

*SHEPHERD SCHOOL  
SYMPHONY ORCHESTRA*

*LARRY RACHLEFF, music director*

*DANIEL MYSSYK, conductor*

*A concert of thesis works by  
recent graduates: Lembit Beecher,  
Huay-Ming Ng, and David Wightman*

*Thursday, February 23, 2006*

*8:00 p.m.*

*Stude Concert Hall*

*Celebrating* 1975-2005  
*30* Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

*PROGRAM*

*Oh No You Didn't (2004) (Premiere)*

*David Wightman  
(b. 1977)*

*Don't Go There (2005) (Premiere)*

*Lembit Beecher  
(b. 1980)*

*Strike! (2005) (Premiere)*

*Huay-Ming Ng  
(b. 1970)*

*Daniel Myssyk, conductor*

*Each work on this evening's concert will be performed twice.*

*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

*Kristi Helberg,*  
concertmaster  
ANNE AND CHARLES  
DUNCAN CHAIR  
*Kaoru Suzuki*  
*Sonja Harasim*  
*Pei-Ju Wu*  
*Cecilia Weinkauff*  
*Lucia Atkinson*  
*Rebecca Corruccini*  
*Rachelle Hunt*  
*Steven Zander*  
*Maria Dance*  
*David Mansouri*  
*Brittany Henry*  
*Jennifer Salmon*  
*Aaron McFarlane*

## Violin II

*Martin Dimitrov,*  
principal  
*Kristiana Matthes*  
*Christina Frangos*  
*Justin Gopal*  
*Jeffrey Taylor*  
*Klara Wojtkowska*  
*Lauren Avery*  
*Kyra Davies*  
*Analise Kukulhan*  
*Allison Cregg*  
*Haley Boone*  
*Hanako Hjersman*  
*Glen McDaniel*  
*Julia Frantz*

## Viola

*Whitney Bullock,*  
principal  
*Ellen Gartner*  
*Elizabeth Charles*  
*Rachel Kuipers*  
*Richard Quantz*  
*Anthony Parce*  
*Meredith Harris*  
*Juliana Tutt*  
*Marissa Winship*  
*Anna Van Devender*

## Viola (cont.)

*Nicholas Mauro*  
*Elizabeth Polek*

## Cello

*Jennifer Humphreys,*  
principal  
*Marie-Michel Beauparlant*  
*Madeleine Kabat*  
*Patrick Moore*  
*Peng Li*  
*Sarah Wilson*  
*Mira Costa*  
*Christine Kim*  
*Emily Hu*  
*Collin White*  
*Stephanie Hunt*  
*Whitney Delphos*  
*Meta Weiss*

## Double Bass

*Karl Fenner,*  
principal  
*Kristen Bruya*  
*Marie-Claude Tardif*  
*Edward Merritt*  
*Peter Seymour*  
*Jordan Scapinello*  
*Edward Botsford*  
*Graham Eubanks*  
*Jory Herman*

## Flute

*Julia Barnett*  
*Catherine Branch*  
*Ashleigh Leas*  
*Ariella Perlman*  
*Leslie Richmond*

## Piccolo

*Catherine Branch*  
*Ariella Perlman*  
*Ashleigh Leas*

## Oboe

*Dean Baxtresser*  
*Emily Brebach*  
*Lillian Copeland*

## Oboe (cont.)

*Nicholas Masterson*  
*Diana Owens*

## English Horn

*Nicholas Masterson*

## Clarinet

*Philip Broderick*  
*Sarunas Jankauskas*  
*Hsing-Hui Hsu*  
*Jeannie Psomas*  
*Sergei Vassiliev*  
*Brian Viliunas*  
*Melanie Yamada*

## Bass Clarinet

*Philip Broderick*  
*Brian Viliunas*

## Bassoon

*Nicholas Akdag*  
*Benjamin Atherholt*  
*Bradley Balliett*  
*Ellen Connors*  
*Jennifer Reid*

## Contrabassoon

*Bradley Balliett*

## Horn

*Erin Koertge*  
MARGARET C. PACK CHAIR  
*Robert Johnson*  
*Elizabeth Schellhase*  
*Margaret Tung*  
*Catherine Turner*  
*Jonas VanDyke*

## Trumpet

*Jonathan Brandt*  
*Joseph Cooper*  
*Greg Haro*  
*Larry Hernandez*  
*Kyle Koronka*  
*John Williamson*

