BAYLOR SYMPHONY ORCHESTRA
Stephen Heyde, conductor
Yoona Jeong, graduate conductor

with

Isabelle Demers, organ

Thursday, April 27, 2017
Jones Concert Hall
7:30 p.m.
PROGRAM

Suite to Ma Mère l’Oye (Mother Goose): 5 pièces enfantines ....... Maurice Ravel
(1875-1937)

Yoona Jeong, graduate conductor

Toccata Festiva, Op. 36.................................................................Samuel Barber
(1910-1981)

Isabelle Demers, organ

~ INTERMISSION ~

Symphony No. 2, “Island of Innocence”................................. Kevin Puts
(b. 1972)

Matthew Hagestuen, assistant conductor

Pini di Roma ....................................................................................Ottorino Respighi
(1879-1936)

I. I pini di Villa Borghese: Allegretto vivace
II. Pini presso una catacomba: Lento
   Off-stage trumpet: Sally Tepper
III. I pini del Gianicolo: Lento
IV. I pini della Via Appia: Tempo di marcia

Off-stage brass:
   David Anders, horn
   Craig Adams, horn
   Cameron Abtahi, trumpet
   John Burton, trumpet
   Ross Mitchell, trumpet
   Stephen Spink, trumpet
   Eric Sweet, trombone
   Collin Napper, trombone
   Jonathan Passmore, trombone
Ravel: Suite to Ma Mère l’Oye

French composer and pianist Maurice Ravel was born in Cibourne, France, in 1875. At the age of fourteen, he was admitted into the Paris Conservatory. Greatly inspired by Claude Debussy and the Spanish Basque folksongs of his childhood, Ravel was known for his melodic inventions, superb craftsmanship, and orchestral textures and effects. Ravel died in 1937 following brain surgery in Paris, France.

Ravel never outgrew his fondness for creating intricate toys, reading fairy tales, and writing music for children. Inspired by the *Mother Goose* tales, Ravel originally composed *Ma Mère l’Oye* as a piano duet for the Godebski children, Mimi and Jean, ages six and seven, who premiered it in 1910. As was his custom, Ravel orchestrated it the following year and subsequently enlarged it into a ballet later that same year. In his five-piece suite, Ravel said he wanted to “evoke the poetry of childhood,” which brought the listener into the world of a child’s fantasy.

Ravel devised a frame for the piece by starting and seemingly ending the work with the *Sleeping Beauty* fairytale. Ravel’s palette of bright and muted colors illuminates the five-movement suite.

I. *Pavane de la Belle au bois dormant* (“Pavane of Sleeping Beauty”) is a brief movement consisting of a single motif, repeated by various instruments. According to some sources, it illustrates the Good Fairy who watches over the princess’s long sleep. Attendants are dancing the pavane, which was a slow and dignified dance popular in the sixteenth and seventeenth centuries.

II. *Petit Poucet* (“Little Tom Thumb”) tells the story of six children from a poor family, abandoned in the forest. Tom Thumb, the youngest of them, drops breadcrumbs to trace his path home, but the birds eat away at his path. Tom’s wandering can be depicted through irregular rhythms in the opening string passages and quiet melody in the woodwinds. The night animals and birds are illustrated by the fluttering of the flute and piccolo.

III. *Laideronette, Impératrice des pagodes* (“Little Ugly Girl, Empress of the Pagodas”) is the story of Laideronette, a twin daughter of a king, who is transformed from a beautiful princess into an ugly child by a wicked witch. She meets a prince who was also bewitched and transformed into a snake, and they visit the land of the Pagodas. Through magical water, they return to their original state of beauty, marry, and the princess becomes Empress of all the Pagodas. The pentatonic themes and percussive color evoke the Oriental character of this movement.

IV. *Les entretiens de la Belle et de la Bête* (“Beauty and the Beast”) takes place within a gentle waltz. The solo clarinet represents beauty, while the part of the Beast is played by the lumbering contrabassoon. The music is highly descriptive, as Beauty falls in love with the Beast, and after a kiss, he is transformed into a handsome prince as the music magically intertwines.

V. *Le jardin féerique* (“The Fairy Garden”) has no specific story, but the piece evokes a growing sense of peace and a place for “happily ever afters.”

