FESTIVAL OF
AMERICAN CONTEMPORARY MUSIC
at Rice University
November 1-10, 1988
celebrating American Music Week

HOMECOMING CONCERT
SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Christopher Wilkins, guest conductor

Thursday, November 10, 1988
8:00 p.m. in the Grand Hall
Rice Memorial Center
PROGRAM

Overture to "Candide"  
Leonard Bernstein  
(b. 1918)

Suite from "On the Waterfront"  
Leonard Bernstein

Adagio for Strings  
Samuel Barber  
(1910-1981)

Till Eulenspiegel's Merry Pranks, Op. 28  
Richard Strauss  
(1864-1949)
SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I
William Chandler
Kai Gleusteen
Fiona Lofthouse
Andre Orvik
Stephen Rose
Rodica Oancea
Renata Arado
Mihaela Oancea
Mariko Close
Samuel Formicola

Violin II
Jennifer Leshnower
Igor Pandurski
Patricia Nultemeier
Dagny Wenk-Wolff
Erin McGinnis
Erin Furbee
Kathleen Powell
Patrick Horn
Amy Chang
Tanya Schreiber
Charles Hsu

Viola
Rifat Qureshi
Timothy Young
David Chavez
Patricia Plombon
Anastasia Efthimion
Beverly Harnish
Erika Lawson
John Randolph
Wendy Gauntt
Renate Vaughn

Cello
Peter Kempter
Mary Beth Melvyn
Jonathan Tortolano
Diana Parmeter
Cao Min
Brett Nelsen
Ho Ahn
Lawrence Stomberg

Double Bass
Sébastien Dubé
Debra Stehr
Rebecca Sellon
P. Kellach Waddle
Kurt Johnson
John Perez
Tracy Rowell

Flute and Piccolo
Elaine Murphy
Kiran Murty
September Payne
Nancy White

Oboe
Stephen Champion
Elizabeth Dodson
Denise Roy
Grace Tice

English Horn
Stephen Champion

Clarinet
Rachel Geesaman
Lorie Hutensky
Nitsan Lavie
Ann Quinn
Jefferson Smith

Eb Clarinet
Ann Quinn

Bass Clarinet
Jefferson Smith

Bassoon
Rebecca Evans
Peter Hershey
Christina Marent

Contrabassoon
Jan Harper

Horn
Warren Brown
Martha Thompson
James Wilson
Elizabeth Zwicky

Trumpet
Jana Borchardt
Michael Cox
Diane Hilbert
Reynaldo Ochoa
Mary Thornton

Trombone
Kenneth Clark
Brent Phillips
John Schwartz
Virginia Thomas

Tuba
Philip Burke

Timpani and Percussion
Hugh Brock
J. Riely Francis
Sharon Hickox
Matthew McCarthy
David Murray
Christopher Rose
Richard Skains

Harp
Jennifer Sigler
Constance Slaughter

Celeste and Piano
Nancy Dettbarn

Assistant Conductor
Luke Douglas Sellers

Orchestra Manager
Martin Merritt

Stage Technicians
Warren Brown
David Chavez
Jonathan Tortolano

Library Assistants
Patricia Nultemeier
John Randolph
Debra Stehr
CHRISTOPHER WILKINS joined the Utah Symphony in 1986 as Associate Conductor after three years as Exxon/Arts Endowment Conductor with the Cleveland Orchestra where he served as Assistant Conductor to Music Director Christoph von Dohnanyi. During 1982-1983 he was the Exxon Conducting Assistant with the Oregon Symphony, and during 1981-1982 he was a member of the faculty of the State University of New York at Purchase as Conductor-in-Residence. He was also a Conducting Fellow at the Berkshire Music Center at Tanglewood in 1982, where he studied with Utah Symphony Music Director Joseph Silverstein.

Mr. Wilkins has been guest conductor with many leading orchestras, including the Los Angeles Philharmonic, the San Francisco Symphony, the Dallas Symphony and the Rochester Philharmonic. He assisted Mr. Dohnanyi in a new production of The Merry Widow, both at the National Opera of Belgium and at the Blossom Music Center. He served in the same capacity for the Cleveland Orchestra's production of Mozart's The Magic Flute. He made his conducting debut in The Magic Flute with the Utah Opera in 1987.
PROGRAM NOTES

Overture to "Candide".................................Leonard Bernstein

On the surface "Candide" appears to be a comic operetta, but is really a sophisticated parody of opera. The opera, written by Lillian Hellman and based on the book by Voltaire, was written as a political comment in the aftermath of Joe McCarthy. Leonard Bernstein made the point that because the author, composer and lyricists Richard Wilbur, John LaTouche and Dorothy Parker were all Americans, this was truly an American work. "Candide" first opened in New York on December 1, 1956 and ran a dismal 73 performances. In 1973 a new book was written by Hugh Wheeler and lyrics added by Stephen Sondheim. The New York Drama Critics Circle voted "Candide" the best musical of 1974.

