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ASO 2020-21 SEASON UPCOMING EVENTS

## Masterworks Series

"Symphonic Enchantment"

**VIRTUAL**

Premieres Friday, March 12, 2021

"ASO Anthology"

**VIRTUAL**

Premieres Friday, April 9, 2021

"Moonlight Moods"

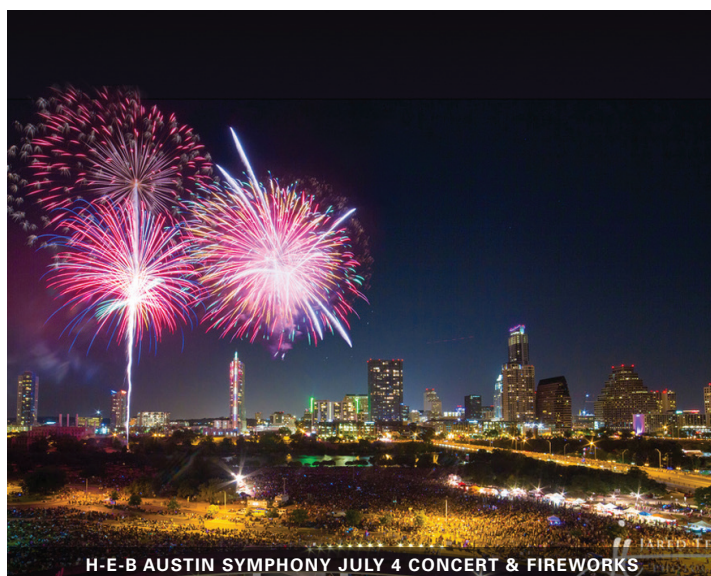
Saturday, May 15, 2021

(Live at Moody Amphitheater)

## Special Event

H-E-B Austin Symphony July 4 Concert & Fireworks

Sunday, July 4, 2021



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# Austin Symphony Orchestra

## EDUCATION PROGRAMS

### The Austin Symphony Orchestra

### James C. Armstrong Youth Education Endowment



#### SCHOOL PROGRAMS—CURRICULUM-BASED

##### ■ **Building Blocks of the Orchestra**

ASO musicians introduce instruments of the orchestra and elements of music to students in grades K–3: Performances and demonstrations provided by ASO String Quartet, Woodwind Quintet, Brass Quintet, Percussion, and Harp.

##### ■ **Young People's Concerts (YPC)**

Full-orchestra concert for students grades 4 and 5 from AISD, Round Rock ISD, other area districts, and private schools. During the concert live images of the musicians are projected on a screen behind the orchestra along with images related to the concert theme. Learning resources are created in collaboration with AISD teachers and distributed to attending schools. The program is interdisciplinary, connecting music with other subject areas and disciplines. The theme for 2020–23 is “Story Variations: Symphonic Depictions of Fairytales, Folk Tales, and Myths.”

##### ■ **High School Concert Program**

Annual full orchestra performances for High School in Austin ISD, Round Rock ISD, Hays CISD, and Manor ISD, serving over 4,000 students. The concert program is designed according to a thematic and interdisciplinary approach to learning. The theme for 2021 is “Musical Transcendence: Resisting Oppression.” The High School Concerts program features a side-by-side for band and orchestra

students from participating schools. In 2020–21, the ASO has received a sixth year of funding from the NEA to continue our Connecting with Music Interdisciplinary Initiative in partnership with AISD. This is a semester long thematic, interdisciplinary learning initiative around the concert repertoire. At the culmination of the project, students share original works based on the theme.

#### YOUTH PROGRAMS

##### ■ **Sarah & Ernest Butler Texas Young Composers Competition & Concert**

A statewide competition for young Texas composers; selected compositions are featured in an ASO concert at the Long Center's Dell Hall.

##### ■ **Halloween Children's Concert**

An engaging and entertaining music concert that is suitable for kids 2–10 years of age.

##### ■ **Austin Youth Orchestra Partnership** Features Master Classes, Sectionals, Side-by-Side, and Chamber Music Coaching

##### ■ **Musical Mosaics, Austin Symphony Orchestra Chamber Music Series**

ASO chamber ensembles perform a series of themed concerts throughout the season at the Central Library, Austin Library branches, and Austin recreation centers. Concerts are held in February, June, and September.

