

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

CHO-LIANG LIN, violin

Thursday, October 6, 2011

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Roman Carnival Overture, Op. 9

Hector Berlioz
(1803-1869)

Violin Concerto No. 2 in G Minor,
Op. 63

Sergei Prokofiev
(1891-1953)

Allegro moderato

Andante assai

Allegro, ben marcato

Cho-Liang Lin, soloist

INTERMISSION

Symphony No. 1 in D Major,
"Titan"

Gustav Mahler
(1860-1911)

Langsam. Schleppend –

Im Anfang sehr gemächlich.

Kräftig bewegt.

Feierlich und gemessen, ohne zu schleppen.

Stürmisch bewegt.

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
Katrina Bobbs
Derek Powell
Andy Liang
Yi Zhao
Rebecca Reale
Meghan Nenniger
Eun-Mi Lee
Niccoló Muti
Philip Marten
Myoung-Ji Jang
Tara Slough
Haerim Lee
Micah Ringham
Rachel Sandman

Violin II

Tiantian Zhang,
principal
Rachel Shepard
Sarah Arnold
Carmen Abelson
Robert Landes
Alyssa Yank
Lisa Park
Mark Kagan
Rebecca Nelson
Chelsea Sharpe
Caroline Ewan
Ioana Ionita
Julian Nguyen

Viola

Andrew Griffin,
principal
Dawson White
Tatiana Trono
Yvonne Smith
Kostadin Dyulgierski
Tracy Wu
Woosol Cho
Ilana Mercer
Padua Canty
Rebecca Lo
Jill Valentine
Meredith Kufchak

Cello

Brian Yoon,
principal
ANNETTE AND HUGH
GRAGG CHAIR

Cello (cont.)

Annamarie Reader
Emma Bobbs
Rebecca Landell
SeHee Kim
Allan Hon
Hellen Weberpal
Benjamin Whitman
Matthew Kufchak
Danielle Roszbach
Benjamin Stoehr
Ariana Nelson

Double Bass

Kevin Brown,
principal
Jonathan Reed
Ian Hallas
Robert Nelson
Paul Cannon
Renaud Boucher-
Browning
Evan Hulbert
Michael Ehrenkranz

Flute

Jessica Anastasio
Kayla Burggraf
Gina Choi
Kathryn Ladner
Masha Popova
Christen Sparago
Patrick Tsuji
Henry Williford

Piccolo

Kayla Burggraf
Kathryn Ladner
Masha Popova
Henry Williford

Oboe

David Barford
Trevor Mowry
Michelle Pan
Kevin Pearl
Emily Snyder

English Horn

Kevin Pearl
Geoffrey Sanford

Clarinet

Camilo Davila
Erin Fung
Lin Ma
Juan Olivares

Clarinet (cont.)

Natalie Parker
LeTriel White

E-flat Clarinet

Erin Fung
Juan Olivares

Bass Clarinet

Juan Olivares

Bassoon

Joseph Grimmer
Kevin Judge
Jeffrey Nesrsta
William Short
Alex Zdanis

Contrabassoon

Alex Zdanis

Horn

Matthew Berliner
MARGARET C. PACK CHAIR
Pamela Burleson
Rebekah Daley
Nicholas Hartman
Young Kim

Maura McCune

Emily Nagel
John Turman

Trumpet

Kathryn Driscoll
Ian Kivler
Jeffrey Northman
Alexander Pride
Aaron Ritter
Douglas Surber

Cornet

Kathryn Driscoll
Douglas Surber

Trombone

Kurt Ferguson
Steven Holloway
Berk Schneider
Kyle Siegrist

Bass Trombone

Joshua Becker

Tuba

Victor Gomez

Harp

Emily Klein

Timpani

Andrew Keller
Kelsey Lamb

Timpani (cont.)

