

ROCO in Concert
Dance Like No One's Watching

Friday, September 23, 2016 • 8:00 pm

Miller Outdoor Theater

Saturday, September 24, 2016 • 5:00 pm

The Church of St. John the Divine

Mei Ann Chen, conductor
Chester Englander, cimbalom

Fanny Mendelssohn (MEN-dull-sun)

Overture in C Major

---11 minutes---

Jennifer Higdon (HIG-dun)

Dance Card (Texas Premiere/ROCO Co-Commision)

---24 minutes---

I. Raucous Rumpus (A Fanfare) • II. Breeze Serenade
III. Jumble Dance • IV. Celestial Blue • V. Machina Rockus

OCTAVA ENABLED

Mikhail Glinka

Kamarinskaya

---7 minutes---

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

Zoltán Kodály (Ko-DIE-ee)

Háry János Suite

---11 minutes---

III. Song • V. Intermezzo

Dmitri Shostakovich (Shos-ta-KOH-vich)

Ballet Suite No. 2 for Orchestra

---18 minutes---

I. Waltz (from The Limpid Stream) • II. Adagio (from The Limpid Stream)
III. Polka (from Suite No. 1 for Jazz Orchestra)
IV. Sentimental Romance (from The Tale of a Priest and His Servant Balda)
V. Spring Waltz (from Michurin) • VI. Finale (from The Limpid Stream)

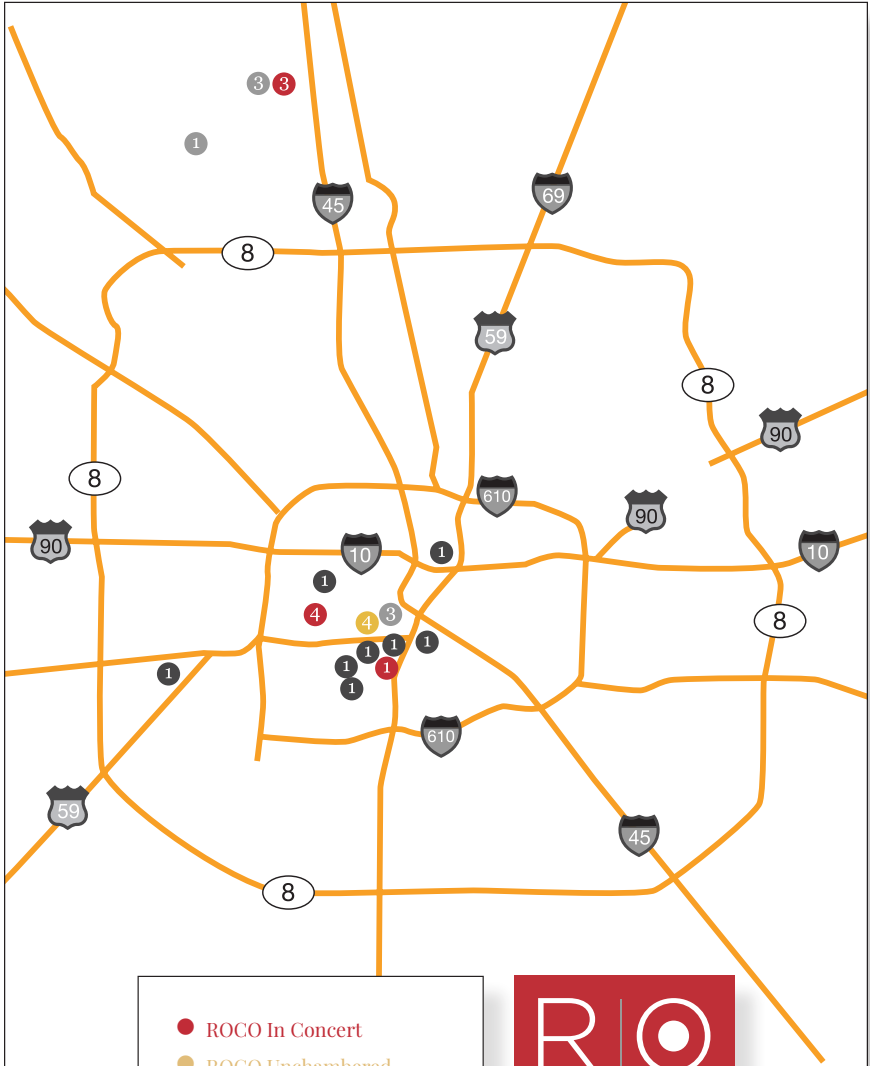
OCTAVA ENABLED

This evening's music will include the pieces above, definitely in this order,
with a 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)



- ROCO In Concert
- ROCO Unchambered
- ROCO Connections
- ROCO Brass Quintet Series



We are so thankful to Margaret Alkek Williams for her support of ROCO since our inception. Known for our commissions (54 in eleven years), we have had a new work written specifically for her called, "*Margaret's Imagination March!*", based upon her favorite thing: chocolate, paying tribute to Willy Wonka.



Honoree

Margaret Alkek Williams

ROCO



ROCCs

Margaret Alkek Williams is chairman of the Albert and Margaret Alkek Foundation. Together with her son Charles Williams, who is president of the foundation, she continues the legacy of giving established by her parents, Albert and Margaret Alkek.

Margaret's love of cultural arts has been a life long journey. She studied acting at Stanford University and earned a music degree from the University of Texas. In the 1950s, she performed briefly with Philadelphia's Gilbert and Sullivan Society. She also sang in the Houston Grand Opera chorus in the early 1960s.

