



ROCO in Concert

Courageous Catalysts

Saturday, November 11, 2017 • 5 pm

The Church of St. John the Divine

Michael Stern, *Conductor* • **Scott St. John**, *Violin Soloist*
Houston Chamber Choir

Kevin Puts (b. 1972) *Puts (rhymes with foot)*
The Big Heart
Houston Chamber Choir
----2 minutes----

Michael Gandolfi (b. 1956) *Gan-DAHL-fee*
September 12, 1962
----13 minutes----

 **Jean Sibelius** (1865-1927) *Si-BEY-lee-us*
Symphony No. 7 in C major, op. 105
I. In einem satze (in one movement)
----21 minutes----

-----*Take Five*-----

 **Bruce Adolphe** (b. 1955) *A-dolph*
I Will Not Remain Silent
I. Berlin During the Nazi Era • *II. Civil Rights Movement, America*
----9 minutes---- ----10 minutes----

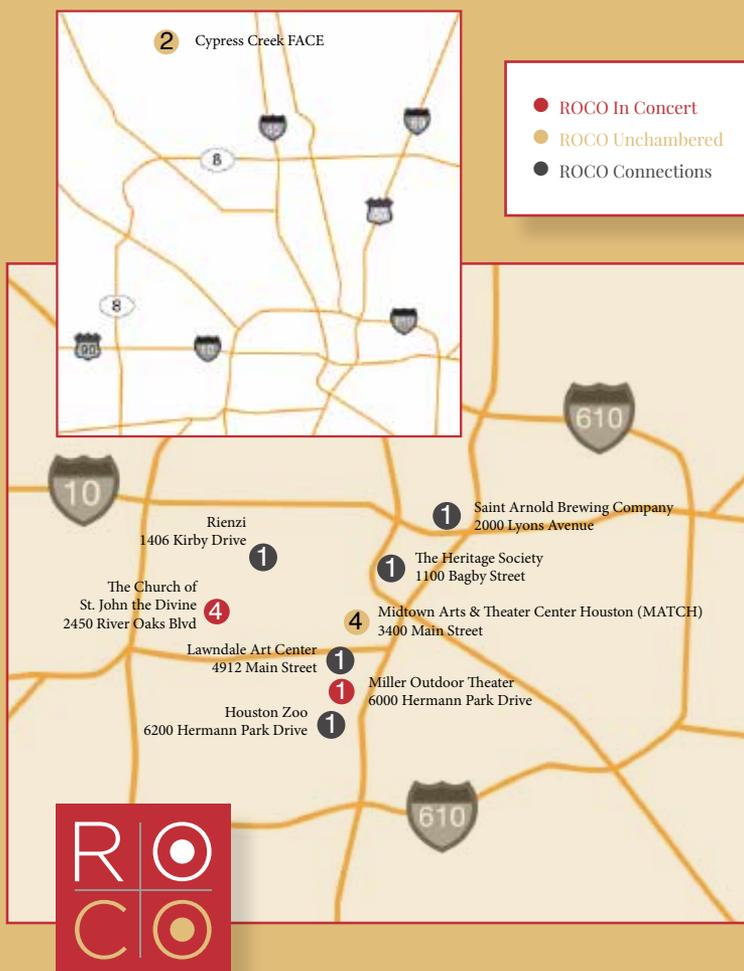
Ludwig van Beethoven (1770-1827) *BAY-to-ven*
Overture to Leonore No. 3
----14 minutes----

This evening's music will include the pieces above, definitely in this order,
with a Take 5 (short intermission) and possible surprises.

Where We Play!

Join ROCO in exploring Houston and beyond through concerts that span the Southwest to the far Northern reaches of our area.

(Private salons in homes and galleries not listed)





a new level of concert engagement

ROCO is the first professional orchestra to premiere EnCue by Octava, a brand new smart phone app that's changing the concert-going experience. It delivers real-time program commentary from musicians and guest artists. Think of it like a director's commentary or VH1's Pop-Up Videos. ROCO has found a way to talk and play at the same time!

Here's how you can enjoy both our musical and literary conversation with you:

- 1.** Turn off the ringer on your phone, or place it in **"Do Not Disturb" mode**, so you can receive the Octava feed but keep your smart phone silent. You may also want to disable alerts on your phone during the performance.
- 2.** Go to the **App Store** or **Google Play**, search for EnCue, and download it to your phone*
- 3.** Open the **EnCue app**
- 4.** You can sign in with Facebook or your email if you want to create an account. This lets you save slides to view later, or share them to Facebook. If you'd rather not create an account, select **"skip"**
- 5. Select Houston** from the list of available cities
- 6.** Open the app before EnCue-enabled pieces (indicated by the EnCue logo), and press start. The app will begin automatically once the music starts!



**The old Octava app is no longer in use.
Please search for EnCue.*





Lauren Hunt



Spencer Park



Gail Williams
Principal
Wendy & Tim Harris
Chair



Maiko Sasaki
*Founding Consortium
Chair*



Nathan Williams
Principal
Jeanie Flowers
in loving memory of
Dan Flowers
Chair

Horns



Gavin Reed
*Beverly & Bill Coit
Chair*

Clarinets



Brook Ferguson
Principal
Mary Margaret &
Russell Schulze II
Chair



Erik Gronfor
*Founding Consortium
Chair*



Sandor Ostlund
Principal
Leslie & Jack Blanton
Chair



Rebecca Powell Garfield
*Kathy & Ed Segner
Chair*

Flute/Piccolo

Bass



Laurie Meister
*Founding Consortium
Anne Harrington Chair
In memory of
Bruce Harrington*



Courtenay Vandiver Pereira
*Gretchen & Andrew McFarland,
Kate & Malcolm Hawk
Chair*



