



# ROCO in Concert

## People are People *Conductorless!*

Friday, February 24, 2017 • 7:30 pm

The Woodlands United Methodist Church

Saturday, February 25, 2017 • 5:00 pm

The Church of St. John the Divine

**Andrés Cárdenes**, concertmaster and soloist

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**Luigi Boccherini** Bahk-er-EE-knee (1743 – 1805)

*Symphony #25 in A Major, G. 518*

I. Allegro spiritoso • II. Minuetto • III. Andante • IV. Allegro ma non presto

----19 minutes----

**Ricardo Lorenz** (b.1961)

(ROCO COMMISSIONED WORLD PREMIERE)

*Dance Unlikely:*

*Concerto for Violin and Chamber Orchestra (Baile Improbable)*

----15 minutes----

**OCTAVA ENABLED**

-----*Take Five*-----

**Aaron Copland** COPE-lund (1900 – 1990)

*Three Latin American Sketches*

I. Estribillo • II. Paisaje Mexicano • III. Danza de Jalisco

----11 minutes----

**Felix Mendelssohn** (1809 - 1847)

*Sinfonia No. 8 in D Major*

I. Adagio - Allegro • II. Adagio

III. Minuetto: Allegro molto, Trio: Vivace • IV. Allegro molto

----31 minutes----

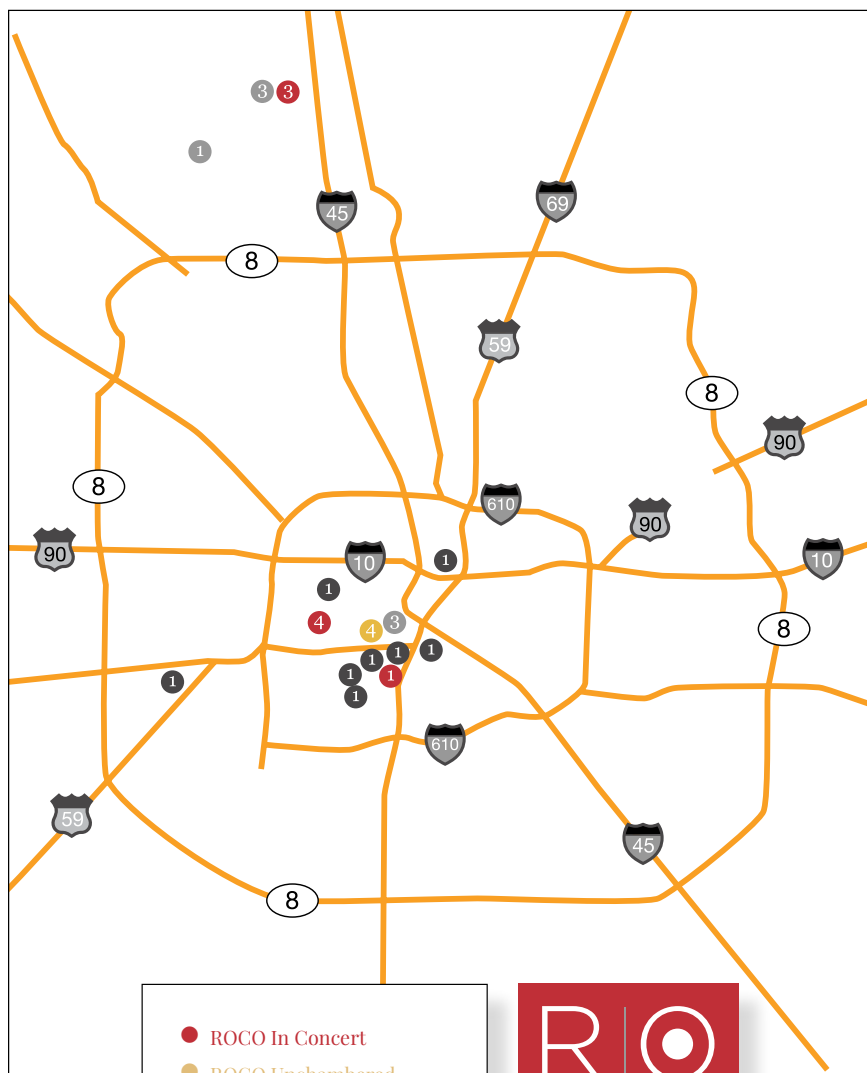
**OCTAVA ENABLED**

This evening's music will include the pieces above, definitely in this order,  
with a short intermission and possible surprises.

# Where we play!

Join ROCO in exploring Houston and beyond through concerts that span the Southwest to the far Northern reaches of our area.

