

*SHEPHERD SCHOOL  
CHAMBER ORCHESTRA*

*LARRY RACHLEFF, music director*

*Sunday, February 18, 2007*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

***Overture to "La Scala di Seta"***  
***("The Silken Staircase")***

*Gioachino Rossini*  
*(1792-1868)*

*Thomas Hong, conductor*

***Suite from "Pulcinella"***

*Igor Stravinsky*  
*(1882-1971)*

*Sinfonia (Ouverture): Allegro moderato*

*Serenata: Larghetto*

*Scherzino - Allegro - Andantino*

*Tarantella*

*Toccata: Allegro*

*Gavotta con due variazioni*

*Vivo*

*Minuetto: Molto moderato*

*Finale: Allegro assai*

## INTERMISSION

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

*Felix Mendelssohn*  
*(1809-1847)*

*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**

*Ying Fu, concertmaster*  
*Kaoru Suzuki*  
*Amanda Chamberlain*  
*Lucia Atkinson*  
*Steven Zander*  
*Eva Liebhaber*

### **Violin II**

*John Freivogel,*  
*principal*  
*Mary Price*  
*Mary Boland*  
*Lauren Avery*  
*Evan Few*

### **Viola**

*Rachel Kuipers,*  
*principal*  
*Lauren Magnus*  
*Sam Quintal*  
*Hana Morford*  
*Andrea Hemmenway*

### **Cello**

*Semiramis Costa,*  
*principal*  
*Rachel Henderson*  
*Jay Tilton*

### **Cello (cont.)**

*Sarah Wilson*  
*Christine Kim*

### **Double Bass**

*Evan Halloin,*  
*principal*  
*Kevin Jablonski*  
*Edward Merritt*

### **Flute**

*Hilary Abigana*  
*Julia Barnett*  
*Melanie Lançon*

### **Piccolo**

*Julia Barnett*

### **Oboe**

*Lillian Copeland*  
*Diana Owens*  
*Jeffrey Stephenson*  
*Lauren Winterbottom*

### **Clarinet**

*André Dyachenko*  
*Matthew Nelson*

### **Bassoon**

*Bradley Balliett*

### **Bassoon (cont.)**

*Andrew Cuneo*  
*Rachael Young*

### **Horn**

*Brian Blanchard*  
*Erin Koertge*  
*Elizabeth Schellhase*  
*Jonas VanDyke*

### **Trumpet**

*Kyle Koronka*  
*John Williamson*

### **Trombone**

*Joel Brown*

### **Timpani**

*Evy Pinto*

### **Orchestra Manager and Librarian**

*Kaaren Fleisher*

### **Production Manager**

*Kristin Johnson*

### **Assistant Production Manager**

*Mandy Billings*  
*Francis Schmidt*

STRING SEATING CHANGES WITH EACH CONCERT.  
 WINDS AND BRASS LISTED ALPHABETICALLY.

## UPCOMING ORCHESTRA EVENTS

Friday, March 16, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA  
 Larry Rachleff, conductor PROGRAM: Jennifer Higdon - *Fanfare Ritmico*  
 (Thomas Hong, conductor); Kabalevsky - *Cello Concerto No. 2* (Madeleine Kabat,  
 soloist; Cristian Măcelaru, conductor); and Rimsky-Korsakov - *Scheherazade*,  
*Op. 35*. Stude Concert Hall. Free admission.

March 22, 24, 26 and 27, 7:30 p.m. - SHEPHERD SCHOOL OPERA and the  
 SHEPHERD SCHOOL CHAMBER ORCHESTRA present *Street Scene* by Kurt Weill;  
 Richard Bado, conductor; Debra Dickinson, director. Wortham Opera Theatre at  
 Alice Pratt Brown Hall. Admission (general seating): \$10; students and senior  
 citizens \$8. For tickets call 713-348-8000.

## PROGRAM NOTES

### **Overture to "La Scala di Seta" . . . . . Gioachino Rossini**

A consummate and prolific composer of operas, sacred works, and chamber music, Rossini is best-known for compositions such as **Il barbiere di Siviglia**, **Guillaume Tell**, and his **Stabat Mater**. Rossini enjoyed a long career filled with many successes due to a characteristic style that set him apart from his operatic contemporaries. His early comic operas proved to be fertile ground for experimentation, allowing the young composer to develop his musical personality. Composed in 1812, **La Scala di Seta** was one of these operas. This one-act comical farce has a libretto derived from a number of French plays and comic action that revolves around marriages, both secret and contrived.

While the opera itself is enjoyable and entertaining, the overture in particular frequently appears on concert programs. Most of Rossini's overtures follow a compositional pattern he developed early in his career, and they have been immensely popular and accessible to many and varied audiences. The overture to **La Scala di Seta** is no exception to the pattern. The work is written in an abbreviated sonata-form, and it begins the development section with a slow, melodic introduction before launching into the lively rhythms, catchy melodies, and simple harmonies that Rossini is known for. Each of his overtures contains interesting details, yet it is the unusual wind writing that sets this piece apart from the rest of Rossini's overtures.

### **Suite from "Pulcinella" . . . . . Igor Stravinsky**

Stravinsky's long and fruitful history of collaboration with Serge Diaghilev, impresario and founder of the Ballets Russes, was interrupted for a time during World War I. The two Russians had enjoyed a number of successes and scandals in Paris during the pre-war years with works such as **Firebird**, **Petrushka**, and the **Rite of Spring**. Following the war, Diaghilev approached Stravinsky with an idea for a new ballet: a work based on the music of then little-known eighteenth-century composer Giovanni Battista Pergolesi. Stravinsky initially doubted Diaghilev's sanity, but upon hearing Diaghilev's musical selections Stravinsky was swayed to join the project. Together with Diaghilev and choreographer Leonid Massine, Stravinsky helped create a scenario based on Pergolesi's music. Pablo Picasso joined the creative team as set designer.