... continued on page 34





Deborah Rathke

Horns

Spencer Park
Wendy & Tim Harris
Chair



Gavin Reed
Principal
Beverly & Bill Coit
Chair



Sandor Ostlund
Leslie & Jack Blanton, Jr.
Chair



Erik Gronfor
Principal
Founding Consortium
Chair



Bass

*Piano/
Celeste*

Makiko Hirata
Sharon Ley Lietzow,
Lisa and Rex Wooldrige
Chair

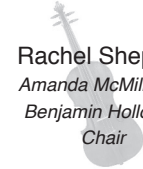


Laurie Meister
Founding Consortium
Anne Harrington Chair
In memory of
Bruce Harrington

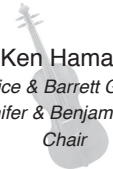


Harp

Rachel Shepard
Amanda McMillian &
Benjamin Holloway
Chair



Ken Hamao
Janice & Barrett Green,
Jennifer & Benjamin Fink
Chair



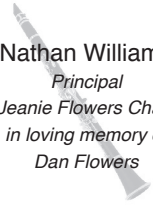
Violin I

Maiko Sasaki
Founding Consortium
Chair

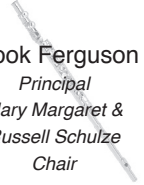


Clarinets

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



Brook Ferguson
Principal
Mary Margaret &
Russell Schulze
Chair



Rebecca Powell Garfield
Kathy & Ed Segner
Chair



Flutes

Courtenay Vandiver-Pereira
Gretchen & Andrew McFarland
Chair



Richard Belcher
Principal
Denman/Newman Foundation
Chair



Shino Hayashi
The Deshpande-Helmer Family
Chair



Cellos

Florence Wang



Aloysia Friedmann
Violin Consortium



Maureen Nelson
Mrs. Clare A. Glassell
Chair



Scott St. John
Concertmaster
Concertmaster Consortium



Kristin Wolfe Jensen
Principal
Sarah & Jeffrey McParland Chair,
in memory of Angeleen McParland

Daniel Chrisman
Jo Ann & Bob Fry
Chair

*Bassoon/
Contra Bassoon*

Alecia Lawyer
Principal
Mrs. Paul N. Howell
Chair

Spring Hill
Founding Consortium
Chair

Oboe/English Horn

Tawnya Popoff
Kit Gwin
Chair

Meredith Harris
Mills & Steve Toomey
Chair

Violas

Suzanne LeFevre
Principal
Betsy & Scott Baxter,
Martha & Tom Bourne,
Mimi McGehee, Frost Bank
Chair

Lorento Golofeev
ROWBC Chair,
in memory of Sudy Zane

Percussion

Matt McClung
Principal
Sally & Carl Frost
Chair

Karen Slotter

Christina Carroll

Craig Hauschildt

Tuba

Raul Rodriguez

George Chase
Diane Simpson, in loving
memory of Don Simpson
Vivie & Chris O'Sullivan
Chair

Joe Foley
Principal
Lori & Joseph Flowers
Chair

Trumpets

Thomas Hultén
Principal
Melissa & Mark Hobbs
Chair

Craig Beattie

Trombones

Pasha Sabouri
John Bradshaw Jr.
Chair

Tammy Linn
Founding Consortium
Chair

Kana Kimura
Ann & Randy Fowler
Chair

Mary Reed
Founding Consortium
Chair

Rasa Kalesnykaite
Principal
Ugo di Portanova
Chair

Andrés González
Mimi Lloyd
Chair

Violin II



Mei Ann Chen
Conductor Consortium

JENNIFER HIGDON

Dance Card

Get ready...you are about to hear 19, 227 notes proceeding from these string instruments to your ears...they will go fast, they will go slow, and they'll keep you on your toes!

(Jennifer Higdon, composer)

Raucous Rumpus

“Raucous Rumpus” is a fanfare for strings. Normally, the brass get to play the fanfares, but I loved the idea of strings getting a shot at it. I imagined them getting so enthused with the idea of having their own fanfare that they’re having fun running around everywhere.

Breeze Serenade

This was the first movement that I wrote in the set of five movements. It’s one of the two slow movements. I did this because this is where the idea of a sound world first popped up for this piece (I often write things out of order). The idea of this movement is to give some of the principal players solos, so cello and violin 1 have a duet near the beginning. After awhile, the viola gets a solo, and then is joined by the original violin and cello solos in a conversation. Not wanting to leave anyone out, however, the 2nd violin gets a solo in order to join the others.

Jumble Dance

Can a string orchestra groove? You bet they can! When I’m composing, I sometimes like to set a challenge for myself right off the bat. I made the decision to alternate measures of 4 beats and measures of 3 beats. I figured this would make a certain lopsided feel to the dance (and there are those of us in the world who are slightly challenged when dancing...why not have a movement to represent that?).

Celestial Blue

“Celestial Blue” grew out of a very personal inspiration...this movement is dedicated to my Dad, who passed away a year before I started writing “Dance Card”. I have quite a few titles with the word “blue” in them. These came out of the loss of my younger brother, Andrew Blue Higdon, 18 years ago. Music is a wonderful way to deal with intense emotions, and part of the way I’ve handled grief is through music. I wrote a work right after Andy passed away, called “Scenes from the Poet’s Dreams”, and in that piano quintet is a movement called “In the Blue Fields They Sing”. When I got to the point of starting this particular part of the piece, I began hearing an echo of this movement in my head. I realized that it might be a nice tribute to build a piece on that movement as a musical memory of my dad. The two pieces share harmonic materials and some melodic materials, but they’re different because a body of strings moves very differently than a piano quintet.