*(Private salons in homes and galleries not listed)*



- ROCO In Concert
- ROCO Unchambered
- ROCO Connections
- ROCO Brass Quintet Series



## Octava -- a new level of concert engagement



ROCO is the first professional orchestra to premiere Octava, a brand new smart phone app that's changing the concert-going experience. Developed by Linda Dusman, composer, and Eric Smallwood, artist, from the University of Maryland, it delivers real-time program commentary from musicians and guest artists. It's not just another way to deliver program notes, however; we have a program for that - you are holding it in your hands. Instead, think of it like a director's commentary or VH1's Pop-Up Videos. ROCO has found a way to talk and play at the same time! Enjoy both our musical and literary conversation with you.




### How do you get in on this?

1. Turn off the ringer on your phone, or place it in "Do Not Disturb" mode, so you can receive the Octava feed but keep your smart phone silent.
2. Go to the App Store or Google Play, search for Octava and download it to your phone.
3. Open the app before **OCTAVA-ENABLED** pieces (indicated in red on the program page), and press start. The app will start automatically once the music begins. ROCO team members and ushers are available to answer questions.

Thanks for helping ROCO

*"Shape the Future of Classical Music!"*






Spencer Park  
Wendy & Tim Harris  
Chair

Gavin Reed  
Principal  
Beverly & Bill Coit  
Chair

## Horns



Maiko Sasaki  
Founding Consortium  
Chair

Nathan Williams  
Principal  
Jeanie Flowers  
in loving memory of  
Dan Flowers  
Chair

## Clarinets



Tim Pitts  
Principal  
Leslie & Jack Blanton, Jr.  
Chair

Erik Gronfor  
Founding Consortium  
Chair

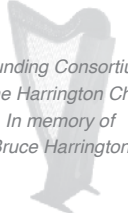
## Bass



Rebecca Powell Garfield  
Kathy & Ed Segner  
Chair

Brook Ferguson  
Principal  
Mary Margaret &  
Russell Schulze  
Chair

## Flutes

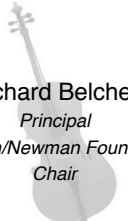


Founding Consortium  
Anne Harrington Chair  
In memory of  
Bruce Harrington

## Harp




Courtenay Vandiver Pereira  
Gretchen & Andrew McFarland  
Chair



Richard Belcher  
Principal  
Denman/Newman Foundation  
Chair

## Cellos

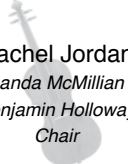


Shino Hayashi  
The Deshpande-Helmer Family  
Chair



Makiko Hirata  
Sharon Ley Lietzow,  
Lisa and Rex Wooldridge  
Chair

## Piano



Rachel Jordan  
Amanda McMillian &  
Benjamin Holloway  
Chair

Kirsten Yon\*



Aloysia Friedmann  
Violin Consortium



Amy Thiaville  
Janice & Barrett Green,  
Jen & Ben Fink  
Chair

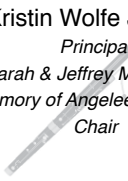


Maureen Nelson  
Mrs. Clare A. Glassell  
Chair




Andrés Cárdenes  
Concertmaster Consortium &  
Conductor Consortium

## Violin I

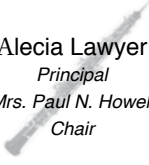


Kristin Wolfe Jensen  
Principal  
Sarah & Jeffrey McParland  
in memory of Angeleen McParland  
Chair



Daniel Chrisman  
Jo Ann & Bob Fry  
Chair

## Bassoon/ Contra Bassoon



Alecia Lawyer  
Principal  
Mrs. Paul N. Howell  
Chair



Spring Hill  
Founding Consortium  
Chair

## Oboe/English Horn




Tawnya Popoff  
Kit Gwin  
Chair

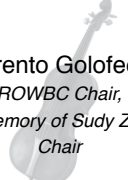


Meredith Harris  
Mills & Steve Toomey  
Chair

## Violas



Suzanne LeFevre  
Principal  
Betsy & Scott Baxter,  
Martha & Tom Bourne,  
Mimi McGehee, Frost Bank  
Chair




Lorento Golofeev  
ROWBC Chair,  
in memory of Sudy Zane  
Chair



Jared Lantzy  
Melissa & Mark Hobbs  
Chair




Tammy Linn  
Founding Consortium  
Chair



Rasa Kalesnykaite  
Founding Consortium  
Chair



Andrés González  
Mimi Lloyd  
Chair



Cecilia Belcher  
Principal  
Ugo di Portanova  
Chair




Kana Kimura  
Ann & Randy Fowler  
Chair



Pasha Sabouri  
John Bradshaw Jr.  
Chair

## Violin II



Christina Carroll\*

## Percussion



George Chase  
Diane Simpson, in loving  
memory of Don Simpson  
Vivie & Chris O'Sullivan  
Chair



