

# Program

Sixty-Second Season  
Fourth Subscription Concert

## From Yellowstone to the Mountaintop

Thursday, April 3, 2025  
Waco Hall, 7:30 p.m.

**LAWRENCE LOH**, MUSIC DIRECTOR

Presentation of Waco Symphony Council check

Presentation of Awards to Musicians

*The School for Scandal: Overture* ..... Samuel Barber  
(1910–1981)

Concerto for Clarinet and Orchestra, “*From the Mountaintop*” ..... Richard Danielpour  
(b. 1956)

**Anthony McGill**, clarinet

### INTERMISSION

*Yellowstone* Theme ..... Brian Tyler  
(b. 1972)

Symphony No. 3, op. 78 in C minor, “*Organ Symphony*” ..... Camille Saint-Saëns  
(1835–1921)

- I. Adagio – Allegro moderato; Poco adagio
- II. Allegro moderato – Presto; Maestoso

**Bradley Hunter Welch**, organ

Special thanks to the staff of Waco Hall for their help and to Seventh & James Baptist Church for the use of their parking lot during Waco Symphony concerts.

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The Waco Symphony Orchestra is a member of the League of American Orchestras.

## Overture to “The School for Scandal,” Op. 5

Samuel Barber (1910–1981)

Samuel Barber was a bookish composer. Throughout his life he indulged a hearty appetite for literature and language. For Barber, literature was integral to the study of music. Hence the strong influence of language (especially through the medium of song) that is evident throughout his works. Two of his compositions for orchestra have explicit literary connections: *Music for a Scene from Shelley* (1933) and the *Overture to “The School for Scandal”* (1932).

The title of the *Overture to “The School for Scandal”* refers to a comedy by the eighteenth-century English playwright Brinley Sheridan. Barber’s overture was not intended as a prelude to a stage production of the play but rather as a musical reflection of its spirit. In Barber’s hands, the witty repartee of the instruments captures something of the intrigue, gossip, and buffoonery of Sheridan’s farce. The following description appeared in the program at the work’s premiere:

The overture begins with a very rapid figure for the full orchestra, except trombones, followed by a lilting melody in 9-8 time in the first violins, which is developed somewhat by other instruments of the orchestra. A second figure in the piccolo and flutes then appears, a phrase which plays an important part later in the overture. There is a change to a slightly slower tempo, and the second subject, a melodious tune, is played by the oboe, followed by a new figure in the first clarinet, with an accompaniment in the strings reminiscent of the oboe melody. This leads, through the flutes and strings, the latter in very rapid figuration, back to the first subject and in the original tempo. The second theme, first announced by the oboe, now returns in the clarinets and violas and later in the first violins. There is a return of the triplet figure, and the overture closes with a joyous rush in the full orchestra. The music is in keeping with the spirit of the Sheridan comedy, itself a great stage classic.

## From the Mountaintop

Richard Danielpour (b. 1956)

Composer Richard Danielpour is one of the most gifted and sought-after composers of his generation. His commissions include celebrated artists and ensembles such as Yo-Yo Ma, Jessye Norman, Emanuel Ax, Gil Shaham, the Guarneri String Quartet, and the New York Philharmonic. He has received two awards from the American Academy and Institute of Arts & Letters (including a Lifetime Achievement Award), a Guggenheim Award, the Bearn Prize from Columbia University, two Rockefeller Foundation Fellowships, and The Berlin Prize from the American Academy in Berlin. He served on the composition faculty of Manhattan School of Music from 1993 to 2017. In 2017, he relocated to Los Angeles, where he accepted the position of Professor of Music at UCLA. Since 1997 he has also taught at the Curtis Institute of Music (condensed from richard-danielpour.com)

Danielpour’s *From The Mountaintop* (2013) was inspired by the final speech of Dr. Martin Luther King Jr. on 3 April 1968, the day before he was assassinated. “We’ve got some difficult days ahead,” Dr. King told his overflowing audience at the Bishop Charles Mason Temple in Memphis. “But it really doesn’t matter with me now, because I’ve been to the mountaintop ... I’ve seen the Promised Land. I may not get there with you. But I want you to know tonight, that we, as a people, will get to the Promised Land.” Against that emotional background, Danielpour created a technically challenging work of great depth and feeling. At times brassy and bold in the spirit of Gershwin, it can also be wistful and introspective. A lengthy section in which the solo clarinet is accompanied by solo timpani is especially striking.