Machina Rockus

I had the title of this before I even wrote a note (it just popped into my head)...something about this makes me think of machines dancing. This, again, is an uneven dance! If you listen, there’s a little “Russian”-colored section. It’s in tribute to Nadja Salerno-Sonnenberg, who initiated this commission. I saw her speaking once about how much she loves the Tchaikovsky Serenade for Strings. So I thought I’d put a little “Russian” sound in here to honor that.

Thank you for listening and being a part of the birth of this piece.

And thank you to the River Oaks Chamber Orchestra for being a co-commissioner! This composer is deeply appreciative!

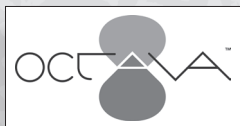


Octava -- a new level of concert engagement

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ROCO is the first professional orchestra to premiere Octava, a brand new smart phone app that's changing the concert-going experience. Developed by Linda Dusman, composer, and Eric Smallwood, artist, from the University of Maryland, it delivers real-time program commentary from musicians and guest artists. It's not just another way to deliver program notes, however; we have a program for that - you are holding it in your hands. Instead, 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! Enjoy both our musical and literary conversation with you.



How do you get in on this?

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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.
2. Go to the App Store or Google Play, search for Octava and download it to your phone.
3. Open the app before **OCTAVA-ENABLED** pieces (indicated in red on the program page), and press start. The app will start automatically once the music begins. ROCO team members and ushers are available to answer questions.

Thanks for helping ROCO
"Shape the Future of Classical Music!"



Featured *Conductor*

Mei Ann Chen, *conductor*

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Innovation, passion, and dynamism are the hallmarks of conductor Mei-Ann Chen. Music Director of the Chicago Sinfonietta, she is acclaimed for infusing the orchestra with energy, enthusiasm, and high-level music-making, and galvanizing audiences and communities alike. A sought-after guest conductor, Ms. Chen's reputation as a compelling communicator has resulted in growing popularity with orchestras, both nationally and internationally.

Named Conductor Laureate this past spring following a successful six-season tenure as Music Director of the Memphis Symphony Orchestra, Ms. Chen recently served as Artistic Director and Conductor for the 2016 National Taiwan Symphony Orchestra Summer Festival.

Among her guest engagements this season are the San Francisco Symphony, Tucson Symphony Orchestra, Dayton Philharmonic Orchestra, River Oaks Chamber Orchestra, National Symphony Orchestra of Taiwan, Sweden's Malmö Symfoniorkester, Austria's Grosse Orchester Graz, Finland's Tampere Philharmonic, and the Netherlands Philharmonic Orchestra.

Recent performance highlights include leading Sweden's Göteborgs Symfoniker, Orchestre Symphonique de Quebec, Germany's Badische Staatskapelle Karlsruhe, Taiwan's National Symphony Orchestra, San Francisco Symphony's renowned Chinese New Year celebration, and the Netherlands Philharmonic at the Concertgebouw, as well as Canada's Calgary Philharmonic, Brazil's Minas Gerais Philharmonic Orchestra, and the symphony orchestras of Indianapolis, Cincinnati, Chicago, Detroit, Houston, San Diego, Santa Barbara, and Winnipeg. Among her many North American guesting credits are appearances with the symphony orchestras of Atlanta, Baltimore, Colorado, Columbus, Florida, Fort Worth, Grand Rapids, Nashville, North Carolina, Oregon, Pacific, Phoenix, Seattle, Toronto, Toledo, Vancouver, and the National Symphony in Washington, D.C. Overseas guesting credits include the principal

Danish orchestras, the BBC Scottish Symphony, Bournemouth Symphony, Brazil's São Paulo Symphony, Orquestra Sinfonica Nacional de Mexico,





The
Suzanne Riepe
Joy of Music
Fund

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

Norrland's Opera, Norwegian Radio Orchestra, and the Trondheim Symphony.

In December 2015, Musical America, the Bible of the performing arts industry, named Mei-Ann Chen one of its 2015 Top 30 Influencers (described by MusicalAmerica.com editor Susan Elliot as "...folks about whom you could say "When they speak, we listen.""). Among her other honors and awards are the 2012 Helen M. Thompson Award from the League of American Orchestras; winner of the 2005 Malko Competition in Copenhagen, and a 2007 Taki Concordia Fellowship.

Born in Taiwan, Mei-Ann Chen has lived in the United States since 1989. She was the first student in New England Conservatory's history to receive master's degrees simultaneously in both violin and conducting. She later studied with Kenneth Kiesler at the University of Michigan, where she earned a Doctor of Musical Arts degree in conducting.

Featured *Composer*

Jennifer Higdon,
composer



Pulitzer Prize and Grammy Award-winner, Jennifer Higdon (b. Brooklyn, NY, December 31, 1962), taught herself to play flute at the age of 15 and began formal musical studies at 18, with an even later start in composition at the age of 21. Despite this, Jennifer has become a major figure in contemporary Classical music and makes her living from commissions. Her works represent a range of genres, from orchestral, to chamber, to wind ensemble, as well as vocal, choral, and opera. Her music has been hailed by Fanfare Magazine as having "the distinction of being at once complex, sophisticated but readily accessible emotionally", with the Times of London citing it as "...traditionally rooted, yet imbued with integrity and freshness." The League of American Orchestras reports that she is one of America's most frequently performed composers.