Matt McClung  
Principal  
Sally & Carl Frost  
Chair



Joseph Foley  
Principal  
Lori & Joseph Flowers  
Chair

## Trumpets

\*Available for Sponsorship



Photo/Eliezer Barros Photography

## Featured *Conductor*

### **Andrés Cárdenes, conductor**

SUPPORTED BY CONDUCTOR CONSORTIUM  
& CONCERTMASTER' CONSORTIUM

A consummate musician, powerful presence and master programmer, **Andrés Cárdenes** has established himself as a conductor possessing all the essentials of a modern maestro. His innovative programming and compelling performances have earned him high praise from audiences, critics and colleagues alike. Currently Music Director of Strings Festival

Orchestra (CO), the Pittsburgh Festival Orchestra, and former Music Director and Leader of the Pittsburgh Symphony Chamber Orchestra from 1999-2010, Cárdenes has drawn audiences to the concert hall for a vast array of aural experiences. A champion of living composers and the music of our time, Cárdenes's formula for presenting diverse genres of music has been met with great enthusiasm.

Mr. Cárdenes began formal conducting studies at age 15 with Thor Johnson, former Music Director of Cincinnati Symphony. Entering Indiana University to study with the legendary Josef Gingold, Cárdenes continued his education under the tutelage of Bryan Balkwill, former conductor at Covent Garden. After winning top prizes at numerous international violin competitions, Cárdenes accepted concertmaster positions with the San Diego, Utah and Pittsburgh Symphony Orchestras, remaining in those capacities for 25 years and apprenticing under the great maestros of today. Counted among his mentors are Lorin Maazel, Charles Dutoit, Rafael Fruhbeck de Burgos, Leonard Slatkin, Sir Andrew Davis and David Zinman.

In 1999, the Pittsburgh Symphony Chamber Orchestra was created for Andrés Cárdenes to highlight his multiple talents as conductor, violinist, violist and leader. The Chamber Orchestra enjoyed a remarkable eleven seasons, premiering 15 works and presenting dozens of rarely heard pieces by well-known composers.

In 2006, the Pittsburgh Symphony signed Mr. Cárdenes to a five-year contract to conduct the orchestra in subscription concerts each year. His programming featured works by Poulenc, Hindemith and Debussy that were either Pittsburgh premieres or had not been performed in over 50 years. Stepping in suddenly for an ailing Robert Spano, the Pittsburgh Tribune-Review headlined "Cárdenes conducts with epic mastery".

In addition to his frequent appearances with the Pittsburgh Symphony, Mr. Cárdenes has conducted orchestras across the globe: Munich Radio Orchestra, Dallas Symphony, San Diego Symphony, New

West Symphony, Fundacion Beethoven Philharmonic (Santiago, Chile), OFUNAM Orchestra of Mexico City, Sinfonica de Venezuela, National Repertory Orchestra, Brevard Philharmonic, Cleveland Institute Philharmonic, Carnegie Mellon Chamber Orchestra and the Neue Philharmonie Westfalen in Germany. He has collaborated with soloists such as Midori, Sarah Chang, Pinchas Zukerman, Elmar Oliveira, Jon Kimura Parker, Gabriela Montero, Chee-Yun and Lars Vogt.

Maestro Cárdenes is currently Music Director of Orchestral Studies and Conductor of the Carnegie Mellon University Philharmonic.



## Featured *Composer*

### **Ricardo Lorenz, composer**

**Ricardo Lorenz's** compositions have received praise for their fiery orchestrations, harmonic sophistication, and rhythmic vitality. These impressions have accompanied performances of his works at prestigious international festivals

such as Carnegie Hall's Sonidos de las Américas, Ravinia Festival, Santa Fe Chamber Music Festival, France's Berlioz Festival, Spain's Festival Internacional de Música Contemporanea de Alicante, the Festival Cervantino in Mexico, and Turkey's Uluslararası Summer Festival among others. Lorenz's orchestral compositions have been performed by the Chicago Symphony Orchestra, American Composers Orchestra, New World Symphony, San Antonio Symphony, Dayton Philharmonic among others, and by premier orchestras in Germany, Spain, the Czech Republic, Mexico, Venezuela, and Brazil. One of his latest compositions is a concerto of sorts for Latin ensemble and symphony orchestra commissioned by a consortium of major orchestras and festivals, and composed in collaboration with Grammy-nominated band Tiempo Libre. Featured in NPR's "All Things Considered," Rumba Sinfónica has been performed by the Minnesota, Detroit, Dallas, and National Arts Center (Ottawa) orchestras, among many others.



