

MEADOWS SYMPHONY ORCHESTRA

PAUL PHILLIPS, Music Director

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

Violin I

Lorenzo Mazzamuto
concertmaster
Marta Bratkovic
Eleanor Dunbar
Jun Soo Park
Annie Jeong
Agata Miklavc
BoRa Jeong
Jessica Emery
Collin Turner
Daniel Gibson
Aakash Patel
Oleg Larshin

Violin II

Yida Hu,
principal
Tomlin Su
Sharon Lee
Melissa Priller
Niki Fukada
Dolores Derksen
Dustin Turner
Harry Kwon
Harrison Schumann
Tristan Hipolito
Eric Lu
Sean Burrows

Viola

Michael Jones,
principal
Jiaheng Lu
Clara Loeb
Samuel Kuang
Kevin Bock
Jiah Kyun
Steven Juarez
Samantha Stewart
Imelda Tecson

Cello

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

Double Bass

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

Piccolo

Erin Doyle^
Sarah Hise^
Sarah Tran*

Flute

Sarah Hise
Grace Kuang
Shilpa Kudva
Giuseppe Sciuto^
Sarah Tran**

Oboe

Hannah Cruse^*
Abby Hawthorne^
Lauren White

English Horn

Lauren White**

Clarinet

Isaac Beu^
Caleb Hern
Travis Roberts
Boon Ping Tan^
Andrew Willis*

E♭ Clarinet

Andrew Willis^

Bass Clarinet

Caleb Hern^

Bassoon

Kelly Kastle*
Brennan Moran^
Chris Pawlowski^
Alec Saleh
John Searcy

Contrabassoon

Alec Saleh^

Horn

Luke Baker*
Eric Breon
Alec Dwyer
Sarah Jones

Daniel Kitchens^

Garrett Law
Sam Park
Ashley Salazar
Michael Woodard

Trumpet

Alex Blume
Dillon Cox
Nick Doutrich
Brian Garcia^
Elliott Johnston*
Garrett Lindholm^
Andrew Penney

Trombone

Jacob Muzquiz^
Lucas Perzyk^
Bret Ryan*

Bass Trombone

Trevor Meagher^
Jacob Small*

Tuba

Benjamin Beall^
Dayton Young**

Timpani

Keaton Box^
Lawson Malnory^
Caleb Smith*

Percussion

Keaton Box^^
Del Cook
Lawson Malnory
Lucas Polson^
Matt Shaw
Caleb Smith
Mason Steeger

Harp

Zane Mallett^^

Celesta

Ryan Reeson^

Piano

Dario Martin Garcia^

^ principal on
Verdi

^ principal on
Szymanowski

* principal on
Sleeper

SMU MEADOWS SCHOOL OF THE ARTS PRESENTS

MEADOWS SYMPHONY ORCHESTRA

PAUL PHILLIPS, CONDUCTOR

FRIDAY, OCTOBER 30 – 7:30PM

SUNDAY, NOVEMBER 1 – 2:30PM

CARUTH AUDITORIUM
OWENS ARTS CENTER



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

PROGRAM

Overture to *La Forza del Destino*
(Duration appr. 8 minutes)

Giuseppe Verdi
(1813-1901)

Violin Concerto No. 1 Op. 35
(Duration appr. 25 minutes)

Karol Szymanowski
(1882-1937)

Emanuel Borok, violin

Intermission

Symphony No. 4

Thomas Sleeper
(b. 1956)

- I. *Adagio misterioso – Allegro giocoso*
- II. *Lento misterioso , " good friday..."*
- III. *Allegro giocoso*
- IV. *Adagio estatico - Allegro agitato*

(Duration appr. 25 minutes)

Sleeper began his professional career at age 19 as a member of *Fermata*, an Austin based group of *avant garde* composer/performers who presented interdisciplinary concerts throughout the state of Texas. In this context, he developed close associations with composers such as Jerry Willingham, Jerry Hunt and Robert Xavier Rodriguez.

A strong advocate of new music, Sleeper has conducted the premieres of numerous works by composers such as Henry Brant, Carlos Surinach and Roberto Sierra. He has recorded works by these composers and others on the Albany, Centaur, Cane, Irida and Naxos labels.

