

*SHEPHERD SCHOOL  
SYMPHONY ORCHESTRA*

*LARRY RACHLEFF, music director*

*Friday, February 8, 2008*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

PROGRAM

***Symphony No. 1 in One Movement, Op. 9***

*Allegro ma non troppo - Allegro molto -  
Andante tranquillo - Con moto*

*Samuel Barber*

*(1910-1981)*

INTERMISSION

***Symphony No. 2 in E Minor, Op. 27***

*Largo. Allegro moderato  
Allegro molto  
Adagio  
Allegro vivace*

*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

*Sonja Harasim,*  
concertmaster  
ANNE AND CHARLES  
DUNCAN CHAIR

*Stephanie Song*  
*Joseph Maile*  
*Kaoru Suzuki*  
*Ying Fu*  
*Tudor Dornescu*  
*Malorie Blake*  
*Tema Watstein*  
*Rachelle Hunt*  
*Ashley Malloy*  
*Klara Wojtkowska*  
*Allison Cregg*  
*Heidi Amundson*  
*Jeffrey Taylor*  
*Jessica Robinson*

## Violin II

*Sarah Ludwig,*  
principal  
*Maria Dance*  
*Analise Kukelhan*  
*Haley Boone*  
*Emil Ivanov*  
*Kristiana Sandberg*  
*Steve Koh*  
*Jun Hyun Kim*  
*Hannah Dremann*  
*Sara Johansen*  
*Sol Jin*  
*Bo Xun*

## Viola

*Rachel Kuipers,*  
principal  
*Hana Morford*  
*Pei Ling Lin*  
*Anthony Parce*  
*Nicholas Mauro*  
*Elizabeth Polek*  
*Ellen Tollefson*  
*Jacob Sustaita*  
*Jules Sulpico*  
*Rainey Weber*  
*Katherine Larson*

## Cello

*David Gerstein,*  
principal  
ANNETTE AND HUGH  
GRAGG CHAIR  
*Madeleine Kabat*  
*Semiramis Costa*  
*Marie-Michel Beauparlant*  
*Joshua Boulton*  
*Reenat Pinchas*  
*Matthew Kufchak*  
*Jacob Fowler*  
*Meta Weiss*  
*Autumn England*  
*Collin White*  
*Melody Yenn*  
*Sophie Benn*

## Double Bass

*Evan Halloin,*  
principal  
*Shawn Conley*  
*Kevin Jablonski*  
*Charles Nilles*  
*Nicholas Cathcart*  
*Katherine Munagian*  
*Graham Eubanks*  
*Paul Cannon*  
*Kevin Brown*

## Flute

*Hilary Abigana*  
*Catherine Branch*  
*Henrik Heide*  
*Catherine Ramirez*  
*Leslie Richmond*  
*Natalie Zeldin*

## Piccolo

*Catherine Branch*  
*Henrik Heide*

## Oboe

*Clara Blood*  
*Stanley Chyi*  
*Jayne Drummond*  
*Lauren Winterbottom*

## English Horn

*Jayne Drummond*  
*Erin I-Ling Tsai*

## Clarinet

*Amy Chung*  
*André Dyachenko*  
*Eric Jacobs*  
*Matthew Nelson*

## Bass Clarinet

*Eric Jacobs*  
*Benjamin Mitchell*

## Bassoon

*Tracy Jacobson*  
*Miles Maner*  
*Robert Trussell*  
*Rachael Young*

## Contrabassoon

*David Richmond*

## 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

*Megan Levin*  
*Kristin Lloyd*

## Keyboard

*Kimi Kawashima*  
CHARLOTTE A. ROTHWELL  
CHAIR

## Timpani and Percussion

*Grant Beiner*  
*Casey Cangelosi*  
*Bryan Dilks*  
*Craig Hauschildt*  
*Evy Pinto*  
*Gregory Tsalikis*

## Orchestra Manager and Librarian

*Kaaren Fleisher*

## Production Manager

*Kristin Johnson*

## Assistant Production Manager

*Mandy Billings*  
*Francis Schmidt*

## Library Assistants

*Joshua Boulton*  
*Gabriel Beistline*  
*Emily Grossruck*  
*Julia Immel*  
*Evan Leslie*  
*Sarah Ludwig*  
*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

### ***Symphony No. 1 in One Movement, Op. 9*** . . . . Samuel Barber

Born in Westchester, Pennsylvania, Samuel Barber showed a prodigious talent for music at a young age. He entered the Curtis Institute to study piano, voice, and composition at the age of fourteen. By his mid-twenties, he had composed a large amount of music, and top musicians of the time were both commissioning and premiering his works.

He composed his *First Symphony* in 1936 in Rome after having won the *American Prix de Rome*. Due in part to his successes in multiple competitions, several orchestras performed the work in America and Europe after its Italian premiere. Five years after the premiere of the piece, Barber revised the *Vivace* section, and the New York Philharmonic then performed the new version.

