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**ORCHESTRA**

*Presents*

**SEASON 12**  
**DIMENSIONS IN RHYTHM**  
**2017-2018**

**Spring Welcome Concert**

**March 4th, 2018**

**3:00 p.m.**

**Jones Auditorium  
Texas A&M University - Kingsville**



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Mary Ann Oldham, CPA  
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maoldham@haocpa.com

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# KINGSVILLE SYMPHONY ORCHESTRA

Concert Series  
2017-2018

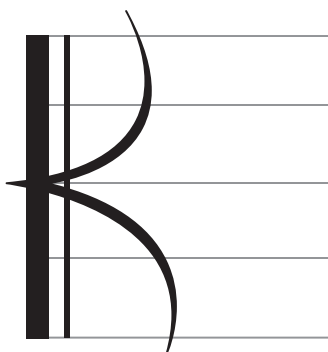


**Sunday, March 4th**

**Spring Welcome**

**Thea Musgrave, Composer  
Duo Cuentista**

**Ann Fronckowiak, Oboe  
Jason Kihle, Percussion**



# Kingsville Symphony Orchestra

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# KINGSVILLE SYMPHONY ORCHESTRA



Greetings!

As I start this new semester as President of the Kingsville Symphony Orchestra, I cannot help but reflect on the progress we have made over the last decade and the importance to the community of this wonderful symphony orchestra. As a former music graduate of TAMUK and now professor, this is a wonderful educational experience for our students at this university to prepare them for future careers as music educators and performers. The musical programming for every concert is carefully chosen by our wonderful conductor, Maestro Veronica Salinas Lopez to enrich the audience and performers.

Looking to the future, The Kingsville Symphony Board will continue to help produce these amazing concerts for everyone to enjoy. With your continued support of this orchestra, there will be some new innovative concerts that will be headed to Kingsville in the near future that we are extremely excited for. You will not want to miss any of this! This wonderful collaboration between professional symphony musicians and students is one of the most unique and beneficial characteristics of this symphony. We are truly blessed!

Now relax and witness these wonderful pieces of music fill your imagination with an overwhelming sense of emotion and fulfillment.

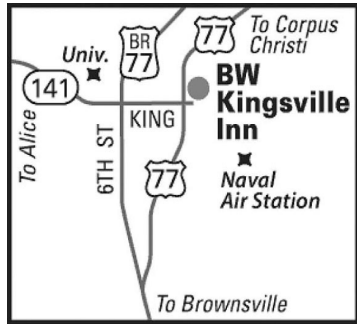
Musically Yours,

Oscar Diaz Jr.  
President of the Kingsville Symphony Board



# Kingsville Inn

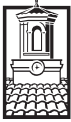
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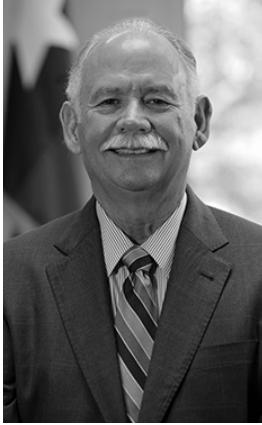
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Dear Patrons,

On behalf of everyone at Texas A&M University-Kingsville, I would like to thank you for supporting the Kingsville Symphony Orchestra for the 2017-18 season. I would also like to thank the Kingsville Symphony Orchestra for continuing to hold these performances on our campus and for contributing so much to the cultural life of our community.

The Kingsville Symphony Orchestra grew out of a desire to showcase our local talent and to offer fine entertainment options in Kingsville. Through the years, we have enjoyed excellent performances from local musicians with the highest artistic standards. Your support of the Kingsville Symphony Orchestra is gratifying and allows these performances to continue.

We look forward to hearing this season's performances, and we hope you will come again.

Sincerely,

Steven H. Tallant, Ph.D.

President

Texas A&M University-Kingsville

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Dear Patrons,

On behalf of the City of Kingsville and City Commission, I congratulate the Kingsville Symphony Orchestra on continuing its performance of first class, high-quality music for the citizens of our city and surrounding communities.

