



April 2021
Program

Vienna Philharmonic Fanfare

Richard Strauss

St. Paul's Suite

Gustav Holst

- I. Jig
- II. Ostinato
- III. Intermezzo
- IV. Finale: The Dargason

Lyric for Strings

George Walker

Symphonies of Wind Instruments (1921)

Igor Stravinsky

Symphony No. 31 in D Major, K. 297 "Paris"

W. A. Mozart

- I. Allegro assai
- II. Andante
- III. Allegro



PROGRAM NOTES

Vienna Philharmonic Fanfare

Richard Strauss

Richard Strauss was born in Munich, Germany in 1864 to musically affluent parents. His father was considered one of the best horn players of his time, and premiered many of Richard Wagner's operas. Strauss began writing music at age six, and by age 18, had written over 140 pieces. That year, he released his Opus 1, Festive March for Large Orchestra. A bulk of Strauss's fame came from his symphonic poems, such as Also Sprach Zarathustra and Don Quixote.

Richard Strauss built a strong relationship with the Vienna Philharmonic, which has consistently played his music since 1882. Through this close relationship, the members of the philharmonic requested Strauss to compose a piece for them to perform. In 1924, the fanfare was premiered at the first Vienna Philharmonic Ball, held as a fundraiser for the musicians. Since then, the piece has been performed at the opening of every Vienna Philharmonic Ball in the Golden Hall of the Musikverein.

St. Paul's Suite

Gustav Holst

In the earlier days of his career, Gustav Holst (1874-1934) struggled to earn a living as a full-time composer. In 1904, after holding an array of different teaching positions, he was appointed as Musical Director at St Paul's Girls' School in Hammersmith. This became his biggest and longest teaching commitment he held in his lifetime. Luckily for Holst, in 1912 the new music wing of St Paul's was open for teaching, and the composer spent extra hours in there composing and using his creativity within music.

St. Paul's Suite was the first work to be composed in the room, with the name naturally paying homage to the building that Holst spent a large amount of time in. Arranged for string orchestra, Holst also wrote extra parts in if a full orchestra was necessary at the school. Comprised of four short movements the work is simple, straightforward and pleasing to the ear. Holst, like many of his British contemporaries, took inspiration from British folk songs, with each movement reflecting a different dance, genre or style.

-program note by Alex Burns

Lyric for Strings

George Walker

The composer states in the score:

Lyric for Strings was composed in 1946 and was originally the second movement of my first string quartet. After a brief introduction, the principal theme that permeates the entire work is introduced by the first violins. A static interlude is followed by successive imitations of the the theme that leads to an intense climax. The final section of the work presents a somewhat more animated statement of the same thematic material. The coda recalls the quiet interlude that appeared earlier.

Symphonies of Wind Instruments (1920)

Igor Stravinsky

Igor Stravinsky ... was forced to take refuge from World War I in Switzerland from 1914 to 1920. During this period, Stravinsky's isolation from his resources in Russia compelled him to write music for reduced instrumentation, perhaps culminating in his famed 1918 *L'Histoire du Soldat* (The Soldier's Tale). 1918 also saw the death of his friend Claude Debussy, during one of the darkest times of the entire war. These events inspired some of the material in Stravinsky's *Symphonies of Wind*

Instruments – which is not a symphony in the classical sense, but rather defines a “sounding together” of different instruments – the word’s original definition.

The single-movement *Symphonies* was composed during the summer of 1920 and premiered in London in 1921 under the baton of Serge Koussevitzky. *Symphonies* develops material from Stravinsky’s *Three Pieces for String Quartet*, *The Wedding*, parts of *L’Histoire*, and the Russian popular material from his numerous vocal compositions – particularly the songs composed during his Swiss exile. The result has been called a kind of summary of many of the musical ideas that Stravinsky explored during his six years in exile. The symphonies referred to in the title present themselves throughout, as the piece is a constant experiment in different instrument combinations – often contrasting, rarely overlapping or joining each other. Stravinsky’s words are insightful and important to unlock digestion of this work:

It lacks all those elements that infallibly appeal to the ordinary listener, or to which he is accustomed. It is futile to look in it for passionate impulse or dynamic brilliance. It is an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments. ... This music is not meant to ‘please’ an audience, nor to arouse its passions. Nevertheless, I had hoped that it would appeal to some of those persons in whom a purely musical receptivity outweighed the desire to satisfy their sentimental cravings.

