SHEPHERD SCHOOL
SYMPHONY ORCHESTRA

RICE CHORALE

URI MAYER, conductor
CAMILLA WICKS, violin
DORA KOUTELAS, soprano
ANDREA JABER, mezzo-soprano
KARL DENT, tenor
JOHN PAUL WHITE, bass

Sunday, February 19, 1989
8:00 p.m.
Gus S. Wortham Theater Center
Lillie and Roy Cullen Theater
PROGRAM

Concerto for Violin in D Major, Op. 35
Allegro moderato
Canzonetta - Andante
Allegro vivacissimo

Camilla Wicks, soloist

INTERMISSION

Symphony No. 9 in D Minor, Op. 125, "Choral"
Allegro, ma non troppo, un poco maestoso
Molto vivace
Adagio molto e cantabile
Presto - Allegro assai

Dora Koutelas, soprano
Andrea Jaber, mezzo-soprano
Karl Dent, tenor
John Paul White, bass
Rice Chorale

Tonight's concert has been made possible by the generous support of Mr. and Mrs. David M. Bridges.

In consideration of the performers and members of the audience, those who must leave before the end of the performance are asked to do so during intermission. The taking of photographs and the use of recording equipment are prohibited.
SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I
William Chandler, concertmaster
Kai Gleusteen
Renata Arado
Deirdre Ward
Erin Furbee
Mariko Close
Patricia Nultemeier
Andre Orvik
Erin McGinnis
Tanya Schreiber
Stephen Rose
Kathleen Powell

Violin II
Rodica Oancea, principal
Samuel Formicola
Igor Panduraski
Fiona Lofthouse
Jennifer Leshnower
Dagny Wenk-Wolff
Patrick Horn
Amy Chang
Mihaela Oancea
Daniel Chang
Charles Hsu

Viola
Rifat Qureshi, principal
Timothy Young
Patricia Plombon
David Chavez
John Randolph
Erika Lawson
Thomas Irvine
Laura Terry
Renate Vaughn
Jennifer Rogers

Cello
Peter Kempter, principal
Diana Parmeter
Cao Min
Mary Beth Melvyn
Ho Ahn
Brett Nelsen
Lawrence Stomberg
Lisa Hollibaugh

Double Bass
Sébastien Dubé, principal
Debra Stehr
Rebecca Merritt
Tracy Rowell
P. Kellach Waddle
Anna Cone
Kurt Johnson
John Perez

Flute
Elaine Murphy
September Payne
Nancy White
Piccolo
Elaine Murphy
Oboe
Stephen Champion
Grace Tice

Clarinet
Nitsan Lavie
Ann Quinn

Bassoon
Christina Marent
Mary Tapley

Contrabassoon
Jan Harper

Horn
Warren Brown
Martha Thompson
James Wilson
Elizabeth Zwicky

Trumpet
Michael Cox
Diane Hilbert
Mary Thornton

Trombone
Brent Phillips
John Schwartz
Virginia Thomas

Timpani and Percussion
Hugh Brock
J. Riely Francis
David Murray
Christopher Rose
Richard Skains

