

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

JEEWON LEE, piano

Friday, February 12, 2010

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Night Ride and Sunrise, Op. 55

Jean Sibelius
(1865-1957)

The Isle of the Dead, Op. 29

Sergei Rachmaninoff
(1873-1943)

INTERMISSION

Piano Concerto No. 20
in D Minor, K. 466

Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Romance

Allegro assai

Jeewon Lee, soloist

Cristian Măcelaru, conductor

Till Eulenspiegels lustige Streiche, Op. 28

Richard Strauss
(1864-1949)

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

Tiantian Zhang
Ying Fu
Mae Bariff
Malorie Blake
Hyun Jun Kim
David Huntsman
Yennifer Correia
Eric Siu
Creston Herron
Rachel Sandman
Meghan Nenniger
Regina Dyches
Lijia Phang
Hong-Ann Liang
Emily Jackson

Violin II

Emily Herdeman,
principal
Hannah Dremann
Jiyeon Min
Alyssa Yank
Kimia Ghaderi
Mary Jeppson
Emil Ivanov
Brooke Bennett
Sol Jin
Bo Xun
Benjamin Brookstone
Karen Frankenfeld
Meredith Peacock
Genevieve Micheletti
Steve Koh
Vivian Fu

Viola

Hillary Schoap,
principal
Molly Gebrian
Julia Immel
Kathleen Magill
Joshua Kelly
Lynsey Anderson
Andrew Griffin
Maya Rothfuss
Padua Canty
Jordan Warmath
Timothy Rowland

Viola (cont.)

Yvonne Smith
Bailey Firszt

Cello
Morgen Johnson,
principal
ANNETTE AND HUGH
GRAGG CHAIR
Emma Bobbs
Jacob Fowler
Caroline Nicolas
Cara Cheung
Keith Thomas
Hope Shepherd
Meredith Bates
SeHee Kim
Sarah Stone
Matthew Kufchak
Allan Hon
Danielle Rossbach

Double Bass

Kevin Brown,
principal
Emily Honeyman
Katherine Munagian
Brian Johnson
Annabella Leslie
Ian Hallas
Paul Cannon
Jonathan Reed
Robert Nelson
Daniel Smith

Flute

Henrik Heide
Garrett Hudson
Izumi Miyahara
Catherine Ramirez
Henry Williford

Piccolo

Henrik Heide
Natalie Zeldin
Heather Zinnerger

Oboe

Clara Blood
Michael McGowan
Erica Overmyer
Malia Smith
Emily Snyder
Shane Wedel

English Horn

Clara Blood
Michael McGowan

Clarinet

Erika Cikraji
Carlos Cordeiro
Jared Hawkins
James Johnson
Natalie Parker

Bass Clarinet

Carlos Cordeiro
Daniel Goldman

E-flat Clarinet

André Dyachenko

Bassoon

Thomas DeWitt
Galina Kiep
Briana Lehman
Maxwell Pipinich

Contrabassoon

Thomas DeWitt
Maxwell Pipinich
Matthew McDonald

Horn

Katharine Caliendo
MARGARET C. PACK CHAIR
Nicholas Hartman
Tyler Holt
Matthew Muehl-Miller
Roman Ponomariov
Nicholas Wolny
Alena Zidlicky

Trumpet

Patrick Corvington
Ryan Darke
Alexander Fioto
Roberto Lares

Trombone

Kurt Ferguson
Samuel Jackson
Travis Sheaffer
Benjamin Zilber

Bass Trombone

Joshua Becker

Tuba

Austin Howle
Michael Woods

Harp

Kristin Lloyd
Juliana Beckel

Keyboard

Jannie LeRoux
CHARLOTTE A. ROTHWELL
CHAIR

Percussion

Ethan Ahmad
Robert Garza
Aaron Guillory
Heidi Law
Rebecca Hook
Andrés Pichardo
Eric Shin
Christian Slagle

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Mandy Billings

Assistant Production Manager

Francis Schmidt

Library Assistants

Padua Canty
Yennifer Correia
Annabella Leslie
Joshua Kelly
SeHee Kim
Heather Kufchak
Caroline Nicolas
Xiaoxiao Qiang
Patrick Staples
Alicia Valoti
Alyssa Yank
Jude Ziliak

Stage Assistants

Ryan Darke
Aaron Guillory
Austin Howle
Matthew McDonald
Matthew Muehl-Miller
Maxwell Pipinich
Eric Shin
Nicholas Wolny

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, PERCUSSION AND HARP LISTED ALPHABETICALLY.