Clement Chow

Harp



Rachel Jordan
*Amanda McMillian &
Benjamin Holloway
Chair*



Sophie Shao
Principal
Denman/Newman Foundation
Chair



Shino Hayashi
*The Deshpande-Helmer Family
Chair*

Cellos



Rachel Shepard
*Mrs. Clare A. Glassell
Chair*

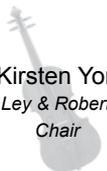


Aloysia Friedmann
Violin Consortium



Amy Thiaville
*Janice & Barrett Green
Chair*

Violin I



Kirsten Yon
*Sharon Ley & Robert Lietzow
Chair*



Scott St. John
Concertmaster Consortium



Also featuring
**Houston
Chamber
Choir**

Kristin Wolfe Jensen

Principal

Sarah & Jeffrey McParland

in memory of Angeleen McParland

Chair

Nathan Koch

Jo Ann & Bob Fry

Chair

*Bassoon/
Contra Bassoon*

Alecia Lawyer

Principal

Mrs. Paul N. Howell

Chair

Spring Hill

Founding Consortium

Chair

Oboe/English Horn

Meredith Harris

Mills & Steve Toomey,

Kerry Lynch and Dean Slocum

Chair

Tawnya Popoff

Kit Gwin

Chair

Violas

Suzanne LeFevre

Principal

Martha & Tom Bourne,

Mimi Reed McGehee

Chair

Lorento Golofeev

ROWBC,

in memory of Sudy Zane

Chair

Pasha Sabouri

John Bradshaw Jr.

Chair

Kana Kimura

Ann & Randy Fowler

Chair

Andrés González

Mimi Lloyd

Chair

Rasa Kalesnykaite

Principal

Ugo di Portanova

Chair

Violin II

Christina Carroll

Susan Whitfield

Chair

Percussion

Matt McClung

Principal

Sally & Carl Frost

Chair

George Chase

Diane Simpson, in loving

memory of Don Simpson

Vivie & Chris O'Sullivan

Chair

Jason Adams

Joseph Foley

Principal

Lori & Joseph Flowers

Chair

Trumpets

Michael Lormand

Principal

Melissa & Mark Hobbs

Chair

Trombones

Mark Holley

Ryan Rongone

Melissa Williams

Founding Consortium

Chair

Mary Reed

Founding Consortium

Chair

Michael Stern
*Conductor
Consortium*





Featured *Conductor*

Michael Stern,
conductor

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Conductor **Michael Stern** is embarking on his 13th season as Music Director of the Kansas City Symphony and 18th season as Founding Artistic Director and Principal Conductor of the IRIS Orchestra.

Stern began the 2016/17 season leading the Boston Symphony Orchestra at Tanglewood with Yo-Yo Ma, and starts 2017/18 leading the Chicago Symphony Orchestra at Ravinia. Further guest engagements last season included weeks with the Atlanta, National (D.C.), and Adelaide Symphonies, concerts plus educational residencies in Guangzhou, China, where he is Music Director of Youth Music Culture Guangdong, and with the Chicago Civic Orchestra.

Stern and Kansas City have been hailed for their remarkable artistic ascent, original programming, organizational development and stability, and the extraordinary growth of its varied audiences since his tenure began. Stern and the orchestra have partnered with Grammy® Award-winning Reference Recordings for a series of highly praised CDs, including a new recording of works by American composer Adam Schoenberg, Gustav Holst's "The Planets," and albums of Elgar, Sibelius, and Saint-Saens.

IRIS Orchestra in Germantown, Tennessee is known for the virtuosity of its playing, and the depth and variety of its programming, with special emphasis on American contemporary music. Under Stern's direction, IRIS has commissioned and premiered works by William Bolcom, Chris Brubeck, Richard Danielpour, Stephen Hartke, Edgar Meyer, Jonathan Leshnoff, Ned Rorem, Huang Ruo, amongst others, and has released recordings on the Naxos and Arabesque labels.

Michael Stern has conducted the Atlanta, Baltimore, Chicago, Cincinnati, Houston, Indianapolis, National, Montreal, Pittsburgh, St. Louis, Seattle and Boston symphonies, the Cleveland and Philadelphia orchestras, as well as the New York Philharmonic. He also appears regularly at the

Aspen Music Festival and has served on the faculty of the American Academy of Conducting at Aspen.

He has led the major orchestras in London, Stockholm, Paris, Helsinki, Budapest, Israel, and Moscow, Taiwan, and Tokyo, et al. Stern has been Chief Conductor of Germany's Saarbrücken Radio Symphony Orchestra (the first American chief conductor in the orchestra's history), Permanent Guest Conductor of the Orchestre National de Lyon in France, and Principal Guest Conductor of the Orchestre National de Lille, France.

*In memory of our ROCO friend and advocate
by her friends, family, and husband Chuck
to support the Conductor's travel.*



Featured *Artist*

Scott St. John,
violin soloist



Scott St. John lives in London, Canada with his wife Sharon Wei and daughter Julia. Scott was a member of the St. Lawrence String Quartet and faculty member at Stanford University for seven years, from 2006 – 2013. From 1999 - 2006, Scott was Associate Professor of Violin at University of Toronto, and founded the Felix Galimir Chamber Music Award for U of T students.

Currently Scott coaches chamber music at Western University (Canada), plays chamber music at the Marlboro Music Festival (Vermont), and plays concertmaster of the ROCO Chamber Orchestra in Houston. Scott is a partner in the new Rebelheart

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Collective at London's Aeolian Hall, an innovative chamber orchestra and youth mentorship program connected with the El Sistema movement.

August 2017 will mark the debut of a new "Western 360" chamber music festival at Western University in London Ontario. As artistic director, Scott is organizing a weekend of concerts and workshops for students, with an emphasis on multi-cultural experiences and wellness activities.

Concert highlights of the past year include a "Canada 150" recital of early Canadian music in Calgary with pianist Katherine Chi, a performance of Peteris Vasks "Distant Light" at Scotia Festival, and many chamber music performances with the Enso Quartet in California.

A recent recording of Mozart's Symphonia Concertante with his sister Lara St. John won a Juno Award for best recording: solo with orchestra. Working with composers has been important throughout his career; Scott has worked with John Adams, Charles Wuorinen and Oswald Golijov in the US, and Arsenio Giron, Gary Kulesha, Elizabeth Raum and many others in Canada.

Scott began his violin studies at age three with Richard Lawrence, in London. He is a graduate of the Curtis Institute of Music where he studied violin with David Cerone, Arnold Steinhardt, and chamber music with Felix Galimir. Current non-musical activities include serving on the boards of the London Organic Food Co-op and Transport Action Ontario. Scott also supports HanVoice, a lobby organization for North Korean refugees in Canada.

