

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

DESMOND HOEBIG, cello

Friday, February 11, 2011

8:00 p.m.

Stude Concert Hall

Celebrating 1975-2010

35 Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

PROGRAM

*Songs of Arion (2010, Premiere)**

Christopher Goddard
(b. 1986)

Cristian Măcelaru, conductor

Cello Concerto in E Minor, Op. 85

Edward Elgar
(1857-1934)

Adagio

Lento

Adagio

Allegro

Desmond Hoebig, soloist

INTERMISSION

Symphony No. 11 in G Minor,
Op. 103 "The Year 1905"

Dmitri Shostakovich
(1906-1975)

The Palace Square (Adagio)

The 9th of January (Allegro)

In Memoriam (Adagio)

The Tocsin (Allegro non troppo)

** Christopher Goddard is the recipient of the
2010 Paul and Christiane Cooper Prize in Music Composition,
awarded to him 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 SYMPHONY ORCHESTRA

Violin I

SoJin Kim,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR

Robert Landes
Joanna Becker
Joanna Park
Sonja Harasim
Myoung-Ji Jang
Xiaoxiao Qiang
Hyun Jun Kim
Derek Powell
Mary Jeppson
Luke Hsu
Seth Freeman
Tiantian Zhang
Lijia Phang
Jude Ziliak

Violin II

Rachel Sandman,
principal
Tracy Wu
Haerim Lee
Regina Dyches
Meghan Nenniger
Sarah Arnold
Tara Slough
Emily Jackson
Benjamin Brookstone
Kimia Ghaderi
Carmen Abelson
Rebecca Nelson
Vivian Fu
Meredith Peacock

Viola

Molly Gebrian,
principal
Padua Canty
Amy Mason
Tatiana Trono
Kostadin Dyulgerski
Jules Sulpico
Jordan Warmath
Maya Rothfuss
Jill Valentine
Rebecca Lo
Rachel Kufchak
Ilana Mercer

Cello

Brian Yoon,
principal
ANNETTE AND HUGH
GRAGG CHAIR

Cello (cont.)

SeHee Kim
Eva Lymenstull
Meredith Bates
Rosanna Butterfield
Caroline Nicolas
Coleman Itzkoff
Autumn England
Jesse Christeson
Sarah Stone
Chauncey Aceret
Sophie Benn
Benjamin Stoehr

Double Bass

Ian Hallas,
principal
Jonathan Reed
Kevin Brown
Patrick Staples
Nicholas Cathcart
Robert Nelson
Annabella Leslie
Amalia Bandy
Renaud Boucher-
Browning
Nina DeCesare

Flute

Kayla Burggraf
Gina Choi
Garrett Hudson
Kathryn Ladner
Aaron Perdue
Maria Popova

Piccolo

Kathryn Ladner
Natalie Zeldin

Oboe

David Barford
Michael McGowan
Michelle Pan
Sophia Parente
Kevin Pearl
Emily Snyder

English Horn

Michael McGowan
Kevin Pearl

Clarinet

Nicolas Chona
Erika Cikraji
André Dyachenko
Jared Hawkins

Clarinet (cont.)

LeTriel White
Micah Wright

E-flat Clarinet

André Dyachenko

Bass Clarinet

Nicolas Chona

Bassoon

Kevin Judge
Michael Matushek
Thomas Morrison
Jeffrey Nesrsta
Maxwell Pipinich
William Short

Contrabassoon

Kevin Judge
Michael Matushek

Horn

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

Trumpet

Patrick Corvington
Alexander Fioto
Jeffrey Northman
Aaron Ritter
Douglas Surber

Trombone

Kurt Ferguson
Samuel Jackson
Berk Schneider
Travis Sheaffer

Bass Trombone

Joshua Becker

Tuba

Austin Howle
Michael Woods

Harp

Juliana Beckel
Meghan Caulkett
Emily Klein
Kristin Lloyd

Piano

Makiko Hirata
CHARLOTTE A. ROTHWELL
CHAIR

Celeste

Makiko Hirata
Aya Yamamoto

Timpani

Robert Frisk
Robert Garza
Aaron Guillory

Percussion

Ethan Ahmad
Robert Frisk
Robert Garza
Aaron Guillory
Rebecca Hook
Robert McCullagh

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Mandy Billings

Assistant Production Manager

Ryan Retartha
Francis Schmidt

Library Assistants

Padua Canty
Seth Freeman
Allyson Goodman
Emily Honeyman
SeHee Kim
Heather Kufchak
Robert Landes
Haerim Lee
Caroline Nicolas
Xiaoxiao Qiang
Brian Yoon

Stage Assistants

Andrew Griffin
Aaron Guillory
Austin Howle
Maxwell Pipinich
Kolio Plachkov
Travis Scheaffer
William Short
Patrick Staples
Douglas Surber

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, PERCUSSION AND HARP LISTED ALPHABETICALLY.

