



MIDLAND-ODESSA SYMPHONY & CHORALE

2019 | 2020 SEASON

GARY LEWIS | MUSIC DIRECTOR & CONDUCTOR

MOSC.ORG

CHAMBER SERIES

All chamber concerts are held at the
First United Methodist Church of Midland.

"GERMAN GEMS"

WEST TEXAS WINDS

Sunday, October 20, 2019 | 3:00PM

"FROM THE OLD COUNTRY"

PERMIAN BASIN STRING QUARTET

Sunday, November 17, 2019 | 3:00PM

"HAVE YOURSELF A BRASSY CHRISTMAS"

LONE STAR BRASS

Sunday, December 15, 2019 | 3:00PM

"QUINTET NO. 1"

WEST TEXAS WINDS

Sunday, February 9, 2020 | 3:00PM

"STRING-A-BRATION"

PERMIAN BASIN STRING QUARTET

Sunday, February 23, 2020 | 3:00PM

"SPRING!"

LONE STAR BRASS

Sunday, March 29, 2020 | 3:00PM

CHORAL SERIES

All choral performances are held at the
First Presbyterian Church of Midland.

"A GRAND NIGHT FOR SINGING"

MOSC CHORALE

Saturday, October 19, 2019 | 7:30PM

"THE BEST OF BROADWAY"

VOICES OF THE PERMIAN BASIN

Saturday, April 18, 2020 | 3:00PM

"MASS IN B MINOR" BY J.S. BACH

MOSC CHORALE

Saturday, April 25, 2020 | 7:30PM

MOSC.ORG

800-514-3849

Midland-Odessa Symphony & Chorale Presents

QUINTET NO. 1

Performed By

West Texas Winds

Sunday, February 9, 2020

3:00 PM

First United Methodist Church of Midland

300 N Main St, Midland, TX 79701



FRIENDS OF THE WEST TEXAS WINDS

Anonymous

Drs. Roberta & Richard Case

Denise & Thomas Elrod

Maridell Fryar

Ann & Ken Hankins, Jr.

Diann & John McKee

Ann Parish

Joyce Sherrod

Violet & Mark Singh

Patti & Bill Watson

Deeann & Richard Werner

Jane Wolf

PROGRAM

Wind Quintet in B-Dur, op. 56, No. 1

Franz Danzi (1763-1826)

- I. Allegretto
- II. Andante con moto
- III. Menuetto. Allegretto
- IV. Allegretto

Quintette No. 1

Jean Françaix (1912-1997)

- I. Andante tranquillo – Allegro assai
- II. Presto
- III. Tema – Andante
Variation 1: L'istesso Tempo
Variation 2: Andantino con moto
Variation 3: Lento
Variation 4: Vivo
Variation 5: Andante
- IV. Tempo di marcia francese

- INTERMISSION -

Quintet No. 1 for Winds in D major, op. 124

Giulio Briccialdi
(1818-1881)

- I. Allegro marziale
- II. Andante – Allegretto
- III. Allegro

PROGRAM NOTES

Wind Quintet in B-Dur, op. 56, No. 1

Franz Danzi (1763-1826)

Franz Ignaz Danzi is the most notable member of the famous German Danzi family, one filled with numerous musicians whose ancestry also stems from Italy. His Italian born father, Innocenz Danzi, was principal cellist with the Mannheim Orchestra at the time of Franz's birth; by the time young Franz was 15, he had won a job as a cellist in the same orchestra. His musical interests included composition from a very young age, ultimately leaving the music world with a prolific amount of works featuring a large range of genres, though he is now most famous for his woodwind chamber works. Danzi's compositional style influenced notable composers such as Carl Maria von Weber, who he met during his tenure as Kapellmeister in Stuttgart.

