

*SHEPHERD SCHOOL  
CHAMBER ORCHESTRA  
LARRY RACHLEFF, Music Director*

*RICE CHORALE  
THOMAS JABER, Music Director*

*MILES MANER, Bassoon*

*Wednesday, December 3, 2008*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

### **Magnificat in D Major, BWV 243**

Johann Sebastian Bach  
(1685-1750)

**1. Chorus: Magnificat**

*My soul magnifies the Lord.*

**2. Aria: Et exultavit spiritus meus**

*And my spirit has rejoiced in God my savior.*

*Shelley Cantrick, soprano*

**3. Chorus: Vom Himmel hoch**

*From heaven on high I come, bearing news and glad tidings,  
glad tidings in such abundance of which I will sing and tell.*

**4. Aria: Quia respexit**

*For he has regarded the low estate of his handmaiden for  
behold, henceforth I will be called blessed by...*

*Quinn Shadko, soprano*

**5. Chorus: Omnes generationes**

*All generations.*

**6. Aria: Quia fecit mihi magna**

*For he who is mighty has done great things to me; and holy  
is his name.*

*Paul Wilt, baritone*

**7. Quartet: Freut euch und jubiliert**

*Celebrate and rejoice, you shall find in Bethlehem the dear little  
Jesus-child that shall be your joy and bliss.*

*Abbey Curzon, soprano*

*Maria Failla, soprano*

*Erica Schoelkopf, mezzo-soprano*

*Daniel Williamson, tenor*

**8. Duet: Et misericordia**

*And his mercy is on them who fear him from generation to  
generation.*

*Rebecca Henry, mezzo-soprano*

*Daniel Williamson, tenor*

**9. Chorus: Fecit potentiam**

*He has shown strength with his arm; he has scattered the proud,  
even the arrogant of heart.*

**10. Chorus: Gloria in excelsis Deo**

*Glory be to God in the highest. And on earth peace to all those of good will.*

**11. Aria: Deposuit potentes**

*He has deposed the mighty from their seats, and exalted the humble.*

*Daniel Williamson, tenor*

**12. Aria: Esurientes implevit bonis**

*The hungry he has filled with good things, and the rich he has sent empty away.*

*Rebecca Henderson, mezzo-soprano*

**13. Duet: Virga Jesse floruit**

*The line of Jesse flourished, our Immanuel appeared and became flesh, a most exquisite child. Hallelujah.*

*Lauren Snouffer, soprano*

*Samuel Schultz, baritone*

**14. Trio: Suscepit Israel**

*He has helped his servant Israel, in remembrance of his mercy.*

*Julie Marx, soprano*

*Ryan Stickney, soprano*

*Erika Rodden, mezzo-soprano*

**15. Chorus: Sicut locutus est**

*As it was spoken to our fathers, to Abraham and his seed forever.*

**16. Chorus: Gloria Patri**

*Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end, Amen.*

*Thomas Jaber, conductor*

*Rice Chorale*

INTERMISSION

**Concerto for Bassoon and Orchestra  
in F Major, Op. 75**

*Carl Maria von Weber  
(1786-1826)*

*Allegro ma non troppo*

*Adagio*

*Rondo - Allegro*

*Miles Maner, soloist*

*Cristian Măcelaru, conductor*

## *Le Tombeau de Couperin*

Maurice Ravel

*Prélude – Vif*

(1875-1937)