## Trombone

*Christopher Burns*  
*Michael Selover*

## Trombone (cont.)

*Colin Wise*

## Bass Trombone

*Michael Brown*

## Tuba

*Aubrey Foard*

## Harp

*Bryan Parkhurst*

## Piano

*Hyojin Ahn*  
CHARLOTTE A. ROTHWELL CHAIR

## Timpani and Percussion

*Kevin Coleman II*  
*Grant Gould*  
*Craig Hauschildt*  
*Nathan Lassell*  
*Brian Manchen*  
*Evy Pinto*  
*David West*

## Orchestra Manager

*Martin Merritt*

## Orchestra Librarian and Assistant Personnel Manager

*Kaaren Fleisher*

## Assistant Stage Manager

*Francis Schmidt*

## Library Assistants

*Elizabeth Charles*  
*Scott Dixon*  
*Andrew Dunn*  
*Molly Emerman*  
*Christine Kim*  
*Sonja Harasim*  
*Kristi Helberg*  
*Kristina Hendricks*  
*Peng Li*  
*Eva Liebhaber*  
*Hana Morford*  
*Marie-Claude Tardif*  
*Jay Tilton*

## PROGRAM NOTES

### **Oh No You Didn't** . . . . . David Wightman

Most of the musical moments in **Oh No You Didn't** fall into one of two categories: the musical idea overstates its welcome, or the introduction of the musical idea is ridiculously unpredictable and unprepared. Its main body is filled with awkward rhythms, more like an impatient twitch rather than any sort of satisfying, complex polyrhythmical relationship. The orchestration is dense and calculatedly unrefined creating a thick black muddy sound mass. Harmonically the piece resists any attempt at movement; it is emphatically static and unreasonably stubborn. In terms of orchestral colors, **Oh No You Didn't** is abrasive, focusing on extreme registers and harsh percussion, calling on two bass drums and two brake drums.

– Note by the composer

DAVID WIGHTMAN was born in Bloomington, Indiana, raised in Chapel Hill, North Carolina, and currently lives in San Diego, California, where he is working towards his Ph.D in music composition at the University of California at San Diego. Prior to moving to California, David studied at the Shepherd School of Music and the University of Texas at Austin. He has worked with the California EAR Unit, Paperrad, Speculum Musicae, Nautical Almanac, Nouvel Ensemble Moderne, Beige Programing Collective, Mark Dresser, and the Aspen Contemporary Ensemble.

### **Don't Go There** . . . . . Lembit Beecher

When I was first formulating ideas for this piece, I spent a lot of time by the ocean. It was a grey northern California winter in Santa Cruz—the beach was windy and the ocean fierce. Near my house water comes swirling up from a 3,000 foot-deep trench at the bottom of Monterey Bay and hurls itself at the cliff sides and rocky outcroppings of the coastline. Here I felt an exhilarating sense of the ocean's power. When I later continued work on the piece in Houston, I found myself spending time in a very different environment. But walking around the sometimes shady neighborhoods in between Rice University and downtown, I felt a similar sense of energy. For some reason I am drawn to places like these, places with attitude—cliff sides and dark alleys that, as you approach, seem to put a hand into your face and say, “don't even go there.” This piece is not really about coastlines or urban sprawl, but I think and hope that some of the energy of those places is contained within the music. **Don't Go There** begins with a quiet but volatile murmuring that keeps threatening to erupt. After a slow middle section the music reaches a surging climax only to collapse on itself and subside like a receding wave. The piece is seven minutes long.

– Note by the composer

LEMBIT BEECHER is a composer, pianist, and conductor from Santa Cruz, California. After attending Harvard College as an undergraduate, he received his Master of Music degree from the Shepherd School of Music in the spring of 2005. He is currently working on his Doctor of Musical Arts degree in composition at the University of Michigan studying with Bright Sheng. His other teachers include Karim Al-Zand, Pierre Jalbert, Kurt

Stallmann, and Bernard Rands. Continually trying to expand his musical and artistic vocabulary, Lembit has studied jazz piano at the Berklee School of Music, modern dance at Harvard, and ethnomusicology at the University of Michigan; also, he has participated in workshops and master classes with Stephen Schwartz (song writing), Bobby McFerrin (vocal improvisation and dance), and Paul Berliner (Shona mbira music from Zimbabwe). Folk and vernacular music is a particular interest for Lembit. During the summer of 2001, he received a Radcliffe Traveling Fellowship from Harvard to study folk music in his mother's homeland of Estonia, and during the fall of 2005, he undertook a fieldwork project at TC's Speakeasy Bar and Grill in Ypsilanti, Michigan, writing an ethnography of open mic performances.

**Strike!** . . . . . Huay-Ming Ng

The title **Strike** refers to a persistent, almost obsessive act of hitting a piece of paper shaped like a man, a ritualistic act that was widely practiced by the Chinese of older generations. This unusual act, along with incantations, prayers to the ancestors, feasting, and Chinese street opera, all come together as part of a festival (Jin Chan) that is celebrated in the lunar month of Ren (approximately February in the western calendar).

