

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

Friday, March 18, 2011

8:00 p.m.

Stude Concert Hall

Celebrating

35

1975-2010

Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

PROGRAM

Linear Motion (2009)
for Orchestral Winds, Percussion,
and Double Basses

Kenneth Stewart
(b. 1985)

Morning, New York City (2007)

Seth Ward
(b. 1974)

The Four Winds (2010)

- I. Squall
- II. Zephyr
- III. Sirocco
- IV. Cyclone

Luke Carlson
(b. 1983)

Strange Attractors (2010)

Alexandra T. Bryant
(b. 1985)

Cristian Măcelaru, conductor

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

Xiaoxiao Qiang,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR
Meghan Nenniger
Luke Hsu
SoJin Kim
Emily Jackson
Hyun Jun Kim
Tara Slough
Myoung-Ji Jang
Joanna Park
Joanna Becker
Derek Powell
Jude Ziliak
Sarah Arnold

Violin II

Robert Landes,
principal
Mary Jeppson
Regina Dyches
Haerim Lee
Rachel Sandman
Tiantian Zhang
Lijia Phang
Meredith Peacock
Carmen Abelson
Kimia Ghaderi
Benjamin Brookstone
Rebecca Nelson
Vivian Fu

Viola

Amy Mason,
principal
Kostadin Dyulgierski
Jordan Warmath
Andrew Griffin
Padua Canty
Maya Rothfuss
Jules Sulpico
Leah Kovach
Yvonne Smith
Blake Turner
Jill Valentine
Ilana Mercer
Allyson Goodman
Ashley Pelton

Cello

SeHee Kim,
principal
ANNETTE AND HUGH
GRAGG CHAIR
Meredith Bates
Benjamin Whitman
Autumn England
Sophie Benn
Rosanna Butterfield
Jesse Christeson
Caroline Nicolas
Benjamin Stoehr
Danielle Rossbach
Allan Hon
Coleman Itzkoff
Sarah Stone

Double Bass

Annabella Leslie,
principal
Jonathan Reed
Rosemary Salvucci
Nicholas Cathcart
Patrick Staples
Nina DeCesare
Amalia Bandy
Kevin Brown

Flute

Kayla Burggraf
Gina Choi
Aaron Perdue
Maria Popova
Henry Williford
Natalie Zeldin

Piccolo

Kathryn Ladner
Henry Williford
Natalie Zeldin

Alto Flute

Aaron Perdue
Maria Popova
Henry Williford

Oboe

David Barford
Erica Overmyer
Michelle Pan
Sophia Parente
Kevin Pearl
Geoffrey Sanford
Emily Snyder

English Horn

David Barford
Michael McGowan

Clarinet

Nicolas Chona
Erika Cikraji
André Dyachenko
Daniel Goldman
LeTriel White
Micah Wright

Bass Clarinet

Jared Hawkins
Natalie Parker

Bassoon

Galina Kiep
Briana Lehman
Michael Matushek
Thomas Morrison
Jeffrey Nesrsta
Maxwell Pipinich

Contrabassoon

Kevin Judge
Michael Matushek
Maxwell Pipinich

Horn

Katharine Caliendo
MARGARET C. PACK CHAIR
Rebekah Daley
Nicholas Hartman
Tyler Holt
John Turman
Nicholas Wolny

Trumpet

Alexander Fioto
Jeffrey Northman
Alexander Pride
Aaron Ritter
Douglas Surber

Trombone

Kurt Ferguson
Samuel Jackson
Berk Schneider
Travis Sheaffer

Bass Trombone

Joshua Becker

Tuba

Austin Howle
Michael Woods

Harp

Juliana Beckel

Piano and Celeste

Makiko Hirata
CHARLOTTE A. ROTHWELL
CHAIR

Timpani and Percussion

Ethan Ahmad
Robert Frisk
Aaron Guillory
Rebecca Hook
Robert McCullagh

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Mandy Billings

Assistant Production Manager

Ryan Retartha
Francis Schmidt

Library Assistants

Padua Canty
Seth Freeman
Allyson Goodman
Emily Honeyman
SeHee Kim
Heather Kufchak
Robert Landes
Haerim Lee
Caroline Nicolas
Xiaoxiao Qiang
Brian Yoon

Stage Assistants

Andrew Griffin
Aaron Guillory
Austin Howle
Maxwell Pipinich
Kolio Plachkov
Travis Shaeffer
William Short
Patrick Staples
Douglas Surber

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, PERCUSSION AND HARP LISTED ALPHABETICALLY.