*Forlane – Allegretto*

*Menuet – Allegro moderato*

*Rigaudon – Assez vif*

Larry Rachleff, conductor

## SHEPHERD SCHOOL CHAMBER ORCHESTRA

### **Violin I**

Malorie Blake,  
concertmaster

Jing Wang

SoJin Kim

Ashley Malloy

David Huntsman

Brittany Henry

Klara Wojtkowska

Haley Boone

### **Violin II**

Tema Watstein,  
principal

Emily Herdeman

Jeffrey Taylor

Andrew Meyer

Jessica Robinson

Tara Slough

### **Viola**

Ellen Tollefson,  
principal

Molly Gebrian

Anthony Parce

Lynsey Anderson

Adam Matthes

### **Cello**

Morgen Johnson,  
principal

Hope Shepherd

Matthew Kufchak

Reenat Pinchas

Micah Claffey

### **Double Bass**

Katherine Munagian,  
principal

Kevin Jablonski

Charles Nilles

### **Flute**

Izumi Miyahara

Catherine Ramirez

Henry Williford

Natalie Zeldin

Heather Zinninger

### **Piccolo**

Izumi Miyahara

### **Oboe**

Clara Blood

Jayne Drummond

Elizabeth Preistly

Jeffrey Stephenson

Erin I-Ling Tsai

Lauren Winterbottom

### **English Horn**

Jayne Drummond

### **Oboe d'Amore**

Clara Blood

Elizabeth Priestly

### **Clarinet**

Ellen Breakfield

André Dyachenko

### **Bassoon**

Tracy Jacobson

Briana Lehman

David Richmond

Gwen Seaton

### **Horn**

Katharine Caliendo

Elizabeth Schellhase

### **Trumpet**

Patrick Corvington

Brian Hess

Kevin Lynch

Thomas Siders

Robert Zider

### **Harp**

Kristin Lloyd

### **Organ**

John Meier

### **Timpani**

Brian Manchen

### **Orchestra Manager and Librarian**

Kaaren Fleisher

### **Production Manager**

Megan Manning

### **Assistant Production Manager**

Mandy Billings

Francis Schmidt

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS AND BRASS LISTED ALPHABETICALLY.

## RICE CHORALE

<i>Thomas Barr</i>	<i>Sara Lemesh</i>
<i>Filip Blachnio</i>	<i>Kelly Loudin</i>
<i>Cynthia Bova</i>	<i>Julie Marx</i>
<i>Ingrid Brinkman</i>	<i>Charlie McKean</i>
<i>Megan Buckner</i>	<i>Gabriel Medina</i>
<i>Shelley Cantrick</i>	<i>John Meier</i>
<i>Elizabeth Carey</i>	<i>Claire Meyer</i>
<i>Elizabeth Castillo</i>	<i>Spencer Miller</i>
<i>Lucy Chang</i>	<i>Jonathan Myers</i>
<i>Kevin Chen</i>	<i>Dorea Novaez</i>
<i>Qian Chen</i>	<i>Payton Odom</i>
<i>Brian Cho</i>	<i>Andrew Owens</i>
<i>Abbey Curzon</i>	<i>Carmen Perez</i>
<i>Erin Dahlstrom</i>	<i>Jennifer Phillips</i>
<i>Margie Diddams</i>	<i>Paula Platt</i>
<i>Jennifer Dirkes</i>	<i>Caitlin Porter</i>
<i>Paul Early</i>	<i>Alayne Potter</i>
<i>Tal Einav</i>	<i>Vani Rejendran</i>
<i>Austin Ellis</i>	<i>Laurie Reynolds</i>
<i>Maria Failla</i>	<i>Michael Richardson</i>
<i>Kathryn Felt</i>	<i>Erika Rodden</i>
<i>Sara Fisher</i>	<i>Emily Salomon</i>
<i>Jordan Franks</i>	<i>Erica Schoelkopf</i>
<i>Nikhil Gheewala</i>	<i>Samuel Schultz</i>
<i>Melissa Glueck</i>	<i>Garrett Schumann</i>
<i>Gina Goff</i>	<i>Quinn Shadko</i>
<i>Wendy Guardado</i>	<i>Lauren Snouffer</i>
<i>Rebecca Henderson</i>	<i>Michail Stamatakis</i>
<i>Rebecca Henry</i>	<i>Marce Stayer</i>
<i>Rochelle Herbst</i>	<i>Ryan Stickney</i>
<i>Tiffany Ho</i>	<i>Hannah Thalenberg</i>
<i>Julia Holden</i>	<i>Ann Thomas</i>
<i>Bradley Houston</i>	<i>Chie Tanaka</i>
<i>Miriam Howland</i>	<i>Garrett Tate</i>
<i>Allie Janda</i>	<i>Ryan Vargo</i>
<i>Stephen Janda</i>	<i>Erin Walsh</i>
<i>Joseph Kingma</i>	<i>Daniel Williamson</i>
<i>Aya Kurihara</i>	<i>Paul Wilt</i>
<i>Natalie Larsen</i>	<i>Rachel Womble</i>
<i>Alex Lawler</i>	<i>Christina Zarraga</i>
<i>Teresa Lee</i>	<i>Joelle Zigman</i>

