About the Conductor

Tanya Simons Ratner, *Freelance Conductor/Instructor*

A strong advocate of new music promotion and music education through orchestral playing, Tanya Simons Ratner holds a master's of music studies (orchestral and choral conducting), a bachelor of music education (string/classroom teaching) and a bachelor of music (violin/voice) from the University of Queensland, Australia. She has had additional conducting study with Larry Rachleff, Music Director at the Shepherd School of Music at Rice University. In 2000, Simons Ratner was awarded a Churchill Fellowship, which enabled her to study conducting and to research youth orchestra management in Austria, Canada, and the United States.

Prior to moving to the U.S. in 2003, Simons Ratner was a conductor with the Queensland Youth Orchestra Council and worked at the Queensland Conservatorium of Music, Griffith University, where she taught undergraduate conducting and directed the young conservatorium orchestras. In 2004, she was appointed Assistant Professor of Music at Austin Peay State University, Clarksville, Tennessee, where she directed the University Orchestra and taught violin/viola. Ratner was also the founding Director of the Clarksville Youth Orchestra.

Currently, Ratner is a freelance conductor and violin studio teacher. Her engagements include conducting the Kalachakra Festival Honoring the Dalai Lama on His Holiness's 76th birthday, the River Oaks Chamber Orchestra, SHEP Orchestra, Brisbane, Australia, Texas All-State String Orchestra, and the Houston Civic Symphony.

Mark Records • 10815 Bodine Road • Clarence, NY 14031-0406
Ph: 716 759-2600 • www.markcustom.com • ℗ 2013 50445-MCD

Mark 50 Years 1962 2012

2013

Texas Music Educators Association Clinic/Convention

February 13–16 • Henry B. Gonzalez Convention Center • San Antonio, Texas

All-State String Orchestra

Tanya Simons Ratner, Conductor

Ashley Johnson & Tara Cesario, Organizers
Lisa McCutchan, TMEA Vice-President and Orchestra Division Chair

All-State String Orchestra

Violin 1
James Wu
James Lee
Michelle Chiou
Rebecca Wang
Helen Li
Inki Lee
Peter Feng
Alice Zheng
Shung-June Danjul
Joyce Huang
Yestle Ough
Cassandra Sample
Austin Kuo
Mike Xiong
Harrison Schumann
Daniel Ho

Violin 2
Isabella Yap
Phoenix Abbo
John Luo
Jamie Perry
Alanna Vollands
Steven Yen
Joann Gu
Jessica Lee
Naomi Chao
Alexis Shambley
Angela Chang
Eley Ng
Eline Rosenthal
Wesley Ng
Ruth Kwan
Ryan Yang

Viola
Michael Langford
Kevin Bock
Andrew Lavelle
Jackson McKay
Andreas Gomez
Daniel Suh
Zachary Kessler
Nathan Le
Samuel Yang
Melissa Yang

Cello
Luke Tseng
Karen Yen
Tucker Sowell
Eugene Ng
Jason Luo
Morgan Mitchell
Shirley Zhang
Michael Peng
William Lin
Juliana Kim

String Bass
Kekoaali'i Ho
William Karns
William Goree
Aaron Gutierrez
Griffin Glenn
Roshan Kulangara
Ira Lanza
Hannah McCullough

The Star Spangled Banner **Key/Damrosch/Sousa**

Conducted by Kay Vanlandingham, TMEA Administrative Director

Sinfonia No. 7 (1822) **Felix Mendelssohn (1809-1847)**

Young Felix Mendelssohn's *Sinfonias* were first performed at Sunday afternoon concerts in the family home, attended by Berlin's artistic and intellectual elite. *Sinfonia No. 7,* which he composed around the age of 11, shows the influence of Bach and Mozart, influences that remained with Mendelssohn the rest of his life. These *Sinfonias* lay forgotten and unpublished for over a hundred years until coming to light in the mid-20th century. They have since been performed and recorded many times over by the world's great orchestras, a far cry from their origins as exercises by a prodigy barely in his teens.

