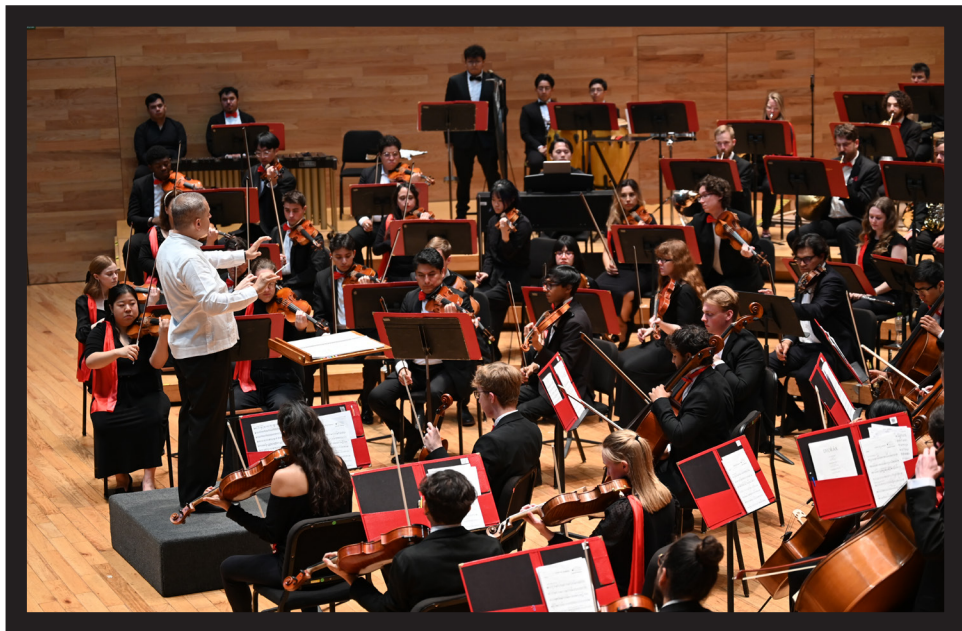




# SCHOOL OF MUSIC

## TEXAS TECH

J.T. & Margaret Talkington College of Visual & Performing Arts



## HEMMLE RECITAL HALL INNOVATION UNVEILED

University Symphony Orchestra

Lanfranco Marcelletti Jr. *conductor*  
Saturday, October 5, 2024 | 7:30 pm  
Hemmle Recital Hall

# PROGRAM

*Maha Mantras* (2013)

Narong Prangcharoen  
(b. 1973)

David Dees, *soprano and alto saxophones*

-Brief Intermission-

*Petrushka* (1911, rev. 1947)

Igor Stravinsky  
(1882-1971)

The Shrove-Tide Fair

Petrushka's Cell

The Moor's Cell

The Shrove-Tide Fair (Towards Evening)

## FEATURED GUEST



DAVID DEES  
Saxophone

# PROGRAM NOTES

## *Maha Mantras* - Prangcharoen

Mantras are mystic sounds which produce certain type of energy, depending on the sounds, vibrations, and rhythms of each mantra. The Sanskrit word “mantra” comes from “man” (“mind”) and “tra” {“to free”). A mantra is a sound or prayer that frees the mind from the miseries of the material world. Mantras are considered capable of “creating transformation”, both physically and mentally. It is believed that mantras are not just normal sounds, but also have the power to heal one’s suffering.

The title *Maha Mantras* does not actually get its meaning from the Sanskrit words. “Maha” means “great” or “big”, and I translate the title as “The Greater Mantras”. This is because the work derives from another of my compositions, “Mantras” for soprano saxophone and wind ensemble, with the additional use of the alto saxophone. The piece is divided into two sections: the first, in slow tempo, presents meditative sounds; the second, in fast tempo, derives from the “Petition for Rain” ceremony performed in Isaan, the northeast region of Thailand. The main music material of the work is derived from only four notes (G, A, E, and D), with extensive thematic transformation. The use of saxophone is mainly focused on the combination of its timbre with that of the other instruments, in an attempt to create a transcendental, vibrating sound for the ensemble.

Music and sounds are not just a medium in which an artist can express himself, but have practical and powerful applications in the real world. The idea of using mantras for healing is really the main inspiration for this piece. If mantras can heal human beings, one can hope to have at least one mantra that will help to heal the earth.

