

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, conductor

DAVID PECK, clarinet

BENJAMIN KAMINS, bassoon

Sunday, October 6, 1996

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Overture to "La Gazza Ladra"

Gioacchino Rossini
(1792-1868)

**Duet-Concertino for Clarinet and Bassoon
with String Orchestra and Harp**

Richard Strauss
(1864-1949)

David Peck, clarinet
Benjamin Kamins, bassoon

INTERMISSION

Suite from "Pulcinella"

Igor Stravinsky
(1882-1971)

Sinfonie. Allegro moderato

Serenata. Larghetto

Scherzino. Allegro - Andantino

Tarantella

Toccata. Allegro

Gavotta con due variazioni.

Allegro moderato - Allegretto

Vivo

Finale. Allegro assai

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

SHEPHERD SCHOOL CHAMBER ORCHESTRA

Violin I

David Brubaker,
concertmaster
Gregory Ewer
Tiffany Modell
Gabrielle Stebbins
Curt Thompson
Jo Nardolillo
Zhang Zhang

Violin II

Adam DeGraff,
principal
Barbara Downie
Iman Khosrowpour
Angela Marroy
Kristen Anthony
Martha Walvoord
Sasha Callahan

Viola

Jonah Sirota, principal
Ann Weaver
Paul Reynolds
Kimberly Buschek
Alexis Bacon

Cello

Gregory Beaver,
principal

Cello (cont.)

Benjamin Noyes
Jeness Johnson
Rebecca Gilmore
Philip King

Double Bass

Ali Yazdanfar,
principal
David Murray
Christopher Simison

Flute

Kris Guthrie
Lisa Jelle

Piccolo

Wendy Lin

Oboe

Margo Carlson
Kim Ross
Jason Sudduth

Clarinet

Juliet Lai
Rochelle Oddo

Bassoon

Damian Montaña
Michael Sundell

Horn

Elizabeth Matchett
Kimberly Penrod
Martina Snell
Carey Szendel

Trumpet

Brian Seitz
Peter Wiseman

Trombone

Steven Wills

Harp

Deidre Henson

Timpani

Che-ming Tsai

Percussion

Elizabeth Muncaster
Meredith Nelson
Philip Rothman
Karen Slotter

Orchestra Manager

Martin Merritt

Orchestra Librarian

Lisa Vosdoganes

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

STRING SEATING CHANGES WITH EACH CONCERT.

UPCOMING ORCHESTRA CONCERTS

Friday and Saturday, November 1 and 2, both performances at 8:00 p.m.
SHEPHERD SCHOOL SYMPHONY ORCHESTRA Larry Rachleff, conductor
PROGRAM: Michael Mathis *The Poet's Vision* (Premiere) (Alastair Willis, conductor);
Barber *Medea's Meditation and Dance of Vengeance* (Scott O'Neil, conductor);
and Bartók *Concerto for Orchestra*. Stude Concert Hall. Free Admission.

Sunday, November 3, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor ALL-MOZART PROGRAM: "*The Marriage of Figaro*"
Overture; *Piano Concerto No. 27 in B-flat Major, K. 595* (Sohyoung Park, soloist;
Scott O'Neil, conductor); and *Symphony No. 40 in G minor, K. 550*.
Stude Concert Hall. Free Admission.

PROGRAM NOTES

Overture to "La Gazza Ladra" Gioacchino Rossini

Because Rossini came from a country where opera was an established tradition and the most important musical output, he, like his contemporaries, focused on this genre. Italian opera was distinguished by two styles, opera seria and opera buffa, that had been established long before Rossini's time. Rossini composed in both styles, but was regarded by the public as a master of opera buffa, or comic opera.

La Gazza Ladra, produced in Milan in 1817, is an example of opera buffa. Opera buffa differed from opera seria in that they were lighter in style, were representations of familiar scenes, and were in the national tongue. As opera buffa developed, it began to include serious or romantic situations, but not presented tragically as in opera seria. *La Gazza Ladra* represents this latter style of a more serious opera buffa. The story concerns a serving girl condemned to death for theft who is spared when the real thief is revealed to be a magpie.

Rossini is not only famous for his many operas, but also for their overtures which are often performed separately. The overtures are typically in a sonatina form with a slow introduction, two faster main themes, and a coda, lacking only the development of themes. A signature of Rossini overtures are the grand crescendos which create a great sense of excitement.

The overture to *La Gazza Ladra* is representative of this style. It opens with snare drum rolls followed by a stately march played by the orchestra. Following a brief pause, the strings begin the first main theme in a quick tempo. The bassoons then lead into the familiar second theme first introduced by the oboe. These two main themes are briefly repeated. Throughout these are typical crescendos, but the most exciting crescendo occurs at the end of the repetition of main themes and moves to the fast-paced coda.

The popularity of Rossini operas and overtures with audiences is due to melodious nature of his music which is exemplified in this overture.

