

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

ANDREW STAUPE, soloist

Saturday, March 12, 2011

8:00 p.m.

Stude Concert Hall

Celebrating 1975-2010
35 Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

PROGRAM

Overture to Benvenuto Cellini, Op. 23

Hector Berlioz
(1803-1869)

Concerto for Orchestra

Witold Lutoslawski
(1913-1994)

Intrada

Capriccio Notturmo e Arioso

Passacaglia, Toccata e Corale

INTERMISSION

Piano Concerto No. 3 in D Minor,
Op. 30

Sergei Rachmaninoff
(1873-1943)

Allegro ma non tanto

Intermezzo. Adagio

Finale. Alla breve

Andrew Staupe, soloist
Cristian Măcelaru, conductor

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

Derek Powell,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR
Joanna Park
Sonja Harasim
Tiantian Zhang
Xiaoxiao Qiang
Haerim Lee
Luke Hsu
Regina Dyches
Rachel Sandman
Jude Ziliak
Robert Landes
Lijia Phang
Tracy Wu
Kimia Ghaderi

Violin II

Joanna Becker,
principal
Hyun Jun Kim
Myoung-Ji Jang
Meghan Nenniger
Mary Jeppson
Seth Freeman
Emily Jackson
Meredith Peacock
Tara Slough
Sarah Arnold
Benjamin Brookstone
Carmen Abelson
Rebecca Nelson
Vivian Fu

Viola

Andrew Griffin,
principal
Amy Mason
Molly Gebrian
Kostadin Dyulgerski
Leah Kovach
Blake Turner
Tatiana Trono
Jules Sulpico
Padua Canty
Yvonne Smith
Maya Rothfuss
Meredith Kufchak
Ashley Pelton
Rebecca Lo

Cello

Jesse Christeson,
principal
ANNETTE AND HUGH
GRAGG CHAIR
Chauncey Aceret
Rosanna Butterfield
Sophie Benn
Brian Yoon
Caroline Nicolas
SeHee Kim
Benjamin Whitman
Meredith Bates
Danielle Rossbach
Sarah Stone
Allan Hon
Benjamin Stoehr

Double Bass

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

Flute

Kayla Burggraf
Gina Choi
Garrett Hudson
Kathryn Ladner
Aaron Perdue
Natalie Zeldin

Piccolo

Aaron Perdue

Oboe

David Barford
Michael McGowan
Erica Overmyer
Michelle Pan
Sophia Parente
Kevin Pearl
Geoffrey Sanford

English Horn

Geoffrey Sanford

Clarinet

Erika Cikraji
André Dyachenko
Jared Hawkins
Natalie Parker
LeTriel White
Micah Wright

Bass Clarinet

Jared Hawkins

Bassoon

Kevin Judge
Galina Kiep
Briana Lehman
Michael Matushek
Thomas Morrison
Jeffrey Nesrsta
William Short

Contrabassoon

Michael Matushek

Horn

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

Trumpet

Patrick Corvington
Alexander Fioto
Jeffrey Northman
Alexander Pride
Aaron Ritter
Douglas Surber

Cornet

Patrick Corvington
Douglas Surber

Trombone

Kurt Ferguson
Samuel Jackson
Berk Schneider
Travis Sheaffer

Bass Trombone

Austin Howle
Michael Woods

Tuba

Joshua Becker

Harp

Meghan Caulkett
Emily Klein

Piano

Makiko Hirata
CHARLOTTE A. ROTHWELL
CHAIR

Celeste

Aya Yamamoto

Timpani

Ethan Ahmad
Robert Frisk
Robert Garza
Aaron Guillory

Percussion

Ethan Ahmad
Robert Frisk
Robert Garza
Aaron Guillory
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 Sheaffer
William Short
Patrick Staples
Douglas Surber

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, PERCUSSION AND HARP LISTED ALPHABETICALLY.

