

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

Friday, February 16, 2007

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

*City Scenes – Three Urban Dances
for Orchestra (2006; Premiere)*

*Karim Al-Zand
(b. 1970)*

*L'apprenti sorcier
(The Sorcerer's Apprentice)*

*Paul Dukas
(1865-1935)*

Cristian Măcelaru, conductor

INTERMISSION

Symphonic Dances, Op. 45

Non allegro

Andante con moto (Tempo di valse)

Lento assai

*Sergei Rachmaninoff
(1873-1943)*

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

Yeon-Kyung Joo,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR
Rachelle Hunt
Elise Meichels
Aaron McFarlane
Rebecca Corruccini
Stephanie Song
Stephanie Nussbaum
Martin Dimitrov
Molly Emerman
Francis Liu
Pei-Ju Wu
Heidi Schaul-Yoder
Jennifer Salmon
Emily Dahl
Justin Gopal
Christina Frangos

Violin II

Sonja Harasim,
principal
Ashley Malloy
Maria Dance
Analísé Kukulhan
Klara Wojtkowska
Brittany Henry
Jeffrey Taylor
Andrew Meyer
Julia Frantz
Haley Boone
Glen McDaniel
Kyra Davies
Allison Cregg
Tema Watstein
Steve Koh
Christine Cheung

Viola

Whitney Bullock,
principal
Karen Raizen
Ellen Gartner
Elizabeth Charles
Pei Ling Lin
Nicholas Mauro
Kristina Hendricks
Elizabeth Polek
Juliana Tutt
Jacob Sustaita

Viola (cont.)

Anthony Parce

Cello

Nikolaus von Bülow,
principal
Jennifer Humphreys
Andrew Dunn
Patrick Moore
Peng Li
Gregory Kramer
David Gerstein
Joshua Boulton
Collin White
Madeleine Kabat
Kristopher Khang

Double Bass

Scott Dixon,
principal
Shawn Conley
Paul Macres
Charles Nilles
Phillip Graham Eubanks
Marie-Claude Tardif
Paul Cannon

Flute

Catherine Branch
Henrik Heide
Jennifer Hooker
Leslie Richmond
Christina Sjoquist

Piccolo

Clint Foreman
Henrik Heide
Leslie Richmond

Oboe

Dean Baxtresser
Clara Blood
Emily Brebach
Lauren Winterbottom

English Horn

Emily Brebach
Diana Owens

Clarinet

Amy Chung
Sarunas Jankauskas

Clarinet (cont.)

Jeannie Psomas
Maiko Sasaki

Bass Clarinet

Maiko Sasaki
Melanie Yamada

Alto Saxophone

Scott Plugge

Bassoon

Tracy Jacobson
Abigail Jones
Jennifer Reid
Gwen Seaton

Contrabassoon

Bradley Balliett
Andrew Cuneo

Horn

Pamela Harris
MARGARET C. PACK CHAIR
Erin Koertge
Michael Oswald
Elizabeth Schellhase
Catherine Turner
Juliann Welch

Trumpet

Jonathan Brandt
Joseph Cooper
Greg Haro
Larry Hernandez
John Williamson

Trombone

Joel Brown
Christopher Burns
Mark Holley
Colin Wise

Bass Trombone

Michael Brown

Tuba

Aubrey Foard
Ali Jackson

Harp

Bryan Parkhurst
Emilia Perfetti
Sadie Turner

Piano and Celeste

Eugene Joubert
CHARLOTTE A. ROTHWELL
CHAIR

Timpani and Percussion

Grant Beiner
Bryan Dilks
Craig Hauschildt
Rebecca Hook
Brian Manchen
Andrés Pichardo
Evy Pinto
Adam Wolfe

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Kristin Johnson

Assistant Production Manager

Mandy Billings
Francis Schmidt

Library Assistants

Mary Boland
Amanda Chamberlain
Scott Dixon
Andrew Dunn
Molly Emerman
Peng Li
Pei Ling Lin
Lauren Magnus
Aaron McFarlane
Mary Price
Jacob Sustaita

Stage Assistants

Grant Beiner
Joel Brown
Michael Brown
Nikolaus von Bülow
Christopher Burns
Andrew Cuneo
André Dyachenko
Aubrey Foard
Evan Halloin
Sarunas Jankauskas
Evy Pinto
Jeffrey Stephenson
Jonas VanDyke
Steven Zander

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, PERCUSSION AND HARP LISTED ALPHABETICALLY.

