

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

Friday, October 5, 2007

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Carnival Overture, Op. 92

Antonín Dvořák
(1841-1904)

Don Juan, Op. 20

Richard Strauss
(1864-1949)

INTERMISSION

Symphony No. 5 in C Minor, Op. 67

Ludwig van Beethoven
(1770-1827)

Allegro con brio
Andante con moto
Allegro
Allegro

Tonight we honor the members of
The Shepherd Society
for their generous scholarship support.

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

Ying Fu,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR

Brittany Henry
Joseph Maile
Rachelle Hunt
Elise Meichels
Klara Wojtkowska
Heidi Amundson
Jun Hyun Kim
Tudor Dornescu
Christina Wilke
Ashley Malloy
Glen McDaniel
Martin Dimitrov
Andrew Meyer
Maria Dance

Violin II

Eva Liebhaber,
principal
Stephanie Song
Analise Kukelhan
Julia Frantz
Jeffrey Taylor
David Huntsman
Mary Price
Bo Xun
Jessica Robinson
Haley Boone
Sara Johansen
Steve Koh
Hannah Dremann
Sol Jin

Viola

Pei Ling Lin,
principal
Julia Immel
Elizabeth Charles
Emily Grossruck
Lauren Magnus
Adam Matthes
Hana Morford
Anthony Parce
Jules Sulpico
Jacob Sustaita
Katherine Larson

Cello

Semiramis Costa,
principal
ANNETTE AND HUGH
GRAGG CHAIR

Gabriel Beistline
Madeleine Kabat
Gregory Kramer
Jennifer Humphreys
Emily Hu
Marie-Michel Beauparlant
Collin White
Reenat Pichas
Whitney Delphos
Jacob Fowler
Melody Yenn

Double Bass

Evan Halloin,
principal
Edward Merritt
Charles Nilles
Kevin Jablonski
Edward Botsford
Paul Cannon
Marie-Claude Tardif
Phillip Graham Eubanks
Nicholas Cathcart

Flute

Hilary Abigana
Catherine Branch
Catherine Ramirez
Leslie Richmond
Matthew Roitstein
Natalie Zeldin

Piccolo

Hilary Abigana
Leslie Richmond

Oboe

Clara Blood
Stanley Chyi
Stefani Ide
Kristin Kall

English Horn

Erin I-Ling Tsai
Lauren Winterbottom

Clarinet

Amy Chung
André Dyachenko
Eric Jacobs
Matthew Nelson
Jeannie Psomas
Cayce Vega

Bassoon

Andrew Cuneo
Tracy Jacobson
Briana Lehman
Rachael Young

Contrabassoon

Andrew Cuneo
Miles Maner

Horn

Katherine Caliendo
MARGARET C. PACK CHAIR
Audrey Good
Pamela Harris
Danielle Kuhlmann
Elizabeth Schellhase
Julie Thayer

Trumpet

Joseph Cooper
Greg Haro
Brian Hess
Kevin Lynch
Thomas Siders
Robert Zider

Trombone

Joel Brown
Jeremy Buckler
Caitlin Hickey
Samuel Jackson

Bass Trombone

John Stanley

Tuba

Andrew Welborn

Harp

Megan Levin
Mason Morton
Sadie Turner

Keyboard

Eugene Joubert
CHARLOTTE A. ROTHWELL
CHAIR

Timpani and Percussion

Grant Beiner
Casey Cangelosi
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

Joshua Boulton
Gabriel Beistline
Jessica Grabbe
Emily Grossruck
Julia Immel
Evan Leslie
Sarah Ludwig
Emma Lundgren
Paul Macres
Adam Matthes
Jessica Robinson
Stephanie Song
Jacob Sustaita
Christina Wilke

Stage Assistants

Jeremy Buckler
Stanley Chyi
André Dyachenko
Evan Halloin
Pamela Harris
Emil Ivanov
Hana Morford
Charles Nilles
Evy Pinto
John Stanley
Kaoru Suzuki
Andrew Welborn

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, PERCUSSION AND HARP LISTED ALPHABETICALLY.

