FESTIVAL OF AMERICAN CONTEMPORARY MUSIC at Rice University
November 2-8, 1992 celebrating American Music Week

HOMECOMING CONCERT

SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, Conductor
Thursday, November 5, 1992
8:00 p.m., Stude Concert Hall

RICE UNIVERSITY
PROGRAM

Decoration Day
from Symphony: New England Holidays

Mr. Rachleff, conductor

Novas (1992) (Premiere)

Kevin Noe, conductor

INTERMISSION

Symphonie Fantastique, Op. 14

I. Reveries, Passions
II. A Ball
III. In The Country
IV. March to the Scaffold
V. Dream of a Witches Sabbath

Mr. Rachleff, conductor

In consideration of the performers and members of the audience, please check audible paging devices with the ushers and turn off audible timepieces. The taking of photographs and the use of recording equipment are prohibited.
SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I
Yenn Chwen Er, concertmaster
Julie Savignon
Melissa Yeh
Barbara Wittenberg
Johnny Chang
Courtney LeBauer
Mihaela Oancea
Inga Ingyer
Shen Yeh
Rebecca Ansel
Joanna Winters
Tanya Schreiber
Zhang Zhang
Jeanine Tiemeyer
Amanda Walwoord
Jonathan Swartz
Kristin Lacey

Violin II
Claudia Harrison, principal
Magdalena Villegas
Eitan Ornoy
Zachary Carrettin
Sarah Maudin
Yoong-Han Chan
Colleen Brannen
Anna Cromwell
Tomasz Golka
Rachel Snow
Julie Alexander
Gary Hung
Mary Helen Harris
Christina Olien
Linda Hill
Vanessa Cook
Janice Chow

Viola
Rudolf Haken, principal
Erwin Foubert
Anne Miller
Ivo Nábelek
Sharon Neufeld

Viola (cont.)
Rifat Qureshi
Wei-Guo Yin
Aaron Bielish
Bin Sun
Patrick Horn
Stephanie Griffin
Andrew Weaver
Tibor Molnár

Cello
Darrett Adkins, principal
Robin Creighton
Jeanne Jaubert
Katherine de Béthune
Mary Ellen Morris
Molly Ritsema
Mary Riles
Allison Braid
Amy Harr
Jen Wu
Scott Brady
Aileen Pagan
Ellen Fuchs
Eric Kutz

Double Bass
Kurt Johnson, principal
Robert Stiles
Richard Hardie
Robert Beck
Pamela Lopes
Siobhan Kelleher
David Murray
Nicholas Walker
James Mallet

Flute
Brian Davis
Lisa Garner
Kris Guthrie
Susan Kerbs
LaNelle McDowall

Piccolo
Kris Guthrie
Susan Kerbs

Oboe
Michael Austin
Kyle Bruckmann
Jeffrey Champion
Dione Chandler
Karen Friedman

English Horn
Margaret Butler

Clarinet
Benjamin Brady
Kelly Cramm
Jonathan Gunn
Martin van Maanen
Stephanie Zelnick
Xin-Yang Zhou

Bass Clarinet
Joanne Griggs

Bassoon
Charles Bailey
Kellie Dunlap
Joshua Hood
William Hunker

Contrabassoon
Joshua Hood

Horn
Wade Butin
Elizabeth Cook
Tricia Giesbrecht
Thomas Jöstlein
Michael Mayhew
Kimberly Penrod
Iris Rosenberg
Ross Snyder
Martha Thompson
Elizabeth Zwicky

Trumpet
Dennis de Jong
Ramona Galey
James Lake
Elbert Pruitt
Troy Rowley
David Workman

Trombone
Wade Demmert
David Ford
Brent Phillips
Bradley White

Tuba
Jeffrey Tomberg
Danny Urban

Harp
Juliette Buchanan
AnnLaura Schap

Piano and Celeste
Ming Fong

Timpani and Percussion
Douglas Cardwell
Nathan Davis
Erich Loftis
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.
KEVIN NOE is a graduate student at the Shepherd School of Music and is working toward a master's degree in orchestral conducting. He received his bachelor's degree from the University of North Texas in trumpet performance as a student of Keith Johnson. While there, he was a conducting student of Anshel Brushilow for two years and was appointed co-director of the Brass Choir. Mr. Noe has been the staff choir director at the Interlochen Center for the Arts for the past two years, and this is his first year as co-director of the Campanile Orchestra.

JEFFREY NYTCH has composed a wide range of solo, chamber, choral, and vocal works which have been performed in Texas, California, and the Northeast. A native of upstate New York, he completed a Bachelor's degree at Franklin and Marshall College (Lancaster, Pennsylvania), where he studied composition with John Carbon and graduated with three music department awards. He received his master's degree from the Shepherd School of Music in 1990 and has continued his studies there toward a doctorate in composition. His principal teacher is Rice University's composer-in-residence, Paul Cooper. Mr. Nyotch has been the recipient of numerous awards and commissions, including finalist twice in the ASCAP Young Composers Competition. He has recently received a grant from Meet the Composer for a work featuring excerpts from the journals of Christopher Columbus. This piece, The Infamous Voyage, will be premiered at Franklin and Marshall College on November 20, and will be included in a week-long residency at the college. Mr. Nyotch is also active as a vocalist and is frequently sought as a choral singer and soloist. He has appeared several times with Houston's Da Camera as a member of various vocal ensembles and has performed with numerous church, chamber, and oratorio groups.
Decoration Day . . . . . . . . . . . . . . . Charles Ives

One of America's first great musical innovators was Charles Ives, whose blend of polytonality, dodecaphony, and irregular meter, with American folk tunes, revivalist hymns, and school fight songs predicted the radical musical developments of the 20th century.