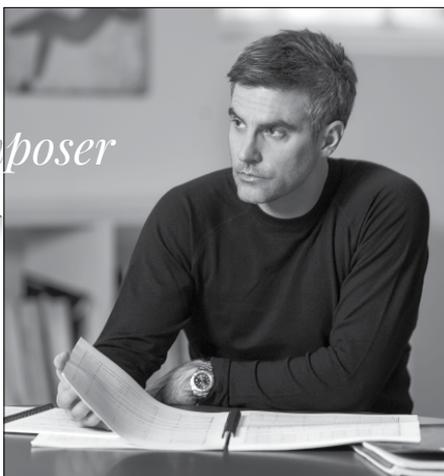


Riveting | Opportune | Connected | Outrageous

Featured *Composer*



Kevin Puts,
composer



Winner of numerous prestigious awards, including the 2012 Pulitzer Prize for his debut opera *Silent Night*, **Kevin Puts's** works have been commissioned, performed, and recorded by leading ensembles, and soloists throughout the world, including Yo-Yo Ma, Jeffrey Kahane, Dame Evelyn Glennie, the New York Philharmonic, the Tonhalle Orchester (Zurich), the St. Paul Chamber Orchestra, the Miro Quartet, and the symphony orchestras of Baltimore, Cincinnati, Detroit, Atlanta, Colorado, Houston, Fort Worth, St. Louis, and Minnesota. His newest orchestral work, *The City*, was co-commissioned by the Baltimore Symphony Orchestra in honor of its 100th anniversary and by Carnegie Hall in honor of its 125th anniversary. His new vocal work *Letters From Georgia*, written for Soprano Renée Fleming and orchestra and based on the personal letters of Georgia O'Keeffe, had its world premiere in New York in Fall 2016, and his first chamber opera, an adaptation of Peter Ackroyd's gothic novel *The Trial of Elizabeth Cree* commissioned by Opera Philadelphia will have its world premiere in 2017, followed by performances with Chicago Opera Theater in February 2018.

Silent Night, commissioned and premiered in November 2011 by Minnesota Opera and co-produced by Opera Philadelphia, has been produced at Fort Worth Opera, Cincinnati Opera, the Wexford Opera Festival, Calgary Opera, Montreal Opera, the Lyric Opera of Kansas City, Atlanta Opera, Opera San Jose, and Michigan Opera Theatre. In 2013, his choral works *To Touch The Sky* and *If I Were A Swan* were performed and recorded by Conspirare. His second opera, also commissioned by Minnesota Opera, *The Manchurian Candidate*, based on the novel, had its world premiere in 2015.

A former Composer-in-Residence of Young Concerts Artists, he is currently a member of the composition department at the Peabody Institute and the Director of the Minnesota Orchestra Composer's Institute.

The Big Heart

"In the immediate aftermath of Hurricane Harvey, Alecia Lawyer of the River Oaks Chamber Orchestra asked me to write an anthem to the people of Houston, something to galvanize their spirit. I asked my frequent collaborator, the brilliant librettist Mark Campbell to write a short text. The "Big Heart" is a nickname Houston was given in 2005–06 by many of the storm victims from Louisiana and other affected areas who sought refuge there in the aftermath of Hurricane Katrina."

-- Kevin Puts, composer

HoustonStrong

Featured *Composer*



Michael Gandolfi,
composer



Michael Gandolfi has a broad range of musical interests encompassing not only contemporary concert music, but also jazz, blues and rock, by which route he first became a musician. The span of his musical investigation is paralleled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines, including science, film, and theater.

Recent premieres include *Ballet Ruse* (2016) by the Boston Philharmonic Youth Orchestra, Benjamin Zander, Music Director; *The Cosmic Garden in Bloom* (2016), by the Grant Park Orchestra under the direction of Carlos Kalmar; *Ascending Light* (2014), for organ and orchestra by the Boston Symphony Orchestra under the direction of Andris Nelsons, with Olivier Latry, soloist; *Imaginary Numbers* (2015), a concerto for four soloists and orchestra, by the Atlanta Symphony

orchestra under the direction of Robert Spano, with the ASO's orchestra principals as soloists; *Winding Up/Winding Down* (2014), a serenade for clarinet and wind ensemble by several co-commissioner ensembles; *Carroll in Numberland* (2015), a work for Dawn Upshaw, three 'back-up' singers, and chamber ensemble at the Tanglewood Music Center; *Paula's Piece* (2016), by the Atlanta Chamber Players; and *Sinfonia Brevis* (2016,) by the Memphis Symphony Orchestra, under the direction of Mei-Ann Chen.

Mr. Gandolfi's extensive orchestral output is due in large part to the support and partnerships that he has had with many leading orchestras. For over a decade, he has worked closely with Robert Spano and the Atlanta Symphony Orchestra, as one of its 'Atlanta School' of composers, resulting in the creation of several large-scale works. In the mid 1990's Mr. Gandolfi began a long and productive relationship with the Boston Symphony Orchestra that has included several commissions, the most recent of which is the aforementioned *Ascending Light*. He has also had a fruitful relationship with the Memphis Symphony Orchestra and Maestro Mei-Ann Chen, completing several commissions for them as well, including *Fourth Chickasaw Variations*, based on the history of Memphis. Gil Rose and the Boston Modern Orchestra Project has proven to be a very significant force in Mr. Gandolfi's creative output, as has Richard Pittman and the Boston *Musica Viva*. In addition to his orchestral work, Mr. Gandolfi has contributed a body of wind ensemble work that has gained a significant position in that repertoire.

Mr. Gandolfi has been the recipient of many honors and awards, including two National Endowment for the Arts Consortium Commission grants, a Guggenheim Foundation Fellowship, a Serge Koussevitzky Music Foundation Commission, Massachusetts Cultural Council Composer Fellowship, the 2009 Grammy Award nomination for 'Best Classical Contemporary Composition,' for his *The Garden of Cosmic Speculation*, the 2013 Sousa/Oswald Award for Band, two Fromm Foundation Grants, a Meet the Composer/American Symphony Orchestra league Music Alive residency, and a 2013 Composers Award from the Lancaster Symphony Orchestra, among others.