PROGRAM NOTES

City Scenes – Three Urban Dances for Orchestra Karim Al-Zand

City Scenes comprises three short, interconnected dances, which reflect on the alluring tumult of city life. A boisterous mood dominates the first dance. The opening measures are all clamor and din: the drums kicking, the brass screaming. The passage is marked "like a big band," a jazz allusion which echoes throughout the dance. Eventually the commotion abates and the sounds of the roaring streets fade. The second dance (which follows without pause) is reduced in scoring—strings, harp, celeste and light percussion—and possesses a delicate, veiled atmosphere. At first subdued, the music slowly intensifies; the haze gradually evaporates to reveal a glistening skyline. The final dance begins softly but returns to the bustling pace and fervent hum of the city. Several times the music builds in strength as it hurtles toward a final frenetic crash. Some of the music in *City Scenes* (specifically the first and third dances) originated in a chamber piece of mine, **Tableau and Details**, which was written at about the same time. My heartfelt thanks and gratitude go out to Larry Rachleff and the members of the orchestra for their exceptional work and dedication in preparing *City Scenes*.

— Note by the composer

L'apprenti sorcier Paul Dukas

When one hears the opening bars of Dukas' *L'apprenti sorcier*, images of that impetuous little mouse, adorned in his master's hat, desperately trying to undo an incantation gone wrong immediately pop up in the imagination. Dukas' symphonic poem ranks in the "greatest hits" of the classical music annals and it indeed deserves its status, but Dukas had less to do with this than one of the great cultural icons of our time, Walt Disney.

In fact, if it weren't for Disney's pet project *Fantasia*, Dukas might have fallen into utter obscurity. Though he was a well known teacher, writer, critic, and composer in his day, he was also an incorrigible perfectionist, and threw away most of his works before they ever made it to the general public. His entire surviving body of works is comprised of a symphony, a ballet, an opera, a couple of piano works, and *L'apprenti sorcier*, which was based on Goethe's *Der Zauberlehrling*.

Goethe's story, translated into music by Dukas, then made famous by the Disney film, tells the tale of a young apprentice to a great magician. The master goes out on business, and leaves his apprentice to clean up his workshop while he is gone. The lazy apprentice decides that a little magic from his master's book will do all the work for him, allowing him the opportunity to relax. He finds a spell that sets a broom to work, sweeping, mopping and the like. Unfortunately, the apprentice, who the Disney workshop named "Yen Sid" (Disney backwards), doesn't know how to stop the cleaning frenzy, and ends up flooding the workshop.

Dukas sets the relentlessness of the broom and, in the repeat, brooms with the iconic motive so well known to us today. In fact, musical analysis of this work seems almost pointless. There is no need for explanation here, which is perhaps why the piece is so wonderful; each new musical phrase perfectly depicts the events of the story. The orchestration and dramatic character are seemingly cinematic, which is why the piece appealed so much to Disney.

L'apprenti sorcier made its first appearance in 1897, but it was in 1940, when Leopold Stokowski conducted it for Walt Disney's animated short film, that *The Sorcerer's Apprentice* made Dukas a cultural icon, alongside the fledgling Mickey Mouse, who got his present look from the film and became the figure-head for the Disney empire. The music was an important part of Disney's project, which cost a whopping \$125,000 (the short, not the entire film).

He had his engineers create the world's first surround sound, "Fantasound," which pioneered the use of multi-track recording. In fact, we have Walt Disney, Mickey Mouse, and Paul Dukas, whose music inspired the whole thing, to thank for much of what we consider an everyday part of film sound. Technology is not all contemporary culture has to thank Dukas and Disney for, because *L'apprenti sorcier* is the reason we have the modern Mickey Mouse, and there are few things as iconic as that.

— Note by T. J. Hoffman

Symphonic Dances, Op. 45 Sergei Rachmaninoff

Toward the end of his life, Sergei Rachmaninoff was struggling to balance his three careers. He had all but abandoned conducting, had difficulty finding time to compose, and hated the rigors of constant touring as a pianist. His penultimate compositional effort, the Third Symphony, was not well received by audiences and critics alike, and Rachmaninoff had virtually decided to give up composing altogether.

However, there was one last project still sitting in the back of Rachmaninoff's mind, a ballet. He had tried earlier in his career to collaborate on a ballet with Diaghilev's Ballets Russes and choreographer Michel Fokine, but to no avail. Though his *Rhapsody on a Theme by Paganini* had been choreographed at Covent Garden in 1939, and was wildly successful in Europe, he still wanted to write music specifically for dancing.

In 1940, Rachmaninoff took residence at an estate in upstate New York to try his hand at composing one more time, after a near decade of inactivity. He practiced all day and composed all night. By the end of the summer, Rachmaninoff had a two-piano score of his *Fantastic Dances* ready to play for Eugene Ormandy to explore the possibility of setting it for the Philadelphia Orchestra, who had become his constant musical companions by this point in his career. However, emboldened by the recent success of *Paganini*, he also contacted Fokine about the possibility of Ballets Russes turning his *Dances* into a real ballet. In fact, Fokine heard the *Fantastic Dances* long before Ormandy. Rachmaninoff's dream was never to come to fruition, however. Fokine died in 1942, and with him, Rachmaninoff's possibility of a collaboration with the Ballets Russes.