## BIOGRAPHIES

*MILES MANER* is currently a student of Benjamin Kamins at The Shepherd School of Music, where he plans to graduate with a Master of Music degree in bassoon performance this coming spring. Mr. Maner received the Bachelor of Music degree in 2007 from the University of Texas, where he studied with Kristin Wolfe Jensen. While in Austin, Mr. Maner was a frequent substitute with the Austin Symphony and Austin Lyric Opera. In past summers, he has been a member of the National Repertory Orchestra, the Tanglewood Music Center, the International Festival Institute at Round Top, and Texas Music Festival. Mr. Maner performs this evening as a winner of the 2008 Shepherd School Concerto Competition.

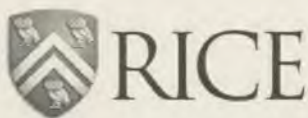
Romanian violinist, composer, and conductor *CRISTIAN MĂCELARU* started studying music at the age of six in his native country. After winning top prizes in the National Music Olympiad of Romania (1994, 1996, 1997), Mr. Măcelaru attended the Interlochen Arts Academy in Michigan, where he furthered his 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 Crimalis Music Project. Visit [www.CrimalisMusicProject.org](http://www.CrimalisMusicProject.org).

## UPCOMING ORCHESTRA CONCERTS

Friday, December 5, 8:00 p.m. – SHEPHERD SCHOOL SYMPHONY ORCHESTRA  
Larry Rachleff, conductor PROGRAM: Christopher Lee - *Interiors* (2007)  
(Cristian Măcelaru, conductor); Hindemith - *Concert Music for Strings and  
Brass, Op. 50*; and Shostakovich - *Symphony No. 9 in E-flat Major, Op. 70*.  
Stude Concert Hall. Free admission.

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.



## PROGRAM NOTES

### **Magnificat in D Major, BWV 243** . . . . . Johann Sebastian Bach

In *Baker's Biographical Dictionary of Musicians*, as edited by Nicolas Slonimsky, Johann Sebastian Bach is described as nothing less than the "supreme arbiter and lawgiver of music, a master comparable in greatness of stature with Aristotle in philosophy and Leonardo da Vinci in art." Slonimsky's praise, if effusive, is justified by Bach's ability to unite a mastery of counterpoint and harmony with an impressive gift for innovation and expressive power. Bach's **Magnificat in D Major, BWV 243**, with its elaborate five-part choir and imaginative text painting, exemplifies the composer's strengths and offers a joyful and, at times, contemplative evocation of the **Magnificat**, the song of Mary. In 1723, the year he moved to Leipzig, Bach wrote the first version of his **Magnificat** (in E-flat major) for performance at Vespers on Christmas day. In 1733, he transposed the piece to D major in order to better accommodate the trumpets, and he removed the so-called Laudes movements that referred specifically to the Christmas season. This afforded a more general use of the piece at Vespers of any major feast. The version of this performance, however, restores the Christmastide movements while keeping the revisions Bach made in 1733.

The **Magnificat** opens with a glorious orchestral introduction, featuring the trumpets prominently, before transitioning into the jubilant and highly contrapuntal "Magnificat anima mea Dominum." The soprano aria "Quia Respexit" and the following chorus "Omnes generationes" present the section of the **Magnificat** where the virgin Mary reflects over God's choice of her and how she shall be called blessed by all generations. In the aria it is only the reflective and humble soprano soloist, but when the words "Omnes generationes" are reached, the entire choir enters in a frenzy of imitative counterpoint, tossing the opening phrase back and forth between each voice. Each entrance of "omnes" occurs at a progressively higher pitch, creating the impression of a steadily ascending scale – a musical depiction of "all generations" proclaiming her blessed. Another of the **Magnificat's** notable movements is the transcendental duet "Et misericordia" for alto and tenor. It is one of Bach's most beautiful works, with the soloists' lines interweaving with a tragic-sounding orchestral accompaniment. Following the duet is the "Fecit Potentiam," in which each part takes a turn singing an elaborately virtuosic line. Of note here is Bach's text painting – the word "dispersit" (scattered) is set in a dispersed way, flitting back and forth from each part. The penultimate movement "Sicut locutus est" is a deceptively simple fugue that seems able to chug away forever and is set to the text of how the Lord spoke to Abraham and his descendants forever. The **Magnificat** ends with the exultant "Gloria Patri." Its opening section alternates between powerful homorhythmic choral declamation and a mass of counterpoint formed by staggered entrances in each voice. The second section recalls the music of the opening to the text "as it was in the beginning," and ends with a triumphal flourish.

