

# Reflections

VALDOSTA SYMPHONY ORCHESTRA

2021 - 2022 SEASON



Dear Friends,

Welcome to the 2021-2022 Valdosta Symphony Orchestra season at Valdosta State University. We are celebrating 32 years of changing lives through the power of music, and we are delighted to have you join us from your favorite seat in Whitehead Auditorium for what promises to be five exceptional concerts.

When the Valdosta Symphony Orchestra performed its first concert in November 1990, VSU was the only institution of higher education in Georgia to have its own university-affiliated symphony orchestra. Today we remain committed to leading development in and serving as a resource for arts that support the growth of our 41-county service area across South Georgia — because the arts play a central role in driving innovation.



The American Prize-winning Valdosta Symphony Orchestra serves both the cultural life of Valdosta and the regional academic mission of VSU. The high standard of performance of the orchestra enables it to attract guest soloists of national and international renown to the Valdosta community. Its membership is a unique blend of resident artist-faculty, students studying professional music disciplines, talented community performers, and carefully selected professionals from a five-state region.

The Valdosta Symphony Orchestra has become an important part of the cultural life of the entire region. In addition to its concert performances, it offers musical enrichment grants to support VSU students pursuing creative endeavors. It provides exploratory string classes for children and adults through the South Georgia String Project, offers a special Youth Concert Series for school children and their teachers, and introduces the instruments of the orchestra to young children during the annual Tunes for Tots.

The ongoing global pandemic has created opportunities for all of us to pivot and find unique ways to thrive during this time of unexpected challenge. It has also shown us that music plays a pivotal role in uplifting our lives, helping us maintain a sense of connectedness, and healing our souls.

We are grateful for every member of the Valdosta Symphony Orchestra — especially our Department of Music students, faculty, and staff — for their tireless dedication to the musical arts and their willingness to share their talents with others. We are also grateful for the many individuals, families, and corporations who generously support, protect, and nurture the Valdosta Symphony Orchestra's and VSU's tradition of musical excellence.

Thank you for being a part of our audience.

Enjoy the performance!

A handwritten signature in black ink, which appears to read "Richard A. Carvajal". The signature is fluid and cursive.

**Richard A. Carvajal, Ph.D.**  
President of Valdosta State University

Greetings.

It is my distinct pleasure to welcome you to the thirty second season of the Valdosta Symphony Orchestra. The 2021-2022 performances reflect a wide variety of stylistic vision and will provide wonderful experiences for our audiences. We are so fortunate to be able to feature talented guest performers as well as showcase the outstanding artistry of our faculty through solo performances, and collaborative leadership.



One of my favorite quotes I share with my students comes from the recently deceased artist, Chuck Close. Discussing the topic of inspiration, he says “Inspiration is for amateurs. The rest of us just show up and get to work. If you wait around for the clouds to part and a bolt of lightning to strike you in the brain, you are not going to make an awful lot of work. All the best ideas come out of the process; they come out of the work itself.”

I want to commend the many individuals who have spent the past year rolling up their sleeves and getting to work addressing the problems at hand, and discovering creative ways for us to be able to perform, create, and share with our patrons. The results of this work reflect the vision of the college and the talented individuals committed to artistic excellence, who believe in the strength of creative capital and its impact on our community. We are so grateful for the continued support of our advisory boards, benefactors, audiences, our faculty and students, and the support of Valdosta State University.

This great orchestra continues to evolve, sharing a spirit of inspiration, and creativity. Our goal is for that spirit to continue and we are delighted that you have chosen to be part of this effort. Together we reaffirm our mission to expand opportunities for the public to experience this unique art form throughout the region.

We appreciate your attendance and support.

Sincerely,

A handwritten signature in black ink, appearing to read "A. Blake Pearce". The signature is fluid and cursive, with a long horizontal stroke at the end.

**A. Blake Pearce**

Dean, College of the Arts

## Concert Sponsor



First Federal was founded in 1934 by a group of businessmen who had a vision for thrift and home ownership in Valdosta/Lowndes County. Since that time, First Federal has grown and flourished along with this area. It is our goal to keep the original vision as our theme and mission for the future. You, as our valued customer, are an integral part of the success of the Association. We realize this and again, value your relationship with us. We remain focused on placing the customer first and are constantly seeking ways to improve our products and services to match the ever changing banking environment. If you are an existing customer, we appreciate your continued loyalty and support and look forward to serving you for many years to come. If you are seeking a bank, I hope you'll give us an opportunity to meet your financial needs.

