

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, Music Director

Friday, December 6, 2013

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

The Evening Shadow (2013, premiere)* Christopher Walczak
(b. 1970)

Thomas Hong, conductor

SHORT PAUSE

Symphony No. 5 in C-sharp Minor Gustav Mahler
(1860-1911)

Part I

Trauermarsch

Stürmisch bewegt. Mit größter Vehemenz

Part II

Scherzo. Kräftig, nicht zu schnell

Part III

Adagietto. Sehr langsam

Rondo-Finale

* *Christopher Walczak is the recipient of the 2013 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

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

The Evening Shadow Christopher Walczak

The Evening Shadow, a six-minute work for orchestra, is a short symphonic poem composed to evoke a sensation of deep lament and eventual deliverance. The title is taken from a metaphor that appears often in Middle Eastern poetry between the ninth and fifth centuries B. C.: “My days are like the evening shadow.” As is the case with most of my music, I strive through ***The Evening Shadow*** to express an inner drama, a spiritual journey in which different musical elements represent specific thoughts, emotions, or concepts. The piece draws on the “Neapolitan Complex” found in Beethoven’s ***String Quartet in C-sharp Minor, Op. 131***, the exploitation of the semitone, in Beethoven’s case, C# and D. I attempted to create a dramatic “storyline” utilizing the semitone relation between E and F. From a programmatic standpoint, upward motion from E to F is meant to represent yearning while downward motion from F to E symbolizes rescue and redemption.

Technically, motivic transformation was paramount to the construction of ***The Evening Shadow***. Five primary motives are stated and developed. The motivic transformations make use of transposition, modal “adjustment,” and built in rubato effects, as well a large degree of fragmentation and recombination. Traditional contrapuntal technique was utilized throughout the work. With the orchestration, I sought to create a hybrid of sophisticated traditional orchestration (Mahler, Strauss) and Texturalist practices (Lutoslawski, Ligeti).

—Note by the composer

Symphony No. 5 in C-sharp Minor Gustav Mahler

Mahler’s first brush with death came early in 1901 when he suffered a severe brain hemorrhage at the age of 40. Then at the height of his career as the renowned conductor of the prestigious Vienna State Opera, Mahler would be transfigured by the experience, which ushered in his compositional middle period. By the time he began work on the ***Fifth Symphony***, from his newly built estate in the bucolic Austrian hamlet of Maiernigg, the Mahlerian idiom was well defined. However, the emotional content of this work went far beyond what he had formerly accomplished. The first four symphonies display distinctive programs, astute manipulations of formal convention, and revolutionary musical realism. With the ***Fifth***, Mahler embarked on an astonishingly Modern journey into the abstract and spiritual. He attempted to capture his own subjectivity in the music, and accordingly his compositional techniques became more complex and subtly nuanced.

The critic Theodor Adorno described Mahler’s new aesthetic as “novel-esque” because constant variance of theme created a complex narrative that supplanted the routine and repetition of sonata form. In a nutshell, the symphony displays what Adorno called *Nichtumkehrbarkeit*, an irreversibility of experience and the impossibility of retrieving the paths already trodden. These insistent variations, along with the incorporation of cyclical procedures, that is, musical ideas that reoccur among the movements, define Mahler’s innovative aesthetic following his encounter with life’s finitude.

Mahler began what would be the second part of this tripartite symphony in the summer of 1901, in the secluded *Komponierhaus* nestled in the woods

behind his lakeside retreat. There, in solitary communion with nature, the composer sketched a vast and dramatic scherzo. It might be related in spirit to the third movement of Beethoven's **String Quartet, Op. 132**, which, after a nearly fatal decline in health, Beethoven had labeled "A Convalescent's Holy Song of Thanksgiving to the Divinity." Mahler's movement is a charming Ländler, an Austrian folk dance in 3/4 time. In the unfolding of the drama, the horn becomes indispensable, aiding the listener by demarking the movement's different episodes and smoothing over their asymmetrical proportions

Mahler built two additional parts around this central scherzo, the first of which was composed that same summer. It begins with a grim Trauermarsch, or funeral march, which opens with an austere and tenebrous trumpet solo intoning C-Sharp Minor. The solo's solemn and fateful character is sustained throughout, and many stylistic aspects of the first four symphonies reemerge, including military band music, harrowing cries of passion, and heavy dotted rhythms. Interestingly, Mahler considered this Funeral March to be an extended introduction to the true "first movement" of the symphony. Throughout the stormy second movement, the music vacillates between moments of terrifying energy and somber resignation, and at the end, as Adorno says, "the old storm becomes a feeble echo of itself."

