SHEPHERD SCHOOL SYMPHONY ORCHESTRA

LARRY RACHLEFF, Conductor

Thursday, October 1, 1992
8:00 p.m.
Stude Concert Hall

RICE UNIVERSITY
PROGRAM


Fantasia on a Theme by Thomas Tallis Ralph Vaughan Williams (1872-1958)

INTERMISSION

Petrouchka (revised 1947) Igor Stravinsky (1882-1971)

First Scene: The Shrovetide Fair
Second Scene: Petrouchka's Room
Third Scene: The Moor's Room
Fourth Scene: Grand Carnival

Ming Fong, piano

Tonight we honor the members of The Shepherd Society for their generous scholarship support.

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

Oh, Lois! ................................. Michael Daugherty

Michael Daugherty, currently Associate Professor of Music at the University of Michigan, holds degrees from Yale University, the Manhattan School of Music, and North Texas State University. He has also collaborated with jazz arranger Gil Evans in New York, studied by invitation with György Ligeti in Hamburg, and worked at IRCAM in Paris as a Fulbright Scholar. From 1986 to 1990, he taught composition at Oberlin College. In 1991, he received a Goddard Lieberson Fellowship from the American Academy and Institute of Arts and Letters.

Daugherty draws freely from the vitality of popular culture, and his style of combining popular music with concert music is illustrated by recent works such as Desi for symphonic winds and percussion, an homage to Desi Arnaz; Beat Boxer for string quartet and tape, commissioned by the Kronos Quartet; and Flamingo for large chamber ensemble and two tambourine soloists. He has written several works based on the Superman theme, inspired by the 50th anniversary of the creation of Superman. These include Lex for violin and orchestra (1991), Mxyzptlk for two flutes and orchestra (1988), and Bizarro World (in progress).

Michael Daugherty writes: "While Superman possesses the characteristics of timeless myth, he is accepted only because his activities take place in our human and everyday world. Superman lives in Metropolis, and works at the Daily Planet disguised as the journalist Clark Kent. Clark Kent appears timid, awkward, and submissive to his colleague, Lois Lane, who despises him since she is madly in love with Superman. Not only is Superman’s vow of chastity constantly challenged by Lois, but she attempts to reveal his true identity and expects to be rescued by Superman in the face of danger. Superman plays along with Lois Lane’s escapades with a sense of humor and wit. In Oh, Lois!, two percussion soloists perform on flexatones and whips. Separated stereophonically on the stage, they provide giddy counterpoint to the orchestral part into which fragments of Flight of the Bumblebee are interwoven."

Oh, Lois! has been performed recently by the New York Philharmonic, the St. Paul Chamber Orchestra, the National Orchestra Association, the Memphis Symphony Orchestra, and the Pasadena Symphony Orchestra.

Fantasia on a Theme by Thomas Tallis ........................... Ralph Vaughan Williams

The paramount English composer of the first half of the twentieth century is Ralph Vaughan Williams, whose quest for a distinct national style led to the use of English folk song, hymnody, and Elizabethan and Jacobean music. Along with his friend and colleague Gustav Holst, he self-consciously sought to elevate the status of English music.

One of the results of this quest is the Fantasia on a Theme by Thomas Tallis (1909). Tallis, one of the most distinguished English composers of the sixteenth century, had written eight tunes for the Metrical Psalter of 1567, one on each of the ecclesiastical modes. Vaughan Williams discovered these while researching for a new collection of English hymns in 1906, and he was drawn to Tallis’ tune in the Phyrigian mode.

Vaughan Williams displayed an affinity with his English heritage by adopting the “fancy” or “fantasia” favored by Elizabethan composers for his treatment of Tallis’ tune. The sixteenth century fantasy was an instrumental work in which part of a theme would be announced, developed, and abandoned for another theme related to the original. Although Vaughan Williams did not adhere strictly to the older form, the Fantasia is sectional, with related material in each section.

True to his intent of maintaining his heritage, Vaughan Williams found inspiration in the acoustics of an English cathedral. His wife, Ursula, related that he grouped the strings of the
orchestra "as a solo quartet, a small string band, and a larger body of players: with the Norman grandeurs of Gloucester Cathedral in mind and the strange quality of the resonance of stone, the echo idea of the three different groups was well judged." The Fantasia is recognized as Vaughan Williams' first masterpiece. In it, tradition is regenerated into an appropriate synthesis of the clarity and splendor of two great English composers.

