



SCHOOL OF MUSIC

TEXAS TECH

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



MUSICAL IMPRESSIONS

University Symphony Orchestra
Lanfranco Marcelletti Jr. *conductor*

Monday, April 7, 2025 | 8:00 pm
Hemmler Recital Hall

PROGRAM

Flute Concerto (1993)

I. Àmhran

II. Alla marcia

III. Elegia

IV. Scherzo

V. Àmhran

Christopher Rouse

(1949-2019)

Julia Griffith *flute*

Pictures at an Exhibition (1874)

Promenade

1. Gnomus

Promenade

2. The Old Castle

Promenade

3. Tuileries

4. Bydło

Promenade

5. Ballet of the Chicks in Their Shells

6. Samuel Goldenberg and Schmuÿle

7. Limoges

8. Catacombs

Cum mortuis in lingua mortua

9. The Hut on Fowl's Legs

10. The Great Gate of Kiev

Modest Mussorgsky

(1839-1881)

arr. Maurice Ravel

(1875-1937)

PROGRAM NOTES

Flute Concerto - Christopher Rouse

Although no universal credence for the Jungian concept of “genetic memory” exists, for me it seems a profoundly viable notion. Although both of my parents’ families immigrated to America well before the Revolutionary War, I nonetheless still feel a deep ancestral tug of recognition whenever I am exposed to the arts and traditions of the British Isles, particularly those of Celtic origin.

I have attempted to reflect my responses to these stimuli in my flute concerto, a five-movement work cast in a somewhat loose arch form. The first and last movements bear the title *Amhrán* (Gaelic for song) and are simple melodic elaborations for the solo flute over the accompaniment of orchestral strings. They were intended in a general way to evoke the traditions of Celtic, especially Irish, folk music but to couch the musical utterance in what I hoped would seem a more spiritual, even metaphysical, manner through the use of extremely slow tempi, perhaps not unlike some of the recordings of the Irish singer Enya.

The second and fourth movements are both fast in tempo. The second is a rather sprightly march which shares some of its material with the fourth, a scherzo which refers more and more as it progresses to that most Irish of dances, the jig. However, by the time the jig is stated in its most obvious form, the tempo has increased to the point that the music seems almost frantic and breathless in nature.

In a world of daily horrors too numerous and enormous to comprehend en masse, it seems that only isolated, individual tragedies serve to sensitize us to the potential harm man can do to his fellow. For me, one such instance was the abduction and brutal murder of the two-year old English lad James Bulger at the hands of a pair of ten-year old boys. I followed this case closely during the time I was composing my concerto and was unable to shake the horror of these events from my mind. The central movement of this work is an elegy dedicated to James Bulger’s memory, a small token of remembrance for a life senselessly and cruelly snuffed out.

I completed my flute concerto in Fairport, New York on August 15, 1993, and it was composed through a joint commission from Richard and Jody Nordlof (for Carol Wincenc) and Borders Inc. (for the Detroit Symphony Orchestra). Its duration is approximately twenty-three minutes.

The orchestra required for the concerto's performance consists of three flutes, two oboes, two clarinets, two bassoons (2nd doubling on contrabassoon), four horns, two trumpets, three trombones, tuba, harp, timpani, percussion (three players), and strings. The percussion contingent consists of glockenspiel, xylophone, chimes, vibraphone, suspended cymbal, a pair of crash cymbals, rute, sandpaper blocks, tam-tam, tenor drum, snare drum, bass drum, and tambourine.

— Christopher Rouse

Pictures at an Exhibition - Modest Mussorgsky

Modest Petrovich Mussorgsky was born at Karevo, District of Pskov, on March 21, 1839, and died in St. Petersburg on March 28, 1881. He composed *Pictures at an Exhibition* as a set of piano pieces in June 1874. Maurice Ravel (1875-1937) made his orchestral transcription in the summer of 1922 for Serge Koussevitzky, who introduced the Ravel version at one of his own concerts in Paris on October 22, 1922, and led the American premiere with the Boston Symphony Orchestra early in his first Boston season, on November 7 and 8, 1924, in Symphony Hall.

The score of Ravel's orchestration of *Pictures at an Exhibition* calls for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets and bass clarinet, 2 bassoons and contrabassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (glockenspiel, xylophone, bells, triangle, tam-tam, cymbals, rattle, whip, side drum, bass drum), celesta, 2 harps, and strings (first and second violins, violas, cellos, and double basses). *Pictures at an Exhibition* is about 33 minutes long.

