SHEPHERD SCHOOL SYMPHONY ORCHESTRA

and the

RICE CHORALE

Larry Rachleff, conductor

Darrett Adkins, cello

Friday, December 4, 1992
8:00 p.m.
Stude Concert Hall

RICE UNIVERSITY
PROGRAM

Concerto for Cello and Orchestra
in B minor, Op. 104

Allegro
Adagio ma non troppo
Finale. Allegro moderato

Darrett Adkins, soloist

INTERMISSION

Pavane pour une infante défunte

Maurice Ravel
(1875-1937)

Suite No. 2 from Daphnis et Chloé

Maurice Ravel

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.
BIOGRAPHY

DARRETT ADKINS performs this evening as the first place winner of the 1992 Shepherd School Concerto Competition. Originally from Tacoma, Washington, he received his Bachelor of Music degree from the Oberlin Conservatory. Currently studying for his Master of Music degree in cello performance at the Shepherd School with Norman Fischer, he is the recipient of the Ralph A. Anderson, Jr., Memorial Scholarship. He is also the winner of awards from the Tanglewood Music Center, the Washington International Competition, the Chicago Cello Society, and the National Society of Arts and Letters. As a member of the Maud Powell Quartet, he was a winner of the 1990 Coleman Chamber Music Competition and the 1989 Fischoff Competition. Mr. Adkins performed as principal cellist of the Tanglewood Music Center Orchestra under Leonard Bernstein (his penultimate concert) and Marek Janowski. Mr. Adkins's interest in new music has led to involvement in over thirty premiere performances, including several works written specifically for him.

PROGRAM NOTES

Concerto for Cello and Orchestra in B minor, Op. 104 . . Antonin Dvořák

Antonin Dvořák's Concerto for Cello and Orchestra is one of the most successful works that he composed during his three-year visit to America. His stay had a telling impact on many of his compositions, including such obvious examples as Symphony No. 9, "From the New World" and String Quartet No. 12, "The American." Dvořák wrote that the impact of his visit could be felt by anyone "who has a nose."

Although there is no obvious American scent to the cello concerto, the work's genesis owes much to Dvořák's professional associations in America. Among these was the well-known composer, conductor, and cellist Victor Herbert. Dvořák became interested in writing the concerto after hearing the premiere of Herbert's Cello Concerto No. 2 in 1894, featuring Herbert as soloist. Dvořák's sketches for his own cello concerto began almost immediately after he heard this performance, aided throughout the work's earlier stages by consultations with Herbert. The final version was completed in 1895 after Dvořák returned to Europe.

A violist, Dvořák drew upon his familiarity with string technique to great advantage, achieving delicate orchestral balance and blend.

The first movement, in sonata form, is dominated by a lyrical theme which follows the opening melodic idea. The recapitulation is marked by the dramatic return of this second theme, and the first theme returns only in the coda. The first theme of this first movement returns briefly toward the end of the third movement, a rondo, to lend a special sense of unity to the concerto.

Dvořák dedicated the concerto to his friend Hans Wihan, a highly respected Czech cellist. Following a series of disagreements over revisions that Wihan demanded, the premiere was given by Leo Stern in London on March 19, 1896, under Dvořák's direction.

The work is one of the most performed cello concertos of the standard repertoire, taking its place alongside concertos by Boccherini, Haydn, Saint-Saëns, and Schumann. Johannes Brahms, who did not share Wihan's reservations about the concerto, is
RICE CHORALE
Thomas Jaber, music director
Kimberly Camp Orr, assistant conductor
Donald Doucet, rehearsal pianist

