

*SHEPHERD SCHOOL  
SYMPHONY ORCHESTRA*

*LARRY RACHLEFF, music director*

*Saturday, November 10, 2007*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

PROGRAM

**Cockaigne, "In London Town" Op. 40**

Edward Elgar  
(1857-1934)

**Variations on A Theme of  
Joseph Haydn, Op. 56a**

Johannes Brahms  
(1833-1897)

*Chorale St. Antoni - Andante*  
*Variation I - Poco più animato*  
*Variation II - Più vivace*  
*Variation III - Con moto*  
*Variation IV - Andante con moto*  
*Variation V - Vivace*  
*Variation VI - Vivace*  
*Variation VII - Grazioso*  
*Variation VIII - Presto non troppo*  
*Finale - Andante*

*Thomas Hong, conductor*

INTERMISSION

**Symphony No. 5 in B-flat Major, Op. 100**

Sergei Prokofiev  
(1891-1953)

*Andante*  
*Allegro marcato*  
*Adagio*  
*Allegro giocoso*

*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

Joseph Maile,  
concertmaster  
ANNE AND CHARLES  
DUNCAN CHAIR  
Heidi Amundson  
Elise Meichels  
Christina Wilke  
Ying Fu  
Martin Dimitrov  
Eva Liebhaber  
Ashley Malloy  
Brittany Henry  
Tudor Dornescu  
Stephanie Song  
David Huntsman  
Analise Kukulhan  
Klara Wojtkowska  
Julia Frantz

## Violin II

Rachelle Hunt,  
principal  
Maria Dance  
Jeffrey Taylor  
Mary Price  
Glen McDaniel  
Jessica Robinson  
Andrew Meyer  
Haley Boone  
Steve Koh  
Jun Hyun Kim  
Bo Xun  
Sol Jin  
Sara Johansen  
Hannah Dremann

## Viola

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

## Cello

Madeleine Kabat,  
principal  
ANNETTE AND HUGH  
GRAGG CHAIR  
Jennifer Humphreys  
Marie-Michel Beuparlant  
Reenat Pichas  
Semiramis Costa  
Melody Yenn  
Jacob Fowler  
Emily Hu  
Gabriel Beistline  
Sophie Benn  
Matthew Kufchak  
Evan Leslie

## Double Bass

Charles Nilles,  
principal  
Kevin Jablonski  
Edward Botsford  
Katherine Munagian  
Evan Halloin  
Marie-Claude Tardif  
Edward Merritt  
Paul Cannon  
Kevin Brown

## Flute

Hilary Abigana  
Henrik Heide  
Leslie Richmond  
Matthew Roitstein  
Christina Sjoquist  
Natalie Zeldin

## Piccolo

Catherine Branch  
Leslie Richmond  
Matthew Roitstein

## Oboe

Stanley Chyi  
Jayne Drummond  
Kristin Kall  
Erin I-Ling Tsai  
Lauren Winterbottom

## English Horn

Kristin Kall

## Clarinet

Amy Chung  
André Dyachenko  
Eric Jacobs  
James Johnson

## Clarinet (cont.)

Jeannie Psomas  
Cayce Vega

## E-flat Clarinet

Matthew Nelson

## Bass Clarinet

Benjamin Mitchell

## Bassoon

Andrew Cuneo  
Briana Lehman  
Miles Maner  
David Richmond  
Robert Trussell  
Rachael Young

## Contrabassoon

Miles Maner  
David Richmond  
Rachael Young

## Horn

Katharine 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

Kristin Lloyd  
Sadie Turner

## Piano

Kimi Kawashima  
CHARLOTTE A. ROTHWELL  
CHAIR

## Timpani and Percussion

Grant Beiner  
Casey Cangelosi  
Bryan Dilks  
Craig Hauschildt  
Rebecca Hook  
Brian Manchen  
Evy Pinto  
Gregory Tsalikis  
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

**Cockaigne, "In London Town" Op. 40 . . . . . Edward Elgar**

For almost 200 years after the death of the great English baroque master Henry Purcell, England had been called "the land without music." Since the death of Purcell in 1695, England's most revered composers had all been Germans: George Frederic Handel and Felix Mendelssohn being the most important. Then, in 1899, Elgar came to the rescue of England's musical fortunes. With the premiere of his **Enigma Variations**, immediately proclaimed a masterpiece, Elgar became England's leading composer.