## Yellowstone Main Theme

Brian Tyler (b. 1972)

Brian Tyler is a multiple BAFTA and Emmy Award nominee, platinum-selling recording artist, and composer and conductor on over 100 feature films. His scoring credits include Joss

# Program Notes

Whedon's *Avengers: Age of Ultron*, James Wan's *Furious 7*, F. Gary Gray's *Fate of the Furious* (and others in the *Fast and the Furious* franchise), Shane Black's *Iron Man 3*, Jon Chu's *Crazy Rich Asians* (for which he was voted to the 2019 Oscar shortlist for Best Original Score), Adam Shankman's *What Men Want*, *Charlie's Angels* directed by Elizabeth Banks, and Disney's *Chip 'n' Dale: Rescue Rangers* directed by Akiva Schaffer. He also wrote the theme for Formula 1 racing, which is heard by the sport's 1.5 billion viewers each year.

Tyler tours as an electronic artist and producer, playing major festivals such as EDC and Hardfest, and he recently launched "Are We Dreaming," a completely immersive audio-visual experience created by Tyler himself, which debuted in October 2021 on the 400-foot Main Stage at Lost Lands Music Festival; an epic two-hour midnight performance for a crowd of 30,000 people.

Tyler's credits include the soundtrack for Taylor Sheridan's popular TV series *Yellowstone* (2018–2024) starring Kevin Costner. The main theme perfectly captures the grandeur of the vast Montana cattle ranch in which the story is set. (condensed from briantyler.com)

## Symphony No. 3 in C Minor, Op. 78 ("Organ")

Camille Saint-Saëns (1835–1921)

Camille Saint-Saëns was a child prodigy, composing from the age of three and performing Beethoven concertos by the age of ten. By age twelve he was a student at the Paris Conservatory and by fifteen had won the first prize as an organist. His fame spread quickly. A notice in the *Boston Musical Gazette* (3 August 1846) stated that "there is a boy in Paris, named St. Saëns, only ten and a half years old, who plays the music of Handel, Sebastian Bach, Mozart, Beethoven, and the more modern masters, without any book before him." (Performing from memory was still a novelty.)

During the course of his extraordinarily long career, Saint-Saëns became a brilliant conductor, score reader, critic, pianist, and organist (the greatest organist in the world, according to

Liszt). As if that weren't enough, he wrote drama, poetry, and essays and articles on philosophy, history, botany, the occult, and astronomy. As a historical musicologist, in the days when the field was still in its infancy, he championed the music of Bach and Handel and edited the collected works of Rameau.

Saint-Saëns composed his Third Symphony in the winter and spring of 1885–1886 for the London Philharmonic. For the London premiere, he prepared a detailed analysis, in which he described the work's distinctive form:

This symphony is divided into two parts. . . . Nevertheless, it includes practically the traditional four movements; the first, checked in development, serves as an introduction to the adagio, and the scherzo is connected, after the same manner, to the finale. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

By "interminable repetitions," Saint-Saëns was referring to the formal recapitulations of the standard symphonic movements. In this work, he chose rather to transform his themes and present them in different guises throughout the movements.

Saint-Saëns's Third Symphony was his last orchestral composition. "I gave it everything I had," he said. "What I did then, I would never do again." Tunes and excerpts from the work have been used in popular songs and film scores. Fans of the 1995 film *Babe* will recognize the tune of Farmer Hoggett's song, "If I had words to make a day for you."

A note on Saint-Saëns and the organ. It is fitting that Saint-Saëns's last and greatest orchestral composition should include a part for organ. His love affair with the organ began early and lasted throughout his long career. Saint-Saëns satisfied his own definition of the perfect organist—"A virtuoso hardened to every difficulty and an ingenious improviser." According to first-hand reports, Saint-Saëns's improvisations were a wonder to behold, not only virtuosic and flawless but so well conceived that he seemed to be playing "composed" music.

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Recognizing that the Waco Symphony Orchestra benefits from Baylor University services including rehearsal/concert venues and a shared music library, the Baylor-WSO Intern Scholarship Program was established in 1999 as a joint effort of the Waco Symphony and the Dallas Fort Worth Professional Musicians Association, AFM Local 72-147. Student interns audition for a position in the symphony, where they are mentored by seasoned musicians as they gain valuable professional orchestral experience. This program provides experiential learning, mentorship opportunities, and prepares students for professional music careers. To the best of our knowledge, this program is the only one of its kind.

Underwriting helps fund up to 20 Baylor-WSO Student Interns each year. The WSO is seeking to increase support for its interns. If you are interested in becoming a sponsor, scan the QR code below or contact WSA Executive Director Carolyn Bess at 254-754-1035.

See page 27 for a list of WSO Musicians and Baylor-WSO Student Interns.