Stravinsky was unaware at the time, but it was later discovered that less than half of the music Diaghilev selected was actually written by Pergolesi. Two of Pergolesi's relatively unknown contemporaries, Domenico Gallo and Alessandro Parisotti, have been credited for the works. But regardless of the actual composer, Stravinsky was hugely inspired by the music he was given. Stravinsky's influential move towards neo-classicism was initiated through his work on this ballet. He began with a conventional Classical era orchestra of divided strings, winds in pairs minus clarinets (but interestingly, plus trombone), and no percussion. From the original music he retained most of

the melodies and bass parts, but he rewrote them into his characteristically irregular phrase structures while adding his signature ostinatos.

In addition to being purposefully Classical in style, the piece is also described as one of Stravinsky's most consciously Russian-sounding works, thereby creating an interesting juxtaposition between two distinctly different musical styles. *Pulcinella* received its premiere in Paris in 1920, while the orchestral suite derived from the ballet debuted in Boston two years later under the baton of Pierre Monteux.

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

Hailed by his contemporary Robert Schumann as "the Mozart of the nineteenth century," Felix Mendelssohn was one of the most important figures in music during the mid-1800s. He was a child prodigy, gifted in composition and a skilled keyboard player. He was eventually known as a talented conductor who not only performed his own compositions, but revived and performed important works by other composers as well. His influences were many and far-ranging, but his musical style is completely his own. It exudes energy and vivacity, and has a sparkling quality that sets his music apart from that of other composers.

Like Mozart, Mendelssohn ranks among the tragically short-lived composers, but despite the relative brevity of his compositional career he left a rich corpus of works that span a wide range of genres. A native German, he took a number of extended journeys in his youth and was inspired by the landscapes and cultures he observed in his travels to other countries. A walking tour of Scotland and Wales in 1829 would later serve as the basis for his widely popular **Symphony No. 3**, or "Scottish" symphony. Shortly after his sojourn in the British Isles, Mendelssohn traveled to Italy. Arriving in May of 1830, he spent the following year and a half visiting different Italian cities and sketching ideas for works such as his First Piano Concerto, an opera based on Shakespeare's *The Tempest*, and not surprisingly, the "Italian" Symphony. He continued to work on the symphony after the Italian trip, but he remained displeased with the work even after a number of revisions, the first and fourth movements in particular. Mendelssohn was invited to present a new symphony in 1833 at a concert given by the London Philharmonic Society, and despite his reservations he selected his "Italian" Symphony to be premiered. This concert was followed by several other London performances of the work, all of which were successful, but Mendelssohn remained inexplicably displeased. As a result, the work remained unpublished during his lifetime and would not receive its German premiere until two years after his death. The work was published as his **Symphony No. 4** in 1851, although it was chronologically the third of his five total symphonies.

The "Italian" Symphony is one of Mendelssohn's best-loved orchestral works and the frequent performances indicate that critics and audience members have not shared the composer's views regarding the inadequacy of this symphony. The first movement, *Allegro vivace*, is in a modified sonata-form.

*Mendelssohn depicts a traditional and easily recognizable Italian dance form, the tarantella, through his use of rhythm. The second movement, Andante con moto, represents a solemn pilgrims' procession, whereas the third movement, Con moto moderato, is a smooth and flowing minuet. After making use of the rhythms and character of the tarantella in the first movement, Mendelssohn turns to another Italian dance, the saltarello, for his final movement, Presto. The saltarello is a lively folk dance characterized by large leaps and fast dance steps. In the final moments of the last movement Mendelssohn juxtaposes both saltarello and tarantella styles, thereby using the Italian dance forms to unify the work.*

— Notes by Alexis Witt

## BIOGRAPHY

THOMAS HONG was born in Inchun, Korea. In 1978, his family immigrated to the United States and made their residence in Philadelphia. He began his musical training at the age of fifteen on the piano and continued his musical studies at Philadelphia Biblical University, studying with Dr. Samuel Hsu. Later, he went on to earn a master's degree in choral conducting at Temple University and an artist diploma in orchestral conducting from The Curtis Institute of Music where he studied with Otto-Werner Mueller.

Mr. Hong is currently co-conductor of the Campanile Orchestra at the Shepherd School of Music. For the past four years, he was visiting assistant professor of music at Haverford College, where he conducted the orchestra and choral ensembles. Mr. Hong has conducted several of the finest collegiate orchestras including The Curtis Symphony Orchestra, The Juilliard Symphony, the Manhattan School of Music Symphony Orchestra, and the Mannes Chamber Orchestra. In addition, he has also conducted the Spokane Symphony, the Indiana Chamber Ensemble, and the Orchestra Society of Philadelphia.

He recently participated in a master class in New York with Maestro Kurt Masur and shared the podium with him in a performance of Tchaikovsky's *Symphony No. 6*. He was subsequently invited to audition for Maestro Masur in Paris with the Orchestre National de France and also participated in another master class in Wroclaw, Poland, resulting in his European debut with the Lutoslawski Philharmonic. Currently, he is pursuing conducting studies at the Shepherd School with Larry Rachleff.