I. The first movement, *Allegro,* features two short themes: the first is a quick arpeggiated figure, the second, slowly rising and step-wise. These themes are expanded in the first section, and then restlessly developed in the second section.

II. The second movement, *Andante,* marked *amorevole* (lovingly), presents a tender first theme and a more agitated second theme, using a simple ABABA form.

III. This being the first of Mendelssohn's sinfonias to have four movements, the third movement, *Minuet and Trio,* turns *Sinfonia No. 7* into something of a miniature Classical symphony.

IV. A short introduction in D minor leads to a joyous D-major theme in this fourth movement, *Allegro Molto.* This theme is contrasted throughout with carefully crafted fugal episodes, showing the strong influence of Mozart's *Jupiter* Symphony on the young composer.

Adagio for Strings (1936) **Samuel Barber (1920-1981)**

Conductor Arturo Toscanini, an early adovcate of Samuel Barber's music, encouraged the composer to adapt the slow movement of his *String Quartet* (1936) for symphony strings. *Adagio for Strings* came to prominence when it was played over the radio during the funeral procession of President Franklin Delano Roosevelt and has been used ever since in times of national mourning. This intense work features a soaring melodic line that arches to a massive climax followed by silence and then concludes with a fragmented coda that seems reluctant to take leave.

Divertimento (1939) **Béla Bartók (1818-1945)**

During the 1930's, Bartók observed the rising Nazi threat from his native Hungary, and he decided for his family's safety to immigrate to the United States. Before leaving Europe, he accepted a commission from Swiss conductor Paul Sacher, who provided the composer with his family's remote mountain chalet. In that serene atmosphere it took Bartók only fifteen days to create his *Divertimento,* through he expressed concern over news of impending conflict and his fear of not being able to return to his native Hungary. Exactly two weeks later, Germany invaded Poland.

I. *Allegro non troppo.* The use of traditional sonata-allegro form with its two contrasting themes, development and recapitulation give this movement a recognizable structure. The first theme is highly rhythmic and dancelike, while the second theme is more legato and is treated contrapuntally. Use of solo instruments (*concertino*) in contrast to the larger group (*ripieno*) pays homage to the Baroque Concerto Grosso.

II. *Molto adagio.* This intense movement is similiar in style to Bartók's *Sixth String Quartet* in which the composer expressed his deep sorrow over having to leave his native Hungary. Pungent harmonies are used as an expression of great emotional turmoil.

III. *Allegro Assai.* In this rondo finale, Bartók employs a dazzling array of compositional techniques that include inversions and retrograde of the main themes, complex fugal passages, and rapidly changing time signatures. Wildly varied episodes and textures (rustic dance rhythms, a Gypsy-style violin solo, and tone clusters that swarm like insects) build this bravura masterpiece to a whirlwind conclusion.

2013
Texas Music Educators Association Clinic/Convention

February 13–16 • Henry B. Gonzalez Convention Center • San Antonio, Texas

All-State String Orchestra

Tanya Simons Ratner, Conductor

1. The Star Spangled Banner *Ludwig Masters* . . . . . John Stafford Smith/Francis Scott Key . . . /arr. Walter Damrosch/John Philip Sousa 1:28

Kay Vanlandingham, TMEA Administrative Director, Guest Conductor

2. Adagio for Strings *G. Schirmer* . . . . . Samuel Barber 9:01

String Symphony No.7 in D minor . . . . . Felix Mendelssohn

3. I. Allegro 4:20
4. II. Andante 5:38

Divertimento *Boosey & Hawkes* . . . . . Béla Bartók

5. I. Allegro non troppo 9:05
6. II. Molto adagio 8:45
7. III. Allegro Assai 8:17

Mark Records • 10815 Bodine Road • Clarence, NY 14031-0406
Ph: 716 759-2600 • www.markcustom.com • **Support Music, Don't Copy**
50445-MCD
℗ 2013
WARNING: All rights reserved. Unauthorized duplication is a violation of applicable laws.

7 103965 044522

TMEA 2013 • All-State String Orchestra *Tanya Simons Ratner, Conductor* 50445-MCD Mark