

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

BRIAN CONNELLY, piano

Friday, October 3, 2003

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Overture to "Béatrice and Bénédict" *Hector Berlioz*
(1803-1869)

Piano Concerto No. 3 in C Major, Op. 26 *Sergei Prokofiev*
(1891-1953)
Andante – Allegro
Theme and Variations. Andantino
Allegro, ma non troppo

Brian Connelly, soloist

INTERMISSION

Second Essay, Op. 17 *Samuel Barber*
(1910-1981)

The Pines of Rome *Ottorino Respighi*
(1879-1936)
I pini di Villa Borghese. Allegretto vivace
Pini presso una Catacomba. Lento – Più mosso
I pini del Gianicolo. Lento
I pini della via Appia. Tempo di Marcia

*Tonight we honor the members of
The Shepherd Society
for their generous scholarship support.*

The reverberative acoustics of Stude Concert Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.

SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I

Justin Bruns,
concertmaster
Katherine Bormann
Cristian Macelaru
Aimee Toomes
Timothy Peters
Ning Chan
Victoria Lindsay
Dorian Vandenberg
Andrew Williams
Emily Senturia
Elizabeth Bakalyar
Lucia Hyunsil Roh
Jessica Blackwell
Stephanie Nussbaum
Matthew Detrick
Heidi Schaul-Yoder
Lucia Atkinson

Violin II

Alessandra Jennings,
principal
Caroline Shaw
Jessica Tong
Laura Geier
Justin Gopal
Benjamin Whitehouse
David Mansouri
Oliver Sun-Ping
Christina Frangos
Kaoru Suzuki
Francis Liu
Emily Cox
Jennifer Leibfried
Emily Dahl

Viola

John Posadas,
principal
François Vallières
Travis Maril
Jane Morton
Erin Nolan
Karoline Schwartz
Renata Hornik
Marissa Winship
Dana Rokosny
Juliana Tutt
Karen Raizen
Sarah Lemons

Cello

Yeon-Sun Joo,
principal

Cello (cont.)

Matthew Dudzik
Davin Rubicz
Victoria Bass
Ryan Sweeney
Marina Comas
Mok-Hyun Gibson-Lane
Aaron Merritt
Kathryn Bates
Meng Yang
Miho Zaitzu
Gregory Kramer

Double Bass

David DeRiso,
principal
Jory Herman
Jeremy Kurtz
Deborah Dunham
Travis Gore
Jackson Warren
Shawn Conley
Charles Nilles
Anthony Flynt

Flute

Julia Carrasco Barnett
Jocelyn Goranson
Abigail McKee
Michael Gordon
Ariella Perlman
Claire Starz

Piccolo

Jocelyn Goranson
Michael Gordon
Abigail McKee

Oboe

Dean Baxtresser
Erik Behr
Adam Dinitz
Nicholas Masterson
Sheila McNally
Johanna Peske
Sonja Thoms
Meaghan Walker

English Horn

Erik Behr
Adam Dinitz

Clarinet

Laura Barbieri
Leah Biber

Clarinet (cont.)

Louis DeMartino
Jennifer Driskill
Hsing-Hui Hsu
Thomas McCarthy

Bass Clarinet

Louis DeMartino

Bassoon

Nicholas Akdag
Ellen Connors
Erin Irvine
Carin Miller
Michael Muña
Adam Trussell

Contrabassoon

Erin Irvine

Horn

Angela Bagnetto
Emily DeRohan
Christopher Hine
Benjamin Jaber
Robert Johnson
Elizabeth Porter
Deborah Rathke
Caroline Siverson
Jennifer Wolfe

Trumpet

Ryan Gardner
Benjamin Grow
Carl Lindquist
James McClarty
Chris Scanlon
Zebediah Upton

Trombone

Michael Clayville
Steven Parker
Michael Selover
John Widmer
Logan Wild

Bass Trombone

Christopher Beaudry

Tuba

Aubrey Ferguson
Will Samson

Harp

Yi-Qing Shen

Harp (cont.)