*In memory of our ROCO friend and advocate by her friends, family, and husband Chuck to support the Conductor's travel.*

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Venezuelan-born Ricardo Lorenz has served as Composer-in-Residence in several programs and presenting organizations, such as the Chicago Symphony Orchestra's Armonía Musicians Residency Program (1998-2003), the Billings Symphony (1998-1999), and Music in the Loft chamber music series (1999-2000). Lorenz has also been the recipient of several other distinctions and awards from American Bandmasters Association, National Flute Association, Civitella Ranieri Foundation, Organization of American States (OAS), Concert Artists Guild, Meet-the-Composer, Barlow Endowment for Music Composition, the Newhouse Foundation, Illinois Community College Trustees Association, and ASCAP.

Although Ricardo Lorenz has resided in the United States since 1982, he has always maintained close ties with Latin America. Between 1987 and 1992, Ricardo Lorenz held the position of Interim Director of the Indiana University Latin American Music Center. During this time he established a network of composers from the continent and compiled the sourcebook *Scores and Recordings at Indiana University's Latin American Music Center* (Indiana University Press, 1995) nominated to receive the 1996 Best General Reference Source Award by the Association of Recorded Sound Collections. As a performer/arranger, he has worked with well-known Latin/o American musicians such as Tito Puente, David Sánchez, Claudia Pérez, Farred Haque, and with the bands Los Folkloristas, Tiempo Libre, and Sones de México. Between 2003 and 2005 Lorenz went back to Indiana University to serve as Visiting Director of the Latin American Popular Music Ensemble.

Ricardo Lorenz holds a Ph.D. degree in composition from The University of Chicago and a Master of Music degree from Indiana University. He studied composition under Juan Orrego Salas, Shulamit Ran, and Donald Erb. He has taught at Indiana University, The University of Chicago, City Colleges of Chicago, and he is currently Associate Professor of Composition at Michigan State University. His compositions are published by Lauren Keiser Music and Boosey & Hawkes. They can also be heard on the following record labels: Arabesque Recordings, Albany Records, Indiana University LAMC Series, Doublemoon Records (Turkey), Urtex Digital Classics (Mexico), SOMM Recordings (UK), Cedille Records, and Navona Records.

Ricardo Lorenz is a member of the American Society of Composers, Authors and Publishers (ASCAP), the College Music Society (CMS), and the National Association of Latino Arts and Culture (NALAC).



## Program Notes by Ricardo Lorenz

ROCO COMMISISONED WORLD PREMIERE 2016-17

*Dance Unlikely: Concerto for Violin and Chamber Orchestra*  
(Baile Improbable)

Syncopation. What would music be without it? I mean *sync-O-pa-Ti-on*, dodging the obvious downbeats and stressing the off-beats. Without syncopation, music would be an endless stream of marches, waltzes, and polkas; like speech without curse words, spice-less food, sports without fouls. And yet syncopation remains elusive, especially in the realm of classical music. This is because syncopation is more than a zazzy articulation of the rhythm. Syncopation is a *feeling* that must manifest itself in the body in order for it to have the desired effect upon the music, more kinetic than acoustic. This is why syncopated rhythms and dance are synonymous.

In Cuba, where Andrés Cárdenes was born, and where I've spent many weeks each summer since 2011, syncopation is a precondition to any type of music, especially danceable music, which is 99% of its repertoire. *Dance Unlikely* does not draw on any particular style or genre of Cuban music, but rather on its DNA. I wish performers and listeners to experience some basic principles of this highly syncopated music, like the interlocking relationship between the syncopated bass pattern, known as *tresillo*, and the lyrical, straightforward melodic material of the concerto. When this almost kinetic relationship is really in synch, it compels someone to get up and dance. This is the irresistible allure that music meant for dancing has for us.

However, it is unrealistic to expect that the syncopation achieved in a small dance combo will translate well into a work for violin and symphony orchestra. It is not the same thing to *feel* the interplay between a funky bass line and an accordion, let's say, as it is to feel it when the bass line is multiplied several times by bassoons, double basses, and bass clarinet, for example.

