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**Ludwig van Beethoven** (BAY-toh-vun)

*Quintet in E-flat for Piano and Winds, Op. 16 (1796)*

III. Rondo: Allegro, Ma Non Troppo

----6 minutes----

**Anna Clyne**

*STRIDE* (2020)

ROCO CO-COMMISSIONED U.S. PREMIERE

I. Grave – Allegro di molto e con brio • II. Adagio cantabile

III. Rondo: Allegro

----15 minutes----

**William Bolcom** (BOWL-com)

*Three Ghost Rags* (1970)

I. The Poltergeist

----4 minutes----

**Samuel Coleridge-Taylor**

*Nonet in F Minor, Op. 2 (1894)*

II. Andante con moto • IV. Finale. Allegro vivace

----14 minutes----

**Claude Debussy** (DEB-you-see)

*La Mer* (1905, arranged by Marlijn Helder, 2016)

----23 minutes----

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*Please see page 11 for instruction on how to access LiveNote.*
London-born Anna Clyne is a Grammy-nominated composer of acoustic and electro-acoustic music. Described as a “composer of uncommon gifts and unusual methods” in a New York Times profile and as “dazzlingly inventive” by Time Out New York, Clyne’s work often includes collaborations with cutting-edge choreographers, visual artists, filmmakers, and musicians.

Clyne has been commissioned by a wide range of ensembles and institutions, including BBC Radio 3, BBC Scottish Symphony, Britten Sinfonia, Carnegie Hall, Chicago Symphony Orchestra, Houston Ballet, London Sinfonietta, Los Angeles Philharmonic, Seattle Symphony, and the Southbank Centre. Her work has been championed by such world-renowned conductors as Marin Alsop, Pablo Heras-Casado, Riccardo Muti, Leonard Slatkin, André de Ridder, Esa-Pekka Salonen, and Osmo Vänskä.

From 2010–2015, Clyne served as a Mead Composer-in-Residence for the Chicago Symphony Orchestra. Music Director Riccardo Muti lauded Clyne as “an artist who writes from the heart, who defies categorization, and who reaches across all barriers and boundaries. Her compositions are meant to be played by great musicians and listened to by enthusiastic audiences no matter what their background.” She has also been in residence with the Baltimore Symphony Orchestra, L’Orchestre national d’Île-de-France, Cabrillo Festival of Contemporary Music, Berkeley Symphony, and National Sawdust. Clyne serves as the mentor composer for the Orchestra of St Luke’s DeGaetano Composer Institute. The Scottish Chamber Orchestra recently announced Clyne as its Associate Composer for the next three years, through the 2020-2021 season. The residency includes plans for a series of new works commissioned over three years.

Recent premieres include Restless Oceans with the Taki Concordia Orchestra and Marin Alsop at the World Economic Forum; Beltane with the BBC Scottish Symphony Orchestra and Thomas Dausgaard in Glasgow; Three Sisters, her mandolin concerto for Avi Avital and the Kremerata Baltica; Masquerade for the BBC Symphony Orchestra and Marin Alsop at the Last Night of the Proms; and This Midnight Hour for L’Orchestre national d’Île-de-France.

Summer 2019 saw a number of new premieres from Clyne: Her cello concerto DANCE debuted by Inbal Segev at the Cabrillo Festival of Contemporary Music, led by Cristian Macelaru; Snake and Ladder for saxophone and electronics premiered with Jess Gillam at the Cheltenham Music Festival; and The Nico Project, a theatrical piece featuring Clyne’s transcriptions and arrangements of music from Nico’s Marble Index, was presented at the Manchester International Festival. This fall, the Scottish Chamber Orchestra and Pekka Kuusisto premiere Clyne’s Sound and Fury in Edinburgh.