PROGRAM NOTES

Songs of Arion Christopher Goddard

During the first rehearsals of his *Fourth Symphony*, Gustav Mahler faced considerable hostility from his musicians due to the complexity of the score. In a letter to his wife, the composer intimates: "Soon they will hear the song of Arion". His reference is to the Greek citharede and poet who, according to folklore, saved himself from drowning by singing a song of praise to Apollo that was so beautiful that it attracted dolphins to his rescue and his life was saved. This work is written in the memory of the composer, in honor of both the 150th anniversary of his birth and the approaching 100th anniversary of his death. As such, it traces his creative development - in an extremely condensed fashion - through veiled references to his first through his last symphonic utterance. My piece takes the form of a loose palindrome: two larger, gradually intensifying sections flank a shorter middle section that represents an immense orchestral swell. The principal dramatic impetus comes from the conflict between the obsessive recurrence of a single pitch and the music's repeated attempts to achieve freedom from it; a conflict of linearity vs. circularity, propulsion vs. stasis. Ultimately the work takes the shape of a kaleidoscope, with textures and patterns in constant flux around a single, unchanging pitch at its center.

- Note by the composer

Cello Concerto in E Minor, Op. 85 Edward Elgar

Elgar wrote his cello concerto fresh from a string of troubles. In addition to the emotional devastation that World War I caused, Elgar's music was now considered irrelevant to many—only good for describing an optimistic spirit that no longer existed. In 1918, the aging composer underwent dangerous emergency surgery. As he awoke from sedation, Elgar asked for paper and a pencil. He wrote down a melody that would become the first theme of this concerto.

The bulk of the piece was written at Elgar's cottage in Sussex. In previous seasons spent here, Elgar had been able to hear artillery fire from across the channel in France. This work marks a distinctive break from Elgar's earlier style, which was exciting and evocative of a proudly English way of life. The work is an introspective rumination on death and loss. After the concerto was completed, Elgar would write no more major works, even though he would go on to live for another fifteen years. The work experienced no real popularity until 1965, when Jacqueline Du Pré made a recording of the concerto with the London Symphony Orchestra that captured the public imagination and became a classical bestseller. Through her championing of the work, it was brought into the standard repertoire.

The first movement of the concerto begins with mournful chords in the cello. The violas then begin the first theme, a lilting descending line. The second theme in the parallel major, is more nostalgic and hopeful. The second movement begins with a fragmented dialogue, which breaks into a fast-paced, virtuosic scherzo. The third movement is slow and meditative, with a long line in the cello that is supported by the orchestra. In the fourth movement, perhaps Elgar is trying to evoke the horrors of war with a distorted march. As this winds down, there is a return to the theme from the third movement, which is abruptly interrupted by the anguished chords that opened the piece. With a return to these tragic sounds, the concerto comes to a close.

Symphony No. 11 in G Minor, Dmitri Shostakovich
Op. 103 "The Year 1905"

Shostakovich's Eleventh Symphony was written in 1957 in memory of the Russian Revolution of 1905. Several revolutionary songs are incorporated in the fabric of the music, augmenting the message of the work. As in much of Shostakovich's Oeuvre, there has been great debate about possible double meanings in the symphony. Shostakovich was born the year after the 1905 revolution, in the same city. The symphony can thus be interpreted as a requiem for the trials that people of Shostakovich's generation suffered—two revolutions, two world wars, and the harshness of Stalin's regime. Many scholars also believe that the real inspiration for the work was the 1956 Hungarian uprisings, which were brutally put down by the Soviet government. While Shostakovich was careful to avoid overt criticism of the government's actions, we know he was particularly incensed by this event.

The work is in four movements, to be played without pause. Each movement has a subtitle and depicts aspects of the Revolution of 1905. The first movement, "The Palace Square," is menacing and quiet. Transparent strings make room for distant timpani motifs. A flute plays the folk tune "Harken!" Later, a second song, "The Prisoner," is introduced by the basses. Muted brass complete the musical landscape with fanfares, foreshadowing what is to happen.

