

*SHEPHERD SCHOOL  
CHAMBER ORCHESTRA*

*LARRY RACHLEFF, conductor*

*SOHYOUNG PARK, piano*

*Sunday, November 3, 1996*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

*PROGRAM*

*Overture to "The Marriage  
of Figaro"*

*Wolfgang Amadeus Mozart  
(1756-1791)*

*Concerto No. 27 for Piano and  
Orchestra in B-flat Major, K. 595*

*Wolfgang Amadeus Mozart*

*Allegro*

*Larghetto*

*Allegro*

*Sohyoung Park, soloist*

*Scott O'Neil, conductor*

*INTERMISSION*

*Symphony No. 40  
in G minor, K. 550*

*Wolfgang Amadeus Mozart*

*Allegro molto*

*Andante*

*Menuetto. Allegretto*

*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**

Curt Thompson,  
concertmaster  
Iman Khosrowpour  
Barbara Downie  
Adam DeGraff  
Gregory Ewer  
Tiffany Modell  
David Brubaker  
Angela Marroy

### **Violin II**

Zhang Zhang,  
principal  
Kristen Anthony  
Gabrielle Stebbins  
Jo Nardolillo  
Sasha Callahan  
Martha Walvoord

### **Viola**

Ann Weaver, principal  
Kimberly Buschek  
Alexis Bacon

### **Viola (cont.)**

Paul Reynolds  
Jonah Sirota

### **Cello**

Rebecca Gilmore,  
principal  
Jeness Johnson  
Philip King  
Benjamin Noyes  
Gregory Beaver

### **Double Bass**

David Murray,  
principal  
Christopher Simison  
Juan Carlos Peña

### **Flute**

Lisa Jelle  
Jennifer Keeney

### **Oboe**

Kelly Newport  
Jason Sudduth

### **Clarinet**

Dawn Dale  
Benjamin Freimuth

### **Bassoon**

Jennifer Gunter  
Amy Yang

### **Horn**

Kimberly Penrod  
Jeffrey Rogers

### **Trumpet**

Jeffrey Castle  
Michael Myers

### **Timpani**

Trent Petrunia

### **Orchestra Manager**

Martin Merritt

### **Orchestra Librarian**

Lisa Vosdoganes

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

STRING SEATING CHANGES WITH EACH CONCERT.

## UPCOMING ORCHESTRA CONCERTS

Friday, December 6, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA  
Larry Rachleff, conductor PROGRAM: Ives **Central Park in the Dark**; Hindemith  
**Symphonic Metamorphosis on a Theme of Weber**; and Beethoven **Symphony No. 3**  
in E-flat Major, "Eroica." Stude Concert Hall. Free Admission.

Sunday, December 8, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA  
Larry Rachleff, conductor PROGRAM: Tartini **Violin Concerto in D Major** (arranged  
for trumpet; John Urness, soloist; Alastair Willis, conductor); Respighi **Trittico**  
**Botticelliano**; and Schubert **Symphony No. 5 in B-flat Major**.  
Stude Concert Hall. Free Admission.



## PROGRAM NOTES

### **Overture to "The Marriage of Figaro"** . . . Wolfgang Amadeus Mozart

"Nowadays, what cannot be spoken is sung," a paraphrase of Figaro's line from Act I, Scene 2, can be applied to the controversy surrounding the inception of Mozart's **The Marriage of Figaro**, and the play on which it was based. Beaumarchais' sequel to **Le Barbier de Séville** was the second in a trilogy involving the same characters. Called "the overture to revolution" in its own time, it contains enough political satire and sexual license to have been denied production for the first seven years of its existence. Beaumarchais himself, whose careers varied from clockmaker to arms-smuggler, can be seen as the voice behind Figaro's great political speech in the last act (that Mozart and da Ponte sagaciously omitted) which offended virtually every faction of French politics. Against this background, Mozart's choice of libretti may seem rash, but such a gamble insured that his work would be a success, if not for its music, then for its risqué history.

