

MEADOWS SYMPHONY ORCHESTRA

PAUL PHILLIPS, Music Director

Jennifer Lemin, Ryan Reeson, and Hannah Threlkeld, Assistant Conductors

Violin I

Oleg Larshin,
concertmaster
Lorenzo Mazzamuto
Yida Hu
Sharon Lee
Jun Soo Park
Marta Bratkovic
Annie Jeong
Melissa Priller
Niki Fukada
Collin Turner
Daniel Gibson
Aakash Patel

Cello

Aris Doike,
principal
Jason Mooney
Wyndham Tsai
Elaine Whitmire
Tess Crowther
Daniel Chilton
Isaiah Pennington
Mary Lena Bleile
Andrew Schindler
Hanna Shin
Eliana Yi

Double Bass

Martin Lazo,
principal
Troy Tippawang
Marco Retana
Larabeth Battaglia
Sarah Hiepler
Brian Diaz

Piccolo

Erin Doyle*
Sarah Hise°

Flute

Erin Doyle
Grace Kuang
Shilpa Kudva
Giuseppe Sciuto^
Sarah Tran**
Hannah Cruse^
Bethany Ham
Abby Hawthorne
Marshal McClure°
Nora Prener*
William Sprinkle

English Horn

Bethany Ham^*
Lauren White°

Clarinet

Travis Roberts
Boon Ping Tan**
Andrew Willis^

Bass Clarinet

Isaac Beu**

Bassoon

Kelly Kasle°
Brennan Moran
Chris Pawlowski^
Alec Saleh*

Contrabassoon

Brennan Moran*

Alto Saxophone

Morgan Wood

Horn

Luke Baker
Eric Breon
Alec Dwyer
Daniel Kitchens°
Garrett Law
Scott Leger^
Jessica Pinkham*
Ashley Salazar
Michael Woodard

Trumpet

Alex Blume
Nick Doutrich
Brian Garcia
Ben Hauser^
Elliott Johnston
Garrett Lindholm°
Andrew Penney
Peter Stammer*
W. Bryce Whitling

Trombone

Jacob Muzquiz°
Lucas Perzyk^
Bret Ryan*

Bass Trombone

Trevor Meagher^
Jacob Small**

Euphonium

Bryce Cantrell*

Tuba

Benjamin Beall^°
Dayton Young*

Timpani

Chris Hadley^
Lucas Polson°
Zach Sherburn*

Percussion

Keaton Box°
Brandon Carson^
Del Cook
Chris Hadley
Lawson Malnory
Lucas Polson
Matt Shaw
Caleb Smith*
Mason Steeger

Harp

Zane Mallett^**

Celesta

Dario Martin*
Ryan Reeson°

Piano

Dario Martin^°

Organ

Hannah Cruse°

^ principal on

Ravel

° principal on

Respighi

* principal on

Mussorgsky

SMU MEADOWS SCHOOL OF THE ARTS PRESENTS

MEADOWS SYMPHONY ORCHESTRA

PAUL PHILLIPS, CONDUCTOR

FRIDAY, SEPTEMBER 25 – 7:30PM

SUNDAY, SEPTEMBER 27 – 2:30PM

CARUTH AUDITORIUM
OWENS ARTS CENTER



PROGRAM

Valses Nobles et Sentimentales

- I. Modéré
- II. Assez lent
- III. Modéré
- IV. Assez animé
- V. Presque lent
- VI. Assez vif
- VII. Moins vif
- VIII. Epilogue: Lent

Maurice Ravel
(1875-1937)

The Fountains of Rome

- I. *La fontana di Valle Giulia all'Alba*
- II. *La fontana del Tritone al mattino*
- III. *La fontana di Trevi al meriggio*
- IV. *La fontana di Villa Medici al tramonto*

Ottorino Respighi
(1879-1936)