Petrouchka (1947 version) . . . . . . . . . . . . . . Igor Stravinsky

Petrouchka (1911) is the second of three "Russian" ballets composed by Igor Stravinsky for Serge Diaghilev's Ballet Russe. In it Stravinsky reveals his newly distinctive style of orchestral writing, which often departs from the sumptuous, romantic instrumentation associated with his earlier ballet The Firebird (1910). The innovations of Petrouchka point the way to the third and most famous of Stravinsky's ballets for Diaghilev, The Rite of Spring, which achieved a brilliant succès de scandale in 1913.

Stravinsky's first idea for Petrouchka was that of "an orchestral piece in which the piano would play the most important part — a sort of Konzertstück. In composing the music," Stravinsky reported, "I had in mind the distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra, with diabolical cascades of arpeggi. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet." Stravinsky chose the title Petrouchka, "the immortal and unhappy hero of every fair in all countries." The first performance took place on June 13, 1911, with the title role danced by Vaslav Nijinsky. The ballet is in four scenes.

In the first scene, set in Admiralty Square, St. Petersburg, during the 1830s, crowds of people stroll about at the Shrovetide fair as dancers and musicians compete for their attention. Amidst the chaos, the Showman appears through the curtains of the puppet theater, which are then drawn to reveal three puppets — Petrouchka, the Ballerina, and the Blackamoor. To the sound of the Showman's flute, the puppets come to life, twitching on their hooks. The crowd is amazed as the puppets step down from the stage and dance among them.

The second scene takes place in Petrouchka's cell as the door is opened and Petrouchka is kicked through. Sawdust spills from his puppet body, but it is apparent that he is imbued with human emotions. Bitterly aware of his grotesque appearance and his complete dependence on his ruthless master, he pounds the walls in a futile attempt at escape. To console himself he thinks of the Ballerina, whom he loves. When the Ballerina visits him in his cell, his appearance and mannerisms frighten her, and she promptly leaves.

In the third scene, the Ballerina enters the luxurious cell of the Blackamoor. Although he is brutal and stupid, she finds him romantic and uses her wiles to captivate him. Petrouchka suddenly arrives and interrupts their love scene, only to be chased out by the enraged Blackamoor.

The final scene returns to the setting of the fair. It is evening and the festivities are at their height. At the climax of the excitement, Petrouchka darts out from behind the curtains of the theater, chased by the jealous Blackamoor, who kills Petrouchka with his scimitar. When the Showman reassures everyone that Petrouchka is merely a puppet with a wooden head and sawdust body, the crowd dwindles. The night grows darker and the Showman is left alone. As he drags the doll off the stage, Petrouchka's ghost appears on the roof of the theater thumbing his nose at all those the Showman has deceived. The Showman drops the doll in terror and disappears into the night.

— Notes by Dana Ratliff
SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I
Kristin Lacey, concertmaster
Yenn-Chwen Er
Mihaela Oancea
Claudia Harrison
Zhang Zhang
Joanna Winters
Barbara Wittenberg
Shen Yeh
Julie Savignon
Tanya Schreiber
Melissa Yeh
Rebecca Ansel
Magdalena Villegas
Colleen Brannen
Rachel Snow
Yoong-han Chan
Anna Cromwell

Violin II
Jonathan Swartz, principal
Jeanine Tiemeyer
Johnny Chang
Amanda Walvoord
Courtney LeBauer
Inga Inger
Zachary Carrettin
Sarah Mauldin
Tomasz Golka
Vanessa Cook
Linda Hill
Christina Olien
Mary Helen Harris
Juliana Alexander
Gary Hung
Eitan Ornoy

Viola
Tibor Molnár, principal
Rudolf Haken
Rifat Qureshi
Erwin Foubert

Viola (cont.)
Stephanie Griffin
Patrick Horn
Ivo Nábelek
Sharon Neufeld
Wei-Guo Yin
Bin Sun
Anne Miller
Aaron Bielish