The third part of the symphony was written in the summer of 1902 after yet another significant life event for Mahler. In November of the previous year he met the cosmopolitan aesthete Alma Schindler, and on March 9th of 1902 they were married. The fourth movement of the symphony, the famed Adagietto, might have been inspired by the composer's love for Alma. This uncomplicated song without words, scored for strings and harp, can be described as a duet for harp and double bass with ardent melody in between.

The symphony's drama continues in the fifth and final movement—hesitatingly at first—with thematic murmurings from the winds. The body of the movement is marked by a folk-like fugal character with moments of caprice and of gravitas—just like life itself. Illusory references to earlier thematic materials appear, including various marches and tunes, as well as an especially poignant reappearance of the Adagietto. The movement ends in effervescent triumph, with full orchestral forces; an affirmation of the human experience after the great tribulations of the journey.

—Note by Robert Bruce Nelson

BIOGRAPHY

As a self-taught musician, provoked by a family of passionate and latitudinous overachievers, creating music has been a part of everyday life for CHRISTOPHER WALCZAK since childhood. Around the age of twenty he committed himself to the serious study of composition within the academy. Three degrees later, the composer finds himself reconciling the kaleidoscopic array of sound and thought absorbed along the way.

Christopher holds both bachelor's and master's degrees in Music Composition from the University of Wisconsin - Madison and a doctorate from Rice University, where he taught Music Theory and Composition for two years. He has studied with composers Arthur Gottschalk, Pierre Jalbert, Richard Lavenda, Shih-hui Chen, Stephen Dembski, Laura Schwendinger, and Joel Naumann. His music has been commissioned, performed, or recorded by various orchestras and ensembles including the Wisconsin Chamber Orchestra, the University of

Wisconsin - Madison Symphony Orchestra, the University of Wisconsin - Milwaukee Wind Ensemble, the Wisconsin Alliance for Composers, Zeitgeist New Music Ensemble, Brightmusic, Ensemble Laboratorium, Relache, and members of Grammy Award winning eighth blackbird.

In April of 2012, Christopher's solo piano work, **Dark Blue Etude** received its Carnegie Hall debut by pianist Andrew Staupe in New York City and was later broadcast on National Public Radio's **Performance Today** with Fred Child. In 2011, the composer was nominated for an award by the American Academy of Arts and Letters. He was a winner in the 2011 Robert Avalon Composition Competition, the recipient of the 2010 Presser Music Award, and the winner of the 2008 Chasm New Music Festival Composition Competition among many other awards and honors.

THE SHEPHERD SOCIETY

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UPCOMING ORCHESTRA CONCERTS

Sat., Feb. 1 – SHEPHERD SCHOOL CHAMBER ORCHESTRA
FAMILY CONCERT. Larry Rachleff, music director; Thomas Hong, conductor.
PROGRAM: Music of Mussorgsky and Shostakovich.
11:00 a.m., Stude Concert Hall. Free admission, no tickets required.

Sat., Feb. 8 – SHEPHERD SCHOOL SYMPHONY ORCHESTRA * Pre-tour concert
Larry Rachleff, music director. PROGRAM: Berlioz **Le corsaire, Op. 21**; Rouse **Violin Concerto** (Cho-Liang Lin, soloist); and Bartók **Concerto for Orchestra**.
8:00 p.m., Stude Concert Hall. Tickets required. For tickets call 713-348-8000.

Sun., Feb. 9 – SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, music director. PROGRAM: Mussorgsky **Introduction to Khovantchina**; Weber **Quintet in B-flat Major, Op. 43** (Richie Hawley, soloist); and Shostakovich **Symphony No. 5**.
8:00 p.m., Stude Concert Hall. Free admission, no tickets required.

Thurs., Feb. 13 – SHEPHERD SCHOOL SYMPHONY ORCHESTRA * Pre-tour concert
Larry Rachleff, music director. PROGRAM: Berlioz **Le corsaire, Op. 21**; Rachmaninoff **Rhapsody on a Theme of Paganini, Op. 43** (Jon Kimura Parker, soloist); and Bartók **Concerto for Orchestra**.
8:00 p.m., Stude Concert Hall. Tickets required. For tickets call 713-348-8000.



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