

*SHEPHERD SCHOOL  
SYMPHONY ORCHESTRA*

*LARRY RACHLEFF, music director*

*KANA MIMAKI, piano*

*Friday, April 22, 2005*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

***Piano Concerto No. 1  
in F-sharp Minor, Op. 1***

*Sergei Rachmaninoff  
(1873-1943)*

*Vivace*

*Andante*

*Allegro vivace*

*Kana Mimaki, soloist  
Daniel Myssyk, conductor*

## INTERMISSION

***Symphony No. 1 in D Major, "Titan"***

*Gustav Mahler  
(1860-1911)*

*Langsam, schleppend –*

*Im Anfang sehr gemächlich*

*Kräftig bewegt – Recht gemächlich –*

*Tempo primo*

*Feierlich und gemessen, ohne zu schleppen*

*Stürmisch bewegt*

*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

Alessandra Jennings,  
concertmaster  
Turi Hoiseth  
Cristian Macelaru  
Matthew Detrick  
Victoria Lindsay  
Dorian Vandenberg  
Maria Evola  
Andrew Williams  
Steven Zander  
Elizabeth Bakalyar  
Jessica Blackwell  
Jennifer Leibfried  
Lucia Atkinson  
Justin Gopal  
Kaoru Suzuki

## Violin II

Jason Moody,  
principal  
Hyunsil Lucia Roh  
David Mansouri  
Emily Cole  
Emily Cox  
Christina Frangos  
Emily Dahl  
Rebekah Durham  
Rachelle Hunt  
Maria Dance  
Julia Frantz  
Glen McDaniel  
Allison Cregg  
Johanan Hsu

## Viola

François Vallières,  
principal  
Dana Rokosny  
Travis Maril  
Heidi Remick  
Meredith Harris  
Marissa Winship  
Amber Archibald  
Sarah Lemons  
Rachel Kuipers  
Anna Van Devender  
Anna Solomon

## Viola (cont.)

Karen Raizen  
Jessica Dunn  
Juliana Tutt

## Cello

Marieve Bock,  
principal  
Victoria Bass  
Moky Gibson-Lane  
Marina Comas  
Ryan Sweeney  
Meng Yang  
Christine Kim  
Jennifer Humphreys  
Madeleine Kabat  
Stephanie Hunt  
Gregory Kramer  
Emily Hu

## Double Bass

Ira Gold, principal  
Travis Gore  
Edward Botsford  
Jordan Scapinello  
Peter Seymour  
Charles Nilles  
Jory Herman  
Edward Merritt  
Graham Eubanks

## Flute

Catherine Branch  
Elizabeth Landon  
Abigail McKee  
Ariella Perlman

## Piccolo

Elizabeth Landon  
Ariella Perlman

## Oboe

Erik Behr  
Anne Henneke  
Nicholas Masterson  
Sheila McNally  
Sonja Thoms

## English Horn

Sheila McNally

## Clarinet

Louis DeMartino  
Hsing-Hui Hsu  
Maiko Sasaki  
Brian Viliunas

## E-flat Clarinet

Maiko Sasaki

## Bass Clarinet

Louis DeMartino

## Bassoon

Nicholas Akdag  
Michael Muña  
Jennifer Reid  
Adam Trussell  
Fei Xie

## Contrabassoon

Jennifer Reid

## Horn

Angela Bagnetto  
Brandon Beck  
Erik Finley  
Christopher Hine  
Robert Johnson  
Margaret Tung  
Catherine Turner  
Jonas VanDyke

## Trumpet

Ryan Gardner  
Benjamin Grow  
Greg Haro  
Lacey Hays  
James McClarty  
Christopher Scanlon  
Zebediah Upton

## Trombone

Michael Clayville  
Michael Selover  
John Widmer  
Logan Wild

## Bass Trombone

Christopher Beaudry

## Tuba

William Samson

## Harp

Yi-Qing Shen

## Timpani and Percussion

Brandon Bell  
Evan Bertrand  
Kevin Coleman II  
Daniel Gould  
Nathan Lassell  
Seth Rowoldt  
David West

## Orchestra Manager

Martin Merritt

## Orchestra Librarian and Assistant Personnel Manager

Kaaren Fleisher

## Assistant Stage Manager

Joshua Beck

## Stage Assistants

Brandon Beck  
Michael Clayville  
Travis Gore  
Nicholas Masterson  
James McClarty  
William Samson  
Michael Selover

## Library Assistants

Amber Archibald  
Whitney Bullock  
Yeon-Kyung Joo  
Ira Gold  
Meredith Harris  
Ni Mei  
Jonathan Mueller  
Peng Li  
Dana Rokosny  
Ryan Sweeney  
Cecilia Weinkauff  
Steven Zander

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.