##### ■ **Austin Symphony Orchestra**

**Children's Day Art Park** is a series of free interactive public concerts for families with children performed by ASO ensembles in collaboration with local guest artists at the Central Library, with additional performances at branch libraries. The performances engage children as they enjoy a musical tale followed by activities.

##### ■ **Student Rush Tickets**

20 minutes prior to performance, tickets are sold for \$5.00 with current student ID.





# Registration for 2020-2021 is Open!

## The Austin Symphony

# Y L C

## Youth Leadership Council

The mission of the Austin Symphony Youth Leadership Council is to engage Austin-area high school students in the development of leadership skills, to provide service opportunities to high school students seeking to make a positive impact on their community, to provide crucial financial support for the ASO's youth education programs, and to encourage a lifelong commitment to supporting the performing arts.

**FOR MORE INFO** *visit:* [HTTPS://WSLAUSTIN.ORG/  
YOUTH-PROGRAMS/YOUTH-LEADERSHIP-COUNCIL/](https://wslaustin.org/youth-programs/youth-leadership-council/)

# Austin Symphony Orchestra

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THE  
AUSTIN  
SYMPHONY

20|21

Music Director  
Peter Bay

For concert dates and  
information, visit:  
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# Austin Symphony Orchestra

## ASO MUSIC DIRECTOR

### Maestro Peter Bay



Peter Bay became Music Director and Conductor of the Austin Symphony Orchestra in 1998. He is also Conductor of the Big Sky Classical Festival Orchestra

(MT) and Arizona Philharmonic.

Maestro Bay has appeared with more than 80 different orchestras including the National, Chicago, Saint Louis, Houston, Dallas, Baltimore, New Jersey, North Carolina, San Antonio, Tucson, West Virginia, Colorado, Hawaii, Sarasota, Fort Worth, Bochum (Germany), Carinthian (Austria), Lithuanian National, and Ecuador National Symphonies, the Minnesota and Algarve (Portugal) Orchestras, the Louisiana, Buffalo, Arizona, Rhode Island and Boca del Rio (Mexico) Philharmonics, the St. Paul Chamber Orchestra, the Eastman (Postcard from Morocco) and Aspen (The Ballad of Baby Doe) Opera Theaters, and the Theater Chamber Players of the Kennedy Center. Summer music festival appearances have included Aspen and Music in the Mountains (CO), Grant Park and Ravinia (IL), Round Top (TX), OK Mozart (OK) and Skaneateles (NY). In June 2018 he led performances of Leonard Bernstein's *Mass* as part of the Bernstein100Austin celebration.

Peter is the primary conductor for Ballet Austin. For Austin Opera he has conducted *A Streetcar Named Desire*, *La traviata*, *Turandot*, *The Marriage of Figaro*, and *La bohème*.

Other positions held by Bay have included Music Director of the Erie Philharmonic, Annapolis Symphony Orchestra, Breckenridge Music Festival (CO), Britt Festival Orchestra (OR), Hot Springs Music Festival (AR), and

posts with the Rochester Philharmonic Orchestra, Saint Paul Chamber Orchestra, and Richmond Symphony. Bay and the ASO with pianist Anton Nel released a critically acclaimed Bridge CD of Edward Burlingame Hill's music. With the Richmond Symphony he recorded the United States premiere of Britten's *The Sword in the Stone* for Opus One Records, and with the Rochester Philharmonic Orchestra Voices, featuring the percussion ensemble NEXUS. He is conductor for Christopher Cross' *Secret Ladder* album and Hanan Townshend's soundtrack to the 2016 film, *The Vessel*.

In 1994, he was one of two conductors selected to participate in the Leonard Bernstein American Conductors Program. He was the first prize winner of the 1980 Baltimore Symphony Orchestra Young Conductors Competition and a prize winner of the 1987 Leopold Stokowski Competition sponsored by the American Symphony Orchestra. In July 2012 he appeared in *Solo Symphony*, a choreographic work created for him by Allison Orr of Forklift Danceworks. He was inducted into the Austin Arts Hall of Fame in May 2016.

Peter is married to soprano Mela Sarajane Dailey and they have a son, Colin.





