

The Shepherd School of Music at Rice

Shepherd School Symphony Orchestra

“Concert for Freedom”

Larry Rachleff, Music Director



Sat, Apr 23 2022, 7:30 pm

Stude Concert Hall

Program

Overture to “William Tell”

Gioachino Rossini

(1792-1868)

His Body Lies, His Soul Marches

Variations on a Union Army Hymn

*Theo Chandler, DMA ‘21 **

(b. 1992)

INTERMISSION

Symphony No. 11 in G Minor,

Op. 103 “The Year 1905”

Dmitri Shostakovich

(1906-1975)

The Palace Square (Adagio)

The 9th of January (Allegro)

In Memoriam (Adagio)

The Tocsin (Allegro non troppo)

** Theo Chandler is the recipient of the 2021 Paul and Christiane Cooper Prize in Music Composition, awarded to him for this composition. Paul Cooper was a founding faculty member of the Shepherd School and composer-in-residence of Rice University.*

Program Notes

Tonight’s is a concert for freedom. It represents an ode to the human spirit and its constant search for liberation from tyranny and oppression. Each piece in tonight’s program can be experienced as a reflection on this pursuit and may allow the listener to gain insights into the utmost importance of freedom—both within themselves and in the world around them.

Gioachino Rossini *Overture to “William Tell”*

The overture from *William Tell* by Gioachino Rossini (1828) is both poetic and pictorial. It synthesizes the main themes from the opera, which takes place in Austrian-occupied Switzerland and tells the story of the Swiss folk hero in his pursuit of liberation from foreign oppression. This work is based on the eponymous play by Friedrich Schiller and constitutes Rossini’s thirty-ninth and last opera.

This overture was described by Hector Berlioz as a “symphony in four distinct movements”. The first section depicts the serene sunrise over the Swiss countryside. This is followed by a tempestuous portrayal of a storm. Calm is gradually restored as we reach the bucolic “Call to the Cows”. Finally, a trumpet fanfare announces the “March of the Swiss Soldiers”, a vigorous cavalry charge filled with triumph and exuberance.

–Note by Amir Kadamani

Theo Chandler *His Body Lies, His Soul Marches*

His Body Lies, His Soul Marches is a theme and variations on the Union army hymn “John Brown’s Body.” *His Body Lies* subverts the traditional theme-and-variations form; rather than a procedure in which repetitions of a static harmonic structure support a melodic line of increasing complexity, the variations of *His Body Lies* contribute to a large-scale trajectory of fragmentation. The piece begins with a collision of two types of music in stark contrast: a pointillistic texture of low-register percussion, and a solo violin effortfully singing the “John Brown’s Body” tune. After this opening collision, the ensuing variations gradually fragment the tune into its constituent parts, and this fragmentation eventually allows the theme to assimilate into the surrounding music. The piece ends with a climactic rush to the double bar line, and after so many deconstructive variations, only remnants of the violin’s opening tune catch the listener’s ear.

“John Brown’s Body” was composed collectively by a battalion of Union soldiers in 1861, in commemoration of the radical abolitionist John Brown. The song spread rapidly; in a few months it was popular with the military and civilians. Upon hearing the rousing melody, Julia Ward Howe was inspired to elevate the lyrics, reworking the unrefined text into the more poetic “Battle Hymn of the Republic.” In doing so, Howe stripped the song of its references to contemporaneous political figures, replacing them with visual imagery and biblical allusions. The more accessible lyrics of the “Battle Hymn” have allowed the melody of “John Brown’s Body” to be appropriated for unforeseen purposes, some non-political and some actively challenging principles John Brown held. The fragmentation and assimilation of the tune in *His Body Lies, His Soul Marches* follows a similar trajectory – having its detail gradually stripped away, the theme finds itself in unexpected circumstances, far removed from its original context.

–Note by the composer

Dmitri Shostakovich *Symphony No. 11 in G Minor, Op. 103 “The Year 1905”*

Dmitri Shostakovich’s *Eleventh Symphony*, “*The Year 1905*” (1957), depicts the events around “Bloody Sunday”—the massacre of workers peacefully requesting social reforms in St. Petersburg Palace Square. Its date of composition, however, could also suggest a connection to the Soviet carnage of Hungarian uprisers in 1956. Mstislav Rostropovich affirmed that the *Eleventh* is “a symphony written in blood, a truly tragic work. It is unrelentingly tragic, and not so much about 1905 or 1956, perhaps, as about the persistently tragic pattern in human events.” In either case, this monumental work places the struggle of the people for freedom against tyranny at its core.

This work consists of four vividly illustrative movements which are to be played without pause. The first, “The Palace Square”, portrays the cold and uneasy stillness before the dawn of January 9th, 1905. We hear distant military bugles and faint chanting of the “Kontakion”, the Russian Orthodox prayer for the dead. This stillness is shattered by the second, “The Ninth of January”, which depicts the assassination of hundreds of citizens by the Cossack soldiers. The subsequent movement, “In Memoriam”, delves into the grief and sorrow following the massacre. The last movement, “The Tocsin”, is filled with the unfettered fury of confrontation.

Throughout the *Eleventh Symphony*, Shostakovich quotes and develops many popular revolutionary songs which would have been immediately recognizable to the 1957 Russian audience (not unlike the way the North American listener might recognize “John Brown’s Body” in Theo Chandler’s piece). These songs include the funeral march “You Fell a Victim”, the battle march “Boldly, Comrades, Keep Step”, the student protest song “Rage, Tyrant!”, and the Polish revolutionary song “Varshavianka”. He also extensively quotes two themes from “Ninth of January”, a previous work of his for unaccompanied chorus. These references confer the work with intense pathos and great breadth of interpretative possibilities. The result is a poignantly communicative experience which remains as touching and relevant today as in 1957.

