

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

Friday, December 5, 2008

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Interiors (2007)

Christopher Lee
(b. 1977)

Cristian Măcelaru, conductor

*Concert Music for Strings
and Brass, Op. 50*

Paul Hindemith
(1895-1963)

*Mäßig schnell, mit Kraft
Lebhaft*

INTERMISSION

*Symphony No. 9 in
E-flat Major, Op. 70*

Dmitri Shostakovich
(1906-1975)

*Allegro
Moderato
Presto
Largo
Allegretto*

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

Violin I

Sonja Harasim,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR
Kaoru Suzuki
Ying Fu
Sarah Ludwig
Eric Siu
Amanda Chamberlain
Joseph Maile
Christina Wilke
Heidi Amundson
Analise Kukelhan
Tudor Dornescu
Mary Jeppson
Yennifer Correia
Lijia Phang
Luke Hsu
Sol Jin

Violin II

Andrew Ling,
principal
Creston Herron
Emil Ivanov
Hye-Youn Lee
Hannah Dremann
Mae Bariff
Rachel Sandman
Horng-Ann Liang
Genevieve Micheletti
Joanna Park
Steve Koh
Kimia Ghaderi
Mark Kagan
Karen Frankenfeld
Benjamin Brookstone
Meredith Peacock

Viola

Marissa Winship,
principal
Julia Immel
Pei Ling Lin
Katherine Curatolo
Emily Grossruck
Hillary Schoap
Nicholas Mauro
Jules Sulpico

Viola (cont.)

Jordan Warmath
Rainey Weber
Katherine Larson
Jonathan Stewart

Cello
Jacob Fowler,
principal
ANNETTE AND HUGH
GRAGG CHAIR
Rosanna Butterfield
Meta Weiss
Keith Thomas
Gabriel Beistline
Cara Cheung
Cherry Kim
Meredith Bates
Sarah Stone
Autumn England
Benjamin Whitman

Double Bass

Paul Macres,
principal
Annabella Leslie
Edward Botsford
Paul Cannon
Evan Halloin
Nicholas Cathcart
Brian Johnson
Emily Honeyman

Flute

Catherine Ramirez
Matthew Roitstein
Henry Williford
Natalie Zeldin

Piccolo

Izumi Miyahara
Matthew Roitstein

Oboe

Stanley Chyi
Kristin Kall
Malia Smith
Shane Wedel

English Horn

Clara Blood

Clarinet

Carlos Cordeiro
Jared Hawkins
Matthew Nelson
Cayce Vega

Bass Clarinet

Carlos Cordeiro

Bassoon

Thomas DeWitt
Jeffrey Nesrsta
Robert Trussell
Rachael Young

Contrabassoon

David Richmond

Horn

Katharine Caliendo
MARGARET C. PACK CHAIR
Erik Finley
Nicholas Hartman
Matthew Muehl-Miller
Roman Ponomariov
Scott Strong
Julie Thayer

Trumpet

Patrick Corvington
Brian Hess
Kevin Lynch
Thomas Siders
Robert Zider

Trombone

Jeremy Buckler
Caitlin Hickey
Samuel Jackson
Benjamin Zilber

Bass Trombone

John Stanley

Tuba

Andrew Welborn

Harp

Mason Morton

Piano

Eugene Joubert
CHARLOTTE A. ROTHWELL
CHAIR

Timpani and Percussion

Casey Cangelosi
Robert Garza
Craig Hauschildt
Rebecca Hook
Heidi Law
Andrés Pichardo
Christian Slagle
Gregory Tsalikis

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Megan Manning

Assistant Production Manager

Mandy Billings
Francis Schmidt

Library Assistants

Gabriel Beistline
Yennifer Correia
Emily Grossruck
Creston Herron
Julia Immel
Cherry Kim
Annabella Leslie
Sarah Ludwig
Reenat Pinchas
Jessica Robinson
Jing Wang
Marissa Winship

Stage Assistants

Jeremy Buckler
Casey Cangelosi
Stanley Chyi
Thomas DeWitt
André Dyachenko
Jacob Fowler
Evan Halloin
Adam Matthes
Charles Nilles
John Stanley
Andrew Welborn

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, PERCUSSION AND HARP LISTED ALPHABETICALLY.

PROGRAM NOTES

Interiors Christopher Lee

The title *Interiors* is meant to signify a psychological or emotional interior, a body of subconscious impulses. Metaphorically, I wanted this piece to deal with the manifestation of inner turbulence, and an attempt at some kind of resolution. The lyrical English horn solo in the first section of the work, which gradually becomes inflected with chromatic pitches, I imagined as suggestive of change from within. In contrast, the middle section of the piece symbolizes for me change precipitated by an intrusive catalyst. The hammered chords in high woodwinds and strings that initiate this section are the catalyst, and in response, the D trumpet then presents a radical reworking of the English horn theme. The piece roughly takes on an arch form, with a return to the quieter atmosphere of the beginning, but only after an intervening reckoning. I imagined the cathartic climax of the middle section making some kind of resolution possible through the acknowledgment of the volatile nature latent in the outwardly subdued English horn theme. It is essentially left to run its own course through the work, come what may.

