SHEPHERD SCHOOL CHAMBER ORCHESTRA
LARRY RACHLEFF, music director

RICE CHORALE
THOMAS JABER, music director

and guests

CHANCEL CHOIR OF
CHAPELWOOD UNITED
METHODIST CHURCH

and

CHANCEL CHOIR OF
GRACE PRESBYTERIAN CHURCH

Thursday, December 7, 2006
8:00 p.m.
Stude Concert Hall

RICE UNIVERSITY
PROGRAM

Pavane, Op. 50

Gabriel Fauré
(1845-1924)

Thomas Hong, conductor

Gli Uccelli (The Birds)

Ottorino Respighi
(1879-1936)

Preludio. Allegro moderato
La Colomba. Andante espressivo
La Gallina. Allegro vivace
L’Usignuolo. Andante mosso
Il Cuccù. Allegro

INTERMISSION

Messiah, Part I

George Frideric Handel
(1685-1759)

Sinfonia

orchestrated by W. A. Mozart

Recitative Comfort ye my people
Zachary Averyt, tenor

Air Ev’ry valley shall be exalted

Chorus And the glory of the Lord

Recitative Thus saith the Lord
Barry Robinson, baritone

Air But who may abide the day of his coming
Meghan Tarkington, soprano

Chorus And he shall purify

Recitative Behold, a virgin shall conceive

Air and Chorus O thou that tellest good tidings to Zion
Audrey Walstrom, mezzo-soprano

Recitative For behold, darkness shall cover the earth

Air The people that walked in darkness
Barry Robinson, baritone

Chorus For unto us a child is born

Pifa “Pastoral Symphony”

Recitatives There were shepherds abiding in the field
And lo, the angel of the Lord came upon them
And the angel said unto them
And suddenly there was with the angel
Emily Vacek, soprano

Chorus Glory to God

Air Rejoice greatly, O daughter of Zion
Lauren Snouffer, soprano

Recitative Then shall the eyes of the blind

Air He shall feed his flock / Come unto Him
Kira Austin-Young, mezzo-soprano
Andrea Leyton-Mange, soprano

Chorus His yoke is easy, and his burden is light

Recitative He that dwelleth in heaven

Air Thou shalt break them
Daniel Williamson, tenor

Chorus Hallelujah

Thomas Jaber, conductor
SHEPHERD SCHOOL CHAMBER ORCHESTRA

Violin I
Stephanie Nussbaum, concertmaster
Sonja Harasim
Elise Meichels
Rachelle Hunt
Jennifer Salmon
Heidi Schaul-Yoder

Violin II
Stephanie Fong, principal
Kaoru Suzuki
Maria Dance
Stephanie Song
Jory Fankuchen
Hanako Hjersman

Viola
Ellen Gartner, principal
John T. Posadas
Nicholas Mauro
Pei Ling Julianna Lin

Cello
Christine Kim, principal
Meta Weiss
Madeleine Kabat
Emmanuelle Beaulieu
Bergeron
Nikolaus von Bülow

Double Bass
Jordan Scapinello, principal
Charles Nilles
Paul Macres

Flute
Julia Barnett
Catherine Branch
Clint Foreman
Henrik Heide
Ariella Perlman
Leslie Richmond

Piccolo
Leslie Richmond

Oboe
Dean Baxtresser
Diana Owens
Jaren Philleo

Clarinet
André Dyachenko
Sarunas Jankauskas
Jeannie Psomas

Bassoon
Andrew Cuneo
Tracy Jacobson

Horn
Pamela Harris
Erin Koertge
Michael Oswald
Jonas Van Dyke
Juliann Welch

Trumpet
Joseph Cooper
Kyle Koronka

Harp
Bryan Parkhurst

Celeste
Eugene Joubert

Organ and Harpsichord
Joseph Causby

Timpani
Brian Manchen

Orchestra Manager and Librarian
Kaaren Fleisher

Production Manager
Kristin Johnson

Assistant Production Manager
Mandy Billings
Francis Schmidt

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

UPCOMING ORCHESTRA CONCERTS

Friday, December 8, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor
PROGRAM: Thomas Conroy - Symphonic Metamorphosis (Cristian Macelaru, conductor); Beethoven - Piano Concerto No. 4 (Kris Becker, soloist; Thomas Hong, conductor); and Elgar - "Enigma" Variations, Op. 36. Stude Concert Hall. Free admission.

Friday, February 16, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor
PROGRAM: Karim Al-Zand - City Scenes: Three Urban Dances for Orchestra (2006; Premiere); Dukas - The Sorcerer's Apprentice (Cristian Macelaru, conductor); and Rachmaninoff - Symphonic Dances, Op. 45. Stude Concert Hall. Free admission.

Sunday, February 18, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor
PROGRAM: Rossini - Overture to "La Scala di Seta" (The Silken Staircase); Stravinsky - Suite from "Pulcinella", and Mendelssohn - Symphony No. 4 in A Major, Op. 90 "Italian." Stude Concert Hall. Free admission.
### RICE CHORALE

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<thead>
<tr>
<th>Loren Allardyce</th>
<th>Mei-Hui He</th>
<th>Stephanie Pettit</th>
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<td>Brandon Allport</td>
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### CHANCEL CHOIR OF

#### CHAPELWOOD UNITED METHODIST CHURCH

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<tr>
<th>Jerryann Barrackman</th>
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### CHANCEL CHOIR OF

#### GRACE PRESBYTERIAN CHURCH

Stephen Roddy, director

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<th>Laura Ariane</th>
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PROGRAM NOTES

