

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, music director

JON KIMURA PARKER, piano

Sunday, September 26, 2004

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

ALL-BEETHOVEN PROGRAM

Overture to "Fidelio," Op. 72

Ludwig van Beethoven
(1770-1827)

Daniel Myssyk, conductor

Symphony No. 8 in F Major, Op. 93

Ludwig van Beethoven

Allegro vivace e con brio
Allegretto scherzando
Tempo di Menuetto
Allegro vivace

INTERMISSION

**Piano Concerto No. 5 in E-flat Major,
Op. 73, "Emperor"**

Ludwig van Beethoven

Allegro
Adagio un poco mosso
Rondo - Allegro

Jon Kimura Parker, soloist

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 CHAMBER ORCHESTRA

Violin I

Cristian Macelaru,
concertmaster
Maria Evola
Jason Moody
Victoria Lindsay
Steven Zander
Hyunsil Lucia Roh

Violin II

Matthew Detrick,
principal
Jessica Blackwell
Turi Hoiseth
Emily Cole
Kaaren Fleisher

Viola

François Vallières,
principal
Dana Rokosny
Travis Maril
Meredith Harris
Sarah Lemons

Cello

Marieeve Bock,
principal
Ryan Sweeney
Valdine Ritchie
Meng Yang
Victoria Bass

Double Bass

Edward Botsford,
principal
Peter Seymour
Karl Fenner

Flute

Julia Carrasco Barnett
Catherine Branch
Elizabeth Landon
Ashleigh Leas
Ariella Perlman
Leslie Richmond

Oboe

Dean Baxtresser
Anne Henneke
Jaren Philleo

Clarinet

Philip Broderick
Hsing-Hui Hsu
Thomas McCarthy
Sergei Vassiliev

Bassoon

Ellen Connors
Michael Muña
Jennifer Reid
Adam Trussell

Horn

Angela Bagnetto
Brandon Beck
Robert Johnson
Catherine Turner
Jonas Vandyke

Trumpet

Benjamin Grow
Greg Haro
Lacey Hays

Trombone

Michael Clayville
Michael Selover

Timpani and Percussion

Brandon Bell
Seth Rowoldt

Orchestra Manager

Martin Merritt

Assistant Stage Manager

Joshua Beck

Orchestra Librarian and Assistant Personnel Manager

Kaaren Fleisher

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

UPCOMING ORCHESTRA CONCERTS

Friday, October 1, and Saturday, October 2, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA Larry Rachleff, conductor PROGRAM: *Berlioz - Overture to "Benvenuto Cellini"*; *Vaughan Williams - Fantasia on a Theme by Thomas Tallis*; *Strauss - Till Eulenspiegel's Merry Pranks*; and *Bernstein - Symphonic Dances from "West Side Story."* Stude Concert Hall. Admission (reserved seating): \$7; students and senior citizens \$5. For tickets call 713-348-8000.

Saturday, November 6, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA Larry Rachleff, conductor PROGRAM: *Erin Watson - A Kind of Stillness Glows* (Premiere) (Paul Kim, conductor); *Pierre Jalbert - Concerto for Horn and Orchestra* (Premiere) (William Ver Meulen, soloist); and *Brahms - Symphony No. 2 in D Major, Op. 73.* Stude Concert Hall. Free admission.

Sunday, November 7, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA Larry Rachleff, conductor PROGRAM: *Milhaud - La Création du Monde*; *Weber - Concerto for Bassoon in F Major, Op. 75* (Benjamin Kamins, soloist); and *Mozart - Symphony No. 40 in G Minor, K. 550.* Stude Concert Hall. Free admission.