However, the premiere of his next major work, the oratorio **The Dream of Gerontius**, was not successful. Consequently, Elgar set to work on a new piece, a concert overture called **Cockaigne, "In London Town,"** to revive his fortunes. The overture premiered in 1901 and was an immediate success; for a long time this overture was second in popularity only to **Pomp and Circumstance** among Elgar's works.

The overture is a sonic tour of Edwardian London set in sonata form, with each major theme or section illustrating an aspect of the city, according to Elgar's own notes on the work. The opening theme represents London's busy streets; the more gentle and lyrical second theme depicts two lovers in a park whose solitude is later interrupted by a boisterous amateur brass band. **In London Town** was recognized early on as a cousin to another famous overture, the prelude to Act I of Wagner's **Die Meistersinger von Nürnberg**, as both share a similar form in their musical depictions of cities.

This similarity was not lost on W.H. Reed, noted English musician and friend of Elgar's: "The **Cockaigne** overture does not eclipse the **Mastersingers** prelude, but neither is it outshone by Wagner's most symphonically satisfying introductory composition from which it actually borrows some procedures. Elgar's piece is as splendidly evocative a picture of Edwardian London as Wagner's is of medieval Nuremberg, and there is nothing to choose between the two in humour, mastery of construction and appositeness of scoring."

**Variations on A Theme of Joseph Haydn, Op. 56a . . . Johannes Brahms**

Brahms always felt the weight of the past on his shoulders: for Brahms, as well as other romantic composers, the shadow of that great titan of music, Beethoven, was omnipresent. Beethoven had pushed symphonic music to new extremes, and subsequent composers had to grapple with the question of "what next?"

For the notoriously self-critical Brahms though, it was more severe. Brahms was keenly aware not only of what Beethoven had done, but also, from historical studies, of what Mozart, Haydn, and Bach had done. Brahms thus shied away from writing symphonic music, and by the year 1873, had only written two works for orchestra despite his status as one of Germany's greatest living composers. Soon though, Brahms would find the inspiration for the work that would give him the confidence he needed – the **Variations on a Theme of Joseph Haydn**.

In 1873, Brahms' friend and Haydn biographer Carl Ferdinand Pohl showed him Haydn's **St. Anthony's Chorale**, a work with a simple yet charming melody and unusual five-bar phrases. The chorale caught Brahms' eye, and he decided to turn this strange little chorale tune into a set of variations for piano duet, which he subsequently reworked and orchestrated.

The **Variations on a Theme of Joseph Haydn** has always been one of Brahms' most ebullient and popular scores, even earning the praise of Wagner. It has been a widely performed work ever since its premiere in 1873,

and is a staple of the orchestral repertoire. Near the end of his life Brahms revealed his fondness for the Variations: "I have always had a weakness for that piece, and I think of it with more satisfaction than any other."

Each of the variations retains the five-bar phrasing and harmonic outline of the original chorale melody. Each also has its own unique character: the second is dramatic and imposing, the fifth is frantic, and the seventh is lyrical and dance-like. The ending is a passacaglia (a musical form with a repeating bass line popular in the Baroque era), not surprising considering Brahms' love for early music. Over this repeated bass the theme is altered bit by bit, until the entire orchestra (plus triangle, a rarity for Brahms) majestically proclaims the original chorale melody.

### **Symphony No. 5 in B-flat Major, Op. 100 . . . . Sergei Prokofiev**

1941 was not a good year for the Soviet Union. On the heels of Stalin's great purges, Nazi Germany launched a surprise attack, shaking the foundations of the Soviet state. In this chaotic time, Stalin sent the most valued Soviet artists, composers, and writers from Moscow to the Far East, to keep them from falling into the hands of the Germans.

One of these composers was Sergei Prokofiev, who had left Russia following the Revolution and established himself as an enfant terrible in Western Europe and the United States. Not finding the success he sought, he eventually returned to the Soviet Union in the 1930s. While Prokofiev's personal life had fallen into disarray – he had recently separated from his wife, was living with another woman, and was forced to leave his two young sons behind in Moscow – the year 1941 ushered in a period of great musical productivity for him. During the next few years, he wrote some of his best works, including the ballet music to **Cinderella**, the second violin sonata, the Sixth and Seventh String Quartets, his opera **War and Peace**, and greatest of all, his Fifth Symphony. By the year 1944, and with the Soviet Union's victory over Nazi Germany assured, Prokofiev decided to write a symphony on "the greatness of the human spirit" to commemorate the occasion. He worked fast, finishing the symphony in only one month.