First Federal is especially proud to be the corporate sponsor for the opening concert for this 32nd season of the Valdosta Symphony Orchestra. The VSO is a valuable cultural resource for our local surrounding communities with the subscription series, youth concerts and the South Georgia String Project.

**Thomas D. Newbern**

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## *About the Artist*

### Britton-René Collins



Toronto-based percussionist Britton-René Collins finds passion in the art of contemporary percussion performance. A winner of the 2020 Concert Artists Guild Victor Elmaleh Competition, Britton-René has dedicated her artistry to shaping a more inclusive community for all musicians to thrive in equally. She was awarded the Ambassador Prize for exceptional musicianship and demonstrating an active commitment to creating social change through her music. She recently launched a blog where she discusses her experiences in facing various challenges as a minority musician.

Britton-René actively expands her knowledge and skills in a vast pool of contrasting genres, which she believes enhances her musicianship and performance techniques. Her experience includes studies of classical, contemporary, global, and new music.

As an Orchestra US fellow, Britton-René strives to bring accessible music to underserved communities. She is also passionate about contributing to the growth of modern percussion repertoire, and her current projects include composing and commissioning new works for multi-percussion and marimba.

Born in the United States, Britton-René began her instrumental training at the age of five. She has since received several scholarship awards and is currently completing her Bachelor of Music in Percussion Performance at the University of Toronto Faculty of Music (2017-2021). As an artist, Britton-René proudly endorses Vic Firth sticks and mallets, Zildjian Cymbals, and Marimba One instruments.

Recent highlights include attending the soundSCAPE new music composition and performance exchange in Italy and being selected to appear as a soloist in upcoming concerto performances with symphony orchestras in the United States and Canada.

# About the Music Director

PHOTO BY PAUL LEAVY



## Howard Hsu

Howard Hsu is the Music Director of the Valdosta (GA) Symphony Orchestra and also serves as Associate Professor of Music and Director of Orchestra Studies at Valdosta State University. Under his leadership, the Valdosta Symphony was selected as the 2014 winner of the American Prize in Orchestral

Performance (community division), and has had performances aired statewide on Georgia Public Broadcasting Radio's "Midday Music" and "Orchestras of Georgia" programs. Hsu has performed with the Canadian Brass, Robert McDuffie, Simone Dinnerstein, Jennifer Frautschi, Wendy Warner, Christine Brewer, Rachel Barton Pine, Orion Weiss, Stanford Olsen, Alexander Ghindin, Alexander Schimpf, Katia Skanavi, Awadagin Pratt, Elena Urioste, Amy Schwartz Moretti, the Empire Brass, and the Melodica Men. He conducted the world premiere of James Oliverio's Trumpet Concerto No. 1: World House, the U.S. premiere of Ned McGowan's Concerto for iPad and Orchestra (Rotterdam Concerto 2), and has given the Georgia premieres of Fernande Decruck's Sonata for Saxophone and Orchestra, several of the Debussy/Matthews Preludes, and Jonathan Bailey Holland's Motor City Dance Mix.

Howard Hsu has appeared as guest conductor with the Hartford (CT), Fox Valley (WI), Wyoming, Macon (GA), and New Britain (CT) Symphonies, as well as the Bronx (NY) Arts Ensemble, with whom he conducted the world premiere of Eleanor Cory's O'Keeffe's Flora. He was a Visiting Assistant Professor of Music at the University of Connecticut and Associate Conductor of the University of Connecticut Symphony Orchestra, and was Visiting Instructor of Music and Director of the Orchestra at Connecticut College.

Howard Hsu has worked closely with groups dedicated to training young musicians, including the Lake George (NY) Opera Festival, where he served as Associate Conductor and Music Director of the Apprentice opera scenes concerts. Hsu has conducted the Pennsylvania Music Educators Association All State Orchestra, Georgia Music Educators Association All State 9/10 Orchestra, and the Georgia Governor's Honors Program Orchestra and String Ensemble. Through the Hartford Symphony's Mentoring Program he served as a Master Teaching Artist, and was a faculty member with The Harlem (NY) School of the Arts. Howard Hsu received his D.M.A. from the University of Connecticut, his M.M. from the San Francisco Conservatory of Music, and his B.S. from the Wharton School of the University of Pennsylvania.

