

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, Music Director

WILLIAM VERMEULEN, Horn

Friday, March 14, 2014

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Preludio to Act I, “La Traviata”

Giuseppe Verdi
(1813-1901)

Phoenix Concerto for Horn and Orchestra

Anthony DiLorenzo
(b.1967)

Allegro moderato

Andante

Allegro moderato

William VerMeulen, soloist

INTERMISSION

Symphony No. 6 in B Minor, Op. 74, “Pathétique”

Piotr Ilyich Tchaikovsky
(1840-1893)

Adagio — Allegro non troppo

Allegro con grazia

Allegro molto vivace

Adagio lamentoso

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

String seating changes with each concert. Winds, brass, percussion and harp listed alphabetically.

Violin I

Ben Odhner,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR
Alex Gonzalez
Christiano Rodrigues
Rhea Chung
Emily Nebel
Rebecca Reale
Niccoló Muti
Ling Ling Huang
Andy Liang
Mary Edge
Boson Mo
Dorothy Ro
Carson Marshall
Eva Dove
Jing Duan
Tianjie Lu
Rebecca Nelson

Violin II

Philip Marten,
principal
Jacqueline Kitzmiller
Chelsea Sharpe
Natalie Gaynor
Chaul Yang
Caroline Ewan
Jorie Butler-Geyer
Jing Zheng
Zoë Miller
Julian Nguyen
Joanna Duncan
Paola Vazquez
Mark Chien
Philippa Jarvis
Giancarlo Latta
Courtney Silver

Viola

Blake Turner,
principal
Daniel Wang
Sergein Yap
Meredith Kufchak
Jarita Ng
Marie-Elyse Badeau
Chi Lee
Ashley Pelton
Carey Skinner
Rebecca Lo

Viola (cont.)

Jill Valentine
Edward Schenkman
Rebecca Gu
Anthony Bracewell

Cello

Thomas Carpenter,
principal
ANNETTE AND HUGH
GRAGG CHAIR
Naomi Benecasa
Antoinette Gan
Benjamin Stoehr
Matthew Kufchak
Peter Garrett
Erik Wheeler
Bing Wei
Daniel Kopp
Scott McCreary
Lucas Button
Jenaesha Iwaasa
Benjamin Francisco

Double Bass

Brandon Mason,
principal
Rudy Albach
Caleb Quillen
Nina DeCesare
Evan Hulbert
Renaud Boucher-
Browning
Martin Kapsch
Charles Paul
Michael Fuller

Flute

James Blanchard
Douglas DeVries
Amanda Galick
Christen Sparago
Amulet Strange
Kelly Zimba

Piccolo

Douglas DeVries
Christen Sparago
Kelly Zimba

Oboe

Matthew Lengas
Michelle Pan
Sophia Parente
Titus Underwood

English Horn

Michelle Pan
Wei Wang

Clarinet

Samuel Almaguer
Zachary Gauvain
Lin Ma

E-flat Clarinet

Lin Ma

Bass Clarinet

Samuel Almaguer
Zachary Gauvain

Bassoon

Conrad Cornelison
Shuo Li
Isaac Schultz
Michael Severance

Contrabassoon

Isaac Schultz

Horn

Everett Burns
MARGARET C. PACK CHAIR
Jesse Clevenger
Andrew Du Comb
Joshua Horne
Alexander Kovling
Markus Osterlund
Spencer Park
Nathanael Udell

Trumpet

William Gerlach
George Goad
Philip Hembree
Andrew McCormick

Trombone

Madeleine Doyon-
Robitaille
Gregory Hammond
Stephen Houck
Ryan Rongone

Bass Trombone

Richard Stiles

Tuba

Justis MacKenzie

Harp

Naomi Hoffmeyer
Chloé Tula

Timpani

Lindsey Höhn
Colin Ryan

Percussion

Brandon Bell
Dino Georgetown
Andrew Keller
Colin Ryan
Michael Stubbart
Emma Terrell

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Mandy Billings

Assistant Production Manager

Brian Figat
Chris Lee
Francis Schmidt

Library Assistants

Marie-Elyse Badeau
Ryan Fox
Antoinette Gan
Peter Garrett
Alex Gonzalez
Andy Liang
Boson Mo
Ben Odhner
Dorothy Ro
Yvonne Smith
Anastasia Sukhopara
Bing Wei

Stage Assistants

Thomas Carpenter
Nicolas Chona
Jesse Clevenger
Jing Duan
Michael Fuller
Victor Gomez
Stephen Houck
Sean Krissman
Chi Lee
Shuo Li
Jeffrey Nesrsta
David Sedgwick
Richard Stiles
Titus Underwood