Ives' early training was provided by his father, a former Union Army bandmaster. His less-than-conventional lessons grounded Ives in Bach and counterpoint as well as American vernacular music and free experiment. "He would have us sing a tune in E-flat but play the accompaniment in C," Ives related. "He made us stick to the end and not stop when it got hard." It was this early exposure to diverse musical elements that would lead to virtual isolation. Supporting himself as an insurance executive, he drew from the music of his youth in Danbury, Connecticut, for inspiration. As a Transcendentalist in the tradition of Thoreau and Emerson, he saw value in what others would have considered mundane.

Decoration Day, composed in 1912, is part of a four-section work entitled Symphony: New England Holidays, and characteristically, it displays Ives' penchant for uniting seemingly irreconcilable influences. The work was conceived as a memorial procession of townspeople marching to the local cemetery to decorate the graves of Union soldiers. "After the Town Hall is filled with the Spring's harvest of lilacs, daisies, and peonies, the parade is slowly formed on Main Street," Ives explained. "The march to Wooster Cemetery is a thing a boy never forgets. The roll of muffled drums and Adeste Fideles answer for the dirge. A little girl on the fence post waves to her father and wonders if he looked like that at Gettysburg.

"After the last grave is decorated, Taps sounds out through the pines and hickories, while the last hymn is sung. Then the ranks are formed again and 'we all march back to town' to a Yankee stimulant, Reeves' inspiring Second Regiment, Quick-Step, though to many a soldier, the sombre thoughts of the day underlie the tunes of the band. The march stops, and in silence, the shadow of the early morning flower-song rises over the Town, and the sunset behind West Mountain breathes its benediction upon the Day."

— Note by Dana Ratliff
Novas was originally composed between the summer of 1990 and the early part of 1991, and then extensively revised for this performance during the summer of 1992. Despite what the title might suggest, this work is not programmatic in any sense. Rather, my intention was to evoke the energy and power that a nova represents, but which is, in fact, present throughout the universe in many different forms. Indeed, the sprouting forth of a seed, which bursts from its shell and pushes upwards towards the sun, is no less an explosive event for the seed than a nova is for the star. Novas is intended as a testament to such energy—boundless, explosive, positive. A slow, static section is meant to portray the opposite of such energy: void, frozen, implosive. This diversity of energy, and its transformational nature, is reflected in kaleidoscopic changes in orchestral colors and the development of certain motives and gestures.

Formally, the piece could be viewed as a modified sonata form, with the first sections representing expository material, a middle section serving as development, and a recapitulation with coda in the closing sections. Scored for strings, winds in threes, brass, and a battery of percussion, Novas is approximately ten minutes long.

— Note by the composer

Symphonie Fantastique

Episode in the Life of an Artist: Fantastic Symphony in Five Parts was composed and first performed in Paris in 1830 when Hector Berlioz was nearly 27 years old. As a manifestation of the revolutionary spirit of the 19th century, it is a program symphony—a symphony generated by an extra-musical program or story rather than by purely musical concerns.

Berlioz's program is in reality a romantic autobiography. Inspired by a visiting English theatrical troupe's performance of Hamlet, Berlioz developed a great passion for Shakespeare and the Irish actress Harriet Smithson, who played Ophelia. "Her dramatic genius was equalled only by the havoc wrought in me by the poet she so nobly interpreted," observed the smitten Berlioz. Smithson was totally and completely unaware of her admirer, but Berlioz pursued her relentlessly and finally composed the Symphonie Fantastique to win her attention.
Originally intended to depict the development of his passion for the actress, the source of inspiration ironically proved to be a compositional obstacle — his lovesickness hindered him from writing anything down. It took a malicious rumor concerning Smithson and her manager to stir him into action and provide inspiration for the sardonic twist the piece would take.

In the work, the beloved is represented by an idée fixe, a theme presented in the first Allegro and heard in each of the subsequent movements. In each of these, the idée fixe is transformed, reflecting the growing disillusionment of the artist with the object of his obsession.

The following is a shortened version of Berlioz’s program, which he intended that the audience read before each performance of the work:

“A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions during which his sensations are transformed in his sick mind into musical thoughts and images. The loved one has become a melody to him, an idée fixe that he encounters and hears everywhere.

“Part I: Reveries, Passions. He recalls first that soul-sickness, those depressions, those groundless joys, that he experienced before he first saw his loved one; then the volcanic love that she suddenly inspired in him, his frenzied suffering, his jealous rages, his returns to tenderness, his religious consolations.”

“Part II: A Ball. He encounters the loved one at a dance in the midst of the tumult of a brilliant party.”

“Part III: Scene in the Country. One summer evening, he hears two shepherds piping in dialogue; this pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain — all concur in affording his heart an unaccustomed calm. But she appears again, he feels a tightening in his heart — what if she were deceiving him? One of the shepherds takes up his tune again, the other no longer answers. The sun sets — distant sound of thunder — loneliness — silence.”

“Part IV: March to the Scaffold. He dreams that he has killed his beloved, that he is condemned to death and led to the scaffold. The procession moves to the sounds of a march that is now sombre and
fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. The idée fixe returns for a moment, like a last thought of love interrupted by the fatal blow.”

“Part V: Dream of a Witches’ Sabbath. He sees himself at the sabbath, in the midst of a frightful troop of ghosts and sorcerers, come together for his funeral. Strange noises, groans, laughter, distant cries which other cries seem to answer. The beloved melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath. Funeral knell, burlesque parody of the Dies irae, sabbath round-dance. The sabbath round and the Dies irae combined.”

— Note by Dana Ratliff