...continued



Higdon's list of commissioners is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The Cleveland Orchestra, The Minnesota Orchestra, The Pittsburgh Symphony, and the St. Paul Chamber Orchestra, as well as such groups as the Tokyo String Quartet, Lark Quartet, eighth blackbird, and the President's Own Marine Band. She has also written works for such artists as Thomas Hampson, Yuja Wang, Gary Graffman, Nadja Salerno-Sonnenberg, Jennifer Koh, and Hilary Hahn. Her first opera, *Cold Mountain*, was commissioned by the Santa Fe Opera, Opera Philadelphia, Minnesota Opera, and North Carolina Opera. The opera won the prestigious International Opera Award for Best World Premiere in 2016; it was the first American opera to do so in the Award's history.

Jennifer received the 2010 Pulitzer Prize in Music for her *Violin Concerto*, with the committee citing Higdon's work as "a deeply engaging piece that combines flowing lyricism with dazzling virtuosity." She has also received awards from the Guggenheim Foundation, the American Academy of Arts & Letters, the Koussevitzky Foundation, the Pew Fellowship in the Arts, The Independence Foundation, Meet-the-Composer, the National Endowment for the Arts, and ASCAP. A winner of the Van Cliburn Piano Competition's American Composers Invitational, her *Secret & Glass Gardens* was performed by the semi-finalists.

Higdon has been a featured composer at many festivals including Aspen, Tanglewood, Vail, Norfolk, Grand Teton, and Cabrillo. She has served as Composer-in-Residence with many orchestras, including the Pittsburgh Symphony Orchestra, the Philadelphia Orchestra, and the Fort Worth Symphony. She was also honored to serve as one of the Creative Directors of the Boundless Series for the Cincinnati Symphony's 2012-13 season.

Higdon enjoys more than 200 performances a year of her works. Her orchestral work, *blue cathedral*, is one of the most performed contemporary orchestral works in the repertoire, having received more than 600 performances worldwide since its premiere in 2000.

Her works have been recorded on over 60 CDs. Higdon's *Percussion Concerto* won the Grammy for Best Contemporary Classical Composition in January, 2010. Her work, *All Things Majestic*, written for the Grand Teton Music Festival, is part of the welcome for that national park's visitor center. Her *Violin Concerto* is regularly featured on Delta audio selections.

She received a Bachelor's Degree in Music from Bowling Green State University, an Artist Diploma from The Curtis Institute of Music, and an M.A. and Ph.D. from the University of Pennsylvania. She has been awarded honorary doctorates from the Hart School and Bowling Green State University.

Dr. Higdon currently holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.



Featured *Artist*



Chester Englander, *cimbalom*

*Thank you to the Hungarian Honorary
Consul General, Philip Aronoff, and
Richard Graber for guidance in
the cimbalom realm!*



Acclaimed for his “boldly played” (Los Angeles Times), “vivid” (The New York Times), and “expert” (St. Louis Post-Dispatch) performances as the solo cimbalom of John Adams’ *Scheherazade.2*, and praised by the NYT for the “brilliant clarity” of his performance of the featured cimbalom part within Mr. Adams’ *The Gospel According to the Other Mary*, Chester Englander has a thriving career as a percussionist and concert cimbalom player with orchestras throughout the country.

Chester has performed on percussion and/or cimbalom with the Los Angeles Philharmonic, the San Francisco Symphony, the New York Philharmonic, The Cleveland Orchestra, the Chicago Symphony, the San Diego Symphony, the Saint Louis Symphony, the Seattle Symphony, the Oregon Symphony, the Rochester Philharmonic, the Buffalo Philharmonic, the Atlanta Symphony, the Cincinnati Symphony, the Israel Philharmonic, the Toronto Symphony, and the New World Symphony. He has taken part in multiple world premiere performances of orchestral and chamber works by several contemporary composers, including John Adams, Thomas Adés, Unsuk Chin, and Esa-Pekka Salonen. Additionally, he directly collaborated with John Adams on the composition of the featured cimbalom parts for *The Gospel According to the Other Mary* and *Scheherazade.2*.

Chester performed as a soloist with the L.A. Philharmonic New Music Group on two occasions, in 2008 as glockenspiel soloist on *Des Canyons aux Etoiles* by Olivier Messiaen with Esa-Pekka Salonen conducting, and in 2010 as percussion soloist on *Pierced* by David Lang with Jeffrey Milarsky conducting. He also performed as solo cimbalom for the U.S. Premiere of *da capo* by Peter Eötvös, with the composer conducting the New World Symphony in April, 2015. Chester can be heard on the Deutsche Grammophon, Naxos, Interscope, Cantaloupe, Nonesuch, Seattle Symphony Media, DisneyNature, Ubisoft, and Capcom labels.

Chester Englander is an Artist for Pearl Drums/Adams Percussion and Freer Percussion Products. He and his lovely wife, violinist Rachel Englander, are proud parents to their adorable daughters, Charlotte and Alice.





