

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF
conductor

BRIAN CONNELLY
piano

Saturday, December 3, 1994

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Le Tombeau de Couperin

Maurice Ravel
(1875-1937)

Prélude. Vif

Forlane. Allegretto

Menuet. Allegro moderato

Rigaudon. Assez vif

Piano Concerto No. 21 in C Major, K. 467

Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso

Andante

Allegro vivace assai

Brian Connelly, soloist

INTERMISSION

Variaciones Concertantes

Alberto Ginastera
(1916-1983)

Tema per Violoncello ed Arpa.

Adagio molto espressivo

Interludio per Corde. L'istesso tempo

Variazione Giocoso per Flauto. Tempo giusto

Variazione in modo di Scherzo per Clarinetto. Vivace

Variazione drammatico per Viola. Largo

Variazione canonica per Oboe e Fagotto.

Adagio tranquillo

Variazione ritmico per Tromba e Trombone. Allegro

Variazione in modo di Moto Perpetuo per Violine.

L'istesso tempo

Variazione pastorale per Corde. Largamente espressivo

Interludio per Fiati. Moderato

Ripresa dal Tema per Contrabasso.

Adagio molto espressivo

Variazione finale in modo di Rondo per Orchestra.

Allegro molto

SHEPHERD SCHOOL CHAMBER ORCHESTRA

Violin I

William Fedkenheuer,
concertmaster
Wendy Koons
Curt Thompson
Anna Cromwell
Kimberly Fick
Sylvia Danburg

Violin II

Lucian Lazar,
principal
Sarah Mauldin
Rachael Snow
Steven Leung
Zachary Carrettin
Melissa Yeh

Viola

Jonah Sirota,
principal
Sharon Neufeld
Adam Clarke
Krista Austin

Cello

David Jankowski,
principal
Benjamin Wolff
Kari Jane Docter
Martha Baldwin

Double Bass

Charles DeRamus,
principal
David Murray

Flute

Josué Casillas
Lisa Pulliam
Lisa Waters

Oboe

Judy Christy
Kimberly Ross
Diane Savard

English Horn

Diane Savard

Clarinet

Kelly Cramm
Dawn Dale
Xin-Yang Zhou

Bassoon

Joshua Hood
Michael Sundell

Horn

Dietrich Hemann
Katherine Loesch

Trumpet

Kenneth Easton
Edward Martinez

Trombone

Don Immel

Harp

Gretchen Johnson

Timpani

Erich Loftis

Orchestra Manager

Martin Merritt

Orchestra Librarian

Ellen Rose

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

STRING SEATING CHANGES WITH EACH CONCERT.

UPCOMING ORCHESTRA CONCERTS

Friday, December 9, at 8:00 p.m.
SHEPHERD SCHOOL
SYMPHONY ORCHESTRA
Larry Rachleff, conductor
Program: Dvořák *Carnival Overture, Op. 92*; Ravel *Piano Concerto in G Major* (Jennifer Ruland, soloist); and Stravinsky *Suite from "The Firebird"* (1919).
Stude Concert Hall, Free Admission

Wednesday, February 15, at 8:00 p.m.
SHEPHERD SCHOOL
CHAMBER ORCHESTRA
Larry Rachleff, conductor
Program: Brenton Broadstock *In A Brilliant Blaze*; J. S. Bach *Concerto for Oboe d'Amore* (Robert Atherholt, soloist); and Beethoven *Symphony No. 6 in F Major, "Pastoral."*
Stude Concert Hall, Free Admission

PROGRAM NOTES

Le Tombeau de Couperin Maurice Ravel

Ravel's reputation as a composer had been cemented by the success of the ballet *Daphnis et Chloé* in 1912. But by August 1914, Europe was at war, and Ravel wanted to do more for France than write music. Refused as a soldier because of his physical frailty, Ravel volunteered at a hospital for wounded soldiers and eventually signed on as a truck driver at the front. There he was inspired to memorialize his close friends who had fallen in battle, but there was neither time nor energy to compose. Exhausted by his work and overwhelmed by the realities of war, Ravel broke down. After several weeks in a hospital near the front, he was returned to Paris, only to discover that his mother had recently died. Released from service in 1917, he set to work on his planned memorial composition.

Le Tombeau de Couperin took shape in 1917 as a suite for piano based on the dance forms of the seventeenth and early eighteenth centuries. As a Tombeau or "tombstone," it followed a seventeenth-century French musical tradition of memorializing departed models and mentors in musical compositions. Ravel referred in the title to François Couperin (1668-1733), who epitomizes the elegant French classical tradition of the early eighteenth century that was esteemed by many subsequent generations of French composers. Each of the six movements of the piano suite is dedicated to one of Ravel's friends killed during the war. In 1919 he orchestrated four of the six original movements, applying his unique sense of orchestral color to the work and removing most of the delicate, eighteenth-century-style keyboard ornamentation of the original.

Piano Concerto No. 21 in C Major, K. 467 W. A. Mozart

Mozart was at the height of his popularity as composer and pianist during the year 1785. Only four years after arriving in Vienna to stay, he had conquered the city. A significant amount of his music had been published, the Viennese press referred to his fame as "merited" and to his music as "universally valued," and he was frequently before the public in his dual role of composer/pianist. He gave seven concerts of his own music during Lent, three more later in the year, during Advent, and he participated in still others. Leopold Mozart, visiting from Salzburg, marveled at Mozart's busy schedule, at the high fees his works and appearances were commanding, and at the opulence of Mozart's apartment. But Mozart, as always, was living beyond his means and had to borrow money from his friends to escape financial difficulties.

