

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, music director

WENLI ZHOU, piano

Sunday, October 7, 2007

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Three Places in New England

*(1929 reduced orchestration,
edited by James B. Sinclair)*

Charles Ives

(1874-1954)

The "Saint-Gaudens" in Boston Common (Very slowly)

Putnam's Camp, Redding, Connecticut

(Allegro, quick-step time)

The Housatonic at Stockbridge (Adagio molto)

***Piano Concerto No. 1
in G Minor, Op. 25***

Molto allegro con fuoco

Andante

Presto

Felix Mendelssohn

(1809-1847)

Wenli Zhou, soloist

Cristian Măcelaru, conductor

INTERMISSION

***Symphony No. 36 in C Major,
K. 425 "Linz"***

Adagio - Allegro spiritoso

Andante

Menuetto

Presto

Wolfgang Amadeus Mozart

(1756-1791)

The reverberative acoustics of Stude Concert Hall magnify the slightest sound made by the audience. Your care and courtesies will be appreciated. The taking of photographs and use of recording equipment are prohibited.

SHEPHERD SCHOOL CHAMBER ORCHESTRA

Violin I

J Freivogel,
concertmaster
Malorie Blake
Sonja Harasim
Sarah Ludwig
Sae Niwa
Eric Siu

Violin II

Kaoru Suzuki,
principal
Kristiana Sandberg
Emma Lundgren
Tema Watstein
Allison Cregg
Emil Ivanov

Viola

Nicholas Mauro,
principal
Rachel Kuipers
Ellen Tollefson
Sam Quintal
Elizabeth Polek

Cello

Rachel Henderson,
principal
Joshua Boulton
Meta Weiss
Christine Kim
David Gerstein

Double Bass

Jessica Grabbe,
principal
Shawn Conley
Paul Macres

Flute

Henrik Heide
Christina Sjoquist

Piccolo

Christina Sjoquist

Oboe

Stanley Chyi
Jayne Drummond
Stefani Ide
Erin I-Ling Tsai
Lauren Winterbottom

English Horn

Lauren Winterbottom

Clarinet

James Johnson
Benjamin Mitchell

Bassoon

Miles Maner
David Richmond
Robert Trussell

Horn

Katharine Caliendo
Pamela Harris
Danielle Kuhlmann
Elizabeth Schellhase

Horn (cont.)

Julie Thayer

Trumpet

Joseph Cooper
Greg Haro
Kevin Lynch
Thomas Siders
Robert Zider

Trombone

Caitlin Hickey

Piano

Eugene Joubert

Celeste

Kimi Kawashima

Timpani and Percussion

Casey Cangelosi
Bryan Dilks
Craig Hauschildt
Evy Pinto
Greg Tsalikis

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 EVENTS

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.

PROGRAM NOTES

Three Places in New England Charles Ives

Charles Edward Ives is considered today to be one of the first American composers of international significance. During his life his works were rarely played in part because of his exploration of tone clusters, bitonality, and other modern techniques. Ives' *Three Places in New England* was composed primarily from 1911 to 1914 although there are sketches from as early as 1903 and revisions as late as 1929. Each of the three movements represents a place where Ives either lived or vacationed in New England. This work has become one of Ives' most performed works and features his signature techniques of multiple layers of melody, quotation of popular American hymns and band pieces, tone clusters, and sharp contrasts.

The first movement, "The 'Saint-Gaudens' in Boston Common (Col. Shaw and his Colored Regiment)," is named for a Civil War monument in Boston. The monument, which took over fourteen years to complete was built in honor of the 54th Massachusetts Regiment, which was the first Union regiment comprised completely of African-Americans. The movement serves as a tribute to the soldiers that died in the Civil War and mixes patriotic tunes and plantation songs interwoven above an ostinato bass built on minor thirds. The tunes are heard most clearly in the opening and include *Old Joe Black*, *Massa's in de Cold, Cold Ground*, *Marching through Georgia*, and *The Battle Cry of Freedom*. These pieces are combined with chromatic elements so as to suggest a memory of the events of the Civil War rather than a detailed description.

The second movement, "Putnam's Camp, Redding, Connecticut," is written about a historic landmark, one representing a noted Revolutionary War camp. In this piece Ives uses many tunes that were prominent during the Revolutionary era, such as *Yankee Doodle*, *Arkansas Traveler*, and *The British Grenadiers*, to capture the essence of a Fourth of July picnic remembered from his youth. He uses chromaticism and quotation in keys other than the key of the main theme to create the sound of multiple bands at a parade all playing these songs.

The work concludes with "The Housatonic at Stockbridge," which depicts Ives' memory of a walk along the Housatonic River with his wife. Ives described it vividly: "We walked in the meadows along the river, and heard the distant singing from the church across the river. The mist had not entirely left the river bed, and the colors, the running water, the banks and elm trees were something that one would always remember." This is the only one of the set that does not draw on secular American tunes but instead paraphrases the hymns *Dornance* and *Missionary Chant*. These hymn-tunes are used along with rhythmic alteration and ostinatos to recreate the scene from Ives' walk along the river.

— Note by Kendra Wharton

Piano Concerto No. 1 in G Minor, Op. 25 Felix Mendelssohn

Jakob Ludwig Felix Mendelssohn was a German composer and conductor of the early Romantic period. His G minor piano concerto was completed in 1831 and received its first performance in the Odeonsaal in Munich on October 17 of that year with the composer as soloist. Franz Liszt later popularized the concerto so much that Hector Berlioz, in his *Evenings with the Orchestra*, described a particular Érard piano that had been subjected to the work so many times that it refused to quit playing the concerto until chopped into pieces and burned.

