

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF

conductor

KATHLEEN WINKLER

violin

Friday, September 30, 1994

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

The Hebrides Overture
(Fingal's Cave), Op. 26

Felix Mendelssohn
(1809-1847)

Kevin Noe, conductor

Three Places in New England
(1929 reduced orchestration)
The 'St. Gaudens' in Boston Common
Putnam's Camp, Redding, Connecticut
The Housatonic at Stockbridge

Charles Ives
(1874-1954)
ed. James Sinclair

INTERMISSION

Violin Concerto in D Major, Op. 61

Ludwig van Beethoven
(1770-1827)

Allegro, ma non troppo
Larghetto
Rondo. Allegro

Kathleen Winkler, soloist

SHEPHERD SCHOOL CHAMBER ORCHESTRA

Violin I

Curt Thompson,
concertmaster
William Fedkenheuer
Melissa Yeh
Kimberly Fick
Lucian Lazar
Zachary Carrettin

Violin II

Sylvia Danburg,
principal
Rachael Snow
Steven Leung
Anna Cromwell
Wendy Koons
Sarah Mauldin

Viola

Sharon Neufeld,
principal
Jonah Sirota
Krista Austin
Adam Clarke

Cello

Kari Jane Docter,
principal
Martha Baldwin
Benjamin Wolff
David Jankowski

Double Bass

Charles DeRamus,
principal
David Murray

Flute

Josué Casillas
Elana Hoffman
Lisa Pulliam
Lisa Waters

Piccolo

Josué Casillas

Oboe

Diane Savard
Rebecca Schweigert

English Horn

Rebecca Schweigert

Clarinet

Dawn Dale
Juliet Lai
Nicholas Murphy
Xin-Yang Zhou

Bassoon

Joshua Hood
William Hunker
Scott Phillips

Horn

Kelly Daniels
Stephen Foster

Trumpet

Mark Austin
George Chase
Dennis de Jong

Trombone

Suzanne Hodgson

Piano

Daniel Velicer

Celeste

Beth Johnson

Timpani and Percussion

Julie Angelis
Michael Sharkey

Orchestra Manager

Martin Merritt

Orchestra Librarian

Ellen Fuchs

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

UPCOMING ORCHESTRA CONCERTS

Friday, Oct. 7, and Saturday, Oct. 8, at 8 p.m.
SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor
Program: Beethoven **Symphony No. 7**;
Barber **Adagio for Strings**; and Bartók
Suite from "The Miraculous Mandarin."
Stude Concert Hall, Admission: \$6
(reserved seating). Limited seating.
For advance tickets, call 527-4933.

Wednesday, Oct. 26, at 8 p.m.
SHEPHERD SCHOOL
CHAMBER ORCHESTRA
and the RICE CHORALE
Thomas Jaber, conductor
Program: Mozart **Requiem**;
and Brahms **Schicksalslied**
(**Song of Destiny**).
Stude Concert Hall, Free Admission

PROGRAM NOTES

The Hebrides Overture (Fingal's Cave), Op. 26 *Felix Mendelssohn*

The traditional notion of the Romantic artist who struggles unrecognized through poverty, only to die of consumption, does not provide a good description of Felix Mendelssohn-Bartholdy. He was born in Hamburg in 1809 to an upper-middle class family with a solid intellectual and cultural background. The family moved to the enlightened city of Berlin when Felix was young, and there he received an education in music, painting, drawing and poetry, and took lessons from the renowned composer, Zelter. Being somewhat precocious, Mendelssohn wrote six symphonies when he was twelve and a further seven over the next two years. Finance was no obstacle to Mendelssohn's family, and he was encouraged to travel. In 1829 he visited Scotland where he noted his impressions in letters and made many accomplished drawings. The descriptive tone-poem, ***The Hebrides Overture (or Fingal's Cave)*** was originally inspired by a visit to the Isle of Staffa in the Hebrides Islands. In its first version, it was called ***Die einsame Insel (The Lonely Isle)*** but, despite the spontaneous character of the final version, it went through numerous revisions in the three years between 1829 and 1832, when it was finally completed and named ***The Hebrides Overture***. Although Mendelssohn's forms follow Classical patterns, his ability to convey ideas or paint scenes in music shows his Romantic tendencies. The depiction of Nature as a powerful and mysterious force, a source of inspiration and revelation to artists, is a typically Romantic idea. In this work, the opening theme depicts the swell of the waves on the rocky coastline, and the same theme later develops into the violent buffeting of a storm. Another musical element of this work has its source in the composer's poetic imagination: the distant fanfares of trumpets (or other instruments imitating them) hints at some mysterious presence in the caves or behind the craggy rocks, especially when the instruments echo each other. This is the Romantic spirit that concerns itself with the observation of Nature and man's awe of her calm and violence alike.