Danzi's successful career spanned into the unique transitional window of time when the Classical era blended into the early Romantic era; consequently, some of Danzi's later works are loosely labeled as "pre-Romantic." The *Wind Quintet* at hand is no exception to this label, and is arguably his most performed work. The first movement is lyrical and refined, featuring each member of the quintet both in a traditional manner (such as an upper voice carrying the main melodic line), as well as the avant-garde technique of giving solos to a lower voice. The second movement begins in a touchingly somber mood, but quickly gives way to the relative major key for a moment of levity before returning to the original D minor. In the third movement, Danzi proves his skill for charm and lightness. The final movement is written in compound meter, and is certainly the most joyous and uplifting, featuring swinging melodies juxtaposed by energetic interjections of fast scalar lines and arpeggios.

Quintette No. 1

Jean Françaix (1912-1997)

French composer **Jean René Désiré Françaix** was born in Le Mans to musician parents who encouraged an enriched musical education from a young age, including training from the highly esteemed Nadia Boulanger (who also taught countless notable composers such as Aaron Copland and Elliott Carter). Throughout his lengthy career, he was generally very respected and received numerous awards for various compositions amongst his prolific output. However, critics often overlooked the depth of his genius, perhaps because of the accessibility of his music. At a time when many composers were being praised for esoteric, avant-garde technique, Françaix was more in tune with the

general population. His compositional style is sometimes labeled “neoclassical” and often can be described as quintessentially French, featuring a delicate balance between lighthearted wit and elegance, irony and lyricism.

The *Quintette* at hand is certainly no exception to these generalizations. Each movement exploits relatable characters and styles within a traditional form. The first movement begins with tranquil lyricism (that would likely feel somber if not for its ironically jaunty undertones), then quickly segues to a lively juxtaposition between long lines with pointed interjections and fast waves of color. The second movement boasts two distinct characters: first, a waltz-like theme that is so energetic that it seems nearly impatient, often starting melodies just before the already-obscured downbeat; second, a more relaxed waltz character with jokingly abrupt -or perhaps rude- interruptions from its excited counterpart. Françaix uses these two characters in such a way that the traditional form seems to take on a conversational tone between impatient energy and relaxed lyricism.

The third movement is a traditional theme and variations, featuring each instrument in turn. This is an excellent example of the genius of Françaix’s orchestration: at once both exploiting the beauty of simplicity as well as each instrument’s strengths. Lastly, as one would expect from the title (tempo of a French march), the final movement is in a simple duple meter. Many of the characteristics of the other movements are also present here: pointedly jaunty melodies, lyricism from the oboe, fast waves of color from the flute and clarinet, as well as conversational, interlocking parts between the bassoon and horn. Françaix continues to write with lighthearted wit clear to the end of the piece.

Quintet No. 1 for Winds in D major, op. 124

Giulio Briccialdi
(1818-1881)

Giulio Briccialdi was an Italian composer and flute player, whose contributions include not only performing and composing, but also helping to innovate the physical mechanism of the flute itself, introducing a thumb-key mechanism which is still in use today. As a composer-performer, his work always included the flute, usually as the solo-voice such as in his three concerti and numerous pieces for flute and piano. In addition to these works, Briccialdi is also known for his three woodwind quintets, particularly the *Quintet No. 1 for Winds in D major, op. 124*.

The first movement bears the indication “*Allegro marziale*.” Without a slow introduction, the piece is indeed march-like from the start- but soaring,

operatic melodies pervade. These tuneful themes follow one after another, leading to an increasingly showy, increasingly speedy finish. As such, the movement strongly resembles the many overtures of Rossini, whose success was blossoming during Briccialdi's early years.

The second movement, "Andante," is a slowly lilting interlude that is suddenly stirred up into passionate emotion before subsiding again. The movement feels programmatic, and might not be out of place as a dramatic instrumental intermezzo in an opera. The smooth accompaniments and recognizable Italian flavor could almost be mistaken for Verdi, who was also a prominent figure in the music world during Briccialdi's time.