In all of his concertos Mendelssohn made some intriguing, even daring, adjustments to the traditional and well-established concerto form, though the G minor concerto is rather more orthodox than the Second Piano Concerto or

the Violin Concerto. Yet even in the G minor concerto, Mendelssohn dispenses with lengthy orchestral introductions and solo cadenzas and substitutes a single, shared exposition between orchestra and soloist for the traditional double exposition, in which the orchestra introduces a theme that is then restated by the soloist. The composer also seeks to avoid the intrusive breaks between movements that interrupt the musical flow with silence or (especially in concerto performances of his day) applause. He composed the score so that all three movements would run directly into one another. Beethoven had already linked his last two movements in the Fourth and Fifth Concertos, but Mendelssohn seems to be the first composer to connect all three in his **Piano Concerto No. 1, Op. 25**. Its combination of brilliance, energy, and warmth reveal the extraordinary gift of a twenty-two-year-old in the fine flush of his maturity.

The first movement, *Molto allegro con fuoco*, begins with rushing chromatic chords from the orchestra, which are quickly taken up by the piano and spun by the full ensemble into an urgent, breathless theme. The piano passages grow increasingly virtuosic, and then segue into a calmer, lyrical second theme. The two themes develop rhapsodically until the violins, violas, and oboes sound a rhythmic four-note pattern, still in G minor, that is transformed by the trumpets and horns into a fanfare in E major. This fanfare serves as Mendelssohn's connecting device between each of the movements. The piano echoes and slows the repeated notes, leading without pause into the *Andante* second movement. Violas and cellos first state the poignant theme, then the piano expands upon their gentle, song-like melody. The movement ultimately fades to silence and is abruptly broken by the return of the fanfare, announcing the rondo finale, *Presto*. The piano introduces this ebullient G major theme, complemented by an orchestral part that, though a bit less virtuosic, is no less brilliant. Just before the finale's close, Mendelssohn recalls the lyrical second theme of the first movement, thus tying a final knot between the movements, before ending with a flourish.

— Note by Wenli Zhou

Symphony No. 36 in C Major, K. 425 "Linz" Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart is a composer of the Classical era who composed over 600 works in many genres including more than forty symphonies. He wrote the "**Linz**" **Symphony, No. 36 in C Major, K. 425**, while in Linz in 1783 on a return trip to Vienna from Salzburg where he and his wife Constanze had been visiting his father. The stay in Salzburg had not been an easy one due to great tension between Mozart's father and Constanze. Upon their arrival at Linz, the Mozarts were understandably pleased by Count Thun's gracious welcome, which included the announcement of a concert in their honor. Mozart wrote to his father about the event on October 31:

When we arrived at the gates of Linz, a servant was standing there to conduct us to the Old Count Thun's, where we are still living. I really cannot tell you how they overwhelm us with kindness in this house. On Thursday, the Fourth of November, I am going to give a concert in the theater, and, as I have not a single symphony by me, I am writing away over head and ears at a new one, which must be ready by then.

From this letter we can deduce that Mozart composed this symphony in just four days.

The *Symphony* unfolds across twenty-eight minutes in four movements. The first is an *Adagio - Allegro spiritoso* that marks the first use of a slow introduction in a symphonic movement by Mozart. After the introduction the rest of the movement unfolds in sonata form. The second movement is an *Andante* that uncharacteristically employs trumpets and percussion, which are often silent in a symphony's middle movements. A minuet serves as the third movement and is so danceable that it has been used as a dance number in productions of **The Marriage of Figaro** and **Don Giovanni**. The *Finale* returns to sonata form and uses varied textures and chromatic harmonies. Overall, this *Symphony* exudes the confidence and maturity of Mozart's grand style.

— Note by Kendra Wharton

BIOGRAPHIES

Pianist WENLI ZHOU began her early musical training at the age of five in her native China at Sichuan Conservatory of Music, subsequently making her first public appearance at age six in Chengdu. As a soloist, recitalist, and chamber musician, Ms. Zhou has given performances in such places as Carnegie Hall, Miller Theater in New York City, the Liszt Academy of Budapest in Hungary, and the John F. Kennedy Center for the Performing Arts in Washington, D.C., as well as in Japan, Poland, Canada, and numerous cities throughout China and the United States. She is the recipient of prizes and awards from international and regional competitions, including the World Piano Competition, the twenty-seventh Frinna Averbuch International Competition of the New York Congress of Piano Teachers, the Grace Welch International Piano Competition in Chicago, the Kankakee (Illinois) Concerto Competition, the Houston Tuesday Musical Club Piano Competition, and the Rislov Foundation Award. Ms. Zhou has also performed in master classes given by artists including Emanuel Ax, Vladimir Feltsman, Lee Kum-Sing, David Owen Norris, Garrick Ohlsson, Paul Ostrovsky, John Perry, Alexander Slobodyanik, and Earl Wild, among others.

Ms. Zhou takes a strong interest in the music of her homeland. She has performed Bright Sheng's *My Song* many times and has commissioned and premiered *Yi Meng* by Pamela Chen. She has also collaborated with Chinese musicians including Ma Xiaohui, an active Er'hu player in China and overseas.

Ms. Zhou holds degrees and diplomas from the University of Michigan, Western Michigan University, and Sichuan Conservatory of Music (pre-college). She is currently pursuing her Doctor of Musical Arts degree at the Shepherd School, and performs this evening as a winner of the 2007 Shepherd School Concerto Competition. Her primary teachers include Robert Roux, Logan Skelton, Arthur Greene, Lori Sims, and Hanguo Yang.

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 is currently pursuing a Master of Music degree in conducting with Larry Rachleff. He is also a conductor with the Houston Youth Symphony and the founder and artistic director of the Crimalis Music Project. More information can be found at www.CrimalisMusicProject.org.



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