

■ 5.0 DTS HD MA 24/192khz

■ 2.0 DTS HD MA 24/192khz

 **dts-HD**
Master Audio

TEXAS MUSIC FESTIVAL 2016

TCHAIKOVSKY – ROMEO AND JULIET OVERTURE-FANTASY

BRITTEN – YOUNG PERSON'S GUIDE TO THE ORCHESTRA
(aka "VARIATIONS AND FUGUE ON A THEME OF HENRY PURCELL")

FRANÇAIX – CLARINET CONCERTO (excerpts)

STRAVINSKY – PETRUSHKA (1947)

Texas Music Festival Orchestra, Mei-Ann Chen conductor
St. John Flynn, narrator (in the Britten)
Juan Esteban Martinez, clarinet (in the Françaix)

Purchase of this recording benefits the Texas Music Festival

Recorded in public concert 25 June 2016 in the Moores Opera House, University of Houston.

Recorded in 5.0 channel, 24 bit/192k sampling rate high-resolution digital
Producer and Recording Engineer: John Gladney Proffitt

Notes ©2016 Carl Cunningham Reprinted With Permission



For more info e-mail us: admin@highdeftapetransfers.com
or visit our website www.highdeftapetransfers.com



TCHAIKOVSKY – ROMEO AND JULIET OVERTURE-FANTASY
BRITTEN – YOUNG PERSON'S GUIDE TO THE ORCHESTRA

FRANÇAIX – CLARINET CONCERTO (excerpts)
STRAVINSKY – PETRUSHKA



Texas Music Festival Orchestra
Mei-Ann Chen conductor



ROMEO AND JULIET, OVERTURE-FANTASY
PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Tchaikovsky's descriptive orchestral music includes pieces based on literary works by Ostrovsky, Lord Byron and Dante, plus three works based on Shakespeare plays: The Tempest, the Hamlet Fantasy and his enormously popular Romeo and Juliet. This passionate overture-fantasy was among his early orchestral works, and the idea for such a piece was suggested by Russian composer Mily Balakirev. In fact Balakirev kept pestering Tchaikovsky with his own ideas, even to the point of writing out suggested themes and offering critiques of the piece as it progressed. Nevertheless, Tchaikovsky felt indebted to Balakirev and dedicated the work to him.

Having completed a first version of Romeo and Juliet in 1869, Tchaikovsky revised it extensively the following year and made more small revisions again in 1880. Though the famed piece is now frequently performed, it was not well received by audiences at its first few hearings; concertgoers even hissed at its Vienna premiere.

Tchaikovsky set the work as a large sonata form, whose slow, prayerful introduction represents Friar Laurence in his cell. The turbulent opening theme depicts the warring Montagues and Capulets, while the very famous lyrical theme following this section portrays Romeo and Juliet in love. The development is taken up with further clashes between the Montagues and Capulets, followed by an expanded restatement of their themes and the love theme in the recapitulation, leading to a short, gloomy coda representing the death of the lovers.

Stravinsky's musical style. The same is true of the sharp dissonance and the bitonal effects, when two instruments play in different keys as they do at the very beginning of the piece. Stravinsky borrowed music from other composers and incorporated it into his own works throughout his life, and Pétrouchka is full of such borrowings, especially from Old Russian folk songs. One of them, a "Song for St. John's Eve," became the popular Russian Dance in the opening scene, according to White. Stravinsky even borrowed two Viennese waltz tunes by Joseph Lanner, parodying them in the hesitant third-scene waltz between the Ballerina and the Blackmoor.



CLARINET CONCERTO
JEAN FRANÇAIX (1912 - 1997)

The Clarinet Concerto of French neo-classical composer Jean Françaix was composed in 1967-68 and was dedicated to Fernand Oubradous, who was a conductor, chamber music teacher at the Paris Conservatoire, and bassoonist in the Opéra de Paris. The concluding two movements, andantino and allegrissimo, are performed by Juan Esteban Martinez, the 1st Place Winner of the 2016 Cynthia Woods Mitchell Young Artist Competition of the Texas Music Festival.



PETRUSHKA (1947 version)
IGOR STRAVINSKY (1882–1971)

Pétrouchka is one of Stravinsky's most popular ballet scores, but it began its existence as a short work for piano and orchestra. While taking a respite in 1911 between the composition of *The Firebird* and *The Rite of Spring*, Stravinsky started writing the piece, eventually planning to title it after the grotesque clown, Pierrot, who figures into the lore of all circuses and fairs. When Stravinsky's mentor and patron, impresario Serge Diaghilev, heard a draft of the piece, he immediately persuaded Stravinsky to turn it into a full ballet.