Every concert performed by the Kingsville Symphony Orchestra is a momentous occasion for our city and demonstrates a high level of community pride, as evidenced by the participation of the orchestra members and orchestra supporters.

Kingsville is most fortunate to have Kingsville Symphony Orchestra and Texas A&M University Kingsville participating in a joint venture that enables a city of our size to maintain and sustain an orchestra comparable to ones often seen in larger metropolitan areas. The City of Kingsville is most thankful to all the members of this endeavor.

I encourage all citizens of Kingsville to support the Symphony by their attendance and gifts. This organization enhances the quality of life for our citizens and honors many organizations and people within our community. May your continued patronage sustain and uplift KSO for many years into the future.

Best regards,

A handwritten signature in black ink, which appears to read "Sam R. Fugate".

Sam R. Fugate  
Mayor



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# Kingsville Symphony Orchestra

## members

### Violin I

Jose Flores, *Concertmaster*  
Oscar Dodier  
Emily Osinski  
Matthew Madonia  
Michael Badillo  
Austin Gabrillo

### Violin II

David Gutierrez  
Carolina Rodriguez  
Jaime Gonzalez  
Abby Castillo  
Clyde Avalos  
Kwieun Seo  
Lissette Torres

### Viola

Melissa Melendez, *Principal*  
Diana Riley  
Jennifer Alger  
Laryssa Garza\*  
Paula Marquardt  
Robert Hanlin  
Juan Hernandez

### Cello

Jesus Tovar, *Principal*  
Marcel Bobé\*  
Veronica Saenz  
Joey Galvan  
Joe Luna

### Bass

Patrick De Los Santos, *Principal*  
Sebastian Ortega\*  
Thomas Hudson

### Flute

Monica Martinez, *Principal*  
Stephanie Izaguirre, *piccolo*  
Herminio Mendez

### Oboe

Gabriela Beltran, *Principal*  
Alondra Rosales, *2nd/English Horn*

### Clarinet

Samantha Hightower, *Principal*  
Joshua Martinez  
Alberto Martinez

### Bassoon

Meghan Mitchell, *Co-Principal*  
Ashton Edgington, *Co-Principal*

### Horns

David Reyes, *Principal*  
Carlton Williams, *1<sup>st</sup> Assistant*  
Skyler M. Rayos  
Megan Eborn  
Miranda Garcia

### Trumpet

Javier Salinas, *Co-Principal*  
Brandon O 'Donohue, *Co-Principal*  
Christian Chavez  
Michelle Hernandez

### Trombone

Josh Hernandez, *Principal*  
JJ Padilla  
Eden Garza

### Tuba

Ricardo Gonzalez

### Timpani

John Godoy, *Principal*

### Harp

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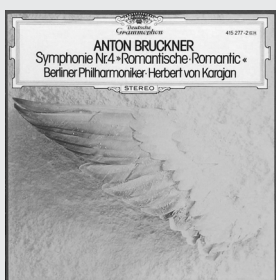
\*Junior Orchestra Fellow

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*Two's Company*



*Symphony No. 4*

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# Thea Musgrave



## Guest Artist

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Thea Musgrave (b.1928), composer of over a dozen operas, began her studies in Edinburgh and in 1950 went to Paris to study with Nadia Boulanger. While still at the Paris Conservatoire her music began to attract attention in her native Scotland. By the mid-sixties, she was a much-respected and widely-commissioned composer in the UK, conducting many of her own works. In 1972, Musgrave moved with her husband, the violist and conductor Peter Mark, to Virginia, USA where he was invited to set up the Virginia Opera. From there, her career as an opera composer took off, and in 1977, the Scottish Opera premiered her watershed grand opera *Mary, Queen of Scots*.