### **Concerto for Bassoon and Orchestra in F Major, Op. 75** . . . . . Carl Maria von Weber

Taking into account Carl Maria von Weber's mastery of opera and the success of his marvelous **Der Frieschütz**, it is no surprise that his **Concerto for Bassoon in F Major** takes on an operatic air. Written for Georg Friedrich Brandt in 1811, the piece casts the bassoon as an emotional character of many colors. While each movement expresses different sentiments and capitalizes on different strengths of the instrument, the element of drama runs throughout and binds the piece together.

As was customary for Weber, he wrote the second and third movements before turning to the opening Allegro ma non troppo. The result is a first

movement that is introductory in nature. The orchestra begins with celebratory fanfare that is a joyous and triumphant theme, as if proclaiming the bassoon as the greatest solo instrument of all time. With the second theme, the mood changes dramatically: confidence and bravura are replaced with serenity and reflection. The end of the orchestral exposition is marked by the beats of the timpani in anticipation of the bassoon itself. Perhaps what is most striking about this opening movement is its economical use of musical devices. Using a glorified F major scale, Weber is able to create an opening movement of great dynamism and virtuosity.

The second movement is a heartfelt aria. Cast in B-flat major, this Adagio is bittersweet. Its opening theme, cool and tranquil, is pitted against a more troubled and anguished second theme. (Perhaps the fond memories of a lost love bring in the seeming pain and anger of this music.) The theme carries itself through the full range of the instrument as the bassoon works through the taxing emotions. A third, transitional theme brightens the mood once again to return us to the opening theme. The bassoon then finds peace in Weber's quaint cadenza just before the movement comes to a close.

A particular strength of the bassoon is humor, and Weber capitalizes on that quality in the final movement. The theme of this F major Rondo is very playful, if not outright silly. The bassoon and orchestra engage one another in a frisky and frolicsome dialogue, and their exchanges continue with an occasional sweeping, perhaps sarcastic emotional moment for the bassoon. A final statement of the opening material collapses into a wild flurry of scales and arpeggios to bring this popular and flashy staple of the bassoon repertory to a close.

### **Le Tombeau de Couperin . . . . . Maurice Ravel**

In the Baroque era the "tombeau" was a musical homage, often written the memory of a deceased composer. Ravel's **Le Tombeau de Couperin** is a work in the same vein, paying homage to the great French keyboardist and composer, François Couperin (1668-1733). Ravel's piece is also a tribute to France and to friends lost during World War I, in which Ravel served as an ambulance driver in the French army. Upon completing **Le Tombeau**, he dedicated each movement to a friend who had perished during the war. He was once asked why a work dedicated to friends who had died in the war was not more solemn and sad, to which the composer replied, "The dead are sad enough in their eternal silence."

**Le Tombeau** is written in the neoclassical style of the first half of the twentieth century, in which European composers drew upon forms and genres of the past while modernizing the harmony, orchestration, and compositional techniques applied to them. Ravel took his inspiration from the French keyboard suites of the Baroque, so that its movements comprise a *Prélude*, *Forlane* (a dance in the triple meter of Venetian origin), *Minuet*, and a *Rigaudon* (a rousing dance in duple meter). Ravel's orchestration of the original piano suite is a marvel: the large orchestras and thick textures of Romantic era music are thrown out in favor of a clear and elegant sound, the embodiment of the French musical spirit.

It is in its tonal style that **Le Tombeau** is most neoclassical. Ravel takes the functional harmony of the Baroque, based upon a hierarchy of chords that progress toward a tonic, and combines it with modern advances in harmony. Chords now have added tones, and there is more dissonance in general; modulations are rapid and touch on many keys; and non-functional modal harmonies are incorporated, creating a more exotic-sounding and less focused tonal language. French composers had long been fond of modal harmonies, most notably Ravel's composition teacher Gabriel Fauré, and it is through Ravel's synthesis of French Baroque and more modern styles that **Le Tombeau** shines as one of his most evocative and fascinating works.