The third and final movement, "Allegro," is immediately active and full of bubbling, anxious energy. As with both previous movements, this is opera on the chamber music stage: a frantic finale full of comedic plot and sudden surprises. Briccialdi the showman is onstage again, with virtuosic writing for the flute throughout, but shared with other instruments as well. A fiery coda propels the piece to its joyful, grand conclusion.



CARYN CRUTCHFIELD - OBOE

Caryn Crutchfield, oboe, is beginning her twenty-fourth season with the Midland-Odessa Symphony. She holds a Bachelor of Music degree and a Master of Music degree in Oboe Performance from West Texas A&M University in Canyon, TX where she studied with Robert Krause. Caryn was privileged to be the guest soloist with the MOSC in 2012. She has performed at the Texas Music Educators' Association Convention on three occasions and with the WTAMU Director's Band at the Texas Bandmasters' Association Convention twice. She performs regularly as a member of the West Texas

Winds woodwind quintet and teaches at Bowie Fine Arts Elementary School, The University of Texas, Permian Basin, and the West Texas A&M Band Camp. Caryn currently teaches private lessons to students throughout the Permian Basin and has a thriving reed making business. She is married to Kevin, a violinist in the Midland-Odessa Symphony & Chorale, and has three children.



CHRIS CHANCE - CLARINET

Chris Chance enjoys a varied performing career as an orchestral clarinetist, chamber musician, and concert soloist. He has performed with orchestras across North America, including Arizona Opera, New Mexico Philharmonic, Ohio Light Opera, Columbus Indiana Philharmonic, Lubbock Symphony, and the Orquesta Sinfónica UANL of Monterrey, Mexico. Chris is currently Principal Clarinet of the Midland-Odesa Symphony, Principal Clarinet of the Missouri Symphony Orchestra, and clarinetist of the West Texas Winds woodwind quintet. In addition to live performance, he has also worked as a recording

studio musician for the Hal Leonard Corporation. Chris received a Bachelor of Music degree, a Performer Diploma, and the Performer's Certificate.



SCOTT MILLICHAMP - HORN

Scott Millichamp is Co-Principal Horn of the Midland-Odesa Symphony Orchestra, hornist with the MOSC's Lone Star Brass quintet, Fourth Horn with Abilene Philharmonic, Principal Horn with the summertime Missouri Symphony Orchestra, Instructor of Music Theory and Aural Skills at University of Texas of the Permian Basin, and Co-Music Director at the Unitarian-Universalist Church of Midland.

A native of Detroit, he graduated from Interlochen Arts Academy with a Fine Arts Award in Horn and received his Bachelor and Master degrees in Horn

Performance from Indiana University. Following his time at IU, he served concurrently as a Graduate Teaching Assistant in Composition at the University of Hawaii in Manoa, a substitute hornist with the Honolulu Symphony Orchestra, pianist for Honolulu Waldorf School eurythmics classes, and Choir Accompanist for First Unitarian-Universalist Church of Honolulu. Prior to his MOSC appointment in 2009, he served as Fourth Horn of the Arkansas Symphony Orchestra; he has also performed with Arkansas's Opera in the Ozarks festival and the Lyrique-en-Mer opera festival on Belle-Ile, France. As a recent guest soloist for the Midland-Odesa Symphony and Chorale, Mr. Millichamp performed Richard Strauss's Horn Concerto No. 1.



MELISSA GRAHAM HANSEN - FLUTE

Dr. Melissa Graham Hansen is the principal flutist with the Midland Odessa Symphony & Chorale, and flutist with the West Texas Winds.

Known for her unique sound palette, Melissa enjoys performing both orchestral and chamber music. The former has led her to perform with numerous orchestras, such as the Greeley Philharmonic, Fort Collins Symphony, Lubbock Symphony, and the River Oaks Chamber Orchestra (Houston). The latter has inspired numerous projects with work towards

building albums featuring both flute and guitar music as well as original music written by her father.

After joining the MOSC as a flutist in 2012, Melissa also served as an orchestra representative on the MOSC Board (2013-2014) and as an MOSC personnel manager (2014 to present). During the summer of 2016 (through the summer of 2019), Melissa left the Basin to start a family. She treasures every moment with her husband and their two little ones, Asher and Aria.