During the late sixties- early seventies, Musgrave began working on group of works which sought to elevate the inherent drama of the concerto form, extending the conventional boundaries of instrumental performance by directing players in their physical movement around the performance space. While instruments took on a 'character' in doing so, such early works were by no means programmatic, and soon after were referred to by the composer as being examples of 'dramatic-abstract'. In recent years, her musical style has developed into something more lyric and immediate, but certainly no less inventive, dramatic or unique.

With over 160 mature works to date for choir, orchestra, chamber ensemble and the stage, Musgrave remains a respected voice in composition, having been commissioned by some of the world's finest companies such as the Royal Opera House, The BBC Orchestra and Choirs, and the Boston Symphony Orchestra.

# Duo Cuentista



## Guest Artists

Dr. Jason Kihle is currently Associate Professor of Percussion and Associate Director of Bands at Texas A&M University-Kingsville. He collaborates in the concert percussion ensemble program with Professor Randy Fluman and teaches the world percussion ensemble. Dr. Kihle teaches applied percussion, jazz drum set, and percussion methods. He also directs the Pride of South Texas Marching Band.

Dr. Kihle previously taught music in public schools in Arizona and Colorado. He has studied percussion with Mike Blake, Jim White, Gray Barrier, Michael Spiro, and Mark Ford. Dr. Kihle has been published in *Early Music Colorado Quarterly*, *The Instrumentalist* and *The Educator's Companion*, a publication of the Percussive Arts Society. He has been a presenter at the Minot State University Northwest International Festival of Music, the National Conference on Percussion Pedagogy, and the state music education association conferences of North Dakota, Wyoming, California, and Iowa. He will present at the NAFME National Conference in November of 2017.

Dr. Kihle has performed with the Grand Forks Symphony Orchestra, Colorado Wind Ensemble, Greeley Philharmonic Orchestra, the Corpus Christi Symphony Orchestra, and the Laredo Philharmonic Orchestra. He has performed at the National Conference on Percussion Pedagogy, the International Double Reed Society Convention, Texas Music Educators Association, the National Flute Association Convention, College Music Society Regional Conference, the Montreaux Jazz Festival and the International Thespian Festival. He performed *Concertino for Marimba* by Paul Creston at California State University Los Angeles in the spring of 2013. He commissioned *Silencio* for solo marimba from Nathan Daughtrey and gave its world premiere in the fall of 2016. His second composition, *The Mind's Key*, for multiple percussion, will be published by Bachovich Publications in 2017.

Dr. Ann Fronckowiak is currently the Associate Professor of Oboe and Music Theory at Texas A&M University-Kingsville. She is an Associate Musician with the Columbus (Ohio) Symphony and has performed with the Buffalo Philharmonic, Columbus Ballet, Corpus Christi Symphony, Corpus Christi Ballet, Dayton Philharmonic, Erie Ballet, Erie Chamber Orchestra, Kingsville Symphony, Opera Roanoke, Roanoke Symphony, Western New York Chamber Orchestra, and Laredo Philharmonic playing principal, second, third, and bass oboes, along with the oboe d'amore and English horn.. Ann is also a member of the Kleberg Quintet and the oboe and percussion duo, Duo Cuentista, with fellow Texas A&M-Kingsville faculty member, Dr. Jason Kihle. The duo has performed in conferences of the International Double Reed Society, College Music Society, and National Association of College Wind and Percussion Instructors. An advocate of new music, she recently premiered a concerto for four oboes and orchestra by living composer, David Finko. Previously, as part of the Johnstone Woodwind Masters Series at The Ohio State University, Ann was one of two oboists invited to perform a featured solo in recital with Joseph Robinson, retired principal oboist of the New York Philharmonic and series honoree. She has also been recorded on National Public Radio broadcasts and published in *The Double Reed* and is currently editing an oboe textbook.

Ann completed a Doctor of Musical Arts degree from The Ohio State University, where she received the Dr. Peter A. Constanza Award for the most distinguished music dissertation of the year, a Master of Music degree from the Manhattan School of Music, and a Bachelor of Music from State University of New York at Fredonia. Prior to her appointment at Texas A&M-Kingsville, she served on the music faculties of Earlham College and State University of New York at Fredonia. Former teachers include Robert Sorton, Joseph Robinson, Sarah Hamilton, Mark Dubois, and Rodney Pierce.