...continued
Clyne is the recipient of the 2016 Hindemith Prize; a Charles Ives Fellowship from the American Academy of Arts and Letters; awards from Meet the Composer, the American Music Center, the Foundation for Contemporary Arts, and the Jerome Foundation; and prizes from ASCAP and SEAMUS. She was nominated for the 2014 Times Breakthrough Award (UK).

Clyne’s music is represented on Cantaloupe Music, Cedille, MajorWho Media, New Amsterdam, Resound, Tzadik, and VIA labels. Recent releases include Blue Moth, an album of her instrumental music for ensemble and tape; Night Ferry with the Chicago Symphony Orchestra and Riccardo Muti; and Prince of Clouds featuring Jennifer Koh and Jaime Laredo with the Curtis Chamber Orchestra on Cedille Records. Both Night Ferry and Prince of Clouds were nominated for 2015 Grammy Awards.

Clyne’s music is published exclusively by Boosey & Hawkes. boosey.com/clyne

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In keeping with our commitment to innovation, ROCO has partnered with InstantEncore to bring you the ROCO App! On the app, you can access LiveNote which brings you unique, real-time commentary during the concert. The ROCO App also keeps you up-to-date on everything ROCO between concerts.

**Here’s how you can get in on the action:**

- Place your phone on ‘silent’ or ‘do not disturb’.
- Go to the App Store or Google Play, search for “ROCO Houston”, and download the app to your phone.
- Open the ROCO app.
- LiveNote only runs during specific pieces (check your program). When it’s time, you’ll see a “LiveNote” icon along the bottom menu of the app. Tap this to launch LiveNote and access the musician commentary.
- On the next screen, tap on the highlighted box around the name of the first movement and LiveNote will automatically advance once the music starts.
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way for jazz. This revival reached its zenith in 1973 with the arrival of the box office smash-hit *The Sting*, whose soundtrack featured lots of ragtime, including the evergreen *The Entertainer*. Bolcom, who had studied with Milhaud and Messiaen, found himself drawn to the anachronistic style, and during the postmodernism phase of the 60s and 70s began to incorporate it into his style. This rag of Bolcom’s follows the rhythmic and formal conventions of a traditional rag, but features rapidly-changing harmonies and moments where everything just kind of drops out. In a surprise twist worthy of Shyamalan, the trickster ghost is ... the composer himself!

**Highbrow, Lowbrow:**
Bolcom is one of those fantastically-talented composers who don’t just stick to one particular ‘voice,’ but instead go all out and mix high-academic styles and fun, down-to-earth music. He’s just as comfortable writing cabaret songs (seriously, check out his ‘Black Max’ in its brilliant orchestrated version), dramatic atonality (the *Nine Bagatelles*, written for the Cliburn Competition), or country music (*Songs of Innocence and Experience*).

**Further Listening:**
The *Bills*, a rag by Carter Pann, dedicated to his teachers: William Albright and William Bolcom. Check out Stravinsky’s integrations of ragtime into his own works, including *Piano-Rag Music* and *Ragtime for 11 instruments*. And spend some time listening to Bolcom’s work: it really is fascinating!
II. Ludwig van Beethoven
Quintet in E-flat for Piano and Winds, Op. 16

Quick Intro:
Written in 1796 while Beethoven was on a concert tour of Prague, Dresden, Leipzig, and Berlin. Nerdy musicologist note: if you examine the paper upon which sketches for this piece were written, you’ll no doubt realize it comes from Berlin, so the piece was likely written late in this tour.

The anxiety of influence:
Multiple commentators have pointed out similarities between this and a quintet by Mozart. The two works are scored for the same forces (hardly commonplace in the big scheme of things, as wind instruments were only just coming into standardization) and are in the same key, so accidental similarity is unlikely. Side note: chamber music for strings was much more common in this era, and Beethoven, ever the shrewd businessman, also created a version for piano and strings. (Challenge: listen to that version after the concert and see which you prefer.)

