

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, conductor

JOHN URNESS, trumpet

Sunday, December 8, 1996

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Trumpet Concerto in D Major

Grandioso

Andante

Allegro grazioso

Giuseppe Tartini

(1692-1770)

arr. Ivan Jevtić

John Urness, soloist

Alastair Willis, conductor

Trittico Botticelliano

La Primavera. Allegro vivace

L'Adorazione dei Magi. Andante lento

La Nascita di Venere. Allegro moderato

Ottorino Respighi

(1879-1936)

INTERMISSION

Symphony No. 5 in B-flat Major, D. 485

Allegro

Andante con moto

Menuetto. Allegro molto

Allegro vivace

Franz Schubert

(1797-1828)

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

Gregory Ewer,
concertmaster
Barbara Downie
David Brubaker
Jo Nardolillo
Iman Khosrowpour
Jana Vander Schaaf
Curt Thompson
Kristen Anthony

Violin II

Gabrielle Stebbins,
principal
Tiffany Modell
Sasha Callahan
Adam DeGraff
Martha Walvoord
Angela Marroy

Viola

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

Cello

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

Double Bass

Juan Carlos Peña,
principal
Christopher Simison
David Murray

Flute

Lisa Jelle
Jennifer Keeney

Oboe

Margo Carlson
Christopher Haag
Jason Sudduth

Clarinet

Xin-Yang Zhou

Bassoon

Bohuslav Rattay

Bassoon (cont.)

Michael Sundell

Horn

Shane Smith
Martina Snell

Trumpet

Matthew Swihart

Harp

Ayren Huslig

Piano and Harpsichord

Beth Winterfeldt

Celeste

Scott O'Neil

Percussion

Meredith Nelson

Orchestra Manager

Martin Merritt

Orchestra Librarian

Lisa Vosdoganes

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

STRING SEATING CHANGES WITH EACH CONCERT.

UPCOMING ORCHESTRA CONCERTS

Friday, February 7, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Glinka "**Ruslan and Ludmila**" Overture;
Shostakovich **Cello Concerto No. 1** (Martha Baldwin, soloist); and Nielsen **Symphony**
No. 4, Op. 29 "The Inextinguishable." Stude Concert Hall. Free Admission.

Sunday, February 9, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor PROGRAM: Debussy **Petite Suite**; Penderecki **Viola**
Concerto (Jonah Sirota, soloist); and Brahms **Serenade No. 1 in D Major**.
Stude Concert Hall. Free Admission.

PROGRAM NOTES

Trumpet Concerto in D Major Giuseppe Tartini

Giuseppe Tartini, eighteenth-century Italian violinist and composer, wrote music bridging the gap between the baroque and classical eras of music history. He also lived an interesting life. Although his parents sent him off to be a monk, Tartini felt a calling in music. Against his parents' wishes, he left the cloister in 1708 but remained a candidate for priesthood. He moved to Padua to study law, but his secret marriage in 1710 forced him to flee when the Bishop charged him with abduction. He found refuge in Assisi where it seems he received at least some musical training. Two years later he was forgiven by the Bishop and began his professional career as a violinist and composer in Ancona, Venice, and finally in Padua, where he had a long career at St. Anthony's Basilica.

Tartini composed a substantial body of music for the violin, including at least 125 violin concertos. Tonight we will hear No. 53, originally in E major, transcribed in D major for the modern piccolo trumpet. The first movement looks back to the baroque era with typical hunting-horn rhythms, which are especially well-suited for the trumpet. Several lyrical and expressive sections in minor keys are also heard. The second movement looks ahead to Viennese classicism with beautiful, operatic melodies and simple accompaniment patterns that omit the low strings and continuo. The third movement returns to the baroque style of the first. Here we find elegant dialogue between soloist and orchestra followed by a brilliant solo cadenza, all leading to a thrilling conclusion. In modern times this concerto is heard more frequently on trumpet than violin and has found its way into the standard literature for trumpeters.

Trittico Botticelliano Ottorino Respighi

Perhaps best known for his tone poems for large orchestra, Italian composer Ottorino Respighi also wrote or arranged a number of pieces for chamber orchestra. **Trittico Botticelliano** (Three Botticelli Pictures) of 1927 is economically scored for strings, single winds, bells, celesta, triangle, harp, and piano. These colorful orchestral miniatures are based on three well-known paintings found in Florence's Uffizi gallery by the Renaissance Italian master Sandro Botticelli. The first movement, entitled *La Primavera* (Spring) was inspired by Botticelli's famous springtime scene in the woods. Seven scantily-clad women and a lone male hunter dance and frolic in front of a dark forest as Cupid slings his arrow from above. The exuberant opening of Respighi's suite reflects the excitement of spring's arrival with high trills in the strings and winds and snappy brass fanfares. Other material for the movement includes dance-like music to accompany Botticelli's characters.

