Celebrate Rice

RICE UNIVERSITY
CENTENNIAL CELEBRATION
1912-2012

The Shepherd School of Music

presents

Shepherd School
Symphony Orchestra

Larry Rachleff, music director

jon kimura parker, piano

featuring the

world premiere of William Bolcom's
Ninth Symphony

october 11, 12, and 14, 2012
7:30 p.m., stude concert hall

Celebrate Rice

Over a century ago, William Marsh Rice laid out a vision to provide the city of Houston with a tuition-free Institute for the Advancement of Literature, Science and Art. That vision came to fruition on October 12, 1912, as Rice Institute held its opening ceremonies. Thus began its journey from a bold little university on the edge of a prairie to the world renowned institution we celebrate today.

The Shepherd School of Music proudly presents this performance as part of our Centennial Concert Series in honor of Rice's 100th birthday.

PROGRAM

Maskarade Overture — *Carl Nielsen (1865-1931)*

Ninth Symphony *(2011: World Premiere)*
(A short symphony in one movement) — *William Bolcom (b. 1938)*

Rhapsody on a Theme of Paganini, Op. 43 — *Sergei Rachmaninoff (1873-1943)*

Jon Kimura Parker, piano

INTERMISSION

Symphony No. 2 in D Major, Op. 43 — *Jean Sibelius (1865-1957)*

Allegretto
Tempo Andante, ma rubato
Vivacissimo
Finale. Allegro moderato

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

Yi Zhao, concertmaster
ANNE AND CHARLES DUNCAN CHAIR
Emily Nebel
Sarah Arnold
Anastasia Sukhopara
Eric Gratz
Philip Marten
Rieho Yu
Rachel Shepard
Meghan Nenniger
Jennifer Wey
Lijia Phang
Sean O'Neal
Heather Thomas
Rebecca Reale
Dorothy Ro
Chelsea Sharpe

Violin II

Joanna Becker, principal
Leah Nelson
Janny Joo
Ioana Ionita
Philippa Jarvis
Rhea Chung
Ling Ling Huang
Anya Wilkening
Kaori Matsui
Eun-Mi Lee
Carson Marshall
Jorie Butler-Geyer
Carmen Abelson
Joanna Duncan
Caroline Ewan
Julian Nguyen

Viola

Allyson Goodman, principal
Stephanie Mientka
Woosol Cho
Yvonne Smith
Padua Canty
Meredith Kufchak
Rachel Li
Daniel Wang
Ryan Fox
Ashley Pelton
Marie-Elyse Badeau
Ilana Mercer
Jill Valentine

Cello

Coleman Itzkoff, principal
ANNETTE AND HUGH GRAGG CHAIR
Antoinette Gan
Emma Bobbs
Benjamin Stoehr
Jesse Christeson
Erik Wheeler
Scott McCreary
Danielle Rossbach
Lucas Button
Francesca McNeeley
Ariana Nelson
Michael Frigo

Double Bass

Ian Hallas, principal
David Connor
Daniel Smith
Rosemary Salvucci

Double Bass (cont.)

Nicholas Browne
Renaud Boucher-Browning
Malachai Bandy
Robert Nelson
Michael Ehrenkranz
Evan Hulbert

Flute

James Blanchard
Catherine Broyles
Kayla Burggraf
Aaron Perdue
Amulet Strange
Patrick Tsuji

Piccolo

Kayla Burggraf

Oboe

Matthew Lengas
Xiaodi Liu
Kelly Mozeik
Michelle Pan
Sophia Parente

English Horn

Michelle Pan
Emily Snyder

Clarinet

Nicolas Chona
Nicholas Davies
Zachary Gauvain
Ran Kampel
Lin Ma

E-flat Clarinet
Lin Ma

Bass Clarinet
Nicolas Chona

Bassoon
Conrad Cornelison
Jessica Goldbaum
Jeffrey Nesrsta
Michael Severance
Alex Zdanis

Contrabassoon
Alex Zdanis

Horn
Matthew Berliner
MARGARET C. PACK CHAIR
Everett Burns
Andrew Du Comb
Joshua Horne
Young Kim
Maura McCune
Emily Nagel
John Turman
Nathanael Udell