ClefNotes

by Andrea Moore



Fanny Mendelssohn

Overture in C Major



Fanny Mendelssohn (later Hensel) was the eldest child of four children in the Mendelssohn family, and especially close to her younger brother, Felix. That both had enormous musical gifts was clear from an early age. The Mendelssohn family was Jewish, and Fanny was a granddaughter of Moses Mendelssohn. Moses was a highly influential philosopher who sought to bring German Jews—many of whom read only in Yiddish and Hebrew—closer to German culture, partly by making a translation of the Five Books of Moses into German.

Born in Hamburg in 1805, by 1809 Fanny Mendelssohn was living with the family in Berlin, studying piano with her mother at first, and by her teens studying theory and composition with Carl Friedrich Zelter, a composer and conductor who had a significant impact on German musical culture through his teaching and involvement in educational institutions. While both her father and brother encouraged her to write music, they also both discouraged publication of her works; there are letters from Mendelssohn's father, Abraham, in which he both acknowledges her talent and defines tight parameters around it, as when he wrote, "Music will perhaps become [Felix's] profession, which for you it can and must only be an ornament, never the root of your being and doing." He later wrote, "You must prepare more earnestly and eagerly for your real calling, the only calling of a young woman—I meant the state of a housewife." While Mendelssohn wrote around 500 pieces, very few survive. She was known during her life especially as a composer of art songs and piano works, both suitable for the salon culture of Berlin in which she was an important figure.

This *Overture*, in C major, is her only known orchestral work, and was written in 1832. Like one of Felix's overtures, it opens with a slow, melodic introduction, in which pairs of winds alternate with strings. This opening is joined to the Allegro section by a short passage for solo flute. While the piece is scored for a fairly standard orchestra, Mendelssohn added a pair of horns, for four total; along with the trumpets and timpani, they tend to play fanfare-like figures. The Allegro section is in sonata form, and is dramatic, with rising string passages, thundering timpani, and a lyrical second theme introduced by the woodwinds.



Jennifer Higdon

Dance Card

(TEXAS PREMIERE/ROCO CO-COMMISISON)

 *Women's Philharmonic Advocacy*
www.wophil.org



1. *Raucous Rumpus (A Fanfare)*
2. *Breeze Serenade*
3. *Jumble Dance*
4. *Celestial Blue*
5. *Machina Rockus*

Jennifer Higdon is a highly acclaimed and widely performed composer of contemporary classical music. She has received major honors for her work, including the 2010 Pulitzer Prize in Music for her *Violin Concerto* and a 2010 Grammy for her *Percussion Concerto*. Higdon enjoys several hundred performances a year of her works, and her piece *blue cathedral* is one of America's most performed contemporary orchestral works, with more than 600 performances worldwide since its premiere in 2000. Self-taught as a flutist, Higdon began composing at 21, and is fluent across genres, including orchestral chamber, choral, vocal, and wind ensemble. Commissioned and performed by many of today's most significant ensembles and soloists, Higdon also holds the Milton L. Rock Chair in Composition Studies at the Curtis Institute of Music.

Of this piece, the composer writes, "'Dance Card' is a celebration of the joy, lyricism and passion of a group of strings playing together! This piece is made up of five movements, each of which is designed so that it can also be played as a separate work. From a string fanfare, through gentle serenades, and actual wild dances, the musicians get a chance to highlight their soloistic and ensemble playing. This work reflects the deep commitment that string players bring to their music making, not only in the many years of learning to play their instruments, but also in the dedication manifested in gorgeous music-making as an ensemble. When we attend as audience members, we in effect, fill our dance card with that shared experience."



Mikhail Glinka

Kamarinskaya

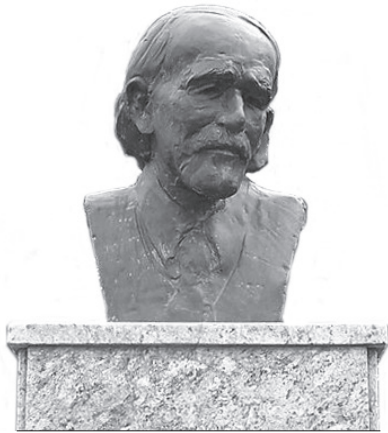


Born in 1804, the Russian composer Mikhail Glinka is often considered a father of Russian music. His Russian-themed operas, *A Life for the Tsar* and

Ruslan and Ludmilla, and this orchestral piece, *Kamarinskaya*, became models for later composers who sought to develop a “Russian” sound by mining both folk music and Russian mythology. Glinka was among the first, if not the first, Russian composer to make use of folk music in works written for the concert hall.

For having made such an impact, *Kamarinskaya* is a short work. Written in 1848, it contains two folk songs in which Glinka heard similarities and the possibility of joining them. According to Glinka, “by chance I discovered a relationship between the wedding song ‘From behind the mountains,’ which I had heard in the country [and had used in *Svadebnaya pesnya* (‘Wedding Song’)], and the dance tune, *Kamarinskaya*, which everyone knows. And suddenly my fantasy ran high, and instead of a piano piece I wrote an orchestral piece called ‘Wedding Tune and Dance Tune.’” Glinka added, “I can assure the reader that I was guided in composing this piece solely by my innate musical feeling, thinking neither of what goes on at weddings, nor of how our orthodox populace goes about celebrating, nor of how a drunk might come home late and knock on the door so that he might be let in.” The dance tune *Kamarinskaya*, from which Glinka took his title, was one of a group of Russian folk dance tunes built on short, repeated phrases. The Wedding Song, *Iz-za gor*, alternates throughout the piece with *Kamarinskaya*, with short transitions in between. Glinka was known as a great orchestrator, which is how he pulled this off—the repetitions of *Kamarinskaya* (over 70 of them in the piece) would not hold a listener’s interest if Glinka did not have such skill with timbre, instrumental combinations, and harmony.