Pavane, Op. 50

Gabriel Fauré

By his own reckoning, Gabriel Fauré spent about three hours a day during 1887 traveling by train to the locations where he taught piano and harmony. As a respected composer, organist, and pianist, he had plenty of work, but without an official academic appointment, he had to travel to it rather than letting it come to him. Because of the long hours of teaching that were necessary to support his growing family, his compositional output dwindled, and Fauré fell into the habit of denigrating the few works he was able to complete because they were not on the grand scale of the compositions he thought he should be creating. It is in this context that he wrote to a friend in September 1887 that "the only new thing I have been able to compose is a Pavane—elegant, assuredly, but not particularly important." Despite this ambivalent assessment, the Pavane became one of Fauré's most frequently performed works, and the flute melody with which it opens is recognized as one of his most memorable. In the Pavane Fauré retained the stately rhythms and slow tempo of the sixteenth-century dance after which it was titled, yet he married these archaic characteristics with his own distinctive harmonic style, colored by the ambiguous deployment of modal and whole-tone resources. The Pavane is cast in a three-part form; the more energetic middle section gives way to a subtly varied recapitulation of the opening section. Soon after completing the Pavane, Fauré began work on his Requiem, arguably his most famous composition, but he would have to wait nearly nine years before he could enjoy the security of an appointment to the faculty of the Paris Conservatory.

—Note by Walter B. Bailey

Gli Uccelli (The Birds)

Ottorino Respighi

Respighi achieved great success with his 1917, 1923, and 1931 suites Antiche Danze et Arie (Old Dances and Airs), in which he preserved the crisp, clear sound of seventeenth-century lute music in his modern, classicizing orchestral arrangements. This accomplishment probably inspired him to undertake a similar task, except this time the source material would be mostly keyboard music of the seventeenth and eighteenth centuries. Gli Uccelli is the result of his efforts, a five-section programmatic suite comprised of a Prelude and four unrelated episodes (except for the recurrence of the Prelude at the end).

The Prelude, although based loosely on a work of Bernardo Pasquini (1637-1710), serves to preview the themes heard in the subsequent sections. "The Dove" features the traditional solo voice of the oboe. Here Respighi musically portrays the conventional notion that the dove is sweet and gentle. It uses music originally composed by Jacques de Gailot (died in 1685).

"The Hen" is based on one of the most widely-known works of the great French composer Jean-Philippe Rameau (1683-1764). The first violins seem to cluck around as the double-reeds fashion musical figures designed to portray an active, whimsical bird. As the hen struts about aggressively, the rooster makes its presence known near the end.

"The Nightingale," based on an anonymous English composition of the seventeenth century, was actually Respighi's second attempt at portraying this creature. In The Pines of Rome, composed three years earlier, he had called for a phonograph recording of the nightingale's song in the instrumentation. In keeping with the neo-classical nature of Gli Uccelli, the woodwinds serve to depict the nightingale as the strings sway idyllically underneath.

The final section, "The Cuckoo," was inspired by another work of Pasquini. Respighi's mastery is evident in this section, as the orchestral material is mostly based on the two-note motive of a third. One can almost hear the word "cuckoo" in the repeated utterances of this "crazy" bird. What is perhaps more impressive is that Respighi recalls the music of the Prelude, which one realizes (at least in retrospect) was based on "The Cuckoo." In any event, the work closes with a broad restatement of that original Prelude.

—Note by Phillip Rothman
Mozart's performance of Handel's Messiah on April 7, 1789, for which he prepared the orchestration you are hearing this evening, is indicative of his sudden interest in the music of the high Baroque and of his precarious financial situation in the last years of his life. The performance took place in the palace of Count Johann Esterházy, one of Mozart's most important patrons, and was sponsored by the Society of Associated Cavaliers, a group of Viennese nobility interested in early music. Messiah was one of four of Handel's works that Mozart performed for the society between 1788 and 1791, providing a much needed source of income at a time when he was falling heavily into debt.

That Handel's oratorio was still being performed thirty years after his death is indicative of the remarkable popularity of Messiah, which began with the premiere in Dublin, on April 13, 1742, and has continued unabated to the present day. The premiere of Messiah was the climax of a hugely successful season of concerts that Handel had been invited to give in the Irish capital, and after his return to London, he launched an annual series of oratorio performances which continued until his death in 1759. Handel created the genre of the English oratorio because he was increasingly frustrated with producing Italian opera in London. The oratorio is a dramatic musical presentation of a religious story, usually adapted from the Old Testament, that was performed in the theater without costumes or scenery and, perhaps most importantly for Handel, without demanding and expensive Italian opera stars. Messiah is atypical in that the libretto consists of actual passages from both the Old and New Testaments, rather than a poetic paraphrase in which the singers take on dramatic roles. When Handel first performed the work in London in 1743, some critics expressed shock at hearing Scripture in the theater, and so Handel hesitated to revive it for several years, but in 1749 it became a regular part of his annual season.

Handel wrote Messiah for strings, trumpets, and timpani, as well as a continuo part that was played on organ and harpsichord. He also doubled the violin and cello parts with oboes and bassoon. Mozart added pairs of flutes, clarinets, and horns. The size of the chorus and the string section in this evening's performance is roughly the same as what Handel, and presumably Mozart, used. But during Mozart's lifetime it was already customary to perform Messiah with the huge forces that were considered essential throughout the nineteenth century, and much of the twentieth. A 1784 performance in Westminster Abbey, for example, included a chorus of 300, doubled solo parts, 150 strings, 26 oboes, 28 bassoons, 12 horns, 12 trumpets, and 6 trombones.

Note by David Ferris