

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, Music Director

RICE CHORALE

THOMAS JABER, Music Director

LARRY RACHLEFF, Conductor

SUSAN LORETTE DUNN, Soprano

Friday, April 25, 2008

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Symphony of Psalms

Igor Stravinsky
(1882-1971)

I. Exaudi orationem meam, Domine

Hear my prayer, O Lord, and with Thine ears consider my calling: hold not Thy peace at my tears. For I am a stranger with Thee: and a sojourner, as all my fathers were. O spare me a little that I may recover my strength: before I go hence and be no more seen.

II. Expectans expectavi Dominum

I waited patiently for the Lord: and He inclined unto me, and heard my calling. He brought me also out of the horrible pit, out of the mire and clay, and set my feet upon the rock, and ordered my goings. And He hath put a new song in my mouth: even a thanksgiving unto our God. Many shall see it and fear: and shall put their trust in the Lord.

III. Alleluia. Laudate Dominum in sanctis Ejus

Alleluia. O praise God in His holiness: praise Him in the firmament of His power. Praise Him in His noble acts: praise Him according to His excellent greatness. Praise Him in the sound of the trumpet: Praise Him upon the lute and harp. Praise Him upon the strings and pipe. Praise Him upon the well-tuned cymbals. Let everything that hath breath praise the Lord. Alleluia.

Rice Chorale

INTERMISSION

Symphony No. 4 in G Major

Gustav Mahler
(1860-1911)

I. Bedächtigt, nicht eilen

II. In gemächlicher Bewegung. Ohne Hast

III. Ruhevoll. Poco adagio

IV. Sehr behaglich

Susan Lorette Dunn, soloist

Heaven's Life from Des Knaben Wunderhorn (The Youth's Magic Horn)

We enjoy heavenly pleasures and therefore avoid earthy ones. No worldly tumult is to be heard in heaven. All live in greatest peace. We lead angelic lives, yet have a merry time of it besides. We dance and we spring; we skip and we sing. Saint Peter in heaven looks on.

John lets the lambkin out, and Herod the Butcher lies in wait for it. We lead a patient, an innocent, patient, dear little lamb to its death. Saint Luke slaughters the ox without any thought or concern. Wine doesn't cost a penny in the heavenly cellars; the angels bake the bread.

Good greens of every sort grow in the heavenly vegetable patch, good asparagus, string beans, and whatever we want. Whole dishfuls are set for us! Good apples, good pears, and good grapes, and gardeners who allow everything! If you want roebuck or hare, on the public streets they come running right up. Should a fastday come along, all the fishes at once come swimming with joy. There goes Saint Peter running with his net and his bait to the heavenly pond. Saint Martha must be the cook.

There is just no music on earth that can compare to ours. Even the eleven thousand virgins venture to dance, and Saint Ursula herself has to laugh. There is just no music on earth that can compare to ours. Cecelia and all her relations make excellent court musicians. The angelic voices gladden our senses, so that all awaken for joy.

SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I Ying Fu, <i>concertmaster</i> ANNE AND CHARLES DUNCAN CHAIR Sarah Ludwig Sonja Harasim Kristiana Sandberg Joseph Maile Stephanie Song Kaoru Suzuki Heidi Amundson Rachelle Hunt Haley Boone Ashley Malloy Tema Watstein Jeffrey Taylor Allison Cregg	Cello (cont.) David Gerstein Madeleine Kabat Marie-Michel Beauparlant Joshua Boulton Reenat Pinchas Jacob Fowler Melody Yenn Meta Weiss Colin Geoffroy Autumn England Sophie Benn Double Bass Charles Nilles, <i>principal</i> Shawn Conley Evan Halloin Graham Eubanks Katherine Munagian Kevin Jablonski Paul Macres Paul Cannon Nicholas Cathcart	E-flat Clarinet James Johnson Bass Clarinet Eric Jacobs Bassoon Tracy Jacobson Briana Lehman Miles Maner Robert Trussell Rachael Young Contrabassoon Miles Maner Robert Trussell Horn Katharine Caliendo MARGARET C. PACK CHAIR Audrey Good Pamela Harris Danielle Kuhlmann Elizabeth Schellhase Julie Thayer	Keyboard (cont.) Kimi Kawashima Timpani and Percussion Grant Beiner Casey Cangelosi 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 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
Violin II Malorie Blake, <i>principal</i> Maria Dance Klara Wojtkowska Tudor Dornescu Analise Kukelhan Jessica Robinson Emil Ivanov Jun Hyun Kim Steve Koh Sara Johansen Hannah Dremann Bo Xun Sol Jin	Flute Hilary Abigana Catherine Branch Henrik Heide Leslie Richmond Christina Sjoquist Natalie Zeldin Piccolo Catherine Branch Leslie Richmond Christina Sjoquist Oboe Stanley Chyi Jayne Drummond Kristin Kall Erin I-Ling Tsai Lauren Winterbottom	Trumpet Joseph Cooper Greg Haro Brian Hess Kevin Lynch Thomas Siders Robert Zider Trombone Joel Brown Samuel Jackson Bass Trombone John Stanley Tuba Andrew Welborn Harp Megan Levin Kristin Lloyd Mason Morton Sadie Turner	
Viola Pei-Ling Lin, <i>principal</i> Hana Morford Rachel Kuipers Jacob Sustaita Elizabeth Polek Anthony Parce Nicholas Mauro Ellen Tollefson Katherine Larson Rainey Weber Jules Sulpico	English Horn Clara Blood Erin I-Ling Tsai Clarinet Eric Jacobs James Johnson Matthew Nelson	Keyboard Eugene Joubert CHARLOTTE A. ROTHWELL CHAIR	

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, PERCUSSION AND HARP LISTED ALPHABETICALLY.

RICE CHORALE

Zachary Averyt	Wendy Guardado	Paula Platt
Filip Blachnio	Kristen Halberg	Joseph Quigley
Aaron Blake	Amy Halsey	Laurie Reynolds
Adrianna Bond	Rebecca Henderson	Clayton Roberts
Laura Botkin	Rebecca Henry	Erika Rodden
Sarah Brauer	Thomas Hong	Erica Schoelkopf
Kathryn Brewer	Bradley Houston	Samuel Schultz
Megan Buckner	Jonathan Huang	Garrett Schumann
Shelley Cantrick	Beth Jablinski	Quinn Shadko
Elizabeth Carey	Jennifer Johnson	Aditya Shashi
Lucy Chang	Michael Kallstrom	Jessica Simon
Hsin-Ming Chen	David Keck	Lauren Snouffer
Kevin Chen	Lindsay Kesselman	Bethany Solheim
Stephanie Chen	Aya Kurihara	David Sorge
Ross Chitwood	Sarah Larsen	Michail Stamatakis
Elliot Cole	Alex Lawler	Marce Stayer
Abbey Curzon	Benjamin Laude	Ryan Stickney
Akshay Dayal	May Lee	Keith Stonum
Justin DeVito	Julie Marx	John Summers
Paul Early	John Meier	Michael Sumuel
Maria Failla	Charles McKean	Meghan Tarkington
Grace Field	Rachel Mis	Garrett Tate
Sara Fisher	Katina Mitchell	Ryan Vargo
Jamie Geiger	Brian Nelson	Alexandra Wax
Nikhil Gheewala	Stephen Nelson	Kendra Wharton
Melissa Glueck	Payton Odom	Daniel Williamson
Gina Goff	Catherine Ott-Holand	Evanne Winograd
Amanda Grooms	Marie Parks	Jackson Wu

PROGRAM NOTES

Symphony of Psalms Igor Stravinsky

The *Symphony of Psalms* and *Oedipus Rex* are two of Igor Stravinsky's most important works on Latin texts. Stravinsky had been considering the idea of a psalm-symphony for some time when in 1930 he was commissioned by Serge Koussevitzky to provide a work for the fiftieth anniversary of the Boston Symphony Orchestra. The *Symphony of Psalms* was his third composition to use the title "symphony," but like the *Symphonies of Wind Instruments* (1920) it bears little resemblance to traditional symphonic form. Stravinsky's instrumentation for the *Symphony of Psalms* is worth noting: winds, brass, pianos, and low strings – violins and violas are omitted. Stravinsky initially wanted a male chorus and an orchestra of wind instruments, but this idea ultimately evolved to the current instrumentation. Stravinsky completed the work on August 15, 1930, giving it the inscription "to the glory of God and dedicated to the Boston Symphony Orchestra." Koussevitzky conducted the first performance in Boston on December 19 of the same year.

