

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, Music Director

RICE CHORALE

THOMAS JABER, Music Director

and the

*COMBINED CHORUSES OF
THE UNIVERSITY OF HOUSTON*

BETSY COOK WEBER, Director

KELLY J. TURNER, Director

present

*BEETHOVEN'S
NINTH SYMPHONY*

Larry Rachleff, conductor

Annamarie Zmolek, soprano

Sishel Claverie, mezzo-soprano

Brenton Ryan, tenor

Marcus DeLoach, bass

Friday, April 23, 2010

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Decoration Day
from A Symphony: New England Holidays

Charles Ives
(1874-1954)

PAUSE
(5 minutes)

Symphony No. 9 in D Minor,
Op. 125 "Choral"

Ludwig van Beethoven
(1770-1827)

Allegro ma non troppo e un poco maestoso
Molto vivace
Adagio molto e cantabile
Presto - Allegro assai

Annamarie Zmolek, soprano
Sishel Claverie, mezzo-soprano
Brenton Ryan, tenor
Marcus DeLoach, bass

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.

INTRODUCTORY RECITATIVE

*O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen, und freudenvollere!*

*O friends, not this music!
Let us strike up something more
pleasant and more joyful!*

From AN DIE FREUDE (ODE TO JOY)

by Friedrich von Schiller

*Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.*

*Joy, you beautiful divine spark,
daughter from Elysium:
enflamed with passion, heavenly one,
we enter your sanctuary!
Your magic power re-unites
what custom has sternly divided;
all mortals become as kin
wherever your gentle wings abide.*

*Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja – wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!*

*Those who have had the great fortune
to be a friend to a friend,
those who have won a gracious spouse,
should join together in rejoicing!
Yes – all those who also have just one soul
on earth to call their very own!
And those who cannot, may they steal
tearfully away from this company!*

*Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küße gab sie uns und Reben,
Eine Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.*

*All creatures drink joy
at nature's breast;
all, good and evil alike,
follow its rosy path.
Joy gave us kisses and grapes,
a friend, faithful to the end;
even the worm was granted bliss,
and the cherub stands before God.*

*Froh, wie seine Sonnen fliegen
Durch des Himmels
prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.*

*Gladly, like His suns, fly
through the splendid plane
of the firmament.
Thus, comrades, run your course,
joyously, like a hero off to victory.*

*Seid umschlungen, Millionen.
Diesen Kuß der ganzen Welt!
Brüder – über'm
Sternenzelt
Muß ein lieber Vater wohnen.*

*Be embraced, you millions!
This kiss is for the whole world!
Brothers and sisters – above the
starry canopy
a beloved Father must surely dwell.*

*Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn über'm Sternenzelt!
Über Sternen muß er wohnen.*

*Do you prostrate yourselves, you millions?
Do you sense your Creator, world?
Seek Him above the canopy of stars!
Above the stars He must surely dwell.*

SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I

Ying Fu,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR
Emily Herdeman
Jing Wang
David Huntsman
Sonja Harasim
Tiantian Zhang
Malorie Blake
Mae Bariff
Rachel Sandman
Horng-Ann Liang
Yennifer Correia
Alyssa Yank
Hyun Jun Kim
Lijia Phang
Mary Jeppson
Meghan Nenniger

Violin II

Eric Siu,
principal
Creston Herron
Regina Dyches
Hannah Dremann
Jiyeon Min
Brooke Bennett
Emil Ivanov
Bo Xun
Emily Jackson
Kimia Ghaderi
Sol Jin
Steve Koh
Karen Frankenfeld
Benjamin Brookstone

Viola

Joshua Kelly,
principal
Lynsey Anderson
Molly Gebrian
Jordan Warmath
Hillary Schoap
Julia Immel
Kathleen Magill
Andrew Griffin

Viola (cont.)

Timothy Rowland
Bailey Firszt
Padua Canty
Maya Rothfuss

Cello

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

Double Bass

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

Flute

Henrik Heide
Izumi Miyahara
Catherine Ramirez
Natalie Zeldin
Heather Zinninger

Piccolo

Izumi Miyahara

Oboe

Erica Overmyer

Oboe (cont.)

Malia Smith
Emily Snyder
Shane Wedel

English Horn

Clara Blood

Clarinet

Carlos Cordeiro
André Dyachenko
Jared Hawkins
James Johnson

E-flat Clarinet

Erika Cikraji

Bassoon

Thomas DeWitt
Briana Lehman
Maxwell Pipinich

Contrabassoon

Maxwell Pipinich

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

Trombone

Samuel Jackson
Travis Sheaffer
Benjamin Zilber

Bass Trombone

Joshua Becker

Tuba

Austin Howle

Keyboard

Christina Giuca
CHARLOTTE A. ROTHWELL
CHAIR

Percussion

Ethan Ahmad
Robert Garza
Aaron Guillory
Rebecca Hook
Heidi Law
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, AND PERCUSSION LISTED ALPHABETICALLY.