Intermission

Pictures at an Exhibition

- Promenade*
- I. *Gnome*
 - II. *The Old Castle*
 - III. *Tuileries*
 - IV. *Bydlo*
 - V. *Ballet of the Chicks in their Shells*
 - VI. *Samuel Goldenberg and Schmuyle*
 - VII. *The Market Place at Limoges*
 - VIII. *Catacombs: Sepulcrum romanum*
 - IX. *The Hut on Hen's Legs (Baba-Yaga)*
 - X. *The Great Gate of Kiev*

Modeste Mussorgsky
(1839-1881)
Orchestrated by Maurice Ravel

ARTIST PROFILES

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 Efron 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

- I. *Gnome*: Thought to be a Hartmann sketch of a type of clumsy nutcracker. The contrasting tempos as well as frequent breaks and awkward leaps suggest the movements of a "little gnome with crooked legs".
- II. *The Old Castle*: A watercolor painting of an Italian medieval castle where a troubadour serenades his loved one by moonlight. The alto saxophone provides the melancholy tone for an unsuccessful attempt at wooing.
- III. *Tuileries*: Children and their nurses at play in a Parisian garden.
- IV. *Bydlo*: Solo tuba portrays the approach and retreat of a Polish oxcart with large, heavy wheels.
- V. *Ballet of the Chicks in their Shells*: One of Hartmann's costume sketches for ballet, *Trilbi*, in which dancers are dressed in large eggshells topped by the heads of canaries.
- VI. *Samuel Goldenberg and Schmuyle*: "Two Jews: Rich and Poor" Two sketches of visitors to Poland. The low strings portray the rich and pompous first gentleman, while the second man, who is poor and excitable, is represented by a whining muted trumpet.
- VII. *The Market Place at Limoges*: The allegretto vivo and sempre scherzando depicts a marketplace in discussion in Limoges, France. In an attempt to bring the scene to life, Mussorgsky notes in the margins of his own score: "Great news! M. de Puissanceout has just recovered his cow...Mme de Remboursac has just acquired a beautiful new set of teeth..." as well as other innocuous gossip.
- VIII. *Catacombs: Sepulcrum romanum*: Hartmann, a friend, and a guide with a lamp explore underground Paris. At the end of *Catacombs*, Mussorgsky wrote, "Con mortuis in lingua mortua (With the dead in a dead language)." This announced the start of a mournful rendition of the Promenade.
- IX. *The Hut on Hen's Legs (Baba-Yaga)*: Hartmann's sketch of a bronze clock in the shape of the hut of the witch Baba-Yaga, a familiar character in Russian folklore.
- X. *The Great Gate of Kiev*: Hartmann's plan for a massive stone gate to be built in the Ukrainian city of Kiev.

This piece is scored for 3 flutes, 2 piccolos, 3 oboes, English horn, 2 clarinets, bass clarinet, alto saxophone, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, celesta, strings.

-Mussorgsky notes by Jennifer Lemin, candidate for MM in orchestral conducting

Maurice Ravel's *Valses nobles et sentimentales* was originally conceived as a solo piano piece, after composer Franz Schubert's two collections of waltzes for piano: *12 Valses nobles* Op. 77, and *34 Valses sentimentales*. Ravel attempted to capture the essence and spirit of these works, which at the time were considered to be music of the salons, and not appropriate for the concert hall. The heading of the orchestral score bears a quote by poet Henri de Régnier which encapsulates: "...the pleasure, delightful and always new, of a useless vocation." The solo piano version received its premier on May 9th 1911 by pianist Louis Aubert at a concert put on by the Société Musicale Indépendante in Paris. The Société presented the works on the concert anonymously, so the audience could pass judgment and guess the composers. Ravel's new work was ill-received by critics until learning it was Ravel who had composed the piece, after which they revised their judgments. In March of 1912, Ravel orchestrated the work for one of ballerina Natasha Trouhanova's *Concerts de danse*. In adapting the work for the stage, Ravel developed a dramatic outline and named the ballet *Adélaïde, ou le langage des fleurs* (Adelaide, or the Language of Flowers). The orchestral version of the work made its premier as *Adélaïde* on April 22nd 1912 at the Théâtre du Châtelet under the baton of the composer.