Mozart completed the *Piano Concerto in C Major, K. 467* on March 9, 1785, and premiered it three days later at one of his concerts. The audience

received the work warmly, and Leopold Mozart reported that not only was the applause it generated deafening, but that many listeners were moved to tears by its beauty. It was the eleventh of the seventeen piano concertos that Mozart wrote in Vienna and, as with most of the others, it was an effective vehicle for Mozart's exploitation of his fame as a performer. But K. 467 also illustrates Mozart's growing tendency to modernize the genre of the concerto by imparting a symphonic weight to it, lengthening it, and enriching it with an abundance of themes.

The first movement is dominated by the opening theme, which is cast in the style of contemporary comic opera. This theme returns to punctuate the several short contrasting thematic ideas that follow it in the orchestral exposition; it also marks the beginning of the solo exposition. Here, it is still sounded in the orchestra, with the piano adding a characteristic filigree embellishment. After presenting some transitional ideas in the minor mode, the soloist finally introduces a distinctive secondary theme. After a development section dominated by the opening theme but including some new melodic material, Mozart recapitulates the important themes of the orchestral and solo expositions. The movement concludes with a cadenza and coda.

The lyrical second movement, in ternary form, includes some very modern harmonic elements for the year 1785. Its romantic elegance attracted motion picture director Bo Widerberg, who used it prominently in his 1967 film *Elvira Madigan*, the true story of two star-crossed lovers, one an officer, the other a circus performer, set in nineteenth-century Sweden.

The playful finale is cast in rondo form; the upbeat main theme, and the general treatment of the movement, bring the concerto to a conclusion in the comic opera manner in which it began.

Variaciones Concertantes Alberto Ginastera

Alberto Ginastera was born in Buenos Aires, Argentina, where he played the piano as a child and entered a conservatory at age twelve. He excelled there, graduating with honors in composition in 1935. He then completed his studies at the National Conservatory, from which he graduated in 1938. By the age of twenty he had received a number of important commissions; by age twenty-five he had been appointed professor of composition at the National Conservatory.

Ginastera's first works are overtly nationalistic in character and use indigenous Argentinean folk material in a tonal context enlivened by dissonance. Due to political problems in Argentina, including the rise of Juan Perón, Ginastera lost his government-funded post in 1945. He then resided in the United States for two years, funded by a grant from the Guggenheim Foundation. After returning to his homeland, Ginastera was reappointed to an important academic post. He traveled extensively, visiting various European musical festivals and performances. After his earlier period of "objective nationalism," as he called it, Ginastera now moved into a period of "subjective nationalism," where what he perceived as more general

musical concerns dominated the nationalistic ingredients in his works. Eventually, Ginastera turned his back on the nationalism of his youth and took on the international atonal style that dominated Europe and the Americas after World War II. He became a figure of international significance with a series of operas premiered in the 1960s, and forsook Argentina for a home in Switzerland.

Variaciones Concertantes, dating from 1953, falls into Ginastera's period of "subjective nationalism." According to Ginastera: "These variations have a subjective Argentine character. Instead of using folkloristic material the composer achieves an Argentine atmosphere through the employment of original thematic and rhythmic elements." In other words, since the composer is Argentinean, so is the music. One such example is the use of the harp to mimic the open string of the guitar, which Ginastera perceived as a typically Argentinean instrument. *Variaciones Concertantes* consist of a theme and eight variations, each featuring a different instrument or pair of instruments from the orchestra (except for the final variation, which features the complete ensemble). In addition, there is an interlude for strings after the initial statement of the theme, an interlude for winds after the seventh variation, and a repetition of the theme before the final variation. Each variation also depicts a specific mood or musical type, ranging from "humorous," "dramatic," and "pastoral," to "scherzo-like," "canonic," "rhythmic," "in perpetual motion," and "in the manner of a rondo."

— Notes by Wilbye Tablear

BIOGRAPHY

BRIAN CONNELLY, Artist Teacher of Piano at The Shepherd School of Music, is an unconventional artist of exceptional range and accomplishment in both historical and modern repertoires. In recent seasons he has performed works as diverse as the entire *Vingt Regards sur l'Enfant-Jesus* for solo piano by Olivier Messiaen, the complete song cycles of Schubert, quintets of Brahms and Schumann, fortepiano works (on original instruments) by Mozart, and the *Etudes* of Debussy. He has shared solo recitals with jazz pianist Marcus Roberts and with Pulitzer prize-winning composer William Bolcom and appears frequently with pre-eminent artists such as violinist Sergiu Luca, cellist Gary Hoffman, flutist Carol Wincenc, clarinetist Charles Neidich, and pianist André-Michel Schub. Mr. Connelly has performed nearly 150 solo and chamber works for the acclaimed Da Camera. He has also premiered works by William Albright, William Bolcom, Paul Cooper, David Diamond, and Ross Lee Finney.

Mr. Connelly studied at the University of Michigan with Gyorgy Sandor and joined the Shepherd School faculty in 1984, becoming its youngest full-time member. He teaches piano performance and chamber music and directs the master's degree program in piano chamber music.