



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

GERMAN GEMS

Performed By

West Texas Winds

Sunday, October 20, 2019

3:00 PM

First United Methodist Church of Midland

300 N Main St, Midland, TX 79701



CONCERT SPONSOR

Tom & Denise Elrod

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Jane Wolfe

PROGRAM

Serenade

Karl Pilss (1902-1979)

- I. Heiter bewegt
- II. Ruhig
- III. Schnell
- IV. Breit

Kleine Kammermusik für fünf Bläser, op. 24, no. 2

**Paul Hindemith
(1895-1963)**

- I. Lustig. Mäßig schnelle Viertel
- II. Walzer. Durchweg sehr leise
- III. Ruhig und einfach. Achtel - Im gleichen ruhigen Zeitmass
- IV. Schnelle Viertel
- V. Sehr lebhaft

INTERMISSION

Tanzsuite, op. 53

Theodor Blumer (1881-1964)

- VI. One Step

Quintett für Blasinstrumente, op. 52

**Theodor Blumer
(1881-1964)**

- I. Sehr frisch und feurig.
- II. Sehr ruhig und innig.
- III. Leicht fließend.
- IV. Sehr schwungvoll.

PROGRAM NOTES

Serenade

Karl Pilss (1902-1979)

At a time when western art music was exploring the use of recorded sound, synthesized electronic instruments, and the birth of Minimalism, the Romantic-influenced 1967 ***Serenade*** of Karl Pilss was sadly overshadowed and drowned out by the din of war and technology.

Though a native of Austria, Pilss's style is an outgrowth of German Romanticism, influenced heavily by composer Richard Strauss. The intervening explosion of Expressionism, Modernism, and intensely dissonant atonal musical language of the early to mid-20th Century seem to have had little impact on Pilss. This leaves his music with an anachronistic flavor, making his work sound as though it were composed 50 or 60 years previously. Even the title of this piece, “*Serenade*,” is an indication that Pilss is hearkening back to an earlier time: the many wind serenades of Mozart, and to Dvorak's famous example, rather than titling the piece with the more modern convention of the simple yet sterile “*Quintet*.”

The first movement of the ***Serenade*** bears the indication “*Heiter bewegt*” (Cheerily emotional). Placid and pastoral in general, this movement is full of warbling bird-calls and Romantic filigree, led primarily by the voice of the flute.

The second movement, labeled “*Ruhig*” (Calm) provides a more serious contrast, in four sections. The first and third sections are led by an expressive oboe solo, while the second and fourth are ensemble-driven and slightly more emotional.

The third movement is a whirling scherzo with only the instruction “*Schnell*” (Fast). The opening and closing gravitate toward a playful minor mode with chromatic embellishments, while the central development is a bit more cheerful and flowing.

The final movement begins with a slow introduction: “*Breit*” (Broad), followed by a brisk, contrapuntal finale labeled “*Sehr lebendig*” (Very lively). The colors of the introduction are deep, yet vibrant. The flute is almost entirely absent until late in the introduction, when it makes increasingly involved statements drawn from what is to come. After a rhapsodic quasi-cadenza, the flute leads the group into the finale. Indeed very lively and full of colorful, sinuous chromatic passage-work, the movement functions as a traditional yet very satisfying close to Pilss's ***Serenade***.

In a New York Philharmonic “Young People’s Concert” mere weeks after Paul Hindemith’s passing, Leonard Bernstein described him as a “total musician; he played music, wrote it, taught it, breathed it. He played jazz in cafes; he was concertmaster of an orchestra; he played viola in a string quartet; he wrote books about music; but mainly he wrote music, every kind of music – big, little, serious, light, noble and jazzy, hard and easy, music for professionals, for amateurs, and for children.”

Hindemith truly was a “total” musician – a Renaissance man, highly skilled in an astounding number of musical fields. His oeuvre remains a cornerstone in the concert hall, on recital stages, and in pedagogic realms (for example, his *Elementary Training for Musicians* is still not uncommon in undergraduate theory classes). Indeed, in addition to writing large works for big stages, Hindemith’s music can be found as an example of 20th Century solo repertoire for essentially every orchestral instrument (which, incidentally, he also knew how to play).

As a whole, Hindemith’s music could be described as a prime example of Neoclassicism. This “ism” was an early 20th Century movement to regain the pristine clarity of Classical compositions through the use of borrowed elements from the Classical and Baroque eras. Neoclassical compositions often feature structured forms from these earlier eras (such as Sonata form), clean textures (rather than the lush emotional puddles of the late 19th Century), while also encompassing modern harmonic language. At a time in history when one might be tempted to label much of the avant-garde music as a bit crazy (even angsty, perhaps, or angry), Hindemith’s music was notably more accessible. “He was a modern composer, but he was certainly never what we call an Angry Young Man. He had too much love in him for that. He loved all the German music that he was born into – Bach, Mozart, Bruckner, and he just continued it, making his own additions and changes” (Bernstein, *Ibid*).