Tchaikovsky, more than a generation younger than Glinka, would later say of this piece that the entire Russian school of symphonic writing was “all in *Kamarinskaya*, just as the whole oak is in the acorn.”



Zoltán Kodály

“Song” from *Háry János Suite*



The Hungarian composer, educator, and ethnomusicologist spent his childhood in the country. He learned some classical music at home, and some folk music at school, and learned to play multiple instruments quite early. By his teens, he had begun to compose, including an *Overture* for orchestra, which was performed when he was 16 years old.

Like his compatriot Bartók, Kodály had a strong interest in Hungarian folk music. He received his PhD from the Academy of Music in Budapest, where he wrote a dissertation on the stanza structure of Hungarian folksong. He and Bartók became lifelong friends, and together published several collections of folksongs. Kodály also developed a new music education method for children and young people, based primarily on singing and movement; many Montessori schools continue to use a version of the Kodály method to this day. He wrote, “If the child is not filled at least once by the life giving stream of good music during the most susceptible period – between his sixth and 16th years – it will hardly be of any use to him later on.”

Given his interests and abilities, Kodály’s compositions inevitably drew on folk materials. His comic opera, *Háry János*, was no exception. Like Richard Strauss’s *Don Quixote*, *Háry János* details the unlikely exploits of a fantastical dreamer, and is based on an existing story or epic by a compatriot writer. The title character is a returned foot soldier of the Napoleonic Wars who spends his evenings telling tall tales at his village tavern. János claims to have gone to Vienna to be with the Empress, wife of Napoleon, who fell in love with him; he proceeded to defeat Napoleon’s armies single-handedly, before returning to his true love in the village.

This movement is part of a suite of six movements taken from the opera. The Hungarian influence is clear here, beginning with the viola solo at the beginning; the combination of viola and clarinet gives a subtle taste of a small village band. An even clearer reference comes with the entrance of the cimbalom, a Hungarian instrument with hammered strings, similar to the dulcimer. This movement is slow and dreamy—it is the love song of the opera, where *Háry János* declares his love for his sweetheart, Örzse; the movement is based on a song that Bartók collected in 1906. “Intermezzo.” This movement is based of the rhythms of the *verbunkos*, a Hungarian soldiers’ dance used to attract recruits for enlistment, and reflects a noble vision of national spirit.



Dmitri Shostakovich*Ballet Suite No. 2*

Dmitri Shostakovich was one of the most important composers of the twentieth century. He perpetuated the 19th century's prestigious genres of symphony and string quartet, but was also influenced by jazz, and wrote a great deal of film and incidental music. Born in St. Petersburg in 1906, he came of age after the Russian revolution, and had an uneasy, often dangerous, and sometimes publicly reconciled relationship with the Soviet regime, which demanded "socialist realism" from all kinds of art. While the meaning of socialist realism was less clear in music than in visual art, good Soviet music was expected to be accessible, to draw on folk and workers' songs, and to, when possible, glorify the revolution, communist values, and the leadership.

The Communist Party denounced him publicly in 1936 with an unsigned editorial in its official paper, *Pravda*. Titled "Muddle instead of music," the editorial was written in reaction to Shostakovich's opera, *Lady MacBeth of the Mtsensk*, and accused the composer of "formalism," instead of the "natural, human music" that the Soviet leadership hoped would "infect the masses." In one chilling line, its author (thought by some historians to have been Stalin himself, or someone close to him) said the opera "is a game of clever ingenuity that may end very badly"—not to be taken as an idle threat. (The editorial is easily found online, and worth reading in its entirety.)

It ran on January 28; a week later, another piece in *Pravda* denounced Shostakovich's ballet *The Limpid Stream*, which portrayed life on a collective farm, for its "balletic falsity" and ignorance about that life. Very quickly, Shostakovich went from being considered one of the most important emerging Soviet composers to being cast out of the system.

It was excerpts from the "balletically false" *The Limpid Stream* that formed the basis of this Ballet Suite, one of four such suites arranged by Shostakovich's collaborator Levon Atovmian in the late 1940s and early 1950s. The irony is that this suite met with a great deal of official approval, despite the earlier reactions to the ballet itself. This is probably due to the movements' fundamental inoffensiveness; they are entertaining and light, based on popular dances (the waltz and polka, for example), and suitable for radio broadcast.

