference there is to the early works which were the object of official disapproval. It is enough to think of the inventive use of percussion throughout the work, which was already a feature of *The Nose* and the repressed Fourth Symphony, both written while Shostakovich was in his twenties. Not only does Shostakovich create this toy-like idea for himself, but in the first few measures instead of using his monumental melodic motivic cryptogram DSCH, or in German notation, "D-Es(E♭)-C-H(B), he invents a new melodic cryptogram based on his new grandson's name SASHA, Es(E♭)-A♭-C-H(B)-A.

In the Adagio, Shostakovich alludes to an earlier work of his own: the first movement, also an Adagio, of his Symphony No. 11. Writing for the fortieth anniversary of the October Revolution of 1917, Shostakovich chose for his subject the year 1905. It was the year of Russia's humiliating defeat in her foolish war against Japan, a year also of strikes, uprisings, and some significant left-wing victories in the Duma. Shostakovich chose, however, to concentrate on "Bloody Sunday," January 9, when thousands of

workers and intellectuals with their families gathered in peaceful petition before the Winter Palace in Saint Petersburg. The Tsar's police and armed Cossacks fired into the densely-packed crowd. At least a thousand unarmed civilians were killed and many more wounded. Shostakovich was writing badly about Nicholas II, but he was not forgetting the tyrants who had replaced the Tsar.

The Palace Square movement from the Eleventh Symphony is the source for the solemn brass chorale that begins the Adagio of the Fifteenth and later returns as a refrain. Its soft contour is contrasted against the twelve-note melodies sung, unaccompanied, by the solo cello and solo violin. Shostakovich repeatedly explored the expressive possibilities of twelve-note melodies, always with the emotional idea of death and mourning. Later, with the appearance of a funeral march, the imagery becomes more apparent.

Without break, the Adagio dissolves into a scherzo in the sardonic tone Shostakovich often used in such movements, beginning with a recall to the twelve-tone motive. Trumpet fanfares try for something nobler, but, against sneering trombones, their gestures are as impotent as the Lilliputian call-to-arms of the first movement. As the trombones mock, the horns pronounce the composer's own name: the DSCH motto that occurs so often in Shostakovich's later music. The chatter of tambourine, castanets, woodblock, and xylophone brings the movement to an end.

Program Notes by Nicholas Leh Baker

ARTIST PROFILES

Catharine Lysinger is widely sought after as pianist, teacher and lecturer. She is a prizewinner in national and international piano competitions, including first prize in the Music Teachers National Association (MTNA) National Young Artist Competition, first prize in the Wideman Piano Competition (Shreveport, La.) and second prize in the Vietri-Sul-Mare (Italy) duo-piano competition with SMU colleague and chair of Piano Studies, Dr. Carol Leone.

Lysinger has performed with orchestras including the Filarmónica de Jalisco (Guadalajara, Mexico), the Lubbock Symphony Orchestra, the Houston Civic Symphony and the Clear Lake Orchestra, and frequently collaborates with the Meadows Wind Ensemble under the direction of Dr. Jack Delaney. Recent performances include the Stravinsky *Concerto for Piano and Winds*, Messiaen's *Oiseaux Exotiques* and Gershwin's *Rhapsody in Blue*. Lysinger is also an active soloist and collaborator in chamber music concerts. With duo-piano partner Dr. Alex McDonald she has performed the Bartók *Sonata for Two Pianos and Percussion* with percussionists of the Dallas Symphony Orchestra, and numerous other works for two pianos by Mozart, Brahms, Liszt, Debussy, Rachmaninoff and more. Lysinger's ongoing collaboration with Voices of Change, a Dallas-based professional ensemble comprised of members of the Dallas Symphony Orchestra, features chamber music written by living composers.

In 2014, Lysinger was named Pre-Collegiate Teacher of the Year by the Texas Music Teachers Association. She was also nominated for the SMU Provost's Teaching Recognition Award, which honors faculty who demonstrate a commitment to excellence and a consummate dedication to teaching. Many of her students have been awarded first prize in numerous competitions, including the American Protégé Competition; the MTNA Junior and Senior Piano Competitions in Texas; Dallas Symphonic Festival; Dallas Piano Solo Competition; Plano Symphony Young Artist Competition; Baylor-Waco Competition; Texas Music Teachers Association solo and concerto divisions; and the Dallas Chamber Orchestra Concerto Competition. Graduates of her studio have been accepted to music schools and conservatories nationwide including SMU, Baylor, University of Houston, New England Conservatory, Oberlin Conservatory and Peabody Conservatory.

Lysinger is a frequent guest of festivals nationally and internationally. Recent invitations to perform, give master classes and present lectures have come from the Brancaleoni Festival (Italy), the Vienna International Piano Academy (Austria), the May Festival at the Tianjin Conservatory and East China Normal University in Shanghai (China) and at the National Conservatory in Santo Domingo