Duet-Concertino for Clarinet and Bassoon Richard Strauss with String Orchestra and Harp

At the turn of the century, Germany was the prevalent power in Europe creating a great sense of national pride. The leading German composer at this time was Richard Strauss who, following Wagner, expressed the confidence and pride of this powerful Germany in his music. By the early 1930s, Hitler and his regime had a strong control of Germany, and Strauss began to lose his place of high esteem. He was not of much use to Hitler, and Hitler's cultural repression was surely felt by Strauss. He became disillusioned with the new politics and culture of his country, and in 1945 exiled himself to Switzerland. While there, Strauss in a rekindling of creativity created compositions of his final period including the *Duet-Concertino*.

The *Duet-Concertino*, written in 1947, is for solo clarinet and bassoon with string orchestra and harp in three continuous movements. The first movement is moderate in tempo and features the solo voice of the clarinet. The second movement is much slower and more lyrical and features the bassoon above solo violin and harp. The final movement is a rondo in six-eight time, and the soloists unite accompanied by the string orchestra. The accompaniment is varied by the extraction of a solo sextet from the string section.

This work has a programmatic base inspired by a fairy tale. In this tale are a princess and a bear. The princess, represented by the clarinet, is dancing, and the bear, represented by the bassoon, wishes to dance with her but is ignored. The bear eventually becomes a handsome prince, and the princess finally dances with him which is represented by the unity of the third movement. Though it does have a literary basis, this work can indeed stand alone as absolute music.

Though Strauss' later works did not play a major role in influencing later music, it was an important body of music. It displayed that he retained his great compositional style even in his last years as a composer, continuing to write virtuosically and demanding an intense level of playing from instrumentalists.

Suite from "Pulcinella" Igor Stravinsky

Around the time of *Pulcinella's* conception, 1920, Stravinsky was embarking on his second stylistic period, neo-classicism. A trait of this style was the borrowing of musical materials from earlier periods. This borrowing of materials reached an advanced form in the ballet *Pulcinella* in which Stravinsky based the music on that of Giovanni Battista Pergolesi, a Neapolitan composer of the eighteenth-century, at the request of Sergey Diaghilev, head of Ballets Russes in Paris. In his arrangement of this music, Stravinsky uniquely combined stylistic traits of eighteenth-century music with those of his own. Stravinsky adhered to the melodies of Pergolesi, but used his own instrumentation, form, and harmonies.

Though not Pergolesi's, the instrumentation used by Stravinsky conformed to the style of eighteenth-century music. The orchestra consisted of flutes, oboes, bassoons, and horns in pairs, a trumpet and trombone, and strings. Stravinsky employed the original form of a few of the individual pieces while expanding or reconstructing others. The collation of the pieces was done entirely by Stravinsky. The harmony was recomposed by Stravinsky and though non-eighteenth-century harmony was utilized, the entire ballet retains its eighteenth-century flavor. Stravinsky used non-chord tones by emphasizing appoggiaturas, combining the chords of dominant and tonic, and using ostinato bass while introducing non-chord tones in the melody. By using these methods, Stravinsky never distorts the style of the period.

Pulcinella's plot unfolds through dances in one act and eight scenes. The text is presented by vocalists in the orchestra pit. The orchestra plays an important role as accompaniment to the dances and sometimes is assigned the role of the voice. The frequently performed *Suite* does not use vocalists. The plot is a typical Neapolitan disguise comedy in which identities are disguised,

mistaken, and finally revealed.

Pulcinella holds a prominent place in history as it led Stravinsky to neo-classicism which became an important movement in music history influencing many prominent composers of the time to adopt this style.

— Notes by Rachel Rhinehart

BIOGRAPHIES

DAVID PECK is a native of Ventura, California. He attended the University of Southern California School of Music from 1968 to 1973 receiving a Bachelor of Music degree in clarinet and in composition. Mr. Peck spent some years performing in southern California orchestras, chamber groups, and as a soloist before joining the Houston Symphony in the capacity of Associate Principal Clarinetist in 1975. In 1985 he assumed the post of Principal Clarinetist with the San Diego Symphony and subsequently became Principal Clarinetist with the Houston Symphony, rejoining that orchestra in 1991. Mr. Peck has performed in various music festivals, including La Jolla SummerFest, San Luis Obispo Mozart Festival, and the Idyllwild Summer Festival. Currently Associate Professor of Clarinet at The Shepherd School of Music, his former teachers include Mitchell Lurie, Frank Salazar, and Robert Komblinsky.

BENJAMIN KAMINS is currently the Principal Bassoonist of the Houston Symphony, a position he has held since 1981. After studies with Norman Herzberg, he began his professional career at age nineteen as Associate Principal Bassoonist of the Minnesota Orchestra. As a soloist with the Houston Symphony, he has been featured playing concerti of Mozart, Weber, and Vivaldi. Mr. Kamins' activities outside Houston have included participating at numerous festivals, including Marlboro, Ravinia, Tanglewood, and Claremont, as well as being a faculty member of the Grand Teton Orchestral Seminar and the Pacific and Blossom Music Festivals. A devoted chamber musician, Mr. Kamins was a founding member of the Aurora and the Epicurean Wind Quintets. He has toured with the Clarion Wind Quintet and Music from Marlboro. He is a member of the Houston Symphony Chamber Players and is a featured performer on their highly acclaimed recording of the Schoenberg Quintet for Winds. Formerly on the faculties of the University of Houston and St. Olaf College, Mr. Kamins is currently Associate Professor of Bassoon at The Shepherd School of Music.



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