Assistant Conductor
Luke Douglas Sellers

Orchestra Manager
Martin Merritt

Library Assistants
Patricia Nultemeier
John Randolph
Debra Stehr

Stage Technicians
Warren Brown
David Chavez

Library Assistants
Dagny Wenk-Wolff
Elaine Murphy

Assistant Conductor
Jennifer Leshnower

Library Assistants
Rifat Qureshi, principal
Timothy Young

Orchestra Manager
Martin Merritt

Library Assistants
Patricia Nultemeier

Stage Technicians
Warren Brown

David Chavez
RICE CHORALE
Thomas Jaber, conductor

Robert Acosta
Helen Allard
Paul Allard
Francisco Almanza
Anne Amador
Robert Ames
Richard Arenschield
Eric Avera
Fran Avera
James Avera
Kathleen Avera
Chris Baker
Kristen Baker
Duane Barber
Diane Barton-Brown
Virginia Beilharz
Jonathan Benjamin
Trudy Bent
Sarah Bentley
Paula Blackmon
Johanna Bonno
Mary Boul
Mary Bundrick
Philip Burke
Diana Burson
James Carazola
Carol Carthel
James Carthel
Keith Case
Kirsten Cerré
Lina Chang-Liao
Alice Chen
Jerry Chew
Thomas Chojnacki
Todd Clapp
Alyssa Clark
Randal Claussen
David Cole
Donald Conrad
Deanna Cooke
Gene Cope
John Corman
Cheryl Crosby
Rodney Cuellar
William Cumberland
Scott Davidson
Margaret Denton
Tricia Elliott
Paul Engle
Jonathan Faiman
Kevin Farmer
Marlene Feser
James Flores
Julie Fry
Calvin Fuller
Heather Ganz
Rebecca Garfein
Lauren Gass
Ghada Ghanem
William Goddard
Gina Goff
John Grady
David Greene
Patty Grose
Vinodh Gunasekera
Ben Hadad
Jason Haddox
Dema Harriman
Sally Hecker
Mike Henry
Elizabeth Hill
Lynne Hodapp
Gambrill Hollister
Jessica Howard
Jonathan Howard
Trevor Hoyt
Cheng Hua
Bradley Hunziker
Scott Jones
David Kancsar
Andrew Knox
Jeffrey Korte
John Krueger
Vicki Kabin
Julie Langenbacher
David Langstaff
Rita LaRue
Joe Laughlin
Arlene Lasater
Gene Lasater

Jody Lee
Augusta Levine
Tamara Louden
Pamella Lyons
Beverly Martin
Nancy McClain
Patrick McGarrity
Jo Elizabeth Moad
Brandon Moose
Rosemary Mullin
John Nicholson
David Nussmann
Kevin Otto
Brian Oxley
Peter Peropoulos
Anthony Potoczniak
Dixon Printz
Joni Ralls
Richard Reign
John Rogers
Alicia Ronan
Karen Ruecker
Jack Sanchez
Mike Sanford
Cody Scace
Kathy Scace
Dorry Segev
Carly Sharpe
Dawn Sheridan
Terry Shieh
Lynda Sparks
Joseph Staples
Lee Stevens
Menthola Stevenson
Lisa Stewart
David Taylor
Richard Teaster
Tony Vasquez
John Vogelsang
Stefan Wawersik
Robert Wilbur
Kandi Wiley
James Wilhite
Pam Wilhite
Lyle Williams
Douglas Yates

Philip Kloeckner, rehearsal pianist
URI MAYER is presently Music Director of the Shepherd School Symphony Orchestra and in his eighth season as Music Director of the Edmonton Symphony Orchestra. In addition, he was recently appointed principal conductor of Orchestra London Canada. Born in Roumania, Uri Mayer was raised in Israel where he studied viola. In 1968, after graduating from the Academy of Music in Tel Aviv, he enrolled at the Juiliard School of Music in New York. His interest in conducting was encouraged by Leonard Bernstein and Leopold Stokowski, who invited him to become Assistant Conductor of the American Symphony. In 1970 he received a postgraduate diploma with a double major in viola and conducting. Uri Mayer then accepted an appointment as assistant principal violist with the Montreal Symphony. In the following decade Maestro Mayer held the positions of principal violist, guest conductor, assistant conductor, and in 1980 became associate conductor of the Montreal Symphony.

Maestro Mayer and the Edmonton Symphony Orchestra recorded six albums for the Canadian Broadcasting Corporation (CBC) in June of 1986; they were awarded the "Grand Prix du Disque", Canada's prize for their recording of English Suites.

In 1977 Uri Mayer won the audience prize at the International Competition for Conductors in Budapest, and in 1979 was the winner of the Silver Medal at the Fitelberg International Competition for Conductors in Poland. Since then Maestro Mayer's conducting career has included engagements with orchestras throughout the world. He has performed in the U.S., Mexico, Canada, Israel, Germany, Hungary, the Netherlands, Poland, and Bulgaria. Future engagements for 1989-1990 include the Utah Symphony Orchestra, the Toronto and Winnipeg Symphony Orchestras, and the Budapest Philharmonic Society.