# KINGSVILLE SYMPHONY ORCHESTRA

Concert Series 2017-2018

## DIMENSIONS IN RHYTHM

*Dr. Veronica Salinas Lopez, Music Director*

With

Duo Cuentista:

Ann Fronckowiak, Oboe and Jason Kihle, Percussion

Special Guest: Thea Musgrave

### Program

*Two's Company*

*Thea Musgrave (b. 1928)*

*A Concerto for Oboe, Percussion, and Orchestra (2005)*

- I. *Desolate, lonely*
- II. *Frivolous, playful*
- III. *Dramatic: furioso/espressivo*
- IV. *Warm – Passionate - Exultant*

### Intermission

*Symphony No. 4 in E-flat Major, WAB 104 "Romantic" Anton Bruckner (1824-1896)*

- I. *Bewegt, nicht zu schnell*
- II. *Andante, quasi allegretto*
- III. *Scherzo. Bewegt*
- IV. *Finale. Bewegt, doch nicht zu schnell*

Be sure all electronic devices are turned off before the concert begins.

## Program Notes

### **Two's Company for Oboe and Percussion (2005)**

Thea Musgrave

Duration: 21 minutes

First Performance: August 2007 in London

This work was commissioned by the BBC for Evelyn Glennie and Nicholas Daniel. It was an exciting challenge to write a dramatic work for two such dissimilar instruments. I decided that I would strongly dramatize this difference before bringing them harmoniously together. Thus at the beginning of the work, the two soloists are standing as far apart from each other as possible: the percussion downstage right, behind the celli, and the oboe off stage left. For each of the four ensuing sections, the soloists move around the orchestra to different positions and these changes are always dramatically motivated. Throughout, the two soloists are aware of each other and play with each other's attention but only come together musically and physically in the very last section.

The slow first section is marked *Desolate, lonely*: When the oboe first enters, she responds initially to the cor anglais, and then later to a solo clarinet. This encourages her to go on stage and take a position near her fellow woodwinds, which precipitates the second movement. The solo percussion, hoping to attract the oboe's attention moves to the vibraphone, which is set closer at hand.

The second section, *Frivolous, playful* is a jaunty scherzo, mostly in 5/4 rhythm, and for a time it seems that the oboe responds favourably to the percussion, but then the horns attract her attention and she eventually moves so as to be close to them and the harp.

In frustration, the solo percussion moves to the drums (congas, tomtoms and bongos). The third section *Dramatic: furioso/espressivo* is a series of confrontations. Aggressive music for



# Program Notes

the percussion (supported by strings and brass) alternates with an expressive solo oboe (accompanied by horns and harp). These alternations come closer and closer together ending in a big climax. The oboe finally turns to the percussion and “invites” him to listen. The percussion responds and so sets the scene for both soloists to come down stage center and bonding for the final section: *Warm* leading to *Passionate* and finally, *Exultant*, a whirling coda.

Thea Musgrave

## **Symphony No. 4 in E-Flat Major** (1874, rev. 1880)

Anton Bruckner (1824–1896)

Duration: 70 minutes

First Performance: February 1881 in Vienna

The son of a village schoolmaster in northern Austria, Anton Bruckner was already a proficient organist by his tenth birthday. He soon encountered the Catholic musical tradition at the Augustinian monastery of Sankt Florian near Linz, where he enrolled as a chorister. Sankt Florian was to remain the spiritual center of Bruckner’s life. For years, he split his time between the monastery and Vienna before accepting prestigious teaching posts in the Austrian capital. The roughly three decades he spent in Vienna correspond almost exactly with the career of Johannes Brahms. (We will forgive the oftensurly Brahms for describing Bruckner as “A fraud who will be forgotten in a few years.”) A simple, old-fashioned man, Bruckner never married, although he proposed to a succession of astonished young women. He chose to be buried at Sankt Florian, beneath the magnificent Baroque organ he often played and now bears his name.