# The Valdosta Symphony Orchestra

## 32nd Season

Howard Hsu, Music Director

### “Reflections”

September 25, 2021

*This concert is sponsored by First Federal Savings and Loan of Valdosta*

#### ***Entrée pour les Muses* from *Les Boréades* | 8 mins**

Jean-Philippe Rameau (1683-1764)

#### **Concerto No. 1 for Marimba and String Orchestra | 18 mins**

Ney Rosauro (b. 1952)

I. Saudação (“Greetings”)

II. Lamento (“Lament”)

III. Dança (“Dance”)

IV. Despedida (“Farewell”)

Britton-René Collins, marimba

Howard Hsu, conductor

~ INTERMISSION ~

#### ***Petite Suite* | 15 mins**

Claude Debussy (1862-1918), arr. Stefaan Brakkee

I. En Bateau (“In a Boat”)

II. Cortège (“Parade”)

III. Menuet

IV. Ballet

Neil Rao, conductor

#### **Music from *Turandot* | 18 mins**

Giacomo Puccini (1858-1924), arr. Geoffrey Boyd

Howard Hsu, conductor

## About the Assistant Conductor

### Neil Rao

Neil Rao is the Assistant Conductor for the Valdosta (GA) Symphony Orchestra and concurrently serves as the Graduate Assistant to Dr. Howard Hsu at Valdosta State University. A 2021 recipient of the Valdosta Symphony's Musician Enrichment Grant, Neil participated in the Monteux School and Music Festival in Hancock, Maine. Neil's teachers at the Monteux School include Michael Jinbo; Ludovic Morlot, former music director of the Seattle Symphony; and Neal Gittelman, Music Director of the Dayton Philharmonic.



Neil has an extensive background as a freelance composer, educator, and percussionist. Neil's compositions have been commissioned or performed by groups including the Louisville Orchestra, Lineage Percussion, the University of Louisville Percussion Ensemble, and musicians at the Pierre Monteux School. A fervent advocate for new music, Neil has performed dozens of world premieres and has commissioned solo percussion music which is now standard repertoire for the genre. Neil's career as a percussionist has taken him from Louisville's Brown Theater to the Salzburg Mozarteum, where he has performed solo, orchestral, and chamber music with equal fluency. He holds the B.M. in Timpani/Percussion from the Curtis Institute of Music.

## CONCERT ETIQUETTE

### PLEASE DO

- Turn off your pager and watch alarms.
- Consult the program for the number of movements in a piece to know when to clap at the end.
- Unwrap your cough drop before the music starts so it's ready if you need it.
- Cover your mouth to cough/sneeze to muffle the sound.
- Wear your mask.
- Put your cell phone on silent.

### PLEASE DON'T

- Talk or whisper during the performance.
- Sing, or tap your fingers/feet to the music.
- Bring young children to the concert – our Youth concerts are specially geared towards developing attention spans.
- Leave or take your seat during the music (unless you did not follow the previous rule - in that case, please escort your disruptive child out as quickly as possible). Please wait until you hear applause.
- Clap between movements thinking it's the end of the piece. When in doubt, wait for others to clap first.
- Use flash photography or recording devices during the concert (these actions are illegal in this hall).



# THE VALDOSTA SYMPHONY ORCHESTRA

Howard Hsu, *Music Director • Lougenia and William Gabard Chair*

Clell Wright, *Chorusmaster*

Neil Rao, *Assistant Conductor*

## Violin I

Nina Lutz, *Concertmaster*  
**Leona Strickland Hudson**  
**Chair**

Alexander Reshetnichenko,  
*Assistant Principal*

Edward Charity  
Eddy Castellanos  
Petra Bubanja  
Carissa Walker  
Kevin Chaney  
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Kamille McLean

## Violin II

Kristin Pfeifer Yu, *Principal*  
Kenneth Davis, *Assistant*  
*Principal*

Nicholas Hatt  
Catherine Yara  
Tania Moldovan  
Quisqueyana Griffith  
Elma Sanabria  
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Jennifer Clyde  
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## Viola

Laurel Yu, *Principal*  
Andrew Collins, *Assistant*  
*Principal*

Miriam Tellechea  
Ronald Lopez  
Hunter Sanchez  
Jonathan Drawdy  
Zachary Zaroogian

## Violoncello

Steven Taylor, *Principal*  
**Daniel and Carolyn**  
**Coleman Chair**  
Shea Kole, *Assistant Principal*  
Erika Kremer  
Jared Cooper  
Jordan Galvarino

## Contrabass

Tod Leavitt, *Principal*  
Gabriel Monitcello, *Assistant*  
*Principal*  
Trent Harper  
Abishai Diaz  
Supushpa Mahadeo