Trumpet
Andrew McCormick
Kathryn Driscoll
Philip Hembree
Eric Hennies
Ian Kivler
David Sedgwick

Flugelhorn
David Sedgwick

Trombone
Steven Holloway
Stephen Houck
Trombone (cont.)
Ryan Rongone
Kyle Siegrist

Bass Trombone
Richard Stiles

Tuba
Nathan Cunningham
Justis MacKenzie

Harp
Emily Klein

Piano and Celeste
Aya Yamamoto
CHARLOTTE ROTHWELL CHAIR

Timpani
Brandon Bell
Torrell Moss
Lindsey Pietrek
Colin Ryan

Percussion
Brandon Bell
Regina Chavez
Dino Georgeton
Torrell Moss
Colin Ryan
Lucas Sanchez
Emma Terrell

Orchestra Manager and Librarian
Kaaren Fleisher

Production Manager
Mandy Billings

Assistant Production Managers
Brian Figat
Chris Lee
Francis Schmidt

Library Assistants
Nicholas Cathcart
David Connor
Antoinette Gan
Miran Kim
Matthew Kufchak
Eun-Mi Lee
Jarrad Mathie
Stephanie Mientka
Boson Mo
Jarita Ng
Ben Odhner
Jennifer Wey
Yi Zhao

Stage Assistants
Regina Chavez
Kathryn Driscoll
Kostadin Dyulgerski
Alex Gonzalez
Stephen Houck
Lin Ma
Maura McCune
Niccoló Muti
Jeffrey Nesrsta
Micah Ringham
Colin Ryan
David Sedgwick
Richard Stiles

Maskarade Overture . . . . . *Carl Nielsen*

Carl Nielsen is the most recognized figure in Danish music. His final opera, ***Maskarade****, had its premiere at the Royal Danish Opera in Copenhagen in 1906. While the opera is rarely performed outside of Denmark, it is unofficially known as that country's national opera.*

In this opera, two families arrange a marriage between their children. The children meet each other before their families have planned it, and they fall in love. Once the lovers learn of their families' arrangement, they resist it because they think they are to be married to other people. However, they meet at a masquerade at the end of the opera and happily find that they have been intended for one another all along.

The four-minute overture is marked with tuneful phrases and a pleasant, light character in keeping with the comedic tone of the opera. Nielsen finished it only eight days before the premiere, after rehearsals had already started, and then revised it a year later for concert performance.

– Note by Emily Boudreaux

Ninth Symphony . . . . . *William Bolcom*

There is a silly superstition about ninth symphonies everyone seems to mention to me, that writing one spells death for a composer – look at Beethoven, Schubert, Bruckner, Mahler and I suppose others – but it is just that, a superstition. I decided that since I had done two rather large 40-minute symphonies and six shorter ones – I regard my ***Songs of Innocence and of Experience*** *setting of William Blake as a symphonic cycle, not a symphony – and since my most recent, the Eighth, was a large choral affair, for my* ***Ninth*** *I would try a one-movement short symphony like my early* ***Second****, my doctoral dissertation at Stanford. (Both these works take as*

a formal point of departure the Sibelius ***Seventh****, for me by far his greatest because of the possibilities it portends.)*

A ninth symphony, however, still has an iconic force. Will this be my last symphony? Not necessarily, unless I'm hit by a falling safe or something. (I may decide this is my last symphony for orchestra, and I might do another for concert band; I'm keeping my options open.) But if it is my last symphony, it will be because I feel this piece to be the last of a certain kind of gesture. Whether referring to classical form (as I have in four of them) or not, there is a symphonic gesture common to them all. And there is something quite final about the new symphony, something I felt didn't need a longer stretch of time than a quarter-hour to be understood.

If the ***Ninth*** *has a subject (if music indeed ever really has one) it would be this: Ours is both a dark and a hopeful time. I needn't enumerate the darknesses and conflicts we suffer; we are living in the midst of an apocalyptic and antipodal war between creation and destruction, progression and intransigence, which threatens to destroy our world.*

But that is everyday news. The hopeful part is that these same forces also hold the key to our future if we only strive to understand and embrace them both – William Blake's central message – and learn to make the progression and energy generated by these contraries work in favor of our planet's and our own continuing. And we need to communicate with each other to learn to do this.