Beethoven the prankster:
Around the time of the work’s composition, the young Beethoven was still making a name for himself as a virtuoso pianist and improviser. This third movement contains space for a cadenza, a spot in which the pianist can show off his or her skills. When Beethoven played this movement, he apparently would go to town, improvising ever-more-elaborate pianistic fireworks. At first, the musicians were reportedly amused by the young man showing off, but as you might imagine, when the cocky young pianist kept improvising long-winded monologues every single performance, they started to get tired of his antics. I suppose that history remembers the show-offs!

What is a rondo?:
A rondo is a musical form in which the main theme continually comes back. It’s often saved for the final movement because it can come across as almost comical: no matter how far afield the composer gets, that theme keeps on returning!

Further Listening:
For context, Mozart’s Quintet for piano and winds, K. 452. There’s so much good chamber music by Beethoven, but we really don’t hear chamber music for piano and winds nearly enough. Check out Louis Spohr’s delightful Quintet for Piano and Winds and Albert Roussel’s Divertissement for piano and wind quintet.

Beethoven in 1818
by August Klöber [de]
IV. Anna Clyne

**STRIDE**, celebrating Beethoven’s 250th birthday

**ROCO CO-COMMISSIONED PREMIERE**

**Quick Intro:**
Co-commissioned by ROCO, Australian Chamber Orchestra, Scottish Chamber Orchestra, and Lausanne Chamber Orchestra

**Beethoven Again:**
*STRIDE* is inspired by Beethoven’s ‘Pathétique’ piano sonata. “I chose a few melodic, rhythmic and harmonic fragments ... and developed these into the three corresponding sections of *STRIDE*. The title is derived from the octave leaps that stride in the left hand in the [opening of the first movement]. I was immediately drawn to the driving energy of this bass movement and have used it as a tool to propel *STRIDE*.”

**STRIDE, not stride:**
Come to think of it, the left hand in the *Pathétique Sonata* could easily be played in the stride style. Just add swing, plus a few ‘blue’ notes to those right-hand chords, and Beethoven might make Art Tatum blush! (Probably not, but it’s a fun thought.)

**Speaking of Sturm und Drang,**
listen to how Clyne masterfully builds tension in that opening, sticking stubbornly to the bass C that is the root of the Beethoven sonata. (It’s almost as if ROCO’s programming is coming full-circle here. Must be on purpose!)

**Further Listening:**
One of my favorite works by Clyne is *Night Ferry* – definitely listen if you have a chance.

III. Samuel Coleridge-Taylor

*Nonet in F Minor, Op. 2*

**Quick Intro:**
Written in 1893, when the composer was 18, around the beginning of his college studies.

**Meet the Composer:**
Coleridge-Taylor is a rare example of a nonwhite composer whose music, before the Civil Rights movement, found widespread success. Born in London, he attended the Royal College of Music, where he studied with the prominent composer Charles Villiers Stanford. His first major success was *The Song of Hiawatha*, a set of three large-scale works inspired by the eponymous poem by Longfellow. During his long career, he was fêted on a scale unheard-of for people of African descent, including an invitation to meet Theodore Roosevelt at the White House.

**Style Traits:**
English composers from the turn of the 19th century hadn’t yet found a uniquely English voice, and, much like American composers, tended to write music strongly influenced by composers of Central Europe, especially Brahms and Dvořák. This piece is no different: while it is very well-written, it does owe a lot to these composers.

**Further Listening:**
The *Song of Hiawatha* tends toward the grandiose and has aged less well than other of the composer’s works, but as such an important piece from its time that it’s instructive to hear it – if for no other reason, than to give some context.
V. **Claude Debussy**

*La Mer*

(arranged by Marlijn Helder)

Quick Intro:
Written 1903-1905; premiered in Paris by the Orchestre Lamoureux.

