

*SHEPHERD SCHOOL  
CHAMBER ORCHESTRA*

*LARRY RACHLEFF, conductor*

*NORMAN FISCHER, cello*

*Friday, November 12, 1993*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

*Symphony No. 35 in D Major,  
K. 385, "Haffner"*

*Wolfgang Amadeus  
(1756-1791)*

*Allegro con spirito*

*Andante*

*Menuetto*

*Finale. Presto*

*Cello Concerto No. 1 in A Minor, Op. 33*

*Camille Saint-Saëns  
(1835-1921)*

*Allegro non troppo; Un peu moins vite;*

*Più allegro*

*Norman Fischer, soloist*

## INTERMISSION

*Appalachian Spring (Ballet for Martha)  
(Suite for thirteen players)*

*Aaron Copland  
(1900-1990)*

*In consideration of the performers and members of the audience, please check audible paging devices with the ushers and silence audible timepieces. The taking of photographs and use of recording equipment are prohibited.*

## SHEPHERD SCHOOL CHAMBER ORCHESTRA

### **Violin I**

*Julie Savignon,*  
*concertmaster*  
*Zhang Zhang*  
*Amanda Walvoord*  
*Mihaela Oancea*  
*Yoong-han Chan*  
*Colleen Brannen*

### **Violin II**

*Jonathan Swartz,*  
*principal*  
*Tanya Schreiber*  
*Courtney LeBauer*  
*Mona Rashad*  
*Rolanda Shine*

### **Viola**

*Anne Schlossmacher,*  
*principal*  
*Stephanie Griffin*  
*Alexis Bacon*  
*Erwin Foubert*

### **Cello**

*Amy Harr, principal*  
*Robin Creighton*  
*Allison Braid*  
*Eric Kutz*

### **Double Bass**

*James Mallet,*  
*principal*  
*Robert Stiles*

### **Flute**

*Lisa Garner*  
*Susan Kerbs*

### **Oboe**

*Jeffrey Champion*  
*Karen Friedman*

### **Clarinet**

*Patricia Shands*  
*Michael Waters*  
*Xin-Yang Zhou*

### **Bassoon**

*Eric Anderson*  
*Charles Bailey*

### **Horn**

*Steven Foster*  
*Rebecca Novak*

### **Trumpet**

*James Lake*  
*Kevin Noe*  
*David Workman*

### **Piano**

*Jennifer Ruland*

### **Timpani**

*Nathan Davis*

### **Orchestra Manager**

*Martin Merritt*

### **Assistant Manager**

*James Mallet*

### **Orchestra Librarian**

*Ellen Fuchs*

### **Assistant Librarians**

*Erwin Foubert*  
*Anne Schlossmacher*

## PROGRAM NOTES

### **Symphony No. 35 in D Major, . . . . . Wolfgang Amadeus Mozart K. 385, "Haffner"**

Mozart's *Symphony No. 35* demonstrates that his boundless musical genius was tempered by practicality. Mozart's career essentially bridges the transition between the age of the composer as craftsman, churning out music on demand for specific occasions, and that of the inflated "cult of genius" which ballooned dramatically during the nineteenth century. The concept of the composer stormily, manically forging great works of art to satisfy an inner need was formed in the wake of Beethoven and applied retrospectively to Mozart; in the Classical period, however, music was much more functional, and differentiations between genres more arbitrary.

In the summer of 1782, Mozart had recently left the service of the Archbishop in Salzburg under less than cordial circumstances. While remaining in Vienna, his energies were spent primarily on the staging of *Die Entführung aus dem Serail* and on his impending marriage to Constanze Weber. Adding another burden to his busy schedule, Mozart's father requested a piece for the ennoblement of Siegmund Haffner in Salzburg. In less than two weeks, Mozart composed a five-movement serenade scored for paired oboes, bassoons, horns, and trumpets, with timpani and strings. Months later, requiring a symphony for a subscription concert, he asked his father to return the score of the serenade. Not having seen it since he hastily mailed it to Salzburg, Mozart remarked, "My new Haffner Symphony has positively astounded me, for I had forgotten every single note of it." He re-worked the serenade, dropping the second minuet and the introductory march and adding two flutes and two clarinets to the outer movements (K. 385 is his only symphony with a full complement of eight winds).