The energy, agility and precision that a small combo affords become greatly diffused when multiplied by a symphony orchestra. It's simple physics! This is one of the reasons for the title I chose. On a simple level, it prepares us for an almost certain disappointment as far as the dance department is concerned. On a more abstract level, however, the title adds

*...continued*



a degree of awareness about the performance and listening experience. To say that dance is unlikely, even though this work draws heavily on rhythmic patterns and melodic gestures that originate somewhere in the pantheon of Cuban music, is to suggest that a counterpoint between our expectations of the music and the actual result is embedded in the creation of this concerto.

This piece was inspired by a photo, which shows the late Fidel Castro dining out with his government entourage. In the background, a small combo of accordion and string players are serenading the gathering. It is an odd scene, especially because Mr. Castro, at the center of the table next to an accordion, looks like he is not having a good time. The photo is dated 1961: only a few years after he took power, the year of the Bay of Pigs, and shortly before the Cuban missile crisis. I can only imagine what these Cuban officials were there to discuss while four cheerful-looking musicians wearing tuxedos serenaded them, probably with boleros, guajiras, and tangos. Despite the music, for Castro and his entourage, dancing was unlikely.



I feel privileged to say that *Dance Unlikely*, my second violin concerto, is the fifth composition I have written over the years commissioned by and in collaboration with Andrés Cárdenes. These include my first violin concerto, which Andrés premiered with the San Antonio Symphony and later performed with the New World Symphony. By now I feel I have a good sense of his attitude towards the violin and towards music in general. However, when I compose a work for Andrés, I don't necessarily tailor the work exclusively to what I interpret to be his style or abilities as a performer. Rather, I let my musical thoughts and creative impulses be guided by the enormous feeling of friendship and camaraderie I have held for Andrés since at least thirty years ago.

**Q.** *Can you describe the kind(s) of Cuban music you're drawing on in the piece? And what is your connection to or affinity with that music?*

**A.** My second violin concerto, *Dance Unlikely*, does not draw on any particular style or genre of Cuban music but rather on the DNA of this music, which in turn is the DNA of much of the music of the entire Americas.

By this I mean that my intentions are not to have the performers and listeners identify with musical references directly tied to Cuban music, but rather I wish to have them experience some basic principles of this music, like the interlocking relationship between the syncopated bass pattern and the lyrical, rather straight forward main melodic material of the concerto. In essence, this almost kinetic relationship, when it is really in synch, is what compels someone to get up and dance. This is the irresistible allure that music meant for dancing has over us. This is the case with most of the greatest music from Cuba and the rest of Latin America. I've been aware of this since my early childhood, having been born in Venezuela, a country that is a melting pot between the cultures from South America and the Caribbean.

**Q.** *How is the Cuban music manifested in the piece?*

**A.** It is deceptive to pretend that the wonderful relationship I refer to, the one that triggers the almost involuntary response to move our bodies, is the same when achieved by an accordion, a guitar and a güiro, for example, than when attempted in the context of a work for solo violin and symphony orchestra. It is not the same thing to feel the interplay between a funky bass line and an accordion as it is to feel it when the bass line is played by bassoons, basses, and bass clarinet, and the accordion part by piano, marimba, French horns, and clarinets. The energy, agility and precision that two or three instruments afford become greatly diffused when multiplied several times. I guess it's simple physics!

This is one of the reasons for the title I chose. On a simple level, it prepares us for an almost certain disappointment as far as the dance department is concerned. On a more abstract and artistic level, however, the title adds a degree of awareness to the performance and listening experience. To say that dance is unlikely, even though this work draws heavily on rhythmic patterns and melodic gestures that originate somewhere in the pantheon of Cuba's danceable music, is to suggest that a counterpoint between our expectations of the music and the actual result is embedded in the creation of this concerto. This concept may make our heads spin but it will probably not make our bodies move (although Andrés Cárdenes and ROCO might surprise us all).

**Q.** *How do you conceive of the relationship between soloist and orchestra?*

**A.** The relationship between soloist and orchestra is perhaps the most complicated aspect of this piece, as it is in the case of any concerto. I feel very lucky to be working with an extraordinary soloist who is a dear friend, someone I know well from previous collaborations, as well as with a phenomenal orchestra that has many recent premieres to their credit. My first violin concerto was also commissioned



and premiered by Andrés Cárdenes. Having previously written other concertos before (piano, viola, recorder, maracas, timpani, Latin jazz band) I have come to think that concertos are to classical music what courtroom dramas are to movies. In a concerto, the orchestra plays the part of the courtroom, where all kinds of instrumental combinations pick upon and cross-examine the evidence against and in favor of the soloist, who plays the part of a defendant. Musical arguments fly in all directions, the mood changing drastically from one moment to the next. But through it all, the focus never strays away from the solo part. For a composer, it is difficult to succeed at this. While the premise of the game is rather simple, the scenarios are endless.

