

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

Saturday, March 10, 2012

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Nuages (Clouds) & Fêtes (Festivals)
from Nocturnes

Claude Debussy
(1862-1918)

Feu d'artifice (Fireworks), Op. 4

Igor Stravinsky
(1882-1971)

*Toccata e Corale (2010, Premiere)**

Brian Nelson
(b. 1977)

David In-Jae Cho, conductor

INTERMISSION

Symphony No. 1 in E Minor, Op. 39

Jean Sibelius
(1865-1957)

Andante, ma non troppo – Allegro energico

Andante (ma non troppo lento)

Scherzo. Allegro

Finale (quasi una fantasia). Andante – Allegro molto

** Brian Nelson is the recipient of the 2011 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

Ritchie Zah,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR

Joanna Park
Meghan Nenniger
Chaul Yang
Micah Ringham
Myoung-Ji Jang
Katrina Bobbs
Lijia Phang
Sarah Arnold
Philip Marten
Luke Hsu
Emily Jackson
Mark Kagan
Eun-Mi Lee
Meredith Peacock

Violin II

Joanna Becker,
principal
Seth Freeman
Sean O'Neal
Carmen Abelson
Genevieve Micheletti
Lisa Park
Ioana Ionita
Chelsea Sharpe
Rebecca Nelson
Rebecca Reale
Haerim Lee
Julian Nguyen
Benjamin Brookstone

Viola

Padua Canty,
principal
Dawson White
Woosol Cho
Blake Turner
Andrew Griffin
Jill Valentine
Tatiana Trono
Ilana Mercer
Rebecca Lo
Ashley Pelton
Meredith Kufchak
Carey Skinner

Cello

Emma Bobbs,
principal
ANNETTE AND HUGH
GRAGG CHAIR

Hellen Weberpal
Jesse Christeson
Matthew Kufchak
Benjamin Stoehr
Benjamin Whitman
Caroline Nicolas
Allan Hon
Michael Frigo
Danielle Rossbach
Naomi Benecasa
Lucas Button

Double Bass

Jonathan Reed,
principal
Nicholas Browne
Nicholas Cathcart
Robert Nelson
Ian Hallas
Renaud Boucher-
Browning
David Connor
Rosemary Salvucci
Nina DeCesare
Michael Ehrenkranz

Flute

Kayla Burggraf
Kathryn Ladner
Masha Popova
Christen Sparago
Henry Williford

Piccolo

Kathryn Ladner
Patrick Tsuji
Henry Williford

Oboe

David Barford
Michelle Pan
Kevin Pearl
Neal Rea
Geoffrey Sanford
Emily Snyder

English Horn

Kevin Pearl
Sophia Parente
Emily Snyder

Clarinet

Camilo Davila
Lin Ma
Juan Olivares
LeTriel White
Micah Wright

Bass Clarinet

Juan Olivares

Bassoon

Joseph Grimmer
Kevin Judge
Michael Matushek
Thomas Morrison
Jeffrey Nesrsta
William Short

Contrabassoon

Michael Matushek

Horn

Matthew Berliner
MARGARET C. PACK CHAIR
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

Trombone

Kurt Ferguson
Steven Holloway
Berk Schneider
Kyle Siegrist

Bass Trombone

Joshua Becker

Tuba

Austin Howle

Harp

Meghan Caulkett
Emily Klein
Caroline Nelson

Celeste

Aya Yamamoto
CHARLOTTE ROTHWELL
CHAIR

Timpani

Robert Frisk
Lindsey Pietrek
Colin Ryan

Percussion

Robert Frisk
Robert J. Garza III
Robert McCullagh
Lindsey Pietrek
Colin Ryan

Orchestra Manager and Librarian

Kaaren Fleisher

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Assistant Production Manager

Jamie Hahn
Francis Schmidt

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David Connor
Seth Freeman
Mathew Kufchak
Rebecca Landell
Eun-Mi Lee
Haerim Lee
Caroline Nicolas
Lisa Park
Rachel Shepard
Tatiana Trono
Yi Zhao

Stage Assistants

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

PROGRAM NOTES

Nuages (Clouds) & Fêtes (Festivals) Claude Debussy

Debussy originally referred to the three-movement work that would become *Nocturnes* as *Scènes au crépuscule* (*Scenes at twilight*), inspired by Henri de Régnier's poems of the same name (1892-93). Eventually, however, he chose to name it after James Whistler's monochrome paintings. *Nocturnes* was originally scored for solo violin and orchestra, and in 1896 Debussy even asked Eugène Ysaÿe to play the solo part, but he excised the violin part in 1897. The final version of the score was completed in 1900. Although the first two movements were premiered in Paris in 1900 under Camille Chevillard, the first complete performance (including the third movement, *Sirènes*, which adds women's chorus to the orchestra) occurred in 1901.

