

# MEADOWS SYMPHONY ORCHESTRA

PAUL PHILLIPS, Music Director

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

## Violin I

Jun Soo Park,  
concertmaster  
Annie Jeong  
Marta Bratkovic  
Tomlin Su  
Niki Fukada  
Agata Miklavc  
Dustin Turner  
Jessica Emery  
Harry Kwon  
Daniel Gibson  
Collin Turner  
Harrison Schumann  
Dolores Derksen  
Angela Llanes

## Violin II

Julia Brandenburg,  
principal  
MingYuan Song  
Yida Hu  
Sarah Jiang  
Tristan Hipolito  
Joseph Bates  
Yasmine Bougacha  
Selena Kim  
Madison Pruden  
Alexandria Robbins  
Sean Burrows  
Seth Bramlage  
Ian McKelvie

## Viola

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

## Cello

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

## Double Bass

Martin Lazo,  
principal  
Marco Retana  
Larabeth Battaglia  
Troy Tippawang  
Eric Wise  
Edward Fretheim  
Jeff Tullis  
Dallas Dillon  
Shilpa Kudva\*  
Jeemini Lee\*^

## Piccolo

## Flute

Erin Doyle°  
Grace Kuang  
Shilpa Kudva  
Jeemini Lee\*^

## Oboe

Hannah Cruse\*\*^  
Abby Hawthorne  
Ethan Leong

## English Horn

Abby Hawthorne\*

## Clarinet

Isaac Beu^  
Caleb Hern  
Samu Jarvela\*  
Edgar Park°  
Travis Roberts  
Mark Valenzuela

## Bass Clarinet

Caleb Hern\*

## Bassoon

Michael Allard°  
Miranda Macias  
Brennan Moran\*^

## Contrabassoon

Michael Allard\*

## Horn

Eric Breon  
Caitlyn Etter  
Elise Hawkes  
Rachelle Huffman\*  
Garrett Law^  
Sam Park  
Alex Stepano°

## Trumpet

Brian Boydston  
Kipp Brewer\*  
Luis Clebsch  
Nick Doutrich^  
Elliott Johnston°  
Regan O'Connor  
Andrew Penney  
Chris Stubblefield

## Trombone

Jacob Muzquiz°^  
Lucas Perzyk\*  
Will Stokes

## Bass Trombone

Dillon Dingwell^  
Alex Dunaway\*\*

## Tuba

Benjamin Beall\*^

## Timpani

Keaton Box\*  
Del Cook^  
Lucas Polson°

## Percussion

Keaton Box  
Lawson Malnory\*  
Matthew Shaw

## Harp

Zane Mallett\*

° - Principal on Beethoven

\* - Principal on Stucky

^ - Principal on Dvorak

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

# SMU MEADOWS SCHOOL OF THE ARTS PRESENTS

## MEADOWS SYMPHONY ORCHESTRA

PAUL PHILLIPS, MUSIC DIRECTOR

SATURDAY, SEPTEMBER 24, 2016, 7:30PM

SUNDAY, SEPTEMBER 25, 2016, 2:30PM

CARUTH AUDITORIUM  
OWEN ARTS CENTER



SMU MEADOWS  
SCHOOL OF THE ARTS

## PROGRAM

Leonore Overture No. 3, Op. 72

Ludwig van Beethoven  
(1770-1827)

Elegy from *August 4, 1964*

Steven Stucky  
(1949-2016)

Meditation on the Old Bohemian Choral "Saint Wenceslas", op. 35a Josef Suk  
(1874-1935)

Intermission

Concerto for Cello in B minor, op. 104

Antonín Dvořák  
(1841-1904)

Allegro  
Adagio ma non troppo  
Finale: Allegro moderato

Andrés Díaz, soloist

## 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

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 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

### Ludwig van Beethoven – Leonore Overture No. 3, Op. 72

“Nothing is more intolerable than to have to admit to yourself your own errors.”