PROGRAM NOTES

Night Ride and Sunrise, Op. 55 Jean Sibelius

Finnish composer Jean Sibelius had a talent for capturing the essence of the Nordic mannerisms and nature in his music. The tone poem **Night Ride and Sunrise** shows this special ability. It was composed in 1908 and premiered in Saint Petersburg, Russia, in 1909. According to Sibelius, the inspiration for the piece comes from a 1901 visit to the Colosseum in Rome, and a sunrise witnessed during a sledge ride from Helsinki to Kervo around 1900. The work is programmatic and is meant to depict a man on a terrifying ride on horseback through the night. The rider is only comforted when at last the first rays of dawn appear. These ideas are displayed in three sections. The work begins with a gallop that Sibelius infuses with intense drama. By deploying unexpected chromaticisms and constantly changing the orchestration of the low strings, Sibelius keeps the listener trapped in the same unfamiliar world as the nighttime rider. This section eventually yields to a hymn-like transition where the string section is still central, but shares the spotlight with the woodwinds. Then, the third and final section is presented, a glorious daybreak with its first glimpses of light and hope blossoming from the horn section, which he doubles here for a greater effect. Ultimately, the entire brass section joins this remarkable sunrise, and the whole piece comes to a close with the rider thankful for the sight of a new day and renewed hope in the future.

– Note by Meredith Bates

The Isle of the Dead, Op. 29 Sergei Rachmaninoff

A description of Rachmaninoff, the person, usually tells of his scowl and somber attitude. Hence it is little wonder that he was captivated by Arnold Böcklin's painting entitled **Isle of the Dead**. It depicts a man rowing a boat containing an upright figure draped in white cloth and a coffin up to a foreboding island adorned only with tall cypress trees and catacombs. Rachmaninoff first saw a black-and-white version of Böcklin's painting during a 1907 visit to Paris, and the strong impression led to an orchestral tone poem completed one year later. The piece begins with a rhythmic idea presented in 5/8 with the cellos and harp. This time signature conjures up the feeling of rhythmic rowing of the oarsman, and the low cello section paired only with the harp creates a dark mood that evokes the inky dark water around this impressive island. The piece consists of many long build-ups to climaxes, which then wind their way back to the basic opening idea. Another important element of the work is the incorporation of the **Dies Irae**, a sequence of the Roman Catholic Requiem Mass that tells of the Day of Judgment. This theme was a favorite of many Romantic composers. Berlioz, for example, used it in his **Symphonie Fantastique** of 1830. This motive is quoted in bits throughout **Isle of the Dead**.

– Note by Meredith Bates

Piano Concerto No. 20 in D Minor, K. 466 . . . Wolfgang Amadeus Mozart

On February 11, 1785, Wolfgang Amadeus Mozart and his copyist were hurriedly working on the orchestral parts for his **Piano Concerto in D Minor, K. 466**, as the audience arrived at Mehlgrube Casino in Vienna. With Mozart as the soloist, the concerto was put on stage in great haste, which did not even allow a rehearsal for the finale. Nevertheless, it was a great success, and Joseph Haydn proclaimed the next day that Mozart was the best composer he had known.