But today our greatest enemy is our inability to listen to each other, which seems to worsen with time. All we hear now is shouting, and nobody listening because the din is so great (the late Studs Terkel marveled at the plethora of communicating devices we now possess which provide no real communication). Yet there is a "still, small voice" that refuses to disappear though often drowned out, that requires us to listen for it. I pin my hope on that voice -- I search for it daily in life and in music – and possibly the ***Ninth Symphony*** *is a search for that soft sound.*

– Note by the composer

Rhapsody on a Theme of Paganini, Op. 43 . . *Sergei Rachmaninoff*

One of the most admired Russian composers, Sergei Rachmaninoff was a major composer of piano music. ***The Rhapsody on a Theme of Paganini, op. 43****, is Rachmaninoff's last of five pieces for piano and orchestra. He composed the twenty-five minute work during the summer of 1934 in Switzerland, and the piece had its premiere November 7, 1934 in Baltimore. Leopold Stokowski conducted the Philadelphia Orchestra at that premiere with the composer as soloist. It has since become one of Rachmaninoff's most famous works.*

While the title implies an improvisatory form, the piece is actually a carefully structured set of twenty-four variations on a theme by Niccolò Paganini (the nineteenth-century virtuoso violinist, who was rumored to have sold his soul to the devil in exchange for his tremendous talent). Rachmaninoff likely used the term "rhapsody" because he was influenced by the popularity of George Gershwin's ***Rhapsody in Blue*** *(1924). Rachmaninoff's theme comes from Paganini's* ***Caprice No. 24*** *for unaccompanied violin. Rachmaninoff was not the only composer to have written a virtuosic work based on Paganini's* ***Capricci****; Liszt and Brahms, too, had composed variations inspired by them.*

Rachmaninoff's introduction and twenty-four variations, like the Paganini caprice on which it is based, can be heard to form three larger sections: the introduction through variation X create an opening allegro*; variations XI through XIII comprise a slow middle movement that explores distant keys; and a spirited finale is formed by the last section from variation XIX to the end.*
After a short, nine-bar introduction, the piece begins with the first variation; the theme by Paganini follows. The first section remains in A minor, like the original theme. As an allusion to Paganini's supernatural, demonic reputation, Rachmaninoff weaves the infamous "Dies Irae" chant into variation VII and later into variation X. Variations VIII and IX do not contain the chant, but do have an eerie, devilish character, especially with the col legno *bowing in the strings.*

Variation XI starts the slower section, in which Rachmaninoff explores keys that are ever more remote from the tonic: D minor, F major, B-flat minor, and D-flat major. The D-flat major variation (XVIII) is the most famous of the piece, due to its sweet lyricism. Note, however, that the entrancing melody of this variation is a mirror image of Paganini's theme.

Variation XIX starts the finale in back in the tonic key (A minor) and in a faster tempo. The variations of this section remain energetic throughout and display both pianistic and orchestral virtuosity. The final variation brings back the "Dies Irae" in a dramatic conclusion.

– Note by Emily Boudreaux

Symphony No. 2 in D Major, Op. 43 . . . . *Jean Sibelius*

Jean Sibelius is the central figure of Finnish concert music from the nineteenth and twentieth centuries. Although he is known as a Finnish nationalist composer, he was born to Swedish parents, and his first language was Swedish. Sibelius's output is dominated by orchestral works: seven symphonies, a violin concerto, and a series of tone poems inspired mostly by Finnish folklore and history.

He began composing his ***Symphony No. 2 in D Major*** *during a trip to Italy in 1901 and finished the forty-five-minute work in Finland in the following year. Sibelius conducted the Helsinki Philharmonic Society for its premiere on March 8, 1902, after which he made revisions and performed the revised symphony in Stockholm in 1903. Finnish audiences loved the work and even dubbed it the "Symphony of Independence" of Finland. Although it is debated if this was Sibelius's intention, the symphony was composed during a time of Russian oppression in Finland, and its Finnish audience readily heard the heroic-sounding symphony as a tribute to the nation's struggle against its larger, domineering neighbor. Its later reception, however, has transcended early twentieth-century poli-*

tics, and it is now considered Sibelius's most popular symphony.