The last section of the piece is "intruded upon," as it were, by a different kind of "outside" element: dense, slow-moving chromatic chords in highly dissonant opposition to the prevailing C minor harmony. The chords are composed of pitch sets that permeate the faster middle section of the piece and are meant to serve as a recollection of that music. The solo string quartet passage near the end evokes both the lyricism of the English horn theme and the chromatic orchestral counterpoint of the turbulent music.

— Note by the composer

Concert Music for Strings and Brass, Op. 50 Paul Hindemith

The Boston Symphony Orchestra commissioned Paul Hindemith's *Konzertmusik for Strings and Brass, Op. 50*, for its fiftieth anniversary season in 1930-31. Several other works were commissioned for the occasion, notably Copland's *Symphonic Ode*, Honegger's *Symphony No. 1*, Prokofiev's *Symphony No. 4*, and Stravinsky's *Symphony of Psalms*. The orchestra's chief conductor, Serge Koussevitsky, asked in his commissioning letters for a "symphony, symphonic poem, or whatever you might wish to write," which indicates the weightiness and prestige of the commission.

By the time *Op. 50* was written, Hindemith had already used the title *Konzertmusik* for three earlier works: for wind orchestra (*Op. 41*), for viola and large chamber orchestra (*Op. 48*), and for piano, brass, and two harps (*Op. 49*). The title might seem to be merely utilitarian, as the generally accepted English translation of "Concert Music" might appear, but is actually a more subtle term with multiple shades of meaning. The term "Konzert" in German means both concert and concerto, and in the case of *Op. 50*, Hindemith composed an orchestral concerto with a dialectic relationship between the strings and brass. The term "Konzert" also signals a change from chamber music to the concert hall. The four *Konzertmusik* works feature homogeneous orchestral groups and material of more solidly harmonic and vocal character.

Konzertmusik for Strings and Brass, Op. 50, marks the beginning of Hindemith's exploration of the conventional symphony orchestra. Hindemith seemed determined to redesign the orchestra by removing the winds and percussion and setting the violins as one section, thereby altering the balance of the string section. Such orchestration creates an unusually powerful body of sound, which is pitted against the large brass section. The piece is divided into two parts: in the first the brass dominate, and in the second the strings come to the forefront. The

first section is in AAB form while the second section is in a ternary ABA form. Despite the lukewarm reception the work received in its American premiere, European audiences enthusiastically embraced the work. It was described in the press as an "uncommonly vital and powerful work, designed by a master and typical of Hindemith in its lines and its command of stylistic diversity."

— Note by Harish Kumar

Symphony No. 9 in E-flat Major, Op. 70 Dmitri Shostakovich

Shostakovich wrote his Ninth Symphony under heavy political and musical pressure. Before him, Beethoven, Schubert, Bruckner, and others all reached their ninth symphonies, only to be prevented by death from proceeding to the next. In addition to the musical angst associated with writing his ninth symphony, Shostakovich experienced sharp political pressure from the Soviet party — a reality that plagued Shostakovich throughout his career. His Seventh and Eighth "War" Symphonies had portrayed such suffering that it was widely assumed that the Ninth would be a victory composition of appropriately epic and triumphant proportions. As Shostakovich said in his memoirs: "They wanted a fanfare from me, an ode, they wanted me to write a majestic ninth symphony. Everyone praised Stalin, and now I was supposed to join in this unholy affair. All so that Stalin could say, there it is, our national ninth." Forced with the choice of writing an empty paean to the glory of Stalin, Shostakovich instead wrote a work to celebrate life, his own commemoration of the end of the war. In contrast to the seventh and eighth symphonies, the ninth is a brisk, serene, almost cheerful work that came as a surprise to all that had anticipated it.

The score was completed by August of 1945, only months after the end of World War II in Europe. Shostakovich declared that "Musicians will love to play it and critics will delight in blasting it." The first of five movements opens with a cheerful theme in the violins supported by solo flute and answered by the oboe over a simple rhythmic accompaniment. In no time at all the strings round off the first subject, and a brief pause clears the way for the second. The first movement of this work contains the only formal repeat of the exposition in all of Shostakovich's symphonies. This feature, among others, is reason to call the ninth a classical symphony in modern dress. The development of this movement passes the first subject among the orchestra and ushers in a bold recapitulation. The second movement is marked *moderato* and features a soaring solo clarinet melody. Other woodwind instruments join in to create a delicate texture as the muted strings present the second idea. The movement ends in a slow *adagio* as the piccolo utters the final statement of the opening melody. The last three movements are continuous, but instead of a minuet and trio one would expect in a classical symphony, Shostakovich writes a light scherzo. The fourth movement, marked *largo*, begins with an ominous brass section and fades into a solo for bassoon strongly reminiscent of the post-battle scene in the Leningrad Symphony. This melody comes back at the end of the movement and slips into the first theme of the finale, marked *allegretto*. The finale ends as the strings and winds chase each other to the final note.

