

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, music director

Saturday, February 7, 2009

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Nemesis (2008, Premiere) †

Ana Paola Santillán Alcocer

(b. 1972)

Cristian Măcelaru, conductor

Music for the Theatre

Aaron Copland

Prologue (Molto moderato)

(1900-1990)

Subito allegro molto

Dance (Allegro molto)

Interlude (Lento moderato)

Burlesque (Allegro vivo)

Epilogue (Moderato)

Cristian Măcelaru, conductor

INTERMISSION

Symphony No. 101 in D Major,
“The Clock”

Franz Joseph Haydn

(1732-1809)

Adagio. Presto

Andante

Menuet (Allegretto)

Finale (Vivace)

† Ana Paola Santillán Alcocer is the recipient of the 2008 Paul and Christiane Cooper Prize in Music Composition, awarded to her for this composition. Paul Cooper was a founding faculty member of the Shepherd School and composer-in-residence of Rice University.

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 CHAMBER ORCHESTRA

Violin I

SoJin Kim,
concertmaster
Analísé Kukelhan
Eric Siu
Yennifer Correia
Sarah Ludwig
Klara Wojtkowska
Kaoru Suzuki

Violin II

Heidi Amundson,
principal
Tudor Dornescu
Hannah Dremann
Mary Jeppson
Creston Herron
Joanna Park

Viola

Molly Gebrian,
principal
Julia Immel
Nicholas Mauro
Hillary Schoap
Katherine Curatolo

Cello

Meta Weiss,
principal
Keith Thomas
Jacob Fowler
Cara Cheung
Meredith Bates

Double Bass

Annabella Leslie,
principal
Evan Halloin

Double Bass (cont.)

Edward Botsford

Flute

Catherine Ramirez
Matthew Roitstein
Henry Williford
Natalie Zeldin

Piccolo

Matthew Roitstein

Oboe

Jayne Drummond
Malia Smith
Shane Wedel

English Horn

Malia Smith

Clarinet

Jared Hawkins
James Johnson
Cayce Vega

E-flat Clarinet

James Johnson

Bassoon

Miles Maner
Jeffrey Nesrsta
David Richmond
Gwen Seaton

Horn

Katharine Caliendo
Erik Finley
Roman Ponomariov
Scott Strong

Trumpet

Patrick Corvington
Brian Hess
Thomas Siders
Robert Zider

Trombone

Caitlin Hickey
Samuel Jackson
Travis Sheaffer

Tuba

Jason Doherty

Harp

Kristin Lloyd

Piano

Eugene Joubert
Johannes Le Roux

Timpani and Percussion

Casey Cangelosi
Rebecca Hook
Christian Slagle

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Megan Manning

Assistant Production Manager

Mandy Billings
Francis Schmidt

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

PROGRAM NOTES

Nemesis Ana Paola Santillán Alcocer

In astronomy, the Nemesis Hypothesis postulates that our sun may have a yet undetected companion star called "Nemesis." When the Nemesis star's orbit brings it closer to our solar system, its gravity disturbs the Oort cloud, a mass of comets one light-year from the sun. As a result of these disturbances, a high number of comets are driven through the inner solar system, with

a resulting increase in impact events on earth. K-T, the massive dinosaur extinction of the Cretaceous-Tertiary period, is an example of such an event.

Nemesis for chamber orchestra is divided into three sections: the "Nemesis" music is grounded and solid; the "Oort cloud" music is more vaporous and mysterious; and the "K-T" impact music is rhythmic and forceful. Musical motives, drawn from a nine-tone source scale, help to link the three sections, creating a musical analogue for this intriguing cosmic phenomenon.