THE AUSTIN SYMPHONY  
20|21 Music Director • Peter Bay

*The mission of the Austin Symphony Orchestra Society, Inc. is to enhance the cultural quality of life for the adults and young people of Austin and Central Texas by providing excellence in music performance and educational programming.*

Founded in 1911, the Austin Symphony Orchestra is Austin's oldest performing arts group. The ASO offers a complete season of musical and educational programming. Masterworks concerts include a series of eight concert pairs running monthly September through May in the state-of-the-art Joe R. & Teresa Lozano Long Center for the Performing Arts. Our season also features the Sarah & Ernest Butler Pops Series: October

& February Pops at the Long Center and December & June Pops at Palmer Events Center. Programming for the entire family includes the Halloween Children's Concert, and the Christmas in the Community, as well as the popular James C. Armstrong Youth Educations Programs, which include Children's Day Art Park, Young People's Concerts, High School Concert Tour and a variety of other school programs.

Austin Symphony Orchestra dates and information, visit: [austinsymphony.org](http://austinsymphony.org)

# Austin Symphony Orchestra

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Conductor Chair

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*The Dr. & Mrs. Ernest C.*  
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Patrice Calixte,  
Associate Concertmaster  
*The Roy E. & Linda S. Bush*  
Associate Concertmaster  
Chair

Molly Emerman,  
Assistant Concertmaster  
*The Jeff & Gail Kodosky*  
Assistant Concertmaster  
Chair

Paula Bird  
Robin Burwell  
Ashley Cooper  
David Denizon  
Bruce Colson  
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Eun Mi Lee  
Changming Li  
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Karen Stiles  
Sophie Verhaeghe  
Megan Zapfe

### **Violin II**

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Principal Second Violin Chair

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Helen Cooper  
Ayako Gamo  
Elizabeth Stoppels Girko  
Steven Hakel  
Haeni Lee  
Caleb Polashek  
Tracy Seeger  
Georgeann Shockley  
Joseph D. Smith  
Sha Zhu

### **Viola**

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*The Aneta S. Mitchell Trust*  
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*The Suzanne & John*  
McFarlane  
Assistant Principal Viola Chair

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Stephen Buckles  
Martha Carapetyan  
Eugénie Edmonds  
Jill Van Gee  
Lana Harris  
Emma Martin  
Alexander Smith  
Eve Tang

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*The Sam & Sonia Wilson*  
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Betsy Sanders  
Carolyn Hagler  
Frank Jenkins  
Erna Buckles  
Margaret Coltman  
Charles Prewitt  
Matthew Armbruster  
Matthew Gustafson

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*The Dr. Giles & Margie*  
Andrews  
Principal Double Bass Chair  
Jonathan Rouse, *Principal*  
*The Dr. Giles & Margie*  
Andrews  
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Bebo Shiu  
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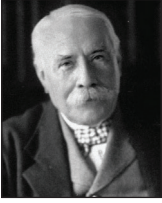
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# Austin Symphony Orchestra

## NOTES ON THE PROGRAM

### Edward Elgar (1857–1934)



*Pomp and Circumstance*  
March in G Major,  
Op. 39, No. 4  
(approx. 5 minutes)

If you look at  
photographs of

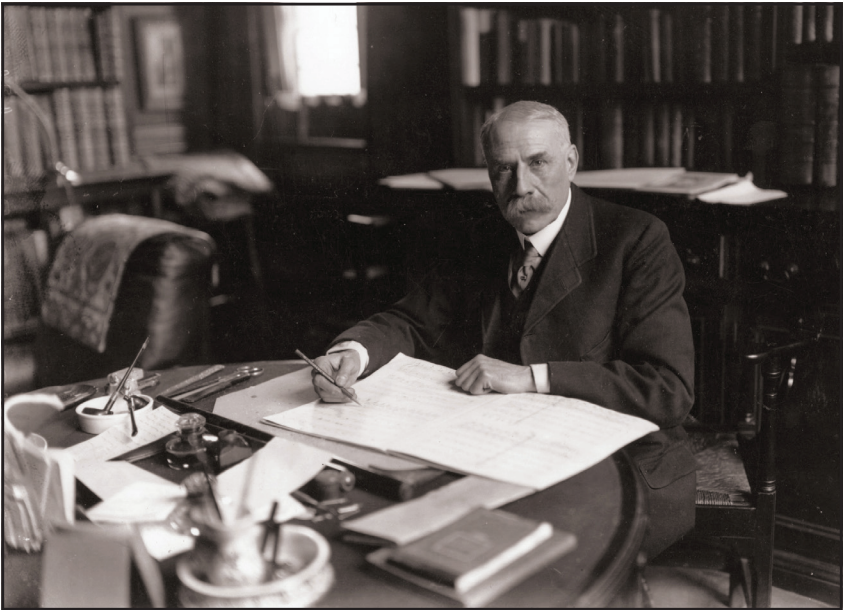
Edward Elgar, read about his likes and dislikes or listen to his music, the picture that emerges is the stereotype of an Imperial British aristocrat or, as one critic put it, "...an almost intolerable air of smugness, self-assurance and autocratic benevolence..." His conservative imperial ideology fitted perfectly the British ethos of the pre-World War I era, and he served as its musical spokesman.