PROGRAM NOTES

Overture to *Benvenuto Cellini*, Op. 23 Hector Berlioz

The premiere of Berlioz's opera *Benvenuto Cellini* in Paris in 1838 was a huge failure. The work was criticized for its overall difficulty. Franz Liszt offered to help Berlioz make adjustments to the score, but this did not lead to a positive reception by the public. A year later the overture was published separately and immediately recognized as a great orchestral piece. Today it appears frequently on concerts and is considered one of Berlioz's best overtures. The opera is the first of three that Berlioz composed over his career, and the story is based loosely on the life of the Florentine sculptor (1500-1571) from whom the opera derives its name. In the opera, Cellini is commissioned by the Pope to sculpt a statue of Perseus, and this is combined with a love story to create a dynamic tale. The overture conveys the excitement of the drama and the emotions of the characters. Berlioz opens the work energetically, but almost immediately cools things down to a slower tempo with a romantic idiom imbued with Italian operatic style. This eventually gives way to energetic music as in the opening, this time starting with the winds blasting out the initial theme. The strings then take over the idea. The music shifts back and forth between the romantic theme and the excited surging music. The overture ends in typical bombastic Berlioz fashion, with all the flash and fireworks one expects from this brilliant Romantic composer.

— Note by Meredith Bates

Concerto for Orchestra Witold Lutoslawski

When most people think of a concerto for orchestra, their thoughts go immediately to Bartok and his composition from 1943. Lutoslawski was very much inspired by this work to create his own. However, even though both works share the same form and were heavily influenced by traditional folk music from the composer's heritage, the results were very different. While Bartok incorporated directly many pre-existing folk melodies in his work, Lutoslawski kept the basic theme of a certain folk melody and would manipulate it in various ways.

The **Concerto for Orchestra** was composed over the course of four years and completed in 1954. Lutoslawski wrote it for the newly founded Warsaw Philharmonic, which premiered it that same year. Lutoslawski's **Concerto for Orchestra** is not only the source of his worldwide fame, but the product of a new approach to his folk-inspired music. Organized in three movements, the piece is full of melodies that undergo major transformation from their origins as folk tunes. The first movement, *Intrada*, begins with a motive drawn from a Mazovian folk melody. This motive is passed around and is played over a pedal F-sharp in the double-bass, bassoon, harps, and timpani. This section swells and then gives way to a singing section introduced by the horns, which is interrupted by jarring statements in the strings. These two ideas go back and forth in the middle section until the third time, where the singing melody comes back. This final statement sounds panicked and dense. It dies down and gives way to a pedal F-sharp again, this time in the piccolo, celesta, and violins. The melodic motive returns and is passed around this time in a much more dream-like environment than in the opening. The movement ends on a surprising, yet comforting seventh chord on F-sharp major.

The second movement is written in a scherzo and trio form. The scherzo, marked "mororando" ("murmuring"), starts with frenzied pianissimo violins that are interrupted periodically by the woodwinds. The trio forms a dynamic contrast to the murmuring opening, begins with an authoritative line in the trumpets, and develops into dense writing in the strings. The movement ends with a return to the murmuring, this time with the low strings and low woodwinds. The third movement has three sections: a Passacaglia, a Toccata, and a Chorale. The first stems from a theme presented in the basses. When the Toccata begins, it heightens the excitement of the final movement while maintaining the theme from the Passacaglia. The strong Chorale brings solid closure to the work.

— Note by Meredith Bates

Piano Concerto No. 3 in D Minor, Op. 30 Sergei Rachmaninoff

Rachmaninoff's mighty Third Concerto stands supreme among the vast repertoire of concertos for the keyboard. The 'Rach 3' pushes the limits of keyboard virtuosity to the extreme, and the Concerto is equally admired and feared among pianists. Even Josef Hoffmann, the pianist to whom Rachmaninoff dedicated the piece, never learned or performed it. Yet many great pianists have championed the concerto, and it rests firmly in the standard repertoire.

Written for his first North American tour as a soloist, in 1909, the Concerto was meant to showcase Rachmaninoff as a virtuoso soloist and composer. Having been wildly successful in his Second Concerto of 1900, he now sought to expand on the two previous concertos in his compositional oeuvre. Rachmaninoff stretches the Third Concerto to nearly 45 minutes of music. This required a strategy for unifying the piece, and Rachmaninoff achieves this through a new approach. He uses thematic return throughout the work to create a cyclic musical unit. Through this and similar devices, Rachmaninoff's prowess as a composer is completely evident.

