



MIDLAND-ODESSA SYMPHONY & CHORALE

# 2019 | 2020 SEASON

GARY LEWIS | MUSIC DIRECTOR & CONDUCTOR

[MOSC.ORG](http://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**

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Midland-Odessa Symphony & Chorale Presents

# FROM THE OLD COUNTRY

Performed By  
*Permian Basin String Quartet*

Sunday, November 17, 2019  
3:00 PM

*First United Methodist Church of Midland*  
300 N Main St, Midland, TX 79701



# **FRIENDS OF THE PERMIAN BASIN STRING QUARTET**

Drs. Roberta & Richard Case

Denise & Tom Elrod

Maridell Fryar

Ann & Ken Hankins, Jr.

Joyce Sherrod

Violet & Mark Singh

Gene & John Todd

Patty & William Watson

Deeann & Richard Werner

Jane Wolfe

# PROGRAM

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***String Quartet No. 19 in C Major,  
K. 465 "Dissonance" (1785)***

**Wolfgang Amadeus Mozart  
(1756-1791)**

- I. Adagio-Allegro
- II. Andante cantabile
- III. Menuetto, Allegro
- IV. Allegro molto

***Leyendas: An Andean Walkabout (2001)***

**Gabriela Lena Frank  
(b. 1972)**

- I. Toyos
- II. Tarqueada
- III. Himno de Zampoñas
- IV. Chasqui
- V. Canto de Velorio
- VI. Coqueteos

## INTERMISSION

***String Quartet No. 6 in F minor, Op. 80 (1847)***

**Felix Mendelssohn  
(1800-1847)**

- I. Allegro vivace assai
- II. Allegro assai
- III. Adagio
- IV. Finale: Allegro molto

# PROGRAM NOTES

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***String Quartet No. 19 in C Major,  
K. 465 "Dissonance" (1785)***

**Wolfgang Amadeus Mozart  
(1756-1791)**

Mozart's String Quartet No.19 likely inherited the nickname "Dissonance," because of its unusual and tonally ambiguous opening section. The viola and first violin narrowly avoid a minor 9<sup>th</sup> interval (an interval so dissonant that even contemporary jazz arrangers don't use it) in just the second measure! Even over 200 years later the opening of this piece is striking. The adagio gradually warms to sunny C Major for the Allegro section of the movement to begin. The first movement features energetic volleys among all four voices, with beautiful operatic melismas in the first violin throughout.

The second movement is graceful and stately. Listen for the beautiful call and response between the first violin and cello after the opening material. In the middle section the harmonies grow richer, showing Mozart's greater exploration of tonality at this period in his career. The Minuet and Trio offer contrast to the solemnity of the "Andante Cantabile" with a slinky, chromatic-laden minuet, followed by a trio that seems to pull on the same Janissary band traditions as his "Rondo alla Turca" composed during the same period. The fourth and final movement of this quartet is playful and mercurial. The frequent repetitions and manipulations of the theme create a shifting understanding of the content of the movement in real time. As the saying goes, "you can never step in the same river twice": a fitting aphorism for the ever-changing theme in this movement.

-Notes by Han Dewan

***Leyendas: An Andean Walkabout (2001)***

**Gabriela Lena Frank  
(b. 1972)**

Leyendas: An Andean Walkabout for string quartet draws inspiration from the idea of mestizaje as envisioned by the Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions.

"Toyos" depicts one of the most recognizable instruments of the Andes, the panpipe. One of the largest kinds is the breathy toyo which requires great stamina and lung power, and is often played in parallel fourths or fifths.



"Tarqueada" is a forceful and fast number featuring the tarka, a heavy wooden duct flute that is blown harshly in order to split the tone. Tarka ensembles typically also play in fourths and fifths.

"Himno de Zampoñas" features a particular type of panpipe ensemble that divides up melodies through a technique known as hocketing. The characteristic sound of the zampoña panpipe is that of a fundamental tone blown flatly so that overtones ring out on top, hence the unusual scoring of double stops in this movement.

"Chasqui" depicts a legendary figure from the Inca period, the chasqui runner, who sprinted great distances to deliver messages between towns separated from one another by the Andean peaks. The chasqui needed to travel light. Hence, I take artistic license to imagine his choice of instruments to be the charango, a high-pitched cousin of the guitar, and the lightweight bamboo quena flute, both of which are featured in this movement.

"Canto de Velorio" portrays another well-known Andean personality, a professional crying woman known as the llorona. Hired to render funeral rituals even sadder, the llorona is accompanied here by a second llorona and an additional chorus of mourning women (coro de mujeres). The chant Dies Irae is quoted as a reflection of the comfortable mix of Quechua Indian religious rites with those from Catholicism.

"Coqueteos" is a flirtatious love song sung by gallant men known as romanceros. As such, it is direct in its harmonic expression, bold, and festive. The romanceros sing in harmony with one another against a backdrop of guitars which I think of as a vendaval de guitarras ("storm of guitars").