Mr. Gandolfi's extensive discography includes *The Garden of Cosmic Speculation*, (Telarc, Atlanta Symphony Orchestra, Robert Spano, conductor) inspired by Charles Jencks' spectacular private garden in Dumfries, Scotland. It earned a 2009 Grammy nomination for 'Best Classical Contemporary Composition'. His BMOP Sound recording *Y2k Compliant* was cited by the New York Times as a 'Best CD of 2008,' and his *From the Institutes of Groove* (BMOP Sound) received the Boston Globe's 'Best Album of 2013' distinction. Other works are recorded on the Deutsche Grammophon, Telarc, ASO Media, BSO Classics, Reference Recordings, Foghorn Classics, CRI, Innova, Klavier and BMOP Sound labels.

Mr. Gandolfi chairs the composition department at the New England Conservatory of Music, is Head of Composition at the Tanglewood Music Center, and has been a faculty member at Harvard University, Indiana University, and Boston University.



Excerpts from JFK's speech at Rice Stadium

Houston -- September 12, 1962

"We meet at a college, noted for knowledge, in a city noted for progress, in a state noted for strength..."

... we meet in an hour of change and challenge, in a decade of hope and fear, in an age of both knowledge and ignorance. ... So, it is not surprising that some would have us stay where we are. But this city of Houston, this state of Texas, [this country] of the United States was not built by those who waited and wished to look behind [them]..."

"We choose to go to the moon. We choose to go to the moon [in this decade] and do the other things, not because they are easy, but because they are hard - because that goal will [serve to organize and] measure the best of our energies and skills..."

"...for we meet in an hour of change and challenge, in a decade of hope and fear..."

The italics at the beginning are my words. They are the first words sung by the orchestra members. I felt I had to start with some context. The quoted lines are JFK's. The bracketed words are those that I chose to omit, for better clarity in singing.

– Michael Gandolfi



ClefNotes

by **Andrea Moore**

with
Michael Gandolfi

Let's start by talking about what's perhaps the most unusual feature of this piece: it asks the musicians to sing. Can you tell listeners how this came about? And how you came to choose the text (taken from a speech by John F. Kennedy)?

It was actually Alecia's idea to have a piece with players singing. She wanted a piece to mark John F. Kennedy's 100th birthday, and left it up to me to find a text that would do that. We quickly latched onto the space program—very fittingly for a Houston orchestra—and I found this speech of Kennedy's from which the text is taken. I actually remember the speech from early childhood, but I didn't realize it was delivered at the stadium at Rice University. So it was perfect.

I've written 4 pieces that involve orchestra and chorus, but this is my first time writing for singing instrumentalists. I wasn't quite sure how to go about it, and didn't have anything like a list of voice types, so I still don't know who can sing what. I solved that by writing a fairly simple vocal part—it can be sung by anyone, and the male and female voices can switch off.

The text is not elaborate, but all of it is sung, except for one phrase, which is spoken—Alecia recommended one of ROCO's clarinetists for that. I initially stayed away from any harmonizing, to make it simpler for the singers, but as I got into writing it, I was hearing more layers, so I had to find other ways to simplify. For example, when the strings are singing, they're only playing whole notes, which should help. Obviously the winds and brass will only be able to sing when they're not playing at all. Timpani and percussion should be able to sing and play as written. I do have some four-part harmony, but if that's problematic, we can adjust.

I should add that it can be played with or without the text; I figured not many orchestras would be up for the singing, and I want it to have some legs.

Other than not knowing what kinds of singers you'd have, were there any challenges?

It's funny, but what was unexpectedly difficult was the parts—how do I put this into the parts? Normally you need rests for page turns, and adding the vocal parts made that something of a mess. But I managed to solve it. I wanted to have all the parts in every part to

...continued



use as cues—basically give everyone something of a score—but for page turns I couldn't pull that off. And the only technical thing I worried about is the distribution—someone has to decide who's going to sing what! It should be playable or singable by anyone who wants to do it; I was careful not write it in such a way that ties particular instruments to particular voices.

What can listeners expect, beyond the singing?

It starts with a big fanfare—I was thinking about the 1960s and all this good will and the idea that we're going to the moon—very bold and muscular ideas. So I wanted this powerful polytonal fanfare. Once that's done, the piece segues into more plaintive section, and eventually it builds to a huge climax that follows the text emotionally, which after all is about Houston, about this great city. And as soon as the words United States of America are sung, it shifts to in harmony, and evokes the fanfare music again. I was really moved by the line about how we choose to go to the moon not because it's easy but because it's hard; and I tried to illustrate through the orchestra this whole idea that we're going to blast off—this rocket is going to carry people to the moon.

In thinking about that section, I started hearing this joyous music—I had in mind the Shrovetide Fair section of [Stravinsky's] *Petrouchka*. The whole closing section is like a big song, but it didn't necessarily come easily. Alecia was helpful with this, because when I got to this point in the piece, I wasn't sure about the words, but I needed to sum it all up somehow. Nothing from the speech was working, and I was bemoaning that to Alecia—how am I going to bring the city back in? And Alecia said, what about reusing some of the words from earlier in the piece? And I thought that could really work.

I had to find the right points for the words, so suddenly we break into this joyous moment, and we're recounting that earlier text: "for we meet in an hour of change and challenge in a decade of hope and fear, hope and fear, hope and fear." And that was just so pertinent to today, and to what Houston has just gone through. It's a challenging time—it's a time of hope and fear.

But I want to end musically, not on a downer, so once they sing those lines, everyone joins in one by one and plays the melody. And I feel it's a really nice way to end the whole thing. I'm really excited about it.

What else is coming up for you, and what have you done most recently?

I'm writing a piece for Tanglewood Music Center orchestra and chorus as part of the Leonard Bernstein 100th anniversary. They've asked for a piece that uses similar instrumentation to his *SongFest*, which was for the American bicentennial in 1976. My piece is meant to honor him using a similar form, and will be around 30 minutes. I don't know the text yet, and I'll be thinking about it and gathering texts over the next few months. What I want is a piece that celebrates diversity in our country. We should be proud of having the primo melting pot of the world. So I want texts from diverse voices in this country, different political voices as well as a lot of ethnic diversity. I'd also like to include the voices of people working in industries on their way out, like coal. I hope the piece can remind people that we should celebrate this, celebrate our diversity and our differences. It's hard, because 1976 was such a celebration, and these are more difficult times. But I'm looking forward to it.