Stravinsky chose to use the Latin text for its effect as well as its religious associations. The first movement (Psalm 39: 13-14), "Exaudi orationem meam" (Hear my prayer), asks God to hear human supplication, over a bass ostinato whose minor-third interval recalls the pulsing "Fate" motif of *Oedipus Rex*. From this

Stravinsky derived material for the second movement (Psalm 40: 2-4), "Expectans expectavi Dominum" (I waited patiently for the Lord), which opens with a wide-leaping subject given a fugal treatment reminiscent of Bach. A broader choral fugue on a second subject follows while the instrumental accompaniment continues the first subject. Stravinsky said of the third movement (Psalm 150) that the slow "Alleluia" introduction is "a prayer to the Russian image of the infant Christ with orb and scepter." After an extended Allegro inspired by "a vision of Elijah's chariot climbing the heavens," as Stravinsky told Robert Craft, the final praise of God ("Laudate Dominum") unfolds in a majestic coda over a hypnotically slow *ostinato* bass – one of the finest of all of Stravinsky's apotheosis endings, the act of praise fixed in music with timeless immobility.

Symphony No. 4 in G Major Gustav Mahler

Gustav Mahler composed his Fourth Symphony during the summer months of 1899 to 1901. It was the first major work that he undertook after he had been appointed director of the Vienna Court Opera in 1897. The finale of the symphony, however, drew on existing material in the form of an 1892 song from *Des Knaben Wunderhorn*, "Das himmlische Leben." Initially Mahler had intended this song to be the finale for this Third Symphony but instead chose an earlier composition, his *Humoresque No. 4*, for that role because he decided that the *Wunderhorn* song would require an entirely different symphony. The programmatic headings in Mahler's early symphonies – his First Symphony was initially titled "Titan"; the second was titled "Resurrection" – have been the cause of much speculation because he later suppressed such all-encompassing titles while showing evidence of continuing to think of his music in programmatic terms. From the composer's letters and from accounts from his widow, we know that the Fourth Symphony was conceived as a child's daydream of wish fulfillment.

Mahler himself asked Bruno Walter, who had just been named Mahler's assistant at the Vienna Court Opera, to write a short summary of the programmatic content of the piece. Walter begins by describing the first three movements as "a heavenly existence: in the first movement one could think of oneself as the man who becomes acquainted with it." The first movement begins in B minor with a cheerful naiveté, sleigh bells jingling as accompaniment to a little figure in the flutes. The violins introduce a graceful theme in G major while the cellos introduce a broader second theme. Mahler himself describes the opening, "as if it couldn't count to three, but then launches out into the full multiplication table, until at last it is reckoning dizzily in millions upon millions." Walter wrote that "the second movement might find description as 'The Grim Reaper strikes up the dance music'; death bows the fiddle in quite peculiar fashion and violins us up into heaven." Mahler once called this movement a "Totentanz" ("Dance of Death") and headed it "Freund Hein spielt auf" ("Friend Hein strikes up"). Hein was a folklore fiddler, a symbol of death, who under the guise of friendliness led his followers to a distant land. Walter also wrote that "the third movement might be termed 'Saint Ursula herself laughs along'; the most serious of the saints laughs, i.e. she merely smiles... Mahler told me like the old monuments of knights and prelates that one sees with their hands folded on their chests when one walks through the old churches and that have the barely noticeable serene smile of the human being who has passed peacefully away into restful bliss; solemn, blissful, peace, mild serenity, that is the character of this movement."

The finale, for Mahler, represented "the very self-renewing apex of the design of the Fourth Symphony." Its poetic text is a revised version of the *Wunderhorn* poem, *Der Himmel hängt voll Geigen* (Heaven hangs full of violins). As a means of capturing the transformation from earthly to heavenly realms, the movement progresses from the opening key of G major to the other-worldly radiance of E major while the soprano sings of the child's version of heaven, a vision that reflects the Romantic idea of childhood as a period of innocence and security. The sleigh bells jingle between each stanza until the last, while the orchestral introduction has the character of a lullaby and the soprano tells of heaven's music. At this point, the tonality finally reaches E major as the symphony slowly rocks itself into silence.

