

Renovate the Texas Tech University Holtkamp Organ!



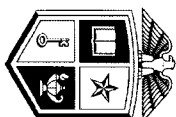
The Texas Tech University School of Music is seeking gifts and donations for the purpose of raising \$350,000 to renovate the Holtkamp Pipe Organ located in Hemmle Recital Hall. Thanks to a very generous challenge grant from The CH Foundation, we are halfway there! We must raise at least \$175,000 to achieve our challenge grant goal - deadline April 1, 2011.

**See Bill run.
Run, Bill, run.**

Bill Ballenger, director of the Texas Tech University School of Music, is going to RUN 1,000 miles between September 1, 2010 and April 1, 2011.

We need your pledge TODAY! How Can You Help?
To make a donation or financial pledge you may:
Visit www.music.ttu.edu or contact the TTTU
School of Music at 806-742-2295.

Hemmle Recital Hall is maintained by Phi Mu Alpha Sinfonia. Music Fraternity. Programs are produced by Liza Muse and Publicity Office student assistants.



TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
School of Music

University Symphony Orchestra

Andrew George, conductor

Carolyn Turner, graduate assistant conductor

Sunday, December 5, 2010
Hemmle Recital Hall
3:00 pm

Program

Concerto for Clarinet Aaron Copland
(1900-1990)

Carolyn Turner, conductor

Featuring concerto competition winner

Michael Scheuerman, clarinet

Brief pause to reset stage

The Pines of Rome Ottorino Respighi
(1879-1936)

- I. The Pines of the Villa Borghese
- II. Pines near a catacomb
- III. The Pines of the Janiculum
- IV. The Pines of the Appian Way

*Please wait until after the performance to greet the soloist,
who will be available in the lobby.*



The University Symphony Orchestra recognizes and appreciates the outstanding instruction and inspiration offered by the applied faculty of the School of Music, who often help with sectionals in preparation for these performances:

Violin - John Gilbert, Kirsten Yon
Viola - Renee Skerik
Cello - Jeffrey Lastrapes
Double Bass - Mark Morton
Fute - Lisa Garner Santa
Oboe - Amy Anderson
Clarinet - David Shea
Bassoon - Richard Meek
Horn - Christopher Smith
Trumpet - Will Strieder, Max Matzen
Trombone - James Decker
Tuba - Kevin Wass
Percussion - Alan Shinn, Lisa Rogers
Harp - Gail Barber

Special Thanks to Rauli Munguia, graduate assistant.



Upcoming Events

Tuba Christmas
Sunday, December 5
Hemmler | 6 p.m. | Free

Madrigal Dinners
Saturday-Monday, December 4-6
SUB | 7 p.m. | Tickets

String Chamber Music
Monday, December 6
St. John's | 5 p.m. | Free

Matador Singers Christmas
Tuesday, December 7
Legacy | 8 p.m. | Free

Symphonic Wind Ensemble
Tuesday, December 7
Hemmler | 8 p.m. | Free

Notice Regarding Electronics

Please refrain from use of still/flash photography or video cameras and/or audio recording devices during this concert. Such use represents a safety hazard for performers and is an infringement of TTU copyright policy. Thank you for your consideration.