– Ludwig van Beethoven

It is hard to imagine many errors in Beethoven's writing, and it is even more difficult to imagine entire works being thrown out because they were not the right length, or character. Nonetheless, the *Leonore Overture No. 3* is one of four overtures that Beethoven wrote for his first, and only, opera, *Fidelio*. Originally titled *Leonore*, and later renamed to avoid confusion with Ferdinando Paer's opera on the same material, this opera was first performed in the later part of 1805 at the Theater an der Wien, but underwent several revisions. The version performed in March of 1806 is believed to have used *Leonore Overture No. 3*. In May of 1814, the opera was performed with the new, and permanent, *Overture to Fidelio in E major*. *Leonore No. 3* became so popular, that since the 1880's, it has traditionally been performed during the change of scene, just before the finale, in the opera's second act. No. 3 did not earn its place as the permanent overture, because Beethoven decided that it was a stand-alone piece due to its comprehensive drama and length.

*Fidelio* is an opera about love and marriage. Leonore disguises herself as a man, Fidelio, to work at the prison that is holding her husband Florestan. This overture presents the essence of the story, beginning with a dark and dramatic adagio, much like the descending steps into a dungeon, and life in a prison cell. The allegro brings memories of happier days to Florestan, filling him with hope. The offstage trumpet represents the tower guard announcing Florestan's release, leading to a thrilling presto that ends the overture with a symphonic celebration of love, marriage, and freedom.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings. Performance time: about fourteen minutes

Program Notes by Jennifer Lemin

## Steven Stucky – Elegy from August 4, 1964

“I knew not only that I could compose this piece but that I had to!”  
– Steven Stucky

Elegy is an orchestral interlude from Pulitzer Prize-winning composer Steven Stucky's concert drama August 4, 1964. The entire work, which is written for four vocal soloists, full chorus and orchestra, depicts the historic events that occurred on August 4, 1964 that dramatically altered and defined the presidency of Lyndon B. Johnson. The work has strong ties to Dallas as it was commissioned by the Dallas Symphony Orchestra in honor of President Lyndon B. Johnson's centennial. The premiere was conducted by Jaap van Zweden on September 18, 2008.

With an original libretto by Gene Scheer created from historical documents, news reports and diaries, the work recalls the events that occurred on that fateful day and portrays the emotional reality experienced by the president. The first incident was the reported attack on a United States ship in the Tonkin Gulf. Although the report turned out to be false and the actual attack had occurred two days earlier, this report prompted retaliation used to justify engaging in the Vietnam War. In the midst of all of this, President Johnson was also dealing with a catastrophe at home when the bodies of three civil rights workers who had been murdered were discovered in Mississippi.

The ability of music to provide a snapshot into the experiences of individuals during a certain day in the past is epitomized in Stucky's composition. However, Stucky did not aim to simply provide a historical narrative of the events that occurred on August 4, 1964. Through his composition, he desired to create a work that encapsulates the emotions felt by all involved. Elegy is the seventh movement of the complete work. Interestingly, this movement was actually one of the first numbers that Stucky composed for the piece and subsequently the principle motive from Elegy eventually became the main motive of the entire work.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings. Performance time is approximately eight minutes.

Program Notes by Hannah Threlkeld

Los Angeles, Miami; at the Kuhmo Festival in Finland and the International Festival of St. Cypriene and the Casals Festival in France; and they have toured extensively in South America, Mexico and Canada. The trio was invited by Isaac Stern to play at Carnegie Hall's Centennial Celebration, and from 1994-96 it served as Trio in Residence at the Florida International University. They released its first recording featuring the music of Paganini on the Dorian label. A second recording was released in 2003 featuring music by Penderecki, Dohnanyi, Beethoven.

Andres Diaz was born in Santiago, Chile in 1964, and began studying the cello at the age of five. Three years later he moved to Atlanta, Georgia and studied at the Georgia Academy of Music with Martha Gerchefski. Mr. Diaz graduated from the New England Conservatory where he worked with Laurence Lesser and Colin Carr, and currently plays an active role in chamber music performances with the Conservatory's faculty. He served for five years as Associate Professor of Cello at the Boston University and Co-Director of the Boston University Tanglewood Institute Quartet Program, resigning in September 2001. Mr. Diaz now lives in Dallas, Texas with his wife, Julie, and sons Peter Manuel and Gabriel Andres. Presently, he is Professor of Cello at Southern Methodist University. During his spare time Mr. Diaz races his 1997 Dodge Viper. He plays a 1698 Matteo Goffriller Cello and a bow made by his father, Manuel Diaz.

