

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, music director

Thursday, April 27, 2006

8:00 p.m.

Stude Concert Hall

Celebrating 1975-2005
30 Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

PROGRAM

Invocatio (2004) (Premiere)

Philip Miller
(b. 1961)

Paul Kim, conductor

Begleitmusik zu einer Lichtspielszene,
Op. 34 (Accompaniment to a
cinematographic scene)

Arnold Schoenberg
(1874-1951)

INTERMISSION

Symphony No. 6 in F Major,
Op. 58 "Pastorale"

Ludwig van Beethoven
(1770-1827)

- I. *Angenehme, heitere Empfindungen,
welche bei der Ankunft auf dem Lande im
Menschen erwachen. Allegro ma non troppo*
- II. *Szene am Bach. Andante molto moto*
- III. *Lustiges Zusammensein der Landleute. Allegro*
- IV. *Donner. Sturms. Allegro*
- V. *Hirtengesang. Wohltätige, mit Dank an die Gottheit
verbundene Gefühle nach dem Sturm. Allegretto*

*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

Yeon-Kyung Joo,
concertmaster
Jason Moody
Stephanie Nussbaum
Mary Boland
Cristian Macelaru
Eva Liebhaber

Violin II

Heidi Schaul-Yoder,
principal
Molly Emerman
Francis Liu
Emily Cox
Emily Dahl

Viola

Kristina Hendricks,
principal
Hana Morford
Amber Archibald
Katherine Lewis
Karen Raizen

Cello

Valdine Ritchie,
principal
Andrew Dunn
Meng Yang
Kristopher Khang
Gregory Kramer

Double Bass

Jessica Grabbe,
principal
Scott Dixon
Charles Nilles

Flute

Catherine Branch
Clint Foreman
Jennifer Hooker
Ariella Perlman

Piccolo

Clint Foreman
Ariella Perlman

Oboe

Dean Baxtresser
Diana Owens
Jaren Philleo

Clarinet

Philip Broderick
Hsing-Hui Hsu
Jeannie Psomas
Brian Viliunas

Bass Clarinet

Philip Broderick

Bassoon

Benjamin Atherholt
Bradley Balliett
Abigail Jones
Fei Xie

Contrabassoon

Benjamin Atherholt

Horn

Adam Koch
Erin Koertge
Elizabeth Schellhase
Margaret Tung
Catherine Turner
Jonas VanDyke

Trumpet

Lacey Hays
John Williamson

Trombone

Mark Holley
Colin Wise

Bass Trombone

Michael Brown

Piano

Hyojin Ahn
Levi Hammer

Celeste

Levi Hammer

Timpani

Evy Pinto

Percussion

Grant Gould
Craig Hauschildt
Nathan Lassell
Brian Manchen

Orchestra Manager

Martin Merritt

Orchestra Librarian and Assistant

Personnel Manager
Kaaren Fleisher

Assistant Stage Manager

Francis Schmidt

STRING SEATING CHANGES WITH EACH CONCERT.

PROGRAM NOTES

Invocatio Philip Miller

Invocatio was written from July to October 2004. The material is more or less exclusively derived from two composers' monograms, B-flat - A - C - B (Bach) and D - E-flat - C - B (Shostakovich), when using their respective spellings in German music notation. This is not in any way intended as an imitation of these composers' styles, but rather as an homage in a more universal sense. *Invocatio* is dedicated to my fellow colleague and friend, the Swedish composer Anders Eliasson.

— Note by the composer

PHILIP MILLER studied composition with Richard Lavenda at the Shepherd School of Music from 2002 to 2004, where he completed the Doctor of Musical Arts degree. Earlier studies were at the Royal College of Music in Stockholm, Sweden (Master of Fine Arts degree), and the Sibelius Academy in Helsinki, Finland. Philip Miller is currently teaching theory at the Geijer School of Music in Ranster, Sweden, and Form and Stylistic Analysis at the College of Music Pedagogy in Stockholm, Sweden. Earlier works include a symphony and chamber opera, as well as vocal and instrumental chamber music.

Begleitmusik zu einer Lichtspielszene, Op. 34 . . . Arnold Schoenberg

Apart from its important aesthetic principles, the music of Arnold Schoenberg was influenced by two major biographical factors: the ever-increasing strength of his religious beliefs and the financial struggles that plagued him for most of his life. Schoenberg was deeply spiritual and felt that his compositions were, at least partially, a product of divine inspiration. This led to his staunch unwillingness to compromise his aesthetic principles and musical style, even while he recognized, and perhaps understood, the outrage many audience members felt at hearing his twelve-tone compositional technique. His uncompromising attitude in no small way contributed to the fact that he was constantly struggling to support himself through teaching positions. However, even after being named a professor at University of California, Los Angeles, he still wished to be remunerated more generously for his work. Prior to moving to the United States, he looked to Hollywood for inspiration. He felt that film would be the ideal medium for his music and might also make him his fortune. He was offered several commissions, but was ultimately unwilling to accommodate the demands of film directors.

