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Immanuel & Helen Olshan
Texas Music Festival 2016

Texas Music Festival Orchestra, Carl St. Clair conductor

Wolfgang Amadeus Mozart (1756 - 1791) - Sinfonia concertante in E-flat, K.297b (arr. Robert Levin)

Leone Buyse, flute
Jonathan Fischer, oboe
Robert Johnson, horn
Richard Beene, bassoon

Richard Strauss (1864 - 1949) -- Eine Alpensinfonie, für grosses Orchester, op. 64

Recorded in public concert 2 July 2016 in the Moores Opera House, University of Houston

High-resolution 5.0 channel 24/192k surround sound recording
Produced and engineered by John Gladney Proffitt
Blu-ray Audio mastering by Robert Witrak

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Sinfonia Concertante-Mozart/Eine Alpensinfonie-Strauss

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Richard Strauss
Eine Alpensinfonie

Wolfgang Amadeus Mozart
**Sinfonia concertante in E-flat
K.297b (arr. Robert Levin)**

Texas Music Festival Orchestra
Carl St. Clair conductor



Blu-ray Disc

National Theater and Staatskapelle in Weimar, Germany – the first non-European to hold this position. This role gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest in Europe. He has also served as general music director of the Komische Oper in Berlin, and principal guest conductor of the South German Radio Orchestra, Stuttgart, where he recorded the complete symphonies of Heitor Villa-Lobos for the CPO label. In higher education, he has had a continuing relationship with the USC Thornton School of Music for over 20 years. In 2012, he took on the expanded role as artistic leader and principal conductor of the USC Thornton orchestras.

The **Immanuel and Helen Olshan Texas Music Festival**® was founded in 1990 to provide young professional musicians with a challenging musical environment in which to develop skills in orchestral, chamber music, and solo performance. The intensive four-week orchestral fellowship program on the University of Houston campus is guided by distinguished artists from the Moores and Shepherd schools of music faculty, principals and members of the Houston Symphony, Houston Grand Opera and Ballet orchestras, and internationally recognized guest artists. Many TMF faculty members perform as soloists with the Festival Orchestra and as part of PERSPECTIVES, the TMF's faculty chamber music series. As the premiere Ensemble of the Festival, the TMF Orchestra presents four separate concerts during the four-week course of the Festival. All four concerts are performed in the acoustically superb Moores Opera House at the University of Houston, with an additional run-out performance in the Cynthia Woods Mitchell Pavilion in The Woodlands, just north of Houston.

Additional surround-sound, high-resolution recordings of the TMF Orchestra are available on the HDTT label, www.highdeftapetransfers.com, including Symphony 2, Resurrection, by Mahler; Symphony 10 by Shostakovich; Symphony 5 by Nielsen, plus Sinfonia da Requiem by Britten and Miraculous Mandarin by Bartok; the Roman Trilogy of Respighi; and Petrushka by Stravinsky, plus the Young Person's Guide to the Orchestra by Britten and Romeo & Juliet by Tchaikovsky.

PURCHASE OF THIS RECORDING BENEFITS THE TEXAS MUSIC FESTIVAL



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Richard Strauss Eine Alpensinfonie

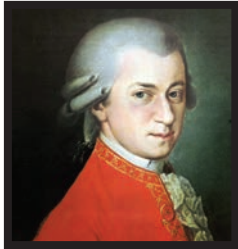
Wolfgang Amadeus Mozart
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24/192 High Resolution
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The Sinfonia concertante in E-flat for Four Winds and Orchestra is a work attributed to **Wolfgang Amadeus Mozart**, but the authenticity of which is questioned by some scholars. The score that survives to this day is not in Mozart's hand and features the solo woodwinds of oboe, clarinet, horn, and bassoon. It's listed in the Köchel catalog of Mozart's works as number 297b (Anh. C 14.01). From concert programs and letters from Mozart's time we know that his Sinfonia concertante for Woodwinds and Orchestra was originally scored for flute, oboe, horn, and bassoon,

and was performed in Paris in April 1778. There is therefore dispute about the relation of the work as it is performed today to this original work, the autograph score of which is lost. Robert Levin, who wrote an entire book about the piece, considers the orchestral part and the first movement cadenza to be spurious, and the soloists' role to have been modified by others from the original without having had the orchestral parts as reference. Levin has made a reconstruction of the original piece based on his research, and it is Levin's version that is heard in this TMF performance.