-Note by composer, 2013

## *Petrushka* - Stravinsky

*Petrushka* (1912) is the middle work in a series of three ballets composed by Stravinsky (1882-1971) between 1910-1913. He developed his approach for these works under the tutelage of Rimsky-Korsakov (1844-1908), one of the “Mighty Handful” who resisted the predominant Austro-German symphonic model. Of those Five, Rimsky was most successful at effecting a rapprochement with the establishment, eventually holding a composition post at Saint Petersburg Conservatory. As his student, Stravinsky shared Rimsky’s brightly-colored, programmatic, and harmonically experimental approaches, particularly in the composition of symphonic poems and ballets. In fact, the 1910 *Firebird* ballet reflects, in its orchestrational choices, its use of bitonality and synthetic scales, and its telling the story of a magical bird, the influence of Rimsky’s opera *The Golden Cockerel* (1908). The *Firebird* was also the first Stravinsky work commissioned by the impresario Sergei Diaghilev (1872-1929) for his *Ballets Russe* in Paris, and collaborators including the dancer Mikhael Fokine (1880-1942) and the Primitivist designer Léon Bakst (1866-1924). *Le Sacre du printemps*, choreographed by Vaclav Nijinsky (1890-1950), would be conceived as a self-consciously “scandalous” break with the past: rejecting the traditions of, on one hand, Austrian-German symphonism and, on the other, the vocabulary of French-Russian ballet.

But in some ways 1911’s *Petrushka*, which also draws upon folktale settings and musical languages, represents the most organic and engaging synthesis of Parisian experimental creativity, Stravinsky’s own evolving conception of his language, and the energy that the Machiavellian Diaghilev brought to the collaboration. It tells the tale of a traveling carnival led by a “Charlatan,” which arrives at a countryside “Shrovetide Fair” and features three animated marionettes: a Ballerina, a “Moor,” and the titular jester/clown *Petrushka* (Nijinsky).

Musically, *Petrushka* stitches together folk-tunes and Stravinsky’s own essays in the style, with borrowed melodies interwoven,

drifting past or colliding with one another like characters and situations do in the story. Cymbals, bells, flutes, and hurdy-gurdies sound in the clanging and clashing bitonal chords of the orchestra, Benois's designs reinforcing the folkloric setting and the classed identities of the participants (including, unfortunately, racist caricatures), and the infectious polyrhythms of the dances.

Over the course of four tableaux, these characters, the people of the village, and a series of scenes interact, to portray the tragic story of Petrushka's love for the Ballerina, the Moor's violence against him, and a final defiant bitonal raspberry blown at the Charlatan by the ghost of the murdered clown.

-Note by Christopher J. Smith

# ABOUT THE ARTISTS

## **Lanfranco Marcelletti Jr., *conductor***

The Brazilian-born conductor, professor, and pianist Lanfranco Marcelletti, Jr. has been recognized by critics and audiences for his important work in music. His engagements as a conductor have brought him to most countries in Europe, North, and South America. In the opera world, he has collaborated with the Rossini Opera Festival (Pesaro, Italy), the Glimmerglass Opera Festival (Cooperstown, NY), Commonwealth Opera (Massachusetts, USA), Teatro Calderón (Valladolid, Spain), and Albany University (USA). Among his prizes, we can cite the first prize in both the II Conducting International Competition, organized by the Chilean Symphony Orchestra, and the Giovani Solisti di Roma Competition in piano. Marcelletti attended Yale University (orchestra conducting), the Hochschule für Musik und darstellende Kunst in Vienna (piano, composition), the Musik Akademie in Zurich (piano) and the Conservatório Pernambucano de Música (Recife, Brazil), where he started his music studies. He held the positions of music director of the Cayuga Chamber Orchestra (USA), and Xalapa and Aguascalientes Symphonies (Mexico). Currently, he is the Director of Orchestral Studies at the Texas Tech University School of Music and the Artistic Director of the Recife Symphony Orchestra.

## **Davis Dees, *saxophonist***

David Dees is teacher, performer, and Professor of Saxophone at TTU, a prizewinner in national and international competitions, and has worked throughout the US, Europe and Asia. Recent performances include faculty / student collaborations of J.S. Bach's Goldberg Variations at the 2023 World Saxophone Congress in the Canary Islands. Under Dees' tutelage TTU Saxophonists have been recipients of prestigious awards: Mirasol Quartet - Fischhoff Gold Medalists (2015), Aruna Quartet- Fischhoff Gold Medal and Grand Prize (2019), Sphera Quartet MTNA 2nd Prize National Finals (2024). He has served on the jury and as Competition Coordinator for the North American Saxophone Alliance and has served on the jury for the Fischhoff National Chamber Music Competition. Dees' primary teachers were Debra Richtmeyer and Frederick Hemke. He received a Texas Tech University Outstanding Faculty Award presented by Mortar Board / Omicron Delta Kappa, and is a member of the TTU Teaching Academy. He has recently been nominated for a TTU President's Excellence in Teaching Award and a Chancellor's Council Distinguished Teaching Award. Prior to joining the faculty at Texas Tech University, he was a saxophonist with the US Army Band (Pershing's Own) in Washington, D.C. He is a Selmer / Paris Saxophone Artist-Clinician.