## PROGRAM NOTES

### **Piano Concerto No.1 in F-sharp Minor, Op.1 . Sergei Rachmaninoff**

Rachmaninoff wrote his first Concerto in F-sharp minor during 1890-91 when he was just eighteen years old; it was dedicated to Alexander Siloti, his piano teacher at the Moscow Conservatory. Although it was published by Gutheil as Op. 1, it is not his earliest work. The first performance took place at a student concert in 1892; only the first movement was performed. One review stated "there was not yet of course any individuality, but there was taste, tension, youthful sincerity and obvious knowledge; already there is much promise."

In 1917, after Rachmaninoff had written his famous Piano Concertos Nos. 2 and 3, he completely re-worked the first piano concerto. The revised version retained the same basic thematic materials, but the texture became thinner and more balanced in the orchestral and piano writing. The first performance of the revised version took place in New York in 1919: the composer was the soloist with the Russian Symphony Orchestra conducted by Modest Altschler.

Rachmaninoff told Alfred Swan that "I have rewritten my First Concerto; it is really good now. All the youthful freshness is there, and yet it plays itself so much more easily. And nobody pays any attention. When I tell them in America that I will play the First Concerto, they do not protest, but I can see by their faces that they would prefer the Second or Third."

The first concerto consists of three movements. The beginning of the first movement is reminiscent of Grieg's and of Schumann's Piano Concertos. A short fanfare for horn and woodwinds introduces the dramatic entry of the piano. The main theme is a yearning melody that is typical of Rachmaninoff. A variety of moods between orchestra and piano leads to a brilliant cadenza that offers great possibilities for pianistic idioms. The second movement is a short piece that consists of only seventy-four measures; a horn variation of the melody opens this lyrical and luminous nocturne. It is expressive and free as the piano flows over the discreet orchestral accompaniment. The third movement is an energetic finale filled with youthful exuberance, restlessness, and excitement. The pianistic writing concludes with a flow of brilliant figurations.

— Note by Kana Mimaki

### **Symphony No.1 in D Major, "Titan" . . . . . Gustav Mahler**

"My symphonies treat exhaustively my entire life: it is experience and suffering that I have written down with my lifeblood. Truth and poetry in music; and if someone understands how to read well, my life must in fact appear transparent to him in them. So strongly are creation and experience interwoven for me that, if henceforth my life should flow calmly like a stream through a meadow, I think I would no longer be able to create anything proper." Gustav Mahler's description of his own compositional process reveals the depth of personal expression laced throughout his work. His symphonies mark an important milestone at the end of the nineteenth-century as they fuse the romantic ideal of nature with that of human emotion. While embracing the programmatic influence of Wagner and Liszt, Mahler still relied on the developmental, lyrical, and contrapuntal style of Beethoven and Brahms,



but not without an expansion of the traditional orchestra; his first symphony calls for a quadruple woodwind section, five trumpets, seven horns, four trombones, and a tuba.