Reality was different. Elgar was born to a lower middle class family, the son of a music store owner. Because his family was in "trade"—as the British so condescendingly put it—Elgar always

had a chip on his shoulder for not being a gentleman and for not having served in the army. He was nervous, insecure, hypochondriacal, and prone to depression; and he was a Catholic, which did not help either. Even a knighthood in 1904, several honorary degrees and the invitation to compose music for the coronation of King George V did not assuage his inferiority complex.

To the chagrin of Britain's music establishment, Elgar—an outsider lacking academic musical training—was the first English composer to achieve world fame since Henry Purcell in the 17th century. In 1899, at age 42, his *Enigma Variations* propelled him from parochial obscurity to worldwide recognition.

Elgar wrote his five *Pomp and Circumstance* marches to uplift the national spirit. Many people who have never heard of him will immediately recognize his March No. 1, his most



"Aristocratic" composer Edward Elgar at work in his study, 1919. CENTRAL PRESS, VIA GETTY IMAGES

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# Austin Symphony Orchestra

## NOTES ON THE PROGRAM

familiar composition. Generations have been marching in graduation processions to the tune from its middle section, which had been set to words in the British patriotic anthem "Land of Hope and Glory." March No. 4 is second in popularity and has been set to text as well. These marches have clearly influenced the composer John Williams, especially in his music for *Superman* and *Star Wars*.

March No. 4, composed in 1907, is the most rhapsodic of the five. The percussion-heavy main theme is rather syncopated for a marching tune, but the middle section, marked *nobilimente* (in a noble manner), makes up for it. The repeats are even more heavily orchestrated—more pompous and circumstantial.

### Kurt Weill (1900–1950)



"Blues-Potpourri"  
from *The  
Threepenny Opera*  
(approx. 6 minutes)

The son of a cantor  
in Dessau, Germany,  
composer Kurt

Weill displayed musical talent early on, composing, and at age 12, mounting concerts and dramatic works in the hall above his family's quarters in the *Gemeindehaus* (community hall). His studies at the Berlin *Hochschule für Musik* were short-lived, however, when he found the conservative training too stifling. He eventually went on to study with pianist and composer Ferruccio Busoni, supporting himself with a wide range of gigs, from organist in a synagogue to pianist in a *Bierkeller* (beer garden), from tutor (including pianist Claudio Arrau and conductor Maurice Abravanel) in music theory to a stint as a music critic. He was one of the outstanding composers in the generation that came to maturity after World War I, and a key figure in the development of German musical theater until his career was abruptly cut short when Hitler came to power.

In 1927 Weill teamed up with playwright Bertolt Brecht in a short-lived but fruitful partnership. In October 1928, their *Die Dreigroschenoper* (The Threepenny Opera) premiered in Berlin with Weill's wife Lotte Lenya as Jenny the



The Third Reich's 1938 exhibition of "Degenerate Music." ORT / MUSIC AND THE HOLOCAUST



# Austin Symphony Orchestra

## NOTES ON THE PROGRAM



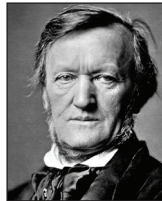
A woodcut of Nuremberg in 1493 (from the *Nuremberg Chronicle*). WIKIPEDIA

prostitute, one of Mack the Knife's three simultaneous lovers. It became an instant national and international blockbuster.