RICE CHORALE

Thomas Jaber, music director

Keith Allegretti	Daniel Gil	John Mendell
Daryl Arredondo	Emily Gil	Claire Meyer
Victoria Astley	Melissa Glueck	Spencer Miller
Thomas Barr	Gina Goff	Stephen Nelson
Stephen Bedee	Ross Griffey	Nicki Pariseau
Christopher Besch	Nicholas Hartley	Melodie Patton
Ashley Bryan	Emily Haverkorn	Marisa Peralta
Trey Burns	Robert Hawke	Paula Platt
Shelley Cantrick	Rebecca Henderson	Caitlin Porter
Joey Capparella	Bradley Houston	Emily Prehn
Brian Cho	Stephen Janda	Hilary Purrington
Bridget Casey	Alena Jones	David Randall
Liz Castillo	Grace Jones	Celeste Riepe
Zeynep Cetrez	Stephanie Jordan	Erika Rodden
Lindsay Chambers	Evan Kardon	Andrew Schneider
Josaphat Contreras	Jiun Kuo	Erica Schoelkopf
Abbey Curzon	Amanda Kupchella	David Sorge
Erin Dahlstrom	Ken Landgren	Paula Spencer
Jennifer Dirkes	Sara Lemesh	Marce Stayer
Ariel M. Ditta	Vanessa Lippay	Julia Sterner-Holden
Abigail Dock	Wendy Liu	Michael Swift
Tal Einav	John Lloyd	Hannah Thalenberg
Joe Eletto	Kelly Loudin	Samantha Vandapuye
Megan Erickson	Deborah Loughry	Aurelie Van De Wiele
Maria Failla	Judy Ly	Megan Weeks
Laura Fehr	Julie Marx	Marie Wehrung
Victoria Fishel	Kimberly M'Carver	Paul Wilt
Sara Fisher	Katherine McConachie	Rachel Womble
Jordan Franks	Dalton Melear	Julian Yao
Robert Garza		Joelle Zigman

MOORES SCHOOL CONCERT CHORALE

(University of Houston)

Betsy Cook Weber, director

Daryl Robinson, accompanist

Kevin M. Klotz, doctoral teaching assistant

Michael Kessler, student director

Xavier Balleza	Andy Ingalls *	Katie Richardson
Hilary Bartlett	Ashley Johnson	Adrian Rodriguez
Bryan Bilocura	Michael Kessler	Tyson Ruhmann
Fredy Bonilla	Jordan Koenig	Galeano Salas *
Nicholas Brooks	Shelby Lollar	Priscilla Salisbury
Katie Bryson	Leah Matthews	Cruz Sanchez
Natalie Cardona	Sarah MacLean	Steven Shannon
Lea Chavez	Saleel Menon	Crystal Sharadin
Chris Childress	Princeton Miles	Elizabeth Sharonov
Katie Dugat	Caitlin Montgomery *	Laura Sharpless *
Lazaro Estrada	Lauren Nance	Evan Shoemaker
Josh Green	Kaylyn Parish	Sarah Stout
Katelyn Grubb	Eamon Pereyra	Peter Tran
Caitlyn Grygier	Chris Perez	Megan Wilhelm
Sarah Hajjar	Phillip Phares	
Molly Hanes	Steven Providence	* Section leaders
	Gonzalo Ramos	

CONCERT WOMEN'S CHORUS

(University of Houston)

Kelly J. Turner, director

Krystel Grauvogl, accompanist

Jennifer Nwabialunkie Agbu	Kaneesha A. Jones	Maxwell Porterfield
Julie Allison	Catrina Kim	Mary Price
Lucia N. Aparicio	Debbie Li	Alexandrea Rodriguez
Emma Baker	Nina Lickwar	Ana Isabel Rodriguez
Brittany Conkel	Sarah Malin	Nicole Maureen Sackllah
Rachel Farhi	Audra Matar	Leigh Shultis
Jontia Lynette Gentry	Katherine Mathis	Sheila Smail
Lauren Gilmore	Jessica Myers	Siobhan Thompson
Clipper Hamrick	Giao-Huong Ngo	Rebecca Weinmann Vaughn
Candace Hudson	Charnele Alexis Pendarvis	Devyn Werner
Bethany Johns		Virginia Wootten

UNIVERSITY MEN'S CHORUS

(University of Houston)