Sleeper resides in Miami, Florida, where he is Director of Orchestral Activities at the University of Miami's Frost School of Music and Music Director of the Florida Youth Orchestra. www.sleepermusic.com

Grammy-nominated violinist **Emanuel Borok**, who served as concertmaster of the Dallas Symphony Orchestra from 1985 until his retirement in 2010, has had a distinguished career as a soloist, chamber musician and orchestral leader. Before coming to Dallas, Mr. Borok served for 11 seasons as associate concertmaster of the Boston Symphony Orchestra. He was also concertmaster of the Israel Chamber Orchestra and second concertmaster of the Moscow Philharmonic. Born and trained in the Soviet Union, Mr. Borok has made many solo appearances in Canada, France, Italy, Germany, Israel, Norway, Venezuela, Mexico, Switzerland, Holland and throughout the United States.

His solo appearances have included the Saint Saens Concerto with the Boston Pops Orchestra at Carnegie Hall, conducted by John Williams; the Bach Double Concerto with Yehudi Menuhin and the Boston Symphony; Mozart's Symphony Concertante with Pinchas Zukerman; and Brahms' Double Concerto with Janos Starker. He has also performed chamber music concerts with Itzhak Perlman, Pinchas Zukerman, Lynn Harrell, Emanuel Ax, Yefim Bronfman, Christopher Hogwood, Joshua Bell, Cho-Liang Lin, Ralph Kirshbaum and Paul Neubauer as well as Berlin Philharmonic principals Hansjorg Schellenberger and Daniel Damiano. In addition, he was featured in the Distinguished Artists Recital Series at the 92nd Street Y in New York.

As a violin teacher Mr. Borok gave master classes at the Royal Academy and Royal College of Music in London and at the Paris, Moscow and Prague conservatories. He has also taught at the Tanglewood Music Center, Chigiana Academy in Siena, Italy, and Gstaad and Verbier festivals in Switzerland as well as at the La Jolla and Montecito music festivals in California and the Summit Festival in NY.

His recordings include Prokofiev and Shostakovich sonatas with pianist Tatiana Yampolsky; Vivaldi's Four Seasons with members of the Boston Symphony Orchestra; Beethoven's Archduke Trio with Leslie Parnas and Claude Frank; rarely performed concertos by J. Haydn; and a CD of short pieces, "Songs for a Lonely Heart," all of which were released to critical acclaim. In 2008 Borok commissioned Russian composer Alexander Raskatov to write a concerto to celebrate Borok's 400-year-old Italian violin made by the Brothers Amati. The premiere of this concerto in 2009 with the Dallas Symphony led to an invitation to perform it in the Holland Festival at Concertgebouw Hall in Amsterdam in 2010.

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 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.

Thomas Sleeper enjoys an active dual career as composer and conductor. His oeuvre to date includes five symphonies, thirteen operas, fourteen concerti, four orchestral song cycles, works for chorus with orchestra, three string quartets, numerous other vocal and instrumental chamber works and music for film. Sleeper's compositions are performed regularly throughout the US, and in Europe, Asia and South America.

PROGRAM NOTES

After taking a three-year hiatus from composing, Giuseppe Verdi was offered a commission from the Imperial Theatre in St. Petersburg that brought him back to composing. Verdi chose a Spanish play entitled *La fuerza del sino* – The Power of Fate as his subject. His opera ***La Forza del Destino*** premiered in September of 1862, however the premiere was unfortunately only a moderate success. Not entirely pleased with the opera, Verdi made substantial revisions that resulted in the 1869 version that is performed today. In addition to numerous plot changes, Verdi also replaced the modest prelude with a full-scale overture.

The overture prepares the audience of the drama that is to come by familiarizing them with memorable melodies and themes from the opera. *La Forza del Destino* revolves around the decisions and resulting consequences of three main characters. The first is the Incan prince Don Alvaro; the second, Leonora, Alvaro's love interest and the daughter of the Spanish nobleman Don Calatrava; and the third, Don Carlo, brother of Leonora.

The overture begins with the reoccurring "fate" motif. These three unison notes, first played by the brass, appears throughout the overture in multiple distinct variations. The first signaling of "fate" is followed by the first theme presented by the woodwinds. The material for the first theme is taken from the duet sung between Don Carlo and Don Alvaro in the opera's final act.

After a glorious and unexpected pause, the beautiful melody of the second theme soars throughout the orchestra. This melody is taken from Leonora's aria in the second act where she tries to find peace from her circumstances through prayer. The remainder of the overture presents variations of the themes in addition to the ever-occurring "fate" motif.

Composed with such drive and passion, Verdi's overture comes to a climax with a truly thrilling conclusion. The overture creates a wonderful anticipation of what is to come in the opera and is equally at home performed on it's own in a concert hall. The overture calls for an orchestra consisting of flute and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, percussion, two harps, and strings.