PROGRAM NOTES

Preludio to Act I, “La Traviata” Giuseppe Verdi

Profoundly modern for the time, Verdi's **La Traviata** (The Fallen Woman; 1853) paints the striking portrait of an emotionally complex heroine. With a libretto by Francesco Maria Piave and based on Alexandre Dumas's play **La Dame aux Camélias** (The Lady of the Camellias), this opera has become a beloved staple in the operatic canon. Originally entitled **Amore e morte** (Love and Death), **La Traviata** follows Violetta, a humanized tragic heroine, on her wrenching journey through carefree effervescence, love, and sacrifice, as she slowly spirals into death from tuberculosis. The plot focuses on her developing relationship with Alfredo — a relationship that she nobly gives up after his father convinces her it is in Alfredo's best interest to do so. Angry and frustrated, Alfredo is barred from knowing the truth until his father reveals it when Violetta is on her deathbed. Alfredo goes to her for their last moments together until she finally collapses into death.

The opening Prelude introduces key themes of the opera. The first bars foreshadow the opera's tragic end with long brooding lines in the upper strings (recapitulated in act III). Offbeat eighth-notes effect a transition to a lighter mood as Violetta's legato theme is played in the strings (later prominently in act II). Its gorgeous yet somber descending lines reflect her impending tragedy. The first complete iteration is starkly interrupted by an evaded cadence that injects a note of gloom. Tension is then created through the recurring half-step motive, which is present throughout the prelude and opera. Violetta's theme placidly continues, this time with the expected resolution to E Major. The prelude's final E Major resolution leads into the opera's sparkling first scene, Violetta's party, where she meets her longtime admirer and future lover Alfredo.

—Note by Alexandra Krawetz

Phoenix Concerto for Horn and Orchestra Anthony DiLorenzo

It has been a complete joy to compose **Phoenix**, my Sonata for Horn and Piano, which was commissioned by William VerMeulen of the Shepherd School, and The International Horn Society. Over the years, I've had the honor and pleasure to write for some of the world's most talented brass players, and Bill represents the very highest level of brass playing, musicianship, and artistry. Musicians such as Bill inspire me — from their effortless ability to transform even the most difficult passages into silk, to the visual story a performer and composer can paint together.

While composing **Phoenix** this past spring I was repeatedly drawn towards melody with colorful and windy tonality, simultaneously impressionistic and romantic. This inspiration came quite naturally when I set out to write for horn, an instrument that's always played a pivotal role in my small and large ensemble compositions. With **Phoenix**, I've endeavored to exploit the horn's soaring quality I've long admired from Brahms symphonies to the best of Hollywood cinema. The title is a natural fit as the Phoenix symbolizes immortality and the word represents a person of unparalleled excellence.

—Note by the composer

Tchaikovsky Symphony No. 6 in B Minor, Piotr Ilyich Tchaikovsky

Tchaikovsky's late works, laden with emotion and philosophical contemplation, evoke feelings of foreboding tragedy. A quintessential example is the

famous **Symphony No. 6 in B minor, Op. 74 “Pathétique”** (1893), which has many enigmatic yet accessible qualities. Shrouded in mystery, the true program of the **Symphony No. 6** remains highly debated. Although Tchaikovsky confessed that the symphony contained an autobiographical program, the content of the narrative is unclear. It has traditionally been viewed as one of humanity, a musical representation of the life cycle. Some see it as a preemptive requiem for Tchaikovsky himself. More controversial interpretations refer to the symphony’s dedication to Tchaikovsky’s nephew, Vladimir (“Bob”) Davydov. This dedication subtly refers to Tchaikovsky’s infatuation with “Bob” and posits the idea of Wagnerian forbidden love.

Evoking similar controversy, the cause of Tchaikovsky’s death (a mere nine days after he conducted the symphony’s premiere) remains uncertain. While Modest Tchaikovsky (the composer’s brother) contended that Pyotr Il’yich contracted cholera after mistakenly drinking unboiled water, others speculate that Tchaikovsky committed suicide because of a threat to make his affair with a young Russian man public. Regardless of the circumstances, the proximity of Tchaikovsky’s death to this tragic symphony’s premiere promotes its association with requiem.

The symphony’s style reinforces these somber undertones. Tchaikovsky creates ominous drama by elements such as large dynamic variety (ranging from *ffff* to *ppppp*) and a Russian Orthodox Requiem quotation in the first movement. The long first movement, in sonata form, begins in E Minor (eventually modulating to the main key of B Minor) with a brooding low bassoon solo over a background of slow strings. After faster, kinetic fragmentation a brief pause leads to the expansive second subject. This operatic D Major theme is introduced by the first violins and cellos and later recapitulated with fuller orchestration.