— Gabriela Lena Frank

### ***String Quartet No. 6 in F minor, Op. 80 (1847)***

**Felix Mendelssohn  
(1800-1847)**

Mendelssohn wasn't the only talented composer in his family. His sister Fanny Mendelssohn-Hensel was an active composer as well, and their mutual love of writing music was an important part of the sibling's relationship. Some of Fanny's songs were even published as part of Felix's early Op.8 and Op.9 collections. This led to some embarrassment when Felix was on tour in England, and Queen Victoria told him that her favorite song of the collection was "Italian," one of Fanny's contributions.

Felix Mendelssohn's String Quartet No.6 was written in the aftermath of his sister's fatal stroke in May of 1847. He would die a mere two months after finishing the work, leaving this memorial to his sister as his last major work.

It is a showcase of his technique as a mature composer, and a beautiful ode to his sister.

The first movement vacillates constantly between externalized anguish and internalized nostalgia, with sparkling intensity throughout. As in many of Mendelssohn's compositions, the inner voices rarely relax and continue to drive the melody along through to the wildfire-like coda. Matching the intensity of the first movement, the second movement isn't the light, puckish Mendelssohnian scherzo one might expect. If this is a "joke," it's not a very light-hearted one.

The third movement is the heart of this quartet, full of warm harmonies and melodies that sigh and swoop. It is not a song of mourning, but rather a song of love and fond remembrance. The third movement ends in loving serenity, soon to be interrupted by the buzzing motifs of the fourth movement. The last movement flits and flutters anxiously, eventually sending the first violin spinning off into a dazzling frenzy.

-Notes by Han Dewan

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## HAN DEWAN - VIOLA

Violist Han Dewan has performed chamber and orchestral music throughout the United States, in addition to concerts in France, Canada, and the Czech Republic.

Recent series appearances include Union Square Chamber Music Society, Garth Newel Music Center, Blair School Chamber Showcase, National Orchestral Institute, and the Festival d'Aix (FR). She is the first female student to complete the Blair-to-Owen dual B.Mus. and MBA at Vanderbilt University.

Committed to expanding the audience for art music through multimedia collaborations, recent recitals have included poetry, film, and illuminated scores. She can be heard on albums released by Naxos, Klavier, and Navona, including the world premiere recording of Jack Stamp's "*String Quartet No.1.*"

She is immensely grateful to her mentors: CJ Chang at the Peabody Institute, Kathryn Plummer and John Kochanowski at the Blair School, and Sherri Fleshner. She is honored to begin performing as principal violist in the Midland-Odesa Symphony & Chorale and violist with the Permian Basin String Quartet in Fall 2019.





## ALEJANDRO GÓMEZ GUILLÉN - VIOLIN

Conductor and violinist Alejandro Gómez Guillén is entering his fourth season as artistic director and conductor of Bloomington Symphony Orchestra.

Following a successful tenure as associate conductor of Fort Worth Symphony Orchestra through the 2018–2019 season, he is also artistic director of Denver's Sphere Ensemble, acting concertmaster / principal second violin of Midland-Odesa Symphony & Chorale and member of the Permian Basin String Quartet.

Alejandro also served as a Freeman conducting fellow

with Chicago Sinfonietta, associate conductor of Boulder Symphony and as music director of Cantabile.

Recent and upcoming activities include performances with Midland-Odesa Symphony & Chorale, Signature Symphony In Tulsa, Bogota Philharmonic ensemble, SingFest Hong Kong, Bloomington Bach Cantata Project, Weimarer Bachkantaten Akademie, ¡Canta, Bogotá Canta!, Santander Choral Festival, and Cabrillo Festival, as well as a fellowship with SphinxConnect and a residency in his native Colombia with Batuta.

Committed to working with young artists, Alejandro has served as assistant professor of music at Colorado Mesa University and music director of the Colorado Youth Philharmonia. He has led performances with Off Broadway School of Fine Arts in Boulder, Javeriana University Symphony Orchestra, and Spokane Youth Symphony, as well as Colorado University Symphony and Chamber Orchestras.

An accomplished violinist on both modern and baroque instruments, Alejandro will lead Mozart and Haydn concertos from the violin in the current and upcoming season. He was concertmaster of Grand Junction Symphony Orchestra, Amherst Early Music Festival, and Junges Stuttgarter Bach Ensemble, with which he toured Germany and Italy including performances at Rheingau Music Festival and Berlin Philharmonie. He recently returned to Oregon Bach Festival as a member of the Berwick Academy for Historical Performance.

Alejandro's mentors include Gary Lewis, Helmuth Rilling, Matthew Halls, and Mei-Ann Chen. He holds DMA and MM degrees in conducting and violin performance from the University of Colorado at Boulder, as well as a BM in violin performance from TCU.