The single-movement symphony was uncommon at the time Barber composed his; he had only the *Sibelius Seventh Symphony* as an example. Both works set out the pattern now common in the genre, in which the single movement breaks down into sections that correspond to the movements in a standard symphony. The three sections are *Allegro non troppo*, *Vivace*, and *Andante tranquillo*. The best description of what occurs in them comes from Barber himself:

*The form is a synthetic treatment of the four-movement classical symphony. It is based on three themes of the initial Allegro non troppo, which retain throughout the work their fundamental character. The Allegro opens with the usual exposition of a main theme, a more lyrical second theme, and a closing theme. After a brief development of the three themes, instead of the customary recapitulation, the first theme, in diminution, forms the basis of the scherzo section (Vivace). The second theme (oboe over muted strings) then appears in augmentation, in an extended Andante tranquillo. An intense crescendo introduces the finale, which is a short passacaglia based on the first theme (introduced by the violoncelli and contrabassi), over which, together with figures from other themes, the closing theme is woven, then serving as a recapitulation for the entire symphony.*

At times, the intense lyricism seems to call for a descriptive title or a program, but Barber never set these down. Rather, he allowed the music to speak for itself and to remain only generalized in terms of extra-musical meaning. This leaves the focus on the interplay of purely musical elements, and, indeed, Barber's *First Symphony* demonstrates his masterful skills at manipulating forms while demonstrating the expressiveness that appears as his trademark.

### ***Symphony No. 2 in E Minor, Op. 27*** . . . . Sergei Rachmaninoff

Sergei Rachmaninoff studied piano at the St. Petersburg Conservatory and at the Moscow Conservatory, which is where he began composing. He completed just three full symphonies over his lifetime, although he com-



posed many other works for orchestra; the first of the three symphonies came in 1895 and the third in 1935. From the length of time between these compositions and from Rachmaninoff's correspondences, we know that he was not entirely comfortable with the genre. His *Second Symphony* was composed during 1906-07 while he was in Dresden, and it demonstrates Rachmaninoff's attention to melody, tone color, and clarity of structure while also displaying his skills as a Russian Romantic composer. Throughout his career, Rachmaninoff showed continuing interest in the *Dies Irae*, the medieval chant for the dead, and in the theme of death itself: he composed the tone poem *The Isle of the Dead* (1907-08), and used themes derived from the *Dies Irae* in his *Rhapsody on a Theme of Paganini* (1934). It is featured here in the *Second Symphony*, providing motives that link all four movements.

The work is in the standard four-movement form, Largo - Allegro moderato, Allegro molto, Adagio, and Allegro vivace, with the typical Russian placement of the Scherzo, the Allegro molto, before the slow movement. The symphony is long in duration, lasting close to sixty minutes, and until recently was performed with cuts made by the composer himself. The standard approach today is to play the full piece without the repeat in the first movement.

The first movement, the Largo - Allegro moderato, opens with a substantial slow introduction where we first hear the motif from the *Dies Irae*. The Allegro moderato continues in sonata form, whose development draws, unusually, on the slow introduction. The key structure of the first movement is conventional, with the opening theme group appearing in the tonic minor and the secondary theme group in the relative major. At the recapitulation, the opening material returns in the original key with the secondary material this time sounding in the parallel major. The coda again brings back the motif from the slow opening but retains the faster tempo of the Allegro moderato to end the first movement on a lighter note than it began.

The Allegro molto, as mentioned above, is a scherzo. It is vigorous and bright with a lyrical second theme that relates to the *Dies Irae* motif. After a bright trio, a brass chorale sounds out the theme of the movement in a chilling manner and one realizes that it, too, derives from the *Dies Irae*.

The Adagio has been the subject of many programmatic interpretations, although none sanctioned by Rachmaninoff. The music evokes a particularly romantic or spiritual image heightened by the continued use of material from the *Dies Irae*. The structure of the Adagio is ternary with the outer sections in A and the middle section harmonically unstable.

In the Allegro vivace, Rachmaninoff returns to the tonic key of the symphony, this time in the major mode. Here, the composer has inverted the motif used throughout the symphony into an exultant theme. The sonata form movement is typically Russian in its establishment of a brighter mood that touches briefly on material from the preceding movements. A coda closes out the movement and the symphony on a joyous tone that celebrates the music and journey that came before.

- Notes by Kendra Wharton

## UPCOMING ORCHESTRA EVENTS

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.

Saturday, March 15, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA  
Larry Rachleff, conductor PROGRAM: Falla - *Three Dances from "The Three-Cornered Hat" (Suite No. 2)*; Janáček - *Orchestral Suite from "The Cunning Little Vixen"* (Cristian Măcelaru, conductor); Vieuxtemps - *Violin Concerto No. 5 in A Minor, Op. 37 "Le Grétry"* (Rachelle Hunt, soloist; Thomas Hong, conductor); and Bartók - *Suite from "The Miraculous Mandarin," Op. 19*. Stude Concert Hall. Free admission.

March 19, 20, 22 and 24, 7:30 p.m. - SHEPHERD SCHOOL OPERA and the SHEPHERD SCHOOL CHAMBER ORCHESTRA present *L'Elisir d'amore (The Elixir of Love)* by Gaetano Donizetti; Richard Bado and Thomas Hong, conductors; Debra Dickinson, director. Wortham Opera Theatre at the Shepherd School. Admission (general seating): \$12; students and senior citizens \$10. For tickets call 713-348-8000.



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