The *Fantastic Dances* became the *Symphonic Dances, Op. 45*. Rachmaninoff set to orchestrating while on his winter 1940 concert tour, and he soon had a score ready for the Philadelphians. Ormandy and the Philadelphia Orchestra premiered the *Symphonic Dances* on January 3, 1941.

The three-movement work is indicative of the difficulties Rachmaninoff endured during his final years. Movement one, marked Non allegro, is more than a tempo marking, but also an indication of mood, not just for the movement, but for the piece itself, a character completely without cheerfulness. From the first movement's sinister march to the second's ghostly waltz, everything leads up to the Finale, where a danse macabre gives way to a quotation of the *Dies Irae* chant from the funeral mass, first in the trumpet and then imbued throughout the orchestra. There are also quotations from the much maligned First Symphony, which he was rumored to have burned after its first performance, in the coda of movement one. In the manuscript for the Finale's coda, Rachmaninoff wrote the word "Alliluya," accompanied by a transcription of the Doxology from the *All-Night Vigil*, which Rachmaninoff wrote after his first failed attempt to compose a ballet for Fokine. Perhaps this is indicative of Rachmaninoff's final impression of his *Symphonic Dances*. Even though there is a sense of defeat in the *Symphonic Dances*, as though Rachmaninoff was preparing for his own demise, the piece ends in a triumphant conclusion, an indication of the success the piece would eventually experience. Though the *Symphonic Dances* are not the happiest of giges, they are an exciting musical experience indeed.

— Note by T. J. Hoffman

BIOGRAPHIES

The music of composer KARIM AL-ZAND has been called "strong and startlingly lovely" (Boston Globe). His compositions are wide-ranging, from settings of classical Arabic poetry to scores for dance and pieces for young audiences. Many of his works explore connections between music and other arts, and draw inspiration from diverse sources such as nineteenth century graphic art, fables of the world, folksong, and jazz.

Al-Zand's music has enjoyed success in the United States, Canada, and abroad, and he is the recipient of several national awards, including the Sackler Composition Prize, the ArtSong Prize, and the Louisville Orchestra Competition Prize. He holds degrees from Harvard and McGill Universities and is currently Assistant Professor of Composition and Theory at the Shepherd School of Music. Al-Zand is also a founding member and vice-president of Musiqa, Houston's premiere contemporary music group.

Romanian violinist, composer and conductor CRISTIAN MĂCELARU started studying music at the age of six in his native country. After winning top prizes in the National Music Olympiad of Romania (1994, 1996, 1997), Mr. Măcelaru attended the Interlochen Arts Academy in Michigan, where he furthered his studies in both violin and conducting. Upon his graduation, he moved to Miami, where he received a Bachelor of Music degree from the University of Miami.

While in Miami, Mr. Măcelaru was assistant conductor of the University of Miami Symphony Orchestra, associate conductor of the Florida Youth Orchestra, conductor and founder of the Clarke Chamber Players, and concertmaster of the Miami Symphony Orchestra. He has performed recitals throughout the United States, Europe, and China, as well as with orchestras such as the Houston Symphony Orchestra, the Miami Symphony Orchestra, the Naples Philharmonic, and the Banatul Philharmonic.

Recently receiving the Master of Music degree in violin performance from the Shepherd School of Music under the guidance of Sergiu Luca, Mr. Măcelaru's 2006-07 season includes performances with CONTEXT, Crisalis Music Project, the Houston Symphony, the Banatul Philharmonic, and recitals both in the United States and abroad. Currently pursuing a Master of Music degree in conducting with Larry Rachleff, he is also founder and artistic director of the Crisalis Music Project. More information can be found at CrisalisMusicProject.org.

UPCOMING ORCHESTRA CONCERTS

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*) (Thomas Hong, conductor); Stravinsky - *Suite from "Pulcinella"*; and Mendelssohn - *Symphony No. 4 in A Major, Op. 90 "Italian."*
Stude Concert Hall. Free admission.

March 22, 24, 26 and 27, 7:30 p.m. - SHEPHERD SCHOOL OPERA and the
SHEPHERD SCHOOL CHAMBER ORCHESTRA present *Street Scene* by Kurt Weill;
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.

Friday, March 16, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Jennifer Higdon - *Fanfare Ritmico*
(Thomas Hong, conductor); Kabalevsky - *Cello Concerto No. 2* (Madeleine Kabat,
soloist; Cristian Măcelaru, conductor); and Rimsky-Korsakov - *Scheherazade,*
Op. 35. Stude Concert Hall. Free admission.



RICE