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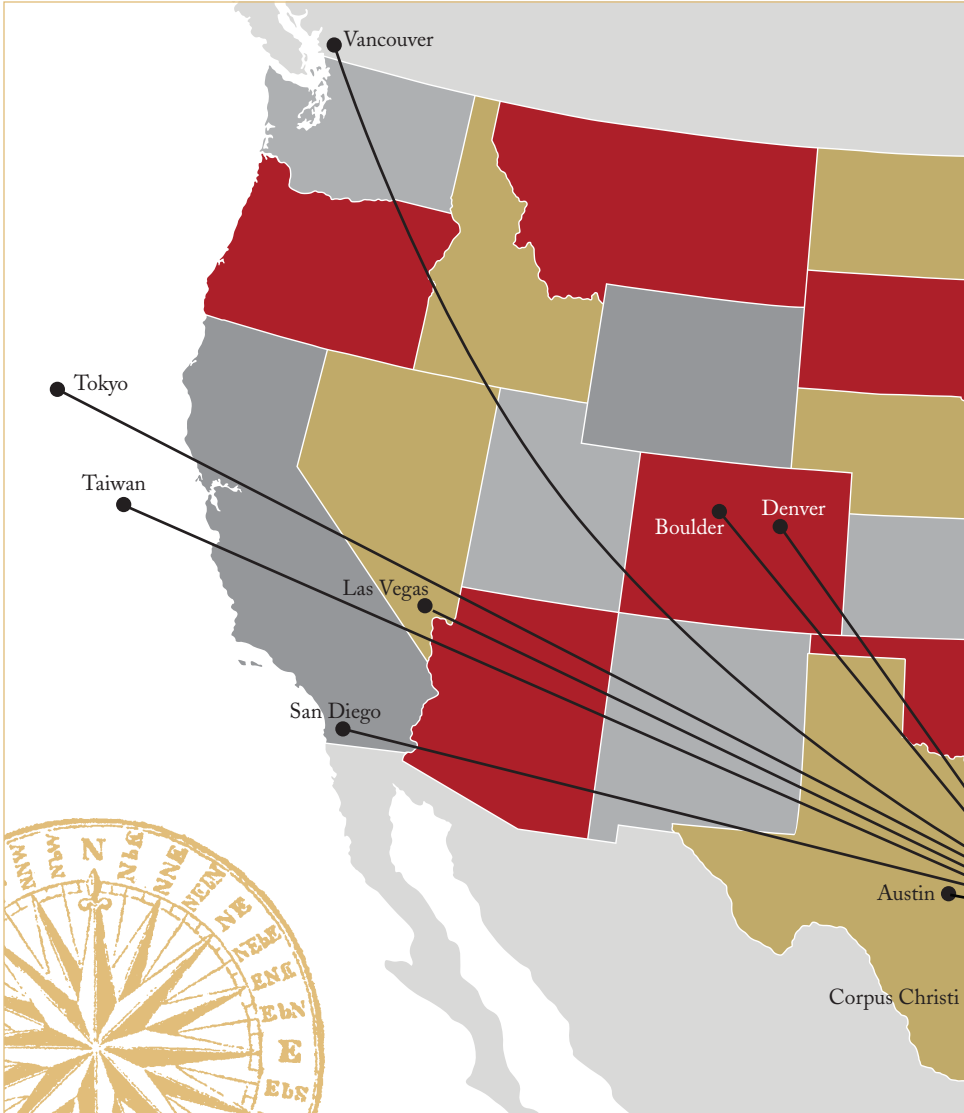
1 Boulder, CO

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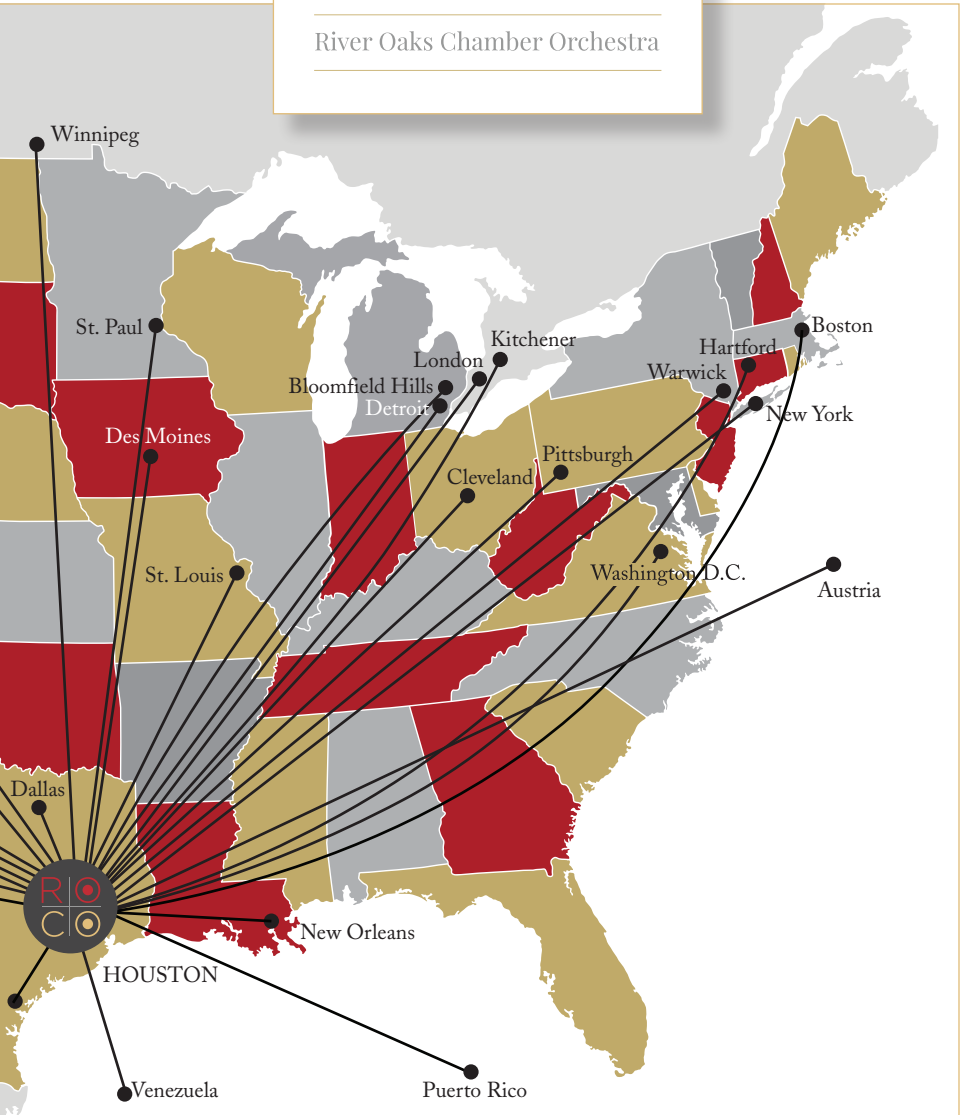
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My husband, Larry, adopted this as our family motto years ago. ROCO has blossomed so much these 12 years due to the support, work and love of so many people. In fact, the list has now become too long to include. I shall just say my gratitude grows daily.
Thank you!