For such an enormous concerto, the piece begins with the simplest of themes. Written in unison between the hands, this melancholic theme will return five times in different guises and functions. Soon the soloist takes off, and simplicity is now gone. After a stormy cadenza, a beautiful second theme emerges and the soloist interacts with a few instruments. The return of the opening after substantial development sets the stage for an enormous cadenza for the soloist. I am using the larger second cadenza, one of two versions that have become standard. After a thunderous climax followed by a section of repose, a haunting statement of the opening brings the movement to a sudden end.

The second movement, "Intermezzo," begins with a long introduction in the orchestra, allowing the soloist needed "breathing room." After this lush opening, the piano suddenly interrupts with a stormy passage that eventually subsides into the soloist's presentation of the primary theme. A stroke of compositional genius follows this melody. The main theme, in D-flat major, is heard once more in its entirety, but this time in the key of F minor without any changes of pitch. A rhapsodic mood permeates the movement and expresses itself in many ways, including a brisk waltz near its conclusion.

The final movement is prepared by three violent surges in the piano, and a militaristic opening is heard. This continues until the onset of a new section, even more march-like than the opening. However, this is a disguised second

theme, and Rachmaninoff gives us the true theme in full beauty. Then, instead of the expected development section, Rachmaninoff starts an entirely new episode in the key of E-flat major, a light-hearted scherzando that is needed after the salvos of war that preceded it. It is here that the opening themes are heard yet again, a true echo of the past that succeeds in binding the piece together. The opening material soon emerges, and a hair-raising buildup to the final climax ensues. At last, the second theme is heard in all its Romantic grandeur, and a final Presto drives the piece to a powerful close.

— Note by Andrew Staupe

BIOGRAPHY

Pianist Andrew Staupe is currently completing his Doctoral studies with Jon Kimura Parker and earned his B.M. and M.M. degrees at the University of Minnesota, studying with Lydia Artymiw. In February 2011 Staupe appeared in Moscow, making his solo recital debut at Rachmaninov Hall. He has also collaborated with acclaimed violinist Chee-Yun, including a performance at the Kennedy Center in Washington DC. Andrew has toured Holland (including a solo recital at the Amsterdam Concertgebouw), Latvia, Germany, France, Romania, and Bulgaria. He was a guest artist at the 2010 Orcas Island Chamber Festival, and has performed at the Library of Congress in Washington DC. He appeared on "A Prairie Home Companion" in 2004, and his live performances have been broadcast on WQXR in New York City, KSJN in Minneapolis, and KUHF in Houston.

Since 2005 Andrew has been consistently re-engaged with the Minnesota Orchestra, his most recent performance being Mozart's **Concerto for Two Pianos K. 365** with his former teacher Lydia Artymiw in January 2011. He has performed Rachmaninoff's **Piano Concerto No. 1**, Liszt's **Concerto No. 2**, Mendelssohn's **Concerto No. 1**, and Saint-Saens' **Carnival of the Animals** with the Minnesota Orchestra. Staupe has earned top prizes in a number of competitions including Gold Medal at the 2010 Young Texas Artists Music Competition, and First Prize at the 2006 WAMSO (Minnesota Orchestra Volunteer's Association) Competition.

UPCOMING ORCHESTRA EVENTS

Friday, March 18, 8:00 p.m. – SHEPHERD SCHOOL SYMPHONY ORCHESTRA STUDENT COMPOSER'S CONCERT Cristian Macelararu, conductor. PROGRAM: Kenneth Stewart **Linear Motion** (2009); Seth Ward **Morning, New York City** (2007); Alexandra Bryant **Strange Attractors** (2010); and Luke Carlson **The Four Winds** (2010). Stude Concert Hall. Free admission.

March 17, 19, 21, and 23, 7:30 p.m. – SHEPHERD SCHOOL OPERA and the SHEPHERD SCHOOL CHAMBER ORCHESTRA present **Our Town** by Ned Rorem. Richard Bado, conductor; Mary Duncan, stage director. Admission: \$12/\$10 students and senior citizens. For tickets call 713-348-8000. Wortham Opera Theatre at the Shepherd School.



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