CAMILLA WICKS began playing concerts at the age of four and earned a special fellowship to Juilliard when she was ten. She made her formal New York debut at Town Hall when she was thirteen. Soon after, she was playing as soloist with the Hollywood Bowl Orchestra, the Los Angeles and New York Philharmonic Orchestras, the Chicago Symphony, and many other major orchestras before her European debut when she was eighteen. Her first tour started with a single concert, and mushroomed to a breathtaking 88 concerts in four months in all the great cities of Europe. Through the years, there were many tours, repeated performances with the major orchestras of the world, command performances before royalty, and recordings for Capitol Records, Philips, and HMV in Europe. She has worked closely with many noted composers to perform their works, including Jean Sibelius and Ernest Bloch. Camilla Wicks is of Norwegian heritage, and her performing career took fire especially in the Scandinavian countries, with Norway becoming her second musical home and the site of some of her most astounding performing triumphs.

Beginning in the 1960's, Miss Wicks became increasingly devoted to teaching, serving on the faculties of North Texas State University, California State College at Fullerton, San Francisco Conservatory of Music, Banff Center for the Performing Arts, University of Washington, University of Southern California, the Royal Academy of Music in Oslo, Norway, and the University of Michigan School of Music. In 1988 she assumed the position of Professor of Violin at the Shepherd School of Music.

This evening's concert is Camilla Wicks' Houston debut performance.

Soprano DORA KOUTELAS, currently a resident of Houston, will join the San Francisco Opera this June. Her credits include Santuzza in Cavalleria Rusticana, Lady Billows in Benjamin Britten's Albert Herring, and the Dew Fairy in Hansel and Gretel by Humperdinck. She recently performed Puccini's Suor Angelica with the Tulsa Opera, and this winter she returns to Tulsa for various concert engagements as well as the role of Madeline/Isabell in Mollicone's Face on the Barroom Floor.

Miss Koutelas was a 1988 Metropolitan Opera National Council regional winner and the recipient of the Hazel Post Gillett Award from the National Federation of Music Clubs. She participated as soprano soloist with Houston Grand Opera in their Acoustical Concert Opening of the Wortham Theater Center.
ANDREA JABER, mezzo-soprano, is a native of Arkansas. From 1976 to 1988 she resided in Philadelphia. Among her appearances there were Beethoven’s Ninth Symphony with the Philadelphia Pops Orchestra conducted by Peter Nero, Mahler’s Kindertotenlieder with the University of Pennsylvania Symphony Orchestra, Handel’s Messiah with the Philadelphia Singers and the ConcertoSoloists of Philadelphia in the Academy of Music, Bach’s Mass in B with the Chestnut Hill Bach Festival, Respighi’s Laud to the Nativity for National Public Radio, Haydn’s Lord Nelson Mass with the American Conductor’s Symposium, and Beethoven’s Mass in C with the Temple University Symphony Orchestra. Her opera credits include Dorabella in Mozart’s Cosi fan Tutte, Ramiro in Mozart’s La Finta Giardiniera, Mariain Cascarino’s William Penn, Lucretia in Britten’s The Rape of Lucretia, Dryade in Strauss’ Ariadne auf Naxos, Nina in Pasatieri’s The Sea Gull, and Madame Flora in Menotti’s The Medium.

Mrs. Jaber was for eleven years the mezzo-soprano soloist at the First Presbyterian Church in Philadelphia. Her performances there included the Durufle Requiem, the Mozart Requiem, the Verdi Requiem, Honegger’s Le Roi David, Mendelssohn’s Elijah, Vivaldi’s Gloria and Chamber Mass, and Bernstein’s Chichester Psalms.

KARL DENT, tenor, has numerous credits with major performing arts organizations including the symphony orchestras of Dallas, Knoxville, Jacksonville, New Mexico, Cedar Rapids, Youngstown, Shreveport and Abilene. He has appeared as guest soloist for the Texas Baroque Ensemble, Dallas Bach Society, Houston Oratorio Society, PRO-MUSICA El Paso, Southern Methodist University Summer Conservatory, Chorus of Santa Fe, as well as other choral societies, music festivals and universities nationwide. He has also appeared with the opera companies of Dallas, Albuquerque, Fort Worth, and Shreveport. He has given 150 performances of children’s productions, where he created the role of Conrad in the world premiere of Pasatieri’s The Goose Girl, commissioned by the Fort Worth Opera. Mr. Dent has been featured in recital with Community Concerts and the Texoma Regional Convention of the National Association of Teachers of Singing (NATS). Most recently he was selected as a performing artist fellow at the 1988 Bach Aria Festival and Institute in Stony Brook, New York.