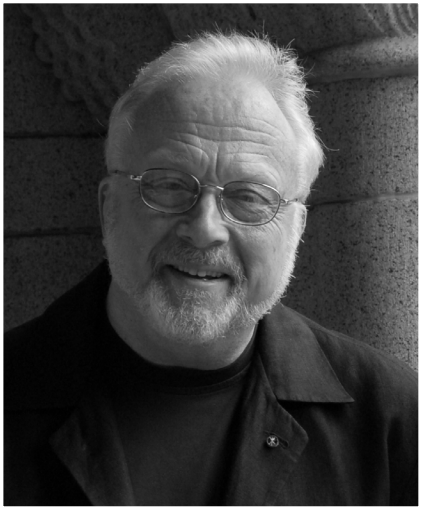
The first movement in D major uses an original approach to the traditional sonata form. Here, Sibelius introduces fragments of the principal themes, puts them together like a mosaic, and then concludes the movement by fragmenting the themes again. Motives thus dominate the movement instead of clear-cut themes, and these motives return later in the symphony to create a larger cyclic form. The motives themselves are characterized by scalar thirds, eleven-note motifs, and melodic turns. Sibelius introduces the first two of these ideas immediately in the strings; the melodic turns then appear momentarily in the winds.

The second movement, a two-theme adagio in D minor, begins with a timpani roll and pizzicato in the lower strings, to which Sibelius adds a lyrical bassoon melody. Notes from Sibelius's original sketches suggest that he intended this movement to depict the Don Juan legend and that the characters of Don Juan, Christ, and Death are evoked by its different themes.

The short scherzo and trio in B-flat major begins with the strings in fast, tumultuous music full of scalar thirds. After a long pause, the trio begins with a pastoral-sounding oboe melody that brings to mind birdcalls with its repeated B-flats and melodic turns. After a repeat of the scherzo and trio, the movement makes a seamless transition to the symphony finale.

The final movement in D major is in sonata form, but it lacks a development section. The strings introduce the first theme, which features scalar thirds, and the winds and brass introduce the second theme, which is in minor. The major-mode first theme struggles to return over the second theme's sweeping lines, and it is ultimately successful, giving the movement its heroic character. Sibelius articulates a larger cyclic conception of the symphony by recapitulating all of its main ideas in this last movement. All of the instruments join in for a loud conclusion, including a trumpet melody that ties the symphony together with its ascending scalar thirds, an eleven-note melody, and melodic turns.

– Note by Emily Boudreaux



National Medal of Arts, Pulitzer Prize, and Grammy Award-winner WILLIAM BOLCOM (born May 26, 1938) is an American composer of chamber, operatic, vocal, choral, cabaret, ragtime, and symphonic music.

Born in Seattle, Washington. he began composition studies at the age of 11 with George Frederick McKay and John Verall at the University of Washington while continuing piano lessons with Madame Berthe Poncy Jacobson. He later studied with Darius Milhaud at Mills College while working on his Master of Arts degree, with Leland Smith at Stanford University while working on his D.M.A., and with Olivier Messiaen and Milhaud at the Paris Conservatoire, where he received the 2éme Prix de Composition.

He joined the faculty of the University of Michigan's School of Music in 1973, was named the Ross Lee Finney Distinguished University Professor of Composition in 1994, and retired in 2008 after 35 years. Bolcom won the Pulitzer Prize for music in 1988 for ***12 New Etudes for Piano****, and his setting of William Blake's* ***Songs of Innocence and Songs of Experience*** *on the Naxos label won four Grammy Awards in 2005.*

As a pianist Bolcom has performed and recorded his own work frequently in collaboration with his wife and musical partner, mezzo-soprano Joan Morris. Their primary specialties in both concerts and recordings are cabaret songs, show tunes, and popular songs from the early 20th century.

