

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, Music Director

RICE CHORALE

THOMAS JABER, Music Director

*HOUSTON MASTERWORKS
CHORUS*

THOMAS JABER, Music Director

and the

*SAM HOUSTON STATE
UNIVERSITY CHORALE*

JAMES FRANKLIN, Director

LARRY RACHLEFF, Conductor

Friday, April 20, 2012

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Adagietto from Symphony No. 5
in C-sharp Minor

Gustav Mahler
(1860-1911)

Couleurs de la cité céleste
(Colours of the Celestial City)

Olivier Messaien
(1908-1992)

Makiko Hirata, piano
David In-Jae Cho, conductor

INTERMISSION

Ein Deutsches Requiem
(A German Requiem)

Johannes Brahms
(1833-1897)

Chorus: "Selig sind die da Leid tragen"

Ziemlich langsam und mit Ausdruck

Chorus: "Denn alles Fleisch es ist wie Gras"

Langsam, marschmäßig — Allegro non troppo

Solo & Chorus: "Herr, lehre doch mich"

Andante moderato

Chorus: "Wie lieblich sind deine Wohnungen"

Mäßig bewegt

Solo & Chorus: "Ihr habt nun Traurigkeit"

Langsam

Solo & Chorus: "Denn wir haben hie"

Andante — Vivace — Allegro

Chorus: "Selig sind die Toten"

Feierlich

Julia Dawson, soprano

Carlton Ford, baritone

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

Larry Rachleff, music director

Violin I

Joanna Becker,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR

Sarah Arnold
Luke Hsu

Lijia Phang

Ritchie Zah

Joanna Park

Emily Jackson

Seth Freeman

Micah Ringham

Genevieve Micheletti

Meghan Nenniger

Eun-Mi Lee

Haerim Lee

Rebecca Reale

Mark Kagan

Violin II

Katrina Bobbs,
principal

Myoung-Ji Jang

Chaul Yang

Ioana Ionita

Lisa Park

Meredith Peacock

Carmen Abelson

Sean O'Neal

Rebecca Nelson

Chelsea Sharpe

Philip Marten

Julian Nguyen

Benjamin Brookstone

Viola

Tatiana Trono,
principal

Padua Canty

Andrew Griffin

Dawson White

Woosol Cho

Jill Valentine

Blake Turner

Viola (cont.)

Rebecca Lo

Ilana Mercer

Ashley Pelton

Meredith Kufchak

Carey Skinner

Cello

Rosanna Butterfield,
principal

ANNETTE AND HUGH
GRAGG CHAIR

Jesse Christeson

Eva Lymenstull

Michael Frigo

Benjamin Whitman

Hellen Weberpal

Coleman Itzkoff

Matthew Kufchak

Rebecca Landell

Chauncey Aceret

Danielle Rossbach

Daniel Kopp

Double Bass

Nicholas Cathcart,
principal

David Connor

Jonathan Reed

Ian Hallas

Nicholas Browne

Renaud Boucher-
Browning

Robert Nelson

Evan Hulbert

Nina DeCesare

Flute

Kathryn Ladner

Henry Williford

Piccolo

Masha Popova

Oboe

David Barford

Emily Snyder

Clarinet

Camilo Davila

Juan Olivares

Micah Wright

Bassoon

Kevin Judge

Wenmin Zhang

Contrabassoon

Thomas Morrison

Horn

Matthew Berliner

MARGARET C. PACK CHAIR

Maura McCune

Emily Nagel

John Turman

Trumpet

Kathryn Driscoll

Ian Kivler

Jeffrey Northman

Aaron Ritter

Douglas Surber

Trombone

Kurt Ferguson

Steven Holloway

Berk Schneider

Kyle Siegrist

Bass Trombone

Joshua Becker

Tuba

Austin Howle

Harp

Emily Klein

Caroline Nelson

Piano

Makiko Hirata

CHARLOTTE ROTHWELL
CHAIR

Timpani

Robert Jay Garza III

Percussion

Robert Frisk

Robert Jay Garza III

Andrew Keller

Robert McCullagh

Lindsey Pietrek

Colin Ryan

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Mandy Billings

Assistant Production Manager

Jamie Hahn

Francis Schmidt

Library Assistants

Nicholas Cathcart

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 Dyulgerski

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, HARP, AND PERCUSSION LISTED ALPHABETICALLY.