The work's three movements are Allegro, Adagio and Andante with Variations. Mozart displayed affection and prominence for the wind instruments in his operas and concertos, with noteworthy wind passages in the 15th and 17th piano concertos, which feature memorable dialogues among the soloist, flute, oboe and bassoon. Likewise, in his operas there are many arias with similar woodwind and French Horn passages. Based on these similarities, some scholars believe that these Mozart-like qualities are also displayed in the Sinfonia concertante, thus lending credence to Mozart's authorship.

An Alpine Symphony (Eine Alpensinfonie), for Large Orchestra, op. 64, is in reality a tone poem written by German composer **Richard Strauss** in 1915. Though labelled as a Symphony by the composer, this piece foregoes the conventions of the traditional four-movement symphony, such as found with Beethoven, Brahms and Bruckner, and instead consists of twenty-two continuous sections of music depicting the eleven hour-long experience of climbing an Alpine mountain, from daybreak just before dawn to the following nightfall. It is one of Strauss's largest non-operatic works in terms of performing forces, calling for about 125 players including a wind machine, thunder machine and



Arts Academy, and Wichita State University.

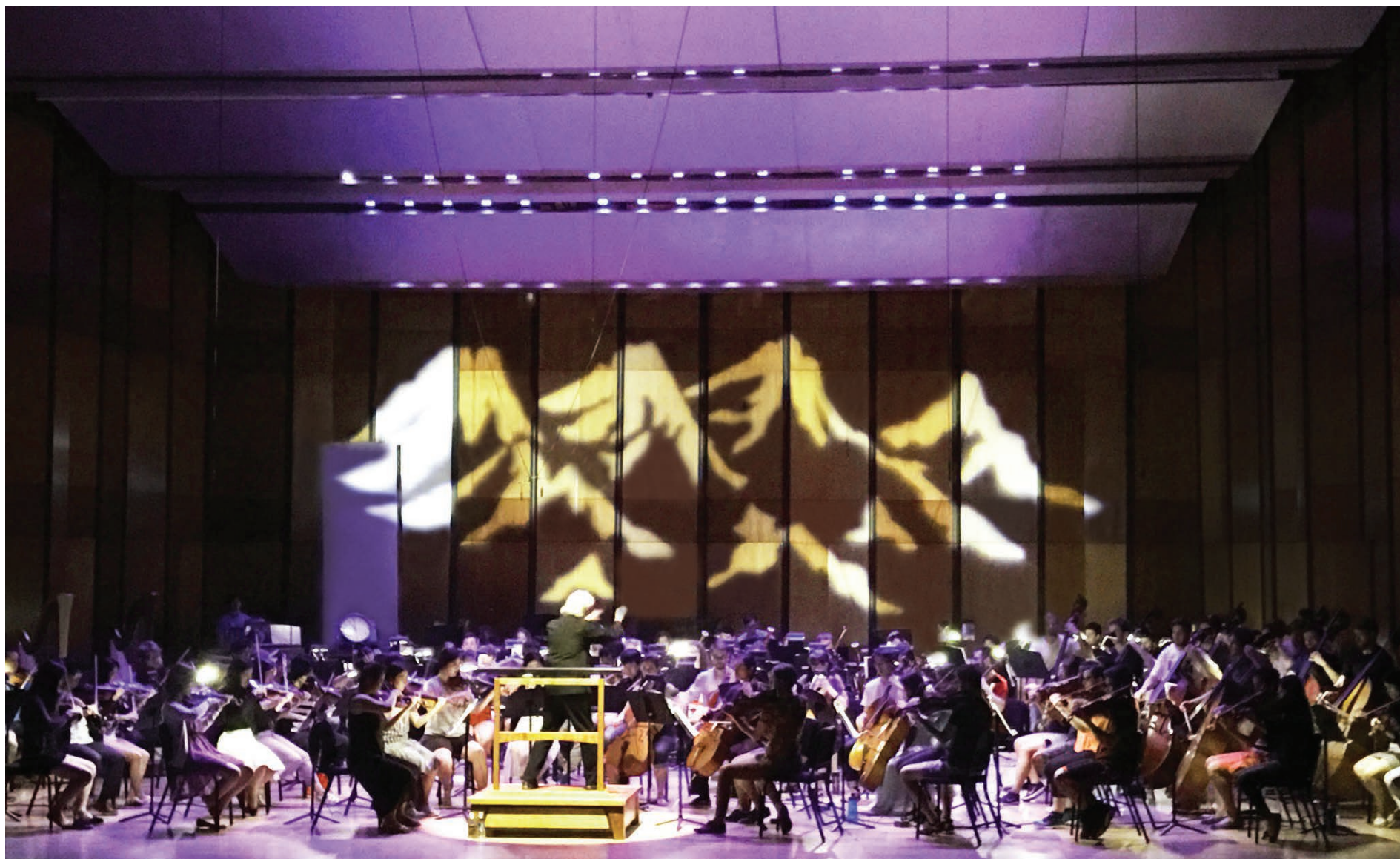
In addition to performing numerous times with the Detroit Symphony Orchestra, Beene has appeared with the New York Philharmonic, the Chicago Symphony Orchestra, and the Pittsburgh Symphony Orchestra. While maintaining his teaching schedule in Michigan, he also held the position of principal bassoon with the Toledo Symphony Orchestra, where he performed many times as a soloist. Beene's music festival engagements have included the Saint Bart's Music Festival, Festival de Musica de Santa Catarina, Colorado Music Festival, Strings in the Mountains, Savannah Music Festival, Sunflower Music Festival, Buzzards Bay Music Festival, Texas Music Festival, and many others. He currently serves as Chair of the Wind and Percussion Departments, and teaches bassoon and chamber music at the Colburn Conservatory of Music.