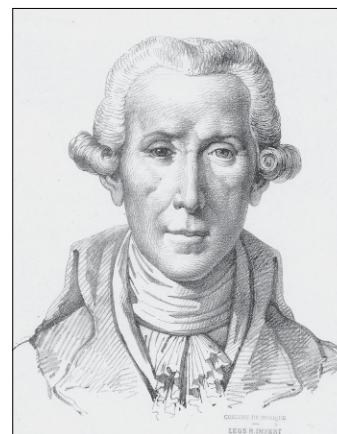
**Q.** *Are there particular concertos (for any instrument) where that relationship is played out in a way that's especially resonant for you?*

**A.** In addition to the challenges common to all concertos, Andrés and ROCO lifted the bar slightly by adding another challenge that I frankly have never tackled before. For this premiere, Andrés will play the parts of soloist and conductor at the same time. Knowing this in advance greatly influenced many of the decisions I took while composing my second violin concerto. Not having a conductor could be a dream come true but it can also hinder, or slow down the process of putting a new composition together. Not knowing exactly what to expect, I have to admit that I have played it safe at times. This, however, has forced me to distill and synthesize my original ideas as much as possible in order to make them more readily comprehensible. This is true for the solo material as much as it is for the choices of orchestration I made and, more importantly, the engineering of the work as a whole.

As far as other concertos that informed the writing of *Dance Unlikely*, I have to say two come readily to mind for different reasons. The first one is Gershwin's *Rhapsody in Blue* because of the fact that it is about the same length of what this commission called for, 15 minutes, a duration that could leave a listener and performer unsatisfied, as far as standard concertos are concerned. I went back to *Rhapsody in Blue* not for stylistic references but rather to listen carefully to how Gershwin developed his material and shaped the dramatic arch of his work within a time frame of fifteen to sixteen minutes. The second concerto I looked at, and I know I am going to sound extremely conservative (although I'm not!) was Erich Korngold's violin concerto. With the Korngold, I sought to understand how departing from what could be considered an overly sentimental, almost cheesy melody—one that he took from one of his earlier film scores—the composer managed to create a sophisticated, unpretentious piece of music that follows an interesting musical narrative while giving lots of room for the soloist to shine.

**Q.** *How do you approach writing for a chamber orchestra as opposed to a full orchestra, or to a smaller chamber ensemble?*

**A.** I think I have always dealt with large ensembles, whether a 25-piece symphony orchestra or an 80-piece wind symphony, in the same way: always think of color possibilities, avoid unnecessary doublings and, more importantly, approach a large ensemble like Arnold Schoenberg did, as though it was made up of smaller chamber ensembles or units playing in counterpoint with and complementing each other.



ClefNotes  
by Andrea Moore



Luigi Rodolfo Boccherini  
*Symphony in A major, G. 518*

Luigi Boccherini was an Italian composer and cello virtuoso who spent most of his career working in Spain. Like so many musicians, he traveled extensively in search of paid work and a permanent post. Born in 1743, by 1757 he and his father had landed jobs as theater musicians in Vienna, posts to which they returned for several seasons. In his late teens, he began to compose in earnest, producing a substantial collection of chamber works. He also continued to take gigs all over Europe, and upon being promised a position in Madrid, went there in 1768, eventually ending up in Aranjuez, where he worked in the service of Don Luis (a son of King Philip and half-brother of the later King Ferdinand). Here, the security he enjoyed, along with the demands of being both a composer and performer, inspired an expanded range of compositions, including a first set of symphonies.

In addition to his Spanish career, Boccherini was later appointed as a composer to Crown Prince (later King) Wilhelm of Prussia, although it is almost certain that he never traveled there, instead sending Wilhelm a dozen new compositions each year.

This symphony is part of a set of four that he wrote for King Wilhelm, and may evoke some of Haydn's symphonies from the later years at the Eszterháza court: modest instrumentation, a typical set of movements (sonata form, menuet, Adagio, Allegro), and an emphasis on balanced phrases and careful proportions. While Boccherini is best known as a composer of chamber music and works for or featuring cello, his symphonies offered him a larger format in which to work out his ideas. This piece retains some of the intimacy of chamber music, with a high level of refinement, even delicacy, particularly in the slow movement.