Melissa has served as a faculty member at the University of Texas of the Permian Basin and Odessa College (amongst additional institutions in other areas). She intensely enjoys teaching musicology courses in a classroom setting as well as private collegiate lessons.

Beyond this work, Melissa has taught private students of all ages since 1998. One of the unique aspects of her flute studio is the use of her own method book series, entitled ***Beyond the Page***; praised as an “innovative” and “holistic” approach to learning the flute, these books are designed with a series of levels applicable to students ranging from the intrinsically motivated junior high school student to college and beyond. The next book in the series will be aimed at a professional audience and will seek to provide a streamlined source for honing fundamental skills.

Melissa received her Doctor of Musical Arts degree (specializing in performance and pedagogy) from the University of Colorado at Boulder, where she studied with Christina Jennings. In addition to Ms. Jennings, Melissa has studied with Pamela Endsley and Peter Lloyd, amongst others in the States as well as Scotland and England.



PHILIP HILL - BASSOON

Philip Hill is in his third season as Principal Bassoon with the Midland-Odessa Symphony and bassoonist of West Texas Winds. He earned his Master's degree in Music Performance at the University of Arizona. During his time at UA he studied with William Dietz, was principal bassoon of the Arizona Symphony Orchestra, and bassoonist in the Fred Fox Graduate Wind Quintet and the Saguaro Bassoon Ensembles. He earned his Bachelor's degree in Music Education at East Carolina University, where he studied the bassoon under Christopher Ulfers and was principal bassoon of the ECU Symphony Orchestra. He also performed at times as

principal bassoon of the ECU Wind Ensemble and ECU Opera, the latter known for performing a wide variety of works – from popular Mozart operas to world premieres. As part of the North Carolina New Music Initiative, Philip participated in many premieres, recordings, and new music projects. Most notable is his performance in the world premiere and recording of Travis Alford's *Loose Strands* for chamber wind ensemble.

In addition to private bassoon instruction in his hometown of Chesapeake, Virginia and touring with the ECU Symphony Orchestra, he also made an appearance with the North Carolina Symphony Orchestra. Philip was a member of the third season of the Prague Summer Nights Festival Orchestra in 2017, which performed in the famous Estates Theatre, Rudolfinum, and the Mozarteum in Salzburg. He first toured Europe at age 17 as part of the Virginia Ambassadors of Music, and also gave his first solo performance at age 17, performing the Mozart Bassoon Concerto.

Despite his heavy performance regimen, Philip is extremely active as a music educator. He is an adjunct faculty member of the University of Texas of the Permian Basin and recently was an artist resident at the University of Idaho. He also holds a private bassoon studio in the Midland-Odessa area and is committed to expanding the performance of solo and chamber music to younger musicians.

Midland-Odessa Symphony & Chorale

Enriching Lives Through Music!

MIDLAND-ODESSA SYMPHONY & CHORALE

Gary Lewis, Music Director & Conductor

A RODGERS & HAMMERSTEIN

RH *celebration*



SATURDAY, MARCH 7

7:30PM | Wagner Noël Performing Arts Center

Broadway stars **Sarah Jane McMahon, Gary Mauer & William Michals** join the MOSC Symphony Orchestra and Chorale for an evening of show-stopping Broadway tunes including *Climb Every Mountain, Oklahoma!, Some Enchanted Evening, All The Things You Are* and many more!



TICKETS \$30-\$50 | STUDENTS \$17

MOSC.ORG 800-514-3849

Wagner Noël Box Office, M-F, 12-5pm

POPS & FAMILY SERIES PRESENTED BY: *Lissa Noël Wagner with Frances Brown*

CONCERT PROUDLY SPONSORED BY: *Brazos Door & Hardware, Frost Bank
Odessa Symphony Guild, Basin PBS, KWEL Radio*