Hindemith greatly admired the German legacy left by composers such as Bach and Beethoven and sought to continue their traditions while using his own concise and unique musical language. Contemporary composers such as Arnold Schoenberg were known to have a similar affinity, but where Schoenberg felt compelled to push the German legacy forward by breaking the molds, Hindemith worked to revitalize the old with a new harmonic palette. One might liken it to two homeowners – one decides to rip out the old home and start anew in order to pay homage to the beautiful land; the other decides to renovate, strengthen the foundation, open up the windows, and redecorate.

Written in 1922, *Kleine Kammermusik* (small chamber music) takes parodist cues from the Baroque dance suite as well as Classical lightness and wit, and mixes in 20th Century technical demands. The dry humor is so pervasive at

times that this work has been described as Hindemith at his most deadpan. Or, as Bernstein said when comparing Hindemith to one of the great Classical jokesters, here we have “Haydn in a new suit.”

Tanzsuite, op. 53

Theodor Blumer (1881-1964)

Theodor Blumer was a German conductor, teacher, and composer of the late romantic style, known for his contribution to wind literature and his tenure with the Dresden Radio Orchestra and Middle German Radio Orchestra in Leipzig. Born in 1881 – one year before the provocative yet successful Igor Stravinsky – Blumer’s music can be perceived as too conservative or outdated. However, much of his ***Quintett, opus 52*** is similar to respected composers such as Brahms, Tchaikovsky, or Richard Strauss. Blumer’s anachronism in combination with his small amount of publications makes him not very well known – thus, a German Gem.

Most of Blumer’s music, including the music performed today, was published at the same time that Arnold Schoenberg popularized twelve tone music and the Second Viennese School, and the same time that Igor Stravinsky’s *The Rite of Spring* premiered. For further examples, the ***Tanzsuite (Dance Suite), opus 53*** was published in 1925, 17 years after Arnold Schoenberg’s *String Quartet no. 2*, which includes, via soprano voice, Schoenberg’s message to the public that he no longer wishes to use tonal harmony as the basis for composing music. And 13 years before that, Gustav Mahler’s lengthy and transformative *Symphony no. 2, “Resurrection”*, premiered in Berlin in 1895.

Despite being behind its time, Blumer’s music is actually not that conservative compared to some of his contemporaries, and even successors. Other composers followed this trend of hanging onto the Romantic Era’s traditions of harmony and texture. Sergei Rachmaninoff, born in 1873, wrote highly chromatic music but still used tonal key relationships of dominant to tonic. Aaron Copland and Samuel Barber, born in 1900 and 1910 respectively, composed with lots of open fifths, upon which simple melodies could be written.

Quintett für Blasinstrumente, op. 52

**Theodor Blumer
(1881-1964)**

Quintett, opus 52 compares to the music of Tchaikovsky and Strauss in that there is a lot of chromatic movement within individual voices and multiple rhythms occur simultaneously, but then the rhythm and harmony stabilize, and an emphatic statement of one key center is reached (as heard in the beginning and end of the first movement). Comparing to Strauss specifically, Blumer also at times unleashes a whimsical flurry of notes from all voices to create a

complex and sometimes chaotic sound (as heard in the middle of the first and second movements, and the trio of the third movement). And like Brahms, there are murmuring repetitive notes with a brushed texture, and asymmetrical phrase lengths. However, Blumer's music is much less ambiguous about whether it should be joyous or sorrowful, and lacking in that marked melancholy quality of Brahms's music.



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-Odessa 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.



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.

Midland-Odessa Symphony & Chorale

Enriching Lives Through Music!



SONJA MILLICHAMP - HORN

Sonja K. Millichamp earned her Bachelor's degree in horn performance from the Cleveland Institute of Music and her Master's degree from the University of Illinois at Urbana-Champaign. During the summers she studied at the National Orchestral Institute in College Park, Maryland, and at the Pacific Music Festival in Sapporo, Japan. Prior to moving to West Texas, Sonja spent six years as the horn professor at Millikin University in Decatur, Illinois, where she also performed with the faculty woodwind quintet and served as Principal Horn of the Millikin-Decatur Symphony Orchestra. She was also Third Horn of

the Champaign-Urbana Symphony and a member of the Prairie Ensemble, and spent several summers playing principal horn for Opera in the Ozarks. She has performed with the Illinois, Peoria, and Danville Symphonies, among others, and continues to sub regularly with the Arkansas, Big Spring, and Southwest Symphonies.

Sonja is currently Co-Principal Horn of the Midland-Odessa Symphony & Chorale as well as Second Horn of the Missouri Symphony during its summer season. She is also Co-Director of Music at the Unitarian-Universalist Church of Midland, where she often gets to perform as a vocalist, and she maintains a private studio of horn and trumpet students. Sonja is married to Co-Principal Hornist Scott Millichamp; together they enjoy taking care of their xeriscape garden and their two cats.

You...

Your Legacy...

And the music of the MOSC ...

CAN BEGIN NOW!

For further details on the role you can play in assuring that live symphonic and choral music continues in the Permian Basin for years to come please contact:

*Violet Singh, Director of Development
development@mosc.org (432)563-0921*




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.



Tchaikovsky Five

NOV 2 | 7:30 PM
7:30PM WAGNER NOEL PERFORMING ARTS CENTER
MOSC.ORG FOR TICKETS & INFO



Featuring
Brian Lewis,
 violin