

# CAMPANILE ORCHESTRA

*GABRIEL SAKAKEENY, conductor*

*JOHANNA THOMPSON, mezzo-soprano*

*Saturday, March 21, 1987  
8:00 p.m. in Hamman Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music



## PROGRAM

*"Salus . . . esto" (Houston premiere)*

*Ellsworth Milburn  
(b. 1938)*

*Lieder eines fahrenden Gesellen*

*Gustav Mahler  
(1860-1911)*

- I. Wenn mein Schatz Hochzeit macht*
- II. Gieng heut' Morgens übers Feld*
- III. Ich hab' ein glühend Messer*
- IV. Die zwei blauen Augen von meinem Schatz*

*Johanna Thompson, mezzo-soprano*

## INTERMISSION

*Symphony No. 1 in C Minor, Op. 68*

*Johannes Brahms  
(1833-1897)*

- I. Un poco sostenuto/Allegro*
- II. Andante sostenuto*
- III. Un poco Allegretto e grazioso*
- IV. Adagio/Allegro non troppo, ma con brio*

*Photographing and sound recording are prohibited. We further request that audible paging devices not be used during the performance. Paging arrangements may be made with the ushers.*

## CAMPANILE ORCHESTRA

### First Violin

*Justine Watts,*  
*concertmaster*  
*William Atkerson*  
*Denise Couche*  
*Anne Hertler*  
*Victoria Williamson*  
*Regina Trojanowsky*  
*Aileen Hsu*  
*Jessica Waldorf*

### Second Violin

*Dierdre Ward,*  
*principal*  
*Nora Klein*  
*John Greiner*  
*Sandra Wenner*  
*Trudy Heimbigner*  
*Alice Gee*  
*Ming-Feng Hsin*  
*Carol Laube*  
*Pablo Donati*

### Viola

*William Chandler,*  
*principal*  
*Donald Burell*  
*Wanda Rowe*  
*Renata Vaughn*  
*Carolyn Sacchi*  
*Janet Landay*  
*Jong Im Kim*  
*Dorothy Stuve*

### Cello

*Sara Ullman,*  
*principal*  
*Shirley McCormack*  
*Marshal Tsuchida*  
*George Robinson*  
*Gerald Bachorowski*  
*Jeffrey Meyers*  
*Susan Bailey*

### Contrabass

*Josée Deschênes,*  
*principal*  
*Rebecca Sellon*  
*Ken Harper*  
*Anna Cone*  
*Tracy Rowell*

### Flute

*Linda Birtwhistle*  
*Janet Greenberg*  
*Becky Luck*  
*Amy Saxton*

### Oboe

*Michael Breteler*  
*Robert Foster*  
*Alan Juza*

### English Horn

*Michael Breteler*  
*Alan Juza*

### Clarinet

*Margaret Beard*  
*Marilyn Stanners*  
*Tamara Vance*  
*Jean Wilson*

### Bassoon

*Peter Herschey*  
*Renee Landers*

### Contrabassoon

*Hunter Davis*

### Horn

*Lisa Cowan*  
*Robert Nuttall*  
*Chris Sicard*  
*Nicholas Terry*  
*Ladd Turner*

### Trumpet

*Jennifer Bales*  
*Mike Cox*  
*Diane Hilbert*  
*Bobby Moss*

### Trombone

*Kenneth Clark*  
*Patrick Corbett*  
*Donald Patterson*

### Tuba

*Philip Burke*

### Timpani and Percussion

*John Hiley*  
*Steve Moore*  
*Rick Skains*

### Harp

*Jasmin Eick*



## BIOGRAPHIES

*GABRIEL SAKAKEENY is the principal conductor of the Campanile Orchestra and the Music Director of the San Francisco Waltz Society Orchestra. He has had extensive experience in both opera and the symphonic repertoire as a conductor, percussionist, and singer. Receiving his undergraduate education at the University of California at Santa Barbara, he took his Bachelor of Music degree at the San Francisco Conservatory of Music.*

*Mr. Sakakeeny has studied conducting with Edo de Waart, Harold Farberman, Otto Werner Mueller, Daniel Lewis, and Michael Senturia. He is currently a student of Samuel Jones at the Shepherd School of Music, where he also studies composition with Ellsworth Milburn.*

*JOHANNA THOMPSON received her Master of Music degree from Rice University in 1985. In addition, she has studied at the American Institute of Musical Studies in Graz, Austria and at Southern Methodist University. Ms. Thompson was a participant in the renowned Tanglewood Music Festival during 1986. She is a member of Concert Chorale of Houston with which she has performed as soloist in Bach's Magnificat, Britten's Rejoice in the Lamb, Brahms's Liebeslieder Waltzes and other works. Ms. Thompson is an alto soloist at First United Methodist Church and Temple Emanu-El. She teaches voice in Houston and Spring.*

*ELLSWORTH MILBURN is currently Professor of Music at the Shepherd School of Music where he teaches composition and theory. He received his musical education at U.C.L.A. Mills College, and the College-Conservatory of Music of the University of Cincinnati. From 1963-1968 he was music director for The Committee, San Francisco's improvisational theatre company, and composed music for radio, television, and films. In 1970, he was appointed to the faculty of the College-Conservatory of Music (Cincinnati), where he established the Contemporary Music Ensemble and directed Music '71-75, Cincinnati's contemporary series. As a composer, he has received awards from the National Endowment for the Arts and commissions from a number of ensembles including the Concord String Quartet, the Montagnana Trio, the Philadelphia Composer's Forum, the Houston Symphony, the Springfield (Missouri) Symphony, and the Concert Artists Guild.*

## PROGRAM NOTES

*"Salus . . . esto" was composed to help celebrate the fiftieth anniversary of the Springfield Symphony Association with the assistance of a grant to the composer from the National Endowment for the Arts. The words of the title are the first and last of the motto of the state of Missouri, "Salus populi suprema lex esto" (Let the well-being of the people be the supreme law). As part of the commemorative aspect of the piece, the name Springfield, the city of its premiere, occurs in Morse code in several of the rhythms.*

*The work is in one movement, divided into five sections: Andante con moto—Scherzando—Adagio—Scherzando—Andante con moto. This arch-like shape allows for returns of musical material in varied ways; the first and last sections are similar, as are the second and fourth, with the middle being unique. The basic melody (which emerges in the solo clarinet in the first section) is derived from the opening "pyramid" in the brass. The full range of orchestral colors and dynamics is exploited, and the harmonic language, while centered on the pitch "E", spans the musical extremes of tonality and atonality, consonance and dissonance.*