Nuiko Wadden

Piano

Hyojin Ahn

Celeste and Organ

Levi Hammer

Timpani and Percussion

Brandon Bell
Evan Bertrand
Spencer Doty
Daniel Gould
Seth Rowoldt
Brian Smith
Brian Vogel

Orchestra Manager

Martin Merritt

Orchestra Librarian and Assistant

Personnel Manager
Kaaren Fleisher

Assistant Stage Manager

Todd Hulslander

Stage Assistants

Michael Clayville
Ryan Gardner
Nicholas Masterson
James McClarty
Aaron Merritt
Steven Parker
William Samson
Christopher Scanlon
Michel Selover
John Widmer

Library Assistants

Marieve Bock
Matthew Detrick
Matthew Dudzik
Ira Gold
Aleksandra Holowska
Renata Hornik
Jie Jin
Cristian Macelaru
Travis Maril
Ni Mei
François Vallières
Meng Yang

PROGRAM NOTES

Overture to "Béatrice and Bénédict" Hector Berlioz

Completed in 1862, *Beatrice et Bénédict* is the last opera written by Hector Berlioz. This two-act comedy was loosely based upon Shakespeare's play *Much Ado About Nothing*, with the composer's own adaptations and libretto. The orchestral overture begins with a scurrying Allegro, which soon gives way to a lyrical melody taken from Béatrice's aria in Act II, in which she realizes she is in love with Bénédict. As the rhapsodic mood begins to take control, the Scherzando first theme begins to reappear, growing in strength until it becomes an equal partner with the love theme. As the overture concludes, the audience is filled with anticipation of a drama in which love and humor are equally important.

Piano Concerto No. 3 in C Major, Op. 26 Sergei Prokofiev

Composing was often a straightforward task for Sergei Prokofiev, but in the case of his *Piano Concerto No. 3, Op. 26*, the process was not so simple. The composer completed the majority of the first movement and two variations on the theme of the second movement in 1916-17, but then set the piece aside. It was not until 1921, long after Prokofiev had emigrated from his homeland in the midst of the Russian Revolution and established a successful musical career in the United States, that he resumed work on this piece, which he premiered that December in Chicago.

The first movement of this concerto begins unexpectedly with a slow, melancholy clarinet solo. However, soon after the orchestra takes charge, the tempo accelerates to a lively Allegro, providing plenty of opportunity for dazzling technical display on the part of the pianist. The solo material seems to be free-form improvisation, but in reality the movement is tightly constructed in sonata form. The second movement begins with an original theme from 1913. The chromatic, dark nature of the theme provides sharp contrast to the bright, open nature of the first movement. Although parts of the variations that follow are brilliant and active, the movement ends in the dark, meditative state with which it began. The third movement draws material from a failed attempt at a "white note" string quartet, in which the composer limited all pitches to the notes of the C major scale. Although Prokofiev found the original project uninspiring, in the concerto the material forms a vibrant rondo that brings the work to a scintillating conclusion.

In some regards, the Third is the most conservative of the five Prokofiev concertos. It is the only one to conform to the Classical three-movement fast-slow-fast structure, and the harmonic language and sweeping orchestral lines at times resemble the traditionalist Rachmaninoff. At heart, however, this piece is vintage Prokofiev, filled with his characteristically acerbic wit and awe-inspiring pianistic virtuosity.

Second Essay, Op. 17 Samuel Barber

In 1942 most composers had dispensed with Classical form and tonality in music. Samuel Barber composed a set of three Essays to explain his thoughts about form. The *Second Essay*, the most widely known, begins with

a simple theme, presented first by the solo flute. As the piece progresses, one hears two other themes that provide stark contrast to the original idea. At the end, however, all three are brought together, and it becomes evident that the second and third themes are derivatives of the first. At this point, the harmony also comes into focus, concluding magnificently in F Major. This is a common feature of the music of Samuel Barber; although he would use unusual forms and a degree of harmonic novelty, at heart he was a tonal composer.