— Note by the composer

Music for the Theatre Aaron Copland

Classical music, jazz, and popular music have had a storied history together in American music of the twentieth century. Scott Joplin helped blend ragtime and classical music, leading to his "rag-time opera" *Treemonisha*. George Gershwin launched his classical career with *Rhapsody in Blue*, in which Liszt met Tin Pan Alley. But this interest in combining jazz with the European musical tradition was not unique to America: many of the great European composers of the twentieth century, including Igor Stravinsky, Maurice Ravel, and Darius Milhaud, wrote works heavily influenced by jazz. The most notable of these works was Milhaud's *La création du monde*, which featured a jazzed-up fugue and various blues tunes.

One of the composers who were exploring jazz in the first half of the twentieth century was Aaron Copland. In 1924, Copland returned from his studies in Paris with Nadia Boulanger flushed with enthusiasm. He founded the Young Composers' Group to promote a generation of uniquely American composers, and sought to write music that was not simply derived from the European models he had studied.

The celebrated conductor Serge Koussevitzky, a great supporter of contemporary music, was impressed by a performance of Copland's *Symphony for Organ and Orchestra* and commissioned a work from the young composer. Copland set out to realize his ambition of writing a modern work with a distinctly American sound and in 1925 completed *Music for the Theatre*. Copland scored the work for a small theater orchestra – woodwind soloists, two trumpets, trombone, percussion (minus timpani), piano, and strings. The sound of the ensemble is very much like a jazz dance band – trumpets and clarinets played in an idiomatic jazz style.

Music for the Theatre also possessed a distinctly modern sound – a relatively free employment of dissonance and frequent metrical changes à la Stravinsky. While rehearsing the work, musically conservative conductor Walter Damrosch once stopped the orchestra on a particularly discordant chord and asked Copland "Must that chord be that way?" "Yes, Dr. Damrosch," Copland replied, "That's the way that chord must be."

I. Prelude – Opening on a brash rhythmic fanfare for trumpets, the movement previews what is to come, changing mood frequently.

II. Dance – Vibrant and jazzy dance music. The boisterous sound of the clarinet and the driving dance rhythms exemplify the jazz influence.

III. Interlude – Opening with a recurring English horn solo, a bittersweet blues melody moves through the orchestra, creating rich expressive dissonances.

IV. Burlesque – Roughly in ABAB form, the puckish movement abounds in false starts, abrupt endings, useless vamps, and chattering repetition.

V. Epilogue – The Epilogue brings back echoes of the Prelude and Interlude as it journeys towards repose.

— Note by Alex Lawler

After nearly thirty years of composing privately for Austria-Hungary's Esterhazy family, Franz Joseph Haydn's trips to London in 1791 and 1794 were a refreshing and important change. He was invited there by the impresario Johann Peter Salomon to compose symphonies for a concert series, and for the first time Haydn was in the public eye in a busy cosmopolitan center.

Until these concerts, Haydn had been composing primarily under the patronage of a limited group of musically educated aristocrats who could respect his stylistic innovations. He didn't have to worry about whether or not a piece of his would be successful or popular; he knew that the music would be performed regardless. The situation in London, however, was quite different. The London symphonies were intended for the broadest public Haydn had ever encountered, and his contact with this public and their reactions to his music directly influenced his compositional style. For the first time the aged composer was consciously trying to gain popularity, for he wanted to please the audience enough to be invited back. This switch from private patronage to public concerts, a major innovation of the late eighteenth century, continued to grow throughout the nineteenth and twentieth centuries, and the study of this trend and its effect on the relationship between composer and listener continues to influence composers to this day.

Nevertheless, Haydn was very successful in winning over the London public, and the symphonies he wrote for them are unmistakably grand works intended for immediate appeal. While they show the culmination of Haydn's skill as a symphonist, they do not really demonstrate any new facets of his style. If anything, the themes and motives in these symphonies are of a simpler nature, and the works as a whole are generally less challenging to the listener than Haydn's earlier pieces.

