

moores symphony orchestra FRANZ ANTON KRAGER CONDUCTOR



THOMAS FORTMANN was born in Switzerland and became a successful songwriter during the 70s. He wrote his first hit at the age of 16, which was followed by over a hundred titles released in more than 27 countries. Famous German rock stars such as Udo Lindenberg, Love Generation, Jürgen Drews and others, as well as British artists, e.g. Alexis Korner and Italian singer Daniela Davoli have recorded his songs. He composed the music for the musical Tell, which created a scandal in Switzerland. The record made it into all German-speaking charts.

At the age of 26, Thomas abandoned his career as a rock musician and dedicated himself to further studies in composition and instrumentation. This period formed the foundation for many chamber works, Lieder, two Symphonies, Concerti, an Oratorio and three music-plays. He received scholarships and commissions from the towns of Zurich and Bern, the Swiss government, the European Union, the Opera of Zurich, Open Opera St. Gallen, Mozart Festival Trento, University of Houston, Connaissez-vous Basel-Riehen, Espace Nuithonie Fribourg, Salerno Pianofestival, InterHarmony/Carnegie Hall and many others.

In the mid-80s Thomas and his family moved to Tuscany where he founded the Accademia Amiata and its Festival *Toscana delle Culture*.

The music of Thomas Fortmann does not subscribe to any particular school of thought. He studied the various composition techniques, but maintained a critical point of view towards them. This led to the development of a notably personal style, often uniting different, sometimes even contrary impulses of the modern. Formalistic concepts seem to serve him mainly as a method of transportation and as a play-ground, resulting in very original ideas. It is, however, always important to him, despite the frequent use of complex structures, to directly communicate with the listener and make an emotional impact.

etruria 2009 symphony no 2

Harmony comes from the Greek, pertaining to music. It is the science of measure (number) and value (tone). Once Pythagoras had discovered how to express the relationship between a tone's pitch and the length of a plucked string in numerical terms, it became possible to link quality (tone) to quantity (number). The two principles, measure and value, become conjoined in a single identity, where each mirrors the other: the length of the string reflects the perceived emotional charge of the tone (quality), and the tone generated echoes the length of the string (quantity). Matter takes on spiritual value and the spiritual can be measured, becoming calculable in the tone-numbers, which are the intervals, conceived as audible mathematical proportions, joining matter to spirit.

I have lived for many years in Tuscany, the homeland of the Etruscans. Two typical characteristics of these remarkable people were the qualitatively meaningful interpretation of quantitatively concrete processes in nature and the formidable status of music in everyday life and religious ceremonies. In my Symphony I have considered these facts: In a horizontal view the composition reflects my love of various dodecaphonic conceptions and vertically it is tied to a symbolism of numbers through the intervals. Finally, the Etruscans' joy of making music I have honored by using two theme-fragments from Delphi (first movement). The whole work is the orchestral result or essence of my cycle Warriors of the Night for two pianos and drums. If you are interested, please read my essay: symbolism of numbers and intervals, at www.thomasfortmann.com

Thomas Fortmann



ROBERT NELSON received his BME and MM degrees from the University of Nebraska, and his DMA from the University of Southern California, where he studied with Ingolf Dahl and Halsey Stevens. He is currently Professor Emeritus at the University of Houston Moores School of Music. Nelson has written extensively for film and television and also for theater, including 15 seasons as musical director and composer-in-residence for the Houston Shakespeare Festival.

He has also received numerous commissions from the Houston Symphony, including *The Little Match Girl* and *Rondo Concertante*, the last a piece

featuring the principal players of the orchestra, and written for a special educational video produced by the Houston Symphony. Old MacDonald's Orchestra, written to introduce young people to the instruments of the orchestra, has been performed by the Pittsburgh and Milwaukee Symphonies. Suite Joplin was recently performed by the Saint Louis Symphony. Among his works are Up South, written for the combined Moores School Symphony Orchestra and Jazz Ensemble, and Impressions/Expressions, a jazz-based two piano piece written for Tim Hester and Ruth Tomfohrde. Both works are featured on the CD entitled Shadows and Music, which also contains the piece of the same title and his arrangements of Creole songs. A DVD of the recent Moores Opera Center production of his opera A Room With a View, with libretto by Buck Ross, is also now available. His most recent works include Quartet for Clarinets, commissioned by the Quartetto Italiano di Clarinetti; 2x2, written for the MacAdam-Somer family string quartet; Chestnut Variations, written for Richard Nunemaker's studio performers; and Concertino for Piano, commissioned by the eminent Italian pianist Antonio di Cristofano.