Verdi notes by Hannah Threlkeld

Violin Concerto No. 1

"I must say I am very pleased with the whole—again various new little notes—and yet a little bit of a return to the old. The whole—terribly fantastical and unexpected."
--Szymanowski

Karol Szymanowski, who was born in Ukraine and died in Switzerland, is generally considered the most influential Polish composer of the first half of the 20th century. His first of two concerti for violin is recognized as the first “modern” violin concerto. It was written in 1916, during the second phase of his musical style, when he was sensitive to the works of Wagner, Debussy, and the French impressionists. These composers sought to break away from theoretical “correctness” and explore new musical ideas. Szymanowski credited the impetus for the concerto to a poem, *May Night*, by the Young Poland poet Tadeusz Micinski:

*All the birds pay tribute to me
For today I wed a goddess
And now we stand by the lake in crimson blossom
In flowing tears of joy, with rapture and fear,
Burning in amorous conflagration*

Pawel Kochanski composed a cadenza for the concerto, and gave Szymanowski advice on violin technique as well as tone color and texture during the composition. This partnership led Szymanowski to dedicate the concerto to Kochanski.

The world premier took place on November 1, 1922 in Warsaw, with soloist Jozef Oziminski who was concertmaster of the Warsaw Philharmonic at the time. The concerto was later made famous by the great duo of the conductor Leopold Stokowski and soloist Pawel Kochanski.

Some would regard this concerto as a tone poem, as it draws its content from a poem and invokes a story. It is through-composed in a form based on five internal sections, which differs from the classical three-movement outline for a concerto. These sections, or links, are performed without break.

Tadeusz Zielinski identifies five phases in this work:
“The music of the first link can be described in the most general terms as a fairytale fantasy, the music in the second-lyrical and passionate, the third link is a kind of scherzo, the fourth- a gentle, calming nocturne, and the final, fifth link, containing a solo cadenza, brings a synthesis of all the previous phases.”

Instrumentation: three flutes (one doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling E-flat clarinet) and bass clarinet, three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, snare drum, cymbals, bass drum, orchestra bells, celesta, piano, two harps, strings, and solo violin.

Szymanowski notes by Jennifer Lemin

Symphony No. 4 was written for Paul Phillips and the Meadows Symphony Orchestra. It is dedicated to my parents, Jack and Tess Sleeper. Part of the musical inspiration for this work comes from an early experience with composer Jerry Willingham. Jerry had

recorded a cluster of tubular bells fading to silence and then reversed the tape so that -from silence, there grew a menacing cluster of sounds ending abruptly with the strike of the bells. This sound had a profound affect on me as a sonic metaphor for the cyclic nature of the universe.

Movement I, **Adagio misterioso/Allegro giocoso**, starts with an explosive outburst leaving behind seemingly random, asymmetrical melodies weaving in and out of the residual sounds of the chimes. These are, in fact, the *prima materia* of the entire symphony. These melodic materials coalesce and evolve into a martial principal theme followed by a secondary section - stark and expansive, inspired by landscapes. The music rebuilds through a small fugue to an explosive, unresolved moment and the first movement stops abruptly and unexpectedly with the residual sounds of bells ringing in the air.

Movement II, **Lento misterioso - “ good friday...”**, opens with medieval-like melodies in the winds, while the strings try, little by little, to assert themselves with increasingly passionate outbursts. There is much back and forth between these two ideas, until the strings seem to climb ecstatically to their highest point – only to be interrupted by the tolling of bells with various quotes including the *Dies Irae*...

Movement III, **Allegro giocoso**, presents a banal Irish jig alternating with martial music in dramatic dialog. This progresses, until it is interrupted by a slower, pastoral section. Eventually the initial themes return building towards a seemingly triumphant climax - only to dissolve into an eerie memory from the start of the symphony...the initial moment where themes evolved from the lingering bell sounds. This time, however, quiet clusters of sound lead powerfully towards the bell strikes rather than emanating from them. This flows without a break into...

Movement IV, **Adagio estatico/Allegro agitato**, in effect, a continuation of the first movement. A distorted recounting of the *prima materia* - which resurges to the moment where the first movement seemingly ended abruptly, the fugue theme, no longer quiet, aggressively returns, seeking completion. It explodes into a majestic climax recounting the moment in the second movement when the ecstatic strings were thwarted... they continue their ascent as before. However, this time, instead of collapsing in defeat, the music transcends, and moves toward the stillness of a single pitch –

to quote from T.S. Eliot’s *Four Quartets*,
“ *Desire itself is movement, not in itself desirable;
Love is itself unmoving, only the cause and end of movement ...*”

Sleeper notes by the composer