RICE CHORALE

Thomas Jaber, music director

<i>Cris Amador</i>	<i>Kiefer Forseth</i>	<i>Erik Lawrence</i>	<i>Becky Raven</i>
<i>Christina Arroyo</i>	<i>Leslie Friedrich</i>	<i>Sara Lemesh</i>	<i>Colin Richardson</i>
<i>Frederick Ballentine</i>	<i>Laurel Garrett</i>	<i>Abby Lindig</i>	<i>Celeste Riepe</i>
<i>Thomas Barr</i>	<i>Vlad Ghita</i>	<i>Deborah Loughry</i>	<i>Elliot Rivers</i>
<i>Charlie Behr</i>	<i>Melissa Glueck</i>	<i>Rachel Marzen</i>	<i>Mariel Rodriguez</i>
<i>Emily Boudreax</i>	<i>Gina Goff</i>	<i>Mitchell Massey</i>	<i>Andrew Schneider</i>
<i>Eric Brighton</i>	<i>Calvin Griffin</i>	<i>Claire McWhite</i>	<i>Carter Spires</i>
<i>Trey Burns</i>	<i>Golnaz Habibi</i>	<i>Joseph Mishler</i>	<i>Marce Stayer</i>
<i>Arielle Carrara</i>	<i>Nick Hartley</i>	<i>Kenneth Misner</i>	<i>Julia Sterner-Holde</i>
<i>Bridget Casey</i>	<i>Jessica Heimann</i>	<i>Molly Mohr</i>	<i>Thomas Sturm</i>
<i>Yoon Chung</i>	<i>Michael Hollis</i>	<i>Maria Murphy</i>	<i>Elaine Sulc</i>
<i>Alex Clouse</i>	<i>Fran Iyer</i>	<i>Mary Nelson</i>	<i>Michael Swift</i>
<i>Crissy Curzon</i>	<i>Peter Johannigman</i>	<i>Amanda Nokleby</i>	<i>Manfredo Thimoté</i>
<i>Erin Dahlstrom</i>	<i>Kaitlyn Johnson</i>	<i>Nicki Pariseau</i>	<i>Matt Vale</i>
<i>Allegra De Vita</i>	<i>Alena Jones</i>	<i>Marisa Peralta</i>	<i>Megan White</i>
<i>Abigail Dock</i>	<i>Stephanie Jordan</i>	<i>Paula Platt</i>	<i>Paul Wilt</i>
<i>Joe Eletto</i>	<i>Evan Kardon</i>	<i>Kendall Post</i>	<i>Jaclyn Youngblood</i>
<i>Eric Fegan</i>	<i>Allyson Knapper</i>	<i>Hilary Purrington</i>	<i>Lauren Zook</i>
	<i>Bazile Lanneau</i>	<i>Christina Randall</i>	