PROGRAM NOTES

Overture to "Fidelio," Op. 72 Ludwig van Beethoven

Fidelio first premiered as a three-act opera in Vienna on November 20, 1805, and was later revised and reproduced on March 29, 1806. Not until eight years later did Beethoven bring the opera to its present state, thereby completing its difficult and eventful metamorphosis. In a letter to librettist Georg Friedrich Treitschke, Beethoven wrote, "I assure you, dear Treitschke, that this opera will win me a martyr's crown. You have by your cooperation saved what is best from the shipwreck. For all this I shall be eternally grateful to you." However, it was the salvaged remains of this "shipwreck" that comprised the final and finally successful version of *Fidelio*. This version, now just two acts and including a reworked libretto, premiered at the Kärntner Theater on May 23, 1814, was conducted by the composer himself, and was attended by the seventeen-year-old Franz Schubert, who sold his school books in order to purchase a ticket. The **Overture to "Fidelio"** bears a similar history to that of the opera itself. The final version was preceded by three other versions, two of which correspond to the opera as it appeared in its first two premieres. This fourth and final Overture is somewhat lighter than its forerunners and is the one most often performed in concert halls today.

Symphony No. 8 in F Major, Op. 93 Ludwig van Beethoven

The Eighth Symphony, which Beethoven affectionately termed "my little one," was composed during the summer and fall of 1812. The composer was forty-two years old, suffering from a loss of hearing, and embroiled in a family conflict involving his brother, Johann. One might expect, given these circumstances, that the work would have assumed the role of expressing these unpleasant events. On the contrary, it is light, energetic, and even witty. Beethoven conducted the first performance of the work on February 27, 1814, in a concert that also included the recently premiered Seventh Symphony. In the wake of its mighty and acclaimed predecessor, the more traditional Eighth Symphony failed to awaken the favor of the critics, and although Beethoven considered it the better of the two works, it never achieved the monumental status of its companion. It remains a staple in the symphonic repertoire, however, and has enjoyed great success in its own right.

The Symphony is composed of four movements, the first of which, *Allegro vivace e con brio*, is written in sonata form and includes a fairly substantial coda. The second movement, *Allegretto scherzando*, is a delightful parody of the metronome, a still novel invention to which one of Beethoven's friends, Johann Maelzel, had recently made improvements. The allusion to the relentless beating of a metronome would no doubt have been amusing and somewhat ludicrous to audiences of the day who were almost entirely unfamiliar with the inevitability of machine-generated rhythm, and knew only the nuance of that produced through human mediums. The brisk energy of the second movement gives way to the *Tempo di Menuetto* in which Beethoven abandons his usual scherzo in favor of a nostalgic invocation of an archaic minuet. The minuet, however, is a rather awkward one as evidenced by the dynamic indications of *sforzando* on each of the five beats immediately following the up-beat. This makes for a rather lumbering dance, to be sure, but juxtaposes perfectly with the humor of the previous movement. The final *Allegro vivace*, described as "one of Beethoven's most gigantic creations," recalls the first

movement in both key and dynamic. Its coda is almost as long as the rest of the movement and serves as a fitting conclusion to a symphony crowned with the charm of youthful energy and vivacity.

**Piano Concerto No. 5 in E-flat Major, . . . Ludwig van Beethoven
Op. 73, "Emperor"**

Vienna, Austria: 1809. Fearsome, dreadful – Napoleon is on the move, a large and efficient French army at his disposal. The mission is clear: Franz I of Austria must fall; Vienna must surrender. The Austrians hastily rally themselves for the inevitable assault. Bridges to the city are destroyed, forces are concentrated north of the Danube, an intense bombardment ensues. Napoleon is victorious at Wagram; Vienna has fallen. The Austrians, exhausted and defeated, sue for peace; considerable territory is yielded to the French in the treaty of Schönbrunn.

Vienna, Austria: 1809. Fearful, anxious – Beethoven has retreated to his brother Carl's cellar where he attempts to shut out the horrible sounds and tremendous explosions of the battle being waged at the city's door. The conditions are disastrous; hope is waning. Yet, in the midst of this chaos, Beethoven composes. The work: his fifth, final, and perhaps most-loved concerto for piano. Although ironically known today as "The Emperor Concerto," Beethoven made no such connections with the work, and it was not until years later that the name became associated with the concerto. There is no question, however, that the regal, majestic nature of the piece is well suited to the title it assumed. The opening measures of the Allegro fairly bristle with a commanding sense of triumph and grandeur. The movement then continues by outlining the two main themes of which it is comprised – the first being an assertive forward march, the second, a distant pianissimo echo of martial energy. Following the royalty of the first movement, the Adagio un poco mosso submerges into a poignant, dream-like reflection of beautiful colors and sounds. One long, elegant phrase follows the next in a leisurely succession of orchestral and pianistic interplay. The grace and charm of this movement drift into an unceremonious and somewhat unexpected introduction to the Rondo – Allegro, the frolicsome final movement of the concerto. Rambunctious and good-humored by nature, this movement exudes the *Spielfreudigkeit* (the joy of playing) that the listener will no doubt experience vicariously during the performance with equal delight and satisfaction.

