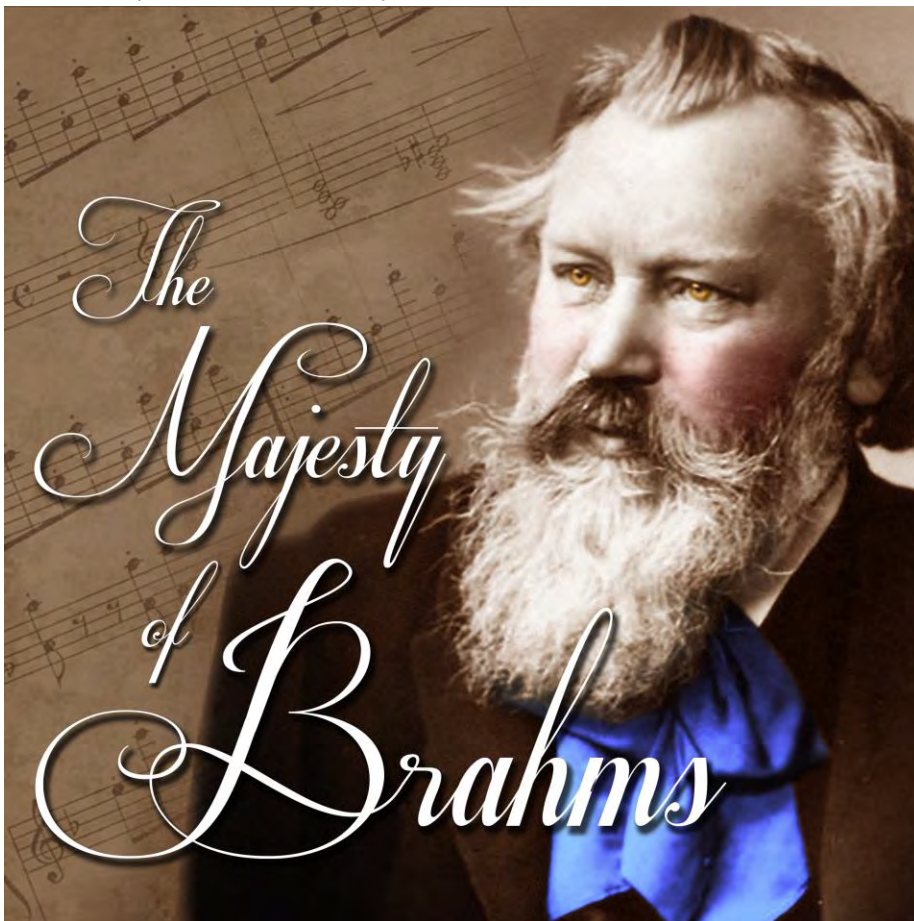


# *Symphony of the Hills*



April 29, 2021

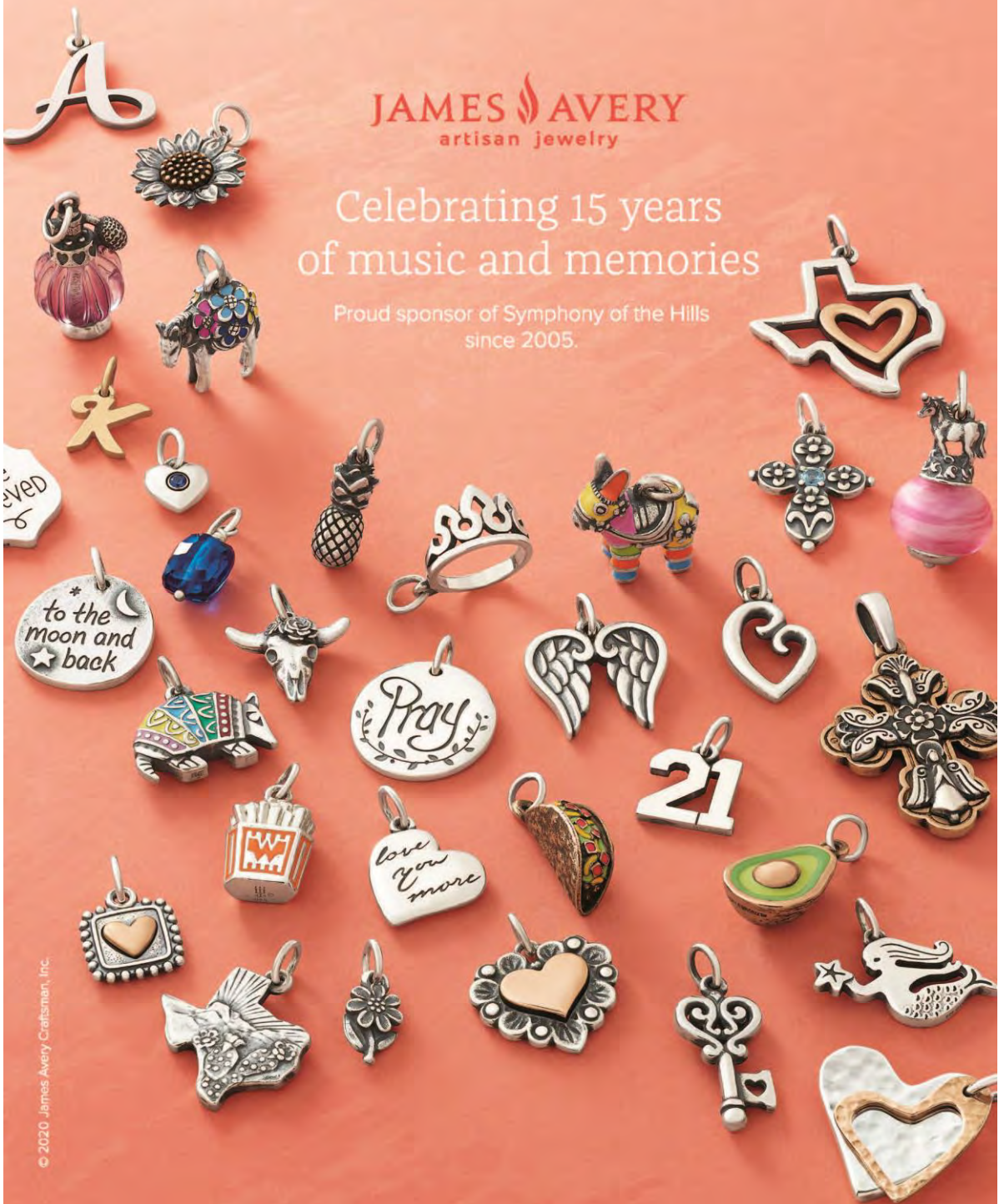
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April 2021

Dear Symphony of the Hills Family,

We are delighted that the Symphony is able to return for its final concert of the season, opening with a brilliant piece played by the symphony exactly twenty years ago at the end of its first season—Rimsky-Korsakov's "Procession of the Nobles." Next, we will feature concertmaster Phil Johnson, assistant conductor and principal second violin Pat Lee, assistant concertmaster Ryan Coppin and longtime symphony violinist Theresa Britt in a special performance of the rarely performed Antonio Vivaldi "Concerto for Four Violins and Orchestra."

The finale of our 20<sup>th</sup> anniversary season is the majestic first movement of Johannes Brahms' "Symphony No. 4 in E Minor." Brahms proved himself the heir to the throne of orchestral composition after Beethoven, and the affirmation of the human will is one of the ties between the two. We have all endured many challenges in the past year—may our musical offering be an inspiring reminder to our in-person and livestream audience of the resilience and power of music to help us express and know our deepest emotions and hope.

The SOH could not resist adding a familiar expression of the Hungarian influence on Herr Brahms to close the concert out. And this great news: Violinist Nancy Zhou will join us on **August 26** to crown the season with the postponed February 25 concert. Mark the date! Details later.