Ann Abel
Peter Adamczyk
Jonathon Adler
Francisco Almanza
Robert Ames
Greg Applegate
Angelena Baines
Chris Baker
Don Barkauskas
Diane Barrett
Luciana Barroso
Sara Bayer
Micah Bennett
Michael Benson
Susan Boettger
Christina Bravo
Lara Bruckmann
Mark Carlisle
Marcia Carlson
Chris Caudle
Alice Chen
Anne-Marie Condace
T.K. Conrad
Michael Cook
Kelley Cooksey
Melissa Cue
Susan D’Albergo
Dave Deggeller
Kirsten DeHart
Margaret Denton
Jeremy Dilbeck
Tho Dinh
Gavin Drummond
Sean Elgin
Karen Foster
Joseph Fowler
Gabriela Frank
Heather Fraser
Julianne Gearhart
Nora Ghbeish
Colleen Gehrich
Gina Goff
Natalie Goodliffe
Raymond Granlund
David Greene
Max Greenfield
Mark Gremillion
Tracy Griffin
Steve Gutheinz
Stuart Hall
Minh Han
Leslie Hanson
Cari Harris
Larycia Hawkins
Brian Haygood
Caroline Heatherton
Hugh Ho
Yvonne Ho
Dara Hogue
Kristi Holder
Christine Hopper
Paul Howard
Araz Inguilizian
Jennifer Jacobs
Elke Jahns
Lara Johnson
Nils Johnson
Kara Kane
Nikkola Karlsson
Joe Key
Ashley Kim
Alina Klimaszewska
Tse-Ying Koh
Michael Koltz
John Koshy
Katrina Kropa
Liz Lam
Lorelle Lamasca
Glenn Larratt
Graham LeBrun
Siu Lee
Erik Leidal
Jeff Lien
Ashley Lile
Peter Lindskoog
Tom Maddox
Reece Marshall
Rose Ann Martinez
Justin McCarthy
Wendy McGahee
Katherine McKinin
David Mebane
David Mims
Ryan Minor
Beth Munkres
Robert Murry
Elenor Nardy
Paul Neal
Jennifer Nuttall
Jeffrey Nytch
Jessica O’Connell
Kate O’Connell
Kimberly Camp Orr
David Palmer
Howard Park
Brett Peters
Stephanie Petrusk
Christopher Pickett
Paula Platt
Caroline Plowden
Delia Poon
Benno Remling
Claire Rieffel
Christopher Rodriguez
Deric Rosenblatt
Kimala Ross
Suzanne Rupert
Andrew Rye
Brian Sadovsky
Brett Scharf
Paul Schleuse
Aaron Schnurbusch
Amy Scurria
Benjamin Smith
Cambria Smith
Jeanne Stein
Jason Stevens
Alex Stutler
Fred Sultan
Jude Theriot
John Tripp
Dan Velicer
Karin Verspoor
Stacey Vial
Joshua Warren
Kathleen Webster
Nathan Wight
Kandi Wiley
Thomas Winckler
Anna Yen
Joanna Yeoman
George Zener
SHEPHERD SCHOOL SYMPHONY ORCHESTRA

**Violin I**
- Mihaela Oancea, concertmaster
- Jonathan Swartz
- Barbara Wittenberg
- Amanda Walvoord
- Kristin Lacey
- Colleen Brannen
- Magdalena Villegas
- Zachary Carrettin
- Jeanine Tiemeyer
- Eitan Ornoy
- Inga Ingver
- Melissa Yeh
- Julie Sawignan
- Courtney LeBauer
- Johnny Chang
- Claudia Harrison
- Yenn Chwen Er

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

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

**Flute**
- Elizabeth Buck
- Brian Davis
- Lisa Garner
- Kris Guthrie
- Susan Kerbs
- LaNelle McDowall

**Piccolo**
- Susan Kerbs

**Viola (cont.)**
- Bin Sun
- Patrick Horn
- Ivo Nábělek
- Stephanie Griffin
- Tibor Molnár
- Andrew Weaver
- Erwin Foubert
- Rudolf Haken