Bruckner lived in pious devotion to Catholicism, and a large proportion of his oeuvre, especially from his early years, consists of sacred music. Among his contemporaries, however, as well as in posterity, his reputation has rested largely upon his symphonies. Overwhelmed by a performance of Richard Wagner’s *Tannhäuser* in 1863, Bruckner immediately began to try his own hand at large-scale orchestral composition. All but the first of his nine symphonies date from his time in Vienna, though their acceptance was slow in coming. He encountered considerable opposition and hostility from two influential sources: the Vienna Philharmonic either rejected his symphonies as “unplayable” or deliberately sabotaged their performances, and the critic Eduard Hanslick, an ardent supporter of Brahms, took every opportunity to denounce Bruckner’s music as derivative of Wagner. Diffident by nature and fatally lacking in self-esteem, Bruckner also suffered from the interference of well-meaning but misguided friends who persuaded him to make cuts and alterations to his scores in the interest of “accessibility.” Critical success for Bruckner thus came late, beyond the age of sixty, yet he continued to revise his scores obsessively even after gaining a wider acceptance.

Bruckner’s symphonies fall into certain regular patterns. All adopt the traditional four-movement scheme with the first and last normally cast in extended sonata forms. The slow movements usually present two principal themes that vary in alternation, as in Beethoven’s Ninth, while in the scherzos, we hear echoes of upper-Austrian folk music—rare suggestions of levity in his works. Another hallmark is their quality of beginning out of nothing. In nearly every case, the opening movements develop from a hushed tremolo in the strings or an indistinct harmonic figure, evoking the gradual emergence of form out of chaos.

Most conspicuous of all are the symphonies’ colossal dimensions, a monumentality achieved through seemingly boundless stretches of development and prolonged moments of harmonic stasis. As a body of work, they mark an attempt to further expand the scale of the genre after Beethoven, and thus to challenge the commonly held view, articulated by Wagner, that the symphony had reached its apotheosis. The spaciousness and glacial unfolding of Bruckner’s symphonies has led many to sense in them intimations of a metaphysical order, a reflection of the religious fervor and awe that captivated the mind of their composer.

Bruckner’s Symphony No. 4 in Eb (“Romantic”) is one of his most popular and accessible works. The first movement has a particularly arresting beginning out of nothing: a horn call sounding above tremolando strings and a long tonic pedal. The second movement, constructed according to the usual ABABA plan, is a leisurely Andante with homogeneous themes. The energetic scherzo recalls a hunt and features an innocent Ländler-like trio at its center. Subtle reminiscences of earlier melodic figures in the finale contribute to an impression of dramatic closure.

Joseph E. Jones, Ph.D.

# Kingsville Symphony Orchestra

## *general information*

### **Ticket Sales**

Season and individual tickets can be purchased at:

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Credit cards are accepted at:

*www.kingsvillesymphony.org*

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### **Student Tickets**

Texas A&M University-Kingsville students are allowed into the concerts free of charge. Area junior and high school band and music students may attend concerts for free with KSO notification by music teachers.

### **Merchandise**

KSO branded shirts and other merchandise will be on sale before all concerts and at other special events.

These same products are also available for purchase online at:

*www.cafepress.com/kingsville.*

### **Latecomers**

Latecomers are asked to seat themselves during an appropriate pause in the program.

### **Program Book Advertising**

Program book advertising is sold by the season, but is available to purchase anytime during the concert season. For more information, please contact KSO at 361.593.2804 or [kingsvillesymphony@gmail.com](mailto:kingsvillesymphony@gmail.com)

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### **Cameras/Camcorders**

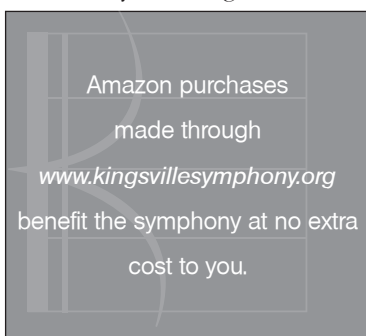
Cameras and recording equipment are prohibited in the concert venue.