Mr. Diaz holds The Koerner Chair in Cello at The Glenn Gould School of The Royal Conservatory of Music in Toronto.

**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

## ARTIST PROFILES

Since winning the First Prize in the 1986 Naumburg International Cello Competition, **Andrés Díaz** has exhilarated both critics and audiences with his intense and charismatic performances. He has earned exceptional reviews for his “strongly personal interpretive vision” (The New York Times) and his “bold and imaginative” playing (The Boston Globe) and was awarded the prestigious Avery Fisher Career Grant as well as a generous grant from the Susan W. Rose Fund for Music in 1998. Andres Diaz’s numerous orchestral appearances have included return engagements with the Atlanta Symphony under the late conductor Robert Shaw; performances with the American Symphony at Carnegie Hall, the symphony orchestras of Milwaukee, Seattle, Rochester under Christopher Seaman, the Boston Pops and Esplanade Orchestras, the Chicago Symphony at the Ravinia Festival with Edo de Waart conducting, and the National Symphony Orchestra. Among the highlights of Mr. Diaz’s recent seasons are tours of Taiwan, Hong Kong, Korea, Japan, Hawaii, and Canada performing in recital and with orchestra; appearances in Chile, Venezuela, Argentina, the Dominican Republic; a series of concerts in the Soviet Union where he performed as soloist with Russia’s Saratov Symphony in the cities of Saratov and Moscow; and a tour of the major cities in New Zealand with the New Zealand Chamber Orchestra.

Andres Diaz’s debut solo recording on MusicMasters of works by Manuel de Falla and Robert Schumann with pianist Samuel Sanders was acclaimed by The Boston Globe as “strong and subtle; everything Diaz does has personality and, better than that, character.” On the Dorian label, the two artists have also released Brahms’s Sonatas for Piano and Cello; Russian Romantics, a compilation of short Russian works; and most recently American Visions, featuring works of Barber, Bernstein and Foote. Mr. Diaz’s most recent release features the six Bach Suite on the Azica Records label, also available at ArkivMusic.

Mr. Diaz’s summer festival appearances (including frequent return engagements) include The Banff Centre, Santa Fe, La Jolla, Marlboro, Ravinia, Bravo! Colorado, Spoleto, Music@Menlo, Saratoga and Tanglewood festivals. His appearances at Tanglewood earned him the Pierre Mayer Memorial Award for Outstanding String Player. In 2009 Mr. Diaz was nominated for a Latin Grammy. He has toured nationally with the Santa Fe and Spoleto festivals. Other festival appearances include the Victoria (BC), Steamboat (Steamboat Springs, CO), Musicorda (MA), Rockport (MA) and Cape & Islands festivals, and the Seattle Chamber Music Festival.

Andres Diaz is very active with the Diaz String Trio, featuring violinist Andres Cardenes and violist Roberto Diaz. At Carnegie Hall in April 2003, the trio performed the world premiere of a string trio written for them by Gunther Schuller. The trio has performed in the cities of Pittsburgh, Washington, Boston,

### Josef Suk – Meditation on the Old Bohemian Choral “Saint Wenceslas”

It is rather fitting to have a concert featuring works by both Josef Suk and Antonín Dvořák, as the connections between the two Czech composers are numerous and strong. When Suk came to the Prague Conservatory in 1891, he began studying composition with Dvořák and soon became one of the master’s favorite pupils. Their relationship strengthened when Suk married Dvořák’s daughter, Otilie, in 1898. In addition to being a dedicated composer, Suk was also a highly established violinist and played second violin in the extremely successful quartet known as the Czech Quartet. With time, Suk eventually became regarded as Dvořák’s natural successor in the lineage of Czech composers.

