

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, Music Director

WOMEN OF THE RICE CHORALE

THOMAS JABER, Music Director

and the

*HOUSTON CHILDREN'S CHORUS
CONCERT CHOIR*

Stephen Roddy, Director

LARRY RACHLEFF, Conductor

Monday, April 25, 2011

8:00 p.m.

Stude Concert Hall

Celebrating 1975-2010
35 Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

PROGRAM

Symphony No. 3 in D Minor

Gustav Mahler
(1860-1911)

I. *Kräftig. Entschieden.*

brief pause

II. *Tempo di Menuetto: Sehr mäßig.*

III. *Comodo. Scherzando. Ohne Hast.*

IV. *Sehr langsam. Misterioso.*

Erin Johnson, mezzo-soprano

"O Mensch! Gib acht!"

V. *Lustig im Tempo und keck im Ausdruck.*

Carolyn Sproule, mezzo-soprano

"Es sungen drei Engel"

VI. *Langsam. Ruhevoll. Empfundnen.*

Women of the Rice Chorale

Thomas Jaber, director

Houston Children's Chorus Concert Choir

Steven Roddy, director

Lauren Iezzi, mezzo-soprano (understudy)

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.

TEXT AND TRANSLATION

From *ALSO SPRACH ZARATHUSTRA (MIDNIGHT SONG)*

by Friedrich Nietzsche

O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht?
"Ich schlief, ich schlief—,
aus tiefem Traum bin ich erwacht:—
Die Welt ist tief,
und tiefer als der Tag gedacht.
Tief ist ihr Weh—,
Lust—tiefer noch als Herzeleid.
Weh spricht: Vergeh!
Doch all' Lust will Ewigkeit,
—will tiefe, tiefe Ewigkeit!"

O Man! Take heed!
What says the deep midnight?
"I slept, I slept,
from a deep dream have I awoken:
the world is deep,
and deeper than the day has thought.
Deep is its pain,
joy — deeper still than heartache.
Pain says: Pass away!
But all joy seeks eternity,
—seeks deep, deep eternity!"

From *DES KNABEN WUNDERHORN (THREE ANGELS WERE SINGING)*

a German folk poem

Es sangen drei Engel einen süßen Gesang,
mit Freuden es selig in dem Himmel klang.
Sie jauchzten fröhlich auch dabei:
daß Petrus sei von Sünden frei!
Und als der Herr Jesus zu Tische saß,
mit seinen zwölf Jüngern das
Abendmahl aß, da sprach der Herr Jesus:
"Was stehst du denn hier?
Wenn ich dich anseh', so weinst du mir!"
"Und sollt' ich nicht weinen, du gütiger Gott?
Ich hab' übertreten die zehn Gebot!
Ich gehe und weine ja bitterlich!
Ach komm und erbarme dich über mich!"
"Hast du denn übertreten die
zehen Gebot,
so fall auf die Knie und bete zu Gott!
Liebe nur Gott in all Zeit!
So wirst du erlangen die himmlische Freud'."
Die himmlische Freud' ist eine selige Stadt,
die himmlische Freud', die kein Ende mehr hat!
Die himmlische Freude war Petro bereit't,
durch Jesum und allen zur Seligkeit.

Three angels sang a sweet song,
with blessed joy it rang in heaven.
They shouted too for joy
that Peter was free from sin!
And as Lord Jesus sat at the table
with his twelve disciples and ate
the evening meal, Lord Jesus said:
"Why do you stand here?
When I look at you, you are weeping!"
"And should I not weep, kind God?
I have violated the ten commandments!
I wander and weep bitterly!
O come and take pity on me!"
"If you have violated the
ten commandments,
then fall on your knees and pray to God!
Love only God for all time!
So will you gain heavenly joy."
The heavenly joy is a blessed city,
the heavenly joy that has no end!
The heavenly joy was granted to Peter
through Jesus, and to all for eternal bliss.

SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I

Sonja Harasim,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR
Rachel Sandman
Xiaoxiao Qiang
Joanna Becker
SoJin Kim
Tiantian Zhang
Luke Hsu
Lijia Phang
Robert Landes
Regina Dyches
Meghan Nenniger
Haerim Lee
Myoung-Ji Jang
Mary Jeppson

Violin II

Derek Powell,
principal
Jude Ziliak
Hyun Jun Kim
Joanna Park
Tracy Wu
Tara Slough
Emily Jackson
Sarah Arnold
Meredith Peacock
Seth Freeman
Kimia Ghaderi
Carmen Abelson
Rebecca Nelson
Vivian Fu

Viola

Molly Gebrian,
principal
Tatiana Trono
Amy Mason
Rainey Weber
Padua Canty
Leah Kovach
Andrew Griffin
Jordan Warmath
Kostadin Dyulgerski
Yvonne Smith

Viola (cont.)