Three Places in New England *Charles Ives*

At the time that ***Three Places in New England*** (also known as "A New England Symphony" and the "First Orchestral Set") was written, Charles Ives was regarded as an innovator, an experimental composer whose supporters were drawn from the ranks of the avant-garde. One of these supporters was Nicolas Slonimsky, who conducted the first performances of this work in both Europe and the U.S. in 1931 and 1932.

Over the next decade, Ives' music began to be regarded as having a distinctively "American" character, and he received landmark reviews from influential critics, was awarded prizes, and generated widespread interest in the musical community. However, his music had not achieved such stature without first braving criticism. In his autobiographical notes, Ives' recalls the reaction of his friend and music critic, Max Smith, to four excerpts of the music Ives was working on at the time (including parts of the first two movements of ***Three Places in New England***): "That first one was bad enough, but these were awful! How can you like horrible sounds like that?"

The freedom to experiment that came so naturally to Ives can probably be traced back to the open-minded views of his father, George Ives. George Ives held a Transcendentalist view of nature, believing in the beauty of all humans and in the germ of musical talent in everybody. He believed in the sense of spirit behind the sound, and

encouraged Charles Ives to explore music virtually without limit. Thus, Charles Ives' instructions to Slonimsky for a performance of *Three Places in New England* in Paris were as follows:

"Just kick into the music as you did in the Town Hall — never mind the exact notes or the right notes, they're always a nuisance. Just let the spirit of the stuff sail up to the Eiffel Tower and on to Heaven."

In 1914, Ives scored this work for large orchestra, in 1921 for voice and piano, and in 1929 he arranged it for chamber orchestra.

The first movement (1911-12) has a prefatory poem by Charles Ives which begins "Marching - Moving - Faces of Souls ..." The movement describes Colonel Robert Gould Shaw (1837-63) organizing the regiment of African-American soldiers in the Union Army, and the monument by Augustus Saint-Gaudens (1848-1907) which was unveiled in 1897.

"Putnam's Camp" (1912) is the name of a Revolutionary Memorial located on the site of General Israel Putnam's winter quarters in 1778-79. The printed score states: "Long rows of stone camp fireplaces still remain to stir a child's imagination." The movement is a musical fantasy depicting the dreams of a child who falls asleep on a hillside overlooking the camp during a Fourth of July outing. March rhythms pervade this movement and Ives incorporates the popular tune, "The British Grenadier." Ives' first sketch of "The Housatonic at Stockbridge" (1908-14) was made following a Sunday morning walk with his wife. The title of the movement comes from a poem by Robert Underwood Johnson. In his autobiographical notes Ives recalls that "the colors, the running water, the banks and the elm trees were something that one would always remember."

Violin Concerto in D Major, Op. 61 Ludwig van Beethoven

As is often the case with works that are today regarded as "great," the reaction of the public and the musical press to the first performance of Beethoven's Violin Concerto was dismissive. However, the reasons for this may have had more to do with the quality of the performance than with the depth of Beethoven's composition. The concerto was written for Franz Clement, the concertmaster at the Theater an der Wien, and it was he who gave the first performance at a benefit concert on December 23, 1806. Unfortunately for Beethoven, Clement did not receive a copy of the music until forty minutes before the concert, and as a result, he was practically sight-reading. To make up for this, however, Clement embellished the concerto with his own virtuosic cadenzas, and added a movement of one of his sonatas after the first movement of the concerto. It is reported that one of the feats of Clement's technical wizardry at this performance was a trick whereby he actually turned the violin over and bowed the strings on the underside! Fascinating as this may be, it provides us with an explanation as to why the concerto was reviewed in doubtful terms in the *Wiener Theaterzeitung*: "... the verdict of the experts is unanimous, allowing it many beauties, but recognizing that its scheme often seems confused and that the unending repetitions of certain commonplace parts could easily seem wearisome." It was not until Joachim's historic performance in London in 1844, when Joachim was only thirteen years old that this concerto was finally established as a major work. Beethoven wrote his Violin Concerto during what is generally referred to as his "second period"; the span of years between 1803 and 1812. This period of his life was prolific, and produced such works as the *Eroica* Symphony, the Fifth and Sixth symphonies, the opera *Fidelio*, and the "Razumovsky" quartets, as well as the Violin Concerto. This period is sometimes titled Beethoven's "heroic" phase, as it came at the end of a deep depression caused by his increasing deafness. He had first been aware of a hearing problem in 1796, and by 1800 the condition had worsened. This

