

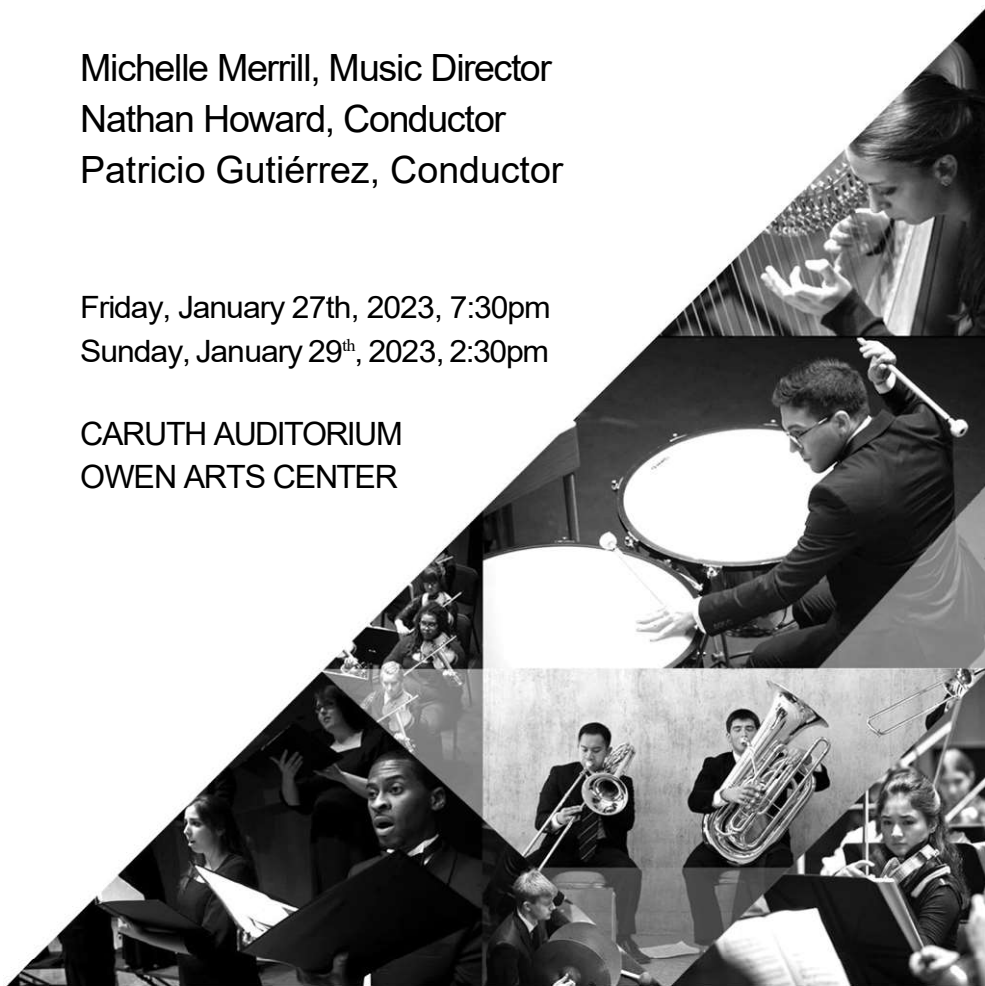
SMU MEADOWS SCHOOL OF THE ARTS PRESENTS

MEADOWS CHAMBER ORCHESTRA

Michelle Merrill, Music Director
Nathan Howard, Conductor
Patricio Gutiérrez, Conductor

Friday, January 27th, 2023, 7:30pm
Sunday, January 29th, 2023, 2:30pm

CARUTH AUDITORIUM
OWEN ARTS CENTER



SMU | MEADOWS
SCHOOL OF THE ARTS

PROGRAM

Schubert Symphony No. 5 D. 485 Franz Schubert
(1797-1828)

Rédemption "Morceau Symphonique" César Franck
(1822-1890)

INTERMISSION

Danza Fantástica (1928) Enrique Soro
(1884–1954)