Bernstein did not use his brand of jazz sounds because the story was not set in modern times. "Candide" is adopted from an 18th century novel in 20th century commedia dell'arte style. The overture is Bernstein's most frequently performed concert piece. This sparkling opera-buffa overture introduces several of the principal melodies of the work, but more importantly, makes its own wry statement on the spirit of the play to follow.

Suite from "On the Waterfront".........................Leonard Bernstein

Having at first refused the offer to write the film score for "On the Waterfront", Leonard Bernstein changed his mind after seeing a work print of the film in February of 1954. This was Marlon Brando's first film role and Bernstein's only film score. Of the difficulties involved with writing a film score, Bernstein said, "Sometimes there would be a general decision to cut an entire piece of music out of the picture... Sometimes the music would be turned off completely for seconds to allow a line to stand forth... And so the composer sits by, protesting as he can, but ultimately accepting... the inevitable loss of a good part of the score.''

Despite the deletions made, the music that came through adroitly illustrated the violence, murder and mayhem of the waterfront. Fortunately much of the music was preserved in a suite. Only Bernstein could have created the vivid emotional flurry, the striking shifts of color and pace. The episodes of violence where driving rhythms generate terror are distinctly Bernstein, intrinsically American.
Adagio for Strings....................................................Samuel Barber

The Adagio for Strings was originally the slow movement of Samuel Barber’s String Quartet, which was completed in 1936. As a separate symphonic work it was first performed November 5, 1983 with Arturo Toscanini conducting the NBC Symphony Orchestra. Scored for full string orchestra, the Adagio grows out of the initial lyrical figure. Canonic treatment of this figure leads to a climax of exceptional intensity of enriched harmonic texture, increased dynamics and extreme instrumental registers, followed by a tranquil close.

Barber’s music is primarily an expression of personal emotion. His art is lyric and dramatic, his harmonic language is basically that of the late 19th century. He is frequently classified as a neo-Romantic. Barber’s fondness for romantic fullness and lyricism combined with the discipline of classical procedures produced works of substance and beauty and distinguished him among the more important American composers. In 1971 Barber made a statement that could serve as his credo as a composer. ‘‘[When] I’m writing music for words, then I immerse myself in those words, and I let the music flow out of them. When I write an abstract piano sonata or concerto, I write what I feel. I’m not a self-conscious composer…it is said that I have no style at all but that doesn’t matter. I just go on doing, as they say, my thing. I believe this takes a certain courage.’’

Till Eulenspiegel’s Merry Pranks..............................Richard Strauss

Richard Strauss had been interested in composing a one-act opera on the legend of Till Eulenspiegel, an itinerant German peasant ‘‘fool’’ said to have lived in the mid 14th century and made the subject of legend by the 16th century. Strauss abandoned the opera idea before he composed a note of it, but he completed an instrumental treatment of the subject on May 6, 1894 in Munich. Strauss’ orchestra- tion is nothing short of brilliant. Scoring the woodwinds and brass in fours, he was emboldened to push back more and more the fringes of the previously accepted limitations of his players. The use of the D clarinet lends its natural pert and impudent quality to the character of Till. Here Strauss reached his first apex of ingenuity and resourcefulness of technique. With this work Strauss became internationally recognized as having ushered in a new era of orchestral technique.

Till Eulenspiegel is an orchestral tone poem in rondo form. It begins with the introduction, ‘‘Once upon a time there was a rogue, Till Eulenspiegel’’ followed by the first A section in which Till appears as a wicked goblin up to new tricks. He hops on horseback, rides through the market place, scattering the market women, and runs away in seven-league boots. In B, Till is disguised as a priest but is seized for the crime of mocking religion. The return of A finds Till as a cavalier, flirting with dainty girls. He is rejected and vows revenge on the human race. With the C section, Till imposes a few whopping theses on the Pedagogues and abandons them to their fate, baffled. The last return of A finds Till on trial. He whistles nonchalantly but is hanged for his crimes. The tone poem ends with an epilogue which repeats the ‘‘Once upon a time’’ theme. The naive and charming atmosphere seems to be Strauss’ way of saying that Till was, in spite of his malicious jokes, a good and lovable fellow at heart.

— Notes by L. Chelf