*As a composer, Bolcom has written four violin sonatas; eight symphonies; three operas (****McTeague****,* ***A View from the Bridge*** *and* ***A Wedding****), plus several musical theater operas; eleven string quartets; two film scores (****Hester Street*** *and* ***Illuminata****);*

incidental music for stage plays, including Arthur Miller's ***Broken Glass****; fanfares and occasional pieces; and an extensive catalogue of chamber and vocal works.*

2009 saw the premieres of ***First Symphony for Band*** *in February by the University of Michigan Symphony Band in Ann Arbor, Michigan;* ***Shakyamuni*** *in February by Chamber Music Society of Lincoln Center for the reopening of Alice Tully Hall; and in May,* ***Lady Liberty*** *by The Master Singers of Lexington [Mass.] and The Ann Arbor Vocal Arts Ensemble and* ***Introduzione e Rondo: HAYDN GO SEEK*** *by the Haydn Trio Eisenstadt in Eisenstadt, Austria, which was featured on Germany's international broadcast service, Deutsche Welle.*

In February 2008 his ***Eighth Symphony*** *was premiered by the Boston Symphony Orchestra and Tanglewood Festival Chorus conducted by James Levine in Boston, MA and Carnegie Hall/New York. Within the same month the Guarneri and Johannes String Quartets premiered Bolcom's* ***Octet: Double Quartet****.*

Bolcom's setting of William Blake's ***Songs of Innocence and Songs of Experience****, a full evening's work for soloists, choruses, and orchestra, culminated 25 years of work on the piece. The April 8, 2004, performance in Ann Arbor, Michigan, commemorated the reopening of the recently-renovated Hill Auditorium and occurred, almost to the day, 20 years after the U.S. premiere in the same hall. The premiere at the Stuttgart Opera in 1984 was followed by performances in Ann Arbor, Chicago's Grant Park, the Brooklyn Academy of Music, St. Louis, Carnegie Hall, La Jolla (excerpts), Minneapolis, Costa Mesa, CA, and London's Royal Festival Hall, the latter performed by the BBC Symphony Orchestra under the direction of Leonard Slatkin and broadcast live over BBC Radio 3. The April 2004 performance with the University of Michigan School of Music orchestra, massed choirs, and professional soloists, was recorded by Naxos and won four 2006 Grammy Awards for Best Choral Performance, Best Classical Contemporary Composition, Best Classical Album, and Producer of the Year, Classical.*

In Spring 2007 ***Songs of Innocence and of Experience****, with animated projections of Blake's illuminations by Wendall Harrington and live video, was staged in Minneapolis by VocalEssence and a number of artistic partners as the highlight of* ***Illuminating Bolcom****, a two and a half-week festival of the composer's creative genius.*

Internationally acclaimed pianist JON KIMURA PARKER was born, raised and educated in Vancouver. Jon Kimura Parker has performed as guest artist with the New York Philharmonic, the Cleveland Orchestra, The Philadelphia Orchestra, and with the major orchestras of Atlanta, Baltimore, Boston, Cincinnati, Los Angeles, Minneapolis, and throughout Canada. He has given recitals in London, New York, Chicago, Munich, Budapest, Sydney, Hong Kong, and Tokyo and has performed with the Tokyo Quartet and Joshua Bell. In the spring of 2007 he performed and spoke alongside humanitarians Elie Wiesel and Paul Rusesabagina at the 50th Anniversary of AmeriCares, under whose auspices he performed in war-torn Sarajevo in 1995.

In the summer of 2007 he gave the world premiere of Peter Schickele's ***Music for Orcas Island****, and in 2009 he joined Cho-Liang Lin in the world premiere of a new violin sonata by Paul Schoenfield. A versatile performer, he has jammed with Doc Severinsen and Bobby McFerrin, and collaborated with Audra McDonald and the Mormon Tabernacle Choir. Mr. Parker was awarded his country's highest honor, the Order of Canada, in 1999.*

Jon Kimura Parker is Professor of Piano at the Shepherd School of Music at Rice University. A committed educator, he has given master classes at the Steans Institute, the Banff Centre, the Brevard Festival, Caramoor's Rising Stars, and The Juilliard School. He has hosted the television series "WholeNotes" about classical music, and gives recitals and lectures in remote regions of Canada as a founding member of "Piano Plus." Mr. Parker was also seen performing on CNN and has been documented frequently on CBC, as well as on PBS's "The Visionaries." Mr. Parker has recorded for Telarc with André Previn, Yoel Levi, and Peter Schickele.