Nelson has composed and arranged music for VOX/The Rob Seible Singers, the Houston Bach Choir, the Monterey Bay Symphony, the Houston Boychoir, the High School for the Performing and Visual Arts Madrigal Singers, the Bay Area Chorus, the Sons of Orpheus Male Chorus, the Chicago Chamber Brass, the Paragon Brass Ensemble, Orchestra Sinfonica Città di Grosseto (Italy), and the Virtuosi of Houston.

capriccio 2007 for violin & orchestra

When I was notified that I had been selected to receive the 2007 commission from the Texas Music Teachers Association, I quickly realized that here was the perfect opportunity to finally compose a piece for my good friend and colleague at the Moores School of Music, Andrzej Grabiec, whom I have known since he came to the Moores School from his position as concertmaster of the Rochester Philharmonic Orchestra. I have had the pleasure of working with him in a number of capacities and have always admired his playing. But more than anything, I wanted my music to capture something of his personality. He has a prodigious technique, to be sure, and I certainly wanted to give him opportunities to display this (keeping in mind the stipulation of the commission that the piece be appropriate for good quality student performers). But, Andrzej is also this great bear of a man with a quick wit and the most marvelous sense of humor, and I wanted my piece to give him the opportunity to express his personality. And perhaps above all, he has a gift of lyricism in his playing that is deeply touching and so naturally I wanted my piece to provide passages that would demonstrate this wonderful gift.

Given all this, I determined that I needed the type of piece that could accommodate strong contrasts and I decided to go back in history to the caprice -the very term suggests both whimsy and contrast of mood. Since I feel a great kinship to the traditions of music history, I decided to use the Italian designation and call the piece Capriccio. I hope that it is the kind of piece that will interest performers and both move and entertain the listener.

Robert Nelson



The music of **PETER LIEUWEN** has been commissioned, performed, and recorded by orchestras, small ensembles and artists throughout North America and Europe.

His symphonic music has been hailed as "an attractive array of shimmering, shuddering sonorities" *The New York Times*, "arresting in every single measure" *New York Daily News* and "undeniably ear-catching" *The St. Louis Post-Dispatch*.

His orchestral works have been introduced by such orchestras as The Royal Philharmonic Orchestra, Saint Louis Symphony, Pacific Symphony Orchestra, Mexico City Philharmonic Orchestra, National Orchestral Association, Orchestra Sinfonica Città di Grosseto (Italy), Koszalin State Philharmonic, (Poland), MusicFest International Orchestra (Wales), Akademisches Orchester Leipzig, Deutsche Kammerakademie, and the Orchestra of the Swan (England). Renowned conductors including Carl St. Clair, Paul Freeman, Danielle Gatti, Szymon Kawalla, Franz Anton Krager, Jorge Mester, and Andre Smith have presented his works. The composer's chamber and vocal works have been presented by various ensembles and artists including The Cassatt String Quartet, Core Ensemble, Enhake, Ensemble Bash, Moran Wind Quintet New Mexico Brass Quintet, New Mexico Winds, Quintessence Winds, Ravel String Quartet, SOLI Chamber Ensemble, Third Angle Ensemble, Western Arts Trio, clarinetist David Campbell, pianist Marc-Andre Hamelin, percussionist Steven Schick, and violinist Andrzej Grabiec.

Recent commissions include those for The Royal Philharmonic Orchestra, Pacific Symphony Orchestra, Orchestra Sinfonica Città di Grosseto, Akademisches Orchester Leipzig, Cassatt String Quartet, Iridium Saxophone Quartet, Texas Guitar Quartet, Quintessence Winds, the Core Ensemble, and Andrzej Grabiec. The composer has also received three commissions from the Arts Council of Wales for the MusicFest Orchestra, MusicFest Trio, and Ensemble Bash.

