

*SHEPHERD SCHOOL  
SYMPHONY ORCHESTRA*

*LARRY RACHLEFF, music director*

*JESSICA OSBORNE, piano*

*Friday, December 3, 2004*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

PROGRAM

**Piano Concerto No. 2 in G Minor, Op. 16**

Sergei Prokofiev

*Andantino*

(1891-1953)

*Scherzo. Vivace*

*Intermezzo. Allegro moderato*

*Finale. Allegro tempestoso*

*Jessica Osborne, soloist*

*Paul Kim, conductor*

INTERMISSION

**Symphony No. 1 in E Minor, Op. 39**

Jean Sibelius

*Andante, ma non troppo -*

(1865-1957)

*Allegro energico*

*Andante (ma non troppo lento)*

*Scherzo. Allegro*

*Finale (quasi una fantasia).*

*Andante - Allegro molto*

*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**

*Ni Mei, concertmaster*  
*Dorian Vandenberg*  
*Alessandra Jennings*  
*Andrew Williams*  
*Yeon-Kyung Joo*  
*Heidi Schaul-Yoder*  
*Cecilia Weinkauff*  
*Jessica Tong*  
*Angela Millner*  
*Lucia Atkinson*  
*Elizabeth Bakalyar*  
*Jennifer Leibfried*  
*Stephanie Nussbaum*  
*Justin Gopal*  
*Francis Liu*  
*David Mansouri*

## **Violin II**

*Kristi Helberg,*  
*principal*  
*Virginie Gagné*  
*Esther Park*  
*Christina Frangos*  
*Emily Cox*  
*Rebekah Durham*  
*Emily Dahl*  
*Kyra Davies*  
*Rachelle Hunt*  
*Saki Kurose*  
*Glen McDaniel*  
*Maria Dance*  
*Allison Cregg*  
*Julia Frantz*

## **Viola**

*Aleksandra Holowka,*  
*principal*  
*Whitney Bullock*  
*Jonathan Mueller*  
*Andrea Hemmenway*  
*Katherine Lewis*  
*Amber Archibald*

## **Viola (cont.)**

*Erin Nolan*  
*Marissa Winship*  
*Heidi Remick*  
*Rachel Kuipers*  
*Karen Raizen*  
*Anna Solomon*  
*Lizzie Polek*

## **Cello**

*Kristopher Khang,*  
*principal*  
*Marina Comas*  
*Moky Gibson-Lane*  
*Jennifer Humphreys*  
*Yeon-Sun Joo*  
*Christine Kim*  
*Kathryn Bates*  
*Madeleine Kabat*  
*Stephanie Hunt*  
*Gregory Kramer*  
*Peng Li*  
*Benjamin Berman*

## **Double Bass**

*Jory Herman,*  
*principal*  
*Travis Gore*  
*Shawn Conley*  
*Charles Nilles*  
*Kristen Bruya*  
*Jordan Scapinello*  
*Ira Gold*  
*Edward Merritt*  
*Graham Eubanks*

## **Flute**

*Julia Carrasco Barnett*  
*Ashleigh Leas*  
*Abigail McKee*

## **Piccolo**

*Julia Carrasco Barnett*  
*Abigail McKee*

## **Oboe**

*Anne Henneke*  
*Nicholas Masterson*  
*Sheila McNally*  
*Jaren Philleo*

## **Clarinet**

*Louis DeMartino*  
*Hsing-Hui Hsu*  
*Sergei Vassiliev*  
*Brian Viliunas*

## **Bassoon**

*Nicholas Akdag*  
*Rian Craypo*  
*Abigail Jones*  
*Adam Trussell*

## **Horn**

*Angela Bagnetto*  
*Brandon Beck*  
*Emily DeRohan*  
*Robert Johnson*  
*Christopher Hine*  
*Margaret Tung*  
*Catherine Turner*  
*Jonas VanDyke*

## **Trumpet**

*Ryan Gardner*  
*Lacey Hays*  
*James McClarty*

## **Trombone**

*Michael Clayville*  
*John Widmer*  
*Logan Wild*

## **Bass Trombone**

*Christopher Beaudry*

## **Tuba**

*Aubrey Ferguson*  
*William Samson*

## **Harp**

*Megan Levin*

## **Timpani and Percussion**

*Evan Bertrand*  
*Kevin Coleman II*  
*Daniel Gould*  
*Mark Hurley*  
*Seth Rowoldt*

## **Orchestra Manager** *Martin Merritt*

## **Orchestra Librarian and Assistant Personnel Manager** *Kaaren Fleisher*

## **Assistant Stage Manager**

*Joshua Beck*

## **Stage Assistants**

*Brandon Beck*  
*Michael Clayville*  
*Travis Gore*  
*Nicholas Masterson*  
*James McClarty*  
*William Samson*  
*Michael Selover*

## **Library Assistants**

*Amber Archibald*  
*Whitney Bullock*  
*Yeon-Kyung Joo*  
*Ira Gold*  
*Meredith Harris*  
*Ni Mei*  
*Jonathan Mueller*  
*Peng Li*  
*Dana Rokosny*  
*Ryan Sweeney*  
*Cecelia Weinkauff*  
*Steven Zander*

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS AND PERCUSSION LISTED ALPHABETICALLY.