Last season Mr. Parker appeared as concerto soloist with the NHK Orchestra in Tokyo, and he toured Canada with Pinchas

Zukerman and the National Arts Centre Orchestra. This season Parker performs at the Beijing Music Festival, with the Atlanta Symphony, Dallas Symphony, Oregon Symphony and Seattle Symphony, in recitals with James Ehnes, Cho-Liang Lin and Lynn Harrell and in festivals across the country, including the Orcas Island Chamber Music Festival, where he serves as Artistic Advisor.

"Jackie" Parker studied with Edward Parker, Keiko Parker, Robin Wood, Marek Jablonski, and Lee Kum-Sing, as well as Adele Marcus, under whom he received his doctorate at The Juilliard School in 1988.

LARRY RACHLEFF is now celebrating his 21st season as Director of Orchestras and the Walter Kris Hubert chair at Rice University's Shepherd School of Music in Houston. He is also in his 17th year as Music Director of the Rhode Island Philharmonic. During his career, he also served as Music Director of the San Antonio Symphony.

Two recent reviews about Mr. Rachleff: "Music Director Larry Rachleff, a superb conductor with seasoned leadership skills, conducts everything with deep musical understanding..." (John von Rhein Classical musical critic, Chicago Tribune*) and "...make no mistake about it, Rachleff is an incredibly accomplished conductor and an incredibly accomplished musician" (*OpusColorado.com*).*

He is a regular guest conductor with the orchestras of Colorado, Utah, Indianapolis and Kansas City, with recent appearances at Buffalo, Charlotte, Ft. Worth, Columbus, Rochester, Florida, Grand Rapids, Seattle and Phoenix, among many other fine orchestras. His summers are spent guest conducting at the Music Academy of the West, the Aspen Music Festival and School, where Mr. Rachleff served as guest co-director of their summer conduct-

ing academy, the Sarasota Music Festival, the Chautauqua Music Festival and the Grand Teton Festival. Other summer festival engagements have included Tanglewood, Interlochen, Brevard and Opera Theatre of Lucca, Italy.

Mr. Rachleff is especially noted for his rich and productive rapport with orchestra musicians. The Salt Lake Deseret News *had this to say about him recently: "His interpretation (Prokofief's* ***Fifth Symphony****) was charged with power and passion that never waned. His reading was compelling, yet he also managed to bring out the lyricism that lies hidden beneath the boldness of the themes. What was especially remarkable, he conducted the work from memory. The orchestra played marvelously. The musicians were at the top of their game, and their rapport with Rachleff was obvious. It was a fabulous collaboration between orchestra and conductor"*

A former faculty member of Oberlin Conservatory, where he was Music Director of Orchestras and Conductor of the Contemporary Ensemble, he also served as conductor of the Opera Theatre at the University of Southern California. He has conducted and presented masterclasses all over the world, including the Chopin Academy in Warsaw, the Zurich Hochschule, the Sydney and Queensland, Australia conservatories, the Juilliard School, the New England Conservatory, and Royal Northern College in the U.K.

Larry Rachleff is an enthusiastic advocate of public school music education. He has conducted All-State orchestras and festivals in virtually every state in the United States as well as throughout Europe and Canada. He has also served as principal conducting teacher for the American Symphony Orchestra League, the Conductors' Guild and the International Workshop for Conductors in the Czech Republic.

As a dedicated advocate of contemporary music, Mr. Rachleff has collaborated with leading composers including Samuel Adler, the late Luciano Berio, George Crumb, Michael Daugherty and John Harbison among others.

Larry Rachleff lives in Houston with his wife, soprano Susan Lorette Dunn, and their young son, Sam.

RICE UNIVERSITY
100 YEARS
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