BIOGRAPHY

SUSAN LORETTE DUNN studied at the Queensland Conservatorium of Music in Brisbane, Australia, graduating with both a Bachelor of Music degree in Vocal Performance and Teaching and a post-graduate degree in Voice and Opera. She made her debut with Opera Australia performing the role of Tzeitel in *Fiddler On The Roof*. Her Opera Queensland debut was as Frasquita in *Carmen*. Other roles in her repertoire include Lola in *Cavalleria Rusticana*, Dora-bella in *Così fan tutte*, Dido in *Dido and Aeneas*, Earth in *The Eighth Wonder*, Musetta in *La Bohème*, Valencienne in *The Merry Widow*, Mlle. Dangeville in *Adriana Lecouvreur*, Stephano in *Romeo and Juliet*, Cornelia in *Damascus*, Laetitia in *The Old Maid and the Thief*, and Catherine in *Seeking True South*.

Miss Dunn's international performances include the British premiere of Kurt Weill's *Street Scene* in London's West End, the United States tour of *Pirates – The Ballet*, an American Music Theatre Gala in Tel Aviv, Israel, and *Bernstein on Broadway for Leonard Bernstein – An 80th Anniversary Celebration*. Miss Dunn has performed major roles throughout Australia in musical theater which include Leonard Bernstein's *Mass*, *Aspects of Love* (The Really Useful Company), *Baby* (Queensland Theatre Company), *Nunsense II* (Mixed Company), *Lucky Me* (Tropic Line Theatre Company), *Into The Woods* (Opera Australia), *A Little Night Music* (Sydney Theatre Company), and *Kiss Me Kate* (Andrew McKinnon Concert Productions).

Additionally, she has both produced and performed as a soloist in concert performances of *Aspects of Romance*, *No Tune Like a Show Tune*, *Broadway Showstoppers*, and *Leading Ladies*. She has also produced and performed in *Bernstein on Broadway*, a show she conceived for the Queensland Symphony Orchestra.

Miss Dunn has performed and recorded as soloist with ABC Australia and with many of Australia's major orchestras. Since moving to the United States in 2002, Miss Dunn has sung concert performances with the Rhode Island Philharmonic, Chicago Philharmonic, San Antonio Symphony, Dayton Philharmonic, Kansas City Symphony, Grand Teton Music Festival, Connecticut's Summer Music Festival, Interlochen Music Festival, Sunflower Music Festival and the Martinů Philharmonic in the Czech Republic. Upcoming performances include appearances with the Chicago Philharmonic, Rhode Island Philharmonic, San Antonio Symphony, Camerata of San Antonio, and performances of a new opera: *The Golden Axe* by David Heusser for the Cactus Pear Music Festival. Miss Dunn has premiered Australian vocal works in concert both nationally and internationally, and has recorded Australian compositions for EMI/Jade. Composers Betty Beath, Stephen Lalor, David Hush, and Paul Keelan have composed for her.

Susan Lorette Dunn has been instrumental as an educator as well as maintaining her full-time performing career. She has held positions as Lecturer in Voice at the Queensland Conservatorium of Music and the Queensland University of Technology in Australia, where she also devised programs in Music Theatre Skills. In 2006, she was on the teaching faculty of the Music and Opera Theatre of Lucca in Italy. She is currently teaching and lecturing as a member of the voice and opera faculty of The Shepherd School of Music, Rice University.

Miss Dunn has won many major Australian singing competitions including the State and Commonwealth Finals of the prestigious ABC Instrumental and Vocal Competition, an Opera Foundation Scholarship for overseas study, an Australia Council Grant for study in the United Kingdom, an Arts Queensland Personal Development Grant, and most recently a prestigious Winston Churchill Fellowship where she worked with the New York Festival of Song in New York City.

As a result of her Churchill Fellowship, Miss Dunn launched her company Songfest last year with the program and one woman show: *A Little Bit In Love*. Songfest is dedicated to the re-invention of the song recital with special emphasis on Australian and American song.

Susan Lorette Dunn currently lives in Houston with her husband, conductor Larry Rachleff, and their young son Samuel.