## PROGRAM NOTES

### **Piano Concerto No. 2 in G Minor, Op. 16** . . . . . Sergei Prokofiev

Prokofiev's *Second Piano Concerto*, which today has come to be regarded as one of the indispensable tours de force of the piano repertoire, was received at its 1913 premiere with decidedly mixed reactions, not unlike the famous premiere of Stravinsky's *Rite of Spring*. Many critics denounced the work as aggressively futuristic "insane noise," while others predicted its later success. Composed in the memory of Max Schmiedhof, a close friend of Prokofiev's at the St. Petersburg Conservatory who had committed suicide earlier that year, the work strives for a greater depth of emotion than its predecessor, the youthful *Concerto in D-flat Major*. The composer later revised the work in 1923 – from memory! – after the original score had vanished. In this revision, Prokofiev softened some of the work's "hard edges" and thickened some of the contrapuntal writing.

The work is perhaps the most famous for its first movement cadenza, which takes up half of the movement and contains some of the most dazzling pyrotechnics in the piano repertory. The opening movement begins with a haunting and plaintive lyrical theme in the piano, followed by a markedly Prokofiev-ian, bitingly sarcastic allegretto second theme. This in turn is followed by the famous cadenza, which develops the first theme and builds upon it to the movement's stunning climax.

The second movement is a *perpetuum-mobile* scherzo in which the pianist has sixteenth notes in waves of sound over the orchestra's driving eighth notes. The overall effect of the movement is that of a whirlwind storm that blows through and is over almost as soon as it starts. The third movement seems as if based on some hidden program; that is, the movement's character is so well defined that it appears to be descriptive of some unseen outside element. It alternates between a heavy, quasi-drunken character and dream-like coloristic effects.

The fourth movement is the richest in terms of the variety of affects and colors. It begins with an almost Copland-esque introduction, followed by driving leaps in the piano. The movement's second theme is overtly Russian in character, harkening back to the music of Mussorgsky. This theme becomes the main idea of the movement and is permuted in numerous ways before the movement's introductory material returns to end the work.

– Note by Jessica Osborne

### **Symphony No. 1 in E Minor, Op. 39** . . . . . Jean Sibelius

Jean Sibelius is unquestionably the most well known composer to have emerged from Finland, and perhaps from all of Scandinavia. In his native country, his music is revered for its strong connection to Finnish nationalism. Sibelius was a strong proponent of Finland's independence from Russia, a goal that was not achieved until 1917; and much of his music was written to stimulate national pride. Many of his works were based on the *Kalevala*, the Finnish national epic. One such work, *Kullervo*, a seventy-minute piece for choir and orchestra written in 1892, was an important precursor to his first true symphony.

Although his *Symphony No. 1 in E Minor, Op. 39*, was not programmatic, it too was embraced as a source of national pride. It premiered on April 26,

1899, shortly after the issuance of the *February Manifesto*, which was designed to tighten Russian control over Finland. It met with immediate audience approval, perhaps because it showed that Finnish composers could hold their own against the Russians even in the large-scale arena of symphonic composition.

The complexity of the artistic relationship between the two nations is evidenced by the fact that listeners have frequently heard the influence of Tchaikovsky in this piece. Sibelius' orchestration and his use of a motto theme that reappears in several movements have often been related to that Russian composer's *Symphonie Pathétique*, which Sibelius likely heard performed in 1894, and again in 1897. However, some of the similarity may also simply stem from the fact that as his first, Sibelius' E-minor symphony still echoes the late-Romantic idiom of Tchaikovsky and others.

The first movement is a sonata form. It opens with a clarinet solo, to which all of the later themes in the movement are related. This organic style of composition, in which thematic unity is achieved by having each theme "grow" out of a common source, is a characteristic of Sibelius that he continued to develop in his later symphonies. The Andante is a type of rondo, with an opening section that returns repeatedly. The string melody of this opening section clearly betrays Sibelius' Romantic roots, with its sense of melancholy and nostalgia. Once again, the thematic material of the movement is highly interconnected, this time by the rhythmic figure of a half note followed by a dotted quarter note. In the *molto tranquillo* section, echoes of the second theme from the first movement may also be heard, as Sibelius draws together not only each movement, but also the entire symphony.

