

*SHEPHERD SCHOOL  
CHAMBER ORCHESTRA*

*LARRY RACHLEFF, music director*

*NUIKO WADDEN, harp*

*Thursday, April 21, 2005*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

PROGRAM

*The Hebrides, Op. 26 (Fingal's Cave)*

*Felix Mendelssohn*

*(1809-1847)*

*Paul Kim, conductor*

*Concerto for Harp, Op. 25*

*Alberto Ginastera*

*(1916-1983)*

*Allegro giusto*

*Molto moderato*

*Liberamente capriccioso – Vivace*

*Nuiko Wadden, soloist*

*Daniel Myssyk, conductor*

INTERMISSION

*Symphony No. 92 in G Major, "Oxford"*

*Franz Joseph Haydn*

*(1732-1809)*

*Adagio – Allegro spiritoso*

*Adagio*

*Menuet. Allegretto*

*Presto*

*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**

*Kristi Helberg,*  
concertmaster  
*Ni Mei*  
*Cecilia Weinkauff*  
*Yeon-Kyung Joo*  
*Virginie Gagné*  
*Jessica Tong*

### **Violin II**

*Angela Millner,*  
principal  
*Stephanie Nussbaum*  
*Francis Liu*  
*Heidi Schaul-Yoder*  
*Andrés González*

### **Viola**

*Jonathan Mueller,*  
principal  
*Whitney Bullock*  
*Aleksandra Holowka*  
*Katherine Lewis*  
*Stephen Fine*

### **Cello**

*Kathryn Bates,*  
principal  
*Kristopher Khang*  
*Valdine Ritchie*  
*Peng Li*

### **Double Bass**

*Kristen Bruya,*  
principal  
*Anthony Flynt*  
*Shawn Conley*

### **Flute**

*Julia Carrasco Barnett*  
*Ashleigh Leas*  
*Leslie Richmond*

### **Piccolo**

*Leslie Richmond*

### **Oboe**

*Dean Baxtresser*  
*Annie Henneke*  
*Nicholas Masterson*  
*Jaren Philleo*

### **Clarinet**

*Philip Broderick*  
*Sergei Vassiliev*

### **Bassoon**

*Ellen Connors*  
*Rian Craypo*  
*Jennifer Reid*  
*Adam Trussell*

### **Horn**

*Angela Bagnetto*  
*Brandon Beck*  
*Christopher Hine*  
*Margaret Tung*

### **Horn (cont.)**

*Catherine Turner*  
*Jonas VanDyke*

### **Trumpet**

*Benjamin Grow*  
*Greg Haro*  
*Lacey Hays*  
*James McClarty*  
*Christopher Scanlon*

### **Timpani and Percussion**

*Daniel Gould*  
*Grant Gould*  
*Nathan Lassell*  
*Brian Vogel*  
*David West*

### **Celesta**

*Levi Hammer*

### **Orchestra Manager**

*Martin Merritt*

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

*Kaaren Fleisher*

### **Assistant Stage Manager**

*Joshua Beck*

STRING SEATING CHANGES WITH EACH CONCERT.  
WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

## UPCOMING ORCHESTRA CONCERT

Friday, April 22, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA  
Larry Rachleff, conductor PROGRAM: Rachmaninoff- *Piano Concerto No. 1 in F-sharp Minor, Op. 1* (Kana Mimaki, soloist; Daniel Myssyk, conductor); and Mahler- *Symphony No. 1 in D Major, "Titan."* Stude Concert Hall. Free admission.

## PROGRAM NOTES

### *The Hebrides, Op. 26* . . . . . Felix Mendelssohn

On August 8, 1829, Felix Mendelssohn and his friend, the poet Carl Klingemann, explored the famous Fingal's Cave on the Hebrides Islands off the coast of Scotland. That same night he notated the first few measures of what was to become his overture **The Hebrides** in a letter to his parents. A first version of the work was then completed at the end of 1830, and revisions were made until its publication in 1833.

The opening theme, a melodic kernel with strong rhythmic and harmonic implications, introduces a mood of excitement and unpredictability that suggests the restlessness and constant change of the waves crashing against the pillars of the cavern. The second theme is more lyrical in nature, presenting a fully-developed melodic phrase of overwhelming beauty. A third theme, the most relentless of the three, adds intensity and emotional contrast. The development section transforms the themes in an alternation of greatly contrasting moods and characters and reaches an intense climax employed to reintroduce the opening material in a more virtuosic, tempestuous fashion. The work ends rather quickly, with the first theme briefly regaining some of the beginning's mood. Brahms once said that he would have dispensed with his complete works if he could have succeeded in composing a piece like **The Hebrides**.

— Note by Francesca Deflorian

### *Concerto for Harp, Op. 25* . . . . . Alberto Ginastera

Ginastera's **Concerto for Harp** was commissioned in 1956 by Philadelphia Orchestra principal harpist Edna Phillips (who was, incidentally, the mentor of current Houston Symphony principal harpist and associate professor at the Shepherd School, Paula Page). Virtuoso and colorful yet idiomatic for the instrument, it is one of the most intriguing works for orchestra and harp in the repertoire today. Although already an established composer, it was the first time Ginastera had attempted the concerto form and he later confessed, "I could hardly dream that it was going to be the most difficult work I have ever written." By the time the piece was finally finished in 1964, Ms. Phillips had retired, and indeed Ginastera had composed concertos for piano and for violin as well as an opera in the interim. Ginastera was aided in the composition by Spanish virtuoso Nicanor Zabaleta, and it was he who premiered the piece with the Philadelphia Orchestra in 1965.

