

## Musicians

### Westwood Orchestra

#### Violins

Soojin Ahn  
Sanjana Alluri  
Iris Chen  
Sean Chen  
Jianna Chun  
Tiffany Guan  
Darren Han  
Alexis Hwang  
Wilton Jiang  
Natalie Ju \*  
Haein Jung  
Haruna Kubo  
Daniel Li  
Jason Li  
Darren Liu  
Evelyn Liu  
Justin Liu  
Daniel Nam \*  
Viktor Nguyen

Jeemin Oh \*  
Aaron Yuan  
Shannon Yuan  
Lerchen Zhong \*

#### Violas

Claire Deng  
Sophie Liu  
Omkar Patil \*  
Jusuf Rivai  
Aarush Upadhya  
Allison Yao  
Jenny Yun \*  
Alexander Zhong \*

#### Trumpet

Diego DiGiulio

#### Cellos

Adriana Cheng \*  
Frank Choi  
Jonathan Chow  
Eera Gour-Gupta  
Elizabeth Hsu  
Sarah Lee  
Amy Li \*  
Vasin Sannareddy  
Eileen Zhao  
Annie Zhu

#### Bassoons

Evan Jaf \*  
Jillian Riethmiller

#### Horns

Kieran Beltran \*  
Sterling Vaughn \*

#### Basses

Carla Canfran  
Rithvik Hegde  
Dorian Herri \*  
Ava Sartor \*

#### Flutes

Ella Kim \*  
Soomin Oh \*  
Bronson Wang

#### Oboes

Lynn Lee  
Justin Yu \*

#### Clarinets

Hyun Lee \*  
Kevin Xu \*

\*principal

### Westwood Choirs

#### Sopranos

Sara Acosta  
Anna Bruce  
Shreya Chejara  
Ellah Daniel  
Keira Davis  
Clemence de Cormis  
Chloe DeLuna  
Legend Galvan  
Isha Gokhale  
Eera Gour-Gupta  
Karoline Hammonds  
Kate Hammonds  
Ainsley Holder  
Sofia Hooker-Endonino  
Aleeza Hussain  
Ana Jovanovic  
Nina Jovanovic  
Tanvi Kadiri  
Lauren Karger

Sia Kaushik  
Ana Loaiza  
Mimi Long Echavez  
Akshatha Magadi  
Stella Marquardt  
Archana Parthipan  
Gauri Paturi  
Afton Varner  
Amelia Williams  
Madeleine Ziegler

#### Tenors

Kritanko Chakraborty  
Ryan Flagg  
Ryan Gu  
Maalolan Parthasarathi  
Zachary Petiprin  
Jonathan Simon  
Nikhil Srinivasan

#### Altos

Brianna Allid  
Anoushka Basu  
Anika Bodepudi  
Ivanna Boychenko  
Zoeya Chowdhury  
Awa-Susan Currier  
Audrey Derdeyn  
Meera Iyengar  
Eunice Jiang  
Emmy King  
Tara Kurkal  
Racquel Langley  
Shrishti Mahajan  
Bidita Majumdar  
Rosemary Mulcuck  
K'Lynn Murray  
Hayli Pedraza  
Jaylene Prathum  
Anika Salsberry

Anika Sharma  
Emery Stevens  
Violet Vara  
Kalia Wang  
Julia Ziegler

#### Basses

Loy Bhowmick  
Leoni Blomgren  
Nick Jones  
Minsung Kim  
Allen Liu  
Rounav Sur  
Paul Tutuc  
Howell Wu