The second movement, "The 9th of January," depicts the events of Bloody Sunday, when the imperial guard gunned down unarmed demonstrators. This day is considered to be the impetus for the 1905 revolution. The two folklike themes quoted in this movement both come from an earlier song by Shostakovich of the same name. The first section of this movement depicts the protestors, headed to the Winter Palace to present a petition to the Tsar. This eventually gives way to a horrible march, in which the snare drum beats like gunfire. Finally, a ghostly silence sets in with a return to material from the first movement.

The third movement, "In Memoriam," is an elegy for the violence of Bloody Sunday. It is based on the revolutionary funeral march "You Fell as Victims." The foreboding fourth movement is titled "The Tocsin," or alarm bell. (It may or may not be significant that "Tocsin" was also the name of a revolutionary magazine published in 19th-century Russia.) Again, two folk songs are used: "Rage, Tyrants" and "Whirlwind of Danger." At the climax, a bell (the tocsin of the title) signals the warning, while the orchestra indecisively alternates between major and minor. In the end, this conflict is never resolved and the piece ends ambiguously on a unison G, representing the lack of resolution that ended the 1905 Revolution, leaving room for the Communist Revolution of 1917.

— Notes by Sophie Benn

BIOGRAPHIES

New York-based composer CHRISTOPHER GODDARD has collaborated with Da Camera of Houston, 'Relache' new music ensemble, 'No Exit' quartet, the McGill Contemporary Music Ensemble, and the McGill Concert Choir. His music has also been featured in 'Chamber Music Without Borders' (Montreal, QC), Musiq'a's 'New Music Series' (Houston, TX) and the Orcas Island Chamber Music Festival. Recently, his orchestra work *Songs of Arion* was among four selected for the Earshot Buffalo Philharmonic readings. Upcoming performances of his work will be presented by pianist/percussionist Danny Holt and violist Molly Gebrian (Los Angeles, CA and Houston, TX), the Larkin Singers (New York, NY), and the Or-

*chestre de la Francophonie (Ottawa, ON). Pianist Andrew Staupe is performing his **Piano Études** on a tour of Russia. Mr. Goddard is also a pianist and active performer of new music, currently performing with 'Tactus' contemporary music ensemble at the Manhattan School of Music, where he is pursuing a Master's Degree in performance. Upcoming performances in New York will take place at Symphony Space, the Italian Academy of Columbia University, and Greenfield Hall at the Manhattan School of Music.*

DESMOND HOEBIG, Professor of Cello at The Shepherd School of Music at Rice University, has had a distinguished career as a soloist, orchestral and chamber musician. Mr. Hoebig was born in 1961 and raised in Vancouver, Canada. He studied with James Hunter, Jack Mendelsohn and Ian Hampton. In 1978 he moved to Philadelphia to study with David Soyer at the Curtis Institute of Music. He received his BM and MM at the Juilliard School with Leonard Rose and Channing Robbins, and participated in master classes with Janos Starker and Tsuyoshi Tsutsumi at the Banff Centre.

Mr. Hoebig won the First Prize at the Munich International Competition (1984), the Grand Prize of the CBC Talent Competition (1981) and the Canadian Music Competition (1980). He was also an award winner at the Tchaikovsky Competition in Moscow (1982).

Mr. Hoebig has been a soloist with many prominent orchestras in North America, including Cincinnati, Cleveland, Houston, Montreal, Toronto and Vancouver. His international orchestral engagements have been in Germany, Spain, Portugal, Japan, Mexico and Columbia. As a chamber musician, Desmond was the cellist with the Orford String Quartet when they won a Juno award for the best classical music album in 1990. He has also performed for 30 years with the Hoebig-Moroz Trio and in a duo with Andrew Tunis. Mr. Hoebig has taught and performed at festivals throughout North America, including; Banff, La Hoya, Marlboro, Music Bridge, Orcas Island, Sarasota and Steamboat Springs.

Before joining the faculty of The Shepherd School, Mr. Hoebig had been Principal Cellist of the Cleveland, Houston, and Cincinnati Symphony Orchestras.

UPCOMING ORCHESTRA EVENTS

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

*Saturday, Mar. 12, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Berlioz - **Overture to Benvenuto Cellini**;
Rachmaninoff - **Piano Concerto No. 3 in D Minor, Op. 30** (Andrew Staupe, soloist; Cristian Măcelaru, conductor); and Lutoslawski - **Concerto for Orchestra**.
Stude Concert Hall. Free admission.*



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