*Tim Summerlin*

Board President

*Gene Dowdy*

Conductor & Artistic Director





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**Phil Johnson** began learning violin at the age of 10, studying with symphony players in his hometown of Buffalo, New York. He earned a Bachelor of Music degree in violin performance from the Eastman School of Music in 1982, and a Master of Music degree in violin performance and literature from Baylor University in 1986. His teachers include Bernard and Rivka Mandelkern, Sally Thomas, Charles Castleman, and Kristin Lindley, and he has coached with concertmasters of eight major orchestras. His summer studies include four summers at the Meadowmount School of Music, two summers at the Quartet Program, and one at the Tanglewood Music Center. Since joining the San Antonio Symphony in 1983, he has been an active performer throughout San Antonio and South Texas. He was Concertmaster of the Mid-Texas Symphony for six years, and from 2004- 07 he served as Operations Manager for Youth Orchestras of San Antonio. Since 2009, he has been a member of the adjunct faculty at St. Mary's University, where he teaches violin lessons. He serves as Concertmaster of the Symphony of the Hills, and is active with local freelance playing, sectional rehearsals at area high schools, and private teaching. In 2019, he performed two of Vivaldi's Four Seasons with Symphony of the Hills.



**Patricia Lee** currently serves the Symphony of the Hills as assistant conductor and principal second violin. The opportunity to begin the Kerrville ISD String Program in the fall of 2004 brought Patricia Lee and her family to the beautiful hill country. She began a long affiliation with the Symphony of the Hills as a violinist and also with Hill Country Youth Orchestras as the Director of Education and now Artistic Director where she brings her experience as a professionally trained violinist, chamber musician and conductor to inspire the next generation of future SOH players.

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**Ryan Coppin** is a violinist and teacher in the San Antonio Area. In addition to playing with Kerrville's Symphony of the Hills, he also plays with the Corpus Christi Symphony, Mid-Texas Symphony, Laredo Philharmonic, and Symphony Viva. While at the University of Texas at San Antonio, Ryan won the 2012 concerto competition playing Brahms Violin Concerto under the baton of Dr. Dowdy. Ryan would like to thank the wonderful community of arts supporters in Kerrville. The past year has been very tough for the members of the orchestra and this community rallied behind them and gave them the support they needed!



**Theresa Britt** is a professional musician living in the Texas Hill Country. She performs as a violinist, fiddler, guitarist and vocalist across the nation including tours to the Czech Republic, the Zug Jazz Festival in Switzerland, as well as Germany and Austria. She performs as a fiddler in a number of bands in the Texas Hill Country including Allan Hendrickson Band and Jesse Stratton Band. As a classical musician, she performs in Symphony of the Hills in Kerrville, Mid Texas Symphony in Seguin, and in string quartets for weddings and events. Creatively, she arranges music for string orchestra and is a singer/songwriter. Recently, Theresa has been working on her own project, the Dirty Rotten Swing Band that has a rotating cast of players and performs Western Swing, Jazz, and Blues. In addition to her performances, Theresa is active in educating the next generation of musicians. She is the director of the Fredericksburg Community Orchestras, a teacher for the Hill Country Youth Orchestras, and maintains a large private studio of

violin, viola and cello students in Fredericksburg and Kerrville. She holds Master's and Bachelor's degrees from Texas Tech University. She studied violin in the studio of Dr. Kirsten Yon while at Texas Tech.

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# *Symphony of the Hills* – The Majesty of Brahms

Patricia Lee, assistant conductor

Phil Johnson, Patricia Lee, Ryan Coppin, Theresa Britt, violin soloists

Eugene Dowdy, conductor & artistic director

**April 29, 2021**

## **Violin I**

Philip Johnson, concertmaster	Boerne
Ryan Coppin, ass't concertmaster	San Antonio
Kevin Mendoza	San Antonio
Mary Isadore	Kerrville
Theresa Britt	Fredericksburg

## **Violin II**

Patricia Lee, principal & ass't conductor	Kerrville
Jackson Mankewitz	San Antonio
Nina Mavrinac	Converse
Saul Romero	San Antonio
Ed Wallace	Kerrville

## **Viola**

Karen Billingsley, principal	Kerrville
Jennifer Cahill Clark	San Antonio
Clare Haugen	Converse
Du Anne Hamby	San Antonio

## **Cello**

Qizhen Liu, principal	San Antonio
Cynthia Foster, ass't principal	San Antonio
Kathleen Boyd	San Antonio
Mark Nugent	Kerrville

## **Bass**

Chris DeArmond, principal	San Antonio
Randy Johnson, ass't principal	San Antonio
Jordan Loveland	San Antonio

## **Flute & \*Piccolo**

Michelle Scroggie, principal	Fredericksburg
*Gregory Obregon	San Antonio

## **Oboe & \*English Horn**

Deana Johnson, principal	Boerne
*David Isadore	Kerrville

## **Clarinet & \*Bass Clarinet**

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*Margie Schwartz, administrator	Kerrville

## **Bassoon**

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Rachel Frederiksen	New Braunfels

## **French Horn**

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Bonnie Rockey	Kerrville
Justin Gonzales	San Antonio
Jeffrey Rowland	Boerne
Sean Holmes, ass't principal	San Antonio

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Fred Klaerner	Kerrville
Brandon Pauley	San Antonio

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Jim Abbatiello, principal	Kerrville
Hannah McDonald	Ingram

## **Bass Trombone**

Jeremiah Ward, principal	Fredericksburg
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## **Tuba**

Ray Grim, principal	San Antonio
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## **Timpani**

Richie Miller, principal	San Antonio
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## **Percussion**

John Harris, principal	Boerne
David Evans	Comfort

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# Symphony of the Hills

2021- 2022 Season



**October 7, 2021**



**December 2, 2021**



**January 8, 2022**



**February 24, 2022**



**April 28, 2022**







## *2021-22 Season Information*

We are feeling optimistic about presenting our 2021-22 Season without seating restrictions; however, to be certain, we are waiting until August to process season renewals.

Late in July, we will provide you with Season renewal forms, with your seat assignments from the 2019-20 season. If you became a Season Patron or Subscriber during the 2020-21 Season, we will work with you on your new seat location(s).

**Because of this delay, we ask that you be prepared to renew your Season Subscription as soon as you receive your packet. The deadline for Patrons and Subscribers to renew will be August 27, 2021.**

The Symphony of the Hills is not increasing the prices for the 2021-22 Season. Patron Level prices are listed below for your reference. To see the colors of specific seats, please reference the 2021-22 Seating Chart under Tickets on our website.

### *Symphony of the Hills – Patron Levels & Gift Ranges*

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*Symphony of the Hills* - The Majesty of Brahms

Patricia Lee, assistant conductor

Phil Johnson, Patricia Lee, Ryan Coppin, Theresa Britt, violin soloists

Eugene Dowdy, conductor & artistic director

April 29, 2021

Procession of the Nobles from *Mlada* (1890)

Nikolai Rimsky-Korsakov  
(1844-1908)

Concerto for Four Violins, Op. 3, No. 10 in B Minor (1711)

Antonio Vivaldi  
(1678-1741)

*Allegro; Largo; Larghetto-adagio; Allegro*

Phil Johnson, Patricia Lee, Ryan Coppin, Theresa Britt, violin soloists

Qizhen Liu, cello continuo and Donald Crandall, cembalo

Symphony No. 4, Op. 98 in E Minor (1885)

Johannes Brahms  
(1833-1897)

*Allegro non troppo*

Hungarian Dance No. 5 (1869/1885)

Brahms / Orch. Parlow

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## *The Majesty of Brahms*

### **Rimsky-Korsakov: *Procession of the Nobles***

**5 m**

Composer and influential teacher, no one better exemplifies Russian music of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries than Nikolai Rimsky-Korsakov (1844-1908). He was the youngest but ultimately the most influential composers of a group called “The Five,” all younger men with little formal musical training and most with commitments to other professional work. Together, they sought to create a distinctively Russian music, an effort which led them to explore a variety of musical scales and harmonies and a fascination with “orientalism.”