Nuages (*Clouds*) evokes a cloudscape through shifting chords with musical means that include homophonic texture and modal or parallel third-based harmonies. The orchestral timbre is dominated by the English horn's recurrent call and a constantly, subtly changing array of divided muted strings. The central section provides a brief color contrast with flute and harp singing above motionless strings. The movement's generally low dynamic level enhances the intentionally monotonous palette, and the avoidance of explicit cadences is illustrative of meandering clouds.

In contrast, the energetic *Fêtes* depicts holiday festivities in the Bois de Boulogne, imparting a dazzling impression of distant uproar. The movement opens with fierce, rhythmic violins, followed by the winds' serpentine figure. The opening figure's return suggests a jovial crowd moving in march rhythm as faraway trumpet fanfares indicate an approaching parade. After the march and fanfares escalate and subside, the slithering figure returns in the flutes, now a waltz, over chattering lower winds. The waltz accelerates into a Bacchic frenzy before breaking apart. After the extended chordal accompaniment of this middle section, the vivacious march material returns, only to peter out, as if in fatigue.

Feu d'artifice, Op. 4 Igor Stravinsky

In *Scherzo fantastique, Op. 3* (1907-8) and *Feu d'artifice (Fireworks) Op. 4* (1908), Stravinsky created the stylistic point of departure for his ballet *The Firebird* (1910). Both predecessors are showy, programmatic, strongly-rhythmic, and energetic. Stravinsky composed *Fireworks*, a brief orchestral scherzo, to commemorate the June 1908 wedding of mentor Rimsky-Korsakov's daughter Nadezhda to fellow pupil Maximilian Steinberg; Rimsky-Korsakov died shortly afterward. The 1909 premiere under Alexander Ziloti marked a turning point in Stravinsky's life: impresario Serge Diaghilev, who commissioned *The Firebird*, heard it and was immediately struck by *Fireworks'* dynamic verve and flaming tone-color.

Fireworks features a subtle fusion of tonal and octatonic harmonies in a scherzo form. It is built around a four-bar theme first introduced in fragments. Once the whole theme is revealed, it is then stated in canon, eventually appearing in retrograde just before its reprise in the tonic. The music is vigorous and exhilarating, with loud rocket-like explosions, yet Stravinsky never loses grip on his harmonic compass. The central section surpasses Rimsky-Korsakov's influence, as the slower *Piacevole* interrupting the fireworks begins with a quotation from Dukas' *The Sorcerer's Apprentice* (1897). The piece concludes with a return of the opening material and a final explosion.

— Notes by Avi DePano

Toccata e Corale Brian Nelson

Toccata e Corale is an exciting "rough and tumble" composition. Rather than writing technically delicate and sophisticated orchestral textures, this work is full of large brass fanfares, virtuosic woodwind runs, loud percussion accents, and rich string melodies. The title represents the two main parts of the piece. The opening toccata section is named after the keyboard works of the Renaissance and the Baroque, which are characterized by their fast-moving, virtuosic, imitative, and varied material. The middle section is an expressive adagio with a lush string texture, and the final section is a brass chorale accompanied by fast moving scalar lines in the strings and woodwinds.

The form of the work is influenced by the third movement of Witold Lutoslawski's **Concerto for Orchestra**, entitled "Passacaglia, Toccata e Corale." Lutoslawski skillfully combined three different musical textures into one cohesive movement through the use of melodic and structural motivic connections. I attempted to create a structure like Lutoslawski's using similar techniques. The overall sound of **Toccata e Corale** is heavily influenced by my experience as an organist. Organ composers, such as Vierne and Widor, are just as influential to my writing as any other major orchestral composer. Orchestral colors change throughout the piece as if I was pushing pistons and pulling stops at the organ.

I want to express my sincere appreciation to my thesis advisor Karim Al-Zand, and to my dissertation committee - Anthony Brandt, Walter Bailey, and Michael Byrne - for all the great suggestions and advice. I also want to thank David Cho and the Shepherd School Symphony Orchestra for the time spent working on my piece. Finally, I want to thank the Composition Department and Larry Rachleff for this amazing performance opportunity.

— Note by the composer

Symphony No. 1 in E Minor, Op. 39 Jean Sibelius

For Sibelius, his First Symphony was a watershed work written in the last year of the 19th century. Janus-like, the work reflects affinities with romantic symphonies by various predecessors and contemporaries (most prominently Tchaikovsky) and Sibelius' strong individuality. The First Symphony, like its orchestral predecessors **Kullervo Symphony** (1892) and **Lemminkäinen Suite** (1895), bears the influence of the **Kalevala** (1849), the Finnish national folk epic of gods, heroes, and magic compiled by Elias Lönnrot; Sibelius translated the epic's extensive use of parallelism to expressively varied motives that unify his works. The composer himself conducted the 1899 premiere with the Helsinki Philharmonic Orchestra in an original version lost today; the revised version, completed in 1900, premiered that year in Berlin with the HPO under Robert Kajanus.