HOUSTON MASTERWORKS CHORUS

Thomas Jaber, music director

<i>George Bamberg</i>	<i>Karen Ellis</i>	<i>Andrea H. Jaber</i>	<i>Sarah Pruett</i>
<i>Sandy Bartlett</i>	<i>Arthur Faris</i>	<i>Susan A. Jeter</i>	<i>Alberto Ramirez</i>
<i>Emily Batchelor</i>	<i>Judy Farley</i>	<i>Keith Jones</i>	<i>Laurie Reynolds</i>
<i>Paul Beedle</i>	<i>Mary Alice Fields</i>	<i>Carole Kloves</i>	<i>Randy Riddell</i>
<i>Yvonne Bennett</i>	<i>Kimberly Gamble</i>	<i>Rita R. La Rue</i>	<i>Allen Roberts</i>
<i>Paula Acord Blackmon</i>	<i>Debbie Ganjavi</i>	<i>Richard A. Lawson</i>	<i>Karen Russ</i>
<i>Betty Ann Bough</i>	<i>Gary C. Gardner</i>	<i>Sharon Ledgerwood</i>	<i>Alan Sexton</i>
<i>Kay Boyd</i>	<i>Ismael Garza</i>	<i>Robert Lopez</i>	<i>John Sherer</i>
<i>Wayne Boyd</i>	<i>Dale Gibble</i>	<i>Tanya Lovetro</i>	<i>Veronica A. Stevens</i>
<i>Steve Bransom</i>	<i>Kathleen Gillmore</i>	<i>Fredna Manney</i>	<i>Carol Strawn</i>
<i>Nancy Bridgewater</i>	<i>John Grady</i>	<i>Verlene Masters</i>	<i>Lori Jo Svrcek</i>
<i>Pat Brown</i>	<i>J. Stephen Green</i>	<i>Richard McKinney</i>	<i>Barbara Tilson</i>
<i>Ewald Burckhardt</i>	<i>Michelle Hablitz</i>	<i>John Meehan</i>	<i>Cathy Troisi</i>
<i>Ephron Catlin</i>	<i>Diane Hackem</i>	<i>Kathleen Mensing</i>	<i>Nikki Watson</i>
<i>Nancy Christopherson</i>	<i>Deborah Hamilton</i>	<i>Sue Noel</i>	<i>Elaine C. Watson</i>
<i>Daniel Cleveland</i>	<i>Gaynelle Hardwick</i>	<i>Jessica Nute</i>	<i>Ann E. Webb</i>
<i>Barbara Clinton</i>	<i>Ferrell Hays</i>	<i>Edwin O'Brien</i>	<i>Leo Dale West</i>
<i>Kelly Comfort</i>	<i>Vicky Hemme</i>	<i>Carol Ogle</i>	<i>Linda Wilhelm</i>
<i>Rochella Cooper</i>	<i>Linda Herron</i>	<i>Anne Patterson</i>	<i>Lee Williams</i>
<i>Pam Cramer</i>	<i>Marsha Holleman</i>	<i>Nina Peropoulos</i>	<i>Kris Woldy</i>
<i>Rena D'Souza</i>	<i>Susan Hoover</i>	<i>Peter Peropoulos</i>	<i>Paul Woldy</i>
<i>Donn DuBois</i>	<i>David Hudson</i>	<i>Tom Pierson</i>	<i>Reed Young</i>
<i>Corita DuBose</i>	<i>Yukiko Iwata</i>	<i>Teresa Podlipny-Kirk</i>	

SAM HOUSTON STATE UNIVERSITY CHORALE

James Franklin, director

Preston Andrews	Heather Goodwin	Laura Klein	Victor Quintana
Sierah Ayala	Allison Green	Jacklyn Kuklenz	Chaz Robilotto
Brianna Bonnette	Caitlin Homb	Alex Lathrom	Rachel Rodriguez
Francisco Castillo	Austin Hunt	Heath Martin	Maria Roos
Josaphat Contreras	Amber Jamison	Kevin Mitchell	David Smith
Natalie Contreras	Alex Jensen	Regina Morgan	Courtney Stancil
Lindsey Day	John Jermain	Hever Penado	Nick Szoeko
April Divin	Bryanna Johnson	Ardeen Pierre	Nicole Wallace
Lindsey Fuson	Brandi Jones	Rachel Pitman	Lance Wiethorn
Stewart Gaitan	Shawn Kilpatrick	Juan Polanco	

PROGRAM NOTES

Adagietto from Symphony No. 5 Gustav Mahler *in C-sharp Minor*

Austrian composer Gustav Mahler wrote his **Symphony No. 5** from 1901 to 1902. The fourth movement, *Adagietto*, often featured in movies, is one of his most famous works. For example, it is played during the death scene in Luchino Visconti's 1971 film **Death in Venice**. Even though Mahler dedicated this movement to his future wife as a love song, it often is associated with death. Perhaps this is because Leonard Bernstein conducted it at Robert Kennedy's funeral, or because the first movement of this symphony is a funeral march. The slow, ten-minute *Adagietto* is in ABA form and scored for harp and strings.