Stalin was incensed with the work when he heard the symphony. According to Shostakovich, "he was deeply offended that there was no chorus, no soloists, and no apotheosis. There wasn't even a paltry dedication. But I couldn't write an apotheosis to Stalin. I simply couldn't." Within a year, Soviet critics censured the symphony for its "ideological weaknesses" and its failure to "reflect the true spirit of the people of the Soviet Union." Musically, the Ninth is a delightful and much-needed interlude after the grim peaks of the seventh and eighth symphonies; however, Shostakovich was not to lower his guard again in a symphony for another twenty-six years.

— Note by Harish Kumar

BIOGRAPHIES

CHRISTOPHER LEE studied music composition at the Cleveland Institute of Music, Baldwin-Wallace College (B.M. 1999), Indiana University (M.M. 2003), and Rice University (D.M.A. 2008). He is a winner of the ASCAP Foundation Morton Gould Award, the Kuttner String Quartet Competition, and the Lee Goldstein Memorial Prize in Composition from Baldwin-Wallace College. He is an instructor of composition, music theory, and percussion at the Beck Center for the Arts in Cleveland, Ohio. His music has been performed by the Cleveland Chamber Symphony, the California E.A.R. Unit, the Woodlands Symphony (Houston), the Omaha Chamber Music Society/Analog Arts Ensemble, 20/21 New Music Group, VOX, the Cleveland Youth Wind Symphony, the Baldwin-Wallace College Wind Ensemble, the percussion ensemble of the College of St. Scholastica, and the Kuttner Quartet. He has been a featured composer at the Music05 Festival at the University of Cincinnati and the California E.A.R. Unit's composer seminar at Arcosanti. His electroacoustic music has been featured at the IDEAS Festival of Digital Arts and the LaTeX Electroacoustic Music Festival. *Skywriting* for alto flute has been recorded by international soloist Linda Wetherill for the anthology "New Music for Solo Alto or Solo Bass Flute" (Southeast Missouri State University, 2005). A commissioned concerto for percussion will be premiered in 2009 by soloist Jeremy Craycraft and the Baldwin-Wallace College Wind Ensemble.

Romanian violinist, composer, and conductor **CRISTIAN MĂCELARU** started studying music at the age of six in his native country. After winning top prizes in the National Music Olympiad of Romania (1994, 1996, 1997), Mr. Măcelaru attended the Interlochen Arts Academy in Michigan, where he furthered his studies in both violin and conducting. Upon his graduation, he moved to Miami, where he received a Bachelor of Music degree from the University of Miami. While in Miami, Mr. Măcelaru was assistant conductor of the University of Miami Symphony Orchestra, associate conductor of the Florida Youth Orchestra, conductor and founder of the Clarke Chamber Players, and concertmaster of the Miami Symphony Orchestra. He has performed recitals throughout the United States, Europe, and China, as well as with orchestras such as the Houston Symphony Orchestra, the Miami Symphony Orchestra, the Naples Philharmonic, and the Banatul Philharmonic. Mr. Măcelaru recently received the Master of Music degree in violin performance from The Shepherd School of Music under the guidance of Sergiu Luca and completed a Master of Music degree in conducting with Larry Rachleff. He is currently Staff Conductor at the Shepherd School, a conductor with the Houston Youth Symphony, and the founder and artistic director of the Crisalis Music Project. Visit www.CrisalisMusicProject.org.

UPCOMING ORCHESTRA CONCERTS

Friday, February 6, 8:00 p.m. – SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Shostakovich - *Violin Concerto No. 1 in A Minor, Op. 77* (Sonja Harasim, soloist; Cristian Măcelaru, conductor);
Britten - *Four Sea Interludes, Op. 33a* (from *Peter Grimes*); and Debussy -
La Mer. Stude Concert Hall. Free admission.

Saturday, February 7, 8:00 p.m. – SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor PROGRAM: Ana Paola Santillan Alcocer - *Nemesis*
(2008) (Cristian Măcelaru, conductor); Copland - *Music for the Theatre* (Cristian Măcelaru, conductor); and Haydn - *Symphony No. 101 in D Major, "The Clock."*
Stude Concert Hall. Free admission.



RICE