Not having written an Italian comic opera since 1775 (save two fragments, **L'Oca del Cairo** and **Lo Sposo Deluso**), Mozart began composition on his new opera between October and November 1785, and it premiered on May 1, 1786. He entered the overture in his catalogue on April 29, two days before the first performance. The overture is a D major sonata-form movement, which according to Mozart himself, "cannot be fast enough." It is the only overture from his famous operas which contains no themes from the opera itself. Rather, it sets the atmosphere for the comedy to come with its relentless sixteenth-notes and ceaseless action. Even the first subject, which is an uneven seven bars long (rather than eight), seems to indicate the plays subtitle, **The Crazy Day**. The string figurations are answered by stately fanfares in the horns. ("Horn" in both Italian and German also means "cuckold.") The overture persists with sharp contrasts of piano and fortissimo, with fortissimo and sforzato accents. In fact, all the dynamic contrasts in the overture are sudden alterations, save the crescendo at the coda. In this gradual build-up over a period of almost twenty bars, Mozart effectively uses the Mannheim crescendo, a device developed by Stamitz and the Mannheim school to increase excitement and intensity. Mozart originally planned a slow middle section in D minor and 6/8 meter; he later changed his mind, perhaps even after the first performance. This omission would explain the lack of a development in a sonata-form movement; instead, there is only a 16-bar dominant pedal leading directly into the recapitulation.

### **Concerto No. 27 for Piano and Orchestra in B-flat Major, K. 595** . . . Wolfgang Amadeus Mozart

Entered into his thematic catalogue on January 4, Mozart's twenty-seventh piano concerto was the first work he completed in 1791, the year of his death. However, watermarks on the autograph manuscript imply that it was first planned in 1788, at the same time as the last three symphonies. This concerto is similar to the symphony in G minor, particularly in that both begin



with an atypical one-measure preface of accompanimental figures that establish the 'atmosphere' of a key. The twenty-seventh piano concerto was probably premiered on March 4, 1791, at a concert benefiting the clarinetist Joseph Beer. This was possibly Mozart's final public performance.

Beginning with his first essays into the genre in 1767, Mozart's interest in the piano concerto was one of great variety and longevity. Upon his move to Vienna in 1781, he began a new phase in his piano concerto writing. In this period, he defined his personal style, and in the process, established the ideals of form that would hold well into the nineteenth century. The twenty-seventh piano concerto, however, retreats from symphonic standards in its orchestral writing, which is refined to a chamber music texture. In addition, Mozart allowed an unusual melodic doubling in the last statement of the second movement's theme, with unisons in the piano, violin, and flute.

The first movement of the B-flat concerto contains a large amount of ritornello figuration and a tendency to vacillate between the major and minor modes. Its development is filled with disorienting modulations to extreme keys and a frequent use of the affecting Neapolitan chord. The second movement is a ternary *Larghetto* of the Romance variety. Orchestrated transparently, its melody is one of the most beautiful and simple that Mozart wrote. The third movement contains 6/8 hunting rhythms, but of a more sedate nature than similar movements of Mozart's.

Mozart's last piano concerto holds a special place among his output. Its autumnal grace and latent sorrow hint that "it was not in his Requiem that he said his last word, however, but in this work, which belongs to a species in which he also said his greatest." (Alfred Einstein, 1945).

### **Symphony No. 40 in G minor, K. 550 . . . Wolfgang Amadeus Mozart**

Mozart's fortieth symphony, more than any of his others, has occasioned the greatest amount of critical commentary and poetic whimsy of the most varied sort. Shortly after his death, the symphony was even subjected to an extensive musical "correction" in the name of good taste, or "gout," by the critic de Momigny, mostly due to the harmonic "liberties" Mozart allowed himself. Fortunately, interpretations such as this have been discredited. Some critics saw this symphony as "fatalistic" or "a work of passion, violence, and grief," while other listeners, such as Robert Schumann, interpreted it as "nothing but lightness, grace, and charm." An 1804 review in the *Allgemeine Musikalische Zeitung* found in the work "a mind swayed by passion, ranging from the extremity of grief to the borders of the sublime," whereas by 1836, the symphony was viewed as the "model of delicacy and naiveté."