Of the remaining four movements, Mozart specified in a letter to his father that "the first Allegro must be played with great fire; the last, as fast as possible." The first movement is in a monothematic sonata form more characteristic of Haydn than of Mozart, dispensing with the contrasting second theme in favor of contrapuntal manipulations and derivations of the first. The slow movement is a graceful binary song form; the minuet is rather four-square, much in the serenade tradition. The finale, "a brilliant *moto perpetuo*" according to Stanley Sadie, is also in sonata form, but the treatment of the theme approaches that of a rondo. Though definitely complete and satisfying in its own right, the "Haffner" Symphony can be considered Mozart's last piece of truly occasional music and a prelude to the great symphonic masterpieces yet to come.

### **Cello Concerto No. 1 in A Minor . . . . . Camille Saint-Saëns**

Camille Saint-Saëns was considered by many to be the greatest French composer of his time. Showing Mozartian precociousness as a childhood prodigy, he grew to become a renowned organist, an eloquent writer on a variety of musical and scientific subjects, and a tireless champion of French music. He co-founded the *Société Nationale de Musique* in 1871 under the rallying cry "Ars Gallica," seeking to give exposure to young French composers in a cultural environment still dominated by the German masters. Fauré, Franck, and Lalo were among the earliest members; it later gave many important premieres including pieces by Debussy, Dukas, and Ravel.

As one of the earliest to appreciate and defend Wagner and the first to program Liszt's tone poems in France, Saint-Saëns showed significant musical tolerance. At the heart of his own composition, however, was a conservative neoclassicism, concerned with neat proportions, clarity, and precision. In his memoirs, *Ecole buissonnière*, he wrote, "Music is something besides a source of sensuous pleasure and keen emotion, and this resource, precious as it is, is only a chance corner in the wide realm of musical art. He who does not get absolute pleasure from a simple series of chords, beautiful only in their arrangement, is not really fond of music."

His varied and prolific work, touching on every nineteenth-century genre, is often characterized by masterful counterpoint, repeated rhythmic motifs, and elegant line, more distinctive in its harmonies than in its formally regular melodies. The **Cello Concerto No. 1 in A minor, Op. 33**, also shows a willingness to experiment with form. Its three movements are played without pause, together resembling a single sonata form movement with a graceful minuet inserted between the development and the extensive recapitulation. The piece was written in 1872 for Auguste Tolbecque, who premiered it the following year in a concert by the Société des Concerts du Conservatoire. The critical press hailed it as a return from the "all-too-obvious divergence from classicism . . . of his recent works," describing it as a "beautiful and excellent work of excellent sentiment and perfect cohesiveness."

### **Appalachian Spring (Ballet for Martha)** . . . . . Aaron Copland

In 1990, America lost one of its most beloved and influential musical forces. Born in Brooklyn in 1900, Aaron Copland saw nearly a century of profound changes and disparate musical trends, but maintained a unique and integrated personal vision throughout. Schooled in Paris under Nadia Boulanger and alongside some of the greatest American and European composers of his generation, Copland was determined to create a style as distinctly American as Mussorgsky's and Stravinsky's were Russian. He turned first to the energetic syncopation and polymetric rhythm of jazz, most notably in **Music for the Theater** of 1925. Inspired by the leftist sentiments of his artistic friends and colleagues in New York, he later went a step further by adopting a more accessible, "populist" style, centering on the lives and concerns of the common man. While by no means simplistic in its conception or construction, this music has a simplicity, clarity, and drive that through years of popularity and lesser imitations has made it synonymous with the vastness of the American landscape and spirit.

A series of ballets begun in 1938 are most clearly representative of his "alternately nervously animated and trance-like swaying rhythms" and his "plain, clean-colored, deeply imaginative" orchestration. **Appalachian Spring** (1944) was written for Martha Graham, who chose the title from a poem by Hart Crane. Although better-known in its later incarnation for full orchestra, the original score called for flute, clarinet, bassoon, piano, and strings. The score outlines the following scenario, set in the Pennsylvania hills during the early nineteenth century: "The bride-to-be and the young farmer-husband enact the emotions, joyfulness and apprehensiveness, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house."