## ClefNotes

by Andrea Moore



### Aaron Copland

#### *Three Latin American Sketches*

Aaron Copland was a central figure in twentieth century American musical life. He began studying piano as a teenager, and although he did not complete a formal conservatory education, he

studied theory and composition in New York, and went to Paris in the 1920s to study with the great pedagogue, Nadia Boulanger, whom he credited as his most significant teacher. Copland also became a significant force in the promotion of new music, working as a concert organizer, music critic, and advocating for composers.

One of these was the Mexican composer Carlos Chávez, whom Copland met around 1927 in New York. Copland programmed Chávez's music on a concert series in the late 1920s; Chávez, music director of the Orquesta Sinfónica de México, reciprocated over the following decades. Copland visited Mexico for the first time in 1932 and returned many times. He also traveled throughout Central and South America through the State Department and the now-defunct Office for Inter-American Affairs.

Two of the *Three Latin American Sketches* were written in Mexico in 1959. "Estrebillo" followed in 1971, purportedly based on Venezuelan music, and Copland added it to the previous pair. As is often the case when composers seek a "Latin" sound, Copland achieved his aims partly by expanding the percussion section, where he included claves, xylophone, slapstick, and more (some of these instruments have an important role in his Americana, too). "Estríbillo" is heavy on the syncopation and light on the melody, which is hinted at, more than stated. "Paisaje Mexicano," marked "soft and sad," opens with a lyrical melody from the solo winds, which never quite reaches a resolution. "Danza de Jalisco" alternates between duple and triple meters, punctuating the rhythms with woodblock and other percussion. Of this piece—his last for orchestra—Copland said, "The tunes, the rhythms, and the temperament of the pieces are folksy, while the orchestration is bright and snappy and the music sizzles along — or at least it seems to me that it does."

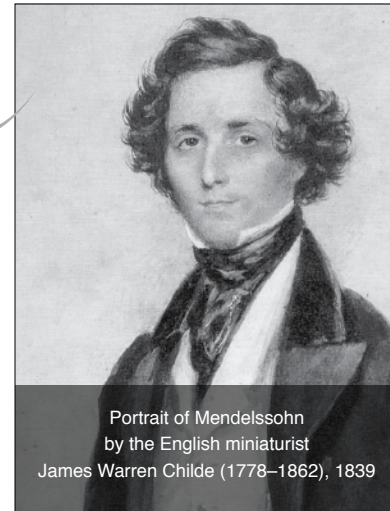
## ClefNotes

by Andrea Moore



### Felix Mendelssohn

#### *Sinfonia No. 8 in D Major*



Portrait of Mendelssohn  
by the English miniaturist  
James Warren Childe (1778–1862), 1839

**Felix Mendelssohn** was born into an eminent German Jewish family in 1809. He was the second of four children; his elder sister, Fanny, to whom he was very close, was an accomplished performer and composer as well. Both siblings (there were two younger children, as well) demonstrated great musical capacity from a very early age, and Felix made his first public appearance in 1818. By the time he was twelve, he had composed keyboard and chamber works, seven sinfonia for string orchestra (with more to come), as well as his first *Singspiel*, premiered in a theater constructed in the Mendelssohn's home for that purpose. He developed a formidable musical reputation from a young age, earning regular comparisons to Mozart.

This piece was written in 1822, and like the other Sinfonia, it was originally scored for strings. However, Mendelssohn almost immediately re-orchestrated it, adding pairs of woodwinds, trumpets, and horns, as well as timpani. This version, the one on this program, was thus in fact his first work for full orchestra.

Comparisons to Mozart went beyond the fact of Mendelssohn's precocity—he was also deeply influenced by Mozart's music, whose impact is apparent throughout Sinfonia No. 8. Other influences make themselves known as well: Mendelssohn's love of Bach, instilled from early childhood, is apparent here as the young composer demonstrates his already formidable skills in counterpoint, and the Menuetto sounds amazingly like Haydn. In the final movement, Mendelssohn really puts his skills in counterpoint to work, while remaining in conversation with Mozart, particularly the "Jupiter" Symphony (No. 41), beginning with the texture of the opening—an unadorned melody in the first violins, underscored by a rapid rocking figure in the second violins. The young composer used four different "subjects"—short themes—to build a remarkably sophisticated formal structure in this movement, taking the complexities of Mozart's symphony as his model while also reaching for his own symphonic voice.



## ROCO is Excited to Partner with Coregami!



ROCO is excited to partner with Coregami, a Texas-based clothing company that specializes in performal™ wear — concert attire that combines athletic functionality with formal aesthetics.