### **Military Tickets**

Active military and their families receive a \$2 discount on any ticket level.

### **Reception**

VIP and season ticket holders are invited to attend a reception next door at the Ben Bailey Art Gallery immediately following the concert.



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# Kingsville Symphony Orchestra

## *Education Outreach*

The mission of the Kingsville Symphony Orchestra is to introduce the orchestra to the youth of South Texas and to improve the quality of life in Kingsville and its surrounding communities. As part of this mission, the KSO performs two free Children's Concerts each year for area students from grades 3 to 5.

### *King Ranch Children's Concert*

Each year in November, Maestro Lee Gwozdz conducts his annual King Ranch Extravaganza program for students. Special thanks goes to the B.C. and Addie Brookshire Foundation for sponsoring these concerts. Maestro Lee combines standard repertoire as well as holiday music for this concert.

### *Carnegie Hall Link Up*

On March 2, 2018, the KSO collaborates with Carnegie Hall and performed the Fifth Annual Link Up Outreach Program where the children get to participate in an interactive concert by playing or singing along. Third through fifth graders play on their recorders with the orchestra! The TAMUK Office of Academic Affairs sponsors this program for our community.

Through these partnerships, the B.C. and Addie Brookshire Foundation, Carnegie Hall, Texas A&M University-Kingsville, and the Kingsville Symphony Orchestra have aimed to support existing music education programs, strengthen partnerships with local schools, and provide the highest quality curricula, resources, professional development, and programming.

# *Best Wishes*

Kingsville Symphony Orchestra



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KINGSVILLE

Office of the Provost  
and Staff

# KINGSVILLE SYMPHONY ORCHESTRA

*Presents*

## SEASON 12 DIMENSIONS IN RHYTHM



**A Patriotic Celebration**  
**July 4th 2018**  
**3:00 p.m.**

Conductor, Veronica S. Lopez  
Jones Auditorium  
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The Kingsville Chamber of Commerce is a proud supporter of the Kingsville Symphony Orchestra. Please stop by our office at 635 E. King Ave. to purchase tickets to any of the KSO performances. Check out our calendar at [www.kingsville.org](http://www.kingsville.org) for the schedule of the KSO performances.



## HONORS

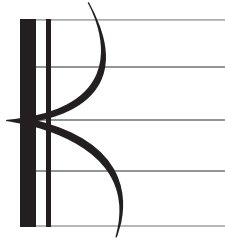
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## Kingsville Symphony Orchestra *Become a Patron!*

Please consider becoming a patron of the Kingsville Symphony Orchestra. With your support, the Kingsville Symphony Orchestra can continue to:

- Provide outstanding orchestra concerts for the Kingsville and the Coastal Bend community
- Continue to expand the classical music culture of Kingsville
- Welcome hundreds of South Texas elementary music school students to educational outreach concerts
- Provide free concert tickets to youth under the age of 12 and under.
- Provide free admission to area junior and high school band and music students, if KSO is notified by music teachers
- Support Texas A&M University-Kingsville and its orchestra program
- Promote awareness and enjoyment of orchestra music

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Please mail all donations to:  
Kingsville Symphony Orchestra  
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For more information contact the KSO at 361-595-4211 or  
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# Kingsville Symphony Orchestra

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## *1<sup>st</sup> Annual Junior Orchestral Fellow Program*

The 1st Annual Junior Orchestral Fellow Program is designed to provide a professional level experience to outstanding high school students in South Texas. Participants in this program will play standard orchestral works alongside professional and college musicians helping them to gain valuable orchestral playing experience.



