

MEADOWS AT THE MEYERSON 2021

TUESDAY, APRIL 20, 2021

HONORING

Mary Anne Sammons Cree '51

PREVIOUS HONOREES

2020 / Emily Rich Summers
2019 / The Meadows Foundation
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SMU MEADOWS SCHOOL OF THE ARTS

presents

MEADOWS AT THE MEYERSON 2021

honoring

MARY ANNE SAMMONS CREE '51

featuring

MEADOWS SYMPHONY ORCHESTRA

PAUL C. PHILLIPS

The Martha Raley Peak Centennial Chair and
Director of the Meadows Symphony Orchestra

TUESDAY, APRIL 20, 2021

8 p.m.

Morton H. Meyerson Symphony Center

DEAN'S MESSAGE



Welcome to the 2021 edition of Meadows at the Meyerson! The last time we presented this event was on March 10, 2020, and though we didn't know it at the time, it would be one of the last in-person events for SMU during the school year. The past 13 months have been challenging for us all, and it has been a privilege to work with my colleagues to make sure that Meadows Keeps Going. We are delighted to have a live, in-person component of our presentation this year.

This evening's performance is dedicated to SMU alumna Mary Anne Sammons Cree '51, who has graciously devoted her talents and resources to support the continued success and advancement

of the Meadows School and Meadows Museum. Proceeds from the concert benefit the Meadows Impact Scholarship Fund.

This 28th iteration of the school's annual concert will feature five works highlighting Latin American and Spanish music, performed by the critically acclaimed Meadows Symphony Orchestra under the direction of conductor Paul Phillips. After several years serving as professor and dean at Meadows, I still find myself awestruck by the outstanding talent of the young artists representing our school.

On behalf of the students, faculty and staff of the Meadows School, thank you for your investment in our work and for joining us to celebrate Mary Anne, the tremendous success of our scholarship programs and the talented young artists who will be performing this evening.

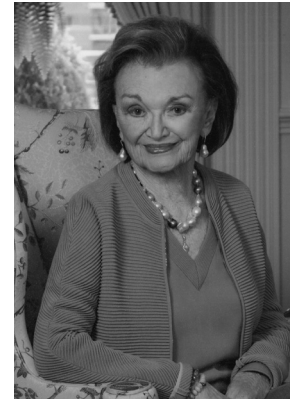
With gratitude,

A handwritten signature in cursive script, reading "S. Holland".

Samuel S. Holland, Ph.D.

Algur H. Meadows Dean and Professor of Music

MEADOWS AT THE MEYERSON 2021 HONOREE



MARY ANNE SAMMONS CREE '51 is a civic leader and philanthropist who was born in Dallas and grew up in Oak Cliff and Highland Park. She attended Hollins College in Roanoke, Virginia, and SMU.

Her long-standing involvement with SMU includes serving on the Meadows School Executive Board and Meadows Museum Advisory Council; commissioning *Wave*, the first large-scale outdoor sculpture by Santiago Calatrava in the U.S., for the Meadows Museum; and establishing The Rosine Smith Sammons Lecture Series in Media Ethics in honor of her mother, who graduated from SMU in the 1920s with a degree in journalism.

An active supporter of numerous philanthropic causes, Cree is chair of the Sammons Center for the Arts and a board member of the Trinity Park Conservancy and United Way Foundation of Metropolitan Dallas. She has also served on the boards of the AT&T Performing Arts Center, Dallas Museum of Art and Baylor Scott & White Health and is a trustee and co-founder of the National Museum of Wildlife Art in Jackson Hole, Wyoming.

She and her late husband, Richard W. Cree, together raised 10 children, and two of their grandchildren currently attend SMU.

PROGRAM

Meadows Symphony Orchestra
Paul Phillips, Conductor

Danzón No. 4
(approximately 11 minutes)

Arturo Márquez
(b.1950)

El Amor Brujo (Love, the Magician)
(approximately 24 minutes)

Manuel de Falla
(1876-1946)

Introduction and Scene
In the Cave, Nighttime
Song of a Broken Heart
The Apparition
Dance of Terror
The Magic Circle, The Fisherman's Story
The Spell
Ritual Fire Dance, To Drive Away Evil Spirits
Scene
Song of the Will-o'-the-Wisp
Pantomime
Dance of the Game of Love
Finale

Angélica Mata, mezzo-soprano

Pavane for a Dead Princess
(approximately 7 minutes)

Maurice Ravel
(1875-1937)

Tangazo
(approximately 14 minutes)

Astor Piazzolla
(1921-1992)

Milonga del Ángel
(approximately 7 minutes)

Astor Piazzolla
arranged by Paul Phillips

PROGRAM NOTES

Danzón No. 4 by Arturo Márquez

A Mexico native and son of a mariachi musician, Arturo Márquez (b.1950) was educated in Mexico City, Los Angeles and Paris before resettling in Mexico. Even though Márquez was educated in a modernist classical style, he chose to focus his output on the traditional music of his home country.