Blake Turner
Rachel Kufchak
Ashley Pelton
Rebecca Lo

Cello

Brian Yoon,
principal
ANNETTE AND HUGH
GRAGG CHAIR
Eva Lymenstull
Coleman Itzkoff
SeHee Kim
Rosanna Butterfield
Sarah Stone
Sophie Benn
Meredith Bates
Chauncey Aceret
Jesse Christeson
Allan Hon
Autumn England
Danielle Rossbach
Benjamin Whitman

Double Bass

Kevin Brown,
principal
Amalia Bandy
Annabella Leslie
Ian Hallas
Patrick Staples
Jonathan Reed
Nicholas Cathcart
Robert Nelson
Rosemary Salvucci

Flute and Piccolo

Garrett Hudson
Maria Popova
Natalie Zeldin
Gina Choi

Oboe

Geoffrey Sanford
Michael McGowan
Sophia Parente
Kevin Pearl

English Horn

Kevin Pearl

Clarinet

Daniel Goldman
Micah Wright
Jared Hawkins
Erika Cikraji

E-flat Clarinet

André Dyachenko
Erika Cikraji

Bass Clarinet

Jared Hawkins

Bassoon

Galina Kiep
Jeffrey Nesrsta
William Short
Thomas Morrison

Contrabassoon

Thomas Morrison

Horn

Nicholas Hartman
MARGARET C. PACK CHAIR
Rebekah Daley
Alena Zidlicky
Katharine Caliendo
Kolio Plachkov
Tyler Holt
Nicholas Wolny
John Turman
Scott Strong
Trumpet
Alexander Pride
Alexander Fioto
Aaron Ritter
Jeffrey Northman
Patrick Corvington

Posthorn

Alexander Fioto

Trombone

Kurt Ferguson
Travis Sheaffer
Samuel Jackson
Berk Schneider

Bass Trombone

Joshua Becker

Tuba

Austin Howle

Harp

Juliana Beckel
Kristin Lloyd

Timpani

Aaron Guillory
Robert Garza

Percussion

Ethan Ahmad
Evan Bertrand
Robert Frisk
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 Sheaffer
William Short
Patrick Staples
Douglas Surber

WOMEN OF THE RICE CHORALE

Thomas Jaber, music director

Laura Bancroft	Stephanie Jordan	Caitlin Porter
Arielle Carrara	Evan Kardon	Hilary Purrington
Allison Carter	Christina Katsampes	Christina Randall
Bridget Casey	Katherine Kyle	Laurie Reynolds
Abbey Curzon	Sara Lemesh	Erika Rodden
Crissy Curzon	Abby Lindig	Mariel Rodriguez
Erin Dahlstrom	Wendy Liu	Martha Rogers
Abigail Dock	Kelly Loudin	Erica R. Schoelkopf
Maria Failla	Kimberly M'Carver	Marce Stayer
Bailey Firszt	Claire McWhite	Julia Sterner-Holden
Sara Fisher	Cara Miekka	Diana Vickery
Rachel Gilbert	Chelsea Morris	Marie Wehrung
Melissa Glueck	Amanda Nokleby	Rachel Womble
Gina Goff	Nicki Pariseau	Annie Xu
Golnaz Habibi	Marisa Peralta	Jaclyn Youngblood
Andrea Jaber	Paula Platt	Lauren Zook
	Caitlin Porter	

HOUSTON CHILDREN'S CHORUS CONCERT CHOIR

Stephen Roddy, director

Suman Atluri	Amy Jia	Marissa Rinchiuso
Christopher Auchter	Rukmini Kalamangalam	Rebecca Rodriguez
Kaitlyn Bracey	Nkechi Lawanson	Zareya Ruffin
Brian Cormier	Molly Little	Taylor Starks
Shae De Los Santos	Evelyn Mathew	Blair Stratman
Morgan Duffey	Meredith Mulholland	Briana Thacker
Lydia Elieff	Valeria Moreno	Kyana Washington
Jasmine Franklin	Ribhu Nag	Jonathan Wells
Zachary Hall	Sarah Navy	Whitney Wells
Olivia Hewitt	Josie Nieto	Margi Westcott
Christine Huang	Lucia Nieto	Andrew White
Antonia Iyers	Milan Nolan	Jeff Winchell
	Cheryl Pai	