Danzón No. 2 Arturo Márquez
(1950-Present)

Four Dances from "Estancia"
Op. 8a Alberto Ginastera
(1916-1983)

- I. Los trabajadores agrícolas (The Land Workers)
- II. Danza del trigo (Wheat Dance)
- III. Los peones de la hacienda (The Cattle Men)
- IV. Danza final (Malambo)

PROGRAM NOTES

Schubert Symphony No. 5 D. 485

Franz Schubert's association with the early romantic period often obscures his musical influences. Put another way, his admiration of Beethoven can overpower his classical tendencies. Schubert's admiration of Beethoven is well documented — when the thirty-one-year-old Schubert was on his deathbed, the last work he asked to hear was Beethoven's String Quartet in C# minor, Op. 131 — but Schubert was equally influenced by Mozart. In a journal he kept while writing his fifth symphony, Schubert wrote, "the magic notes of Mozart's music still gently haunt me... [Mozart] shows us in the darkness of this life a bright, clear, lovely distance, for which we hope with confidence. O Mozart, immortal Mozart, how many, oh how endlessly many such comforting perceptions of a brighter and better life hast thou brought to our souls!"

Mozart's influence is clearly seen in Schubert's orchestration and use of form. Schubert employs a reduced orchestra of five woodwinds, two horns, and no timpani. This small orchestra is identical to Mozart's 40th symphony, the great G minor. The form of the work follows the traditional classical symphony. The first movement is a standard sonata-allegro with a little twist. Schubert begins the recapitulation in the subdominant, which would be a common occurrence in his mature

style. The second movement is very songlike and sees Schubert effortlessly moving between harmonically distant keys. The third movement minuet in G minor recalls Mozart's Symphony No. 40 in G minor. The final movement is another sonata allegro full of harmonic surprise.

Much of Schubert's work was unknown to the Viennese public during his life. This is partly Schubert's fault; he only gave one public performance of his works in 1828, the year of his death. Schubert's fifth symphony was played once during his life. In 1816, Schubert and a group of amateur musicians played the symphony at a friend's apartment. The work did not receive a public premiere until 1841, thirteen years after Schubert's death.

Program note by Nathan Howard

Rédemption "Morceau Symphonique"

César Franck's national identity is difficult to pin down. He was born in Belgium to a German-Belgian father and a German mother. He would later study and teach at the Paris Conservatory and became a naturalized French citizen. Franck was influenced by French music, but in his life, he retained the harmonic characteristics of the New German School of Liszt and Wagner. Liszt admired Franck and recommended his music to German artists. Sadly,

Franck would face lukewarm reception to his compositions in Paris due partly to his German proclivities.

Franck's *Rédemption* is a symphony cantata written in a period where Franck almost exclusively wrote music for the church. The work features a two-part structure of spiritual redemption. First is the redemption brought by the birth of Christ. The second section speaks to a future redemption won through prayer. The "Morceau Symphonique," or Symphonic Interlude, is played between these two sections. Franck describes the interlude as follows:

Centuries pass. The joy of the world transformed and flourishing by the word of Christ... Faith triumphs over all obstacles. But now the modern period has come! Belief has perished, and mankind, once more possessed by a cruel lust of enjoyment, and vain agitations, returns to the passions of the earlier ages.

The interlude features two themes that are altered through harmonic alteration and frequent modulation. His composition students reported that Franck frequently encouraged them to "modulate, modulate."

The premiere was ultimately a failure due to numerous mistakes in the parts, meager rehearsal time, and poor preparation. This led Franck to nearly give up on the work, but his students at the Paris Conservatory convinced him to revise the work. Franck took their advice, and in doing

so, made the symphonic interlude a stand-alone movement.

Program note by Nathan Howard

Danza Fantástica (1928)

Enrique Soro, Chilean composer, is considered one of Chile's first symphonists. He began his musical studies in Concepción, followed by studies at the Milan Conservatory in Italy. After graduation in 1904 he had a very successful piano career, performing traditional classical repertoire and compositions of his own. Later on, he became director of the National Conservatory of Music of Chile. His musical style is based on the classic and romantic traditions with a spontaneous lyrical sense.