The "opera" is an updated adaptation of John Gay's (1685–1732) *The Beggar's Opera*—which satirized the *opera seria* whose subject matter only concerned the affairs of the highborn—and substituted popular songs for *da capo* arias. *The Threepenny Opera* takes the satire several steps further by updating the action to Victorian England yet aiming its acerbic wit at contemporary mores. Not surprisingly, in 1933, Hitler immediately banned it, both for its satirical content and the fact that both lyricist and composer were Jews.

Shortly after the premiere, painter and musician Hartwig von Platen arranged four songs from the opera as the "Blues-Potpourri" for salon orchestra.

### Richard Wagner (1813–1883)



Prelude to Act 1 of  
*Die Meistersinger  
von Nürnberg*  
(approx. 10 minutes)

Wagner's  
penultimate  
music drama *Die*

*Meistersinger*—he did not call them operas—is the only comic one of his mature years. Instead of his usual roster of gods, supermen, and royalty, he recreated a medieval German town with its guilds of cobblers, bakers, goldsmiths, and merchants.

Wagner's idyllic setting for the regular German *Volk* is not, however, as ingenuous as it seems. A polemic in disguise, *Die Meistersinger* was Wagner's vehicle for declaring the superiority of spontaneous creativity over the pedantry of artistic rules and conventions. In his previous music dramas he had conceived and developed what he called the *Gesamtkunstwerk* (synthesis of the

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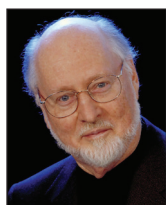
# Austin Symphony Orchestra

## NOTES ON THE PROGRAM

arts) that had radicalized 19th-century opera and won him devoted followers and denigrating detractors. In *Die Meistersinger*, the composer went after the severest of the latter group, the Viennese music critic Eduard Hanslick, characterizing him as the pedantic—and, as it turns out, dishonest—scoundrel Sixtus Beckmesser. (In early sketches of the opera his name was not Beckmesser but Hans Lick.) Wagner incorporated his own aesthetic into the poet-hero Walther von Stolzing who wins the town's annual song competition over the older and more experienced mastersingers, and the hand of his beloved Eva. The text, as in all Wagner's operas, is his own, although based on historical persons and facts, particularly the life of the medieval *Minnesänger* Walther von der Vogelweide. The premiere took place June 1868 in Munich.

Surprisingly, Wagner composed the Prelude first, laying out the themes that became the *Leitmotifs* for the music drama itself. On a greatly reduced scale, the themes in the Prelude follow the order of the basic plot elements. It opens with the ceremonial *Meistersinger* motive (based on an authentic 16th-century melody), followed by a motive representing the love between Walther and Eva. The middle of the Prelude is a grand contrapuntal melee representing all the conflicting personal and artistic forces in the drama. After a brief foretaste of "Walther's Prize Song," it concludes with the "March of the Meistersinger."

### John Williams (b.1932)



Music from *Born on the Fourth of July*  
(approx. 6 minutes)

Composer,  
conductor and  
arranger John  
Williams is probably

the most successful and best-known movie composer of all time, with such blockbuster scores as *Superman*, *Jaws*, *E.T. the Extra-Terrestrial*, *Raiders of the Lost Ark*, *Schindler's List*, and dozens of others. To date, he has received 52 Academy Award nominations, winning five. His scores to George Lucas' *Star Wars* and its sequels have become all-time favorites. In addition to movie music, Williams has also composed numerous works for the concert hall and for various festive occasions. From 1980 to 1993 Williams was conductor of the Boston Pops Orchestra, succeeding fabled conductor Arthur Fiedler.

Released in 1989, *Born on the Fourth of July* takes a harrowing look at what happened to the American soldiers when they finally came home from Vietnam. Williams used a beautiful string orchestra to juxtapose the horror and carnage of the war.

### José Pablo Moncayo (1912–1958)



*Huapango*  
(approx. 8 minutes)

Mexican  
composer and  
pianist José Pablo  
Moncayo studied  
composition at

the Conservatorio Nacional de Música (Mexico) with Carlos Chavez, and with Aaron Copland in the United States. From 1949 to 1954 he conducted the Orquesta Sinfónica Nacional de México, but made most of his living as a jazz pianist in cabarets. He dedicated himself to promulgating both traditional and new Mexican music, and his compositions pay homage to native idioms.