This season Mr. Dent performed under the direction of Robert Shaw as the tenor soloist in Mendelssohn’s Elijah with the Dallas Symphony Orchestra. He also recreated the role of Jonah in the Dominick Argentoratorio Jonathan and the Whale, with the composer in attendance in a performance with the Houston Oratorio Society. Messiah performances include appearances with the New Mexico Symphony, Jacksonville Symphony, and the Texas Baroque Ensemble. He will perform the Evangelist from the Bach St. Matthew Passion and St. John Passion on several occasions including appearances with the Oak Ridge Civic Music Association, Highlander Concerts of Dallas, and the Houston Chorale. He will also perform Beethoven’s Ninth Symphony with the Jacksonville Symphony.

A native of Houston, Mr. Dent presently serves on the faculty of Hardin-Simmons University in Abilene, Texas.

JOHN PAUL WHITE, bass, has performed extensively throughout the U.S., Western Germany, and Switzerland. He has appeared as soloist with many of the major American opera companies and symphony orchestras including San Francisco, Santa Fe, New Orleans, Indianapolis, Baltimore, Philadelphia, Cleveland, Toledo, and Grand Rapids. From 1978 to 1980, Mr. White sang leading bass roles with the Stadttheater of St. Gallen, Switzerland, and from 1980 to 1983 with the Staatsorchester of Kassel, West Germany. In addition, Mr. White has appeared as guest artist in concert and opera in Berlin, Frankfurt, Aachen, Zurich, and Bern, and has been a regular soloist with the Swiss Radio Orchestra. His recordings include Handel’s Messiah and Beethoven’s Missa Solemnis.

As Artist-in-Residence at Oakland University, John Paul White recently completed creating the title role in Hollingsworth’s The Selfish Giant at Meadowbrook Theatre with Rhoda Levine directing. Next month in Grand Rapids he will appear in Verdi’s Rigoletto as the hit man, Sparafucile, and in April he continues with Verdi repertoire in a performance of the Requiem in Detroit.
Concerto for Violin in D Major, Op. 35.........Piotr Ilyitch Tchaikovsky

The inspiration for Tchaikovsky’s violin concerto probably came while Tchaikovsky was playing through Lalo’s *Symphonie espagnole* with violinist Iosef Kotek in March of 1878. Tchaikovsky was laboring on a piano sonata at the time, but found such joy in beginning his violin concerto that he set the sonata aside. The sketches were complete within the month, and the orchestration by April 11. Kotek was delighted with the whole work. But for all his help to Tchaikovsky during the composition of the Violin Concerto, it would not be Kotek who would give the public premiere of the work. Tchaikovsky chose to dedicate the work to Leopold Auer, hoping he would give the first performance. A performance was, in fact, scheduled for March 22, 1879, but Auer deemed it awkward to play and did not want to master the difficulties of the concerto. Even Kotek was reluctant to attempt it. Finally the Russian violinist Adolf Brodsky premiered the work in Vienna in December, 1881.

Success was not immediate. The hisses from the audience drowned out the applause and eight of the ten reviews were negative. Eduard Hanslick wrote, “For a while the Concerto is not without genius, but soon savagery gains the upper hand. The violin is no longer played; it is yanked about, torn asunder, beaten black and blue. The *Adagio*, with its tender folk melody, almost wins us, but it breaks off abruptly to make way for a finale that places us in the midst of the brutal and wretched jollity of a Russian carnival. We see the savage and vulgar faces, hear curses, smell bad brandy. Tchaikovsky’s violin concerto gives us for the first time the horrid idea that there may be music that stinks in the ear.” These words were to haunt Tchaikovsky the rest of his life. Brodsky, however, kept the work in his repertoire and taught it to all of his students. When it finally achieved the success it deserved, the grateful Tchaikovsky cancelled the dedication to Auer and awarded it to Brodsky.