Márquez has composed nine *Danzones*, a couple's dance originating in Cuba and popular in certain regions of Mexico. The danzón contrasts sensual passages for the dancers with virtuosic interludes by the musicians. Though not as intense as the composer's famous Danzón No. 2, Danzón No. 4 incorporates many of the same rhythmic and melodic touches while more closely capturing the intimacy of the chamber-like ensemble that historically accompanied this dance.

The Danzon No. 4 is based upon constant, syncopated rhythms that are featured along with varying moods and tempos, ranging from slow and formal to quick and nearly raucous in their energy. Great emphasis is placed on solos in various woodwind instruments. With the piano entrance things start to heat up, moving forward the idea of a festive feeling. Latin rhythms in the percussion keep the work constantly exciting and engaging, all the way to its loud and festive climax. The music fades away with the signature rhythm of the piece on the piano and in the major mode of the initial key of the work. The chamber orchestra version of the Danzón No. 4 is scored for flute, oboe, clarinet, soprano saxophone, bassoon, horn, trumpet, trombone, percussion, piano and strings.

El Amor Brujo by Manuel de Falla

Manuel de Falla (1876-1946) is widely recognized as being one of the greatest Spanish composers of the twentieth century. Falla spent many of his early years in Madrid, where he attended the Conservatorio de Música y Declamación to study piano. After finishing his studies there, he moved to Paris for seven years where he met composers such as Debussy, Ravel, Dukas and Stravinsky, all of whom had an effect on his emerging compositional style. It was shortly after the beginning of World War I that Falla returned to Madrid and began composing many of his most famous works. He later lived in Granada and Argentina, where he died in 1946.

One of the works Falla composed during his Madrid period was the ballet *El Amor Brujo* (Love, the Magician). The ballet tells the story of a young woman who was forced into marriage against her will. Years later she is widowed, but the ghost of her dead husband haunts her and forces her to dance with him every night. She discovers that her former husband was not faithful, and through trickery, she escapes the clutches of his ghost and is free to marry the man she loves.

The ballet uses its musical language to depict the events at play in many exciting and fascinating ways. *El Amor Brujo* is scored for two flutes (one doubling on piccolo), one oboe (doubling on

English horn), two clarinets, one bassoon, two horns, two trumpets, timpani, percussion, mezzo-soprano, piano and strings.

***Pavane for a Dead Princess* by Ravel**

Maurice Ravel (1875-1937) was a French composer, arranger, conductor and pianist who rose to prominence at the beginning of the twentieth century. One of Ravel's earlier and more famous works was the *Pavane for a Dead Princess*, which was composed as a piece for solo piano in 1899 and orchestrated by the composer in 1909. This piece was commissioned by Princess Winnaretta de Polignac, heir to the Singer sewing machine fortune and an avid supporter of the arts. The title of the work generated much speculation around the time of its composition, as the use of the term Pavane indicated that this was a Baroque processional dance of Spanish origins. The subject for whom this dance was written was also called into question, but Ravel insisted that the title held no deeper meaning and was "an evocation of a pavane that a little princess might, in former times, have danced at the Spanish court."

Ravel's *Pavane* is scored for two flutes, one oboe, two clarinets, two bassoons, two horns, harp and strings.

***Tangazo* by Astor Piazzolla**

***Milonga del Ángel* by Astor Piazzolla**

Born in Argentina in 1921, Astor Piazzolla was the person who would change the genre of tango forever. When he was four, his family moved to New York. Once immersed in the jungle of jazz music, Piazzolla quickly developed a fondness for jazz as well as pieces by Johann Sebastian Bach on the piano.