The origins of the *Danza Fantástica* lie in the third movement of Soro's *Suite for Strings* (1905), which he then orchestrated in a brilliant and definitive manner. The power of this piece, structured in two contrasting sections. The first section is intense and stormy, with a distinctive pulsating interval of a fifth in the strings and winds, and the syncopation in the lower strings and brass, intensified by the timpani, which gives it a Bartók or Stravinsky-like primitivism. The more lyrical second section allows Soro's characteristic gift for melody space to soar. After a recapitulation of the first section, the work returns to the material of the second, this time giving it a majestic full-orchestral treatment.

Program note by Patricio Gutiérrez

Danzón No. 2

A native of the Mexican state of Sonora, Márquez is known for his adroit incorporation of Mexican musical forms and styles into his compositions. One of Mexico's eminent contemporary composers, he is widely popular with Latin Americans for the accessibility and attractiveness of his compositions. Recipient of an impressive list of honors, his recent works include a commission from the San Antonio Symphony, a cello concerto, and an homage to Emiliano Zapata, the Mexican revolutionary.

After early musical training on trombone, violin, and piano, he became a student at the Conservatorio Nacional in the early nineteen seventies. He then went on to study in Europe with the eminent French composer, Jacques Castérède. He subsequently was awarded a Fulbright Scholarship to the California Institute of the Arts, where he studied with the well-known American composer Morton Subotnick. Under the influence of the latter composer, earlier on he was active in a compositional style that featured mixed media excursions in dance, theatre, and film. Computers, tape, electro-acoustic devices, unusual percussion instruments, and actors all contributed to an avant-garde reputation. But all has not been on the cutting edge, for he is also known for his interest in popular urban musical styles, expressed in more conventional ensembles. His later move to a personal idiom made full use of traditional Mexican urban music—but not necessarily

“folk” music. Representative of these compositions that have brought him worldwide fame are the eight Danzónes for orchestra. They take their stylistic cue from the music of the Mexican state of Veracruz, as well as of Cuba. Danzon No. 2, perhaps his most well-known work for orchestra, was commissioned by the National Autonomous University of Mexico, and had its première in 1994.

A danzón is a formal ballroom dance, similar in some ways to the tango, with much of the latter’s passion and rhythms, but with its own intricate footwork. The habanera of Cuba is an antecedent of the danzón, as it migrated to the cafes and dance halls of urban Mexico. The seductive, often melancholy, nature of the dance is irresistible, both in the simple bands of the dance halls, and equally in the masterful symphonic settings of Márquez. It lives on in Cuba and Mexico, danced by an older generation.

Danzón No. 2, rather than a simple exposition of a dance, in typical “square,” balanced sections, is an episodic exploration of the danzón’s varied moods. It opens quietly and elegantly with extensive woodwind solos, with intensity and sophistication. A new and vigorous episode, introduced by the piano, leads to “punchy” accents, led by the brass. A sudden calm is quickly broken by smearing trombones, and yet another catchy idea. The piano then leads stylishly and pensively to the palm court environs of the ballroom. The serenity can’t last long, and a return to previous vigor ideas ensues, with a stylish trumpet solo, ending with a gradually building frenzy. A momentary

quietude featuring the piccolo and piano last only a second before the drive to the smashing conclusion.

This highly attractive paean to the danzón may be favorably compared to Ravel's masterful and evocative La valse. Both are sympathetic symphonic treatments of a traditional ballroom dance—but apotheoses seen through the lens of a kaleidoscope.