PROGRAM NOTES

Carnival Overture, Op. 92 Antonín Dvořák

Antonín Dvořák was one of the most significant of Czech composers during the nineteenth and early twentieth centuries. Born on September 8, 1841, in Nelahozeves, then part of the Austrian Empire but now part of the Czech Republic, Dvořák wrote in a romantic style that reflected and incorporated the musical sentiments of his native Bohemian culture. In Dvořák's romantic and culturally-based style, he incorporated various native folk melodies and idioms as well as musical depictions of the splendors and deceits of love and the joys of existence within the natural world. Such depictions are clearly apparent in a group of three overtures that Dvořák wrote between the years 1891 to 1892: **Amid Nature**, **Carnival**, and **Othello**. Initially the composer intended for these overtures to form a symphonic cycle of three movements following the character of a pastorale, scherzo, and finale and carrying the respective titles of "Nature," "Life," and "Love." However, he later designated individual opus numbers as well as the aforementioned titles, and these have survived into the modern era. Regardless of their eventual separation, however, these three works together represent three contrasting human conditions: blissful union with nature ("**Amid Nature**"), the exultant joy of existence ("**Carnival**"), and the experience of love as a power that can bring either happiness or destruction ("**Othello**").

It is the **Carnival Overture**, originally named the "Life" overture, that is the most widely known and performed of the original three. Filled with orchestral brilliance and melodic exuberance, this work in sonata form is in the nature of a scherzo. The orchestra sparkles immediately with a robust and energetic opening theme. This exuberance gives way to a tearful melody in the strings followed by a gamboling theme later taken up cheerfully by the clarinets. What follows is a G major intermezzo that evokes quiet contemplation of nature, incorporating the "nature" motive in 3/8 time that also appears in the other two overtures in the cycle. However, this quiet intermezzo gives way to a stormy interlude that leads the listener ultimately to the exuberance of the opening theme that finishes the work. Though rarely played together, the three overtures together certainly create a beautiful insight into the timeless joys of nature, life, and love.

Don Juan, Op. 20 Richard Strauss

Unlike the many composers who have been underappreciated during their lifetimes, Richard Strauss enjoyed an immense amount of immediate success and popularity. Indeed, he was one of the most talked about composers at the turn of the nineteenth to the twentieth centuries. His music was truly groundbreaking, and many scholars credit Strauss with initiating a whole new musical era for the genre of the symphonic poem, which Franz Liszt had popularized towards the middle of the nineteenth century. Strauss caught the tail end of this genre's development in the late nineteenth century, and he took it to new heights.

The first of Strauss' symphonic poems to be performed, **Don Juan**, which Strauss conducted on November 11, 1889, was an immediate success. At only twenty-four years of age, and inspired by Nicholas Lenau's poetic treatment of the **Don Juan** story, Strauss was able to capture in music the exploits of the legendary antihero. In presenting the story of **Don Juan**, Strauss structured his "tone poem," as he called it, around the Don's adventures. The music begins at an energetic pace that showcases intricate polyphonic textures and bright orchestral sounds from Strauss' large orchestra. This intensity

tapers off relatively quickly to reveal a plaintive love melody presented by the oboe. The feverish and the plaintive eventually give way to a grand and heroic subject introduced by blazing horns. This theme represents the climax of the piece as it is further developed by both strings and woodwinds. Following this dramatic climax, Strauss uses a single dissonant note from the trumpets followed by chilling and shadowy string trills to portray Don Juan's final gasps for breath and ultimately his death. Such tone painting and the overall youthful and fiery vigor that permeate this work demonstrate well Strauss' instinct for drama. In this context it makes sense that Strauss advised married members of the orchestra "to play as if you were engaged and then all will be well."