Carrying on the keyboard concerto tradition conceived by Johann Sebastian Bach and furthered by his son C.P.E. Bach, Mozart adopted the genre and brought it to its zenith. Mozart's numerous piano concertos reflect his compositional maturation, from earliest attempts (using previous concertos as models) to his late masterpieces. In his hands, the keyboard concerto form was brought to a perfection of balance, virtuosity, and operatic lyricism, all concepts future composers utilized and expanded on. The **Piano Concerto in D Minor, K. 466**, to quote Charles Rosen is "almost as much myth as work of art." In addition to the artistic importance of the work, it also possesses more historical importance than all other piano concertos written prior to this point. The concerto was popular from the time it was written

through the nineteenth century, when most of Mozart's work was neglected under the shadow of romanticized bigger works. Beethoven admired it, for example, and it remained the only work for which he wrote cadenzas. It is also the first piano concerto written by Mozart in a minor key. In D minor, Mozart wrote his most dramatic works – **Don Giovanni**, his final **Requiem**, a keyboard **Fantasy**, and a **Kyrie**. The drama and power of K. 466 have enthralled pianists and audiences to this day.

In addition to the music itself, the work's drama also lies in the complex interaction between two opposing musical forces: orchestra and soloist. The syncopated D minor chords that open the piece are never repeated by the soloist, although Beethoven, in his masterful cadenza to the first movement, does utilize this angst-driven rhythmic motive. Instead, the soloist enters with a melodic theme that is reminiscent of an operatic aria. This is the soloist's subject, which is never played by the orchestra. When it is brought back in the development section, we hear three different "echoes" of this beautiful melody, one of which incorporates the main theme of the second movement in disguise.

The pianist alone begins the middle movement, *Romanze*, with one of Mozart's most beloved melodies. In B-flat major, this gentle and simple tune is alternately played by the orchestra and the soloist. In rondo form, the tranquil mood is reinforced by its key, B-flat major, and the uniform thematic content in the orchestra and the soloist. The first couplet, accompanied by strings only, is a beautiful aria which calls for some ornamentation. After another statement of the main theme, a stormy G minor section, which his father Leopold called "the noisy part with fast triplets," comes as a shock and recalls the great tension and drama of the entire work.

A rapidly ascending figure for the soloist launches the *Finale*. This offbeat pattern appears throughout and serves as an important motivic idea. When the full orchestra takes over, the theme is elaborated and expanded to a full *ritornello*. Off-beat rhythm still plays an important motivic role in the second theme, and the sense of restlessness remains. An excursion to F major seems brief, yet when Mozart repeats this thematic material in D major, a jubilant ending of the tragic work seems more promising – just as **Don Giovanni** and many other eighteenth-century operas demanded. After the cadenza, which in tonight's performance uses the version written by Shepherd School faculty pianist Jon Kimura Parker, a highly charged, operatic coda brings the work to a brilliant conclusion.

– Note by Jeewon Lee

Till Eulenspiegels lustige Streiche, Op. 28 Richard Strauss

Till Eulenspiegels lustige Streiche, which translates as "Till Eulenspiegel's Merry Pranks," is a German household story. Till, said to have lived from 1283 until 1350 has been passed down in German folklore as a traveling prankster. He roamed through Germany, Italy, and Poland bringing mischief and mayhem to unsuspecting people. In the traditional version of the story, Till often gets scolded, but never reaches any kind of ultimate punishment. In Strauss' adaptation of his life, Till is led to the scaffold and put to death. Upon completion and the premiere of this work in 1895, Strauss was asked to provide program notes. He refused, saying, "they would seldom suffice and might even give rise to offense." Yet he did provide listeners with the bit of knowledge about the themes that he considers to be most important. Strauss points out three main motives in the piece. The first is the very opening of the story, an idea presented by the violins and then filled out by the orchestra. This idea sets the scene of a happy German village, without the slightest clue that he crafty Till is just moments away from destroying its calm atmosphere. The next major motive appears in the horn part immediately following this setting of the scene. With this theme the listener begins to hear the pranks that Till is playing around the village. This motive is passed around the orchestra. It is modified many times, as if to show the great array of tomfoolery that Till has up his sleeve and the different ways he thumbs his nose at the people who are in charge. The third motive, the descending interval that is interpreted as a judgment on Till, ultimately signifies the scaffold scene. Strauss ends the piece in an unexpected way by recalling one of the happier ideas of the piece, as if to bring the playful spirit of Till Eulenspiegel back to life.