-- Alecia



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— Danell Lynn, *Philanthropic Wanderlust*



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at 713.374.3500. *These numbers are subject to fluctuation. 28040



... continued from page 3

A tireless philanthropist, Margaret's altruistic influence is evident across Houston's cultural community. Her passionate support of the Alley Theatre, The Center for Performing Arts Medicine at Houston Methodist Hospital, Houston Grand Opera, Houston Ballet, the Museum of Fine Arts, Houston, Society for the Performing Arts, Houston Symphony, and Theatre Under The Stars has been nothing short of transformational.

Margaret has been honored by and received countless awards from Alley Theatre, American Heart Association, Baylor College of Medicine, Crohn's & Colitis Foundation, Houston Ballet, Houston Grand Opera, Houston Methodist Hospital, Houston Symphony, and Medical Bridges, to name a few. In 2013, she was honored with the Audrey Hepburn Society Philanthropist of the Year Award at the inaugural UNICEF Audrey Hepburn Society Ball in recognition of her support of the Baylor Pediatric AIDS Initiative at Texas Children's Hospital. She currently serves on 22 boards and their various committees, and remains personally involved in fundraising.

Stylish, sophisticated, and humble, Margaret is a true Houston treasure, and one of the Bayou City's most generous and committed philanthropists.



2016-2017 *Calendar*

- In Concert ■ Brass Quintet Series
- Unchambered ■ Connections



■ “Dance Like No One’s Watching”

Mei-Ann Chen, conductor
 Jennifer Higdon, composer
 Chester Englander, cimbalom soloist
 Fri, Sep 23, 2016 • 8 pm • Miller Outdoor
 Sat, Sep 24, 2016 • 5 pm • SJD

■ “Fantasy, Love and Sex(tet)”

Cece Belcher, violin
 Richard Belcher, cello
 Sun, Oct 9, 2016 • 5 pm • MATCH

■ “From Russia with Valves”

Fri, Oct 14, 2016 • 6 pm • MATCH
 Sun, Oct 16, 2016 • 5 pm • TWUMC

■ Musical and Literary Ofrenda

Tue, Nov 1, 2016 • 6 pm • Lawndale

■ “Tasting Menu”

Featuring Aloysia Friedmann, violin
 Sun, Nov 13, 2016 • 5 pm • MATCH

■ “Space: The Final Playground”

David Danzmayr, conductor
 Michael Gilbertson, composer
 WindSync, Wind Quintet
 Fri, Nov 18, 2016 • 7:30 pm • TWUMC
 Sat, Nov 19, 2016 • 5 pm • SJD

■ Yuletide

Mon, Dec 5, 2016 • 10am • Bayou Bend

■ ROCO Brass Quintet on Cypress Creek FACE Series

Tue, Dec 13, 2016 • 3 pm • The Centrum

■ “Beer and Brass”

Thu, Jan 5, 2017 • 6 pm
 Saint Arnold Brewing Company

■ “Peter and The Wolf”

Sun, Jan 15, 2017 • 2 pm, 3 pm and 4 pm
 Houston Zoo
 Tue, Jan 17, 2017 • 10am, 11am
 Texas Children’s Hospital

■ “Crossing over the English Channel”

ROCO BRASS QUINTET
 Fri, Jan 27, 2017 • 6 pm • MATCH
 Sun, Jan 29, 2017 • 5 pm • TWUMC

■ “Stolen Moments”

Maureen Nelson, violin
 Matt McClung, percussion
 Sun, Feb 12, 2017 • 5 pm • MATCH

■ “People Are People”/ Conductorless

Andrés Cárdenes, violin soloist & concertmaster
 Ricardo Lorenz, composer
 Fri, Feb 24, 2017 • 7:30 pm • TWUMC
 Sat, Feb 25, 2017 • 5 pm • SJD

■ “Schubert Octet”

Featuring Nathan Williams, clarinet
 Sun, Mar 5, 2017 • 5 pm • MATCH

■ “Roots, Reeds and Rhapsody”

Featuring Maiko Sasaki, clarinet
 Thu, Mar 23, 2017 • 7:30 pm • Asia Society

■ “Double Trouble”

Steven Jarvi, conductor
 Alexander Miller, composer
 Brook Ferguson, flute soloist
 Fri, Mar 31, 2017 • 7:30 pm • TWUMC
 Sat, Apr 1, 2017 • 5 pm • SJD

■ “Music from the Americas”

Fri, Apr 7, 2017 • 6 pm • MATCH
 Sun, Apr 9, 2017 • 5 pm • TWUMC



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