Personnel

Violin I	Felix Alanis + Catherine Calvert Xavier DeGrate Mabio Duarte * Lauren Eastman Aaron Graves Ben Grube Jackson Guillen Emilee Hall Kim Ico Gina Reinert Felicia Rojas Julia Shannon Blake Whitnire	Cello	David Bell Jared Cooper Francisco Diaz Allison Haynie Sarah Hohstadt Lauren Littlefield Kelly Lynch Brady Meyer * Alex Schutt * Kory Tillery Doug Yassen	Bassoon	Adolfo Mendoza Austin Robinson Drew West
Violin II	William Baker Sarah Blue Catherine Burris Karissa Chervynsik Lara Davis Erin Delavan Maria Demus Jose Garcia Raymundo Garcia Corey Metcalf Ruben Ortiz Anne Rudolph * Desiree Sanchez Dustin Shaw Matthew Suarez Sarah Urias	Bass	Tyler Knauss Chris Lopez Mike Markley * Mark Morton † Joey Powers * Weston Williams	Horn	Clark Hutchinson Alex Kovling David Potter Jeremy Rodgers Max Weaver
Buccine (Extra Bass)	Brett Blackstone Bradley Caliva Brian Drake Tyler Reed Amber Trankel Max Weaver	Trumpet	Hannah Conant Matt Edwards Keith Morales	Trombone	David Burris William Combs David Leslie
Flute	Meg Griffith Denissa de Munguia Maria Payan	Tuba	Ben Hood	Percussion	Corey Doller Scott Fairdosi Alex Kang Jason Pace * Jim Bob Pendell
Oboe	Carrie Dillard Amanda Fonner Brian Vanderschaaf	Harp	Rachel Mazzucco Lauren Wessel	Piano	Joanna Forbes Sigurd Øgaard
Clarinet	David Barrientos Lindsey Cavanaugh Vincent Fortado	Organ/Celeste	Sigurd Øgaard	+ Concertmaster	* Principal † Faculty

Program Notes

Concerto for Clarinet.....Aaron Copland

Aaron Copland's **Clarinet Concerto** of 1948 is a tribute to both the era of the big-band and to the great American clarinetist Benny Goodman, to whom the piece is dedicated. Goodman was also responsible for the introduction of other important works to the clarinet repertoire, including Bartók's *Contrasts* for clarinet, violin and piano, and the *Concerto for Clarinet and Orchestra* by Paul Hindemith. In sum, Goodman is already recognized as the most influential clarinetist of the 20th century, evident as well in dozens of CD releases from his era, including a superb issue of the current work under Copland's baton. About the piece the composer noted:

"The 'Clarinet Concerto' is cast in a two-movement form, played without pause, and connected by a cadenza for the solo instrument. The first movement is simple in structure, based upon the usual A-B-A song form. The general character of this movement is lyric and expressive. The cadenza that follows provides the soloist with considerable opportunity to demonstrate technical prowess, at the same time introducing fragments of the melodic material to be heard in the second movement. Some of this material represents an unconscious fusion of elements obviously related to North and South American popular music. (For example, a phrase from a currently popular Brazilian tune, which I heard in Rio, became embedded in the secondary material in F major.) The overall form of the final movement is that of a free rondo, with several side issues developed at some length. The work ends with a fairly elaborate coda in C major."

With regard to style, Copland has crafted a work which opens with a trace of French Impressionism, painting the air with a crystal-soft mix of clarinet timbres and strings. The adventurous cadenza serves as a link to the very sassy and jazzy passages of the second section marked *Rather fast*. Notable is Copland's use of the high harmonic register of the clarinet, one of the elements which has made this by far one of the most difficult concertos in the woodwind repertoire.

—Edward Yadzinsky

The Pines of Rome.....Ottorino Respighi

Respighi began his music education at the Liceo in his native Bologna in 1899. In 1900 he accepted a position as principal violist with the Imperial Opera in St. Petersburg, Russia. There he studied orchestration with Rimsky-Korsakov, to whom Respighi always acknowledged

Wind and percussion players rotate positions throughout the program.

Section string players rotate positions throughout the season.

a great debt. After additional study with Max Bruch in Berlin and many years working as a violinist or violist for various musical groups in Italy, he was appointed professor at the St. Cecilia Conservatory in Rome in 1913. This position gave him enough time to compose, and he achieved his first success in 1917 with the tone poem *Fountains of Rome*. Respighi was also interested in preserving renaissance and medieval musical traditions, as seen in his *Ancient Airs and Dances for Lute*.