– Note by Meredith Bates

BIOGRAPHY

Korean pianist JEEWON LEE has performed extensively as a solo and collaborative pianist with appearances in major venues such as Alice Tully Hall and Carnegie-Weill Recital Hall. She was twice voted "Audience Favorite" at the Houston Symphony's Ima Hogg Competition in 2008 and 2009, and Ms. Lee's performances with Houston Symphony received critical acclaim and were broadcast live on KUHF Public Radio.

Since her Los Angeles debut with New West Symphony 1997, Ms. Lee gave solo and chamber music performances in the United States, Spain, Canada, Germany, and Korea. As a participant of the Leipzig International Music Festival, Ms. Lee was featured on Leipzig Radio and at the Gewandhaus Hall with the principal cellist of the Gewandhaus Orchestra, Christian Giger. In La Jolla Summerfest 2008, Jeewon Lee performed as a part of the fellowship piano trio in residence, and collaborated with artists such as violinist Cho-Liang Lin and cellist Eric Kim. As a top prize winner of the Frinna Awerbuch International Piano Competition, Ms. Lee performed in New York at Steinway Hall and Carnegie-Weill Recital Hall.

Ms. Lee gave her debut recital at Chopin Hall in Seoul in 1994. Winning renowned competitions early in her studies, she was invited to the Young Musicians Festival to perform at some of the most distinguished concert halls in Korea. In 1995, she performed for Daniel Pollack, subsequently studying with him in the U.S. Many scholarships have allowed Ms. Lee's talent to flourish, among them, the Young Musicians Foundation in southern California, Thaviu-Issac Scholarship (2001), Hendrickson Scholarship (2004), and Corrine Frada Pick Piano Scholarship (2004). She has played in master classes for Leon Fleisher, Yefim Bronfman, Claude Frank, Arie Vardi, Halina Czerny-Stefanska, and Anton Kuerti, among many others. She has also performed at the Banff Centre (Canada), Bowdoin International Music Festival, Sarasota Music Festival, and the New Millennium Piano Festival (Spain).

Jeewon Lee successfully completed a double degree program in Economics and Piano Performance at Northwestern University, where she studied with Sylvia Wang and David Kaiserman. As an undergraduate, Ms. Lee was recognized in the National Dean's List and graduated with top honors. During the graduate program at the Juilliard School, she studied with Julian Martin and Josef Kalichstein. Currently, Jeewon Lee is a doctoral student of Jon Kimura Parker at The Shepherd School of Music. She performs this evening as a winner of the 2009 Shepherd School Concerto Competition. Visit www.jeewonleepiano.com for more information.

UPCOMING ORCHESTRA EVENTS

Saturday, Feb. 13, 8:00 p.m. – SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor PROGRAM: Handel - **Suite from "Water Music"**; Lalo Schiffrin - **Tangos Concertantes** (Cho-Liang Lin, violin); Ethan Greene - **A Mouthful of Gravel** (2009; Premiere) (Cristian Măcelaru, conductor); and Haydn - **Symphony No. 96 in D Major, "Miracle"**; and. Stude Concert Hall. Free admission.

March 25, 26, 28 and 29 – SHEPHERD SCHOOL OPERA and the SHEPHERD SCHOOL CHAMBER ORCHESTRA present **A Little Night Music** by Stephen Sondheim; Richard Bado, conductor; Debra Dickinson, director. Wortham Opera Theatre at the Shepherd School. Sunday's performance at 2:00 p.m.; all other performances at 7:30 p.m. Admission (general seating): \$12; students and senior citizens \$10. For tickets call 713-348-8000.

Saturday, March 20, 8:00 p.m. – SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Tchaikovsky - **Francesca da Rimini, Op. 32** (Cristian Măcelaru, conductor); and Bartók - **Concerto for Orchestra**. Stude Concert Hall. Free admission.



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