Unfortunately, tragedy struck in 1904 when Suk’s life was shaken by the deaths of the two people closest to him, his mentor, Dvořák, and his wife, Otilie. The occurrence of both of their deaths within the span of fourteen months of each other shattered Suk and set into motion the creation of some of the composer’s greatest and most powerful works. His *Asrael* Symphony Op. 27, completed in 1905, was dedicated to the memory of both Dvořák and Otilie. This work is still considered to be one of Suk’s greatest works, comparable to Mahler in its emotional impact and mastery of form.

Suk’s *Meditation on the Old Bohemian Choral “Saint Wenceslas”* was composed in the autumn of 1914, ten years after the deaths of his loved ones. Czech musicologist Otakar Šourek noted that Suk completed the work after the first flames of the European war had broken out, possibly alluding to a connection between the war and this composition. With the Czech nationalistic movement of the 19<sup>th</sup> century firmly restrained, the land and its people remained under political and cultural control of the Germans. It is possible that in 1914 Suk composed his *Meditation* as a nationalistic outcry to convey both a fear of annihilation and a hopefulness for an improved future. A line from the chorale’s third phrase - “Oh, save us and future generations from perishing” – was written by Suk on the manuscript and provides some insight into his intentions in writing the piece.

The work is composed for strings alone. Performance time is approximately eight minutes.

Program Notes by Hannah Threlkeld

## Dvořák Cello Concerto in B minor, Op. 104

"The cello is a beautiful instrument, but its place is in the orchestra and in chamber music. As a solo instrument it isn't much good . . . I have . . . written a 'cello concerto, but am sorry to this day that I did so, and I never intend to write another"

-Dvořák

This quote is quite surprising to listeners, as Dvořák's Cello concerto is one of the most performed and loved works in symphonic literature today.

The concerto was written over the winter of 1894, and the concerto was dedicated to his friend Hanus Wihan, cellist with the Bohemian String Quartet. When they discussed the solo part together, Wihan made various suggestions for improvements, including a cadenza towards the end. Dvořák turned down all these ideas, and these differences of opinion led to the first performance being given not by Wihan but by the English cellist Leo Stern. It was another three years before the concerto was performed by its dedicatee.

The concerto is often compared to works of Dvořák's time in America. The Cello concerto does not show any americana-melodic ideas, it is deeply rooted in the lush melodies of Dvořák's homeland. Although the work is not mirrored melodically in the American song tradition, it's temperament and rhythmic drive does resemble other works he composed while in America.

The first movement introduces two of Dvořák's most recognizable themes. The one at the beginning—low clarinet, joined by bassoons, with a somber accompaniment of violas, cellos, and basses, which lends itself to a remarkable series of oblique, multi-faceted harmonizations, and the other, more lyrical, is one of the loveliest horn solos in the literature.

The Adagio begins in tranquility, but this mood is quickly broken by an orchestral outburst that introduces a quotation from one of Dvořák's own songs, now sung by the cello in its high register and with tearing intensity. The song, the first of a set composed in 1887-1888, is "Leave me alone", and it was a special favorite of the composer's sister-in-law, Josefina Kaunitzová. Thirty years earlier Dvořák had been very much in love with the then sixteen-year-old Josefina, an aspiring actress to whom he gave piano lessons. The love was not returned, and Dvořák eventually married Josefina's younger sister Anna, but something of the old feeling remained,

and this song shows a presence in the concerto when the news of Josefina's illness reached the Dvořák in New York.

After returning to America, Dvořák and learning of Josefina's death, he added the song also in the extensive rondo-form in the final coda which halts the momentum of the driven rondo. Dvořák himself wrote about that passage:

"The Finale closes gradually diminuendo, like a sigh, with reminiscences of the first and second movements—the solo dies down . . . then swells again, and the last bars are taken up by the orchestra and the whole concludes in a stormy mood. That is my idea and I cannot depart from it."

The work is composed for solo cello, 2 flutes (one doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 3 trombones, tuba, timpani, triangle and strings. Performance time is approximately 40 minutes.

Program Notes by Nicholas Baker