The middle two movements have a slightly less serious tone. Movement two, a waltz in the irregular meter of 5/4, begins with a resonant cello theme, later progressing to a heart-wrenching theme similar to the lyrical melody of the first movement. The third movement is a frenetic march concluding with a triumphant brass passage. Interestingly, this movement was later misused by the Third Reich for propaganda purposes.

The final movement goes against the Beethovenian model of fast-paced triumph, instead presenting a slow, ominous succession of long musical lines. Tragedy is created from the beginning of the movement with a striking half-diminished seventh chord. This finally culminates at the movement’s end in an obstruction of pulse by the low strings sustaining a chord. The symphony concludes with the basses’ two quiet pizzicati, often described as two final heartbeats.

The somber and unique elements of Tchaikovsky’s **“Pathétique”** left an impression on society. Later Russian composers such as Sergei Rachmaninoff, Igor Stravinsky, and Dmitri Shostakovich admired Tchaikovsky’s depictions of tragedy and incorporation of native ideas in the piece. Many a famous conductor, including Gustav Mahler and Leonard Bernstein, would perform it for the public and spread Tchaikovsky’s name as a great symphonist.

BIOGRAPHIES

Emmy Award winning composer and recording artist ANTHONY DILORENZO, has established himself as one of the most exciting up and coming composers of today. He has scored a plethora of music for film, television

and the concert stage many have which been performed throughout the world. He is well known for his adaptability working with small budgets without sacrificing big Hollywood sound. Having scored music for over 100 Movie trailers, TV shows and Film Scores, his knowledge in orchestration is vast. Whether a small quirky octet or a full 90 piece orchestra, his musical depth and harmony accompany a wide range of styles. Among these are: Toy Story, Forrest Gump, 101 Dalmatians, The League of Extraordinary Gentlemen, Red Dragon, The Lost World, Final Fantasy, Fools Gold, Bee Story, Flubber, The Simpsons movie in 3D, Lord of the Rings and Benji "Off The Leash." Anthony has created a sound of his own that uses a full spectrum of tonality and orchestration which enhances his unique gift for melody. His catchy musical themes can be heard across the television networks, some of which include, ABC's College Football, Ice Skating, Horse racing and countless cues for ESPN, HBO, FOX. This past year he has worked on ABC's The Goode Family and ABC Super Stars, which challenge his writing styles crossing from Sports-estral to German Impressionism. Mr. DiLorenzo conducts and produces all of his own works and is world-renowned for his artistry. Also an accomplished stage composer, Anthony's music is performed throughout the world by symphony orchestras and chamber groups, including The San Francisco Symphony, The New World Symphony, The Louisiana Philharmonic, The Utah Symphony, The Tokyo Symphony and The Boston Pops Orchestra. Recently Anthony was commissioned by conductor Naoto Otomo and the Tokyo Symphony to compose a concerto grosso for Brass Quintet and orchestra. The quintet titled Chimera was performed by the world famous Center City Brass Quintet and received rave reviews. Recent popular commissioned works include: John Adams "Voice Heard Round" composed for The Boston Landmarks orchestra and recent Horn Sonata "Phoenix" composed for World renowned Horn Soloist Bill Vermeulen are a few among world wide classical artists and Orchestra's seeking his music.

Hailed as "one of today's superstars of the international brass scene," WILLIAM VERMEULEN leads a varied musical life of Soloist, Orchestral Principal, Chamber Musician, Master Teacher and Music Publisher. Mr. VerMeulen has been Principal Horn of the Houston Symphony since 1990 and has performed as a guest Principal Horn of the Los Angeles Philharmonic, Cincinnati Symphony, St. Louis Symphony, Pittsburgh Symphony and St. Paul Chamber Orchestra. Prior to Houston he played with the orchestras of Columbus, Honolulu, and Kansas City.

He has been an Artist of the Chamber Music Society of Lincoln Center and participates as a performer and on faculty with the finest music festivals and chamber music presenters among which include: Chamber Music Society of Lincoln Center, Aspen, Music@Menlo, Banff, DaCamera, Orpheus Chamber Orchestra, Joshua Bell and Friends, Tanglewood, Steamboat Springs, Santa Fe, Orcas Island, Domaine Forget, Chamber Music Northwest, and the Sun Valley Summer Symphony where he also serves as Principal Horn.

He has performed to critical acclaim on four continents as a soloist and chamber musician and is a popular artist at International Horn Society Symposiums where he is a member of the Advisory Council and board member of the International Horn Competition of America. Among his numerous recordings are the critically acclaimed Mozart Horn Concerti with Christoph Eschenbach and the Houston Symphony and the popular CD entitled **Texas Horns**. A champion of new music, Mr. VerMeulen has had numerous pieces written for him including concerti by esteemed American composers Samuel Adler, Pierre Jalbert and Tony DiLorenzo. Among his

-BIOGRAPHIES CONTINUED ON INSERT-



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