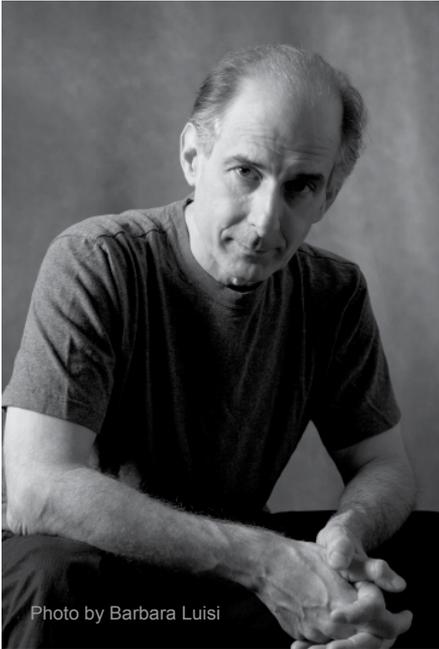


Photo by Barbara Luisi

Featured *Composer*



Bruce Adolphe,
Composer

Nationally known for his weekly *Piano Puzzlers* on public radio's *Performance Today* (celebrating 15 years on air in 2017), Bruce Adolphe is a renowned composer whose music is performed throughout the world, the author of several books on music, an innovative educator, and a versatile performer. His multifaceted career in music is obvious from the positions he holds concurrently: resident lecturer and director of family concerts for The Chamber Music Society of Lincoln Center, New York; composer-in-residence at the Brain and Creativity Institute, LA; founding creative director of The Learning Maestros education company; and artistic director of *Off the Hook Arts Festival*, Colorado. Bruce has been a commentator on *Live from Lincoln Center* television, a frequent lecturer at The Metropolitan Museum of Art in New York, and composer-in-residence at music festivals and educational institutions around the U.S.

Bruce's music has been performed by renowned artists, including Itzhak Perlman, Yo-Yo Ma, Joshua Bell, Daniel Hope, Fabio Luisi, Jeffrey Kahane, the Brentano String Quartet, the Miami String Quartet, members of the Silk Road Ensemble, the Washington National Opera, the Metropolitan Opera Guild, St. Paul Chamber Orchestra, Orpheus Chamber Orchestra, the Zürich Philharmonia, the Los Angeles Chamber Orchestra, the Human Rights Orchestra of Europe, and over 60 major symphony orchestras around the world. Recent recordings include *Einstein's Light* on Sony Classical, featuring Joshua Bell and Marija Stroke and *Chopin Dreams* on Naxos American Masters, featuring the Italian pianist Carlo Grante.

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Some career highlights include: Itzhak Perlman's world premiere performances of Adolphe's solo violin music at The Kennedy Center and Avery Fisher Hall; Yo-Yo Ma playing the world premiere of *Self Comes to Mind*, a work based on a text written for the project by neuroscientist Antonio Damasio, at the American Museum of Natural History; violinist Daniel Hope performing the violin concerto *I Will Not Remain Silent* with the Los Angeles Chamber Orchestra conducted by Jeffrey Kahane and then with the Philharmonie Essen in Germany conducted by Jaime Martin, both in 2017; Joshua Bell performing world premiere of *Einstein's Light* with pianist Marija Stroke at UNESCO in Paris as the finale of the United Nations Year of Light ceremony, 2015; the Washington National Opera performances of *Let Freedom Sing: the story of Marian Anderson* (libretto by Carolivia Herron); an evening of Adolphe works at The Kennedy Center; two full-length operas on Jewish subjects with libretti by Mel Gordon at The 92nd Street Y (*Mikhoels the Wise* and *The False Messiah*); nine world premieres at The Chamber Music Society of Lincoln Center.

Mr. Adolphe is the author of three books on music: *The Mind's Ear: Exercises for Improving the Musical Imagination* (Oxford University Press); *What to Listen for in the World* (Limelight); and *Of Mozart, Parrots, and Cherry Blossoms in the Wind: a composer explores mysteries of the musical mind* (Limelight.) Adolphe is a contributor to the forthcoming OUP book *Secrets of Creativity*.

Bruce's opera-and-jazz-singing parrot, Polly Rhythm, has been featured on public radio and loves to bite up songbooks and piano music, as well as chamber and orchestral scores of works from every era.

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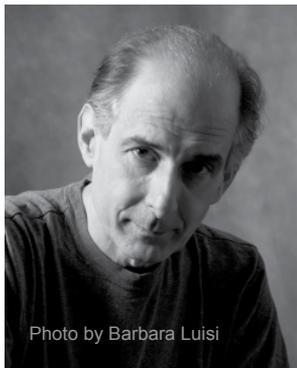


Photo by Barbara Luisi

ClefNotes

by Andrea Moore



Bruce Adolphe

I Will Not Remain Silent

When Bruce Adolphe's violin concerto, *I Will Not Remain Silent*, had its Los Angeles premiere in early 2017, the *Los Angeles Times* wrote that its coinciding with the Women's March felt "eerily prescient" to the composer. Written for violinist Sharon Roffman, the piece is a musical interpretation of the life of Joachim Prinz, a German rabbi who was himself prescient about National Socialism and warned other German Jews about the dangers of Hitler and his regime. Violinist Daniel Hope, who has performed the piece, describes it as "a fantastic, extremely passionate, lyrical concerto that tells of the story of a fascinating man...who believed passionately that the worst thing you could do was to remain silent."

Adolphe, who has a family connection with Prinz, has said that he chose to illuminate Prinz's life with a violin concerto because of the violin's "long history of association with the Jewish soul. Whether in Klezmer music, in which the violin is one of the main solo instruments, or in the Mendelssohn Concerto, or even Fiddler on the Roof, the violin is profoundly tied to Jewish musical identity."