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Four Dances from “Estancia”

Ginastera was the most important Argentinean composer of the twentieth century—as important to that country as, say, Bartók, was to Hungary (incidentally, his name is pronounced after Catalan pronunciation style—JEE-nah-STEH-rah). He was a prolific composer, working in most all genres, stylistically focusing early on in his career on native Argentinean folk elements. During this time, he employed traditional folk scales, sonorities that reference the sound of the guitar, and especially the gaucho dance, the malambo. He won a Guggenheim award in 1942 and came to this country for two years right after WW II, visiting schools, hearing performances of his works, and studying with Aaron Copland, who became one of the major influences upon his musical style. By the end of the 1940s he had moved away from direct utilization of these native elements and toward a more nuanced and subtle abstraction of them. At the end of the 1950s he changed yet again, and his compositions thence reflect an embrace

of the most modern and advanced of twentieth-century musical stylistic elements.

If you watch old movies at all, or have a good memory, you realize that whether in the music of Copland or on the jukebox, America went through a Latin-American music craze before World War II. In that vein, in 1941 the American Ballet Caravan commissioned Ginastera to write the music for a ballet. He complied, George Balanchine—one of the founders of the company—choreographed it, and the four-movement suite from the ballet had its première in Buenos Aires 1943. The story is based upon one of Argentina's national literary favorites, *Martín Fierro*, a very long poem about—what else? —gauchos. Written in the 1870s by José Hernández, among other issues, the poem protests the blandishments of European culture and celebrates the manly, simple life of the gaucho. Ginastera's music for the ballet, since it is a relatively early work, is clearly based upon strong elements of Argentine folk music. The story is familiar and simple; it depicts a day on the Estancia (ranch), and boy meets girl and wins same with impressive agricultural talents.

The first movement, "Los trabajadores agrícolas," depicts the "workers on the land," not as rustic as you might imagine; the workers are obviously practically frenetic in their labors. A lyrical break is found in the second movement, "Danza del trigo," which celebrates the noble virtues of wheat. The cattlemen stylishly dance their way into the third movement—"Los Peones de Hacienda." The final movement is the notorious one: "Malambo." The

malambo in West Side Story seems like a minuet compared to Ginastera's. In the latter, the gauchos compete in a fury to exhibit their virility and endurance; by the time this whirlwind is over, the gauchos must be exhausted, and so must be the orchestra.

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BIOS

Nathan Howard is a multi-instrumentalist and conductor from Dallas, TX where he studies Orchestral Conducting and serves as the assistant conductor of the Meadows Symphony Orchestra at Southern Methodist University. Before SMU, he studied at Samford University and the Indiana University Jacobs School of Music, where he studied with Otis Murphy and Howard Klug, and recorded with the New Music Ensemble. As an ensemble leader, Nathan has served as Music Director for The Camp-of-the-Woods jazz band and conducted the Lviv National Philharmonic, Samford University Orchestra, and the Meadows Symphony Orchestra. His conducting teachers include Michelle Merrill and Paul C. Phillips, and he has participated in masterclasses with Miguel Harth Bedoya and Carl St. Clair.

Described by the Chilean Newspaper, El Centro, as “a bright young talent”, Chilean cellist and conductor Patricio Gutiérrez has performed in Canada, United States, Peru, Argentina, and Chile.

A dedicated cello instructor, Gutiérrez has taught in several youth orchestras in Maule and Bio-bio regions in Chile between 2009-15, as well as in the DFW area from 2018. Patricio is also an active arranger, organizing pieces for cello duets, trios, quartets, and string ensembles.

Born into a non-musical family in Santiago, Chile, Gutiérrez began studying classical guitar at the age of eight and

switched to cello at the age of ten. Patricio graduated from Universidad de Talca in 2012 under the guidance of Alejandro Tagle. In 2013 Patricio was the recipient of the Universia Scholarship of Santander Bank in Chile, which allowed him to spend one semester as an exchange student at University of Connecticut, taking cello lessons with the cellist of the Penderecki Quartet, Katie Schlaikjer. In 2018, Patricio graduated from The Glenn Gould School of the Royal Conservatory in Toronto where he finished his Artist Diploma, working with both cello teachers Desmond Hoebig and Andrés Díaz. In 2020, Patricio graduated from his MM in cello performance under the guidance of Andrés Díaz at SMU. In 2022, Patricio graduated from his MM in orchestral conducting under the guidance of Dr. Paul Phillips at SMU.