*Kevin Yu, Coregami founder*

Frustrated by the incredible discomfort of his concert tuxedo and the lack of alternatives, Coregami founder, violinist Kevin Yu, became obsessed with re-thinking and re-imagining formal wear. The result? A high-tech, moisture wicking, flexible, and breathable tuxedo shirt!

Coregami's focus on innovation in the concert hall fits right in with ROCO, and we are thrilled to have them outfit the men of ROCO this season.

For more information, please visit [www.coregami.com](http://www.coregami.com)

Paul Comstock Partners is proud to support the Conductor's Consortium and invites you to join us!

*Contact ROCO or Alison Moss for more information.*



**Alison Comstock Moss**

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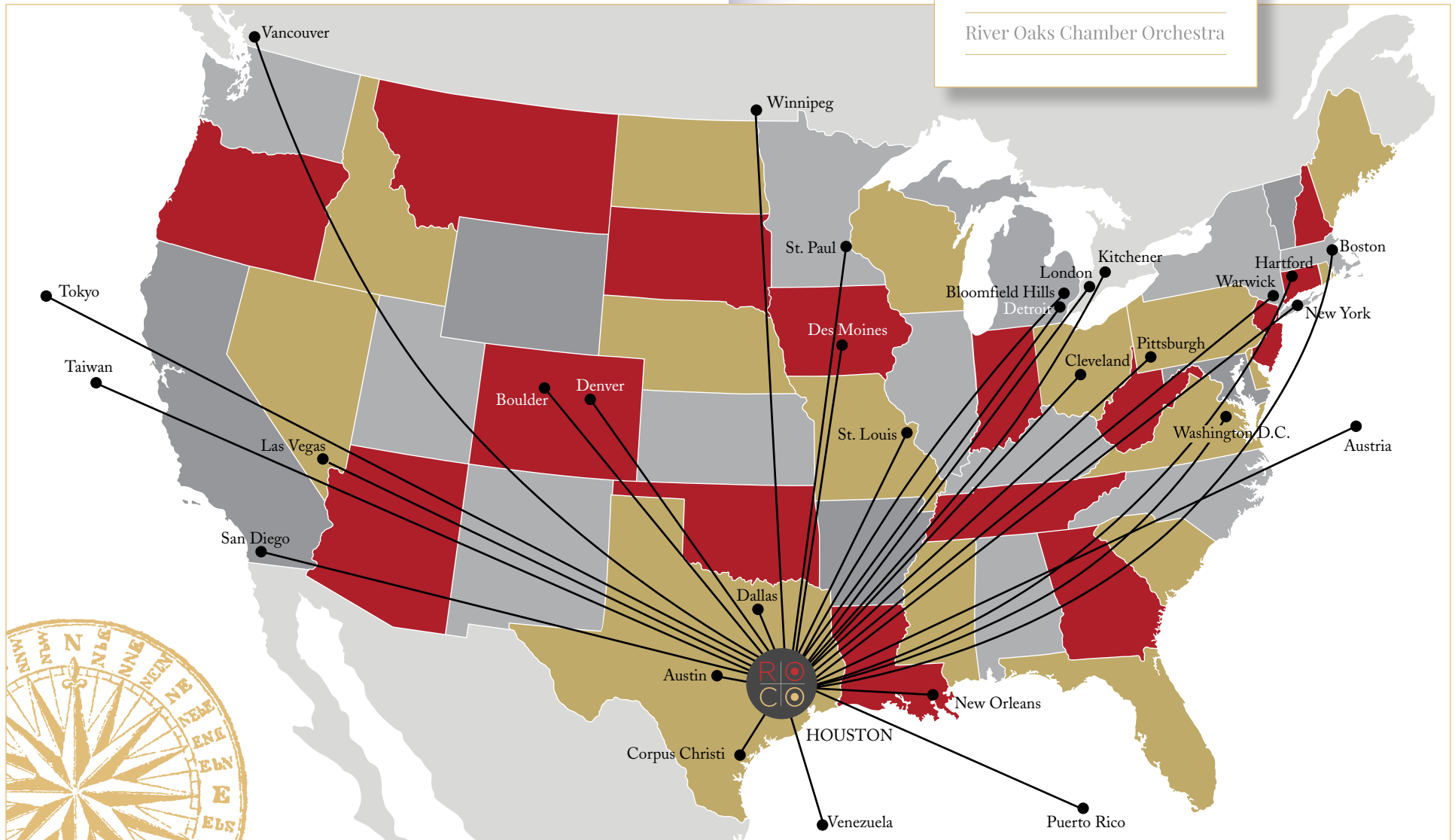
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