Native Texan **Carl St. Clair** has been Music Director of the Pacific Symphony for more than two decades, and is widely recognized for his musically distinguished performances, innovative approaches to programming, and commitment to outstanding educational programs. The largest ensemble formed in the United States during the last fifty years, the Pacific Symphony's rapid artistic development is due largely to St. Clair's leadership. During the orchestra's first European tour several years ago, they consistently played to packed houses and received rave reviews.

Most recently, St. Clair has been named Music Director of the Orquesta Sinfónica Nacional de Costa Rica. Now in its 75th season, the orchestra is a well-established regional and national orchestra serving the entire country. Also an active guest conductor, St. Clair has led the Boston Symphony, where he served as assistant conductor for several years; Los Angeles Philharmonic; New York Philharmonic; the Philadelphia Orchestra; the Houston Symphony; and the symphony orchestras of Atlanta, Detroit, Fort Worth, Indianapolis, Milwaukee, Montreal, Nashville, San Francisco, Sarasota, Seattle, Toronto, and Vancouver, to name a few. Worldwide, he has guest conducted numerous orchestras in Europe, South America, Israel, Australia, New Zealand, Hong Kong, and Japan. Summer festival appearances include Schleswig-Holstein (Germany), Pacific (Japan), Round Top (Texas), Texas Music Festival (Houston), and Tanglewood (Massachusetts).

St. Clair has also been general music director and chief conductor of the German





teaching at the Moores School of Music and the Texas Music Festival, he has taught and performed at the Aspen Music Festival and the Oberlin Conservatory. He has given masterclasses at the Royal Conservatory of Music in Toronto, the San Francisco Conservatory, Rice University, University of Michigan, and has been a coach at the New World Symphony. He holds a degree from the Curtis Institute of Music, where he studied with Richard Woodhams.