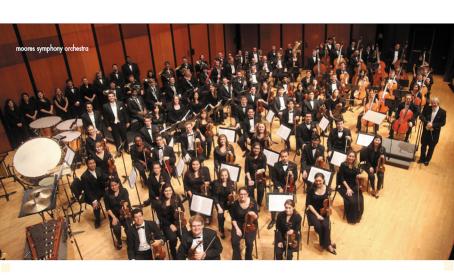
Lieuwen studied at the University of New Mexico and the University of California, Santa Barbara with composers Scott Wilkinson, William Wood, Edward Applebaum, Emma Lou Diemer, and Peter Racine Fricker. From 2000-2005 he served as the inaugural head of the Department of Performance Studies at Texas A&M University. He is currently Professor of Music and Composer-in-Residence. Most of Lieuwen's music is published by Lauren Keiser Music with recordings available on Albany, Crystal, Pro Arte/Fanfare, Naxos and New World labels.

astral blue 2006

Astral Blue is an orchestral composition that reflects the beauty of our natural earthly and cosmic environment. The work was commissioned by the Leipzig Academic Orchestra who premiered the work on May 21, 2007 in the Leipzig Gewandhaus with Horst Förster conducting. As an acknowledgement to this orchestra, the B-A-C-H motive appears in the low strings early in the composition and becomes the indirect source of much of the following harmonic and melodic activity. The central melodic gesture is presented by the violins and leads to an ebullient orchestral tutti. Following a slow, ethereal passage employing string glissandi, bowed vibraphone, and a five-note cantus firmus, the music becomes very energetic before subsiding again. An ascending melody in the violas ushers in the closing bars that contain fragments and variations of gestures presented earlier throughout the orchestra.

The modal and pandiatonic writing in this piece is intended to evoke spiritually uplifting pastoral settings of atmospheric phenomena such as the soft glow of a clear morning sky or the gradual emergence of stars at twilight.

Peter Lieuwen





PERCY ALDRIDGE GRAINGER was best known, in his time, as an internationally acclaimed concert pianist, who was also a composer, ethno-musicologist, inventor of musical instruments and an avid collector of folk songs. Grainger was one of the first composers of stature to recognize the wind band as a medium capable of musical and emotional expression equal to that of a modern symphony orchestra. Indeed, to generations of wind band enthusiasts, Grainger's band compositions are considered to be the *Beethoven symphonies* of the wind band medium.

And, it is perhaps his bold and innovative settings of British folk songs that are the most notable and most frequently performed. Of these, Lincolnshire Posy enjoys its place atop the Grainger repertory as *crown jewel*.

born: Melbourne, Australia, July 8, 1882 died: White Plains, New York, USA, February 20, 1961



Acclaimed as one of the finest transcribers of all time and without peer as a band arranger MERLIN PATTERSON has set new standards in attaining the highest possible current degree of attention to color and imagination. Patterson received his formal musical training at Sam Houston State University where his principal teachers were Newton Strandberg, Fisher Tull, and Ralph Mills. Though Patterson has composed works for band, orchestra, and a wide variety of chamber ensembles, he is best known for his extensive number of symphonic wind transcriptions. He has received critical acclaim for his work in major journals including The Instrumentalist and American Record Guide.

Pacific Symphony Orchestra Music Director Carl St. Clair wrote, regarding Patterson's recent wind transcription of the Ives Concord Sonata, "To put it succinctly, I was stunned! Not only did the performance blow me away, but what you created in the 'windstration' was unique and captivating. Every moment of this lengthy and complex work kept my ears at full attention. The color spectrum created by the unique combinations of instruments was one of the most interesting and powerful I have ever experienced as listener or conductor. It opened my ears to a whole new understanding of the full extent of sounds that can be captured by wind and percussion instruments. Being an orchestral conductor who has also conducted a mountain of wind/band repertoire, I was most profoundly impressed. I know the orchestral version of the Concord, and this would rival it in all its glory. Bravo!"