The work is comprised of eight waltzes, each waltz saturated with Ravel's clear yet subtle scoring and a wide range of musical drama. Since there is no indication, the listener must decide which of the waltzes are noble and which are sentimentale.

The work lasts roughly 17 minutes and is scored for two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, side drum, tambourine, orchestra bells, celeste, two harps, and strings.

-Ravel notes by Ryan Reeson, candidate for MM in orchestral conducting

"I wonder why no one has ever thought of making the fountains of Rome 'sing,' for they are, after all, the very voice of the city". – Ottorino Respighi

Respighi's symphonic poem *The Fountains of Rome* vividly portrays four Roman fountains during the hour in which the characteristics of each fountain is most in harmony with the scenery surrounding it. Respighi began to work in Rome after he was appointed to be a composition professor at the Conservatory of Santa Cecilia in 1913. It was there that he was inspired to compose his "Roman Trilogy" - *The Fountains of Rome, The Pines of Rome* and *Roman Festivals*. *The Fountains of Rome*, composed in 1916, brought great acclaim to Respighi's career. The composition beautifully displayed his command over creating orchestral color and descriptive instrumentation.

The piece is comprised of four movements that are performed without pause. In his composer's note Respighi writes:

The first part of the poem, inspired by *The Fountain of Valle Giulia at Dawn*, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh camp mists of a new Roman day.

A sudden loud and insistent blast of horns above the whole orchestra introduces the second part: *Triton Fountain in the Early Morning*. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

A solemn theme is borne on the undulations of the orchestra. It is *Trevi Fountain at Midday*. The theme, passing from woodwinds to the brass, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune's chariot drawn by sea horses and followed by a train of sirens and tritons. The procession then vanished while faint trumpet blasts resound in the distance.

The fourth part, *The Fountain of the Villa Medici at Sunset*, is announced by a sad theme above a subdued warbling. It is the nostalgic hour of the setting sun. The air is full of the sound of tolling bells, of twittering birds and rustling leaves. Then all melts away gently in the silence of the night.

This piece is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, chimes, cymbals, orchestra bells, triangle, two harps celesta, organ, piano, and strings.

-Respighi notes by Hannah Threlkeld, candidate for MM in orchestral conducting

"Truly great friends are hard to find, difficult to leave, and impossible to forget" -G. Randolph

Pictures at an Exhibition is the eventual creative result of Modeste Mussorgsky in mourning from the sudden death of his close friend, Victor Hartmann, in 1873. In the Spring of the following year, the influential critic, Vladimir Stasov, organized an exhibit of over 400 Hartmann works, including sketches, watercolors, and costume designs in Saint Petersburg. Mussorgsky is said to have lent works from his personal collection to the exhibit, but it was Hartmann's drawings and watercolors from his travels that provided much of the inspiration for the music that would depict a tour of the vast works. After Mussorgsky attended the exhibit, he wrote to Stasov:

My dear generalissime, Hartmann is seething as Boris seethed, sounds and ideas hang in the air.....I can barely manage to scribble them on paper fast enough.

The result was a suite for piano representing eleven of Hartmann's images plus a recurring promenade the he himself described as "roving through the exhibition-now leisurely, now briskly-in order to come close to a picture that has attracted my attention, and at times sadly, thinking of my departed friend"

Maurice Ravel made his orchestration of the piano suite in the summer of 1922 for Serge Koussevitzky, who conducted it in October of that year. While there are many orchestrations and arrangements by a variety of composers, the Ravel version is the most performed and recorded.

Promenade: Reminiscent melodically and rhythmically of a Russian folk song, the recurring theme of the suite that captures exhibition visitors strolling between displays.