Robert McCullagh

Percussion

Regina Chavez
Robert Frisk
Robert Garza
Dino Georgetown
Kelsey Lamb
Robert McCullagh
Lindsey Pietrek
Colin Ryan
Lucas Sanchez

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Mandy Billings

Assistant Production Manager

Jamie Hahn
Francis Schmidt

Library Assistants

Woosol Cho
David Connor
Susannah Foster
Seth Freeman
Joshua Kelly
Mathew Kufchak
Rebecca Landell
Haerim Lee
Alison Luthmers
Stephanie Mientka
Caroline Nicolas
Tatiana Trono
Yi Zhao

Stage Assistants

Gina Choi
Kathryn Driscoll
Kostadin Dyulgierski
Andrew Griffin
Joseph Grimmer
Robert McCullagh
Niccoló Muti
Masha Popova
Neal Rea
Colin Ryan
Berk Schneider
Douglas Surber
Alex Zdanis

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, PERCUSSION AND HARP LISTED ALPHABETICALLY.

PROGRAM NOTES

Roman Carnival Overture, Op. 9 Hector Berlioz

With his revolutionary *Symphonie fantastique* very recently under his belt, French composer Hector Berlioz set to work in 1836 on an opera based on the memoirs of the sixteenth-century Florentine goldsmith Benvenuto Cellini. Berlioz was not an experienced opera composer, but he was a talented self-promoter, and after tireless solicitation, his **Benvenuto Cellini** premiered at the Paris Opéra in 1838.

The opera bombed. The singers hated it, the critics harangued it, and as Berlioz himself reported, audiences "hissed with admirable energy and precision" night after night, sometimes so loudly that the music was hardly discernable. Although **Benvenuto** closed after only a few unconvincing performances, Berlioz decided to mine the work for raw material, and fashioned a new overture from its remains in 1843. Berlioz's idea was brilliant: the new overture could either function on its own as a concert work, or as the introduction to the second act, should anyone revive the opera abroad (although nobody did until the twentieth century). As a concert work, the new overture was a fantastic success at its Paris premiere in February of 1844, and Berlioz titled it **Roman Carnival** after **Benvenuto's** setting and his own memories of traveling in Italy. The work immediately became one of Berlioz's most popular pieces, and one that he himself programmed most frequently.

The Overture begins with an impressive flourish that quickly relaxes into a slow, lyrical English horn melody based on **Benvenuto's** love aria "O Teresa, vous que j'aime" (O Teresa, whom I adore). Berlioz repeats the theme with lush strings and light, glittering tambourine and triangle, until the love song gives way to a lively saltarello taken from segments of Benvenuto's carnival scenes, complete with rousing brass and percussion. As the rollicking exuberance of this street festival escalates, the love song returns in low bassoons and trombones, before the saltarello, whirling faster and faster, catapults itself to a riveting conclusion.

Violin Concerto No. 2 in G Minor, Op. 63 Sergei Prokofiev

One year after the Bolshevik revolution of 1917, Prokofiev left Russia ostensibly on a concert tour, and did not return for almost twenty years. He made the most of his self exile, traveling all over Europe and the United States, though he ultimately spent much of his time in Paris. He visited his homeland several times during the 1930s, and decided to move back permanently in 1936. But like many of his colleagues (perhaps most notably Shostakovich), he eventually suffered under the controlling artistic supervision of the Soviet Regime.

The second violin concerto was one of the last major works Prokofiev wrote before returning to Russia, and because of his nomadic lifestyle at the time, the piece's assembly was truly international. It was commissioned by Belgian violin virtuoso Robert Soetens. The main theme of the first movement was written in Paris, and the main theme of the second movement in Voronezh (Russia). The orchestration was completed in Baku (Azerbaijan), and the premiere took place in Madrid in 1935. Soetens retained exclusive performance rights for one year, but other violinists were eager to play it. Jascha Heifetz considered it one of the six greatest concert works ever written for the violin, alongside those by Beethoven, Brahms, Tchaikovsky, Sibelius, and Elgar.