PROGRAM NOTES

While conductor of the Hamburg Opera, Gustav Mahler enjoyed his summers in Steinbach-am-Attersee in Upper Austria. It was there in his Schnützelputzhausl (little composing hut), in the summers of 1895 and 1896, that Mahler wrote *Symphony No. 3 in D Minor*, the largest and longest symphony in the standard orchestral repertoire. Of his large-scale work, Mahler wrote, "...the symphony must be like the world. It must embrace everything." Indeed, the magnitude of Mahler's ambitious work embodies that of the world he wished to reflect. The composer initially titled the movements "Pan's Awakening, Summer Marches In," "What the Flowers in the Meadow Tell Me," "What the Animals in the Forest Tell Me," "What Mankind Tells Me," "What the Angels Tell Me," and "What Love Tells Me." Although he later removed these headings, they reflect an evolutionary journey within the symphony, revealing the creation of the plant world, animal world, human world, and angel world, culminating in an emphatic statement about the transcendental nature of love.

The first movement, *Kräftig. Entschieden. (Powerful. Decided.)*, loosely follows sonata form. It comprises Part I of Mahler's two-part work and accounts for one-third of the symphony's length. Written after the other five, the first movement introduces much of the material that develops throughout the

symphony. Mahler alternates marches, fanfares, chorales, and vocal-like passages, and occasionally sets two or more of these components simultaneously. The movement begins with a unison statement of the opening theme in eight horns, signaling Pan's awakening. This exhilarating theme quickly descends, settling into a funeral march with a dark trombone solo over a steady drum-beat. Muted trumpets initiate a swell of upward-moving musical figures, trills, and tremolos. The jarring march is followed by a chorale, signifying a sleeping Pan, which features a folk-like violin melody that generates more familiar melodies. These simple melodies become the source material for the bright elements in the theme of light versus darkness that unfolds in the first movement. The material of the opening march returns victorious at the end of the movement, foreshadowing the outcome of the developing conflict between light and darkness.

The remaining movements, with the exception of the finale, serve as character pieces, beginning with the delicate minuet of the second movement, Tempo di Menuetto. Sehr mäßig (Minuet time. Very moderate). The oboe introduces the theme and, with the entrance of flute and clarinet, a pastoral conversation emerges. The faster middle section introduces stormier forces, interrupting the landscape scene; however, the minuet remains light and sentimental throughout, concluding peacefully.

*The pastoral theme continues in the third movement, marked Comodo. Scherzando. Ohne Hast (Without Haste). Mahler draws extensively from his song "Ablösing im Sommer" (Relief in Summer), whose text comes from the folk collection **Des Knaben Wunderhorn** (The Boy's Magic Horn). The poetry describes waiting for the nightingale to sing after the cuckoo has finished, but Mahler presents only the musical material in this robust scherzo. The nightingale's song is passed from trumpet to posthorn in the trio, creating a sense of nostalgia, and is followed by a flute interlude. Before the movement's conclusion, Mahler re-introduces the dark forces by alluding to the military call from his *Second Symphony*.*

The remaining three movements are performed without pause and include singing voices. The fourth movement, Sehr langsam. Misterioso. (Very slow. Mysterious), is set for alto voice and features the text of Nietzsche's "Zarathustras Mitternachtslied" (Zarathustra's Midnight Song). The instrumentation is sparse and the harmonic activity relatively static: a D pedal sustained with few breaks throughout the movement. Each of the eleven lines of text is sung between each bell toll at midnight. The solemn, dark nature of this movement hearkens back to the slow introduction of the first movement.

*The fifth movement, Lustig im Tempo und keck im Ausdruck (Merry in tempo and bold in expression), breaks from the darkness of Nietzsche's midnight into an exuberant display of bells and angels. The text of this movement, "Es sungen drei Engel" (Three Angels were Singing), also comes from **Des Knaben Wunderhorn**. Mahler sets it for three-part choir, which relates St. Peter's repentance for his sins, and solo contralto, who assumes the role of the sinner.*

Concluding Mahler's Third is the movement marked Langsam. Ruhevoll. Empfundener. (Slow. Peaceful. With feeling.), in sonata-rondo form. Beginning with a serene, lyrical melody in the strings, Mahler's adagio movement firmly ends in D major, but not before the antagonistic material from the opening movement returns. Steadily, the movement builds to a passionate climax, suitable for Mahler's colossal work. The symphony concludes on a long D major chord that Mahler characterized as "saturated, noble sound."

The première of the Third Symphony in 1902 was the first public event that Alma (Schindler) Mahler, herself a composer, attended as Mahler's wife. She later wrote that hearing Mahler's Third that night "finally convinced [her] of Mahler's greatness."

— Note by Maria Murphy



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