

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, music director

RICE CHORALE

THOMAS JABER, music director

Thursday, December 6, 2007

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Danses Concertantes

Igor Stravinsky

March – Introduction
Pas d'Action – Con moto
Thème varié – Lento
Pas de Deux – Risoluto
Marche – Conclusion

(1882-1971)

INTERMISSION

Oratorio de Noël, Op. 12

Camille Saint-Saëns

Prelude (1835-1921)
Recitative – Et pastores erant ...
(*There were shepherds abiding in the field*)
Ryan Stickney, soprano Meghan Tarkington, soprano
Keith Stonum, tenor Samuel Schultz, baritone
Chorus – Gloria in altissimis Deo ... (Glory to God in the highest)
Aria – Expectans, expectavi Dominum ...
(*Patiently, I have waited for the Lord*)
Ryan Stickney, soprano
Aria and Chorus – Domine, ego credidi ... (Lord, I believe)
Zachary Averyt, tenor
Duet – Benedictus qui venit in nomine Domini ...
(*Blessed is He who cometh in the the name of the Lord*)
Grace Field, soprano Samuel Schultz, baritone
Chorus – Quare remuerunt gentes? ...
(*Why do the heathen clamor?*)
Trio – Tecum principium in die virtutis tue ...
(*You shall have sovereignty in the day of your power*)
Lauren Snouffer, soprano Daniel Williamson, tenor
Samuel Schultz, baritone
Quartet – Alleluia. Laudate, coeli ...
(*Alleluia. Ye heavens sing praises*)
Katina Mitchell, soprano Ryan Stickney, soprano
Rebecca Henry, mezzo-soprano Samuel Schultz, baritone
Quintet and Chorus – Consurge, Filia Sion ...
(*Arise now, Daughter of Zion*)
Meghan Tarkington, soprano Katina Mitchell, soprano
Ryan Stickney, soprano John Summers, tenor
Samuel Schultz, baritone
Chorus – Tollite hostias ... (Praise the Lord of Hosts)

Rice Chorale

Thomas Jaber, conductor

Fantasia on Christmas Carols

Ralph Vaughan Williams

(1872-1958)

Samuel Schultz, baritone

Rice Chorale

Thomas Jaber, conductor

SHEPHERD SCHOOL CHAMBER ORCHESTRA

Violin I

Malorie Blake,
concertmaster
Kaoru Suzuki
J Freivogel
Sarah Ludwig
Sonja Harasim
Tema Watstein

Violin II

Eric Siu, principal
Emil Ivanov
Sae Niwa
Kristiana Sandberg
Allison Cregg

Viola

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

Cello

David Gerstein,
principal
Joshua Boulton
Meta Weiss
Rachel Henderson

Double Bass

Paul Macres,
principal
Jessica Grabbe
Shawn Conley

Flute

Catherine Ramirez
Leslie Richmond
Natalie Zeldin

Oboe

Clara Blood
Stefani Ide
Erin I-Ling Tsai

Clarinet

André Dyachenko
Eric Jacobs
James Johnson

Bassoon

Tracy Jacobson
Briana Lehman
Miles Maner

Horn

Katharine Caliendo
Pamela Harris
Danielle Kuhlmann

Horn (cont.)

Elizabeth Schellhase

Trumpet

Greg Haro
Robert Zider

Trombone

Jeremy Buckler

Harp

Kristin Lloyd
Mason Morton

Organ

Joseph Causby

Timpani and Percussion

Bryan Dilks
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 CONCERTS

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.

Friday, February 8, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Barber - *Symphony No. 1 in One Movement, Op. 9*; and Rachmaninoff - *Symphony No. 2 in E Minor, Op. 27*.
Stude Concert Hall. Free admission.

Saturday, February 9, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor PROGRAM: Mendelssohn - *Overture to "A Midsummer Night's Dream," Op. 21*; Villa-Lobos - *Ciranda das sete notas* (Abigail Jones Walker, bassoon soloist; Cristian Măcelaru, conductor); and Brahms - *Serenade No. 2 in A Major, Op. 16*. Stude Concert Hall. Free admission.