One such commission came from the Heinrichshofen Verlag in Magdenburg in 1929, while Schoenberg was still living in Berlin. This was a particularly productive period for Schoenberg; he was working on a variety of other works, among them *Moses und Aron* and *Variationen für Orchester*. He began work on the suite, but was unwilling to subject his music to the will of any director. The project therefore never came to fruition, although Schoenberg did complete his *Begleitmusik zu einer Lichtspielszene* (*Accompaniment to a Cinematographic Scene*) as a result. Not intended to fit an actual film scene, the programmatic music centers on the nebulous conceits of "threatening danger, fear, and catastrophe." However, even these concepts are almost indistinguishable in the course of the work. There are few leitmotifs in the piece, but none are associated with

Schoenberg's implied verbal themes. Moreover, the concepts that Schoenberg quotes seem not even to influence the form of the piece. Rather it is organized in a series of episodes: an introduction, followed by the first presentation of the main twelve-tone theme, which is then manipulated into "song form," "rhythmic ostinato," "four contrasting episodes," "subdivision into tetrachords," before building to a "climax" and ending with a "reflection on the beginning of the work." The climax is built through the counterpoint of a variety of smaller motives that frequently conflict with one another in the subsequent episodes. Overall, the piece is deliberately vague. Schoenberg intended it to accompany a fantastical film that would only be realized in the listener's mind. Indeed, Schoenberg demanded that listeners pay close attention to his music thereby fostering not only understanding, but also appreciation. As he said in a letter of 1924: "We human beings are far too much in need of tolerance for any thorough-going honesty to be helpful to us. If only we could manage to be wise enough to put people on probation instead of condemning them." *Begleitungsmusik zu einer Lichtspielszene* plays to an invisible scene, perhaps one of fantasy from the mind of a composer, who was striving for acceptance and understanding. The piece was, after all, a product of divine inspiration.

— Note by T. J. Hoffman

Symphony No. 6 in F Major, Ludwig van Beethoven
Op. 58 "Pastorale"

"How glad I am to be able to roam in wood and thicket, among the trees and flowers and rocks. No one can love the country as I do... my bad hearing does not trouble me here. In the country, every tree seems to speak to me, saying 'Holy! Holy!' In the woods, there is enchantment which expresses all things."

In this paean to nature, Beethoven expresses the sentiments that he explores in the music of his **Symphony No. 6, Op. 68**. The confines of the city never suited him; rather, it was while tromping through the muddy wood that he often felt inspired to create. The Pastoral Symphony stands prominently among these rustic creations.

Beethoven wrote the Sixth Symphony in 1807 and 1808, but much of the material for it came from as early as 1802, including a melody that he composed in an idyllic outdoor setting. That melody would take final form as the main theme of the second movement of the symphony, "Scene by the Brook." Beethoven would crown all the movements of the F major symphony with lovely rural names. However, this piece is not a tone-poem that prefigures the narrative approaches of later composers; Beethoven never intended an actual story, but rather "more an expression of feeling than painting."

Indeed, this work is a symphony through and through: except for its five movements, it follows the conventions of the genre, while maintaining the beautiful simplicity of the pastoral mood throughout. The first movement, "Awakening of Cheerful Feelings upon Arriving in the Country," is built upon a bagpipe-like drone and a simple repeated motif that occurs a remarkable seventy-two times in the first ninety-four measures. The repetitive nature is intended for meditation and relaxation, not monotony. The second movement, "Scene by the Brook," demonstrates a similar economy of melodic and harmonic material. Babbling trills of the violins and violas are echoed in the solo cellos. A simple pedal tone in the horns and pizzica-

to low strings accompany a languid melody in the violins. The closing cadenza of the second movement brings to mind the beautiful calls of the nightingale (flute), quail (oboe), and cuckoo (clarinets), whose names were written into the score by Beethoven.

The tranquility of the first two movements is brilliantly interrupted by the third movement, "Merry Gathering of Country Folk." There is a stark contrast between the placidity of the earlier movements and the jocularity of this one. The jovial mood depicts the excitement of the townspeople. However, the frivolity is soon cut short by a fierce summer storm. Kettledrums, piccolo, trombones, and the first diminished chords of the entire work evoke crashing thunder and gusting winds; however, the "Thunderstorm" does not last long, and soon we hear the hymn of the "shepherd's song" and the sweeping expansiveness of the "Happy and Thankful Feelings After the Storm." One of Beethoven's sketches for the finale had the words *gratias agimus tibi*. The last movement once again elicits the picturesque remembrances from the first two movements, but this time with the exhilarating radiance of Beethoven himself, as inspired by the stunning magic of the pastoral setting.

– Note by T. J. Hoffman

BIOGRAPHY

The sole recipient of the Fritz Kreisler Award upon graduation from the prestigious Curtis Institute of Music, PAUL KIM began his conducting career at the age of eighteen as the Resident Conductor of the Hartwick College Summer Music Festival. After serving as the Music Director of the New Academy Orchestra of Amsterdam, he was one of the very few candidates chosen personally from the entire world for an assistantship with the Budapest Festival Orchestra under Ivan Fischer. He also assisted Hans Graf in the Houston premiere of Mozart's *DaVIDE Penitente*.

He was the winner of the International Conducting Workshop and Competition in association with the St. Petersburg Philharmonic Society and has been invited to the final round of the Vakhtang Jordania Conducting Competition. He was also invited to participate in the Conductors Guild Workshop at the Cleveland Institute of Music and has received a Conducting Fellowship at the Brevard Music Festival. Recently he conducted at Cabrillo Music Festival, where he was the youngest among the participants under the guidance of Marin Alsop and Gustav Meier.

As a solo violinist, he made his debut with the Philadelphia Orchestra at the age of fifteen and has also performed with the Seoul Philharmonic. He has also served as concertmaster of the Symphony Orchestra of the Curtis Institute of Music and participated in the Verbier Festival and Academy. His chamber music performances from the Sarasota Music Festival were broadcast on the Young Artists Showcase in New York.

He currently holds a full scholarship from the Shepherd School of Music studying with Larry Rachleff, and conducts the Campanile Orchestra at Rice University. His other mentors include Joseph Silverstein, Peter Oundjian, David Efron, Jennifer Higdon, and Kyung-Wha Chung.



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