Marcel Bobé- Meléndez started taking cello lessons at the age of four with Mary Beth Tyndall (principal cellist from the Tucson Symphony and nationally recognized Suzuki Teacher.) Currently, Marcel is a cello student from the private studio of Dr. Carrie Pierce (cello professor at Texas A&M University-Corpus Christi), and a piano student of Ms. Joyce Wilcox. He is a junior at Richard King High School in Corpus Christi, TX. Marcel was a member of the Corpus Christi Area Youth Orchestra cello section for eight years, and held the position of Principal Cellist for six years.

Marcel Bobé has attended the University of Texas-Arlington Junior Cello Camp, the TCU String Workshop in Fort Worth, TX, the Coastal Bend String Camp in Corpus Christi, TX; The Dali String Quartet Festival in Lansdale, PA; and the FOOSA Festival in Fresno, CA. In 2016, Mr. Bobé was selected to be a member of the National Youth Orchestra of the United States 2 (NYO2) for their inaugural season with conductor Giancarlo Guerrero. In 2016-17, Marcel Bobé auditioned for the TMEA Texas All-State Orchestra and won first chair of the String Orchestra at the convention. In 2017, Marcel was selected by the SPHINX Organization to participate in their Summer Academy in a two-week chamber music intense program at the Roosevelt University in Chicago, IL.

## *1<sup>st</sup> Annual Junior Orchestral Fellow Program*

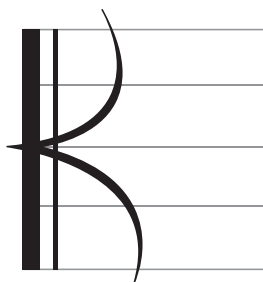


Laryssa Garza is a senior at Dr. Leo G Cigarroa High School and Vidal M. Trevino School of Communications and Fine Arts. She began her viola studies in the 6th grade at Lamar with Mrs. Bea Balli whom she credits for inspiring her to become the musician she is today. The success Laryssa has attained should be credited to her dedication, a wonderful loving supportive family, and teachers who have helped her develop into an outstanding musician. Laryssa

has won a position in the Texas Music Educators Association Region 14 Orchestra for the past four years, the last three as section leader. In 2015, she participated in the Laredo Phil's Youth Orchestra as co-principle, the Laredo Music Festival, and was the viola soloist in the VMT production of Charlie Brown. In 2016, Laryssa participated in the LISD Honor Elementary Choir Concert as a chamber musician and the LISD "Good to Be Alive" production. For the past four years, Laryssa has competed in UIL Solo & Ensemble earning Superior ratings and qualifying for State competition the past three years. Currently, Laryssa serves as principle viola of the Dr. Leo G Cigarroa High School Orchestra and the Vidal M Trevino Philharmonic. Laryssa plans on continuing her studies on viola at Texas A&M University-Kingsville and majoring in music education.

Sebastian Ortega is a seignor at Cigarroa High School and Vidal M. Trevino School of Communications and Fine Arts (VMT). For the past four years, Sebastian has participated in both orchestra programs. Sebastian credits his success to the support of his family and Mr. Tomas Aguilar, Cigarroa High School Orchestra Director. For the past four years, Sebastian has won a place in the Texas Music Educators Association Region 14 Orchestra and his senior year 1st chair . During this time, Sebastian has also received superior ratings in University Interscholastic League (UIL) music events with Cigarroa High School. In 2018, three years Sebastian has qualified for the UIL state solo and ensemble competition and has received a superior rating in his ensembles. He Plans on Attending Texas A&M kingsville Texas. He will major in music education and in the future teach other bassists, as well as conduct orchestras.





## Kingsville Symphony Orchestra *acknowledgments*

The Kingsville Symphony Orchestra would like to acknowledge the following:

Sheri Borchardt

Bluebonnet Drama Club

Vern Crocker

Kingsville Chamber of Commerce

Kingsville Convention and Visitor Bureau

Kingsville Tri-City Retired Teachers Association

Christopher Maher

Michael Mayberry

Music Club of Kingsville

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