Symphony No. 101, composed for the second (and last) concert series in 1794, is one of the more complex of the London symphonies. Its name, "The Clock," comes from the lighthearted second movement which contains an accompanimental "tick-tock" throughout. The intellectual challenge of the symphony comes mainly in the outer movements. The first movement opens with Haydn's longest slow introduction, an intense and harmonically unstable passage which leads atypically to a very cheerful and undramatic Presto. The most serious movement of the symphony is the Finale, despite its generally light character. Haydn even goes so far as to include a fugue, the most serious and intellectual of musical forms, towards the end of the piece. That this symphony was very popular and even gained a reputation as Haydn's best work shows that Haydn was able to connect with his London public even when trying to challenge them. The complex yet accessible *Symphony No. 101* attests to Haydn's greatness as a composer.

— Note by Andrew Weaver

BIOGRAPHIES

Composer ANA PAOLA SANTILLÁN ALCOCER is a native of Mexico City. She began her composition studies at the Centro de Investigación y Estudios Musicales (CIEM) where she studied with Ma. Antonieta Lozano, Alejandro Velasco (Kavindu), and Gerardo Taméz. She holds a Licentiate in Music composition (LTCL) with distinction and the AMus TCL Diploma in Theory, Criticism and Literature from Trinity College London having studied composition and piano with Vincent Carver. She received her Master of Music degree from The Shepherd School of Music having studied composition with Shih-Hui Chen and Arthur Gottschalk, and piano with Jeanne Kierman.

She has spent several summers studying music composition at the Brevard Music Center, the CASMI International Summer Program in Composition in

Prague, Czech Republic, the ISAM International Summer Academy of Music in Michelstadt, Germany, and the Fontainebleau American Conservatory in France. She is the recipient of several awards and fellowships, including first prize at the interdisciplinary competition *Spectacle des architectes et compositeurs 2008* (Fontainebleau, France), a Fulbright Scholarship, the UNESCO-Aschberg Bursaries for Artists Programme, resident composer at the Virginia Center for the Creative Arts, second prize in the Josef Dorfman Memorial International Composition Prize, and three consecutive selected works at the Foro Internacional de Musica Nueva Manuel Enriquez, among others.

She has written music for short films and multi-disciplinary workshops. Ana Paola's music has been premiered, recorded and/or performed by such ensembles as *The Het Trio*, *the Ensò*, *Camerton*, and *Carlos Chavez String Quartets*, *Duo Sonoris*, *Speculum Musicae*, *the New York New Music Ensemble*, and *The Woodlands Symphony*, among others.

Ana Paola currently resides in Mexico City, where she works as a composer and teacher.

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. Mr. Măcelaru recently received the Master of Music degree in violin performance from The Shepherd School of Music under the guidance of Sergiu Luca and completed a Master of Music degree in conducting with Larry Rachleff. He is currently Staff Conductor at the Shepherd School, a conductor with the Houston Youth Symphony, and the founder and artistic director of the Crimalis Music Project. Visit www.CrimalisMusicProject.org.

UPCOMING ORCHESTRA EVENTS

Wednesday, February 25, 7:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Cristian Măcelaru conducts a program of works by student composers, including Florie Namir, Asaf Peres, and JR Paredes. Stude Concert Hall. Free admission.

Thursday, March 19, and Saturday, March 21 - SHEPHERD SCHOOL OPERA and the SHEPHERD SCHOOL CHAMBER ORCHESTRA present **Don Giovanni** by Wolfgang Amadè Mozart. Stude Concert Hall. Both performances at 8:00 p.m. Admission (reserved seating): \$14; \$11 for students and senior citizens. Call 713-348-8000 for tickets. Shepherd Society members can receive two complimentary tickets for the March 19th performance – call 713-348-3492 by March 6.

Saturday, March 28, 8:00 p.m. – SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Barber - **Overture to "The School for Scandal," Op. 5;** and Bruckner - **Symphony No. 4 in E-flat Major, "Romantic."**
Stude Concert Hall. Free admission.