–Note by Amir Kadamani

Biography

Theo Chandler

Theo Chandler is a Houston-based composer of concert music and stage works. His music finds inspiration in the nuances of instrumental idiom, as well as the dramatic potential of soloistic outpourings within ensemble settings. Chandler is a recipient of the Copland House Residency Award, SCI/ASCAP Graduate Commission, American Prize for Vocal Chamber Music, Lili Boulanger Memorial Fund Award, Charles Ives Scholarship from the Academy of Arts and Letters, and the Graduate Music Award from the Presser Foundation. Chandler has received commissions from the New York Youth Symphony First Music Program, Tanglewood Music Center, Utah Arts Festival, Les Délices, Fischer Duo, Loop38 and others. Chandler’s previous fellowships include the Cabrillo Festival Composers Work-

shop, Minnesota Orchestra Composers Institute Britten-Pears Young Artist Programme, Mizzou International Composers Festival, Tanglewood Music Center, Copland House Cultivate, and Aspen Music Festival. He has been the Composer in Residence for the Maryland Wind Festival, Young Artist Composer for Da Camera, Emerging Composer Fellow for Musiq4, Composer in Residence for Les Délices, Young Composer in Residence for the Detroit Chamber Winds and Strings, and participated in the I-Park Composer + Musicians Collaborative Residency with Akropolis Reed Quintet.

Chandler holds degrees from Rice University (DMA), The Juilliard School (MM), and Oberlin Conservatory (BM). His composition teachers include Pierre Jalbert, Shih-Hui Chen, Karim Al-Zand, Anthony Brandt, Melinda Wagner, Samuel Adler, Steven Stucky, Lewis Nielson, and Dan Tacke.

Shepherd School Symphony Orchestra

Violin I

Alison Kim,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR
Emily Richardson
Yu-Ming Ma
Sohyun Ahn
Aaron Chan
Paolo Dara
Abby Walsh
Jaehyun Kwon
Clara Saitkoulov
Sean Gao
Angela Ryu
Robin Tozzie
Chisa Kodaka

Violin II

Faustina Housner,
principal
Jin Wook Suk
Daniel Cho
Dahae Shin
Shuyi Wang
Yen Hsiang
Sasha Kandybin
Jaewon Seo
Sung-kyung Yoo
Jessica Yang
Sanghyun Kim
Amir Kadamani

Viola

Sarah Switzer,
principal
Molly Wise
Nicholas Pelletier
Sarah Mason
Joseph Burke
Evalynn Tyros
Tovin Allers
Marcos Lopez
Yeonsu Lee
Euiju Kwon
Soren Lorentzen
Zoey Ma *

Molly Pope †

Cello

Ethan Brown,
principal
ANNETTE AND HUGH
GRAGG CHAIR
Sam Viguerie
Krystian Chiu
Adam Willson
Benjamin Lanners *
Ha eun Song †
Emma Churchill
Claire Druffner*
Nathan Hsu†
Christopher Ellis
Daniel Kaler
Sajdah Muhammad *
Sebastian Berofsky †
Kamila Dotta
Caio Diniz

Double Bass

Andres Vela,
principal
Ryan Avila
Orion Miller
Molly Tutt
Rachel Martin
Nils Aardahl
Timothy Rinehart
Samantha St. John

Flute

Allison DeFrancesco
Susan Kang
Aram Mun
Hunter O’Brien
William Yeh

Piccolo

Allison DeFrancesco
Aram Mun

Oboe

Katherine Danforth
Ian Daugherty
Laura Michael
Remy Libbrecht
Anne Winkelman

English Horn

Katherine Danforth
Remy Libbrecht
Anne Winkelman

Clarinet

Max Arakaki
Justin Best
Thomas Frey
Keeheon Nam
Alisha Zamore

E-flat Clarinet

Thomas Frey

Bass Clarinet

Max Arakaki
Justin Best

Bassoon

Vincent Igusa
Doron Laznow
Kipras Mazeika
Julianne Mulvey
William Rhoton
Samuel Rhoton

Contrabassoon

Kipras Mazeika
Samuel Rhoton

Horn

George Andrews
MARGARET C. PACK CHAIR
Andrew Burhans
Nathan Cloeter
John Michael
Flavetta
August Haller
Liana Hoffman
Alexander Moore
Shawn Zheng

Trumpet

Omri Barak
Benjamin D’Haiti
Noah Dugan
Francis LaPorte
Sophie Urban

Trombone

Ethan Hennessy
Nethan Shrier
Jihong Son
James Tobias

Bass Trombone

Kiran Samuel

Tuba

Tom Yaron Meyerson

Harp

Zane Mallett

Kelsey Sham

Celeste & Piano

YeeJin Yuk
CHARLOTTE A. ROTHWELL
PRINCIPAL CHAIR
IN KEYBOARD

Timpani

Riley Barnes
Dana Dominguez
Brandon Lim

Percussion

Dillon Akerman
Riley Barnes
Dana Dominguez
Nicholas Finley
Brandon Lim
Aaron Smith

Orchestra Manager and Librarian

Kaaren Fleisher

Director of Operations for Music

Mike Freese

Manager of Operations for Music

Jennifer Rimmer

Assistant Production Manager

Juliette Anderson Aaron Garrett
Francis Schmidt

Recording Engineer

Francis Schmidt

* 1st half

† 2nd half