The Scherzo, by far the shortest movement in the symphony, provides an exciting contrast to the second movement with its strong sense of rhythmic propulsion, driven by a pervasive opening motive. Its triumphant ending is followed by a seeming cry of anguish in the strings, as the melody of the clarinet solo from the first movement returns at the beginning of the Finale, accompanied by the brass. The symphony carries through with this sense of thematic unity, as the Finale ends the same way as the first movement, with two emphatic *pizzicato* chords in E minor.

Sibelius once told Mahler that what he admired in the symphony was "its style and severity of form, and the profound logic that create[s] an inner connection between all the motifs." Although it is not considered one of his "mature" symphonies, Sibelius' first clearly evidences this profound logic.

— Note by Lauren Holmes

## BIOGRAPHIES

JESSICA XYLINA OSBORNE is a critically acclaimed collaborator and soloist who has concertized throughout the United States and Europe. She has won numerous prizes in both national and international competitions, including first prize in the 2000 International Bartók-Kabalevsky-Prokofiev Competition, first prize in the 1999 Indiana University Concerto Competition, first prize in the 1998 National Symphony Orchestra Young Soloists Competition, and first prize in the 1997 MTNA Yamaha Competition, National Division. This evening she performs as a winner of the 2004 Shepherd School Concerto Competition.

Her 1998 performance of Prokofiev's *Piano Concerto No. 3* with the National Symphony Orchestra at the Kennedy Center under the baton of guest

conductor Anthony Aibel garnered praise from critic Joe Banno of the Washington Post (November 1998): "Jessica Osborne found the French Impressionist strain in the Prokofiev, playing with a refreshing mellowness and poetic touch." In addition to her solo performances, Jessica has maintained numerous chamber groups; in 2001, she toured in Europe with her trio, Trio Dumka, giving concerts in Venasque, Chateauneuf-du-Pape, and Barcelona. She has collaborated with such rising stars as Yura Lee and Caitlin Tully, and with students of Lynn Harrell, Itzhak Perlman, Janos Starker, and Miriam Fried, among others.

Jessica Osborne is currently pursuing the prestigious Artist Diploma at Indiana University under the tutelage of Professor Emile Naoumoff. She received her Master of Music degree in 2004 at the Shepherd School of Music studying with Jon Kimura Parker. She received her undergraduate degree from Indiana University and the Juilliard School. Her former teachers include Seymour Lipkin, Martin Canin, Marjorie Lee, and Patricia Osborne.

The sole recipient of the Fritz Kreisler Award upon graduation from the Curtis Institute of Music, PAUL KIM began his conducting career at the age of eighteen, when he served as the Resident Conductor of Hartwick College Summer Music Festival. Formerly the Music Director of the New Academy Orchestra of Amsterdam, he was one of the very few candidates chosen personally from all over the world for an assistantship with the Budapest Festival Orchestra under Ivan Fischer. He was also invited to participate in the Conductors Guild Workshop at the Cleveland Institute of Music and received a Conducting Fellowship at the Brevard Music Festival. He was recently announced the winner of the International Conducting Workshop and Competition, leading to a guest engagement with the Macon Symphony in the near future.

As a solo violinist, Paul Kim has performed with major orchestras such as the Philadelphia Orchestra and Seoul Philharmonic, performing in the world's most prestigious venues, including Carnegie Hall and the Musikverein in Vienna. Also active in chamber music, his concerts at the Sarasota Music Festival were broadcast on the Young Artist Showcase in New York. He currently studies conducting at the Shepherd School of Music with Larry Rachleff. His other mentors include Joseph Silverstein, David Effron, and Kyung-Wha Chung.

## UPCOMING ORCHESTRA CONCERTS

Friday, February 11, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA  
Larry Rachleff, conductor PROGRAM: Samuel Jones - *Machines (Suite No. 2 from Roundings)*; Debussy - *Ibéria*; and Dvořák - *Symphony No. 7 in D Minor, Op. 70*.  
Stude Concert Hall. Free admission.

Sunday, February 13, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA  
Larry Rachleff, conductor PROGRAM: Samuel Jones - *Janus*; Ravel - *Le Tombeau de Couperin*; and Schumann - *Concerto for Cello in A Minor, Op. 129* (Yeon-Sun Joo, soloist; Paul Kim, conductor).  
Stude Concert Hall. Free admission.



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