It was Ravel, the Frenchman, who told Serge Koussevitzky, the Russian, about these fascinating pieces and fired his enthusiasm. At the time, around 1922, the *Pictures at an Exhibition* were quite unknown, and the Russian publishing house

of Bessel, which had issued them in 1886 in a version heavily edited by Rimsky-Korsakov, had so little faith in them that it had no difficulty going along with Koussevitzky's stipulation that Ravel's transcription should be reserved for a number of years for his exclusive use, since clearly there was nothing in it for the publishers. In the event, the Mussorgsky/Ravel Pictures quickly became a Koussevitzky specialty, and his frequent and brilliant performances, especially his fantastic 1930 recording with the Boston Symphony, turned the work into an indispensable repertory item. What would particularly have pleased Ravel is the way the popularity of "his" Pictures led pianists to rediscover Mussorgsky's.

At that, Ravel was not the first musician to orchestrate Pictures at an Exhibition, having been anticipated by Mikhail Tushmalov in 1891 (his version also being tampered with by Rimsky-Korsakov, who conducted the first performance) and by Sir Henry J. Wood in 1920. During the time that Ravel's score was available only to Koussevitzky, an orchestration appeared by Leonidas Leonardi ("whose idea of the art," remarked a contemporary critic, "is very remote"), and later there were scorings by Leopold Stokowski, Lucien Cailliet (the uncredited ghostwriter of many orchestrations attributed to Stokowski, though the Pictures do seem to be Stokowski's own), and Walter Goehr—not to forget the electronic version by Tomita, Elgar Howarth's transcription for the Philip Jones Brass Ensemble, the Yamashita reduction for solo guitar, Keith Emerson's rock presentation, and Vladimir Horowitz's own rethinking for piano.

In this whole scene, Ravel's edition is the time-tested survivor, and for good reason: he is Mussorgsky's peer, and his transcription stands as a model of what we would ask for in such an enterprise by way of technical brilliance, imaginative insight, and concern for Mussorgsky's own name.

The Pictures are "really" Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only 39 in the summer of 1873 was an occasion of profound and tearing grief for the composer. The critic Stasov organized a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in St. Petersburg in the spring of 1874, and by June 22, Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition,

now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend.” The roving music, which opens the suite, he calls “Promenade,” and his designation of it as being “nel modo russo” is a redundancy.

Gnomus: According to Stasov, “a child’s plaything, fashioned, after Hartmann’s design in wood, for the Christmas tree at the Artists’ Club...It is something in the style of the fabled Nutcracker, the nuts being inserted into the gnome’s mouth. The gnome accompanies his droll movements with savage shrieks.”

Il vecchio castello (The Old Castle): There was no item by that title in the exhibition, but it presumably refers to one of several architectural watercolors done on a trip of Hartmann’s to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it. Ravel decided basically to make his orchestra the size of the one Rimsky-Korsakov used in his edition of his opera Boris Godunov, the most famous of earlier orchestrations of Mussorgsky, but not, alas, as honorable as Ravel’s. He went beyond those bounds in adding percussion and, most remarkably, in his inspired use of the alto saxophone here. In this movement, Ravel makes one of his rare compositional changes, adding an extra measure of accompaniment between the first two phrases of the melody.

Tuileries: The park in Paris, swarming with children and their nurses. Mussorgsky reaches this picture by way of a Promenade.

Bydło: The word is Polish for cattle. Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with enormous wheels, but adding that “the wagon is not inscribed on the music; that is purely between us.”

Ballet of Chicks in their Shells: A costume design for a ballet, Trilby, with choreography by Petipa and music by Gerber, and given in St. Petersburg in 1871 (no connection with George du Maurier’s famous novel, which was not published until 1893). A scene with child dancers was de rigueur in a Petipa spectacular. Here we have canaries “enclosed in eggs as in suits of armor, with canary heads put on like helmets.” The ballet is preceded by a short Promenade.

Samuel Goldenberg and Schmuyle: Mussorgsky owned two drawings by Hartmann entitled “A rich Jew wearing a fur hat” and

“A poor Jew: Sandomierz.” Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky’s manuscript has no title, and Stasov provided one, “Two Polish Jews, one rich, one poor,” and he seems later to have added the names of Goldenberg and Schmuyle. Another small alteration here: Mussorgsky ends with a long note, but Ravel has his Goldenberg dismiss the whining Schmuyle more abruptly.

The Market at Limoges: Mussorgsky jots some imagined conversation in the margin of the manuscript: “Great news! M. de Puissangeout has just recovered his cow...Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon’s nose, which is in his way, is as much as ever the color of a peony.” With a great rush of wind, Mussorgsky plunges us directly into the

Catacombae. Sepulcrum Romanum: The picture shows the interior of catacombs in Paris with Hartmann, a friend, and a guide with a lamp. Mussorgsky adds this marginal note: “The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within.”

Con mortuis in lingua mortua (Among the dead in the language of the dead): A ghostly transformation of the Promenade, to be played “con lamento.”

The Hut on Chicken Legs: A clock in 14th-century style, in the shape of a hut with cock’s heads and on chicken legs, done in metal. Mussorgsky associated this with the witch Baba-Yaga, who flew about in a mortar in chase of her victims.

