

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

Saturday, November 5, 2011

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Symphony No. 8 in G Major, Op. 88

Antonín Dvořák

(1841-1904)

Allegro con brio

Adagio

Allegretto grazioso

Allegro, ma non troppo

INTERMISSION

Dance Suite

Béla Bartók

(1881-1945)

Moderato

Allegro molto

Allegro vivace

Molto tranquillo

Comodo

Finale. Allegro

Pines of Rome

Ottorino Respighi

(1879-1936)

I pini di Villa Borghese. Allegretto vivace

Pini presso una catacomba. Lento – Più mosso

I pini del Gianicolo. Lento

I pini della via Appia. Tempo di Marcia

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
Meghan Nenniger
Yi Zhao
Niccolò Muti
Chloé Trevor
Rachel Sandman
Tiantian Zhang
Katrina Bobbs
Micah Ringham
Myoung-Ji Jang
Rachel Shepard
Robert Landes
Sarah Arnold
Eun-Mi Lee
Alyssa Yank
Mark Kagan

Violin II

Andy Liang,
principal
Lisa Park
Haerim Lee
Kimia Ghaderi
Philip Marten
Tara Slough
Rebecca Reale
Carmen Abelson
Ioana Ionita
Caroline Ewan
Chelsea Sharpe
Benjamin Brookstone
Julian Nguyen

Viola

Zachary Carrettin,
principal
Woosol Cho
Padua Canty
Kostadin Dyulgerski
Dawson White
Allyson Goodwin
Joshua Kelly
Andrew Griffin
Tracy Wu
Ashley Pelton
Meredith Kufchak
Maya Rothfuss
Carey Skinner

Cello

Emma Bobbs,
principal
ANNETTE AND HUGH
GRAGG CHAIR
Matthew Kufchak
Caroline Nicolas
Chauncey Aceret
Brian Yoon
Michael Frigo
Annamarie Reader
Benjamin Stoehr
Danielle Roszbach
Naomi Benecasa
Rebecca Landell
Lucas Button
Double Bass
Ian Hallas,
principal
Paul Cannon
Jonathan Reed
Renaud Boucher-
Browning
Kevin Brown
Robert Nelson
Daniel Smith
Evan Hulbert
Michael Ehrenkranz

Flute

Jessica Anastasio
Gina Choi
Christen Sparago
Patrick Tsuji
Henry Williford

Piccolo

Gina Choi
Patrick Tsuji
Henry Williford

Oboe

David Barford
Trevor Mowry
Sophia Parente
Geoffrey Sanford
Emily Snyder

English Horn

David Barford
Trevor Mowry

Clarinet

Nicolas Chona
Erika Cikraji

Clarinet (cont.)

Camilo Davila
Erin Fung
Lin Ma
Natalie Parker
Bass Clarinet
Erika Cikraji
Micah Wright

Bassoon

Joseph Grimmer
Kevin Judge
Jeffrey Nesrsta
William Short
Alex Zdanis

Contrabassoon

Wenmin Zhang

Horn

Rebekah Daley
MARGARET C. PACK CHAIR
Nicholas Hartman
Young Kim
Maura McCune
Emily Nagel
John Turman

Trumpet

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

Trombone

Kurt Ferguson
Steven Holloway
Berk Schneider
Kyle Siegrist

Bass Trombone

Joshua Becker

Tuba

Victor Gomez

Harp

Caroline Nelson

Celeste

Makiko Hirata
Aya Yamamoto

Piano

Makiko Hirata
CHARLOTTE ROTHWELL
CHAIR
Aya Yamamoto

Organ

Aya Yamamoto

Timpani

Robert Garza
Lindsey Pietrek
Colin Ryan

Percussion

Robert Frisk
Dino Georgetown
Andrew Keller
Kelsey Lamb
Robert McCullagh
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
Seth Freeman
Nicholas Cathcart
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 Dyulgerski
Andrew Griffin
Joseph Grimmer
Robert McCullagh
Niccolò 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

Symphony No. 8 in G Major, Op. 88 Antonín Dvořák

Inspired by Bedřich Smetana (1824-1884), the first Czech nationalist composer, Antonín Dvořák began to incorporate elements of Czech musical folklore into his music around 1870. In his symphonies, however, he tended to temper such nationalistic impulses with a more generalized, international musical style that owed much to composers such as Beethoven and Schubert. The result, in the case of Dvořák's **Symphony No. 8**, composed in 1889, is a strongly structured symphonic work that emulates a number of the typical rhythmic and melodic characteristics of Bohemian folk music without quoting any specific folk tunes.

