

*SHEPHERD SCHOOL  
CHAMBER ORCHESTRA*

*LARRY RACHLEFF, music director*

*MICAH WRIGHT, clarinet*

*Thursday, December 1, 2011*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

PROGRAM

**Clarinet Concerto**

Aaron Copland

*Slowly and expressively*

(1900-1990)

*Rather fast*

*Micah Wright, soloist*

*David In-Jae Cho, conductor*

PAUSE

**Symphony No. 4 in A Major,  
Op. 90 "Italian"**

Felix Mendelssohn

(1809-1847)

*Allegro vivace*

*Andante con moto*

*Con moto moderato*

*Saltarello. Presto*

*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 CHAMBER ORCHESTRA

## **Violin I**

*Ritchie Zah,*  
concertmaster  
*Bryan Lee*  
*Luke Hsu*  
*Chaul Yang*  
*Joel Link*  
*Lijia Phang*  
*Genevieve Micheletti*

## **Violin II**

*Joanna Becker,*  
principal  
*Seth Freeman*  
*Joanna Park*  
*Meredith Peacock*  
*Emily Jackson*  
*Sean O'Neal*

## **Viola**

*Milena Pajaro-*  
*van de Stadt,*  
principal  
*Joshua Kelly*  
*Tatiana Trono*  
*Blake Turner*  
*Leah Kovach*

## **Cello**

*Clara Yang,*  
principal  
*Camden Shaw*  
*Eva Lymenstull*  
*Rosanna Butterfield*  
*Lachezar Kostov*

## **Double Bass**

*David Connor,*  
principal  
*Nicholas Cathcart*  
*Nicholas Browne*

## **Flute**

*Henry Williford*  
*Kathryn Ladner*

## **Oboe**

*Trevor Mowry*  
*Michelle Pan*

## **Clarinet**

*Lin Ma*  
*Erin Fung*

## **Bassoon**

*Jeffrey Nesrsta*  
*William Short*

## **Horn**

*Nicholas Hartman*  
*Matthew Berliner*

## **Trumpet**

*Alexander Pride*  
*Douglas Surber*

## **Harp**

*Meghan Caulkett*

## **Piano**

*Aya Yamamoto*

## **Timpani**

*Colin Ryan*

## **Orchestra Manager and Librarian**

*Kaaren Fleisher*

## **Production Manager**

*Mandy Billings*

## **Assistant Production Manager**

*Jamie Hahn*  
*Francis Schmidt*

## PROGRAM NOTES

### **Clarinet Concerto** . . . . . Aaron Copland

Renowned jazz clarinetist Benny Goodman commissioned many classical pieces for the clarinet during his lifetime. Perhaps the most popular of these works is the **Clarinet Concerto** written by Aaron Copland in 1948. One of the most enduring twentieth-century clarinet concertos, this work showcases the lyricism, virtuosity and flexibility of the clarinet. As one would expect from a piece written for the “King of Swing,” Copland’s concerto demonstrates some allusions to the American jazz idiom, including double-bass slaps, percussive harp sounds, notated swing rhythms, and a Gershwin-esque clarinet glissando at the end of the piece. However, jazz is not the only notable musical influence on this work. There is a substantial amount of Latin-American influence evident in the cadenza and second movement. This is often attributed to the fact that Copland started writing the piece while visiting South America.

One of the most unusual features of this work is its instrumentation. Using solo clarinet, string orchestra, piano, and harp, Copland creates jazz and Latin-based effects without the aid of percussion or orchestral winds. Copland also uses this instrumentation to great effect in the opening movement, creating beautiful string sonorities that complement the lyrical melodies of the clarinet. The form of this work is also unusual. Rather than following the standard three-movement concerto form, Copland’s concerto is one continuous work – two movements connected by a clarinet cadenza. The first movement is slow, displaying a simple ternary form (A-B-A). The second movement is fast with a rondo-like form, ending with a brilliant coda in C Major. The cadenza seamlessly connects these two contrasting movements, beginning with slow melodic material derived from the first movement, quickly evolving into virtuosic flourishes of notes and rhythm. Many themes from the second movement are foreshadowed in the second half of the cadenza.

– Note by Micah Wright

### **Symphony No. 4 in A Major** . . . . . Felix Mendelssohn **Op. 90 “Italian”**

In 1829, twenty-year-old Felix Mendelssohn embarked upon a tour of the European continent to inform and refine his musical ideas. A consummate child prodigy, Mendelssohn’s performances and compositions had already received high acclaim in his native Germany. Prior to his departure, however, Mendelssohn wrote that the purpose of his trip was “not to appear in public, but [. . .] to consolidate my own taste.” In the course of nearly three years of travel, Mendelssohn toured England, Scotland, Italy, Austria, and France, mingling with intellectuals and artists of his time. Mendelssohn’s journey offered him fodder for many of his best-known works including the **Scottish** and **Italian Symphonies**.