Movements:
I. From dawn to noon on the sea;
II. Play of the waves;
III. Dialogue between wind and waves

Tumult like crashing waves:
*La Mer* is a glorious piece, full of brilliant orchestral color and probably more drama than should be packed into 23 minutes. It’s one of Debussy’s best works, further ensconcing him as a master orchestrator able to evoke the crash of angry waves, the fury of tempestuous winds, and the irresistible call we all feel when staring out to sea. (Can you tell that I love this piece?) But as much as the work seems an adventure-filled escape for us listeners, it was even more of one for Debussy, who during its creation was undergoing some adventures of his own. After reaching a social peak in 1803, with his appointment as a Chevalier of the Légion d’honneur, everything came crashing down when an affair with the mother of his student came to light. Debussy had taken a road trip with his mistress Emma, and wrote to his wife Lilly that their marriage was over. Lilly attempted suicide but failed, and while Debussy and Emma vacationed in England, some former friends of Debussy (including Dukas and Ravel) set up a fund to help Lilly financially. Throughout all of this, Debussy worked away at *La Mer*, and perhaps a literal thinker might hear in the dance of the wind and waves an echo of Debussy’s marital drama. (In a wholly TMZ-worthy postscript, Emma got pregnant, and the two were married and lived unhappily ever after.)

*La Mer, or Le Lac?* While *La Mer* is scored for a large orchestra, this 2016 version was arranged for smaller forces by Dutch composer Marlijn Helder. Scored for just 13 players, it maintains the grandeur of the original, just on a smaller scale. Think of it as bonsai Debussy.

Further Listening:
Another brilliant work of Debussy’s: *Three Nocturnes*, which similarly evoke exotic locales and brilliant colors.
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verb, 1. fill a place with sound; be loud enough to echo

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verb, 2. sing the praises of

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Jereann H. Chaney • Susie and Sanford Criner • Sue and Craig Floyd
Dianne Foutch • Ellie Francisco • Jerry Gause • Mark McCray
Brian McCulloch and Jeremy Garcia • The Rev. & Mrs. Charlie Holt • Kate Hawk
Dave and Stephanie Lee • Erin and Andrew Luce • Meghan and Jeff Marin
Mary Ann Marucci • Denise D. Monteleone • Dylan Murray • Mitchell Pengra
Jan and Bill Powell • Sue and Mark Stiles • Ann Trammell
Ileana and Mark Treviño • Jo Dee and Cliff Wright • Marcel Witte
Emily Chambers and Brandon Zech • Hallie Vanderhider
Cindy and Robert Ziervogel

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Lauren Anderson • Patsy Yoon Brown • Angela and Will Cannady
Tripp Carter • CFM Wealth Partners • Gary Gee and Michael Duvall
Lesha and Tom Elsenbrook • Joseph Flowers • Bennie and Laurens Hall
Melissa and Mark Hobbs • Shawn Stephen and Jim Jordan
Kellye Sanford and Fritz Lanham • Sharon Ley Lietzow
Sarah and Doug McMurray • Judy and Scott Nyquist • Anne Park
Patti and Bruce Potter • Nicola Rothkop • John Flanagan and Mark Shirey
Barrett Sides • Sue and Mark Stiles • James Tiebout and Thuy Tran

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Kaleidoscope

Intimate chamber ensemble series curated by individual ROCO musicians

February 13 • 5:00pm
Brook Ferguson, flute • Alecia Lawyer, oboe
Nathan Williams, clarinet
Kristin Wolfe Jensen, bassoon
Gavin Reed, horn • Andreea Mut, piano
Alyssa Morris, Composer-In-Residence

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UNCHAMBERED
Intimate chamber ensemble series curated by individual ROCO musicians
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Celebration of Margaret Bonds
February 4, 2021
7:00PM
Kaleidoscope
February 13, 2021
5:00PM
Shadows
February 27, 2021
5:00PM
Blackbird
March 6, 2021
5:00PM
Journey to America
March 11, 2021
7:00PM
Flamenco
April 24, 2021
5:00PM

■ In Concert
Full chamber orchestra

■ Unchambered
Intimate chamber ensemble series
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