~ Leslie Gair
Barber: Toccata Festiva

For centuries, the organ has primarily been an instrument of worship; the ideal vehicle to lead congregational singing and provide a myriad of emotive states from tranquility to spine-shaking grandeur in the talented hands of a solo musician. Though historical and important concerti for the instrument exist, these were limited until the mid-nineteenth century to a relative handful of baroque and classical works, notably by Albinoni, Handel, Haydn, and Mozart. While the organ’s efficiency in a worship role remains unchallenged, in the last century and a half the instrument has assumed expanded dimensions in the concert hall, as a solo instrument and as an additional voice in the color palette of the orchestra. Tonight’s concert showcases the organ in both roles, as soloist in the Barber Toccata Festiva and as a mighty additional voice in the thunderous finale to Ottorino Respighi’s Pini di Roma.

Traditionally built for the acoustics of a specific cathedral or church for a singular purpose, newer instruments like the McLane Organ we hear this evening are designed for versatility and a multiplicity of uses. Built by Petty-Madden and given through the generosity of the Drayton McLane family of Temple, the 92-rank, 4-manual organ is the largest pipe organ between Dallas and Austin. Over the last twenty-four years, it has excelled in worship and concert settings and in solo and accompanying roles.

French masters Alexandre Guilmant and Camille Saint-Saëns demonstrated the dramatic potential of including No. 3 in C minor, Op. 78 (popularly known as the Organ Symphony), written in 1886. Celebrated composers as diverse as Aaron Copland, Marcel Dupré, Joseph Jongen, and Aram Khachaturian soon followed these examples. Major organ concerti written since by Josef Rheinberger, Paul Hindemith, Francis Poulenc, Ned Rorem, Malcolm Arnold, and others now are regularly heard on concert stages around the world.

With the burgeoning of repertoire written for or including the organ, by the mid-twentieth century it was expected that major concert facilities would include a pipe organ. Thus, for the dedication of a new organ at the Academy of Music in Philadelphia, the historic venue of the Philadelphia Orchestra, philanthropist and arts champion Mrs. Mary Curtis Zimbalist commissioned the American composer Samuel Barber to write a new work. (In 1924, Mrs. Zimbalist founded the Curtis Institute, which she named in honor of her father. She was married to the concert violinist Efrem Zimbalist, and her step-son was the noted actor Efrem Zimbalist, Jr.) Barber, a Pennsylvania native, was a natural choice as he once held a position in his early teens as organist at Westminster Church in nearby West Chester.

The resulting work, Toccata Festiva, was premiered on September 30, 1960, with the legendary organist of the National Cathedral, Paul Callaway, as soloist under the baton of the equally celebrated Eugene Ormandy. The orchestra and organ engage in dialogue with contrasting sections that exploit the inherent capabilities and personality of the solo instrument. Barber’s signature lyricism is well represented, as are the rhythmic complexities of his mature style, including a second theme cast in 5-8 meter. Most notable is the cadenza in which Barber provides opportunity for the soloist to showcase virtuosity of feet!

~ Stephen Heyde
Symphony No. 2, “Island of Innocence”

Symphony No. 2 was commissioned by the Barlow Endowment for Music Composition at Brigham Young University for the Cincinnati and Utah Symphonies. The premiere took place on March 8, 2002, at Music Hall, Cincinnati, Ohio, performed by the Cincinnati Symphony conducted by Paavo Järvi. The second performance was given by the Utah Symphony conducted by Keith Lockhart on November 22, 2002.

In the September 24, 2001, issue of The New Yorker, writer Jonathan Franzen wrote, “In the space of two hours we left behind a happy era of Game Boy economics and trophy houses and entered a world of fear and vengeance.”

My second symphony, while by no means a memorial, makes reference to this sudden paradigmatic shift. During the first eight minutes of the work, a slow orchestral build describes the unsuspecting climate pre 9/11, a naïve world aptly described by my mother as a metaphorical island. After a brief passage for solo violin, an upheaval of sorts effectively obliterates this opening sentiment and initiates another gradual crescendo which makes use of the same material as the opening, cast this time in darker and more ambiguous harmonic colors. Once the entire orchestra reaches the climax of the work, the solo violin returns in a more extended passage than before and subdues the turbulent orchestra. This leads to a reflective epilogue in which a clock-like pulse creates a mood of expectancy and uncertainty, interlaced with hope.

~ Kevin Puts

Respighi: Pini di Roma

Ottorino Respighi is credited with being the first Italian composer in the beginning of the twentieth century to achieve both fame and popularity for purely orchestral works. His three most famous compositions, the tone poems Fontane di Roma (“Fountains of Rome,” 1917), Pini di Roma (“Pines of Rome,” 1924), and Feste Romana (“Roman Festivals,” 1929), exemplify the eclectic, pictorial style that won him such popularity.