# UNIVERSITY SYMPHONY ORCHESTRA

Lanfranco Marcelletti Jr. *conductor*

Gregory DiLuzio *graduate assistant conductor*

Pedro Tudón Saenz *graduate assistant conductor*

## VIOLIN I

Anna Kim, *concertmaster*  
Asher Johanan Rove Henry,  
*assistant concertmaster*  
Shawn Earthman  
Sean Kyhm  
Maja Maklakiewicz  
Radman Rasti  
Travis Ebner  
William Olufsen  
Jascha Gonzalez Muñoz  
CJ Goodyear

## VIOLIN II

Cassidy Forehand\*  
Sergio Lisboa  
Trisha Hoang  
Yoon Seo Lee  
Francisco Magana  
Tyler Parks  
Lucas Tobar  
Ben Schonberg

## VIOLA

Bruno Silva\*  
Emma Davis  
Libby Herring  
Marian Herrero  
Vivian McDermott  
Camellia Asadi

## CELLO

Daria Miśkiewicz\*  
Justin Barnwell  
Sean Kelliher  
Jeremy Fulmer  
Kelly Kuhn  
Patricia Lopez  
Michael Carathers  
Seth Grayson  
Felipe Celis  
Em Verhagen  
Ava Melancon  
Max Castellanos

## DOUBLE BASS

Stuart Anderson\*  
Nodier García  
Gregory Faught  
Fernando de Almeida  
Aubrey Baker Johnson  
Ricardo Flores

## FLUTE

Kassie Lindamood Smith\*  
Lillian Peterson  
Maya McBrayer

## OBOE

Wesley Barton\*  
Annant Odell ^  
Angeli Mari Nicolas,  
*English horn*

## CLARINET

Josué Molina^  
Aron Maczak\*  
Natalie Odom  
Amy Gilmore  
Ryan Rodarte,  
*bass clarinet*

## BASSOON

Ian Royce D. Resurreccion\*  
Jacob Prentice  
Sabrina Stovall,  
*contrabassoon*

## HORN

Quentin Fisher\*  
Esteban Chavez  
Jack Mellinger  
Brett Ramirez  
Seth Wallace^  
Caledonia Trankel

## TRUMPET

Diana Gonzalez\*  
Jacob Garcia  
Andrew Reynolds

## TROMBONE

Julio Ricardo Rivera\*  
Jacob Moore  
Jackson Franco,  
*bass trombone*

## TUBA

Bruno Brandalise\*  
Bailey Dorsey

## TIMPANI

Anthony Flores\*

## PERCUSSION

Jacob Cauley\*  
Kyle Buentello  
Cody Otis  
Natalie Nance  
Elias Jordan

## HARP

Edgar Quintanilla\*  
Anna Wilmoth

## PIANO

Warner Núñez Solano

\*Principal

^Principal Prangcharoen





# UPCOMING EVENTS

## **Faculty Collaborations**

### **Chamber Music Series**

Sunday, October 6 | 4:00 pm

Buddy Holly Hall - Crickets Theater

## **Spencer Hartman**

### **Flute Faculty Recital**

Monday, October 7 | 8:00 pm

Hemmler Recital Hall

## **OctOboeFest**

### **Double Reed Ensemble**

Tuesday, October 8 | 8:00 pm

Hemmler Recital Hall

## **Dal'Ouna Guest Artist Ensemble**

Friday, October 11 | 6:00 pm

Hemmler Recital Hall

## **Trombone Choir featuring Guest Artist Jim Nova**

Friday, October 11 | 8:00 pm

Hemmler Recital Hall

## **Alice Anne Light and Guest Artist**

### **Luke Williams Duet Voice Recital**

Saturday, October 12 | 8:00 pm

Hemmler Recital Hall

## **Chamber Music Showcase I**

Sunday, October 13 | 2:00 pm

Hemmler Recital Hall

## **Chamber Music Showcase II**

Sunday, October 13 | 4:00 pm

Hemmler Recital Hall

## **Tech Folk Orchestra and Historical Performance Ensemble**

Saturday, October 19 | 10:00 am

LHUCA

## **Myles Boothroyd**

### **Guest Artist Saxophone Recital**

Sunday, October 20 | 4:00 pm

The Kent R. Hance Chapel

## **Tech Folk Orchestra**

Wednesday, October 23 | 8:00 pm

Hemmler Recital Hall