Oboe
Kyle Bruckmann
Margaret Butler
Jeffrey Champion
Dione Chandler

English Horn
Karen Friedman

Clarinet
Benjamin Brady
Martin van Maanen
Scott McAllister
Stephanie Zelnick
Xin-Yang Zhou

Bass Clarinet
Martin van Maanen

Bassoon
Charles Bailey
Kellie Dunlap
Joshua Hood
William Hunker

Contrabassoon
Charles Bailey

Horn
Wade Butin
Elizabeth Cook
Thomas Jöstlein
Michael Mayhew
Iris Rosenstein
Ross Snyder
Martha Thompson
Elizabeth Zwicky

Trumpet
Ramona Galey
Elbert Pruitt
Troy Rowley
David Workman

Trombone
Wade Demmert
David Ford
Brent Phillips
Bradley White

Tuba
Danny Urban

Harp
AnnLaura Schap
Juliette Buchanan

Piano
Ming Fong

Celeste and Synthesizer
Gerardo Edelstein

Timpani and Percussion
Douglas Cardwell
Nathan Davis
Erich Lofts
S. Andrea Moore
Joanna Nelson
Frank Ronneburg
Stephen Steele
Joel Stein

Orchestra Manager
Martin Merritt

Orchestra Librarian
Kellie Dunlap

Stage Technicians
Wade Demmert
David Ford
William Hunker
James Mallet
Michael Mayhew
Jeffrey Tomberg

Library Assistants
Charles Bailey
Erwin Foubert
Ellen Fuchs
Anne Miller
Sharon Neufeld

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.
BIOGRAPHY

LARRY RACHLEFF is presently Music Director of the Shepherd School Symphony Orchestra and Principal Conductor of Chicago's Symphony II, an orchestra comprised of members of the Chicago Lyric Opera Orchestra and the Grant Park Symphony. He recently held the position of conductor of the Opera Theater and Chamber Orchestra at the University of Southern California. The Chicago Tribune lately described Mr. Rachleff's work as “a model of close teamwork between podium and players” whose performance seemed “right on track ... finely balanced ... smoothly blended, emerging with translucent quality and sharp, clean rhythms.” The Los Angeles Times recently lauded his operatic work for its “warm and keenly incisive musical direction.”

Previously, Mr. Rachleff was on the faculty at the Oberlin Conservatory where he served as Music Director of the Orchestra and Conductor of the Contemporary Music Ensemble. Under his direction, these ensembles received critical acclaim most recently by the New York Times for their “passionate, polished, sparkling” performances. The Contemporary Ensemble also began a recording project with Opus One records. In the summer of 1988, he conducted throughout the United States and Soviet Union with the American/Soviet Youth Orchestra, a unique ensemble comprised of the most gifted university and conservatory students from the U.S.S.R. and the United States. His summers have been spent in residence as guest conductor at Tanglewood, the National Music Camp at Interlochen, Michigan, and the Music Academy of the West. Also, in the spring of 1990, Mr. Rachleff was a guest conductor of the Chopin Academy Orchestra in Warsaw, Poland. Among his recent professional invitations are conducting appearances with the Los Angeles Philharmonic, the Houston Symphony, the Hartford Symphony, the Los Angeles Chamber Orchestra, and the New World Symphony. This spring Mr. Rachleff has been selected as one of four young American conductors to conduct the Cleveland Orchestra at Carnegie Hall in master class seminars under Pierre Boulez’s leadership.

He is active in the area of commissioning and premiering new works and has collaborated with 20th century composers Samuel Adler, Luciano Berio, Leslie Bassett, Warren Benson, Donald Erb, Karel Husa, Ross Lee Finney, John Harbison, Bernard Rands, Morton Subotnik, George Crumb, Richard Wernick, Christopher Rouse, and others on special projects.

Mr. Rachleff has conducted all-state orchestras and festivals in virtually every state as well as in Italy, Switzerland, and Canada, and he has held week-long residencies at leading institutions including Northwestern University, Michigan State University, The University of Texas, Interlochen Arts Academy, and many others. In addition, Mr. Rachleff has given lectures at several universities, published articles, and presented papers at national conventions. He has performed professionally with the Philadelphia Orchestra and the Aspen Music Festival Orchestras, as well as with chamber ensembles throughout the country.