WESTWOOD HIGH SCHOOL

*presents*

# Classical Masterworks

Music by Mozart, Wagner and Brahms

November 21, 2024

Raymond E. Hartfield Performing Arts Center

## REPERTOIRE

### Orchestra

Wolfgang Amadeus Mozart  
*Divertimento in F Major*, K. 138  
Mvt. I. Allegro

Richard Wagner  
*Siegfried Idyll*

### Orchestra and Choir

Wolfgang Amadeus Mozart  
*Lacrimosa and Amen* from *Requiem*

Johannes Brahms  
*How Lovely is Thy Dwelling Place* from *A German Requiem*

#### Westwood High School

Erin Campbell, Principal  
Joshua Thompson, Director of Orchestras  
Colleen Whatley, Associate Orchestra Director  
Andre Clark, Director of Choirs  
Emma Degraaf, Associate Choir Director  
Brittany Dacy, Director of Bands  
Brandon Winters, Associate Director of Bands  
Bryant Sharpley, Assistant Band Director  
Mikey Sheeran, Percussion Director

#### Round Rock ISD Administration

Dr. Hafedh Azaiez, Superintendent  
Dr. Natalie Nichols, Senior Chief/Schools  
Dr. Zac Oldham, Area Superintendent  
Dr. Byron Gerard, Assistant Superintendent  
Jager Loyde, Director of Fine Arts – Music  
Betty Jo Byrne, PAC Manager

[westwoodband.org](http://westwoodband.org)

[westwoodchoirs.com](http://westwoodchoirs.com)

[westwoodorchestra.com](http://westwoodorchestra.com)

## Notes on the Program

Certainly, **Wolfgang Amadeus Mozart** needs no introduction. The boy genius who toured Europe as a piano soloist and began composing at age 5 is often considered the greatest musician who ever lived. Mozart's *Divertimento in F Major* was written when the composer was just 16 years of age. But this work is no youthful composition, as it shows a level of harmonic richness and melodic invention far beyond that of older and less assured composers. There is a level of charm in the three divertimenti Mozart wrote at this age, and his overall sense of scope and musical architecture is of note in the movement performed today.

German operatic composer **Richard Wagner** was a titan of Nineteenth Century Romanticism, transforming opera into his own vision where the singing, the orchestra, the libretto and even the set design were equal in importance. Wagner wrote very few strictly orchestral works in his lifetime, the most notable exception his *Siegfried Idyll*, written for his wife Cosima on her birthday. The *Idyll* incorporates themes and *leitmotifs* from his operas, as well as a German lullaby that Wagner and Cosima would sing to their son (named Siegfried, after the titular character in two of his most famous operas). The piece was debuted at the foot of the stairs of their home with an orchestra of 15 players, reaching Cosima with the sounds of the *Idyll* as she awoke on her birthday.

A sense of mystery surrounds Mozart's composition of his *Requiem*, unfinished at his death. Or perhaps an overly romanticized version of mystery is present because of the odd circumstances regarding its genesis? The *Requiem*, a traditional Mass for the Dead, was commissioned by an anonymous Austrian Count wishing to eventually claim the composition as his own. Mozart fell ill during the composition and was quoted in a Salzburg newspaper that he was "writing a Requiem for himself." The first eight measures of the *Lacrimosa* would be the last music that Mozart would write in his lifetime. His student Franz Xavier Sussmayr, at the behest of Mozart's widow, originally completed the Requiem, and many other musicians in the last 130+ years since Mozart's death have provided their own versions. A sketch in Mozart's hand for the *Amen* fugue that would close this movement was discovered in 1963 and completed by Robert Levin in 1995.

**Johannes Brahms**, anointed the spiritual successor to Bach and Beethoven by his contemporary Robert Schumann, wrote his *German Requiem* in 1868 at the height of his compositional powers. No work that Brahms composed in the last 20 years of his life was considered anything less than a masterpiece. His approach to the Requiem mass was not to mourn the dead, but to comfort the living: "Blessed are those who mourn." Not attached to any liturgical mass, Brahms' *Requiem* offers hope and solace to those who grieve. Brahms mentioned he could easily dispense with the word "German" with the word "Human." Brahms largest work in any medium, musicologist Carl Dahlhaus proclaimed the *Requiem* is "one of those works in which the 19<sup>th</sup> century recognized its own identity."