The images, sounds, and some of the melodic content of this work are derived from and inspired by some of the events of this festival; particularly noticeable is the use of struck sheets of paper in the percussion section. Other events are not as referentially direct so that they may be used in many levels of structure. The work is a set of three variations divided into two large sections, but by no means does it conform to a conventional theme and variations procedure. The work's thematic impetus is derived from the nursery rhyme **We Have No Fear of the Big Tiger**. The three variations incorporate important motivic fragments from this theme, all of which are elaborated and transformed through the entirety of the work. Thus, there is no "theme" in the sense of a central or original form from which the others spring, but rather a metamorphosis and assembly leading to the presentation of the full "theme" approximately a third before the end.

Another additional element in the musical tapestry of **Strike** is the emblematic percussive outbursts scattered throughout the work. This element appears four times and incorporates harmonic, rhythmic, timbral, and textural elements which evoke the striking of the paper man. A final synthesis between the thematic material and the rhythmic element is realized at the very end of the piece, wherein a solo oboe reiterates fragments of the nursery rhyme juxtaposed with buoyantly accented rhythms from the full orchestra.

— Note by the composer

Composer and pianist HUAY MING NG, born in Singapore, received her doctoral degree as a Brown Scholar from the Shepherd School of Music and master's degree from the University of Houston. As a composer, she has studied with several renowned teachers like Samuel Adler, Shih-hui Chen, Chen Yi, Arthur Gottchalk, Richard Lavenda, Michael Horvit, and John Sharpley. As a pianist, she has been coached by renowned artists like Ruth Tomfohrde and Abbey Simon. Dr. Ng has received several notable prizes in composition. In 1995, she received the Leota Stillwell Composition Competition Superior Award from the Texas Music Teachers' Association. In 1997 she was honored with the Florence A. Woodward Prize for Music Composition from the University of Houston. In 1999 she was awarded the Louisa Stude Sarofim prize.

In 2001 the Fontainebleau Association in France awarded her the coveted Grand Prix du Composition. And most recently she received a commission award from the Oregon Chamber Orchestra in 2004. Among her many performances are those with the Symphony North of Houston, the Woodlands Symphony, AURA New Music Ensemble, and the Ypsilanti Chorus (Michigan).

### CONDUCTOR'S BIOGRAPHY

DANIEL MYSSYK founded l'Ensemble instrumental *Appassionata* in 2000. Composed of a core of fifteen strings, the ensemble brings the sound of classical and modern repertoires to newly initiated and established concert music fans. *Appassionata* visits schools annually with such programs as "De la musique en toutes choses" ("Music in everything"). The ensemble has recorded its first CD on the Eclectra label, along with the Canadian Guitar Quartet. Daniel Myssyk has taught theory as a guest professor at the University of Montréal's Faculty of Music and conducted a number of tours in schools. In the summer of 2005, Mr. Myssyk was invited to guest conduct at the Kinhaven Music School in Vermont. Daniel Myssyk conducted l'Orchestre symphonique de l'Isle from 2002-04 and le Chœur Vaudreuil-Soulanges in 2003. This week on Friday, February 24, he is conducting the premiere of Anthony Brandt's new chamber opera **The Birth of Something** for Da Camera of Houston.

Daniel Myssyk studied with David Zinman at the Aspen Music Festival and School, and at the Centre d'arts Orford. Mr. Myssyk is currently a graduate student in orchestra conducting at the Shepherd School of Music under the tutelage of renowned conductor Larry Rachleff. You can read more about Daniel Myssyk at [www.ruf.rice.edu/~musi/calendar/daniel\\_myssyk.html](http://www.ruf.rice.edu/~musi/calendar/daniel_myssyk.html)

### UPCOMING ORCHESTRA CONCERTS

Friday, March 24, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA  
Larry Rachleff, conductor PROGRAM: Harbison - **Remembering Gatsby** (Foxtrot for Orchestra); Bartók - **Dance Suite** (Paul Kim, conductor); and Sibelius - **Symphony No. 2 in D Major**. Stude Concert Hall. Free admission

March 29 and 31 and April 2, 7:30 p.m. - SHEPHERD SCHOOL OPERA and the SHEPHERD SCHOOL CHAMBER ORCHESTRA present **La Calisto** by Francesco Cavalli; Richard Bado, conductor; Debra Dickinson, director. Wortham Opera Theatre at Alice Pratt Brown Hall. Admission (general seating): \$10; students and senior citizens \$8. For tickets call 713-348-8000.



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