The concerto is laid out in a classical, three movement form, beginning with a sonata form Allegro moderato. The solo violin's opening gesture, a wistful mo

tive built on a simple triad, immediately establishes the piece's expressive tone. The second theme is equally lyrical, and only in the highly contrapuntal development does the music become more boisterous. The calmer recapitulation features a cello and double bass soli, and after a brief coda, the movement ends with soft horns calling above pizzicato strings. The second movement is a poignantly romantic set of variations, all tinted by an innocence and grace reminiscent of his nearly contemporary ballet *Romeo and Juliet*. The final Allegro, ben marcato is a traditional yet freshly energetic Rondo built on a swift triple meter dance. The episodes that fill in the rondo form are diverse—first a lyrical interlude, later some fiery interjections of the violin solo, and finally an even more spirited dance garnished with festive castanets. As the excitement builds, scales in the winds suddenly incite the solo line. At first accompanied only by drumming, the violin takes vigorous flight and disappears in a flash of shimmering percussion and string pizzicati.

Symphony No. 1 in D Major, "Titan" Gustav Mahler

Although she later decided to marry him, Alma Schindler so thoroughly disliked Gustav Mahler's first symphony that she spent years avoiding a formal introduction to him. She was not alone. Audiences all over Europe similarly dismissed the piece, and of all of Mahler's symphonies, this one seemed to trouble even him the most. Ironically, the actual writing came easily (he completed most of the work in only a few months in 1888), but it was only after ten years of painstaking revision that he felt comfortable publishing it.

During this unusually extended revision period Mahler mainly struggled with whether to present the piece as "programmatic" (depicting an extra-musical narrative) or "absolute" (abstract by design) at a time when artists generally felt compelled to choose between the two constructs. Mahler's work contained clear elements of both, and after imposing several different titles and divulging varying amounts of inner program to audiences—who seemed to be equally perplexed whether they had the narrative details or not—Mahler ultimately opted to remove all but only a few short descriptors for each movement. In the process he completely renovated the orchestration and shortened the piece from five to four movements.

The symphony opens eerily yet serenely, with a soft, ethereal orchestral "A" sprawled over seven octaves. The scene unfolds slowly, with offstage brass fanfares and mimicked nature sounds over the sustained "A," which slowly clears to reveal a simple, falling fourths motive that will return in every movement. Suddenly, a clarinet birdcall ushers in a jaunty second theme in the low strings. Mahler borrowed the tune from the second song in his *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer). This, the most upbeat of the cycle, is the wayfarer's musings on the joys of nature. The rest of the cycle focuses more on the torment, hopelessness, and spiritual anguish of lost love, sentiments which surface in borrowings from Wayfarer later in the symphony.

Next comes a short, raucous scherzo in the character of an Austrian peasant dance, the Ländler, whose melody Mahler took from his early song "Hans und Grete" (1880). "Dance around, around!" the text invites. "Let whoever is happy weave in and out! Let whoever has cares find his way home." The dance is followed by a more subdued and plaintive trio, and a return of the Ländler brings the movement to an energetic close.

The third movement is a macabre funeral march that has always elicited much controversy. Audiences have never known whether to laugh or cry at the mangled, minor key version of "Bruder Martin" (commonly known as "Frère Jacques") that makes up the march. It is played in a round with double bass,

bassoon, cello and tuba, as high instruments gradually join with an almost cheeky countermelody. Mahler allegedly based this music on "The Hunter's Funeral Procession," a woodcut by Moritz von Schwind, which depicts the darkly comical procession of animals escorting a hunter's casket to the gravesite. In case the scene's irreverence was too subtle, Mahler interrupts the procession with bawdy klezmer music, above which he even writes "with parody" in the score. After a brief return to the opening theme, he adds a final, more sobering element—a large excerpt from the last, most tenderly melancholy Wayfarer song. (Please note that the famous opening theme, which is traditionally presented by solo bass, will be played tonight by the entire section, muted. This was Mahler's intention, but was deemed too difficult, so Mahler compromised by making it a principal's solo. Mr. Rachleff has decided to honor Mahler's original soli orchestration).

The finale begins with a dramatic "flash of lightning from a dark cloud" as the "cry of a wounded heart." The brass melody is furious and frightening, but soon calms to a pastoral interlude originally from the movement that Mahler deleted. The storm briefly recurs, but morphs into a fanfare version of the ubiquitous falling fourths motive. With the end in sight, Mahler suddenly brings us back one last time to carefree strains of the Wayfarer melody from the first movement. But this time, with the entire journey behind us, in a triumphant brass chorale we find a fulfillment and spiritual victory that Mahler's wayfarer never knew.