At Diaghilev's suggestion, Stravinsky collaborated on the scenario with designer Alexandre Benois, who was an expert on puppet theater according to the composer's biographer, Eric Walter White. Pierre Monteux conducted the premiere by the Ballets Russes 13 June 1911, at Paris's Théâtre du Châtelet. Performances of *Pétrouchka* aroused controversy on the European continent, but the ballet was popular in London and was staged throughout the United States (including some Texas cities) during the company's vast American debut tour in 1916. While *Pétrouchka* was popular as a staged ballet during its early years, it has been heard mostly as an orchestral concert piece since 1947, when Stravinsky revised the score and reduced its huge orchestral ensemble to the smaller, more practical proportions.

The score is divided into four interconnected scenes. The first and last depict crowds milling outside the puppeteer's booth at the Shrovetide carnival. The second and third are interior scenes showing that the three carnival puppets are actually real, living creatures involved in an intense rivalry between *Pétrouchka* and the Blackmoor over the Ballerina. Reality shatters illusion in the closing scene when the Blackmoor chases *Pétrouchka* out of his dressing room and slashes him to death in front of the horrified crowd.

The musical score to *Pétrouchka* offers a compendium of colorful effects. The pounding, offbeat syncopated rhythms and repetitive melodies, confined to a narrow range of notes, are hallmarks of

A YOUNG PERSON'S GUIDE TO THE ORCHESTRA
(also known as "Variations and Fugue on a Theme of Henry Purcell")
BENJAMIN BRITTEN (1913–1976)

Like Sergei Prokofiev's *Peter and the Wolf*, Benjamin Britten's *A Young Person's Guide to the Orchestra* is probably his most accessible, frequently performed work. Apart from its purpose in introducing young listeners to the sounds of various orchestral instruments, the work is a set of 13 variations and a fugue, based on a hornpipe theme from Henry Purcell's incidental music to the play, *Abdelazar*, by the now-forgotten 17th-century playwright, Aphra Behn.

Earlier in 1945, Britten received a commission from the Ministry of Education to write the score for a film demonstrating orchestral instruments to schoolchildren. He had just been deeply involved in the creation and performance of two works commemorating the 250th anniversary of Purcell's death—the song cycle, *The Holy Sonnets of John Donne*, and the *Second String Quartet*. The use of Purcell's theme for the *Young Person's Guide* was a byproduct of that experience with the music of his great 17th-century predecessor. Britten did not begin writing the work until the middle of December and, according to biographer Humphrey Carpenter, finished it at the stroke of midnight Dec. 31.

The theme is divided into six sections, beginning and ending with full-orchestra statements that enclose sections for the orchestra's woodwind, string, brass and percussion choirs. Orchestral colors are further subdivided in the variations, which successively feature characteristic passages for the flutes, oboes, clarinets, bassoons, violins, etc. As in the theme and variations, the jolly concluding fugue weaves itself through different sections of the orchestra, while balancing various countersubjects on one knee or the other.



TEXAS MUSIC FESTIVAL 2016

TCHAIKOVSKY – ROMEO AND JULIET OVERTURE-FANTASY

BRITTEN – YOUNG PERSON'S GUIDE TO THE ORCHESTRA
(aka "VARIATIONS AND FUGUE ON A THEME OF HENRY PURCELL")

FRANÇAIX – CLARINET CONCERTO (excerpts)

STRAVINSKY – PETRUSHKA (1947)

Texas Festival Orchestra, Mei-Ann Chen conductor
St. John Flynn, narrator (in the Britten)
Juan Esteban Martinez, clarinet (in the Françaix)

Purchase of this recording benefits the Texas Music Festival Orchestra.

Recorded in public concert 25 June 2016 in the Moores Opera House, University of Houston.

Recorded in 5.0 channel, 24 bit/192k sampling rate high-resolution digital
Producer and Recording Engineer: John Gladney Proffitt

©2016 Carl Cunningham Reprinted With Permission

The **Immanuel and Helen Olshan Texas Music Festival** (TMF) was founded in 1990 to provide young orchestral musicians on the cusp of their professional careers with an intensive summer training program to develop their skills in orchestral, chamber music, and solo performance. Based at the University of Houston's Moores School of Music for four intensive weeks each June, the **Festival Orchestra** is TMF's showcase ensemble, presenting four programs under the direction of distinguished guest conductors and soloists. Each of the 90 Orchestral Fellows receives a full scholarship and receives instruction from a faculty composed of Houston's finest artist teachers from the Moores School and Shepherd School of Music, members of the Houston Symphony, Houston Grand Opera and Houston Ballet orchestras, and internationally-recognized artist teachers.

Mei-Ann Chen (b. 1973) is a Taiwanese-American conductor currently serving as Music Director of the Memphis Symphony since 2010 and of the Chicago Sinfonietta since 2011. In both positions, she has infused the orchestras with energy, enthusiasm and high-level music-making, galvanizing their audiences and communities alike. A sought-after guest conductor, Chen has earned a reputation as a compelling communicator, resulting in growing popularity with orchestras both nationally and internationally.



For more info e-mail us: admin@highdeftapetransfers.com
or visit our website www.highdeftapetransfers.com



5.0 Surround 24/192khz
Stereo 24/192khz

dts-hd
Master Audio