Merlin Patterson's works have been performed by the United States Marine and Air Force Bands, and Dallas Wind Symphony, as well as by major university ensembles across the U.S. and around the world. Recordings are available on the Mark, DBP Audio, Albany, Naxos, Altissimo, and GIA record labels. Patterson's works are published by TRN, Manhattan Beach Music and Boosey&Hawkes. Most of his transcriptions are available through Merlin Patterson Music at www.merlinpatterson.com

lincolnshire posy 1937 transcribed for orchestra by merlin patterson

The six movements of Lincolnshire Posy were adapted from folk songs Grainger collected while traveling through the county of Lincolnshire, England in 1905-06.

He was able to record, on wax cylinders, actual English folk singers singing to him as he made his way through the Lincolnshire countryside. The different movements seek to represent, in part, the individual personality of each singer.

The first movement, Lisbon, is a jaunty, lilting walking tune in triple meter interrupted by a war-like motive taken from another folk-song, Lord Melbourne, (heard in its complete form as the work's fifth movement). The second is a slow, sorrowful ballad, Horkstow Grange, representing the local tragedy of a miser and his mistreated man-servant. Most complex of the six movements is the third, Rufford Park Poachers, featuring constantly shifting metric patterns, exotic harmonies, and bold, exclamatory gestures. The fourth, The Brisk Young Sailor, is a happy, spry tune depicting the exuberance of a strapping young sailor who has just returned from the sea to wed his true love. The aforementioned war song, Lord Melbourne, forms the work's fifth movement in bravado, yet in poignancy. The work concludes with The Lost Lady Found, a heavy rustic dance tune which tells the story of a young lass who is stolen, from her father by three gypsies. When she is ultimately returned, the town rejoices in dance and the ringing of bells.

In scoring Lincolnshire Posy for orchestra, I made an extensive study of the works Grainger himself had transcribed for both band and orchestra. In this transcription of Lincolnshire Posy, one of my primary goals was to replicate, as closely as possible, Grainger's mastery of color and timbre.

This new version of Lincolnshire Posy grew out of a series of concerts presented by the University of Houston Moores School Symphony Orchestra and Wind Ensemble entitled *Transcriptions-in-Reverse* on which works originally composed for orchestra were performed in transcription form by the wind ensemble, and perhaps more interestingly, original band works were performed in orchestral transcriptions. My transcription of Lincolnshire Posy received its premiere at the 2012 Midwest Clinic International Music Conference in Chicago, with the Moores School Symphony Orchestra conducted by Franz Anton Krager.

Merlin Patterson



ANDRZEJ GRABIEC began his international performing career at age eleven as a soloist with orchestras, leading him to important engagements as a recitalist, chamber musician and conductor.

After completing his studies at the Szymanowski Music Academy, with highest honors, he became the youngest ever Soloist and Concertmaster of the Polish National Radio and Television Symphony Orchestra. He is a prizewinner of the Wieniawski and Thibaud International Violin Competitions, and a first prizewinner of the International Chamber Music Competition in France.

Grabiec has lived in the United States since 1979, and had numerous prestigious positions as a performer, artistic director and pedagogue. He moved to Houston in 1995, where he became Professor of Violin at the University of Houston Moores School of Music, and Founding Co-Artistic Director of the Virtuosi of Houston. Mr. Grabiec's performances have taken him to the most important musical centers in the United States, Europe, Asia, Australia and the South Pacific where he has collaborated as soloist, chamber musician and conductor with many internationally renowned artists.

Grabiec has presented and recorded world premiere performances dedicated to him, including the Concerto for Violin and Orchestra Seren by the American composer Peter Lieuwen. His most recent CD releases on the MSR Classics (2014) and Metier (2012) labels include Peter Lieuwen's Rhapsody for Violin & Piano, and Thomas Fortmann's piano trio Prolitheus Suite for violin, cello and piano, with collaborative artists from New York City and Naples, Italy. Other commercial recordings include the Mendelssohn Violin Concerto with the American Sinfonietta, The Chopin Piano Trio, Michael Horvit's Piano Trio, and a unique CD recording of Strauss' chamber version of Don Quixote. Grabiec enjoys annual performances in New York City's Weill Recital Hall at Carnegie Hall.