Robert Johnson enjoys a growing career as an orchestral and chamber musician, soloist, and teacher of horn. Before joining the Houston Symphony in 2012 as Associate Principal Horn, Johnson was Assistant Principal/Utility Horn of the Cincinnati Symphony and Pops Orchestras, Principal Horn of both the Dayton Philharmonic and Richmond Symphony, and Fourth Horn of the Honolulu Symphony. He has also performed with the Houston Grand Opera Orchestra, IRIS Orchestra, Rochester Philharmonic, Saint Louis Symphony, and San Antonio Symphony. He has served both the Los Angeles Philharmonic and Saint Paul Chamber Orchestra as Guest Principal Horn.

Richard Beene, Dean Emeritus of the Colburn Conservatory of Music, enjoys an active career as a teacher, bassoon soloist, chamber musician, and orchestral performer. He has served on the faculties of Michigan State University, Interlochen

cowbells! Primarily due to these considerable orchestral demands, *An Alpine Symphony* remains one of Strauss's less frequently performed major works. A typical performance usually lasts around 50 minutes.

This was Strauss's final tone poem, a genre which gained the composer popularity in the late 19th Century, with works such as *Don Juan* (1888), *Till Eulenspiegel's Merry Pranks* (1895), *Also sprach Zarathustra* (1896), *Don Quixote* (1897), and *Ein Heldenleben* (1897–98). By the time of *An Alpine Symphony's* composition, however, Strauss had already become well-established as one of the period's most often performed composers of opera.

Although performed as one continuous movement without pause, *An Alpine Symphony* has a distinct program which describes each phase of the Alpine journey in chronological order. The sections in sequence are *Night*, *Sunrise*, *the Ascent*, *Entry into the Forest*, *Wandering by the Brook*, *At the Waterfall*, *Apparition*, *On Flowering Meadows*, *On the Alpine Pasture*, *Through Thickets and Undergrowth on the Wrong Path*, *On the Glacier*, *Dangerous Moments*, *On the Summit*, *Vision*, *Mists Arise*, *the Sun Gradually Becomes Obscured*, *Elegy*, *Calm Before the Storm*, *Thunder and Tempest – Descent*, *Sunset*, *Quiet Settles*, and *Night*. *An Alpine Symphony* was premiered in Berlin on 28 October 1915, with Strauss conducting the orchestra of the Dresden Hofkapelle.

Flutist **Leone Buysse** is Professor of Flute at Rice University's Shepherd School of Music. In 1993 she relinquished her position with the Boston Symphony Orchestra to pursue a more active teaching and solo career after 22 years as an orchestral musician. Acting principal flutist of the BSO during her last three years in Boston, she was invited by Seiji Ozawa to join the orchestra in 1983 as assistant principal flutist and principal flutist of the Boston Pops. Previously she served as assistant principal flutist of the San Francisco Symphony and played solo piccolo and second flute with the Rochester Philharmonic Orchestra. She has performed with the Boston Symphony Chamber Players throughout Europe and Japan, with the Tokyo, Juilliard, and Muir String Quartets, in recital with Jessye Norman and Yo-Yo Ma, and at many festivals, including Aspen, Sarasota, Norfolk, the Texas Music Festival and Orcas Island.

Jonathan Fischer joined the Houston Symphony as Principal Oboe in September, 2012, and was invited to join the faculty of the University of Houston's Moores School of Music in September, 2014. Prior to his appointment with the Houston Symphony, Fischer served as Associate Principal Oboe with the San Francisco Symphony for nine seasons. He has also held positions with the Cleveland Orchestra, the Lyric Opera of Chicago, the Grant Park Symphony, Santa Fe Opera, Canadian Opera Company, Savannah Symphony and the New World Symphony. In addition to