Premiered in Budapest in 1889, Mahler's *Symphonic Poem in Two Parts* received bleak reviews from both critics and audience members, so in Hamburg, four years later, he added programmatic titles to each movement. For that performance, he entitled the work *Titan*, after Jean Paul's romantic novel, but by 1899 Mahler had removed one movement and all programmatic titles, simply calling his work *Symphony in D Major*. Even without a title, the work is clearly programmatic and is often considered to be autobiographical. Parts of the symphony are based upon his 1885 song cycle *Lieder eines fahrenden Gesellen*, a cycle written in the aftermath of his stormy love affair with a Kassel opera singer, Johanna Richter. As the original title indicates, the symphony divides between two distinctive moods – hope and optimism in the first two movements, despair and inner conflict in the final two. The subdued opening depicts, through offstage trumpets and shimmering harmonics in the string section, the dawn of nature and the sound of distant hunting parties. This movement's main theme, which Mahler had first written for the second song of *Lieder eines fahrenden Gesellen*, emerges from the cuckoo call (a descending fourth) of the woodwinds. Mahler crafted the scherzo and trio of the second movement after the Austrian *Ländler*, and he once again returned to his early folk songs – in this case, drawing motives from his 1880 song cycle *Hans und Grete*. His use of the Austrian folk dance – a *Ländler* – harkens back to songs of Schubert, Brahms, and Bruckner. This second movement has moments of both vigor and grace with no hint of the coming darkness. Of all four movements, the third has caused the most upheaval among audiences as a lone double bass eerily introduces the main theme: the popular *Frère Jacques* folk tune. But something is terribly wrong. The tune, as it steals from the high register of the double bass through the bassoons, cellos, and tuba, is in a minor key and is frequently interrupted with the banal refrains of *Musikanten* (street musicians). The movement briefly diverts away from the death march, inserting the coda from the final song of *Lieder eines fahrenden Gesellen*. The ghostly march returns and soon dies away, before crashing cymbals – Mahler's "terrifying screams" – open the symphony's final movement. The most dissonant of the four movements, this final section with its violent and sudden outbursts, mirrors an inner torment – perhaps referring to Mahler's despair of losing Johanna Richter. Yet the overall development is one of hope, progressing from F minor to D major, and returning to material from the first movement.

– Note by Hannah Mowrey

## BIOGRAPHIES

KANA MIMAKI began her studies in piano at the age of three. By the age of five, she won her first competition and accepted her very first television engagement. Ms. Mimaki went on to distinguish herself in competitions for her diversity of repertoire. She is willing to excel at any genre: she is equally confident with Mozart and Beethoven as she is with Liszt and Rachmaninoff. Her recent achievements include first prize awards from the Los Angeles Liszt Competition, the San Jose Young Artist Competition, and the International Russian Music Competition.



*Ms. Mimaki's devotion to the piano came at a very early age, without any forceful persuasion from her parents; she became fascinated with learning the art of fine pianistic technique. When she was sixteen, she went to Tokyo to attend one of Japan's top music high schools. She was later accepted by Japan's most prestigious music school – Tokyo National University of Music and Fine Arts.*

*In 1994 Herbert Stessin invited Ms. Mimaki to attend the Aspen Music Festival, where she won the E. Nakamichi Piano Concerto Competition and performed under conductor Robert Spano. This experience was a turning point in her life. She knew that if she wanted to expand her musical experience, she would need to study outside of Japan. Following the completion of her Bachelor's degree, she turned to the United States for further inspiration by attending the San Francisco Conservatory of Music for her Master's degree. Ms. Mimaki is currently working on a Doctor of Musical Arts degree with Robert Roux at the Shepherd School of Music. She performs this evening as a winner of the 2004 Shepherd School Concerto Competition.*

*Conductor DANIEL MYSSYK is in his first year at the Shepherd School as a graduate conducting student of Larry Rachleff. In 2000 he founded l'Ensemble instrumental Appassionata, composed of a core of fifteen strings selected from among the most promising of the young generation of musicians, with winds and percussion occasionally added. The orchestra delivers high-standard artistic performances, bringing sound to classical and modern repertoires for the enjoyment of the newly initiated and established concert music fans alike. Every year one of its series concerts is broadcast on the Canadian Broadcasting Corporation. The ensemble has recorded its first CD on the Eclectra label, along with the Canadian Guitar Quartet.*

*One of the more important aspects of Appassionata's mission is to carry concert music into an educational setting and non-traditional venues. Since its inception, the ensemble provides schools annually with such programs as "De la musique en toutes choses" ("Music in everything"), presented at Collège Marie-de-France.*

*Other educational activities of Mr. Myssyk, an active double bass player, include a number of tours in schools with les Jeunesses Musicales du Canada and Artistes à l'École. In addition, he has been a guest professor of harmony at the University of Montréal. Mr. Myssyk has held several internships under David Zinman at the Aspen Music Festival and School and also at the Centre d'arts Orford, where he obtained full scholarships.*