Rimsky-Korsakov, whose early career had been in the Russian Imperial Navy (and who composed his first symphony while at sea), ultimately left naval service and devoted himself to music. He had special gifts at orchestration and was an active editor of works of his colleagues among The Five. Not surprisingly, many of his most famous works, like the “Procession,” are showpieces for various instruments.

A lover of Russian history and folklore and of musical exoticism, Rimsky-Korsakov devoted his gifts to opera in particular. In time, he became Director of the St. Petersburg Conservatory, where he influenced many and where he served until his dismissal after a minor role in Revolution of 1905. “The Procession of the Nobles” comes from the opera-ballet *Mlada*. This is the last of our 20<sup>th</sup> season works that recapitulates a selection in our first season, under Dr. Jay Dunnahoo.

### **Vivaldi: *Concerto for Four Violins in B Minor***

**11 m**

**(P. Johnson, P. Lee, R. Coppin, and T. Britt, violinists)**

Among the most prolific of composers, Antonio Vivaldi (1678-1741) authored that top classical hit “The Four Seasons,” of course, but also much more. A skilled violinist, Vivaldi also studied for the priesthood and although questionable health gave him a dispensation from saying Mass, he came to be known as “the Red Priest,” for the color of his hair.

For many years Vivaldi was music instructor at an orphanage. He was an eager composer too and produced some 46 operas, many sacred works and sonatas and concertos for diverse instruments. Popular in his day, Vivaldi received commissions from nobility. Seeking the patronage of Holy Roman Emperor Charles VI, he moved to Vienna, but the ruler died, and Vivaldi did as well, in poverty. His work became neglected, but widely revived in the 20<sup>th</sup> century. The *Concerto for Four Violins*, played here by distinguished Symphony of the Hills musicians, gives full play to the effervescence of this great Baroque composer.

### **Brahms: *Symphony No. 4 in E Minor, Op. 98* 1<sup>st</sup> movement**

**13 m**

The late Romantic composer Johannes Brahms (1833-1897) seems only to grow in stature and affection over time, and he appears, by common consent, to complete a triad of German B greats—Bach, Beethoven and Brahms. In the latter 19<sup>th</sup> century music lovers were often divided between those loyal to the great tradition,



who favored Brahms, and advocates of the “music of the future,” who passionately believed in Wagner. At least in their youth, each actually appreciated the other’s work.

Brahms came from the north German city of Hamburg, but his musical career is forever associated with Vienna. His gifts as a pianist were early evident, and his parents encouraged a career as a performer, but even as a young boy Brahms seemed determined to compose music. Early efforts elicited acclaim and occasional dismay (as with his first piano concerto). By 1862 Brahms had found Vienna, where he held various musical posts and where his fame grew through works such as the *German Requiem* and his *Hungarian Dances*.

Much has been made of how long Brahms took to compose his first symphony. He had “trial runs” with two earlier orchestral serenades, but *Symphony #1 in C Minor*. appeared in 1876, when Brahms was 43. It is often observed that the shadow of Beethoven hovered over him and perhaps made that musical form the most intimidating. In addition, Brahms was a meticulous craftsman, reworking his compositions, destroying those with which he was unhappy. But lovers of music are blessed that he turned to the symphony.

Traditionalist though he was in respecting musical forms and rejecting programmatic music, Brahms was no imitator. His chamber music and orchestral work demonstrate a searching mind and musical non-conformist. Not surprisingly, polls of orchestral players often find him at the top of their lists of favorites. With its driving power, wit and grandeur, the *Fourth Symphony in E Minor* shows why.

## **Brahms: *Hungarian Dance No. 5***

**5 m**

As a young man, Brahms became acquainted with “gypsy music” through a Hungarian violinist. He quickly took to it, particularly the csardas, a Hungarian folk dance which mixed slow and rapid paces. Of the two sets of dances he composed, the fifth is certainly one of the best known. Though Brahms thought he was adapting a folk tune, it actually was the work of another composer. The lovely vigor of this product of the spirit of Central Europe may have you dancing.



**Best wishes for an outstanding  
season!**

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