Respighi began work on Pines of Rome in 1924. The piece combines his skills in colorful orchestration and evocative composition with his interest in older music, including references to medieval plainchant and to folk tunes—in this case, children’s songs that his wife, Elsa, an accomplished singer and composer, had taught him. Although thematically straightforward, the work requires virtuoso playing from each section of the orchestra and features unusual rhythmic patterns.

Respighi was so specific in what he intended for this symphonic poem that he published descriptions of the settings he envisioned for each movement at the beginning of the score, as follows:

I pini di Villa Borghese (The Pines of Villa Borghese): “Children are at play in the pine groves of Villa Borghese; they dance round in circles. They play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening; they come and go in swarms. Suddenly the scene changes, and...”

Pini presso una catacomba (Pines near a catacomb): “…we see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of a mournful chant, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.”
**I pini del Gianicolo (The Pines of the Janiculum):** “There is a thrill in the air: the pine-trees of the Janiculum stand distinctly outlined in the clear light of the full moon. A nightingale is singing.”

**I pini della Via Appia (The Pines of the Appian Way):** “Misty dawn on the Appian Way: solitary pine-trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol.”

~ based on notes by Barbara Heninger

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**Isabelle Demers**

Isabelle Demers has enraptured critics, presenters, and audience members around the globe for her spell-binding organ performances. She has appeared in recital at the cathedrals of Cologne and Regensburg in Germany, St. Paul’s Cathedral and the Royal Festival Hall in London, the Royal Opera House of Muscat, Oman, Melbourne Town Hall (Australia), Auckland Town Hall (New Zealand), as well as major universities and concert halls in the United States. Last summer, she appeared in recitals in Canada, Germany, Great Britain, and China.

Ms. Demers is in continual demand by her fellow colleagues, as witnessed by repeat performances for regional and national conventions of the American Guild of Organists (Minneapolis, 2008; Washington D.C., 2010; Indianapolis, 2015; Houston, 2016), the joint convention of the Institute of Organ Builders and International Society of Organbuilders (Montréal, 2010), and the Royal Canadian College of Organists (Toronto, 2009; Kingston, Ontario, 2016).

Her debut recording on British label Acis was met with critical acclaim. On a recent broadcast of “Pipedreams,” presenter Michael Barone featured the Fugue from Max Reger’s Op. 73, describing it as “a masterful score, here masterfully played,” and Isabelle Demers as, “definitely a talent to watch, to hear.” The RSCM’s *Church Music Quarterly* awarded the “exciting, expressive and successful” recording its highest recommendation for its “profound and searching” performances. *Fanfare* magazine proclaimed the “superbly produced” and “clear, tightly focused recording” with its “brilliantly played program.” Her second disc, featuring the organ works of Rachel Laurin, was released in June 2011, and her recording of Reger’s *Seven Chorale-Fantasias* appeared in November 2012. Her fourth CD, *Bach, Bull, and Bombardes* (Pro Organo), was released in May 2013, and includes works of Bach, Bull, Reger, Widor, Tremblay, Mendelssohn, Daveluy, and Thalben-Ball. Currently in production is a recording of the restored Skinner organ at Rockefeller Chapel-University of Chicago (Raven).

A native of Québec and a graduate of the Juilliard School, Ms. Demers is Organ Professor and Head of the Organ Program at Baylor University. She is represented exclusively by Phillip Truckenbrod Concert Artists, LLC.
BAYLOR SYMPHONY ORCHESTRA
Stephen Heyde, conductor

VIOLIN
Savannah Albrecht
Helena Bandy, principal¹
Eric Bowser, concertmaster²
Joseph Chang
Lana St. Clair
Jenna Davies
Maria Dell’Orefice
Ana Done
Joseph Duque, concertmaster³
Ricardo Gómez, concertmaster³
Annalise Hastings
Louis Henschen
Molly Hines, concertmaster¹
Wilson Hui
Yoon Jeong
Maya Johnson
Erin Keith
Daniel Lujan
Keith Michael, principal³
Emily Owens, principal²
Christy Peterson
Pedro Reyes
Emily Taylor
Vanessa Turner
Isaac Villaroya

VIOLA
Dylan Haines, principal¹
Sarah Hamrin
Allison Overpeck
Andrew Pina
Joshua Thaver, principal¹⁴
Trey Thompson
Tracie Walker, principal²

CELLO
Matthew Ching
William Danheim, principal³
Riley De Haan
Andreas Kapatos
Jason Luo, principal¹
Charis Martin
Emily Monk, principal³
Nicholas Saucedo
Sogand Solgi
Halle Yap, principal¹
Paul Zmick

DOUBLE BASS
Stuart Anderson, principal¹
Brendan Carrillo, principal¹
Ian Donovan, principal³
Jonathan Keith
Jeffry Langford, principal³

FLUTE/PICCOLO
Lee Ashlee Fletcher, principal⁴
David Jimenez, principal¹⁴
Rachel Madden
Esther Miller
Venerson Villanueva, principal³

OBOE/ENGLISH HORN
Stephanie Barrick, principal¹
Parker Diederich, principal¹³
Wolfgang Draving
Ricky Rosshell, principal³
Ivan Treviño, Jr.