American born and trained, conductor **FRANZ ANTON KRAGER** has made his artistic presence felt both at home and abroad with performance engagements in some of the world's most celebrated concert halls and musical centers.

Since making his prize winning European conducting debut in Copenhagen's Tivoli Koncertsalen in 1978, Krager has led orchestras in the Leipzig Gewandhaus, Moscow's State Kremlin Palace, Manchester England's Bridgewater Hall, Birmingham England's Adrian Boult Hall, Guangzhou China's Xinghai Music Center, the Sydney Opera House,

Amsterdam Congresgebouw, Kazan's State Philharmonic Hall in Russia, Guadalajara's Degollado Theater, and Sarasota's Van Wezel Performing Arts Hall.

His affiliations with leading music festivals include the Lancaster International Concert Series and the Lichfield and Aberystwyth International Arts Festivals in the U.K., the Festival Internacional de Santa Lucía in Mexico, the Puccini e la sua Lucca, Lago di Como, Lunatica, Pianomaster, Sinfonico, Giovedì a Teatro, Scarlino Castello, and All Around Jazz festivals in Italy, and the Texas Music Festival and Interlochen National Music Camp in the U.S.

Maestro Krager has led the Houston, Russian State, Slovak National, Traverse City Michigan and Florida West Coast symphonies, Romanian and Kazan State philharmonics; symphony orchestras in Berlin, London, Paris, Chicago, Honolulu, Leipzig, Monterrey, Ingolstadt, Neuss, Pordenone, and Grosseto, and was principal guest conductor in Stratford from 2000-2004.

Krager is Music Director & Chief Conductor of the Texas Music Festival, Founding Co-Artistic Director of the Virtuosi of Houston, Artist-in-Residence at The Kinkaid School, Evaluator/Clinician for the Music for All Orchestra America National Festival, and has been a summer lecturer-in-residence at the Italart Santa Chiara Study Center, near Florence, Italy, since 1987.

Krager is also Professor of Conducting, Director of Orchestras, and Chair of the Conducting Department at the University of Houston Moores School of Music, where he has brought the orchestra and orchestral conducting program into the realm of national prominence. The Moores School Orchestra is heard frequently on National Public Radio and has commercially recorded the music of Michael Horvit, Peter Lieuwen, Robert Nelson, and Stephen Shewan on the Albany Records and Newport Classic Records labels.

The **moores symphony orchestra** (MSO), with over one hundred members, is conducted by University of Houston Director of Orchestras, Franz Anton Krager. As a major ensemble in the Moores School of Music, the MSO performs as a musical partner with many of the MSM's departments and studios.

The MSO has been hailed, by international artists and critics alike, as a student ensemble of professional quality and versatility. The MSO appears regularly with world-class performing artists, and has been featured at several Texas Music Educators Association conventions, as well as The Midwest Clinic in Chicago. The MSO collaborates on a regular basis with the Moores Opera Center, Moores School Choruses, Houston Symphony Chorus and the Houston Ballet's Ben Stevenson Academy. It is a leading ensemble in the area of new music as well as being an important repository for the standard literature.

The MSSO enjoys frequent airing on Houston Public Media/Classical 91.7 and The Front Row, and can be heard on compact disc on the Albany Records label.

For further information, contact our website at www.music.uh.edu

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THOMAS FORTMANN		etruria symphony no 2	33:06
	01	moderato	07:52
	02	animato	09:17
	03	larghetto	08:58
	04	andante	06:57
ROBERT NELSON	05	capriccio	08:42
		for violin & orchestra	
		ANDRZEJ GRABIEC	
		violinist	
PETER LIEUWEN	Λ4	astral blue	11:27
FETER LILOWEN	VO	dallal bloc	11:27
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PERCY GRAINGER		lincolnshire posy	17:15
		transcribed for orchestra by	
		MERLIN PATTERSON	
		lisbon sailor's song	01:24
	08	horkstow grange	03:03
		the miser and his man – a local tragedy	
	09	rufford park poachers	04:42
		poaching song	
	10	the brisk young sailor	01:48
	11	lord melbourne war song	03:35
		the lost lady found dance song	03:35