Despite his father's passion for tango, the young Piazzolla was somewhat uninterested in the traditional Argentinian tango. When the family returned to Buenos Aires in 1937, Piazzolla was able to attend tango concerts, and his childhood experiences with jazz and Bach ignited in the young man the thought of playing this music in a new way.

At that time, however, Piazzolla had completely different goals. He wanted to become a classical composer and took lessons with Alberto Ginastera, one of the most renowned composers of his time. In 1954, Piazzolla was permitted to audition with the world-famous French music teacher Nadia Boulanger. At the audition, he played some Stravinsky, Bartók and other composers, but Boulanger was not impressed. It was not until he let one of his tangos come out that the historic words were spoken: "That is the real Piazzolla – never leave him again." Boulanger taught him to believe in himself. "I thought I was scum for playing tango in cabarets, but she made me realize I had style," he later recalled.

From that moment on, Piazzolla threw all inferiority complexes regarding tango music overboard.

He worked obsessively, aiming to redefine the tango and present it in a contemporary way. His tango was not for dancing, but for listening, he proclaimed. The experimental musician mixed the tango with jazz and folklore elements and tried out 12-tone music. His love of classical music also shone through time and again.

Piazzolla died in Buenos Aires on July 4, 1992, at the age of 71, having become something of a national hero. He left behind an extensive musical oeuvre including over 300 tangos and 50 film soundtracks.

Piazzolla wrote *Tangazo* (meaning Grand Tango) in 1969, well into his long career as a composer. It is an unusual piece in the orchestral repertoire, not only because Piazzolla composed it himself but also because it was an orchestra work from the beginning, not an arrangement of a prior work he composed for his own quintet. This piece has the flavor of tango from the genre's beginning, when it was in very poor neighborhoods, when it was not a refined dance. With this work, Piazzolla pays tribute to the origins of tango, from its sadness and deep feeling of melancholy to the outburst of rhythmical music. *Tangazo* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, percussion, piano and strings.

The *Milonga del Ángel* is one movement of the four-movement *Suite del Ángel* composed by Piazzolla for his Quintet Nuevo Tango. As in a classical composition, the Suite has four movements that feature different characters and moods of tango. The *Milonga del Ángel* features a very sentimental mood that starts with a somber chord progression, which sets the gentle pace for the main melody. As the melody starts to evolve a secondary section sneaks in, opening the stage for a sensual solo on the violin. The piece gains intensity and drama by a succession of variations of the main melody that later leads to a coda, followed by a chord progression as in the beginning, letting the piece die away. In today's performance you will hear the rendition of *Milonga del Ángel* arranged by Paul Phillips for string orchestra and percussion. Maestro Phillips would like to thank his wife, Fredrica, for her assistance in arranging this work.

Ravel and Falla notes by Thomas Zuber, candidate for M.M. in conducting.

Márquez and Piazzolla notes by Patricio Gutiérrez, candidate for M.M. in conducting.

EL AMOR TEXTS

Canción del amor dolido

¡Ay!
Yo no sé qué siento,
ni sé qué me pasa
cuando este mardito
gitano me farta.
¡Ay!
Candela que ardes...
más arde el infierno
que toita mi sangre
abrasá de celos!
¡Ay!
Cuando el río suena
¿qué querrá decir?
Por querer a otra
se orvía de mí!
¡Ay!
Cuando el fuego abraza...
Cuando el río suena...
Si el agua no mata el fuego,
a mí el penar me condena,
a mí el querer me envenena,
a mí me matan las penas.
¡Ay!
¡Ay!

Song of a broken heart

Oh!
I don't know what I feel,
Nor what happens to me
when this cursed
gypsy is missing.
Oh!
Burning candle...
Hell burns more than
that all my blood
embraced with jealousy!
Oh!
When the river roars,
what could it mean?
For loving another
He forgets about me!
Oh!
When this fire blazes,
When this river roars,
If the water doesn't kill the fire,
The sorrow will curse me,
The love will poison me,
The grief will end with me.
Oh!
Oh!

Canción del Fuego fatuo

Lo mismo que el fuego fatuo,
lo mismito, es el querer.

Lo mismo que el fuego fatuo,
lo mismito, es el querer.

Le juyes y te persigue;
le yamas y echa a corré.

Lo mismo que el fuego fatuo,
lo mismito, es el querer.

Malhaya, los ojos negros
que le alcanzaron a ver...

Malhaya, los ojos negros
que le alcanzaron a ver...