PROGRAM NOTES

Linear Motion Kenneth Stewart

Linear Motion for *Orchestral Winds, Percussion and Double Basses* explores a persistent ostinato throughout and the predominant mood is one of continuous energy and restlessness. Despite the title, which implies a work driven exclusively by melodic lines, the piece is more of a mosaic with the slow harmonic rhythm providing a spacious context for the exploration of textural and rhythmic details. In many ways these harmonic features resemble mountain landscapes that consist of large structural features with a surface full of patterned activity. Such use of a perpetual rhythmic pattern establishes contact with a Baroque Prelude or Toccata, heard here almost pixelated as the continuous ostinato dominates the texture whereas at other times it provides background atmosphere. The scoring roughly conforms to standard wind ensemble instrumentation but calls for the double basses in order to provide a uniquely dark and dense coloring.

I would like to thank the Rice composition faculty, Kaaren Fleisher, Suzanne Taylor, Cristian Măcelaru and all of the wonderful people I came in contact with during my time at Rice, and many thanks to Professor Larry Rachleff and the Shepherd School Orchestra for giving us the opportunity to hear our works performed in concert.

— Note by the composer

Kenneth is presently pursuing a Ph.D degree in Music Composition at Duke University where Kenneth is a student of John Supko. In 2009 he completed a Master's degree from Rice University and holds a Bachelor's degree from the University of Arizona. His prior composition teachers have included Scott Lindroth, Steve Jaffe, Daniel Asia, Samuel Adler, Kurt Stallmann and Pierre Jalbert.

Kenneth's compositions cover a diverse range of genres, from vocal and chamber music to symphonic compositions and various works written for or containing electronics. Three of his orchestral pieces have been performed in concert by the Tucson Symphony Orchestra and his chamber works have been performed by various professional ensembles throughout the US and abroad. *Fallen Soldier*, his composition for solo cello, has been performed and featured on National Public Radio and in the textbook *Music: Its Role and Importance in Our Lives* (Glencoe/McGraw Hill). Most recently, his work *Thetastate* will be given a studio recording by the jazz trio *The Bad Plus* and released by Duke University in conjunction with the *Duke Performances* concert series.

Morning, New York City Seth Ward

Morning, New York City is a pastoral tone poem that represents a recollection of my morning walks through Central Park - from waking, to returning home. Rather than provide a strict programmatic sketch, I have striven to compose a piece that awakens a listener's own memories of the city.

To do so, many styles and genres that have musically influenced me throughout my life are woven together. From elements of minimalism, tone clusters, and Ravelian impressionism, to sweeping Copland-esque melodies, I felt that using this diverse canvas of sound and melody in the framework of a slightly altered traditional sonata form seemed the best way to express this memory.

Structurally, the sonata form best facilitates the varying styles and also helps to reflect the actual experience of departure and return. Because of this "departure and return" the recapitulation is a mirror image of the exposition and introduction. I chose this traditional-but-altered form and the collision of these varied modes of tonal expression because I felt that New York City was wholly recognizable as something rich in old traditions and new innovations. The City

is a synergy of new and old, dissonance and consonance, a multi-layered metallic construct infused with the best and worst of our humanity. And it is this dissonance and consonance, the collision of uncountable human dreams, which propels the city into a constant, sleepless motion, perpetually fresh each morning. - Seth Ward

"Now I see what there is in a name, a word, liquid, sane, unruly,
musical, self-sufficient, numberless crowded streets,
high growths of iron, slender, strong,
light, splendidly uprising toward clear skies,
well-loved by me, toward sundown."