— Notes by Amalia Bandy

UPCOMING ORCHESTRA CONCERTS

Saturday, Nov. 5, 8:00 p.m. – SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Dvořák - **Symphony No. 8 in G Major, Op. 88**; Bartók - **Dance Suite**; and Respighi - **Pines of Rome**.
Stude Concert Hall. Free admission; no tickets required.

Nov. 4, 6, 8, and 10 - SHEPHERD SCHOOL OPERA and members of the
SHEPHERD SCHOOL CHAMBER ORCHESTRA
present Mozart's *COSÌ FAN TUTTE*. Richard Bado, conductor
Nov. 4, 8, and 10 at 7:30 p.m.; Nov. 6 at 2:00 p.m.
Wortham Opera Theatre at the Shepherd School. Tickets: \$12 general admission; \$10 students and senior citizens. For tickets call 713-348-8000.

Thursday, Dec. 1, 8:00 p.m. – SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor PROGRAM: Copland - **Clarinet Concerto** (Micah Wright, soloist; David Cho, conductor); Mendelssohn - **Symphony No. 4 in A Major, Op. 90, "Italian"**.
Stude Concert Hall. Free admission; no tickets required.

Friday, Dec. 2, 8:00 p.m. – SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Tchaikovsky - **Piano Concerto No. 2 in G Major, Op. 44** (Viktor Valkov, soloist; David Cho, conductor); Gershwin - **An American in Paris**; and Strauss - **Suite from Der Rosenkavalier, Op. 59**.
Stude Concert Hall. Free admission; no tickets required.



BIOGRAPHY

CHO-LIANG LIN is a violinist whose career has spanned the globe for twenty-five years. Since his debut at Lincoln Center's Mostly Mozart Festival with David Zinman at the age of nineteen, he has appeared with virtually every major orchestra in the world including the Boston Symphony, Cleveland Orchestra, Royal Concertgebouw Orchestra, London Symphony, Philadelphia Orchestra, and New York Philharmonic. He has over twenty recordings to his credit ranging from the concertos of Mozart, Mendelssohn, Bruch, and Sibelius to Prokofiev and Stravinsky, as well as chamber music works of Schubert, Brahms, Tchaikovsky, and Ravel on Sony Classical. His recording partners include Yo-Yo Ma, Wynton Marsalis, Esa-Pekka Salonen, Leonard Slatkin, Michael Tilson Thomas, and Isaac Stern. His recordings have won England's Gramophone Record of the Year as well as Grammy nominations in the United States. He is an advocate for new music by commissioning and presenting premiere performances and recordings of works by Chen Yi, Philip Glass, Aaron Jay Kernis, Christopher Rouse, Bright Sheng, Tan Dun, George Tsontakis, and many more. Mr. Lin is a versatile musician, equally at home as a soloist with orchestra as well as in recital and in chamber music.

In 1997 he founded the Taipei International Music Festival. It became the largest classical music event in the history of Taiwan. He is also artistic director of La Jolla SummerFest in California. Born in Taiwan in 1960, Cho-Liang Lin began violin studies at the age of five. In 1972 he moved to Sydney, Australia, to further his musical training. His early teachers included Sylvia Lee and Robert Pikler. At the age of fifteen, he began six years of study with Dorothy DeLay at the Juilliard School in New York. While a college freshman, he won first prize at the Queen Sophia International Violin Competition in Spain, and that launched his concert career. In 1981, Zubin Mehta invited him to perform the Mendelssohn concerto with the New York Philharmonic which was followed by an Asian tour with the same conductor and ensemble.

At the age of twenty-two, Mr. Lin recorded his first album with Neville Martinson for CBS Masterworks, now Sony Classical. In 1981 Mr. Lin was appointed to the faculty at the Juilliard School where his students have won top prizes in international competitions and have launched their own solo careers. He joined The Shepherd School of Music as Professor of Violin in 2006.