The composer writes:

Born in Germany in 1902, Prinz was an outspoken rabbi in Berlin during the Nazi years. In pre-war Germany, Prinz saved thousands of lives and risked his own by warning Jews of the evils to come under Hitler. Escaping to America in 1937, Prinz became a friend of Martin Luther King, Jr. and a vociferous supporter of the Civil Rights Movement. In 1963, he was among the leaders of the March on Washington. His speech, alerting Americans to the disgrace of silence in the face of injustice, immediately preceded that of Martin Luther King, Jr. It was, he always felt, a highlight of his life, the culmination of all the things he had stood for throughout his career both in America and earlier in Germany. His words that day; "In the realm of the spirit, our fathers taught us thousands of years ago that when God created man, he created him as everybody's neighbor. Neighbor is not a geographic concept. It is a moral concept. It means our collective responsibility for the preservation of man's dignity and integrity." In that same speech, Prinz said, "...the most urgent, the most disgraceful, the most shameful and the most tragic problem is silence."

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My wife's family is related to Joachim Prinz (he was the brother-in-law of my father-in-law's first cousin) and so I learned about this extraordinary man, one of the most significant human rights leaders of the 20th century, through personal stories rather than through media of any kind. My wife and I were married by Jonathan Prinz, Joachim's son. We have visited with Lucie Prinz, Joachim's daughter. When I read Joachim Prinz's autobiography *Joachim Prinz Rebellious Rabbi* (edited and with an introduction by Michael A. Meyer) I knew I had to compose some music about him, to bring his life and message to others in the best way I could.

In the 1950s, the American Quakers coined the phrase *speaking truth to power* — it is a phrase that describes the life of Joachim Prinz perfectly. One voice that will not be silent.

For me, music is the most effective way to speak out, to speak truth to power. In this concerto, Joachim Prinz is portrayed by the solo violin, while the orchestra represents Nazi Germany (in the first movement) and America during the civil rights movement (in the second movement).

ROCO

Season 13

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Riveting performances
Original works
Creative inspirations
Open to all!



ClefNotes

by Andrea Moore



Jan Sibelius

Symphony No. 7 in C Major, 1924



Like many other composers working in what came to be understood as a nationalist mode, **Sibelius** was inspired by his country's folk materials, specifically the Finnish epic, *Kalevala*. This was the inspiration for Sibelius's tone poems, a group of single-movement works for orchestra.

Sibelius was born in 1865 into a Swedish-speaking family, reflecting a centuries-long control of Finland by Sweden. This created both a linguistic and power discrepancy in the country, with the ruling elite generally being Swedish speaking, despite the majority of the population speaking Finnish. By the time of Sibelius's birth, there was a movement to increase the cultural legitimacy of the Finnish language, part of a larger demand for Finnish cultural autonomy and self-governance; the language gained official status by 1893. Nonetheless, it was Finnish that captured Sibelius's imagination, and he is credited with creating a sound for Finnish music.

Symphony No. 7 is unusual in Sibelius's symphonic output for being a single movement (but not a tone poem), rather than four discreet movements. At its 1924 premiere, it was called *Fantasia Sinfonica*, suggesting not only something other than a symphony, but a kind of free form. The piece is complex and compressed, mystical and charged. Its slow opening ascent gives way to long passages of orchestral counterpoint; out of the texture, a trombone solo emerges, centered on the piece's tonic (that is, harmonic home pitch) of C. This trombone theme becomes a key element to the whole piece, returning several times to delineate the work into sections. Other returning ideas include the opening ascent, returning in a variety of guises—for example, shortly after the first trombone call, it comes back as a descent, once more landing on an unexpected dissonant chord. The ending is extraordinary, as the whole piece threatens not to resolve to its expected C at all; the strings hold out on their "wrong" pitch (a B, whose proximity to C makes the tension even greater), until literally the last possible moment—after which the piece is simply over. Conductor Simon Rattle has said of this ending, "There's no other piece that ends in C major where you feel it's the end of the world;" if that is the feeling here, Sibelius does at least provide a split-second moment of comfort on that final pitch before the end.



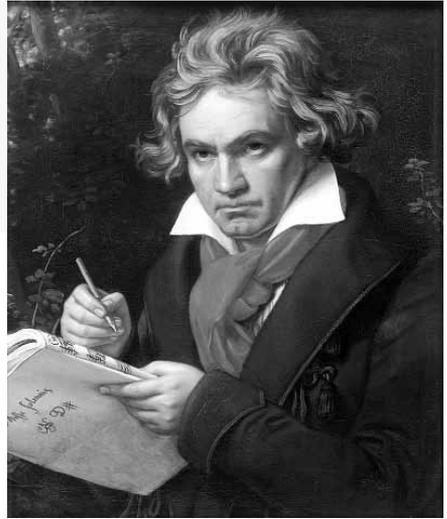


by **Andrea Moore**



Ludwig van Beethoven

Leonore Overture No. 3, Op. 72



While **Beethoven** was a titan of multiple genres—symphonies, of course, as well as sonatas, concertos, and string quartets, to name a few—opera wasn't his strong suit. He wrote his only opera, first titled *Leonore* and later renamed *Fidelio*, between 1804 and 1805, revising it multiple times. He also produced four different overtures to the opera, rejecting them in turn for various reasons. The first three—as was typical for opera overtures—introduced the opera's musical themes through the orchestra, but the version that finally satisfied Beethoven, from 1814, did not. It is also the only one actually called *Fidelio* overture.

Beethoven deemed this version of the overture (chronologically, the second) inappropriate as a curtain raiser because it was simply too powerful, and potentially overwhelmed the opening of the opera. At almost fifteen minutes, it lasts as long as many tone poems, and offers a complete drama in itself, a kind of synopsis of the opera. *Fidelio* is part of a small 18th and 19th century genre known as “rescue opera,” whose plots involved rescuing a protagonist from some kind of danger, and usually offer a happy ending. Coming out of the French Revolution, rescue operas thematized ideas like resistance to oppression, individualism, and heroism; the endangered protagonist is often a political prisoner. The somewhat convoluted plot of *Fidelio* involves a noble hero who has exposed the crimes of another nobleman and been thrown into a deep dungeon; his wife, Leonore, disguises herself as the young man Fidelio, and sets out to rescue him.