When not playing, leading ensembles, or reveling in the music of Bach, Alejandro spends his time singing, hiking, and making music with his wife, violinist Sarah Cranor. They are glad to be part of the MOSC family!



## SARAH CRANOR - VIOLIN

Violinist Sarah Elizabeth Cranor is passionate about the freedom of sonic possibilities found in both historical and contemporary music. She currently directs the Latin American Ensemble at Indiana University, which explores the intersection of European music with the colonization of the New World.

Sarah recently recorded for NAXOS with the Indianapolis Baroque Orchestra, was co-director for a production of *La Púrpura de la Rosa* with Nell Snaidas through the Bloomington Early Music Festival, and performed and recorded the premiere of Kurt Vonnegut's *Requiem* with Voces Novae, set for an upcoming CD release.

Recent and upcoming collaborations include a Clara Schumann recital with renowned keyboardist Byron Schenkman, guest recital with Music@First in St. Louis, the Indianapolis Baroque Orchestra, Sphere Ensemble, a Midwest tour of the St. Matthew Passion with the Leipzig Baroque Orchestra and Valparaiso University, the North Carolina Baroque Orchestra, Bourbon Baroque, Chatham Baroque, Alchemy Viols, Indiana University New Music Ensemble, guest concertmaster of the Bloomington Symphony Orchestra, the Atlanta Baroque Orchestra, Burning River Baroque, ¡Canta, Bogotá, Canta!, music director with the Bloomington Bach Cantata Project, guest leader of the Kansas City Baroque Consortium, the Michigan Bach Collective, the Princeton Festival, the Oregon Bach Festival, the Junges Stuttgarter Bach Ensemble, the Weimarer Bachkantaten-Akademie, and Sun Sneeze New Music.

Sarah is finishing a Doctor of Music degree at the Jacobs School of Music of Indiana University in Historical Performance with Stanley Ritchie, with emphases in modern violin with Grigory Kalinovsky and music education with Mimi Zweig. She looks forward to joining the Midland-Odessa Symphony & Chorale and the Permian Basin String Quartet this coming season. When she is not holding a violin, she makes silk instrument bags sold worldwide through Sarah's Violin Bags LLC, and she enjoys running marathons and hiking with her husband, conductor and violinist Alejandro Gómez Guillén.

Midland-Odessa Symphony & Chorale

*Enriching Lives Through Music!*



## AMY HUZZAK - CELLO

Originally from Colorado, cellist Amy Huzjak has been a member of the Midland-Odessa Symphony & Chorale since September 2011, serving as Principal Cellist and as cellist of the Permian Basin String Quartet. Amy also plays with the Abilene Philharmonic Orchestra, Big Spring Symphony, Amarillo Symphony and freelances throughout West Texas. Recent solo appearances include Shostakovich Cello Concerto No. 1 with the Midland-Odessa Symphony and Abilene Christian University Orchestra, the Adagio of the Dvorak Cello Concerto with the University of Texas

Permian Basin, and duo recitals in San Angelo, Midland, Abilene and Dallas.

A committed educator, Amy is a member of the Suzuki Association of the Americas, has a studio of over 30 students in the Midland/Odessa area, and is the Adjunct Professor of Cello at the University of Texas-Permian Basin and the Adjunct Low Strings Instructor at Angelo State University. Previous posts include Abilene Christian University, Hardin-Simmons University, Midland College, and Odessa College.

Before moving to Texas, Amy was the Principal Cellist of the Huntington (WV) Symphony Orchestra and played with several D.C area orchestras including the Fairfax (VA) Symphony Orchestra, Apollo Chamber Orchestra (MD), and the Prince William (VA) Symphony. She was a faculty member at the International School of Music in Bethesda, MD and had a private studio in College Park, MD.

Amy received her Masters degree in Music Performance at the University of Maryland in May 2011. During her time there, Amy served as an Orchestral Graduate Assistant, studying with David Teie and Evelyn Elsing. She received her Bachelors degree Summa Cum Laude from Arizona State University in May of 2009 where she studied with Thomas Landschoot. Amy has participated in numerous summer festivals including the Aspen Music Festival, National Orchestral Institute, and Killington Music Festival, studying with Michael Mermeguen, Andrew Schulman, and Brinton Smith.

### **FRIENDS OF THE PERMIAN BASIN STRING QUARTET**

You may support the Permian Basin String Quartet by becoming a "Friend". For just \$25.00 you may assist the ensemble with the purchase of their concert music, guest artists and other expenses. Your name will be printed in the concert program.

**To become a friend visit MOSC.ORG or call 432-563-0921**

MIDLAND-ODESSA SYMPHONY  
& CHORALE

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# Sounds of the Season

**SATURDAY, DECEMBER 7**

**7:30PM | Wagner Noël Performing Arts Center**

Gary Lewis, Music Director & Conductor



Celebrate the holidays  
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