RICE CHORALE

| | | |
|-------------------------|---------------------------|---------------------------|
| <i>Brandon Allport</i> | <i>Rebecca Henderson</i> | <i>Laurie Reynolds</i> |
| <i>Candase Arnold</i> | <i>Rebecca Henry</i> | <i>Trevor Rice</i> |
| <i>Zachary Averyt</i> | <i>Bradley Houston</i> | <i>Robin Richards</i> |
| <i>Laura Bancroft</i> | <i>Jonathan Huang</i> | <i>Michael Richardson</i> |
| <i>Rebecca Bing</i> | <i>Catherine Johnston</i> | <i>Clayton Roberts</i> |
| <i>Filip Blachnio</i> | <i>Bryan Knous</i> | <i>Erika Rodden</i> |
| <i>Kathryn Brewer</i> | <i>Aya Kurihara</i> | <i>Sarah Rutledge</i> |
| <i>Kathleen Brown</i> | <i>Natalie Larsen</i> | <i>Samuel Schultz</i> |
| <i>Megan Buckner</i> | <i>Benjamin Laude</i> | <i>Erica Schoelkopf</i> |
| <i>Shelley Cantrick</i> | <i>Alex Lawler</i> | <i>Garrett Schumann</i> |
| <i>Lizzie Carey</i> | <i>May Lee</i> | <i>G. Stewart Seiple</i> |
| <i>Joseph Causby</i> | <i>Vanessa Lippay</i> | <i>Quinn Shadko</i> |
| <i>Elisa Chen</i> | <i>Sophie Lippert</i> | <i>Jessica Simon</i> |
| <i>Kevin Chen</i> | <i>Julie Marx</i> | <i>Lauren Snouffer</i> |
| <i>Mindy Chen</i> | <i>Chelsea McCracken</i> | <i>Michail Stamatakis</i> |
| <i>Stephanie Chen</i> | <i>Maeve McInerney</i> | <i>Ryan Stickney</i> |
| <i>Brian Connor</i> | <i>Charlie McKean</i> | <i>Keith Stonum</i> |
| <i>Abbey Curzon</i> | <i>Gabriel Medina</i> | <i>John Summers</i> |
| <i>Justin DeVito</i> | <i>John Meier</i> | <i>Lisa Sun</i> |
| <i>Michael Dirk</i> | <i>Rachel Mis</i> | <i>Meghan Tarkington</i> |
| <i>Paul Early</i> | <i>Katina Mitchell</i> | <i>Garrett Tate</i> |
| <i>Maria Failla</i> | <i>Brian Nelson</i> | <i>Ryan Vargo</i> |
| <i>Grace Field</i> | <i>Stephen Nelson</i> | <i>Kimberly Villareal</i> |
| <i>Sara Fisher</i> | <i>Payton Odom</i> | <i>Ian Walsh</i> |
| <i>Nikhil Gheewala</i> | <i>Judy Park</i> | <i>Alexandra Wax</i> |
| <i>Melissa Glueck</i> | <i>Marie Parks</i> | <i>Monica We</i> |
| <i>Gina Goff</i> | <i>Paula Platt</i> | <i>Kendra Wharton</i> |
| <i>Wendy Guardado</i> | <i>Andrew Reich</i> | <i>Daniel Williamson</i> |

UPCOMING CHORALE CONCERT

Tuesday, February 26, 8:00 p.m.

Rice Chorale

Thomas Jaber, director

*Program: Jonathan Dove - **The Passing of the Year** (2000);
and John Corigliano - **Fern Hill** (1960).*

Stude Concert Hall. Free admission.

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.

PROGRAM NOTES

Dances Concertantes Igor Stravinsky

Igor Stravinsky's famed collaboration with Sergei Diaghilev, the founder of the Ballets Russes in Paris, was of great importance throughout his career. Diaghilev discovered Stravinsky in 1909, as he was finishing up his private studies with Rimsky-Korsakov, one of the Russian Five. Immediately, Diaghilev commissioned ballets from the young composer as they sought to use Russian folk themes and motifs to impress their Parisian audience. *L'Oiseau de Feu (The Firebird)*, *Petrushka*, and *Le Sacre du Printemps (The Rite of Spring)* were all immensely popular products of this relationship.

Despite his popularity after these ballets were premiered, the cataclysm of World War I turned Stravinsky's life upside down. The composer was forced to seek refuge in Switzerland, where he composed *Histoire du Soldat (The Soldier's Tale)* in 1918. This composition showed a sharp turn away from the gigantic orchestration of *Le Sacre du Printemps* towards a more reserved style. It was once again Diaghilev who helped Stravinsky enter the next phase of his compositional style. The *Pulcinella Suite* (1920), a pastiche of the music of eighteenth-century composers Pergolesi and Monn, represents Stravinsky's shift to a style that valued clarity and simplicity while looking to the past and adding to it at the same time. Like new wine in old bottles, Stravinsky drew on models from the Classical era as well as the Baroque in compositions such as the *Octet* (1923) and *Dumbarton Oaks* (1938). But again war in Europe forced Stravinsky to find a new home, this time in Los Angeles.