CLARINET/BASS CLARINET
Luke Camarillo, principal¹
Talia Dugan, principal²
Kasey McMurray, principal¹
Lorin Mott, principal²
Ben Quarles

BASSOON/CONTRABASSOON
Haley Blanchard, principal³
Rachel Frederiksen, principal³⁴
Andrew Sierra, principal²

HORN
Craig Adams
David Anders, principal³
Lizbeth Barrera
Stephen Buley, principal²
Jerrick Cendejas
Brady Diffée
Tyler Neufer, principal⁴
Corey Simmel, principal⁴

TRUMPET
Cameron Abtahi, principal²
Chris Boulais
John Burton
Clare Hogan
Nathan Little
Ross Mitchell

STEPHEN SPINK
Sally Tepper, principal¹⁴
Kenneth Gauntt
Principal Trumpet Chair
Joseph Tkach, principal³

TROMBONE
Nick Halbig, principal²
William Henry
Collin Napper
Jonathan Passmore
Eric Sweet, principal³
Austin Westjohn, principal⁴

TUBA
Austin Crumrine

TIMPANI
Jared Best¹
James Deluca³
Richard Donahue¹
Ian Houston²

PERCUSSION
Jared Best
James Deluca
Richard Donahue
James Ferris
Jake Fleming
Ian Houston
David Medina

HARP
Madeline Davis³⁴
Veronica Lombardi¹⁴

PIANO
Maria Dell’Orefice³⁴

CELESTA
Maria Dell’Orefice¹
Zerek Dodson⁴

ORGAN
Jillian Gardner⁴

YOOONA JEONG
BSO HEAD LIBRARIAN

¹Ravel
²Barber
³Puts
⁴Respighi
**Instrumental Faculty**

<table>
<thead>
<tr>
<th>Bruce Berg, violin</th>
<th>Michael Jacobson, saxophone</th>
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<tbody>
<tr>
<td>Eka Gogichashvili, violin</td>
<td>Jeffrey Powers, horn</td>
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<td>Kathryn Steely, viola</td>
<td>Wiff Rudd, trumpet</td>
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<td>Gary Hardie, cello</td>
<td>Mark Schubert, trumpet</td>
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<td>Sandor Ostlund, double bass</td>
<td>Brent Phillips, trombone</td>
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<td>Charlotte Daniel, flute</td>
<td>Kent Eshelman, tuba and euphonium</td>
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<td>Doris DeLoach, oboe</td>
<td>Karen Abrahamson Thomas, harp</td>
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<tr>
<td>Jun Qian, clarinet</td>
<td>Todd Meehan, percussion</td>
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<td>Ann Shoemaker, bassoon</td>
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**Conducting Faculty**

| Michael Alexander | .................................................................Campus Orchestra |
| Bob Avant | ..........................................................Baylor Bronze |
| Randall Bradley | ......................................................Men’s Choir |
| Jann Cosart | ..........................................................Early Music Ensembles |
| Lynne Gackle | ..........................................................Director of Choral Activities, Concert Choir, Bella Voce |
| Stephen Gusukuma | ..................................................Women’s Choir, VirtuOSO |
| Stephen Heyde | ..........................................................Director of Orchestral Activities, Baylor Symphony Orchestra |
| Jerry McCoy | ..........................................................A Cappella Choir |
| Philip Obado | ..........................................................Assistant Director of Bands, Concert Band, Courtside Players, Golden Wave Marching Band |
| Isaiah Odajima | ..........................................................Associate Director of Bands, Symphonic Band, Golden Wave Marching Band |
| Alex Parker | ..........................................................Jazz Ensembles |
| J. Eric Wilson | ..........................................................Director of Bands, Wind Ensemble |

**Upcoming Instrumental Ensemble Performances**

*April 28—Jazz Ensemble, Jones Concert Hall, 7:30 p.m.*

*April 30—Concert Band, Jones Concert Hall, 3:00 p.m.*