The Great Gate of Kiev: A design for a series of stone gates that were to have replaced the wooden city gates, “to commemorate the event of April 4, 1886.” The “event” was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky’s majestic vision seems quite removed from Hartmann’s plan for a structure decorated with tinted brick, with the Imperial eagle on top, and, to one side, a three-story belfry with a cupola in the shape of a Slavic helmet.

- Michael Steinberg

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program

notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

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.

Julia Griffith *flute*

Julia Griffith is working toward a Master of Music in Flute Performance and Music Theory at Texas Tech. From Lancaster, PA, she earned a Bachelor's Degree in Performance and Music Education at Indiana University of Pennsylvania in 2014. Having lived in PA, GA, Germany, MT, NM and TX, she looks forward to travelling more and embracing her experiences in a creative and altruistic life. She'd like to dedicate this performance to anyone experiencing hardship, and encourages all who are able to please donate to a cause meaningful to them that is dedicated to reducing suffering.

UNIVERSITY SYMPHONY ORCHESTRA

Lanfranco Marcelletti Jr. *conductor*

Gregory DiLuzio *graduate assistant conductor*

Pedro Tudón Saenz *graduate assistant conductor*

VIOLIN I

Anna Kim *concertmaster*

Shawn Earthman

assistant concertmaster

Cassidy Forehand

Radman Rasti

Maja Maklakiewicz

William Olufsen

Jascha Gonzalez Muñoz

Sergio Lisboa

Ben Schonberg

Yoon Seo Lee

VIOLIN II

Travis Ebner*

CJ Goodyear

Asher Johanan Rove Henry

Vivian McDermott

Erick Valle

Tyler Parks

Sean Kyhm

Trisha Hoang

Francisco Magana

Lucas Tobar

VIOLA

Bruno Silva*

Emma Davis

Camellia Asadi

Libby Herring

Travis Springer

Parker Aviles

CELLO

Jeremy Fulmer*

Justin Barnwell

Em Verhagen

Michael Carathers

Sean Kelliher

Ava Melancon

Kelly Kuhn

Seth Grayson

Max Castellanos

Patricia Lopez

Su Kim

DOUBLE BASS

Fernando de Almeida*

Gregory Faught

Ricardo Flores

Aubrey Baker Johnson

FLUTE

Kassie Lindamood Smith*

Maya McBrayer

Laisha Lozano *piccolo*

OBOE

Wesley Barton*

Annant Odell+

Angeli Mari Nicolas

English horn

CLARINET

Josué Molina+

Aron Maczak*

Natalie Odom

Amy Gilmore

Ryan Rodarte *bass clarinet*

ALTO SAXOPHONE

Natalie Wilson

BASSOON

Ian Royce D. Resurreccion+

contrabassoon

Jacob Prentice*

contrabassoon

Sabrina Stovall

HORN

Quentin Fisher*

Esteban Chavez

Jack Mellinger

Brett Ramirez

Seth Wallace+

Caledonia Trankel

TRUMPET

Diana Gonzalez*

Chloe Ellis

Aidan Thames

TROMBONE

Julio Ricardo Rivera*

Jacob Moore

Jackson Franco

bass trombone

TUBA

Bruno Brandalise*

Bailey Dorsey

TIMPANI

Anthony Flores*

PERCUSSION

Kyle Buentello*

Meliza Reyes

Cody Otis

Ari Castorena

Grant Potts

HARP

Edgar Quintanilla

Anna Wilmoth

CELESTE

Warner Núñez Solano

*Principal Mussorgsky

+Principal Rouse



UPCOMING EVENTS

Balkan Ensemble

Wednesday, April 9 | 8:00 pm
Hemmle Recital Hall

Clarinet Ensemble Recital

Thursday April 10 | 8:00 pm
Hemmle Recital Hall

Trombone Ensemble Recital

Friday, April 11 | 6:00 pm
Hemmle Recital Hall

Sinfonietta

Sunday, April 13 | 2:00 pm
Hemmle Recital Hall

Symphonic Wind Ensemble

Sunday, April 13 | 7:30 pm
Hemmle Recital Hall

Se-Hee Jin, piano

Faculty Recital

Monday, April 14 | 8:00 pm
Hemmle Recital Hall

Lubbock Civic Orchestra

Tuesday, April 15 | 7:30 pm
Hemmle Recital Hall

Contemporary Music Ensemble

Thursday, April 17 | 8:00 pm
Hemmle Recital Hall

Matador Singers and Scarlet Voce

Tuesday, April 22 | 7:30 pm
Hemmle Recital Hall

Symphonic Band

Thursday, April 24 | 7:30 pm
Hemmle Recital Hall

University Choir

Friday, April 25 | 7:30 pm
Hemmle Recital Hall

Matador Brass Recital

Saturday, April 26 | 3:00 pm
Choir Hall