The Pines of Rome Ottorino Respighi

The Pines of Rome is so entitled because, as Ottorino Respighi wrote, the ubiquity of these trees in city landscaping causes them metaphorically "to become testimony for the principal events in Roman life." Indeed, in this four-movement tone poem, the listener is transported to four different locations in the Eternal City, each with its own atmosphere. In addition to the spatial progression, the suite has a clear temporal component. The first movement features children playing in a courtyard in the early evening and is thus bright and energetic. The second and third movements take place at night and are darker and more somber, the former suggesting the deathly quiet of a catacomb, and the latter the stillness of an empty city at night. In the final movement, the sun rises on a new day, and a majestic army marches into view from afar. This lends an extremely effective contour to the piece; it begins and ends at high points of dynamics, texture, and tempo, while the middle movements feature fewer instruments, generally slower music, and lower volumes. Throughout the piece, the composer skillfully exploits the variety of timbres available to him in a large Romantic orchestra. Since its first performance in 1924, **The Pines of Rome** has received great acclaim and has become an integral part of the orchestral repertoire.

— Notes by Rebecca Combs

BIOGRAPHY

BRIAN CONNELLY is recognized as a pianist of unusual range and accomplishment in both historical and modern repertoires. He has premiered works by composers William Albright, William Bolcom, Paul Cooper, David Diamond, Ross Lee Finney, and many others. Mr. Connelly has appeared as guest artist with groups such as the Pittsburgh New Music Ensemble and the Chicago Contemporary Players, and was featured in the Carnegie Hall series Making Music in a tribute to composer William Bolcom. He has given many performances of the complete **Vingt Regards sur l'Enfant-Jesus** by Olivier Messiaen, most recently for Piano Festival Northwest in Portland. Mr. Connelly plays with pre-eminent artists such as violinist Sergiu Luca, flutist Carol Wincenc, clarinetist Charles Neidich, cellists Roel Dieltiens and Gary Hoffman, pianists Ian Hobson and André-Michel Schub, and he has shared ragtime recitals with jazz pianist Marcus Roberts. He played nearly 150 solo and chamber works for the acclaimed Da Camera of Houston in its path-breaking first six seasons, and appears regularly at the Cascade Head and Grand Teton music festivals. Mr. Connelly is a member of the ensemble CONTEXT, performing on eighteenth- and nineteenth-century pianos, as well

as on the modern Steinway. His three-CD recording with *CONTEXT* of music by Robert Schumann and Prince Louis Ferdinand has just been released.

Born in Detroit, Mr. Connelly attended the University of Michigan, where he studied with pianists György Sándor and Theodore Lettvin. After graduation, he was invited to join the faculty of the Shepherd School of Music, where he teaches piano and chamber music. On Saturday, October 11, he will perform Schubert's "*Wanderer*" *Fantasia* on an 1825 Conrad Graf piano in a recital with violinist Sergiu Luca, a special concert presented by *CONTEXT* and the Shepherd School of Music. Beginning on Tuesday, October 21, Mr. Connelly will present a series of three lecture-recitals entitled "Perspectives on Pianos," with three early nineteenth-century Viennese pianos. Presented by the Houston Seminar, this series will be held at the Shepherd School.

UPCOMING ORCHESTRA CONCERTS

Saturday, November 1, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor; Marlon Chen, guest conductor PROGRAM: Bartók - *Viola Concerto, Op. Posth.* (Milan Milisavljevic, soloist); Bram Barker - *The Jebediah Jones Mystical Montrose Tour* (1999, Premiere); and R. Strauss - *Death and Transfiguration, Op. 24.* Stude Concert Hall. Free admission.

Sunday, November 2, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor ALL-MOZART PROGRAM: *Overture to "The Magic Flute," K. 620; Sinfonia Concertante in E-flat Major, K. 364* (soloists: Kenneth Goldsmith, violin; Karen Ritscher, viola); *Overture to "The Marriage of Figaro," K. 492;* and *Sinfonia Concertante in E-flat Major, K. 297b* (soloists: Robert Atherholt, oboe; Benjamin Kamins, bassoon; Michael Webster, clarinet; William Ver Meulen, horn). Stude Concert Hall. Free admission.



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