The concerto, traditionally structured, is prototypical of Ginastera's writing in its use of folk tunes and rhythms from his native Argentina with much emphasis on percussive effects. Because of the dense orchestral scoring, the piece makes significant demands on the conductor and ensemble as well as the soloist to achieve proper balance. The first movement, in sonata form, alternates between 3/4 and 6/8 time, typical of much Latin American music. The harp enters into the dancing rhythms of the opening and plays nearly nonstop. The slow movement begins and ends as a dialogue between low, somber strings and the solo instrument, with the main part of the movement given over to eerie "night music." In the unusual and extended cadenza opening of the third movement, the composer evokes the tuning of a guitar. Elsewhere he notates effects that are unique to the harp: whistle effects, pedal slides, and nail glissandi. The rondo which follows, accented by a percussion section made up of twenty-eight different instruments, is a wild, driving dance that carries straight through to the very end.

— Note by Nuiiko Wadden

*Symphony No. 92 in G Major, "Oxford" . . . . Franz Joseph Haydn*

Haydn composed his *Symphony No. 92* in 1788 or 1789 for Claude-François-Marie Rigoley, Count d'Ogny, but the piece was not premiered until 1791 during a festival in London in honor of the composer's investiture with an honorary Doctor of Music Arts degree from Oxford University.

The musicologist Herman Kretzschmar called the "Oxford" Haydn's "Eroica," meaning that with this symphony Haydn achieved a new plateau of musical style. And indeed, the level of thematic transformation, the mastery of counterpoint, and the touches of humor of the "Oxford" point ahead to the imaginative and creative style of Haydn's "London" Symphonies (Nos. 93-104, composed from 1791-95).

One of Haydn's most complex works, the symphony opens with a brief Adagio that quickly leads into the Allegro spiritoso, a movement that seems to start "in the middle" and, moreover, off-tonic. A proper, fully developed first theme is, in fact, lacking, and the tonality is only established at the first tutti when trumpets and timpani first make their appearance. The second theme is, by contrast, more elaborate. The long development section is in the purest contrapuntal style.

The second movement, Adagio, features a hymn-like theme and the rare use of trumpets and timpani (Haydn had previously employed these instruments only once in a slow movement).

The Minuetto, with its frequent excursions into the minor mode and the syncopated rhythm of the Trio, is a serious and complex movement.

The Presto starts with a bizarre effect: the theme, in the first violins, is accompanied only with bare octaves in the cellos. After a second, significant theme, the movement proceeds into a development section that, once more, combines Haydn's great contrapuntal mastery with a rich symphonic style.

— Note by Francesca Deflorian

## BIOGRAPHIES

Recently graduated from the Shepherd School of Music with a Master's degree in performance, harpist NUIKO WADDEN is embarking on a professional career in Houston this year. While at the Shepherd School, Ms. Wadden was a student of the Houston Symphony's principal harpist, Paula Page.

Ms. Wadden is a winner of the 2005 Minnesota Orchestra competition (WAMSO). As a result, she will be making her debut with the Minnesota Orchestra in the 2005-06 season. She has also been recognized as a winner in the American String Teachers Biennial Competition and the 2003 Ann Adams Awards Competition in Salt Lake City. A graduate of Oberlin, she won the 2002 concerto competition there and performed as soloist with the Oberlin Orchestra. In 2002 she was also a featured performer on both Chicago's WFMT and New York's WQXR "Young Artists Showcase" and presented the world premiere of a contemporary music piece at the World Harp Congress in Geneva, Switzerland.

Originally from Chicago, Ms. Wadden performs there with the International Contemporary Ensemble (ICE), a group dedicated to the performance of contemporary music from around the world. In Chicago she has also appeared on the Music in the Loft recital series.

*Ms. Wadden is currently a substitute player for the Houston Symphony, Houston Grand Opera, New World Symphony in Miami, and beginning in 2005, the Civic Orchestra of Chicago. She performs this evening as a winner of the 2004 Shepherd School Concerto Competition.*

*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 Conductors Workshop and Competition in Macon, Georgia, 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.*

*Conductor DANIEL MYSSYK is in his first year at the Shepherd School as a graduate conducting student of Larry Rachleff. In 2000 he founded l'Ensemble instrumental Appassionata, composed of a core of fifteen strings selected from among the most promising of the young generation of musicians, with winds and percussion occasionally added. The orchestra delivers high-standard artistic performances, bringing sound to classical and modern repertoires for the enjoyment of the newly initiated and established concert music fans alike. Every year one of its series concerts is broadcast on the Canadian Broadcasting Corporation. The ensemble has recorded its first CD on the Eclectra label, along with the Canadian Guitar Quartet.*

*One of the more important aspects of Appassionata's mission is to carry concert music into an educational setting and non-traditional venues. Since its inception, the ensemble provides schools annually with such programs as "De la musique en toutes choses" ("Music in everything"), presented at Collège Marie-de-France.*

*Other educational activities of Mr. Myssyk, an active double bass player, 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 at the University of Montréal. Mr. Myssyk has held several internships under David Zinman at the Aspen Music Festival and School and also at the Centre d'arts Orford, where he obtained full scholarships.*



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