In a striking introduction, the solo clarinet sings a wistful melody over an ominous timpani roll. A lithe, vigorous theme in the first violins ushers in the Allegro. The markedly rhythmic secondary theme in the winds and horns precedes the restatement of the first subject in the full orchestra. The development features sustained chords in the brass, furiously descending chromatic scales in the strings, and a fanfare for the winds. Scale passages herald the triumphant return of the first subject. Two abrupt pizzicato chords for strings and harp conclude the movement.

The Andante begins with a gentle lullaby in the violins over deep notes in the harp and double basses—an Italian melody gone north. A short middle section introduces a new theme, announced by the first horn to violin and harp accompaniment. A scuffle of drums, chattering winds, and ominous brass precede the movement's tranquil close.

The Scherzo's ritornello consists of a playful syncopated eighth-note motive initially delivered by solo timpani over pizzicato strings. A second episode is a lively dance for strings punctuated by harp and winds. The two subjects merge into a kind of fugal passage before the sharply contrasting sylvan trio. The Scherzo proper returns after another flurry of descending scales. A sprightly coda ensues in which solo timpani and trombones exultantly herald the opening theme.

The Finale features imaginative transformations and intensifications of previously heard material. The opening movement's introductory theme is voiced in the strings, punctuated by brass harmonies. The second theme is the Italianate melody from the Andante, interrupted by a recollection of the first subject high in the winds. Proceeding to a swift-moving development, the music grows increasingly wild, with ferocious brass passages and dramatic cymbal crashes. The movement concludes with fragmentary allusions to previous material, culminating in two pizzicato chords for strings alone.

— Note by Avi DePano

BIOGRAPHIES

DAVID IN-JAE CHO is currently the Associate Conductor of the Shepherd School Orchestras. In August 2011, David concluded his tenure as the Associate Conductor of Utah Symphony / Utah Opera where he has spent five seasons. David has led Masterworks, education, Pops, outreach, and tour concerts with the ensemble. He has recently been appointed as music director of the Lubbock Symphony. In September of 2007 David was the recipient of the 1st Prize at the Eduardo Mata International Conducting Competition held in Mexico City, Mexico. This led to numerous guest conducting engagements in Europe and South America.

David attended the Tanglewood Music Center as a conducting fellow in 1999, followed by conducting studies under Larry Rachleff at the Shepherd School of Music at Rice University. After a year of conducting fellowship at the New World Symphony, he was chosen as the Karajan Fellow in 2003 at the renowned Salzburg Festival, where he worked with the Vienna Philharmonic. The same year, Leonard Slatkin chose David to participate in the National Conducting Institute, where he debuted with the National Symphony at the John F. Kennedy Center.

David served as the Resident Conductor of the San Antonio Symphony from 2004-2007. In his last season there, he held the Bruno Walter Conductor Chair.

David earned Bachelor and Master of Music degrees in piano performance at the Oberlin Conservatory and the Peabody Institute, respectively. He received his second Master of Music degree in instrumental conducting at the Shepherd School of Music at Rice University.

A graduate of the Shepherd School of Music, *BRIAN NELSON* earned his D.M.A. in Composition and M.M. in Organ Performance in December 2010. Shortly after graduating, he taught composition and theory at Trinity University for two years. He has been commissioned for new works from the Michele Brangwen Dance Ensemble, organist David Heller, the American Guild of Organists, theatre director Carl Weber, Southwestern University, and Trinity University. His music has also been performed by the Olmos Ensemble, the University of Michigan Symphony Orchestra, and the San Antonio Symphony Orchestra. Brian currently lives and works in Boston.

UPCOMING ORCHESTRA CONCERTS

Monday, Mar. 19 and Wednesday, Mar. 21, 8:00 p.m. - SHEPHERD SCHOOL OPERA, SHEPHERD SCHOOL CHAMBER ORCHESTRA, and THE RICE CHORALE;

Richard Bado, conductor; Edward Berkeley, stage director **ROMANCE X 3:**

Die Fledermaus (Act I); **Roméo et Juliette** (Act II); and **La bohème** (Act II)

Stude Concert Hall. For tickets call 713-348-8000.

Admission (general seating): \$10; students and senior citizens \$8.

Friday, Apr. 19, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA

Larry Rachleff, conductor PROGRAM: Webern - **Fünf Stucke, Op. 10;**

Vivaldi - **Bassoon Concerto in E Minor, RV 484** (Benjamin Kamins, soloist); and

Beethoven - **Symphony No. 2 in D Major, Op 36.**

Stude Concert Hall. Free admission; no tickets required.

Saturday, Apr. 20, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA, THE RICE CHORALE, and HOUSTON MASTERWORKS CHORUS;

Larry Rachleff, conductor PROGRAM: Messiaen - **Colours of the Celestial City** (David Cho, conductor) and Brahms - **A German Requiem, Op. 45.** Stude Concert

Hall. For tickets call 713-348-8000. Admission (reserved seating): \$12; students and senior citizens \$10. Tickets available starting Monday, March 26.