**Alto Flute**
- LaNelle McDowall

**Oboe**
- Margaret Butler
- Jeffrey Champion
- Karen Friedman

**English Horn**
- Jeffrey Champion

**Clarinet**
- Joanne Court
- Jonathan Gunn
- Martin van Maanen
- Scott McAllister
- Stephanie Zelnick
- Xin-Yang Zhou

**E-flat Clarinet**
- Benjamin Brady

**Bass Clarinet**
- Martin van Maanen

**Bassoon**
- Charles Bailey
- Kellie Dunlap
- Joshua Hood
- William Hunker

**Contrabassoon**
- William Hunker

**Horn**
- Wade Butin
- Tricia Giesbrecht
- Thomas Jöstlein
- Michael Mayhew
- Kimberly Penrod
- Iris Rosenstein
- Ross Snyder
- Martha Thompson
- Elizabeth Zwicky

**Trumpet (cont.)**
- Troy Rowley

**Trombone**
- Wade Demmert
- David Ford
- Brent Phillips
- Bradley White

**Tuba**
- Jeffrey Tomberg
- Danny Urban

**Harp**
- Amanda Newmark
- AnnLaura Schap

**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**
- Janice Chow

**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.
reputed to have said, "Why on earth didn't I know that a cello concerto could be this good? If I had, I would have written one!"

— Note by Phillip Ratliff

Pavane pour une infante défunte . . . . . . . . . . . Maurice Ravel

The *Pavane pour une infante défunte* was the immediate outcome of Maurice Ravel's entrance into the composition class of Gabriel Fauré at the Paris Conservatoire. Originally for piano, the *Pavane*'s mock-archaic aura gained for Ravel "the esteem of the salons and the admiration of young ladies who do not play the piano overly-well," in the words of his biographer, Alexis Roland-Manuel.

Undoubtedly a factor in its mass appeal was its evocative, often misinterpreted title that meant to suggest a fairy-tale image of a princess from a distant time. "It is not a funeral lament," explained Ravel, addressing the popular misconception that the work was a lament for a dead child, "but rather an evocation of the pavane which could have been danced by such a little princess as painted by Velásquez." Ravel demonstrated his brilliant control of orchestral color in his 1910 orchestration of the work.

— Note by Phillip Ratliff

Suite No. 2 from *Daphnis et Chloé* . . . . . . . . . . . Maurice Ravel

*Daphnis et Chloé*, commissioned for the Ballets Russes by Sergei Diaghilev, is Ravel's most ambitious stage work. The Parisian visit of the company in 1909 made an enormous impact on the French composers, especially on Ravel, who also met Igor Stravinsky through Diaghilev. The ballet was finished in 1910, but the premiere was postponed until June 8, 1912, due to internal conflicts in the company.

Ravel took as his subject a modern version of the second century Greek romance concerning Daphnis, the son of the god Mercury, and Chloé, a Sicilian shepherdess. In this story, Daphnis and Chloé are very much in love, but a variety of catastrophes separates them. The god Pan, remembering his own love for the nymph Syrinx, intervenes to bring them back together.

Ravel extracted two "symphonic fragments" from the ballet for orchestral performance. The second suite is in three sections. In the first section, "Sunrise," Daphnis awakens slowly on a dewy morning amidst the glories of a beautiful sunrise. At first he is anxious and misses Chloé, but he then sees her and realizes that Pan has intervened to bring them back together. In the second section, "Pantomime," Daphnis and Chloé act out the story of Pan and Syrinx. Syrinx, a nymph, excites the attention of Pan. He approaches her but she puts him off. His insistence prompts her to run away and hide in the reeds. The gods take pity on her and grant her request to be turned into a reed. Pan then cuts a group of reeds to form a Pan Pipe, which he plays in memory of Syrinx. Stepping out of their assumed characters, Daphnis and Chloé dance to the melody of Pan's pipes. The third section is a rather wild "general dance" that celebrates Daphnis and Chloé's marriage.

*Daphnis et Chloé* is scored for a large orchestra with the exotic inclusion of wordless choir. It was an important work in establishing Ravel's reputation, and it continues to be valued as a masterwork of the early twentieth century.

— Note by Dana Ratliff