– Notes by Jennifer Oliver

BIOGRAPHIES

Internationally acclaimed pianist JON KIMURA PARKER has performed with the Philadelphia Orchestra in Carnegie Hall, the Chicago Symphony at Ravinia, and the Deutsche Symphonie in the Philharmonie Berlin. He has given recitals in London, New York, Chicago, Munich, Budapest, Sydney, Hong Kong, and Tokyo, and has performed with the Cleveland and Tokyo Quartets, Joshua Bell, and Cho-Liang Lin. A versatile performer, Dr. Parker has also jammed with Doc Severinsen and Bobby McFerrin. Gold Medal winner at the 1984 Leeds International Piano Competition, Jon Kimura Parker was also awarded his country's highest honor, the Order of Canada, in 1999.

*This past summer was highlighted by Dr. Parker's performances with The New York Philharmonic, The Minnesota Orchestra, The Baltimore Symphony, and The Philadelphia Orchestra, as well as performances at the Santa Fe Chamber Music Festival with Lynn Harrell and Pinchas Zukerman. This season he conducts and plays Beethoven's **Piano Concerto No. 3** and Bach's **Brandenburg Concerto No. 5** with the New Jersey Symphony, and returns as guest soloist to orchestras in Dallas, Columbus, Phoenix, Rochester, San Antonio, and Hong Kong.*

Jon Kimura Parker is Professor of Piano at the Shepherd School of Music. A committed educator, he has given master classes at the Steans Institute, the Banff Centre, the Brevard Festival, Caramoor's Rising Stars, and The Juilliard School. Dr. Parker has hosted two seasons of the classical music television series "WholeNotes" on Bravo! He also hosted CBC Radio Two's five-part series "Up And Coming," showcasing the talents of promising young musicians across Canada. He has played himself in a guest appearance on the Disney Channel's "Under the Umbrella Tree." Dr. Parker was also seen on CNN performing in war-torn Sarajevo and has been documented on PBS's "The Visionaries."

"Jackie" Parker studied with Edward Parker, Keiko Parker, Robin Wood, Marek Jablonski, and Lee Kum-Sing, as well as with renowned pedagogue Adele Marcus, under whom he received his doctorate at The Juilliard School in 1988. Dr. Parker has recorded for Telarc with Yoel Levi, André Previn, and Peter Schickele, and is Artistic Advisor of the Orcas Island Chamber Music Festival. He is married to violinist Aloysia Friedmann, and they have a five-year-old daughter, Sophie. For further information, please see www.kimura.com and www.oicmf.org.

*DANIEL MYSSYK is beginning his first year at the Shepherd School as a graduate conducting student of Larry Rachleff. He founded l'Ensemble instrumental Appassionata in 2000, a string orchestra in Montreal comprised of young, talented musicians, which has released its first compact disc on the Eclectra label with the Canadian Guitar Quartet. The Ensemble presents programs annually at regional schools, such as "De la musique en toutes choses" ("Music in everything"), presented at Collège Marie-de-France. In May 2005, the group will present Stravinsky's **l'Histoire du soldat (A Soldier's Tale)**, which will involve the participation of classes of young dancers and comedians. In an effort to attract public interest and make music more accessible, l'Ensemble instrumental Appassionata is involved in the community through programs run in conjunction with the Plateau-Mont-Royal and Frontenac cultural centres, with performances in non-traditional venues.*

Other educational activities of Mr. Myssyk include a number of tours in schools with les Jeunesses musicales du Canada and Artistes à l'École. In addition, he has been a guest professor of harmony (theory) at the University of Montréal. Mr. Myssyk has attended several internships under David Zinman at the Aspen Music Festival and School, and also at the Centre d'arts Orford.



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