Malhaya, el corazón triste
que en su llama quiso arder...

Lo mismo que el fuego fatuo,
se desvanece el querer...

Song of the Will-o'-the-Wisp

Just like the will-o'-the-wisp:
Love is the very same!

Just like the will-o'-the-wisp:
Love is the very same!

If you run away from it, it follows you tirelessly
If you seek it, it escapes from you...

Just like the will-o'-the-wisp:
Love is the very same!

Cursed be the dark eyes
That managed to see it!

Cursed be the dark eyes
That managed to see it!

Cursed be the sad heart
That wanted to burn in its flame!

Just like the will-o'-the-wisp,
Love falls apart in the air!

Ah...

ARTIST PROFILES

Danza del juego del amor

Tú eres aquél mal gitano
que una gitana quería;
el querer que ella te daba,
tú no te lo merecías!

Quién lo había de decí
que con otra la vendías!

¡Soy la voz de tu destino!
¡Soy er fuego en que te abrasas!
¡Soy er viento en que suspiras!
¡Soy el mar en que naufragas!

Las campanas del amanecer

¡Ya está despuntando er día!
Cantad, campanas, cantad
¡Que vuelve la gloria mía!

Text by Gregorio Martinez Sierra

Translated to English by Patricio Gutiérrez

Dance of love's game

You are the evil gypsy
that a girl once loved;
the love she was giving to you,
you did not deserve!

Who would have said?
That you were unfaithful!

I am the voice of your destiny!
I am the fire in which you burn!
I am the air in which you sigh!
I am the sea in which you are lost!

The Sunrise's bells

Dawn is breaking!
Sing, bells, sing!
That my glory returns!

Paul C. Phillips has served since 1996 as music director and conductor of the Meadows Symphony Orchestra (MSO) at SMU Meadows School of the Arts. He also conducts the Meadows Opera Theatre in their main stage performances in the Bob Hope Theatre at SMU and conducts the MSO in collaborative performances with the Meadows Division of Dance at the Winspear Opera House. In the fall of 2013 he was the first person appointed to the new Martha Raley Peak Centennial Professorship in Conducting at SMU Meadows.

Before joining the SMU faculty, Maestro Phillips served as music director of the Eastern Connecticut Symphony Orchestra in New London, Connecticut. He was only the third conductor in the orchestra's 50-year history to hold that position. He transformed the repertoire of the orchestra, recorded new works, raised the performance standards and brought exciting concerts to the region. Concurrently he held the position of chair of the Music Department and music director of the University of Connecticut Symphony Orchestra.

A native of Dallas, Phillips completed undergraduate studies at SMU, where he studied with James Rives Jones. He also studied privately with Richard Burgin, former concertmaster and associate conductor of the Boston Symphony. While earning his Master of Arts and Doctor of Musical Arts degrees from the Eastman School of Music in Rochester, New York, Phillips studied with noted conductors David Effron and Gustav Meier. In 1980 he was appointed assistant conductor of the Atlanta Symphony Orchestra at the time Robert Shaw was music director. He was selected for that position after winning an invitation-only competition sponsored by the orchestra.

Phillips has recorded works of contemporary composers on the Grenadilla and Novisse labels. For Centaur Records, Phillips recorded the world premiere compact disc of works of composer Sydney Hodkinson performed by the Eastern Connecticut Symphony and featuring soprano Renée Fleming, star of the Metropolitan Opera. Albany Records released his recording with the Meadows Symphony Orchestra of composer Thomas Sleeper's Symphony No. 1 in 2011.

In addition to his work at SMU, Phillips has had a long-standing relationship with the Dallas Symphony Orchestra. He conducted subscription concerts with the orchestra in 2010 and 2011, and collaborated (as conductor of the chamber orchestra) with Maestro Jaap van Zweden in performances of Britten's *War Requiem* in 2012.

Active as a teacher of conducting, Phillips has given master classes in Spain and, in May 2009, he served as guest professor at the Liszt Academy of Music in Weimar, Germany, where he taught conducting students and guest conducted the orchestra. His performances with the Meadows Symphony in Caruth Auditorium and the Bob Hope Theatre on the SMU campus, in the Meyerson Symphony Center and at the Winspear Opera House have been met with great audience enthusiasm and consistent critical acclaim.

Hailing from Sinaloa, Mexico, **Angélica Mata** has a ravishing mezzo-soprano that has gained international recognition from opera's most esteemed institutions and principals. Her colorful performances have delighted audiences in countries around the globe, including Mexico, the United States and Europe.

Ms. Mata's most eminent roles include Charlotte in Massenet's *Werther*, Donna Elvira in Mozart's *Don Giovanni*, Giannetta from Donizetti's *L'elisir d'amore*, Stéphanie in Gounod's *Romeo et Juliette*, and Ciesca in Puccini's comedy, *Gianni Schicchi*. Additionally, she has sung in Bizet's beloved *Carmen* as Mercedes, and as Tasse chinoise/Chatte/Libellule in Ravel's *L'enfant et les sortilèges*.

Ms. Mata has been the recipient of many awards, most notably first prize in the International Opera Competition Sinaloa 2015. She also received first place in the Concerto Competition at SMU, where she studies with Professor Virginia Dupuy and will graduate with a Performer's Diploma in voice in May 2021.

Most recently, Ms. Mata was awarded an Encouragement grant after winning the Highlands Opera Studio Prize in Ontario, Canada. She was also a finalist in the Carlo Morelli National Singing Competition, held in Palacio de Bellas Artes in Mexico City in November 2019. She has collected many regional and educational accolades as well, including first prize from the National Association of Teachers of Singing - Texoma Region and second place in the Maritza Alemán Vocal Competition.

Ms. Mata trained under the tutelage of mezzo-soprano Amelia Sierra at the Escuela Superior de Música de Bellas Artes in Mexico City. In 2019 she gained the attention of famed artists Plácido Domingo, Elina Garanca and Javier Camarena through a series of master classes and concerts sponsored by Opera Studio Beckmann, where she is currently a featured artist. Her former training includes the Sociedad Internacional de Valores de Arte Mexicano and the Taller de Ópera de Sinaloa.

Ms. Mata is scheduled to perform in upcoming productions of *Don Giovanni* as Donna Elvira with Highlands Opera Studio in Ontario, Canada, in summer 2021.

MEADOWS SYMPHONY ORCHESTRA

Paul C. Phillips, music director and conductor
Patricio Gutiérrez and Thomas Zuber, assistant conductors

Violin

Andrés Bravo*^!\$
Diego Campos-Medina**@
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Faith Fang
Roman Fedak
Julia Harris
Valory Hight^*!\$
Lauren Jones
Juhyun Kim
Morgan Kiser
Gregory Langer
Fedor Malykhin*#
Thao Pham
Katya Schane
Sherry Su
Xiaotong Wang#

Viola

Spencer Byrd
Michael Langford*#
Anna Musich
Emily Townsend*!\$
Timothy Tyler
Cipriano Valdez-Bell

Cello

Sarah Bravo*#
Daniela Castro
Alyson Davis
Logan Hong
Hua Huang*!\$
Mengmeng Huang
Sebastian Kozub
Madeline Mullen
Katelyn Petersen
Andrew Schindler

Bass

Jackson Benjamin
Jacob Dixon
Noah Henson
Titus McGowan
Cela Patras*#
Jeremiah Rupp*!\$

Flute

Christopher Cox!
Kristen Edwards*
Nikkie Galindo
Grace Nassar@
Hannah Peterson#
Alexandra Pugh
Peter Quarve

Oboe

Christian Bernard*
Amy Kim
Maren Tonini#
Audrey Yu*!

English Horn

Audrey Yu@

Clarinet

Nola Preston@
Benjamin Quarles*#
Hannah Thorp!

Soprano Sax

Spencer Roberts*

Bassoon

Robert Harter*#@!
Ryne Osborne

Horn

Brandon Aguilon*!
Catherine Janson
Austin Ruff*#

Trumpet

Forrest Albano@
Rebecca Ortiz*
Blake Wells

Trombone

Matt Ray*

Timpani

Kirstyn Norris@

Percussion

Kendall Barnes\$
Seth Burkhart
Jacob Hord*
Nick Lemon
Jose Rojas!
Christopher Smetzer@

Piano

Águeda Mesa*@!

Harp

LeAndra Douds#

* Denotes principal on Marquez @ Denotes principal on Falla # Denotes principal on Ravel
! Denotes principal on Piazzolla (*Tangazo*) \$ Denotes principal on Piazzolla (*Milonga*)
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