Kelly J. Turner, conductor

Jonathan Tao, accompanist

Stuart Aron	C. J. Hawkins	Adrian O. Rodriguez
Dane Babbitt	Alfonso Hernandez	Nikolai Rossi
Alexander Blalock	Jeffrey Homick	Glen Scarborough
Lee Gillis Bond	Adam Jatho	Aamir Siddik
Houston Boyer	Benji R. Johns	Richard Simmons
Alexander Bruce	Weston Lewis	James V. Smith
Joshua Chan	Adrian Leyva	Joshua Tan
Austin Dean	Holden Lindsey	Jonathan Tao
Richard Dilworth	Mauricio Martinez	Timothy Eli Vale
Matthew Dittman	Chaz McAdams	Daniel Vallery
Ryan Frenk	German Morfin	Ronnie W. Walker
Bryan Garcia	Stephen Mulvahill	Jonathan Washington
Rey Garcia	Bobby Murphy	Matthew Williams
Gerardo Garza	Cruz A. Patina	Maurice Williams
Jeffery Gordon	Marcos Rios	Terence Yung

UNIVERSITY WOMEN'S CHORUS

(University of Houston)

Betsy Cook Weber, conductor

Lali Elkabidze, accompanist

Sarah Allen	Angela Grasso	Chantalle Oyardo
Kathleen Bartley	Shirin Hasan	Martha Patton
Ashley Bass	Erica Henderson	Christina Quinn
Julie Borstmayer	Haein (Esther) Ji	Stephena Royster
Megan Brown	Sunhwa Kim	Inna Smith
Thuy Bui	Cindy Le	Andrea Stout
Elmira Chabyshova	Gema Lopez Agustin	Rachel Toh
Marlyssa Ebel	Melanis Manalang	Trinh Tran
Nina Flores	Holly McKenna	Cindy Ukwuachu
Lindsay Fyffe	Rhania Naser	Rebecca Weber
Jessica Gann		Kathleen Wilson



RICE

Decoration Day Charles Ives
from A Symphony: New England Holidays

The music of Charles Ives was profoundly influenced by his beloved father, George Ives, a bandmaster and deacon in Danbury, Connecticut. George Ives exposed his son to music ranging from Bach and the German masters to the simple hymns and country songs of his hometown. George also delighted in experimenting with new sounds (a trait his son inherited) and often had his son join in the fun, such as having two bands approach each other playing different music, or superimposing one key upon another.

Decoration Day, a tone poem that later became part of *A Symphony: New England Holidays*, is a work that demonstrates the effect George Ives had upon his son. George was a veteran of the Civil War, and during every Decoration Day (now known as Memorial Day) he would have a place of honor in the processional to the town cemetery, where he played taps on his trumpet as everyone paid their respects. When Charles Ives wrote **Decoration Day** between 1912 and 1913, the inspiration was clearly drawn from his father, both in terms of the program and the eclectic musical style that combined the conventional with the avant-garde.

As for describing the specific program, Charles Ives' own words work best:

In the early morning the gardens and woods around the village are the meeting places of those who, with tender memories and devoted hands, gather the flowers for the Day's Memorial. During the forenoon, as the people join each other on the Green, there is felt, at times, a fervency and intensity – a shadow perhaps of the fanatical harshness – reflecting old Abolitionist days. It is a day as Thoreau suggests, when there is a pervading consciousness of "Nature's kinship with the lower order – man."

*After the Town Hall is filled with the Spring's harvest of lilacs, daisies, and peonies, the parade is slowly formed on Main Street. First come the three Marshals on plough horses (going sideways), then the Warden and Burgesses in carriages, the Village Cornet Band, the G.A.R., two by two, the Militia (Company G), while the volunteer Fire Brigade, drawing a decorated hose-cart, with its jangling bells, brings up the rear – the inevitable swarm of small boys following. The march to Wooster Cemetery is a thing a boy never forgets. The roll of the muffled drums and *Adestes Fideles* answer for the dirge. A little girl on a fencepost waves to her father and wonders if he looked like that at Gettysburg.*

After the last grave is decorated, Taps sounds out through the pines and hickories, while a last hymn is sung. The ranks are formed again, and "we all march to town" to a Yankee stimulant – Reeves' inspiring Second Regiment Quickstep – though, to many a soldier, the sombre thoughts of the day underlie the tunes of the band. The march stops – and in the silence of the shadow of the early morning flower – song rises over the Town, and the sunset behind the West Mountain breathes its benediction upon the Day.

There are many rewarding moments in this tone poem, but one of the most Ivesian is the march near the end of the piece. Ives skillfully recreates the atmosphere of the march back to town by layering a variety of clashing parts on top of the march tune, illustrating the hubbub of the crowd. In addition, Ives has several of the instruments appear to make mistakes and get lost during the march, just as would happen in an amateur performance, and likely did happen in the Decoration Days of Ives' youth.

Symphony No. 9 in D Minor, Op. 125 "Choral" . Ludwig van Beethoven

We have been dulled to the power of Beethoven's Ninth Symphony by our familiarity. The Ninth is everywhere, particularly the famous *Ode to Joy* from beginner's music books to movie soundtracks to the European Union anthem to commercials. It has almost become a cliché to have a choir burst forth on the strains of the *Ode to Joy*. And that hits at the crux of the matter – the Ninth is a symphony with a chorus, something highly unusual that today we take for granted.

Until Beethoven's Ninth, the symphony was a piece of purely instrumental

music. Beethoven had pushed the boundaries of formal structure, emotional expression and programmatic elements in his previous eight symphonies, but with the Ninth he broke one of the biggest barriers by setting Friedrich Schiller's *Ode to Joy* in the final movement, adding voices and text into the formerly abstract genre of the symphony.

From this addition came so much: the fourth movement inspired the career of Richard Wagner, who spent his life trying to fuse music and words into a seamless whole; it served as a clarion call for a new generation of composers; and it made the ninth symphony into a celebration of joy and freedom. (Bernstein famously conducted this symphony to celebrate the fall of the Berlin wall in 1989, replacing the word Joy, or "Freude," with Freedom, or "Freiheit.")

Beethoven's Ninth Symphony was commissioned in 1817 by the Philharmonic Society of London, and it was completed in 1824. The symphony was originally going to be premiered in Berlin, but after receiving an appeal from prominent Viennese music patrons, Beethoven decided in favor of Vienna. The premiere was held on May 7, 1824, at the Kärntnertor Theater. While Beethoven was the nominal conductor, Michael Umlauf was the actual conductor, having instructed the orchestra and chorus not to follow the now totally deaf composer.

Initial reaction to the symphony was overwhelmingly positive in Vienna, despite the difficulties of the music for the performers. (According to Friedrich Kanne, a music critic, several instrumentalists "swallowed their notes" during the more challenging passages, causing the better players to have to compensate.) The Ninth was performed all over Europe, and while there was initial resistance in some quarters (particularly in London) to aspects of the symphony, it eventually was hailed as Beethoven's masterpiece and a central piece of the musical canon.

The first movement begins with a bare, harmonically ambiguous open fifth over which violins flicker, gradually growing more agitated and finally bursting into D minor, a portent of the movement's titanic struggles. While the movement is clearly in sonata form, Beethoven subverts this conventional form in several ways. One example is the beginning of the development section, where the music of the opening returns, as if the exposition was going to repeat. Also, when the recapitulation begins, it is with an unexpected explosion of D major rather than D minor; when D minor does return, it leads the movement to its stormy climax.

For the second movement Beethoven substitutes a Scherzo for the conventional slow movement. This movement is sometimes referred to as "demonic," but it is more Puck or Mephistopheles than Lucifer, filled as it is with unusual modulations, changes in mood and intensity, and timpani that persistently interrupt. The trio is a pastoral affair, superficially simple after the frenetic fugato of the Scherzo, but Beethoven keeps things interesting by subtly developing and altering the accompaniment. After the trio the Scherzo repeats, but before it finishes there is a sliver of the trio, a final trick.

The slow third movement is a double variation – two melodies are varied in alternation. This movement numbers among Beethoven's loveliest creations.

The famous fourth movement begins violently – a shocking explosion termed the Schreckensfanfare ("horror fanfare") by Wagner. After this fanfare, the primary themes of each movement attempt to assert themselves, but each are "rejected" by the cellos and basses. Eventually, a new theme, the "Joy" theme, is accepted by the lower strings. The tune is taken up by more instruments and grows more elaborate. However the horror fanfare abruptly returns and we seem to be on the path to another movement of struggle.

And then, something miraculous happens. A human voice enters, banishing this dark music – "O friends, not this music! Let us strike up something more pleasant and more joyful!" Soon after, the baritone provides text for the "Joy" theme, followed by the chorus and the four soloists, culminating on the phrase "steht vor Gott" ("stands before God") and ending on an unexpected chord.

From here the movement continues with a "Turkish" military march variant of the Joy theme, a short orchestral double fugue, and then a return of the choral statement of the "Joy" theme. However, this climax is cut short by a Handelian section for the chorus in which the focus of the text travels upwards from man to the heavens. Beethoven then combines the "Joy" theme and this new heavenly music in sublime counterpoint, as the symphony moves towards its triumphant, operatic conclusion.

– Notes by Alex Lawler