had catastrophic effects on Beethoven's life; it meant an end to his career as a pianist, conductor and piano teacher, and was socially debilitating. In 1802, he wrote a strange document called the "Heiligenstadt Testament," in which he describes his bitter unhappiness over his affliction; however, Beethoven overcame his depression and wrote, more than once, of "seizing Fate by the throat." It was this resolution that led to the productivity of the next decade. The difficulties of this work are not to be found in extravagant displays of technique; rather they reside in the maintenance of a sweet, lyrical tone and in the difficult intonation of the soaring arpeggios of the first two movements. Beethoven was more accustomed to writing for the piano (for which he wrote five concertos) than the violin, and as a result, the violin concerto is notorious for being "unviolinistic." In fact, the famous pianist and composer, Muzio Clementi, persuaded Beethoven to make a transcription of it for the piano, and in this version Beethoven added a cadenza for piano and timpani solo at the end of the first movement. The three movements follow the Classical pattern of "fast-slow-fast" which had been largely established by Mozart, but Beethoven has expanded the form. It is interesting to note that in the first two movements the solo violin is rarely entrusted with the theme; instead, it embellishes and decorates while the orchestra plays the theme. The second movement is in variation form and the third movement is a tuneful rondo in which the solo violin plays the main theme.

— Notes by Barbara Downie

BIOGRAPHIES

KEVIN NOE received his bachelor's degree in trumpet performance from the University of North Texas. During the summer of 1993, Mr. Noe appeared as a guest conductor with the Spokane Symphony Orchestra of Washington and studied conducting with Gunther Schuller. This summer he received the Maurice Abravanel Fellowship as a conductor at the Tanglewood Music Center. While there he studied with Gustav Meier, Robert Spano, and Seiji Ozawa. Currently Mr. Noe is working on his master's degree in orchestral conducting at the Shepherd School as a student of Larry Rachleff, and this is his third year as co-director of the Campanile Orchestra.

The recipient of numerous awards for outstanding musicianship, KATHLEEN WINKLER took first prize in the First International Carl Nielsen Violin Competition in 1980. Sponsored debuts followed in New York (Alice Tully Hall), London (Purcell Room and Queen Elizabeth Hall), Washington, D. C. (Kennedy Center for the Performing Arts), on the British Broadcasting Corporation (BBC), and the International Voice of America. Kathleen Winkler has been heard as a soloist with such orchestras as the Philadelphia Orchestra (debut at age 17), the Pittsburgh Symphony, the Detroit Symphony, the Danish Radio Orchestra, Odense ByOrkester, and the Polish Slaska Philharmonic. She has toured throughout the U. S. and Canada as well as having performed in Sweden, Poland, Germany, Norway, Spain, and the Canary Islands. Through a national search, Ms. Winkler was selected by the United States Information Agency to represent the U. S. as an Artistic Ambassador on concert tours throughout the world. Her travels have taken her to Singapore, Malaysia, Indonesia, Korea, New Zealand, South America, Australia, Saudi Arabia, Jordan, Syria, Tunisia, Algeria, Kenya, and Nigeria. The Philadelphia-born artist received her Bachelor of Music degree magna cum laude from Indiana University and her Master of Music degree summa cum laude from the University of Michigan and has studied with such renowned violinists as Josef Gingold, Ivan Galamian, Itzhak Perlman, and Paul Mekanowitzky. Formerly a professor of violin at the Oberlin College Conservatory, she is Associate Professor of Violin at The Shepherd School of Music.