Dances Concertantes was composed in 1941 and 1942 for the Werner Janssen Orchestra and premiered in Los Angeles on February 8, 1942. The first work Stravinsky wholly composed in America, its instrumentation is similar to that of *Pulcinella*, with only twenty-four players. Stravinsky, who never strayed too far from his roots in ballet, conceived this work as an abstract series of balletic dances, without any narrative element. With its clashing rhythmic complexes, and wealth of intrusive, unexpected cadences, the music seems to teeter on the edge of parody. The dances are framed between statements of a busy march, and the central movement is a theme and variations. In its kaleidoscopic scoring, sinewy energy, melodic urbanity, and volatile humor, *Dances Concertantes* marks Stravinsky's fully matured neo-classical style.

Oratorio de Noël, Op. 12 Camille Saint-Saëns

The *Oratorio de Noël* is the work of twenty-three-year-old Camille Saint-Saëns. Hailed as a child prodigy at the piano and organ, Saint-Saëns began composing at a very young age and completed his first symphony in E-flat major at the tender age of sixteen. He was most well known for his orchestral works *The Carnival of the Animals*, *Danse Macabre*, and *Samson et Dalila*.

Saint-Saëns began his oratorio by paying tribute to the great cantor of St. Thomas Church with a prelude "in the style of J.S. Bach." However, he did not take Bach's *Christmas Oratorio* as a model. The Christmas music of Saint-Saëns is far removed from Bach's work, with its trumpets and festive atmosphere; it has much more in common with the lyrical quality of nineteenth-century French sacred music. Unlike the Lutheran Bach, Saint-Saëns, a Roman Catholic, took his texts from the Latin Christmas liturgy of the church. Luke's account of the proclamation of Christ's birth by the angels on the shepherds' fields in Bethlehem is followed by texts rich in associations from the Psalms, from Isaiah and from the Books of St. Matthew and St. John. All of these texts interpret the Christmas mystery from a prophetic and theological point of view.

The *Oratorio de Noël* begins with an orchestral prelude in the form of a swaying pastorale. The basic lyrical tone of the work is transformed in a number of ways: a narrative recitative, folk melodies, choral homophony, hymn-

like climaxes and, in one instance, raging drama, alternate without challenging the basic contemplative mood of the piece. The prelude is followed by the soprano and tenor reciting Luke's account of the proclamation. The choir enters with "Gloria in Excelsis," which develops into a fugal section. The hymn-like aria for tenor (No. 4) is Peter's creed of the sending of Christ, with the divided women's chorus entering in a festive mood. The fifth piece is an animated duet for soprano and baritone, an extended "Benedictus" of the mass. The sixth movement is the only one to contain dramatic elements. The "raging of the heathens" is suggested by an energetic choral passage by the basses, singing in an ostinato fashion. This, however, soon gives way to the festive tones of "Gloria Patri," the liturgical invocation of the Holy Trinity. The seventh movement is built of virtuoso harp arpeggios and features a trio for soprano, tenor, and baritone. The bright, radiant sound quality of the music adds emphasis to the text, in which the "radiance of the holy ones" is praised. The following quartet (No. 8), a halleluiah chorus of praise, moves along in a lively triple time. This mood of jubilation soars to even greater heights in the ninth piece. The choir finally adds its own forces, combining itself with the swaying melismas of the five soloists. The final chorus is a simple, homophonic hymn, which gathers festive energy and closes the oratorio with a statement of power and joy.

Fantasia on Christmas Carols Ralph Vaughan Williams

Ralph Vaughan Williams was an influential English composer of symphonies, chamber music, opera, and choral music, as well as a collector of English folk music. Vaughan Williams attended the Royal College of Music and continued his studies with notable composers Max Bruch and Maurice Ravel. Before he published his first composition, Vaughan Williams also conducted, lectured, and edited music, which gave him the opportunity to become intimately familiar with the music of Henry Purcell and the English Hymnal of the seventeenth century. In 1904, Vaughan Williams became dedicated to English folk songs, which were fast becoming extinct in rural areas. He traveled the countryside, transcribing and preserving these songs. Later he would incorporate some of them into his own music. His compositions are characteristically English in the style of Gustav Holst and Frederick Delius. As Fuller Maitland has said of Vaughan Williams' style, "one is never quite sure whether one is listening to something very old or very new."