**Symphony No. 4 in A Major “Italian,”** so named by Mendelssohn himself, embodies Mendelssohn’s constant pursuit of perfection. He premiered this work on a subsequent trip to London in 1833, but the concert won mixed reviews. Mendelssohn remained unsatisfied with his symphony and left the

autograph score with his mentor and friend, Ignaz Moscheles. In 1834, Mendelssohn returned to this symphony, revising the last three movements from memory. He also attempted to rework the first movement, but abandoned the task when he was unable to develop a first movement that he felt was satisfactory. The revised **Italian Symphony** thus includes the original first movement alongside Mendelssohn's revised second, third, and fourth movements. It was published posthumously in 1851.

The **Italian Symphony** opens with an exuberant melody in the violins against tremolos in the winds and pizzicatos in the lower strings. This dance-like first theme seems to be imbued with the warmth of Mediterranean sunlight. In many ways, the opening movement of the **Italian Symphony** is analogous to the first movement of Mendelssohn's famous **Octet (Op. 20)**. Like the **Octet**, Mendelssohn introduces a completely new theme in the development and employs an ingenious transition back to the recapitulation. In the haunting Andante, Mendelssohn alternates between modal and tonal passages evoking fleeting perceptions of monophonic chant, of the sort that Mendelssohn encountered during his time in Rome. In Mendelssohn's original version of the symphony, he labeled the third movement only by its tempo marking *Con moto moderato*. When he revised the symphony, he labeled this movement Menuetto. The Menuetto serves as a stately contrast to the ensuing finale. This contrast is particularly stark due to Mendelssohn's instruction to play the third and fourth movements *attaca*, or without pause. The final movement is a lively Saltarello based on folk dances that Mendelssohn had heard in Rome. Unusual for a major-key symphony, this movement is in the parallel minor. Derived from "saltus," Latin for "to leap," the Saltarello opens with a lively leaping theme in the violins and woodwinds. Ignoring the formal constraints typically associated with last movements, this finale introduces two dances, the opening Saltarello and a Tarantella, which are juxtaposed and then woven together to complete the movement. Mendelssohn's use of two conventionally Italian dances underscores the influence of the composer's travels on his **Italian Symphony**.

— Note by Tara Slough

## BIOGRAPHY

MICAH WRIGHT is a second year Master of Music student at the Shepherd School. He is from West Des Moines, Iowa and began studying the clarinet at age 11. Since then, Micah has won many musical awards/competitions. He received his Bachelor's Degree with academic honors from Drake University at age 19.

As a freshman in high school, Micah played principal clarinet with the Iowa All-State Orchestra in 2004. Micah was a national finalist in the MTNA Senior Woodwind Competition for three consecutive years (2005-2006, 2006-2007, 2007-2008) taking 2nd place in 2007 and 3rd place in 2008. He was one of six finalists in the 2008 International Clarinet Association Solo Competition. Micah has won concerto competitions for the following orchestras: Shepherd School Symphony Orchestra (2011), Des Moines Symphony Orchestra (2009), Masterworks Festival Orchestra (2006), Meyer Chamber

Orchestra (2006) and Drake University Symphony orchestra (2006, 2008). In 2009, Micah was a national award recipient for the National Foundation for the Advancement of the Arts Young Arts Week. Micah holds professional positions as extra clarinet with the Des Moines Symphony and faculty accompanist at Drake University.

Micah's major clarinet teachers include Joyce Wheeler (Drake University), Clarence Padilla (Drake University), Michael Webster (Rice University), and Richie Hawley (Rice University).

## UPCOMING ORCHESTRA CONCERTS

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); Strauss - **Suite from Der Rosenkavalier, Op. 59**; and Gershwin - **An American in Paris**.  
Stude Concert Hall. Free admission; no tickets required.

Friday, Feb. 3, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA  
Larry Rachleff, conductor PROGRAM: Bartók - **Violin Concerto No. 2** (SoJin Kim, soloist; David Cho, conductor); and Shostakovich - **Symphony No. 7 in C Major, Op. 60, "Leningrad"**.  
Stude Concert Hall. Free admission; no tickets required.

Saturday, Feb. 4, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA;  
Larry Rachleff, conductor PROGRAM: Dittersdorf - **Sinfonia Concertante for Double Bass & Viola** (Ivo-Jan van der Werff & Timothy Pitts, soloists);  
Stravinsky - **Dances Concertantes** (David Cho, conductor); and Mozart - **Symphony No. 39 in E-flat Major, K. 543**.  
Stude Concert Hall. Free admission; no tickets required.

Saturday, Mar. 10, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA  
Larry Rachleff, conductor PROGRAM: Stravinsky - **Feu d'artifice, Op. 4**;  
Brian Nelson - **Toccata e Corale** (David Cho, conductor); Debussy - **Nuages & Fêtes** from **Nocturnes**; and Sibelius **Symphony No. 1 in E Minor, Op. 39**.  
Stude Concert Hall. Free admission; no tickets required.

Mar. 19 and 21, 8:00 p.m. - SHEPHERD SCHOOL OPERA, SHEPHERD SCHOOL CHAMBER ORCHESTRA, and RICE CHORALE present **ROMANCE X 3**.  
Richard Bado, conductor PROGRAM: J. Strauss - **Die Fledermaus** (Act I);  
Gounod - **Romeo et Juliette** (Act II); and Puccini - **La Boheme** (Act II).  
Stude Concert Hall. Admission: TBD. For tickets call 713-348-8000.  
Tickets available starting Monday, Feb. 20.