The overture opens with a powerful, ominous chord, followed by a descent that follows suggests the descent into the dungeon; the transition into a major key suggests the prisoner's hope. The slow introduction yields to an upbeat and syncopated Allegro. Other things to listen for are the offstage trumpet call, which in the opera announces the arrival of the minister of justice, and the famous and exuberant flute solo, which is a staple of orchestra auditions around the world.

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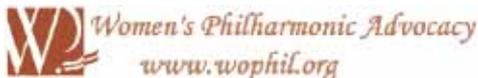
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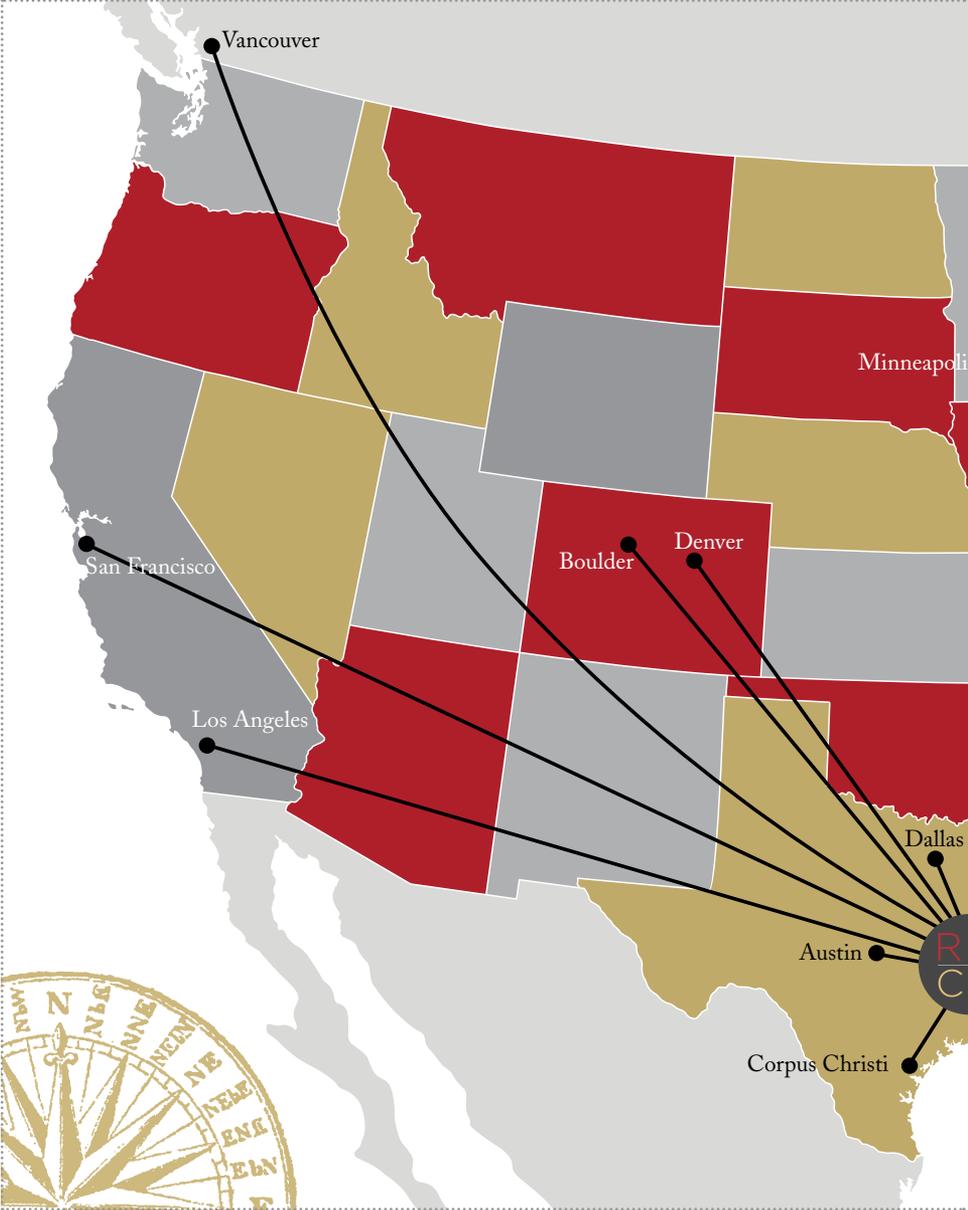