-program note by Andrew Grenci and Joel Baroody

Symphony No. 31 in D Major, K. 297 “Paris”

W. A. Mozart

Mozart hadn’t been to Paris since he was seven years old, when his father took him and Nannerl on a European tour that lasted three-and-a-half years. For Mozart’s second Paris sojourn, Leopold stayed in Salzburg and Wolfgang traveled with his mother, Anna Maria, as chaperone. But first they lingered for months in Mannheim, where the 21-year-old enjoyed performances by the best orchestra in Europe and fell in love with Aloysia Weber, his future sister-in-law. Leopold, appalled by the match, sternly reminded Wolfgang of his goal: to secure a post at Versailles. Mother and son obeyed his orders, arriving in Paris in late March 1778.

Mozart’s Symphony No. 31, K. 297, is nicknamed “Paris” for the obvious reason that Mozart wrote it there, incorporating at least one of the city’s hottest musical trends (despite the composer’s abiding contempt for it). The symphony was commissioned by Jean LeGros, director of the Concert Spirituel. This orchestra was even larger than the Mannheim ensemble, although Mozart didn’t consider it nearly as good. “Be guided by the French taste,” Leopold recommended in a letter. “If you can only win applause and be well paid, let the devil take the rest.” Mozart complied. Despite an abysmal rehearsal the day before, the symphony was warmly received at its premiere in June. But less than a month later, Anna Maria became gravely ill and died. In September he headed back to Salzburg, grieving and discouraged.

Mozart made some concessions to French tastes, beginning with the fact that he cast the symphony in three movements, scrapping the minuet that was conventional in Austria and Germany. He clearly reveled in the myriad tonal effects that a 55-musician orchestra could provide. For the first time in his career, he included a pair of clarinets in his score.

“I hope that even these idiots will find something in it to like,” Mozart wrote with his usual impish derision. Yet he took even more care than usual in polishing the symphony, and every borrowed convention bears his own unmistakable stamp. As Alfred Einstein put it, the symphony “hovers continually between brilliant tumult and graceful seriousness.”

MUSICIANS

April 2021

VIOLIN 1

Lucas Tobar, Concertmaster
Olivia Peters
Emma Jaax
Naomi McCracken
Kaitlyn Nesbitt
*Erin Weber
Joyce McGlaun

VIOLIN 2

Andrea Castanedo, Principal
Jalen Garza
Ellie Pitcock
Sophia Neale
Arella Kangsudarmanto
Makenzie Morrison
Robert Smith
Richard Wright
Sarah Mallory
Abby Fortson
Caitlin Clark

VIOLA

JulieAnn Saucedo, Co-Principal
Teran Hall, Co-Principal
Brookley Baker
Micaiah Scott
Clairissa Tucker
Katherine Kinnaman

CELLO

Joel Seca, Principal
Audrey Cox
Kimberly Putnam
Brian Culpepper
Lauren Sheldon
Sydney Moreland
Kathryn Hise

BASS

Brissa Guzman, Principal
Dillon Daniel
Terrin Boehmer
William Grandell
James Richardson
*Kevin Smith

*Music Faculty
#Guest Musician
^Fanfare Brass

FLUTES

Nathaniel Diaz, Co-Principal
Sarai Salinas, Co-Principal
Kellum Harris (piccolo, alto flute)
*Alex Carpenter

OBOES

Adelina Garfield, principal
Abby Alford
*Susie Rockett

CLARINETS

Leighton Meyer
Savannah Shafer
Jada Williams
*Kristin Ward (alto clarinet)

BASSOONS

Chanae Pitts Richardson, Principal
Abigail Kallas
#Heather Young (contrabassoon)

HORNS

Theo McCracken, Principal
Julio Lopez
Eric Oas
Allison Whiddon
*^Brandon Houghtalen
^Cody Hutcheson
^Marissa Lietz
^Rob Tucker

TRUMPETS

Michael Lester
David Richardson
Parker Shields
*^David Amlung
*^Leigh Anne Hunsake
^Jay Lester

TROMBONES

Seth Vaught, Principal
Brian Lester
Benjamin Kopfer, bass
^Logan Herring
^Caleb Melton
^Mason Walker, bass

TUBA

Carson Ross, Principal
^Kris Finch

PERCUSSION

Joshua Ward
*^Allen Teel