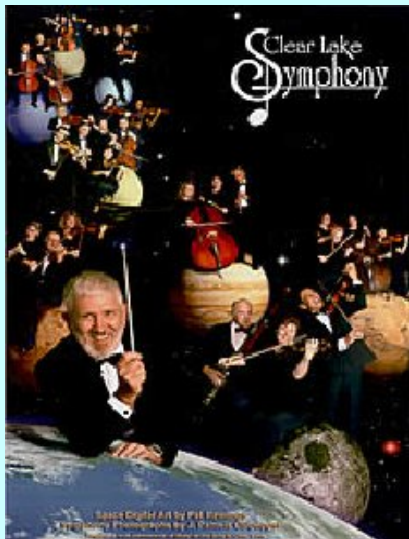


Welcome to the Clear Lake Symphony newsletter providing you with reminders of upcoming season performances and the Great Chefs fundraising event.



The Clear Lake Symphony performs its last concert of the 2009 - 2010 season on Friday, April 30, 2010 at 7:30 p.m. at Gloria Dei Lutheran Church located at 18220 Upper Bay Road in Nassau Bay.

This concert will feature Tali Morgulis, pianist.

Reminder: All concerts for this new season will be on **Friday** evenings at 7:30 p.m. For a list of all the season concerts, please click on the following link:

[www.ClearLakeSymphony.org](http://www.ClearLakeSymphony.org).

## Clear Lake Symphony

Program April 30, 2010

*Overture to "Der Freischuetz"*

Weber

*Variations on a Nursery Song, Op. 25*

Dohnanyi

(movements played without interruption)

- Introduction - Maestoso
- Theme - Allegro
- Variation 1 - Poco piu mosso
- Variation 2 - Risoluto
- Variation 3 - Risoluto
- Variation 4 - Molto meno mosso
- Variation 5 - Piu mosso
- Variation 6 - Ancora piu mosso
- Variation 7 - Walzer, Tempo giusto
- Variation 8 - Alla Marcia
- Variation 9 - Presto
- Variation 10 - Passacaglia, Adagio non troppo
- Variation 11 - Choral, Maestoso
- Finale fugato - Allegro vivace

Tali Morgulis, piano

### INTERMISSION

*Symphony No. 3 in E-flat Major, Op. 55, "Eroica"*

Beethoven

- I. Allegro con brio
- II. Marcia Funebre, Adagio assai
- III. Scherzo, Allegro vivace
- IV. Finale, Allegro molto

**Dr. Charles A. Johnson**  
Conductor and Musical Director

Steinway is the official piano of the Clear Lake Symphony

Tickets are available from Eye Trends, 515 Bay Area Blvd., Suite 300 (next door to Starbucks). Phone number: 281-488-0066. Tickets also available at the concert ticket table the night of the concert.

## Concert Program Notes

**Overture to "Der Freischutz" by Carl Maria von Weber, 1786 - 1826.** In the nineteenth century, German Romantic opera began to take shape. The Singspiel borrowed elements from French opera while focusing on German nationalist themes. The work that established German Romantic opera was Weber's *Der Freischutz*, which had its premier in Berlin in 1821. Weber's father was a musician who ran a theatre company, and his mother was a singer. Like many others of his day, he began giving concerts and writing music at an early age, and was appointed Kapellmeister (roughly, music director) of the theater at Breslau when he was only 17. A number of positions followed over the years, until in 1817 Weber received his final appointment, that of Kapellmeister at the Dresden Opera, and soon began work on his seventh opera, *Der Freischutz* (literally, The Freeshooter), a tale of a hunter who bargains with the devil to acquire a supply of bullets that can be guided to their target by the marksman's will. The music of the opera is continuously inventive and engaging, and the work was an immediate success throughout Germany. The overture (composed after the rest of the opera was complete, as was common) weaves together several of the work's most important themes in a rousing introduction to the action.