Part of the wide-spread application of tragic associations to the G minor symphony may have to do with Mozart's choice of key. Three of the four movements are in G minor, a key Mozart often used to great effectiveness, as in his G minor string quintet. While this key may not have held for Mozart "the expression of feelings of ardent and troubled melancholy, infinitely impassioned" as one critic has claimed, it does seem to hold programmatic associations.

Mozart wrote his three last symphonies (Nos. 39-41) during a three-week period in the summer of 1788. The romanticized belief that these works were never performed during Mozart's lifetime was long held, but scholars now believe that they were in fact performed, possibly at one of the Casino concerts.

The symphony opens directly with the accompaniment to the first subject, which enters after one bar and is comprised of a repeating sigh-figure in the



violins. The development section moves into F-sharp minor, the key farthest removed from G minor. The second movement, in E-flat major, commences with different voices creating overlapping dissonances as they enter, with a chromatic figure in the basses. This figure, which spans a minor third by semitone, appears in other instruments and transpositions in the development. The third movement, in minuet-trio form, is notable in that Mozart displaces the standard minuet rhythm with hemiola in the violins, while retaining the strong triple meter in other instruments. The last movement is one of relentless speed; the development is possibly Mozart's most harmonically advanced. It opens with a statement of the first subject implying B-flat minor, then continues with harmonically centerless sections of the phrase. In these few measures, Mozart states all twelve notes of the chromatic scale. He goes on after further modulations to a fugato in the strings; the development ends on a diminished seventh chord. The recapitulation is virtually exact, and the movement ends with no relaxation in intensity.

Mozart's G minor symphony is remarkable in its exception to the rules of Viennese symphonic writing: its relentless chromaticism, thematic expansion, dynamic intensity, and heavy reliance on the minor mode conflict with the ideals of "gout" and the "galant" that were so widely admired. Whether such a transcendence was due to specific sources of grief or tragedy is the subject of numerous hypotheses; no matter what Mozart's state of mind was in the summer of 1788, he has left the symphonic repertory with a work of enduring beauty, pathos, and ambiguity.

— Notes by Angela Marroy

## BIOGRAPHIES

Pianist SOHYOUNG PARK, born in Seoul, Korea, received her Bachelor's degree from Seoul National University and Master's degree from the University of Michigan. Ms. Park also received the Diploma of Merit from the Accademia Musicale di Chigiana in Siena, Italy, and attended the International School of Trio di Trieste. A student of Robert Roux at The Shepherd School of Music, she is studying for the Doctor of Musical Arts degree in piano performance. As a soloist and chamber musician, she has studied or coached with several renowned artists and pedagogues including Michele Campanella, Paul Badura-Skoda, Dario DeRosa, Eugene Istomin, Jean-Yves Thibaudet, Louis Nagel, and Martin Katz. Ms. Park's solo and chamber performances include appearances at the Accademia Musicale di Chigiana in Siena, at the Auditorium del Museo Revoltella in Trieste, at the Gilmore Young Artists Showcase in Kalamazoo, and a performance series of the complete Beethoven Piano Sonatas in Lansing, Michigan. In 1992, she was the Second Prize Winner of the International Young Pianist Competition in Saginaw, Michigan, and in 1993, she was a Finalist in the Piano Concerto Competition of the Kankakee Valley Symphony Orchestra in Illinois.

SCOTT O'NEIL is in his second year as a graduate conducting student of Larry Rachleff at The Shepherd School of Music. He previously attended the Oberlin Conservatory and the Eastman School of Music where he was the Assistant Conductor and Program Coordinator of Ensembles. He has also served as Assistant Conductor of the Northern Ohio Youth Orchestra, the Oberlin Community Singers, and the Candlewood Theater (Danbury, Connecticut).