Colours of the Celestial City Olivier Messiaen

French composer and organist Olivier Messiaen wrote **Colours of the Celestial City**, a twenty-minute work for piano and ensemble, in 1963, and famed conductor Pierre Boulez premiered the piece. Messiaen wrote that the text about the colorful wall in Revelation was his inspiration. The wall consists of beautiful jewels, like emerald, sapphire, and chalcedony (Rev 21:19-20). Messiaen paints this wall with interesting timbres, such as the rich sounds from the brass, bright sounds from the clarinets, and the mellow sounds of the xylophone. The Book of Revelation contains many images about death, the Last Judgment, and Christ's victory over death, making it a fitting piece to lead into Brahms's great work.

Ein Deutsches Requiem Johannes Brahms

German composer Johannes Brahms composed his choral masterwork, **Ein Deutsches Requiem** for choir and orchestra, between 1865 to 1868. It consists of seven movements for four-voice chorus, baritone and soprano soloists, and orchestra. This is Brahms's longest work, lasting around eighty minutes.

Brahms's exact inspiration for the **Requiem** is unclear, but scholars speculate that his mother's death in 1865 was an important factor. The requiem has been a popular genre for centuries, with notable examples by Mozart, Verdi, and Britten. Instead of using the standard Latin text, Brahms takes German text from different sections of the Bible. The traditional Catholic requiem mass consists of prayers for the dead, but Brahms took a different approach. He instead found Scriptural passages that focus on consoling the living about death.

The first movement, which omits violins, quietly begins in F major with a low ostinato in the lower strings. The other strings present the first theme. The chorus quietly sings chords set to a passage from the Beatitudes: "Blessed are they that mourn, for they shall have comfort" (Matthew 5:4). Brahms then switches to D-flat major. The chorus sings lyrical lines on Psalm 126: 5-6. Brahms transitions back to F major by using chords similar to those in the opening and quietly ends the movement.

If the first movement dealt with the emotional side of death, the second movement addresses the tangible, earth-based nature of life and death. It opens with march-like music, almost like a funeral dirge, in B-flat minor. After the long orchestral introduction, voices sing, in octaves, a passage that compares all flesh to grass (1 Peter 1: 24). Then, the music switches to a hopeful, dance-like G-flat major around text that encourages man to be patient (James 5:7). While the orchestra plays pizzicato notes and harp glissandos that sound like raindrops, the chorus sings about the farmer patiently waiting for rain. After the first section returns, Brahms ends the movement with a B-flat major triumphant fugue set to text about the redeeming power of God (Isaiah 35:10).

The mortality of man is the subject of the third movement. The baritone soloist sings D minor passages set to Psalm 39, and the chorus echoes his text and music. The choir changes to mystical three against two rhythms on the words "my hope is in Thee" (Psalm 39:7). The chorus cadences and immediately moves to a D major fugue about the righteous who fear no guilt due to their trust in God (Wisdom 3:1).

Movement four is the most famous movement from the work. It opens with a lyrical, E-flat major melody in the winds. The chorus sings text from Psalms 84: 1, 2, and 4. The beautiful melodies and shorter length of this movement make it a popular choice for church choirs.

The fifth movement was not added until 1868. The soprano soloist sings, in G major, that she will comfort those who are sad and the chorus echoes (John 16:22). This movement is sometimes described as maternal because of the female soloist's text about a mother's comfort: "As a mother comforts her child, so will I comfort you" (Isaiah 66:13). She then sings similar text from Sirach 51:27 in B-flat major, before repeating the first text in G major.

Movement six starts in G dorian in the lower register before moving to C minor. The chorus begins by singing that they have no peace (Hebrews 13:14) before the baritone soloist announces a mystery that the dead shall be raised (1 Corinthians 15:51-53) while the chorus echoes him. Then, the chorus sings that death shall be swallowed up in victory (1 Corinthians 15:54-55). Interestingly, these lines from 1 Corinthians also appeared in Handel's *Messiah*. Finally, much like the third movement, Brahms's sixth movement moves to a C major fugue about the goodness of God (Revelation 4:11).