- Mannahatta, Walt Whitman.

- Note by the composer

Seth began playing piano at the age of 16. After two years of study, he received a full scholarship to Missouri State University where he studied piano with Dr. David Belcher and Dr. Logan Skelton. After completing his B.A. at MSU, he went on to receive his Masters in piano from Baylor University, studying piano with Krassimira Jordan. While there, Seth studied composition with Scott McAllister, and went on to also complete a Masters in Composition. He has recently completed his Doctorate in Music Composition from Rice University at the Shepherd School of Music where he studied with Dr. Richard Lavenda. Additional studies have included the Aspen Music Festival under John Perry, and composition lessons with Samuel Adler, John Corigliano, William Bolcom, and Joseph Schwantner. Dr. Ward's piano and chamber compositions have been performed and well received in concerts and competitions internationally. Seth currently lives in New York City with his wife, Amber, where he is director of music at Central Presbyterian Church on Park Ave and 64th, where Charles Ives once sat as music director. Seth recently conducted Handel's *Messiah* at Central Presbyterian with Met tenor John Easterlin and internationally renowned Met bass-baritone Robert McFarland. In addition to his classical training, Seth has also toured nationally as a folk and electroacoustic recording artist with his wife, Amber. They have two records together available on iTunes.

The Four Winds Luke Carlson

The Four Winds takes its title from the Bible. They are mentioned in both the Old and New Testaments: from the Old Testament, Ezekiel 37:9, "Come from the four winds, O breath, and breathe on these slain, that they may live." And from the New Testament, Revelation 7:1, "I saw four angels standing at the four corners of the earth, holding back the four winds of the earth to prevent any wind from blowing on the land or on the sea or on any tree." These "winds" are physical and spiritual; constructive and destructive; literal and figurative. They refer both to giving life and causing death and it is this mysterious dichotomy, as well as the wondrous imagery of the winds, that serves as the inspiration for this music.

It is my intent to portray these "Four Winds" in an abstract way, painting a musical impression in each movement. To facilitate this, I am treating each wind as a unique character unto itself and featuring one of the four families of orchestral instruments in each movement. The first, entitled "Squall," is brisk and energetic, like a sudden coastal breeze blowing from the West. It is represented by the string section, which soars in dense, but not overly dissonant, clouds of pitch clusters. "Zephyr," the second movement, is calm and light, like a cold and bitter Northern wind. The percussion propels the motion in a subtle and delicate fashion. The third wind is a warm, sweltering Southern wind, featuring richly orchestrated

woodwind chorales; it is entitled "Sirocco," after the hot, dusty and humid Saharan wind. "Cyclone" is the final wind that blows from the East. Its mood is unrelenting, fierce and overpowering; it features the brass as apocalyptic messengers.

– Note by the composer

Born in Richland, Washington in 1983, Luke Carlson grew up in Eugene, Oregon where he attended Lane Community College (2001-2004) and received his general education in music. He transferred to the University of Oregon, where he received his Bachelor's degree in Music Composition, magna cum laude (2004-2007). He also received three awards for scholarly excellence in theory and composition. He received his Master's degree at Rice University in Houston, Texas, where he taught music theory for the Michael P. Hammond Preparatory Program. He is currently a Ph.D. candidate at the University of Pennsylvania and a Benjamin Franklin Fellow.

His Principal teachers have been David Crumb, Robert Kyr, Anthony Braxton, Karim Al-Zand and James Primosch. He has been a three-time participant in the Oregon Bach Festival Composer's Symposium, where he attended master classes featuring George Crumb, Osvaldo Golijov and Martin Bresnick. His music has been performed at the Bach Festival by the Fireworks New Music Ensemble, Pacific Rim Gamelan and pianist Lisa Moore.