## Flute

Jessica Sherer!<sup>#</sup>\*%&'%(<sup>\*Kaitlyn Calcagino</sup>

## Oboe

Susan Eischeid, *Principal*  
**Allan and Joan Dear Chair**  
Lindsay Miller, *Acting*  
*Principal*  
Jennifer Pifer

## Clarinet

Peter Geldrich, *Principal*  
**Kay Jennett Chair**  
Kasey Cote

## Bassoon

Nina Scheibe, *Principal*  
Will Wise  
Emily Young

## Horn

Kristen Johns, *Principal*  
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William Schaffer  
Brooklynne McGonagle  
Riley Prichard

## Trumpet

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Christopher Heden  
Jacob Wood  
Ben Stefano  
Jorge Flores  
Luis Ramiro

## Trombone

Douglas Farwell, *Principal*  
**Jerry Jennett Chair**  
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Franklin Carmona

## Bass Trombone

Paul Henry

## Tuba

Brandon Smith, *Principal*  
Ernesto Moor

## Timpani

Ryan Smith, *Principal*

## Percussion

Theodore Drakopoulos  
Tucker Prestridge

## Keyboard

Valerie Holton Smith,  
*Principal*

# Valdosta Symphony Orchestra

## *ABOUT THE MUSIC*

by Alan M. Rothenberg

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### **“Entrée pour les Muses” from *Les Boréades*** **Jean-Philippe Rameau (1683-1764)**

Despite being the composer of many harpsichord pieces and operas, details of Jean-Philippe Rameau’s life have been lost to history. Born in Dijon, he was the son of an organist and learned to read music before he could read or write French. He traveled central France finding employment as a violinist and organist. In 1722, he published his *Treatise on Harmony*, the first work to codify the principles of tonality. That same year he moved to Paris, where he spent the rest of his life, devoted mainly to composing operas. He is considered the second pioneer in the development of French opera, after Jean-Baptiste Lully (1632-1687), court composer for Louis XIV.

Most of Rameau’s music was ignored after his death. Near the turn of the twentieth century, Vincent d’Indy and Claude Debussy, among others, began to revive Rameau’s works. Only in the last twenty years have Rameau’s operas been given professional staged performances and recordings.

Rameau’s last opera, *Les Boréades*, was not performed in his lifetime; the first known performance was a concert version presented in 1770. Based on a Greek legend, the opera tells of the abduction of Alphise, Queen of Bactria before she marries Abaris. According to tradition, Alphise was supposed to marry a descendant of Boreas, the god of the North Wind. Abaris goes to rescue her with the help of Apollo and the muse Polyhymnia. When Apollo reveals that Abaris is his son by a Boread nymph, the wedding takes place. “Entrée pour les Muses” (“Entry of the Muses”) is the music that accompanies the entrance of Polyhymnia, the goddess of poetry, hymn, dance, and eloquence. .

### **Concerto No. 1 for Marimba and String Orchestra** **Ney Rosauro (born 1952)**

While there are a few pieces for solo timpani and orchestra dating back to the early Classical era, concertos for other percussion instruments are a relatively new phenomenon. As orchestras grew in size during the Romantic era, the number and type of percussion instruments also increased. So, it

was perhaps inevitable that eventually the collection of instruments known in French as the *batterie* would move to the front of the stage. The first marimba concerto was composed by Paul Creston in 1940. There have been quite a few since, but the concertos by Ney Rosauero have become the most popular.

Ney Rosauero's musical life began as a popular and jazz guitarist. By the age of eighteen he was a full-time professional musician, playing in nightclubs throughout his native Brazil. He entered the University of Brazil to study composition and, one year before graduating, encountered percussion music for the first time. He then began the serious study of percussion instruments, taking lessons from the principal percussionist of the *Orquestra Sinfonica Brasileira* in Rio de Janeiro.

In 1980 Rosauero traveled to Wurzburg, Germany, where he earned two university degrees in Percussion, studying with Siegfried Fink, one of the major European percussion pedagogues. He completed a PhD at the University of Miami, then became the Director of Percussion Studies there until 2009. He now composes and tours extensively, dividing his time between Miami and Brazil.