Brahms concludes the *Requiem* in a similar way to how it began. The final movement is also in F major. This time the chorus sings "blessed are the dead" (Revelation 14:13) instead of "blessed are those who mourn." The movement concludes with a quiet ending, almost identical to the first movement's ending, showing the cyclic structure of Brahms's work and life itself.

– Notes by Emily Boudreaux

TEXT AND TRANSLATION INCLUDED IN THE INSERT



TEXT AND TRANSLATION
Derived from the German Luther Bible
Assembled by Johannes Brahm

Selig sind, die da Leid tragen, denn sie sollen getröstet werden. Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.

Denn alles Fleisch, es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen. So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen. Aber des Herrn Wort bleibet in Ewigkeit. Die Erlöseten des Herrn werden wiederkommen und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen, und Schmerz und Seufzen wird weg müssen.

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß. Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wes soll ich mich trösten? Ich hoffe auf dich. Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott. Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.

Ihr habt nun Traurigkeit; aber ich will euch wiedersehen und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen. Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden. Ich will euch trösten, wie einen seine Mutter tröstet.

Blessed are they that mourn: for they shall be comforted. They that sow in tears shall reap in joy. They that go forth and weep, bearing precious seed, shall doubtless come again with rejoicing, bringing their sheaves with them.

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withers, and the flower thereof falleth away. Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and has long patience for it, until he receive the morning and evening rain. But the word of the Lord endureth for ever. And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away.

Lord, make me to know mine end, and the measure of my days, what it is: that I may know how frail I am. Behold, thou hast made my days as an handbreadth; and mine age is as nothing before thee. Surely every man walks in a vain show: surely they are disquieted in vain: he heaps up riches, and knows not who shall gather them. And now, Lord, what wait I for? My hope is in thee. The souls of the righteous are in the hand of God and there shall no torment touch them.

How lovely are thy tabernacles, O Lord of hosts! My soul longs, yea, even faints for the courts of the Lord: my heart and my flesh cries out for the living God. Blessed are they that dwell in thy house: they will always be praising thee.

And ye now therefore have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man taketh from you. Behold with your eyes, how that I have but little labour, and have gotten unto me much rest. As one whom his mother comforts, so will I comfort you.

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir. Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden. Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg? Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

Selig sind die Toten, die in dem Herren sterben von nun an. Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

For here have we no permanent place, but we seek one to come. Behold, I show you a mystery: we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. Then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory? Thou art worthy, o Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created.

Blessed are the dead, which die in the Lord, from henceforth. Yea, says the Spirit, that they may rest from their labours; and their works do follow them.

IN APPRECIATION

On behalf of Rice University's Shepherd School of Music, Professors Larry Rachleff and Thomas Jaber express deep appreciation to the members of the Houston Masterworks Chorus, as well as to the members of the Sam Houston State University Chorale for their joining with the Rice Chorale in this evening's performance. Their generous gifts of time and talent have been immeasurable.

The music director of the Sam Houston Chorale, Professor James Franklin, has quickly garnered a reputation for fine music making with all levels of choral ensembles. As the Director of Choral Studies at Sam Houston State University, he conducts the SHSU Chorale and Symphonic Choir, directs the graduate choral conducting program, and teaches undergraduate conducting. A native Texan, he has spent much of his career conducting, teaching, and singing in his home state. He received his Bachelor's degree in Music Education, vocal emphasis, from Baylor University, his Master's degree in Choral Conducting from Westminster Choir College, and is currently completing his Doctor of Musical Arts Degree from the University of North Texas.

The Houston Masterworks Chorus is funded in part by grants from the City of Houston through the Houston Arts Alliance and gratefully acknowledges the support of Texas Commission of the Arts, The Wortham Foundation, Houston Endowment; Catherine Merchant, and the George R. Brown Foundation. The Masterworks Chorus is also deeply appreciative of the support of many In Kind supporters.