The first movement, though attempting none of the architectural daring of the recently composed Fourth Symphony nor adding any new material after the orchestral ritornello in the development, should not be dismissed as trite. Its threadbare structure provides a framework upon which a carefully organized flow of lyrical invention and brilliant passagework is presented. This combination of simple melody and complex pyrotechnics represent Tchaikovsky’s powers at their best. The *Canzonetta*, which had been substituted for the original slow movement, raises the emotions of Tchaikovsky’s burning love for Russia and longing for his homeland. This movement is the most consistently melodic Tchaikovsky had composed since the *Andante cantabile* of the First String Quartet. In the third movement he conjures up a vivid recollection of a slice of Russian life. The main theme is immensely athletic, the second theme suggests peasant bagpipes beneath a gypsy violin. Tchaikovsky dwells more upon the second-most Russian theme and decorates it with different backgrounds. This third movement must count as one of his most successful finales.
Symphony No. 9 in D Minor, Op. 125, “Choral”…Ludwig van Beethoven

Beethoven completed the Ninth Symphony in February of 1824, though the first sketches date from as early as 1815. The symphony was first performed in Vienna, although it had originally been planned for Berlin. Beethoven was out of sympathy with the musical taste of Vienna, which had been diverted from German ideals by the superficial charm of Rossini’s melodies. Beethoven wanted to produce his symphony but despaired in receiving adequate support from his home public. Instead, he turned to Count Bruhl in Berlin, who favored a performance of the Mass in D with the Symphony.

When news of his plan became known in Vienna, a number of Beethoven’s friends sent him a signed memorial, the contents of which stated that Austria was proud to have fostered the art of Haydn, Mozart and Beethoven, but that the royal citadel had been invaded by a foreign power (Italian music). The city of Vienna needed the great Beethoven to reaffirm the supremacy of German art, lest his latest creation be given its birth in a foreign place. Thirty signatures were obtained for this document.

The objective of the memorial was accomplished. Beethoven was lifted out of his despondency and decided the concert would be given in Vienna. The concert took place in the Kärntnertor Theatre on May 7, 1824 and was conducted by Michael Umlauf. The censor would not allow sacred music with the title of Mass to be performed in a theater, so the Kyrie, Credo and Agnus Dei were chosen and printed in the program as Three Grand Hymns, which were followed by the Symphony. Deaf by this time, Beethoven was lost in thought during the performance. At the conclusion of either the scherzo or the finale Beethoven was turned around so that he could see tremendous applause from the audience.

The first movement opens nebulously above open fifths. Gradually, fragments of the main theme emerge until the theme itself blazes forth in a flash of orchestral color. The second movement, Molto vivace, is a vast vital scherzo introduced by hammer-blow octaves that return before the trio section. The third movement evokes an almost unearthly atmosphere made all the more profound by the boisterous movements that surround it. This movement is unsurpassed for warmth and depth of feeling, even compared to Beethoven’s other works. The last movement begins with an introduction that links the previous three movements with the finale. Beethoven recalls briefly the principal theme of each preceding movement. There is then a hint of a new theme, on which the finale is built—a gigantic set of variations. A clamorous fanfare breaks out and is dismissed by the solo baritone, who calls for more joyous tones to be heard. The baritone, leads the first stanza of Schiller’s ode To Joy and is joined by the chorus. The next two stanzas are sung by the quartet of soloists, with the chorus joining each time for the repetition of the final bars. The variations that follow include a march, an orchestral fugue, a double fugue for chorus and orchestra, and an exultant coda. This finale is an expression of emotional depth and musical spendor unparalleled as one of the greatest achievements of the human spirit.

— Notes by Linda Chelf
TRANSLATION

Beethoven’s Symphony No. 9, 4th movement
Friedrich Schiller’s ode To Joy

(O friends, not these notes!
Let us rather strike up
pleasanter
and more joyful.)

Joy, beautiful divine spark,
daughter of Elysium,
we, in ardent rapture, enter
heavenly one, your sanctuary.

Your magic powers bind afresh
what fashion strictly has set apart;
all men become brothers
where your gentle wing does rest.

He who’s had the great good fortune
to be the friend of a friend;
he who’s won himself a fair lady,
let him join in and rejoice!
Yes—and he who only one soul
in the world can call his own!
And he who never could, let him
steal weeping from this company!

Joy is drunk by all living creatures
at mother nature’s breast,
all the good and all the wicked
follow upon her rosy trail.
Kisses she gave to us and vines,
and a friend tried in death.
The worm was given earth’s delight,
and the cherub stands before God.

Happy as the firmament’s suns
flying over heaven’s glorious space,
run, brothers, your course,
joyfully as heroes to victory.

Be embraced, you millions!
This kiss is for all the world!
Brothers, above the starry firmament
must a loving Father dwell.

Do you fall prostrate, millions?
Do you sense the Creator, world?
Seek him above the starry firmament,
above the stars he must dwell.