SHEPHERD SCHOOL SYMPHONY ORCHESTRA

DAVID COLSON, conductor

Monday, February 4, 1991
8:00 p.m. in the Grand Hall
Rice Memorial Center

RICE UNIVERSITY
PROGRAM

Windows and Mirrors (1990)(Premiere)
I.
II.
III.

(b. 1949)
I.
II.

INTERMISSION

Scheherazade, Suite Symphonique, Op. 35  Nicolai Rimsky-Korsakov  
(1844-1908)
I. The Sea and Sinbad’s Ship
II. The Story of the Kalandar Prince
III. The Young Prince and the Young Princess
IV. Festival at Baghdad — The Sea —  
The Ship Goes to Pieces on a Rock  
Surmounted by a Bronze Warrior —  
Conclusion

In consideration of the performers and members of the audience, those who must leave before the end of the performance are asked to do so during intermission. The taking of photographs and the use of recording equipment are prohibited.
SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I
Samuel Formicola, concertmaster
Dagny Wenk-Wolff
Espen Lilleslåtten
Amy Chang
Renata Arado
Zhang Zhang
Yenn-Chwen Er
Mihaela Oancea
Julie Savignon
Kathleen Powell

Violin II
Erik Peterson, principal
Eitan Ornoy
Kathleen Ross
Nils Johnson
Erin Furbée
Ferenc Illényi
Patrick Horn

Viola
Amadi Hummings, principal
Amos Boasson
Monisa Phillips
Astrid Mascher
Frauke Tometten
Peter Mascher
Anthony van Buren
Thomas Irvine
Beverly Harnish

Cello
Erik Borgir, principal
Jennifer Crowell
Lawrence Stomberg
Jeanne Jaubert
Mary Beth Melvyn
Ho Ahn
Jen Wu
Brady Lanier

Double Bass
Robert Beck, principal
John Perez
Kurt Johnson
P. Kellach Waddle
Nicholas Walker
Michele Reuter

Flute
Susan Dimenn
Cathie LeGrand
September Payne

Piccolo
Susan Dimenn
Cathie LeGrand

Bass Flute
Beth Wiehe

Oboe
Kyle Bruckmann
Rejeana Mathews
Grace Tice

English Horn
Grace Tice

Clarinet
Benjamin Brady
Kelly Cramm
Joanne Griggs
Jonathan Gunn
Kyle Gupton
Philip May

Eb Clarinet
Philip May

Bass Clarinet
Benjamin Brady

Bassoon
Kellie Dunlap
Christina Marent

Contrabassoon
James Rodgers

Horn
Christopher Jordan
Thomas Jößlein
Melissa Smith
Ross Snyder
John Stampfel
Martha Thompson
Elizabeth Zwicky

Trumpet
Jana Borchardt
Ramona Galey
James Lake
Timothy Shaffer
Mary Thornton

Trombone
Thomas Hagen
Brent Phillips
Virginia Thomas
Andrew Wagner
Bradley White

Tuba
Philip Burke
James Court

Harp
Constance Slaughter

Piano and Harpsichord
Steven Erickson

Celeste
J. Riely Francis

Timpani and Percussion
Hugh Brock
John Burgardt
Christi Campbell
Christian Dionne
J. Riely Francis
Catherine Lee
Lisa McCaffety
Andrea Morre
David Murray
Christopher Rose
Joel Stein

Assistant Conductor
David Colson

Orchestra Manager
Martin Merritt

Orchestra Librarian
Jennifer Crowell

Stage Technicians
John Burgardt
Christopher Jordan
Timothy Shaffer

Library Assistants
Ramona Galey
Kathleen Powell
BIOGRAPHY

DAVID COLSON graduated from the Interlochen Arts Academy where he was principal percussionist, timpanist, and concerto soloist. He received a Bachelor of Music degree from the University of Michigan, and he founded and conducted the Current and Modern Consort, a new music ensemble based in Ann Arbor, Michigan. He received a Master of Arts degree from the University of Iowa where he was a member of the Center for New Music.

David Colson received a Doctor of Musical Arts degree in composition from Rice University, and while there, formed the Pierrot Plus Ensemble, the University's contemporary music ensemble. In 1986, he was awarded the Sallie Shepherd Perkins Prize for "highest achievement in music" at Rice University. He has been a member of the music faculty at Coe College, Cornell College, Houston Community College, the University of St. Thomas, and Rice University, and has taught at the University of Iowa. In addition, he was a member of the Toledo Symphony and the Northwood Orchestra and has performed with the Houston Symphony and the Houston Ballet. David Colson is currently Music Director of the Campanile Orchestra and Assistant Conductor of the Shepherd School Symphony Orchestra. During the summer he is Associate Director and Associate Artist of the Colorado College Summer Conservatory and Music Festival.
Windows and Mirrors

Windows and Mirrors is an orchestral work in three movements: fast — slow — fast. The first movement alludes to elements of popular music styles used in dance bands, Latin rhythm bands and European jazz music and emphasizes rhythmic elements and the percussion section of the orchestra. The second movement is reminiscent of a passacaglia of the Baroque period, but instead of repeating the bass line, it repeats a chord progression. Placed over this music are various combinations of counterpoint and orchestral colors. The third movement, in rondo form, is in the style of free atonality and contains strong contrasts in its musical activity. After these contrasts are established, ideas from the first movement return and the music concludes with motives from both movements juxtaposed and intertwined. The title Windows and Mirrors does not refer to any specific program represented by the work; instead, the phrase alludes to a mental image I have of the creative process. Just as a house of mirrors creates novel shapes and proportions from existing forms, the act of composing creates changes in one's initial inspirations. As these are developed from week to week, they spawn completely new ideas.

— Note by Scott Gehman

Symphony No. 1

Symphony No. 1 is built on a chromatic melodic line. This melody first outlines larger intervals and gradually turns in on itself. The only complete statement of this structural line appears late in the second movement in the bass flute solo.

Both movements are projections of the harmonic and linear implications of the primal line. Although the language is chromatic, the developmental procedures and architecture are well within the traditions of symphonic writing.

The first movement is a ternary form. The opening gesture is crafted from intervallic subsets of the primal line. The ABA format is amplified by various transitional statements; first from the solo violin, and then from solo viola.

The second movement employs an updated version of the ritornello principle. A three measure gesture that fluctuates in tempo serves as a unifying link between larger sections of contrasting character.

— Note by Reynaldo E. Ochoa
Scheherazade, Op. 35 . . . . . . . . . . Nicolai Rimsky-Korsakov

The score of Scheherazade is prefaced by the following note:

The Sultan Schahriar, convinced of the duplicity and infidelity of all women, vowed to slay each of his wives after the first night. The Sultana Scheherazade, however, saved her life by the expedient of recounting to the Sultan a succession of tales over a period of a thousand and one nights. Overcome by curiosity, the monarch postponed from day to day the execution of his wife, and ended by renouncing altogether his bloody resolution.

Many were the marvels recounted to Schahriar by Scheherazade. For the telling of these she drew from the verses of the poets and the words of folk songs and tales, connecting her stories one with the other.