He has studied voice, piano, organ, violin and conducting, and remains active as a performer both in traditional and contemporary music. He also works as a music copyist and editor. Recent projects include the complete **Well-Tempered Clavier** of J.S. Bach, edited by Dean Kramer, Associate Professor of Piano at the University of Oregon.

Carlson's music is becoming more diverse as he discovers and refines his voice. He strives to write music that is beautiful, adventurous and profound, achieving a synthesis of style and form that is meaningful and relevant in this eclectic age.

Strange Attractors Alexandra T. Bryant

In mathematics, a strange attractor is a self-referencing, dynamical system, which evolves over time into a subtle, complex pattern. It walks a fine line between complete regularity and utter chaos, never repeating itself exactly but always cyclically haunting the same paths.

Like these transient mathematical forms, the instrumental lines in *Strange Attractors* possess contours, shapes, and melodies which recur in recognizable patterns throughout the piece, yet never twice repeat themselves in the same way – they are ever changing, evolving, and expanding.

The individual musical elements – such as the opening motif of the piccolo and celesta, the asymmetrical rhythmic pattern of the winds and strings immediately following, as well as the descending figure found in the violas and cellos at the conclusion of the first climax – together provide a dynamic and organic whole which is esthetically greater than a simple linear addition of their parts.

– Note by the composer



BIOGRAPHIES CONTINUED:

Hailed as a "promising composer" by the *Cleveland Plain Dealer*, ALEXANDRA T. BRYANT has been lauded for her "ability to convey myriad moods through clear thematic materials and coloristic contrasts." The 2008 world premiere of her piece *Apostrophe* was presented by the Cleveland Orchestra Youth Orchestra in Severance Hall. In addition to being commissioned by the Cleveland Orchestra Youth Orchestra, she has received commissions from William Preucil, concertmaster of the Cleveland Orchestra, the Aeolus Quartet in collaboration with the Friends of Chamber Music of Reading, the Santa Fe Youth Symphony Orchestra Association, the Tacoma Youth Symphony Association, Duo Scordatura of Houston, and the Cleveland Museum of Natural History. She is the 2010 winner of the Avalon Composition Competition and the 2007-2008 recipient of the Darius Milhaud Award at the Cleveland Institute of Music.

Born in western Washington, Miss Bryant is a 2010 Master's degree recipient of the Shepherd School of Music at Rice University where studied under Dr. Pierre Jalbert and Dr. Arthur Gottschalk. In May of 2008, Miss Bryant completed her Bachelor of Music degree in Composition under the guidance of Dr. Margaret Brouwer and Dr. Paul Schoenfield from the Cleveland Institute of Music. In the summer of 2010, she was a Composition Fellow at the Aspen Music Festival and School studying under Sydney Hodkinson. She has also studied with George Tsontakis at Aspen; Samuel Adler, Claude Baker, and Simone Fontanelli the Bowdoin International Music Festival; Tyler White at the University of Nebraska-Lincoln Chamber Music Institute; Ladislav Kubik with the Czech-American Summer Music Institute in Prague; and Dr. Robert Hutchinson at the University of Puget Sound in Tacoma, Washington.

Beginning her musical studies at the age of six on the violin under the direction of her mother, her major private instructors since have included Janis Upshall, Dr. Maria Sampen at the University of Puget Sound, and David Russell at the Cleveland Institute of Music. Participating actively in orchestral and chamber music since a very early age, Miss Bryant has acted as Concertmaster of both the Tacoma Youth Symphony and the Peninsula Youth Orchestra, as well as Principal Second Violin of the University of Puget Sound's Symphony Orchestra and Chamber Orchestras, in addition to numerous leadership positions of other ensembles. During her studies at the Cleveland Institute of Music, Miss Bryant was also a participant in the orchestra program, and while at the Shepherd School she participated in chamber ensembles.

Romanian violinist, composer, and conductor CRISTIAN MACELARU 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. Macelaru 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. Macelaru 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. Macelaru 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, and the founder and artistic director of the Crsalis Music Project. Visit www.CrisalisMusicProject.org.