An avid photographer and enthusiastic hiker, Patricio enjoys capturing moments and getting to know places as much as practicing cello.

SMU MEADOWS SCHOOL OF THE ARTS INSTRUMENTAL PERFORMANCE FACULTY

Christopher Adkins – cello
Steven Ahearn- clarinet
Aaron Boyd - violin
John Bryant – percussion
Andrés Díaz – cello
Stefan Engels – organ
Donald Fabian – saxophone
Kevin Finamore – trumpet
Jean Larson Garver – flute
Matt Good – tuba
Robert Guthrie – guitar
Erin Hannigan – oboe
Barry Hearn – trombone
Willa Henigman - oboe
David Heyde – horn
Chad Hoopes - violin
Haley Hoops – horn
Ronald Houston - viola
Brian Jones – timpani
David Karp – piano
Alexander Kienle - horn
Diane Kitzman – violin
John Kitzman – trombone
Drew Lang – percussion
Pierre Lapointe – viola
Jon Lee – percussion
Carol Leone – piano
Emily Levin – harp
Catharine Lysinger – piano
Darren McHenry – bass trombone
Jamal Mohamed – percussion
Naoko Nakamura – harp
George Nickson - percussion
Brian Perry – double bass
Andrey Ponochevny - piano
Gregory Raden – clarinet
Ellen Rose - viola
Alexander Sitkovetsky – violin
Ted Soluri – bassoon
Ed Smith – percussion
Barbara Sudweeks – viola
Kara Kirkendoll Welch – flute

MEADOWS SYMPHONY ORCHESTRA

Michelle Merrill, Music Director
Nathan Howard, Assistant Conductor
Patricio Gutiérrez, Assistant Conductor

Violin I

Yulia Petkevich-
concertmaster
Mauricio Campos
Julia Harris
Valory Hight
Faith Fang
Monica Limberg
Audrey Wu
Joanna Selvarayan

Violin II

Diego Campos Medina-
principal
Jackson Ward

Christian Harvey
Alfia Mansurova
Morgan Kiser
Ayaha Hariyama

Viola

Marco Santistevan-
principal
Catherine Beck
Nick Laham
Simone LeFavour
Cy Bell
Brandon Morrison
Anna Musich
Claire Christensen
Robert Pepple
Richard Ackerman

Cello

Alyson Davis- principal
Yibo Guan
Annie Zhang
Jonathan London
Will Han

Bass

Jackson Benjamin
Jake Dixon
Miah Estrada
Ian Grems ~ + ^
John Hunter * <
Israel MacDonald
Pearce Wade

Flute

Sierra Carlson ~ * <
Kristen Edwards + ^
Hannah Peterson

Oboe

Christian Bernard +
Zoe Gurwitz ^
Kevin Huston <
Maren Tonini ~ *

Clarinet

Sam Fredrick * <
Logan Miller+ ^

Bassoon

Camille Camacho +
Laura Dunlap ^ * <
Robbie Harter ~

Horn

Neil Barroso
Bradley Buford
Trenton Carr
Lauren Cram
Shea Kells-Murphy <
Donovan McManus *
Owen Menard + ^
Zach Rosenbaum
Daniel Ryan
Jackson Ward ~

Trumpet

Ross Brown +
John Cahalan
Nathan Little <
Brandon Richardson *
Julie Zahrndt
Jenna Zelasko ^

Trombone

Dan Ewing
Jonathan Kirchem + ^
Orlando Mendoza
Micah Pressler *
Michael Rundgren

Tuba

Sujit Gurrapu ^ *

Percussion

Monica Avalos
Patrick Griffin
Nick Lemon <
Chris Smetzer ^
Melody Tang *
Jose Uzcategui
Max Whittaker +

Harp

Catherine Ramsey

Piano

Kara Solis* <
~ Principal on
Schubert
+ Principal on
Franck
^ Principal on Soroc
* Principal on
Marquez
< Principal on
Ginastera