--Excerpted from program notes by Beth Bergman Fisher,  
and from program notes by Geoff Kuenning--

**Variations on a Nursery Song by Erno Dohnanyi, 1877 - 1960.** Dohnanyi is considered one of the chief architects of 20th-century Hungarian musical culture. After teaching at the Berlin Hochschule (1905 - 1915) he returned to Budapest and worked there as pianist, teacher, conductor and composer. He also toured internationally as a pianist (ranking among the greatest of his time) and as a conductor. He left Hungary in 1944 and in 1949 settled in the USA. His most famous composition, *Variations on a Nursery Song*, is one of classical music's greatest humorous pieces. A piano concerto but not in name, its variations take as theme an unassuming children's tune ("Twinkle, Twinkle Little Star"). Beginning with an over-blown and portentous introduction of Wagnerian proportions and sonority, the pianist quietly replies with the banal nursery ditty in simple unison. A masterly set of variations follow, in which various musical styles (and fashionable composers) of the time (1914) are parodied in juicy and wicked send-ups. These are both delectably luscious and beautifully orchestrated.

--Excerpted from *Music Encyclopedia*,  
and from notes by John Miller (2008) and SA-CD.net

**Symphony No.3 in E-flat Major, Op.55, "Eroica" by Ludwig van Beethoven, 1770 - 1827.** The "Eroica" ("Heroic") is a work that changed the course of musical history. There was much sentiment at the turn of the 19th century that the expressive and technical possibilities of the symphonic genre had been exhausted by Haydn, Mozart, C.P.E. Bach, and their contemporaries. It was Beethoven, and specifically this majestic Symphony, that threw wide the gates on the unprecedented artistic vistas that were to be explored for the rest of the century. In a single giant leap, he invested the genre with the breadth and richness of emotional and architectonic expression that established the grand sweep that the work "symphonic" now connotes. Romanticism began with the "Eroica." The "Eroica" was originally called "Bonaparte" in honor of the young general who had helped the monarchs of Europe thwart the French National Convention's ambition to spread revolution throughout Europe. However, when Napoleon proclaimed himself Emperor of France in 1804, Beethoven was enraged and felt betrayed by this usurpation of power. The ragged hole in the title page of the score now in the library of the *Gesellschaft der Musikfreunde* on Vienna bears mute testimony to the violent manner in which Beethoven erased Napoleon from this Symphony. He later inscribed it, undoubtedly with much sorrow, "To celebrate the memory of a great man."

--Excerpted from notes (2009) by Dr. Richard E. Rodda.

## **Tali Morgulis - Soloist** **Assistant Professor** **University of Houston** **Moore School of Music**



Tali Morgulis has appeared in Italy, Belgium, Switzerland, Croatia, UK, Israel, China, Taiwan, and the United States as a soloist and chamber musician. Her recent recital at St. Martin-in-the-Fields in London was described as "a pianistic firecracker" and her performance of Tchaikovsky Concerto with Thuringen Philharmonie (Germany) as "full of power and emotion." Tali's additional orchestra engagements included performances with Kaoshung Symphony in Taiwan, Haifa Symphony Orchestra in Israel, Padova and Veneto Orchestra in Italy, Zagreb Philharmonic Orchestra in Croatia and the Malaga Symphony Orchestra in Spain.

Ms. Morgulis holds top prizes and awards from piano competitions in Croatia, Italy, Spain and the U.S. She has been the featured artist on WQXR Radio of "the New York Times" and WBGH classical radio in Boston. Tali's piano solo CD, consisting of works by Rachmaninov, Janacek, Shostakovich and Lutoslawski was released in 2006 under IP A label in Vienna.

In the fall of 2008 Tali has joined the faculty of Moore School of Music, University of Houston, as an Assistant Professor of Piano. Prior to this position, she served on the faculty of Fort Hays State University in Kansas. Variety of teaching activities has taken Ms. Morgulis to Taiwan, China, Israel, Croatia, and across the U.S.

Dedicated collaborative artist, Ms. Morgulis has appeared in concerts with Shlomo Mintz, Vadim Gluzman and Stefan Jackiw. As a guest artist, she performed with the Borromeo Quartet in Jordan Hall in Boston, and with the Jupiter Chamber Players in New York City.

Tali began her music studies at the age of 4 in her native Ukraine. At the age of 15, she immigrated to Israel where she continued her music education. Ms. Morgulis received her Bachelor and Master Degrees from the Samuel Rubin Academy of Music in Tel Aviv and a Doctorate in Piano Performance from the New England Conservatory of Music in Boston. Ms. Morgulis's studies were generously supported by the America-Israel Cultural Foundation.

Tali was fortunate to study with such wonderful musicians as Esther Balasha, Michael Boguslawsky, Wha Kyung Byun, Lev Natochenny and Patricia Zander.

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