Symphony No. 5 in C Minor, Op. 67 Ludwig van Beethoven

Few musical motives are more recognizable than the powerful four-note phrase that opens Ludwig van Beethoven's **Symphony No. 5 in C Minor**. In fact few musical works can compare in dramatic scope to the symphony as a whole. Beethoven conceived his initial ideas for the work in 1804, worked them out extensively in 1807, and completed the symphony in 1808. Considering that Beethoven first began experiencing symptoms of deafness in 1802, the ideas of "heroic transformation" and "victory over conflict" that permeate this work seem well suited. Less well suited, however, are any claims that the opening motive represents "Fate knocking at the door" or that there is a certain political message in this work. Intriguing as these ideas may be, there is no actual evidence that Beethoven intended for these concepts to be transmitted. Nevertheless, the drama of the music speaks for itself as the listener is taken on a journey from the stormy C minor opening movement to the feelings of joy and conquest in the C major final movement.

The first movement, a fiery Allegro con brio, builds on the iconic four-note opening motive, which forms the principal musical material for the first theme. The horns then momentarily dispel the tension as they usher in a more calming pastoral melody. These main themes continue to alternate and develop until the climactic recapitulation of the first theme, which is interrupted by an unaccompanied oboe solo that soars serenely in space. Following this solo the intensity builds magnificently until the final coda brings the action to a close. The second movement, Andante con moto, reveals a stately melody introduced by the cellos. This theme then goes through a series of variations, one of which showcases the brass announcing the melody victoriously over a march-like accompaniment in the strings. The following movement, Allegro, is in the form of a scherzo. The cellos and basses open the movement with a sinister melody in the minor mode that subsequently erupts into a four-note pattern in the horns that echoes the famous motive from the first movement. In true scherzo style, however, a whimsical and bumbling trio section contrasts with the austerity of the preceding section. Later the opening section returns, dominated by string pizzicatos, a general sparseness in sound, and an overall tentative air. This mysterious haze is dispelled, however, as the movement moves into the glorious C major fourth movement without a pause. In the fourth movement the restlessness and agitation of the first and third movements in C minor give way to an elated sense of triumph in C major. Evincing images such as a joyous awakening, heroic transformation, and the victory of good over evil, the themes of the fourth movement include allusions to the overarching four-note motive that is now revealed to be the central unifying theme of the whole symphony. In order to intensify the sense of joy, Beethoven makes an extended reference to the melody from the third movement before moving into a powerful recapitulation and extended coda, in which the repetition of powerful C major chords gives the listener a sense of undying defiance as well as a powerful sense of finality.

— Notes by Michael Richardson

UPCOMING ORCHESTRA EVENTS

Sunday, October 7, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA
*Larry Rachleff, conductor PROGRAM: Ives - **Three Places in New England**;*
*Mendelssohn - **Piano Concerto No. 1 in G Minor, Op. 25** (Wenli Zhou, soloist;*
*Cristian Măcelaru, conductor); and Mozart - **Symphony No. 36 in C Major,***
K. 425 "Linz." Stude Concert Hall. Free admission.

November 7, 9, 11 and 12 - SHEPHERD SCHOOL OPERA and the SHEPHERD
*SCHOOL CHAMBER ORCHESTRA present **Rinaldo** by George Frideric Handel.*
Richard Bado, conductor; Cristian Măcelaru, conductor (Nov. 12); Debra
Dickinson, director. Sunday's performance (Nov. 11) at 2:00 p.m.; all other
performances at 7:30 p.m. Wortham Opera Theatre at Alice Pratt Brown Hall.
Admission (general seating): \$10; students and senior citizens \$8. For tickets
call 713-348-8000.

Saturday, November 10, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
*Larry Rachleff, conductor PROGRAM: Elgar - **Cockaigne, "In London Town,"***
*Op. 40; Brahms - **Variations on a Theme of Joseph Haydn, Op. 56a** (Thomas*
*Hong, conductor); and Prokofiev - **Symphony No. 5 in B-flat Major, Op. 100.***
Stude Concert Hall. Free admission.



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