Despite the speed at which he worked, his Fifth Symphony is Prokofiev's symphonic masterpiece – a work of inexhaustible melodic invention and vivid orchestration, dynamic athleticism, and mercurial mood. Its instrumentation is fairly traditional, although he specified a few distinctive additions, such as a piano, for the sake of color. The Symphony follows the traditional four-movement form.

The first movement begins with one of Prokofiev's greatest creations, a broad theme that instantly draws the listener's attention. This is contrasted with the more chromatic, light-hearted second theme. The treatment of these themes is quite mercurial, each theme returning in various moods ranging from contemplative and tranquil to passionate and violent. The movement ends with an impassioned outburst by the orchestra of the main theme that exhausts itself, becomes contemplative, and then rises up at last triumphant.

Contrasting the first movement is the athletic scherzo, a vigorous movement built on motoric repeated figurations. The trio offers a brief respite from the hubbub of the outer sections, with slower proclamations from the woodwinds forming a frame around more festive and upbeat music.

The third movement is a heart-wrenching adagio. The first section juxtaposes a persistent triplet figure with a long sinuous melody that undergoes a variety of transformations in mood. The second section is a reserved funeral march that grows ever more emotional until it is broken up by violent brass. The ending is quiet and still, the darkness and emotional turmoil yielding at last, providing the first moment of repose in the entire movement.

The final movement, a rondo, begins with the first movement's opening theme, played contemplatively by the orchestra, until the cellos begin a new rhythmic motive that leads into the movement proper. *Allegro giocoso* means "fast and cheerful," and that is what the refrain is: a cheerful and smiling theme is traded between the high woodwinds and strings, alternating with more frenzied music for the strings. The intervening episodes provide contrast with the refrain, either as slower, more lyrical music, a return of the first movement's opening theme, or the frenzied music from the refrain. Later in the movement, the frenzied string music gains in strength and eventually takes over. The ending is a strange affair, the music suddenly quiet, obsessing on a single fragment, until the brass usher in the final bracing chord.

— Notes by Alex Lawler

## BIOGRAPHY

THOMAS HONG was born in Incheon, Korea. In 1978, his family immigrated to the United States and made their residence in Philadelphia. He began his musical training at the age of fifteen on the piano and continued his musical studies at Philadelphia Biblical University, studying with Dr. Samuel Hsu. Later, he went on to earn 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 Maestro Otto-Werner Mueller.

Presently, Mr. Hong is the assistant conductor of *Orchestre National de France*, where he recently concluded a European tour with Maestro Kurt Masur and violinist Joshua Bell. He is also co-conductor of the *Campanile Orchestra* at Rice University. Previous appointments include assistant conductor of *The Curtis Opera Theatre*, visiting assistant professor at *Haverford College*, and music director of the *Delaware County Youth Orchestra* and of the *First Korean Presbyterian Church of Philadelphia*, where he served as organist and choir director for many years.

Professional orchestras that Mr. Hong has conducted in the past include *Orchestre National de France*, *Fort Worth Symphony Orchestra*, *Winnipeg Symphony Orchestra*, *Lutoslawski Philharmonic* (European debut), *Spokane Symphony* (U.S. debut) and *Orchestra Society of Philadelphia*, where he is a frequent guest conductor. In September 2008, he will begin a new position with the *Fort Worth Symphony* as their assistant conductor, where he will conduct all the educational performances as well as acting as cover conductor for the subscription performances. Mr. Hong is a student of Larry Rachleff at *The Shepherd School of Music*.

## UPCOMING ORCHESTRA CONCERTS

Thursday, December 6, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA and RICE CHORALE Larry Rachleff and Thomas Jaber, conductors PROGRAM: Stravinsky - *Dances Concertantes*; Vaughan Williams - *Fantasia on Christmas Carols*; and Saint-Saëns - *Oratorio de Noël*. Stude Concert Hall. Free admission.

Friday, December 7, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA Larry Rachleff, conductor PROGRAM: Karl Blench - *Abstract No. 1 for Orchestra* (Thomas Hong, conductor); Ravel - *La valse*; and Sibelius - *Symphony No. 5 in E-flat Major, Op. 82*. Stude Concert Hall. Free admission.



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