SHEPHERD SCHOOL SYMPHONY ORCHESTRA

LARRY RACHLEFF, music director

BRIAN CONNELLY, piano

Saturday, October 4, 2003
8:00 p.m.
Stude Concert Hall

RICE UNIVERSITY
Overture to “Béatrice et 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

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.
WINDS. BRASS. PERCUSSION , AND HARP LISTED ALPHABETICALLY.

STRING SEATING CHANGES WITH EACH CONCERT

SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I
- Cello (cont.)
- Clarinet (cont.)
- Harp (cont.)

Justin Bruns, Matthew Dudzik
Louis DeMartino
Nuiko Wadden

concertmaster
Davin Rubicz
Jennifer Driskill
Katherine Bormann
Victoria Bass
Hsing-Hui Hsu

Piano

Cristian Macelaru
Ryan Sweeney
Thomas McCarthy
Hyojin Ahn
Aimee Toomes
Marina Comas
Timothy Peters
Mok-Hvun Gibson-Lane

Bass Clarinet
Celeste
Organ

Ning Chan
Aaron Merritt
Louis DeMartino
Levi Hammer

Victoria Lindsay
Kathryn Bates
Dorian Vandenberg
Meng Yang

Bassoon
Timpani

Andrew Williams
Miho Zaitsu
Nicholas Akdag

Percussion

Emilv Senturia
Gregory Kramer
Ellen Connors
Brandon Bell
Elizabeth Bakalyar
Erin Irvine
Evan Bertrand
Lucia Hyunsil Roh

Double Bass

Jessica Blackwell
David DeRiso
Michael Muna
Daniel Gould
Stephanie Nussbaum
principal
Adam Trussell
Seth Rowoldt
Matthew Detrick
JmyHerman
Brian Smith

!-lei
di Schau!

Yoder
Jeremy Kurtz

Contrabassoon

Carin Miller
Spencer Doty

Orchestra Manager

Violin II

Jackson Warren
Horn

Martin Merritt

Alessandra
Jem

Shawn Conley
Angela Bagnetto

Orchestra Librarian

principal
Charles Nilles
Emily DeRohan

and Assistant Caroline Shaw

Anthony Flynt
Christopher Hine

Personnel Manager

Jessica Tong
Benjamin Jaber
Kaaren Fleisher

Laum Geier
Flute

Robert Johnson

Justin Copa!
Julia Carrasco Barnett
Elizabeth Porter

Assistant Stage

Benjamin Whitehouse
Jocelyn Goranson
Deborah Rathke

Manager

David Mansouri
Abigail McKee
Caroline Siverson
Todd Hulslander
Oliver Sum-Ping
Michael Gordon
Jennifer Wolfe
Christino Frengos

Ariella Perlman

K wuru Suzuki
Claire Starz

Trumpet

Michael Clayville
Francis Liu
Ryan Gardner

Family Cax

Piccolc
Benjamin Grow
Nicholas Masterson

Jennifer Leibfried
Jocelyn Goranson
Carl Lindquist
James McClarty

Emily Dahl
Michael Gordon
James McClarty
Aaron Merritt
Abigail McKee
Chris Scanlon

Steven Parker

Viola

Zebediah Upton
William Samson

Reilly Posadas,
Oboe

Christopher Scanlon

principal
Dean Baxtresser

Trombone

Michel Selover

Franr;ois Vallieres
Erik Behr
Michael Clayville
John Widmer

7i·avis
Marii
Adam Dinitz
Steven Parker

Ja:ie Morton
Nicholas Masterson
Michael Selover

Library Assistants

Erin Nolan
Sheila McNally
John Widmer
Marieve Bock
Jaraline Schwartz
Johanna Peske
Logan Wild
Matthew Detrick

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?eMtoHomik

Sonja Thoms
Matthew Dudzik

i1arissa Winship
Meaghan Walker

Bass Trombone

Ira Gold

Dana Rnkosny
Christopher Beaudry
Aleksandra Holowska

Julrana Tutt

English Horn

Renata Hornik

Taren Raizen
Erik Behr

Tuba

JieJin
Sarah Lemons
Adam Dinitz
Aubrey Ferguson
Cristian Macelaru

Will Samson
Travis Maril

Cello Clarinet
Ni Mei

Yeon-Sun Joo, Laura Barbieri

Harp

Fran9ois Vallieres

Yi-Qing Shen
Meng Yang

principal
Leah Biber
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.


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

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 Letvin. 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” Fantasie 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

Sunday, November 2, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA