

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

JON KIMURA PARKER, piano

Friday, December 3, 2010

8:00 p.m.

Stude Concert Hall

Celebrating

35

1975-2010

Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

PROGRAM

Prelude to Act III of "Lohengrin"

Richard Wagner
(1813-1883)

Symphony in C

Igor Stravinsky
(1882-1971)

Moderato alla breve

Larghetto concertante

Allegretto

Largo - Tempo giusto

INTERMISSION

Piano Concerto No. 2
in B-flat Major, Op. 83

Johannes Brahms
(1833-1897)

Allegro non troppo

Allegro appassionato

Andante

Allegretto grazioso

Jon Kimura Parker, soloist

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

Chloé Trevor,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR
Jiyeon Min
Sonja Harasim
Tiantian Zhang
SoJin Kim
Joanna Park
Xiaoxiao Qiang
Haerim Lee
Katrina Bobbs
Alyssa Yank
Robert Landes
Hannah Dremann
Tracy Wu
Hyun Jun Kim
Luke Hsu
Emily Jackson

Violin II

Heather Kufchak,
principal
Andy Liang
Creston Herron
Mary Jeppson
Sarah Arnold
Mark Kagan
Brooke Bennett
Jacqueline Murchie
Genevieve Micheletti
Benjamin Brookstone
Rebecca Nelson
Carmen Abelson
Meredith Peacock
Vivian Fu

Viola

Kathleen Magill,
principal
Rainey Weber
Amy Mason
Kostadin Dyulgerski
Roberto Papi
Jules Sulpico
Molly Gebrian
Timothy Rowland
Yvonne Smith
Rachel Kufchak

Viola (cont.)

Maya Rothfuss
Ilana Mercer
Dawson White
Ashley Pelton

Cello

Coleman Itzkoff,
principal
ANNETTE AND HUGH
GRAGG CHAIR
Annamarie Reader
Emma Bobbs
Chauncey Aceret
SeHee Kim
Hellen Weberpal
Rosanna Butterfield
Sarah Stone
Allan Hon
Matthew Kufchak
Benjamin Stoehr
Benjamin Whitman
Danielle Rossbach

Double Bass

Nicholas Cathcart,
principal
Patrick Staples
Ian Hallas
Emily Honeyman
Nicholas Browne
Daniel Smith
Robert Nelson
Nina DeCesare
Renaud Boucher-
Browning
Rosemarie Salvucci

Flute

Kayla Burggraf
Kathryn Ladner
Aaron Perdue
Maria Popova
Henry Williford

Piccolo

Gina Choi
Henry Williford

Oboe

David Barford

Oboe (cont.)

Michael McGowan
Erica Overmyer
Sophia Parente
Kevin Pearl
Emily Snyder

Clarinet

Nicholas Chona
Erika Cikraji
André Dyanchenko
Natalie Parker
LeTriel White
Micah Wright

Bassoon

Galina Kiep
Briana Lehman
Thomas Morrison
Maxwell Pipinich
William Short

Horn

Katharine Caliendo
MARGARET C. PACK CHAIR
Rebekah Daley
John Dodge
Nicholas Hartman
Tyler Holt
Kolio Plachkov
Nicholas Wolny
Alena Zidlicky

Trumpet

Patrick Corvington
Alexander Fioto
Jeffrey Northman
Alexander Pride
Aaron Ritter

Trombone

Kurt Ferguson
Samuel Jackson
Berk Schneider
Travis Sheaffer

Bass Trombone

Joshua Becker

Tuba

Austin Howle
Michael Woods

Piano

Aya Yamamoto
CHARLOTTE A. ROTHWELL
CHAIR

Timpani

Lonnie Dobbs
Robert Frisk
Aaron Guillory

Percussion

Robert Frisk
Robert Garza
Aaron Guillory

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Mandy Billings

Assistant Production Manager

Ryan Retartha
Francis Schmidt

Library Assistants

Padua Canty
Allyson Goodman
Emily Honeyman
SeHee Kim
Heather Kufchak
Robert Landes
Haerim Lee
Caroline Nicolas
Xiaoxiao Qiang
Timothy Rowland
Alyssa Yank
Brian Yoon

Stage Assistants

Andrew Griffin
Aaron Guillory
Austin Howle
Robert McCullagh
Maxwell Pipinich
Kolio Plachkov
Travis Shaeffer
William Short
Patrick Staples
Douglas Surber
Micah Wright

PROGRAM NOTES

Prelude to Act III of "Lohengrin" Richard Wagner

Combining a legendary subject, tragic ending, and aspects of historical drama, *Lohengrin* was the first Wagner opera to fuse music and poetry into an indissoluble whole through the use of musical leitmotifs that express the principal themes and conflicts in the plot. Wagner came across the legend of Lohengrin in 1841 when he was researching the story of his opera *Tannhäuser*. He delved further into the tale, reading Wolfram von Eschenbach's poem *Parzival (Parsifal)* and an anonymous medieval epic on Parsifal's son, Lohengrin. Wagner's setting, based on its medieval sources, takes place in the 10th century and tells the story of Lohengrin, the Swan Knight, who defends Elsa of Brabant from the evil Count Telramund but forbids her from asking his name. Under the supernatural influence of Ortrud, a witch in league with Telramund, Elsa asks Lohengrin the forbidden question. He answers but then departs from Brabant forever, as Elsa falls dead to the ground.

Wagner began composing *Lohengrin* in 1846 and completed it by the end of April 1848. Soon after, Wagner fled his homeland for Switzerland because of his close association with the 1848 republican insurrection in Dresden, so that the Weimar premiere of *Lohengrin* in 1850, led by Franz Liszt, took place in the composer's absence. The animated and festive *Prelude to Act III* sets the scene for Elsa and Lohengrin's wedding festivities. The lively music is notable for its metric displacements. A quieter middle section, a woodwind intermezzo, is followed by the return of the brilliant opening that concludes with the ill-omened leitmotif of the forbidden question.

Symphony in C Igor Stravinsky

At the outset of World War II and following the deaths of his daughter, wife, and mother, Igor Stravinsky fled Europe for America. His work on the *Symphony in C* straddled this major change in his life with the first two movements composed in France in 1939 and the last two completed the next year in the United States. The work was premiered on November 7, 1940, and performed by the Chicago Symphony Orchestra with Stravinsky himself at the podium.

The break in composing is evident in the music, whose expansive first movement and lyrical second movement contrast with the third and fourth movements' American-style hustle and bustle. Stravinsky crafted this neo-classical work in the mold of a Beethoven symphony. The first movement is notable for the juxtaposition of C major and E minor keys, as well as an initial subject similar to that of the opening of Beethoven's First Symphony in terms of pitches (C, B, G and E) and rhythm. Stravinsky protégé Robert Craft wrote that the lovely slow movement embodies refinement in its "purity of melody and incomparable chamber scoring" that feature a haunting oboe theme, repeated-note figures, and decorative scales. The brilliant scherzo, whose main theme strikingly resembles the opening of *Petrushka*, is characterized by a compact fugue and metric irregularities that depart from classical models. The magisterial finale begins with a brief slow introduction and recalls the initial subject of the opening movement. This subject is the basis for the slow concluding procession of wind chords, evocative of Tchaikovsky's Russian romantic technique of "changing background" colors.

Piano Concerto No. 2 in B-flat Major, Op. 83 . . . Johannes Brahms

Johannes Brahms composed his **Piano Concerto No. 2** – a symphony-like, four-movement work – in Italy from 1878 to 1881 and dedicated it to his teacher Eduard Marxen. Featuring more mature, sophisticated writing than his previous piano concerto, which was composed a full twenty-two years earlier, this one eschews virtuosic display in favor of a more substantive dialogue between piano and orchestra. The first movement opens with a solo French horn voicing a broad, earthy ascending melody in stepwise motion, followed by the piano's fiery cadenza-like solo passage. All of this serves as introduction to full orchestra's statement of the main theme, a more vigorous version of the horn's opening. The stormy scherzo raised eyebrows, above all, as a seeming symphonic interpolation into the three-movement concerto form. A forceful piano figure opens this D-minor movement with disarming abruptness. The trio section features a shift to D major with a broader tempo established by the horns' distinctive hunting call.

The lyrical Andante is one of Brahms' most exquisite compositions, opening with a plaintive and longing theme played on the solo cello. Brahms would later use this melody in his famous Lied **Immer leiser wird mein Schlummer** (My heart grows ever more peaceful). The return of B-flat – an unusual return to the tonic key for a concerto slow movement – offers welcome respite from the blustery scherzo. Another Lied melody, the **Todessehnen** (Longing for Death), is quoted in the concluding più adagio section of the movement.

The lighthearted Allegretto grazioso is a sprightly rondo subtly hued by gypsy music, noticeable in the successive strings' pizzicato accompaniment that elicits guitar-like staccato chords from the pianist. In a role reversal, the orchestra primarily supports the piano. The tempo accelerates at the onset of the coda, recalling a tarantella, as the piano coyly toys with the orchestra as shimmering arpeggios bring the concerto to an end.

– Notes by Avi DePano

BIOGRAPHY

Internationally acclaimed pianist JON KIMURA PARKER was born, raised, and educated in Vancouver. In recent seasons, Dr. Parker has performed as guest artist with the New York Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the NHK Tokyo Symphony, and with major orchestras in Atlanta, Baltimore, Boston, Cincinnati, Dallas, Los Angeles, Minneapolis, Montreal, San Diego, Salt Lake City, and Toronto. He has given recitals in London, New York, Chicago, Munich, Budapest, Sydney, Hong Kong, and Tokyo and has performed regularly with the Cleveland and Tokyo Quartets, Joshua Bell, Lynn Harrell, Cho-Liang Lin, and Pinchas Zukerman. In the summer of 2007, he performed and spoke alongside humanitarians Elie Wiesel, Paul Rusesabagina, and former President George H.W. Bush at the 50th Anniversary of AmeriCares, under whose auspices he performed in war-torn Sarajevo in 1995. In the summer of 2007 he gave the world premiere of Peter Schickele's **Music for Orcas Island**. He also co-directed and produced a 52-minute documentary film about the Orcas Island Chamber Music Festival, called **The First 10 Years**. A versatile performer, he has jammed with Doc Severinsen and Bobby McFerrin, and collaborated

with Audra McDonald and the Mormon Tabernacle Choir. Gold Medal winner at the 1984 Leeds International Piano Competition, Dr. Parker was also awarded his country's highest honor, the Order of Canada, in 1999.

Jon Kimura Parker is Professor of Piano at The Shepherd School of Music and is Artistic Advisor of the Orcas Island Chamber Music Festival. A committed educator, he has given master classes at the Steans Institute, the Banff Centre, the Brevard Festival, Caramoor's Rising Stars, and the Juilliard School. He hosts the television series "WholeNotes" about classical music, and gives recitals and lectures in remote regions of Canada as a founding member of "PianoPlus." Dr. Parker was also seen on CNN performing in Sarajevo and has been documented frequently on CBC, as well as on PBS's "The Visionaries." Dr. Parker has recorded for Telarc with André Previn, Yoel Levi, and Peter Schickele. This season Dr. Parker appears as concerto soloist with over a dozen orchestras including the Seattle, Oregon, Dallas, Atlanta, and Phoenix Symphonies, and the Saint Paul Chamber Orchestra. He performed at the Beijing Music Festival in October, and in May appears with the Chamber Music Society of Lincoln Center. This summer he performs with the Minnesota Orchestra and at the Santa Fe, Chamber Music Northwest, and Orcas Island Festivals.

"Jackie" studied with Edward Parker, Keiko Parker, Robin Wood, Marek Jablonski, and Lee Kum-Sing, as well as Adele Marcus, under whom he received his doctorate at the Juilliard School in 1988. He lives in Houston with his wife, violinist and violist Aloysia Friedmann, and their daughter Sophie. For further information, please see kimura.com and oicmf.org.

UPCOMING ORCHESTRA CONCERTS

Friday, Feb. 11, 8:00 p.m. – SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Berlioz - **Overture to "Benvenuto Cellini"**; Elgar - **Cello Concerto in E Minor, Op. 85** (Desmond Hoebig, soloist); and Shostakovich - **Symphony No. 11 in G Minor, Op. 103** ("The Year 1905").
Stude Concert Hall. Free admission.

Saturday, Feb. 12, 8:00 p.m. – SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor ALL-MOZART PROGRAM: **Overture to "Così fan tutte, K. 588"**; **Bassoon Concerto in B-flat Major, K. 191** (Matthew McDonald, soloist; Cristian Măcelaru, conductor); and **Symphony No. 40 in G Minor, K. 550**.
Stude Concert Hall. Free admission.



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