The first movement of the **Symphony No. 8** is in sonata form; it opens with the horns, clarinets, bassoons, and cellos playing an introductory theme in the minor mode that subsequently returns at the beginnings of the development and recapitulation. In a matter of seconds this dark theme transforms into a sunny, bird-like flute melody in major, which then opens up into optimistic, pastoral music, perhaps inspired by folk tunes. The first of the secondary themes also begins in minor, but it is soon followed by an additional theme in major. In the slow second movement, Dvořák contrasts sections in minor and major modes. The movement begins in C minor; among the musical ideas in this section is a bird-call figure in the flutes, which is answered by a very brief, but hauntingly modal figure in the clarinets. The movement then switches to C major. After several alternations, the movement concludes in C major. The third movement is a scherzo that begins with a waltz-like G minor theme in the violins. The contrasting trio section features a folk-inspired theme in G major. After the scherzo proper repeats, a brief, fast-paced coda ends the movement. The finale is a set of variations on a folk-like theme in binary form. Dvořák uses a trumpet fanfare based on the Hussite chorale, "Ye Who Are God's Warriors," to introduce the theme and reference his Czech heritage. Exploring a variety of characters, the variations conclude optimistically with a colorful orchestral tutti.

Dance Suite Béla Bartók

Hungarian composer Béla Bartók became interested in folk music in his early twenties and began to collect it systematically. Although he sometimes included literal quotations of folk melodies in his own compositions, more often than not he used the essence of a particular folk style to impart a traditional flavor to original material. When Bartók composed the **Dance Suite** in 1923 for the fiftieth anniversary of the consolidation of Budapest he followed that procedure. The **Dance Suite** has six movements, within which a single ritornello or refrain inspired by Hungarian folk melodies recurs, and the individual dances reference other folk traditions, but there are no real folk songs in this piece.

The first movement of the **Dance Suite** features wind melodies accompanied by pizzicato strings; it concludes with the first appearance of the folk-like ritornello. The second movement is much more dissonant and richer in texture; it also concludes with the ritornello. The third movement begins with a new folk-like melody and suggests Hungarian, Romanian, and Bulgarian influences, emphasizing the so-called "Hungarian interval," the perfect fourth. In this movement Bartók contrasts the simple, folk-like sections with sections of high dissonance; the ritornello also briefly appears. An Arabic character permeates the fourth movement; the dissonances, repetitions, and rhythms of the short fifth movement give it a primal character. The final movement, seemingly chaotic at times, revisits the ritornello and the major themes of the previous movements.

The Pines of Rome Ottorino Respighi

Italian composer Ottorino Respighi is known for his brilliant orchestral writing, a craft he honed while studying with another master of orchestration, the Russian composer Nicolai Rimsky-Korsakov. **Pines of Rome**, one of Respighi's most famous pieces, was completed in 1924; it is often grouped into an orchestral "Roman Trilogy" with Respighi's **Fontane di Roma** (Fountains of Rome) and **Feste Romane** (Roman Festivals). Respighi's works elaborate on the traditionally programmatic nature of the symphonic poem, as illustrated by the works of Franz Liszt and Richard Strauss, by adding surprisingly clear musical descriptions of the settings depicted, multiple movements, and vivid orchestrations.

In **Pines of Rome**, Respighi portrays four settings near the city. The first movement, "The Pines of the Villa Borghese," depicts noisy children playing and pretending to be soldiers by marching among the pines of the Borghese gardens. The brass play march-like tunes and battle calls; the winds' melodies are more playful. The second movement represents pines near a catacomb. The slow and somber opening depicts a funeral dirge; the brass instruments play a chant-like melody representing the voices of the priests in the subterranean crypt. The third movement, "The Pines of the Janiculum," refers to a nighttime visit to a temple to the Roman god Janus. Respighi incorporates a recording of an actual nightingale at the end of the movement, one of the earliest uses of a phonograph recording in a symphonic performance. (Now recorded on CD, it will be cued by one of the percussionists on stage.) The final movement, "The Pines of the Appian Way," depicts soldiers marching along the ancient tree-lined Roman military road. They finally reach their destination as the sun rises behind them. Respighi colors this movement with a wealth of brass instruments. Although he originally specified buccine, ancient brass instruments, tonight the orchestra will use extra trumpets, trombones, and horns.

— Notes by Emily N. Boudreaux

UPCOMING ORCHESTRA CONCERTS

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.