*Rosauero's Concerto No. 1 for Marimba and Orchestra* has become the most performed concerto for the instrument, helped in part through frequent performances by renowned percussionist Dame Evelyn Glennie, who remarked that Rosauero's compositions "simply charm and seduce us." Written in 1986 as part of his master's degree requirements, the four-movement concerto includes Brazilian motifs, jazz elements and irregular rhythms. Polish marimbaist Katarzyna Mycka notes the concerto "has a very clear structure. Every movement has a special spirit." The concerto opens with *Saudação* ("Greeting"), an ABA form movement with a strong rhythmic impetus using mixed meters. The second movement, *Lamento* ("Lament"), is sentimental and romantic. The composer notes that *Dança* ("Dance"), the third movement is "the most difficult but it is very melodic." The final movement, *Despedida* ("Farewell") is in theme and variations form, with an almost continuous ostinato in the marimba's left hand.

## ***Petite Suite***

**Claude Debussy (1862-1918), arranged by  
Stefaan Brakkee**

Most musical life in Paris during the 1870s and 1880s was centered around Wagner and similar Germanic music. Claude Debussy, however, was

*continued on next page*

interested in composing music that reflected the atmospheric imagery being created by the painters Monet and Renoir. He was also a frequent visitor to the salons of Stéphane Mallarmé, the leader of the Symbolist movement in poetry.

The *Petite Suite* was completed in 1899 as a work for piano four-hands, and it has been arranged for many types of ensembles. The version heard today for double wind quintet is by Stefaan Brakkee, who created it for the Dutch group *Windkracht 10* (“Windforce 10”).

There are four movements, each with a descriptive title. *En Bateau* (“In a Boat”) recalls the hazy atmosphere of an impressionist painting. *Cortège* (“Parade”) begins in the distance and slowly advances to the foreground. The Menuet movement is an evocation of an 18th century dance, and the suite ends with a three-part *Ballet* that includes a two-step, a waltz, and a jig.

## **Music from *Turandot***

**Giacomo Puccini (1858-1924), arranged by  
Geoffrey Boyd**

Today’s concert began with music from one of the earliest operas, and it ends with music from one of the masterpieces of twentieth century opera. Giacomo Puccini’s last opera, *Turandot*, premiered in 1926 at La Scala in Milan. He based the opera on a 1762 Italian play which places the action in China, although the play was adapted from twelfth century Persian stories. The story focuses on the princess Turandot, who has sworn an oath: she will marry only a prince who will correctly answer three riddles. If any answer is wrong, the suitor is put to death. Dazzled by her beauty, the Prince of Tartary accepts the challenge and answers all three riddles correctly, but Turandot refuses to marry him. He offers her a way out: if she can guess his name, he will accept death. She fails, but still refuses to marry. The prince kisses her, reveals his name—Calaf—and she relents.

Considered his most musically advanced opera, Puccini incorporated at least eight Chinese folksongs into the music. The tour-de-force arrangement heard tonight for brass and percussion is by Geoffrey Boyd, who has created similar arrangements of tunes from other operas. Included in the *Turandot* arrangement is the opening and closing music, the Executioner’s chorus from Act I, and—of course—“Nessun Dorma,” one of the most famous opera arias.

*Program Notes* © 2021 Alan M. Rothenberg [www.noteperfectnotes.com](http://www.noteperfectnotes.com)

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## Upcoming Events

### *FORWARD*

*October 16, 2021 • 7:30 pm*

Beethoven *Coriolan Overture*, Op. 62

*Corigliano Voyage*

Elizabeth Goode, flute

Doppler *Andante and Rondo for Two Flutes*, Op. 25

Elizabeth Goode and Jessica Sherer, flute

Mozart *Symphony No. 35 in D Major, K. 385*

“Haffner”



*Elizabeth Goode*



*Jessica Sherer*



# The Valdosta Symphony Orchestra

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Mrs. Quinn S. Vallotton  
Mrs. Crystal Vicente  
Mrs. Patricia Vigerstöl\*  
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Mrs. Dorothy Walden  
Ms. Nancy DeRuyter Warren\*  
Mrs. Barbara Weise-Lehmann  
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Mrs. Nancy Hobby  
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Mrs. Louise Okuma  
Mrs. Jane Peeples\*  
Mrs. Sue Tittle  
Mrs. Betsy Turner  
Mrs. Rose Ware\*

*\* designates former presidents of the Valdosta Symphony Guild*

*HOTEL PATRONS*



*Holiday Inn*



**CANDLEWOOD**  
SUITES

AN IHG® HOTEL



The background is a textured teal color with several bright, diagonal light streaks or lens flares. The text is centered in the lower half of the image.

League  
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Orchestras

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