Moncayo composed *Huapango* in 1941. The origin of the word is obscure, but it denotes the song and dance music originating in the *mestizo* ("mixed") culture, which is a mix of pre-Hispanic indigenous music

# Austin Symphony Orchestra

## NOTES ON THE PROGRAM

with Spanish fandangos and similar dances introduced from overseas in the 18th century.

*Huapango* is a tribute to the Jalisco region, where Moncayo grew up, combining three dance tunes characteristic to the area. The piece as a whole features two kinds of ostinato or repetitive patterns, one in the harmony, that toggles between tonic and dominant, the other rhythmic. Periodic shifts in melody rhythm and key punctuate the monotony. Like Ravel's *Bolero*, which it resembles to some extent, *Huapango*, is first and foremost a vivid display of orchestral color.

After a long introduction that builds up the listener's tension waiting for something to happen, the real action begins with the first of the three melodies that comprise the piece, a boisterous trumpet solo in good mariachi style—accompanied by solo harp! The sophisticated second theme appears first on the oboe, and the third, a gentle waltz, on the flute. Moncayo gradually mixes the melodies into a wild, orgiastic celebration involving pulsating percussive rhythm and insistent repetition of phrases.

### Jean Sibelius (1865–1957)



*Finlandia*, Op. 26  
(approx. 8 minutes)

Sibelius' first success as a composer came in 1892 with a nationalistic symphonic poem/

cantata entitled *Kullervo*, Op. 7, which was premiered with great success but never again performed in his lifetime. During the next six years he composed numerous nationalistic pageants, symphonic poems and vocal works, mostly based on the Finnish national epic, the *Kalevala*. In appreciation, and in order to enable him to compose undisturbed, the Finnish government

gave him a pension for life in 1897.

Sweden relinquished Finland to the Russian Empire in 1809, where it became an autonomous duchy with significant control over its own affairs. Beginning in 1870, however, Russia gradually began to rescind Finland's privileges and autonomy. In February 1899, the Russian Imperial Governor published the notorious "February Manifesto," designed to curtail Finland's autonomy and facilitate its Russification. Among other restrictions, it imposed censorship of the press, forcing the demise of many newspapers. In order to support the dismissed staff, a three-day cultural festival was organized in Helsinki to raise funds for the Finnish Press Pension Fund. Sibelius provided the music for the grand finale in the form of a dramatic seven-tableaux spectacle depicting episodes from Finnish history. It culminated in a stirring patriotic anthem entitled *Finland Awake*. A year later, with some modification, Sibelius recast it as an independent tone poem, *Finlandia*. With its powerful opening, symbolizing Russia's brutal repression of the Finns, and hymn-like middle section, it soon became the symbol of Finnish nationalism. Before 1917, in order to evade the Russian censor, it had to be performed under the euphemistic title "Impromptu."

During the next 26 years Sibelius composed the symphonies and tone poems that made him world famous. But in 1926, beset by a combination of bi-polar disorder and alcoholism, he quit composing, secluding himself in his home bordering the starkly beautiful Finnish forests he had so effectively described in music. He died 31 years later.

Program notes by:  
Joseph & Elizabeth Kahn  
Wordpros@mindspring.com  
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### PROGRAM

- |                                       |   |
|---------------------------------------|---|
| EDWARD ELGAR                          | <i>Pomp and Circumstance</i> March No. 4 in G Major, Op. 39<br>(Music which bolsters patriotism during wartime) |
| KURT WEILL<br>(arr. Platen)           | “Blues-Potpourri” from <i>The Threepenny Opera</i><br>(Music the Nazis deemed Forbidden<br>“Degenerate” music)  |
| RICHARD WAGNER                        | Prelude to Act 1 of <i>Die Meistersinger von Nürnberg</i><br>(Music the Nazis used as propaganda)               |
| JOHN WILLIAMS                         | Music from <i>Born on the Fourth of July</i><br>(Music that tells of human conflict through film)               |
| JOSÉ PABLO MONCAYO<br>(arr. Enriquez) | <i>Huapango</i><br>(Music which celebrates a national folk<br>dance tradition)                                  |
| JEAN SIBELIUS<br>(arr. Goldsmith)     | <i>Finlandia</i> , Op. 21<br>(Music created as protest and starts a<br>nationalist trend)                       |

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