

*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

the
Shepherd
School
of Music

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

Recitative Comfort ye my people

orchestrated by

Air Ev'ry valley shall be exalted

W. A. Mozart

Zachary Averyt, tenor

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 burthen 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 VanDyke
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 Măcelaru, 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 Măcelaru, 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

<i>Loren Allardyce</i>	<i>Mei-Hui He</i>	<i>Stephanie Pettit</i>
<i>Brandon Allport</i>	<i>Tyson Heller</i>	<i>Paula Platt</i>
<i>Kira Austin-Young</i>	<i>Rebecca Henderson</i>	<i>Lauren Quong</i>
<i>Zachary Averyt</i>	<i>Becky Henry</i>	<i>Laurie Reynolds</i>
<i>Jacob Barton</i>	<i>Claus Herbertz</i>	<i>Barry Robinson</i>
<i>Emily Beer</i>	<i>Bradley Houston</i>	<i>Valerie Rogotzke</i>
<i>Kris Becker</i>	<i>Miriam Howland</i>	<i>Adriana Rusinek</i>
<i>Cynthia Bova</i>	<i>Stan Husi</i>	<i>Samuel Schultz</i>
<i>Austin Bratton</i>	<i>Allie Janda</i>	<i>Garrett Schumann</i>
<i>Kathleen Brown</i>	<i>Kirsten Jones</i>	<i>Allen Shiu</i>
<i>Shelley Cantrick</i>	<i>Sophie Kim</i>	<i>Jessica Simon</i>
<i>Joseph Causby</i>	<i>Aya Kurihara</i>	<i>Krystin Skidmore</i>
<i>Kevin Chen</i>	<i>Alex Lawler</i>	<i>Lauren Snouffer</i>
<i>Elliot Cole</i>	<i>Jennifer Lee</i>	<i>Alex Solano</i>
<i>Brian Connor</i>	<i>May Lee</i>	<i>Ryan Stickney</i>
<i>Geoff Copper</i>	<i>Consuelo LePauw</i>	<i>Meghan Tarkington</i>
<i>Akshay Dayal</i>	<i>Andrea Leyton-Mange</i>	<i>Garrett Tate</i>
<i>Mhair Dekmezian</i>	<i>Jennifer Luo</i>	<i>Caitlin Thomas</i>
<i>Michael Dirk</i>	<i>Julie Marx</i>	<i>Nydia Trevino</i>
<i>Corita DuBose</i>	<i>Charlie McKean</i>	<i>Clara Tse</i>
<i>Paul Early</i>	<i>Daniel McNickle</i>	<i>Caroline Turner</i>
<i>John Elias</i>	<i>Jeffrey Middleton</i>	<i>Emily Vacek</i>
<i>Sravya Ennamuri</i>	<i>Spencer Miller</i>	<i>Kimberly Villareal</i>
<i>Tim Faust</i>	<i>Katina Mitchell</i>	<i>Ian Walsh</i>
<i>Grace Field</i>	<i>Ayse Sinem Mustafaoglu</i>	<i>Audrey Walstrom</i>
<i>Nikhil Gheewala</i>	<i>Brian Nelson</i>	<i>Alexandra Wax</i>
<i>Melissa Glueck</i>	<i>Stephen Nelson</i>	<i>Daniel Williamson</i>
<i>Gina Goff</i>	<i>Dorea Novaez</i>	<i>Jasper Yan</i>
<i>Stephan Hammel</i>	<i>Payton Odom</i>	<i>Raymond Yu</i>
<i>Sara Hampton</i>	<i>Carrie Ott-Holland</i>	<i>Katherine Zodrow</i>
	<i>Carmen Perez</i>	

CHANCEL CHOIR OF CHAPELWOOD UNITED METHODIST CHURCH

<i>Jerryann Barrackman</i>	<i>Ruth Harrison</i>	<i>Ed Schlieff</i>
<i>Jim Barrackman</i>	<i>Andrea Jaber</i>	<i>Bruce Sealy</i>
<i>Emily Bone</i>	<i>Mel Jordan</i>	<i>Chris Skeen</i>
<i>Virgie Bryant</i>	<i>Gordon Laird</i>	<i>Rebecca Skeen</i>
<i>Jack Calkins</i>	<i>Monte Legro</i>	<i>Gillian Snedden</i>
<i>Casey Corbett</i>	<i>Joanne Mills</i>	<i>Ken Spalding</i>
<i>Diana DeCola</i>	<i>Bob Moore</i>	<i>Marce Stayer</i>
<i>Art Faris</i>	<i>Pamela Moore</i>	<i>Bill Steiner</i>
<i>Laurel Garrett</i>	<i>Kelly Mosher</i>	<i>Margaret Wagenecht</i>
<i>Peggy Gibson</i>	<i>Mike Mosher</i>	<i>Jerry Wall</i>
<i>John Goodman</i>	<i>Kimberly Orr</i>	<i>Jo White</i>
<i>Hal Haltom</i>	<i>Chandra Samuelsen</i>	<i>Pat Wild</i>

CHANCEL CHOIR OF GRACE PRESBYTERIAN CHURCH

Stephen Roddy, director

<i>Laura Ariane</i>	<i>Carol Hug</i>	<i>Ed Pepper</i>
<i>Jenny Bennett</i>	<i>Bob Jones</i>	<i>Carol Poteet</i>
<i>Nancy Brandau</i>	<i>Sharon Klumb</i>	<i>Elizabeth Reese</i>
<i>Denise Buehring</i>	<i>Bill Krocak</i>	<i>Becky Shuman</i>
<i>Kathy Couch</i>	<i>Pam Krocak</i>	<i>Mike Shuman</i>
<i>Claudia Crocombe</i>	<i>Susan Leonard</i>	<i>Ann Smith</i>
<i>Joyce Cummings</i>	<i>Michael Moon</i>	<i>Jean Tilton</i>
<i>Bette Fritz</i>	<i>Sheryl Olson</i>	<i>Claudia Vassar</i>
<i>Don Greene</i>	<i>Helen Payne</i>	<i>David Vassar</i>
<i>Tom Hall</i>	<i>Karen Payne</i>	<i>Jackie Vicars</i>

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) Otorino 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 Gallot (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 both 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 premier in Dublin, on April 13, 1742, and has continued unabated to the present day. The premier 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

BIOGRAPHY

THOMAS HONG was born in Inchun, Korea. In 1978, his family immigrated to the United States and made their residence in Philadelphia. He earned a master's degree in choral conducting at Temple University and an artist diploma in orchestral conducting from The Curtis Institute of Music, where he studied with Otto-Werner Mueller. Mr. Hong is currently co-conductor of the Campanile Orchestra at the Shepherd School of Music. For the past four years, he was visiting assistant professor of music at Haverford College, where he conducted the orchestra and chorus. Mr. Hong has conducted several of the finest collegiate orchestras including The Curtis Symphony Orchestra, The Juilliard Symphony, the Manhattan School of Music Symphony Orchestra, and the Mannes Chamber Orchestra. In addition, he has also conducted the Spokane Symphony, the Indiana Chamber Ensemble, and the Orchestra Society of Philadelphia. Currently, he is pursuing conducting studies at the Shepherd School with Larry Rachleff.