After several years of contemplating scenes for a sequel to *Fountains*, Respighi began work on *Pines of Rome* in 1924. The piece combines his skills in colorful orchestration and evocative composition with his interest in older music, including references to medieval plainchant and to folk tunes — in this case, children's songs that his wife, Elsa, an accomplished singer and composer, had taught him. Although thematically straightforward, the work requires virtuoso playing from each section of the orchestra and features unusual rhythmic patterns. The score also calls for some unusual instruments: six buccine, medieval precursors to trumpets and trombones, in the fourth movement, as well as a recording of a nightingale at the end of the third. Respighi noted that modern brass could be used to replace the buccinae, but there was no substitute for the recording because, as he explained later, "I simply realized that no combination of wind instruments could quite counterfeit the real bird's song."

[Note: According to Douglas McClure, principal trumpet in the Royal Symphonic Orchestra, who constructed a webpage on the subject, the closest modern instruments resembling the "filicorni" Respighi specifies in the Buccine ensemble are flugelhorns, tenor tubas, and euphoniums - conical bore instruments, which have a rich and bold tone. These aren't often used in performances due to the cost to hire and limited availability of personnel. We are fortunate to have the personnel and instruments available here at TTU, and will be using a pair of flugelhorns, Wagner (tenor) tubas and euphoniums for this performance.]

The work's extremely specific musical imagery and brilliant scoring to achieve this effect has been cited by many early Hollywood composers as an inspiration. Indeed, Respighi was so specific in what he intended that he published descriptions of the settings he envisioned for each movement at the beginning of the score. For the first, *Pines of the Villa Borghese*, he wrote: "Children are at play in the pine groves of Villa Borghese; they dance round in circles. They play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms."

The section opens brilliantly and moves in flurries of sound, with snatches of military fanfares and children's songs, including the Italian version of Ring-around-the-rosy, shouted out by brass or woodwinds

and accented by colorful percussion (ratchet, triangle). The movement builds to a bustling crescendo while a trumpet blares a discordant note, which has been likened to children "blowing a raspberry," or sticking one's tongue out and blowing.

Respighi writes: "Suddenly the scene changes — we see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of a mournful chant, floating through the air like a solemn hymn, and gradually and mysteriously dispersing."

Pines Near a Catacomb begins with solemn chords in the low strings, over which the trombones sound a quiet theme reminiscent of Gregorian chant. This develops until an offstage trumpet introduces a second motif. As the trumpet ends, the strings begin a rhythmic pulsing, changing meter from 6/4 to 5/4. But though the pulsing gradually crescendos, the two original themes are never lost: the brass continues to play the chant, then a portion of the trumpet's tune, underneath the strings. The movement dies away as a quiet piano cadenza opens the next movement, *The Pines of the Janiculum*.

"There is a thrill in the air: the pine-trees of the Janiculum stand distinctly outlined in the clear light of the full moon. A nightingale is singing."

A clarinet plays a long, rubato solo over soft, sustained string chords. Flutes and strings develop this first motif, then the oboe introduces a rising and falling theme that is quickly taken up by the strings. Though the movement always keeps a fluid, forward momentum, the overall effect is calm and reflective, never agitated. It rises to an ethereal sound with the addition of flowing arpeggios in celeste, harp, and piano, then the clarinet sounds a long sustained note and the recorded nightingale makes its appearance over softly trilling strings. The movement ends in quiet contemplation.

But this mood is quickly broken by piano, low brass, and low strings sounding insistent, repeated eighth notes over marching fifths in quarter notes, depicting: "Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol."

The army of the finale, *Pines of the Appian Way*, approaches somewhat ominously, with bass clarinet and low brass sounding fragmentary phrases of military fanfares while the upper strings begin to pulse in descending half-steps. An extended English horn solo marks the dawn and the brass begins to call out, both offstage and on. The movement builds to an inexorable climax and — whether it be the army Respighi envisioned or the flying whales of a recent Disney movie — the listener cannot escape the image of some great body in glorious, triumphant motion.