The **Fantasia on Christmas Carols** was written for the Three Choirs Festival at Hereford in 1912. It was dedicated to Cecil Sharp and was written for a baritone soloist, mixed chorus, full orchestra, and organ. The work is based on four traditional English carols. A solo cello opens with an improvisation on the carol "The Truth from Above," which is then sung by the baritone with hummed choral accompaniment. Tenors and basses sing, "Come all you worthy gentleman," to which "The First Noel" is opposed as an orchestral descant. The third carol, sung by the baritone, is "On Christmas night all Christians sing," which was one of the folk songs Vaughan Williams collected in the town of Sussex. Each line of the carol is echoed by the sopranos. At the climax, the orchestra quotes from the Yorkshire "Wassail Bough" and the baritone sings the last verse of "Come all you worthy gentleman." The chorus reply with lines from "On Christmas Night" and the orchestra quotes snatches of other tunes. The bells ring and the chorus wishes us a happy new year, their voices gradually receding into the distance.

— Notes by Harish Kumar



*Oratorio de Noël, Op. 12 Camille Saint-Saëns**Prelude**Recitative and Chorus – Luke 2:8-13*

(Tenor) And there were in the same country shepherds abiding in the field, keeping watch over their flock by night.

(Soprano) And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them and they were sore afraid.

(Tenor) And the angel said unto them:

(Soprano) Fear not! For, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you: Ye shall find the babe wrapped in swaddling clothes, lying in a manger.

(Baritone) And suddenly there was with the angel a multitude of the heavenly host praising God, and saying:

Chorus

Glory to God in the highest, and on earth peace, good will toward men.

Aria – Psalm 40:1

I waited patiently for the Lord; and He inclined unto me and heard my cry.

Aria and Chorus – John 11:27

Yea, Lord; I believe that thou art the Christ, the Son of God, who came into the world.

Duet – Psalm 118:26-28

Blessed be he that cometh in the name of the Lord; we have blessed you out of the house of the Lord. Make me to understand the way of thy precepts so shall I talk of thy wondrous works. My soul melteth for heaviness – strengthen thou me according unto thy word.

Chorus – Psalm 2:1

Why do the heathen rage, and the people imagine a vain thing? Glory be to the Father and to the Son and to the Holy Spirit... as it was now, and in the beginning, and evermore. Amen.

Trio – Psalm 110:3

With Thee is the principality in the day of Thy strength; in the brightness of the Saints.

Quartet – Isaiah 49:13

Alleluia. Sing, O heavens! And be joyful, O earth, and break forth into singing, O mountains. For the Lord hath comforted His people, and will have mercy upon His afflicted.

*Quintet and Chorus**Lamentations 2:19*

Arise Daughter of Zion, in the night, and at the beginning of the night vigil and cry aloud.

Isaiah 62:1

Until His justice shines like the dawn, and His healing burns like a torch. Alleluia.

Psalm 96

Bring gifts and pray to the Lord in His holy house. Let the heavens be glad and the earth be glad before the Lord as He cometh. Alleluia.

TEXT

Fantasia on Christmas Carols Ralph Vaughan Williams

The Herefordshire Carol

This is the truth sent from above, the truth of God, the God of love; therefore don't turn me from your door, but hearken all both rich and poor. The first thing which I will relate is that God did man create, the next thing which to you I'll tell, woman was made with man to dwell. Then, after this, 'twas God's own choice to place them both in Paradise, there to remain, from evil free, except they ate of such a tree. And they did eat, which was a sin, and thus their ruin did begin, ruined themselves, both you and me, and all of their posterity. Thus we were heirs to endless woes, till God the Lord did interpose, and so a promise soon did run, that He would redeem us by His Son.

The Somerset Carol

Come all you worthy gentlemen that may be standing by, Christ our blessed Saviour was born on Christmas day. The blessed Virgin Mary unto the Lord did pray. O we wish you the comfort and tidings of joy! Christ our blessed Saviour now in the manger lay – He's lying in the manger, while the oxen feed on hay. Refrain...

The Sussex Carol

On Christmas night all Christians sing to hear the news the angels bring. News of great joy, news of great mirth. News of our merciful King's birth. When sin departs before thy grace, then life and health come in its place. Angels and men with joy may sing, all for to see the newborn King. God bless the ruler of this house and long on may he reign, many happy Christmases he live to see again! God bless our generation, who live both far and near and we wish them a happy new year. O we wish you a happy new year both now and evermore, Amen.