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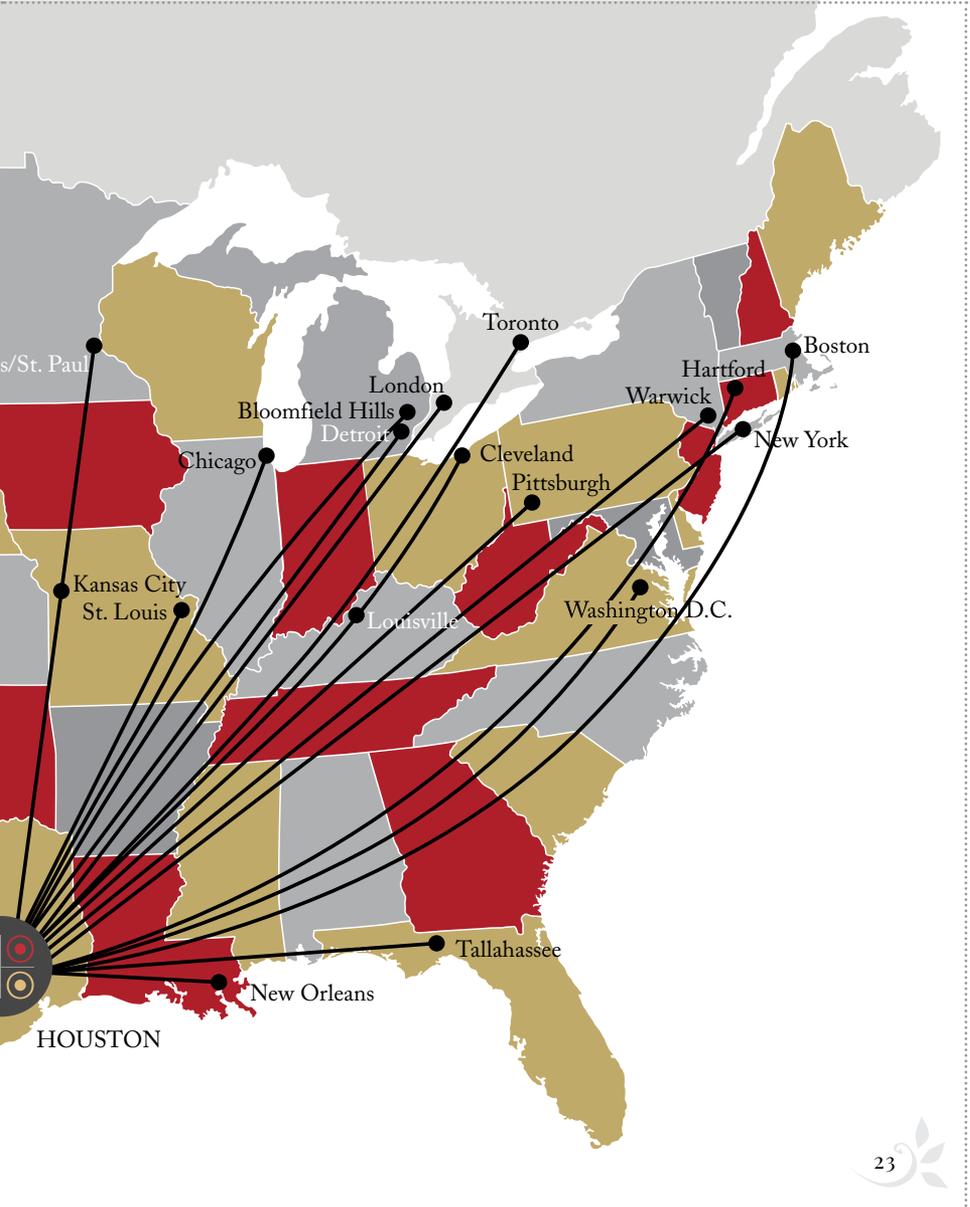
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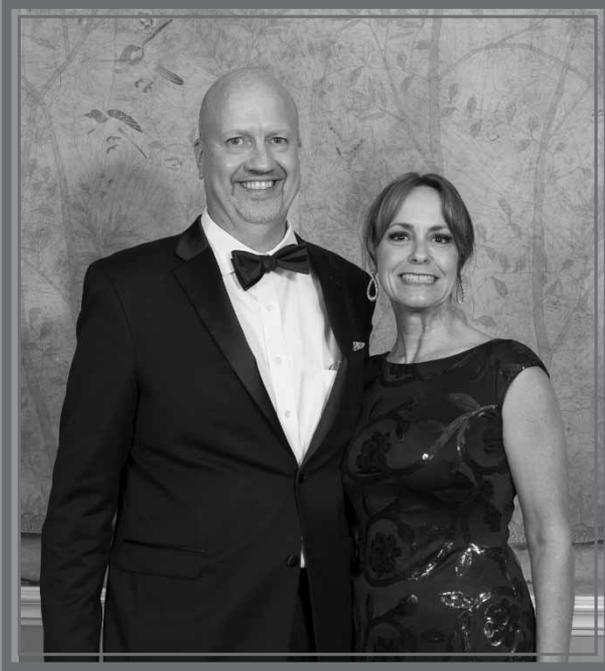


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Patti is a dynamic visual artist whose work is being shown at our reception next door after the concert.



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SERIES EVENTS

MODIGLIANI QUARTET

Tuesday, November 14, 2017

CANADIAN BRASS

Tuesday, December 5, 2017

CHANTICLEER

Thursday, January 18, 2018

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Pianist Jeremy Denk and violinist Stefan Jackiw playing Charles Ives sonatas

Guitarists Sérgio and Odair Assad with mandolin phenomenon Avi Avital

An all-Beethoven recital by pianist Garrick Ohlsson including the "Moonlight" and "Appassionata" sonatas

The Juilliard String Quartet

Expanded jazz series featuring Robert Glasper, Charles Lloyd, Mingus Big Band, Brad Mehldau and Dianne Reeves

and much more

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2017-2018 Season

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Photo by Ben Doyle

Brahms and Barber with pianist Brian Connelly

Saturday, Nov. 18, 2017 • 7:30 pm

South Main Baptist Church

4100 Main Street

Houston, TX 77002



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NOV 12

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ROCO musicians at The MATCH
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2017-2018 *Calendar*

■ *Courageous Catalysts*

Saturday, November 11, 2017 • 5:00pm

The Church of St. John the Divine • 2450 River Oaks Boulevard, Houston, TX 77019

■ *Musical Parfait*

Sunday, November 19, 2017 • 5:00pm

Midtown Arts & Theater Center Houston (MATCH) • 3400 Main Street, Houston, TX 77002

■ *Season of Thanks for The Mastersons*

Thursday, November 30, 2017

4:00pm Self-guided tours begin • 5:30pm Valet & wine reception • 6:30pm Concert begins
Rienzi House Museum • 1406 Kirby Drive, Houston, TX 77019

■ *Beer and Brass*

Thursday, January 4, 2018 • 6:00pm

Saint Arnold Brewing Company • 2000 Lyons Avenue, Houston, TX 77020

■ *Peter and the Wolf*

Sunday, January 14, 2018 • 2, 3 and 4:00pm

Houston Zoo • 6200 Hermann Park Drive, Houston, TX 77030

■ *Legendary Love*

Saturday, February 10, 2018 • 5:00pm

The Church of St. John the Divine • 2450 River Oaks Boulevard, Houston, TX 77019

■ *ROCO Brass Quintet*

Sunday, February 18, 2018 • 5:00pm

Midtown Arts & Theater Center Houston (MATCH) • 3400 Main Street, Houston, TX 77002

■ *Magical Inspirations*

Sunday, April 8, 2018 • 5:00pm

Midtown Arts & Theater Center Houston (MATCH) • 3400 Main Street, Houston, TX 77002

Tuesday, April 10, 2018 • 3:00pm

Cypress Creek FACE