An exotic-sounding bassoon solo opens the second movement, *L'Adorazione dei Magi* (The Adoration of the Magi). This painting shows the baby Jesus and his parents being offered gifts by the three Wise Men from the East. A bright star above the baby's head led them to their destination. Botticelli painted people he knew into the picture; Botticelli's patron Cosimo de' Medici is the Wise Man kneeling at Jesus' feet, while the artist himself looks on from

the crowd. A peacock tells us that the visitors have come from the Far East. Musically we hear modal melodies suggestive of faraway lands, while Respighi reflects the devoutness of the scene by quoting the well-known hymn tune "Veni Emmanuel."

Botticelli's most famous painting is represented in the third piece, *La Nascita di Venere* (*The Birth of Venus*). The sea has just given birth to Venus, standing in a seashell holding her knee-length golden hair. The dotted-note rhythm pervades and gives the dreamy impression of a seascape. The movement begins pianissimo, gradually builds in dynamic and intensity to a fortissimo climax, and ends as serenely as it began.

***Symphony No. 5 in B-flat Major, D. 485* Franz Schubert**

One of the nineteenth century's most beloved composers, Franz Schubert, wrote a large body of music before his premature death at age 31. He embraced classical genres such as the sonata, symphony, and quartet, and also set the stage for later romantics by elevating the lied to art-form status.

Schubert's fifth symphony in B-flat of 1816 owes much more to Haydn and Mozart (particularly the 40th Symphony) than to Beethoven, even though Beethoven had already written eight of his symphonies by 1816. The serious, romantic style introduced by Beethoven is abandoned in favor of a lighter and earlier style. Schubert chose to use the same small orchestra Mozart originally used for his 40th Symphony, omitting the standard second flute, clarinets, trumpets, and timpani. The small orchestra gives this symphony the intimacy and clarity usually reserved for chamber music. In fact, this symphony was written for a small orchestra comprised of Schubert's family string quartet in which the composer played the viola, and additional musicians.

The Symphony begins with a sonata form movement in B-flat major. Although all of Schubert's previous symphonies contained lengthy slow introductions, the fifth starts with only a short introduction in the winds. The first theme is a happy dialogue between the first violins and cello/bass reminiscent of chamber music writing. This theme also reminds one of the bridge passage from Mozart's 40th Symphony. The development brings drama as sequences visit distant key areas. Schubert's originality is reflected in the recapitulation, which begins in the "incorrect" key of E-flat major! The bridge passage now modulates back to B-flat while adding further development.

The second movement is a beautiful elegy to Schubert's father, who had recently died. Tovey referred to this movement as "Schubertized Mozart," and indeed there is much to remind us of the previous generation. By using the strings in the low part of their register, Schubert adds varied sounds with limited instruments. The movement alternates between sections fully grounded in E-flat major and sections with unsettled tonality.

The third movement is a demonic minuet in G minor, the same key as the minuet from Mozart's 40th Symphony. The opening triadic passage for full orchestral tutti looks forward to the late romantic music of Anton Bruckner. The trio also follows Mozart's example of key (G major) and contains a canon between violins and woodwinds.

The fourth movement, in B-flat major, opens quietly with a country dance, much as Haydn opened the finales of his late symphonies. This theme and the

following bridge passage sound like the beginning of a rondo, but Schubert actually writes a sonata form instead. The second theme is again reminiscent of chamber music writing with lower strings accompanying the melody in the first violins. The beautiful melodies and lightness of touch found in this movement remind us why this has become the most popular of Schubert's first six symphonies.

— Notes by John Urness

BIOGRAPHIES

JOHN URNESS received the Master of Music degree from The Shepherd School of Music in May 1996 and has played principal trumpet with the Spoleto Festival Orchestra (Italy) and the Orquesta Filarmonica de la UNAM of Mexico City. In October of this year, Mr. Urness appeared as a featured soloist with Las Solistas de Mexico in Bach's **Brandenburg Concerto No. 2**. Mr. Urness has performed at the Cervantino Festival in Guanajuato, Mexico, the AIMS Festival in Graz, Austria, and the Music Academy of the West in Santa Barbara, California. Formerly a member of the Madison Symphony Orchestra and the Wisconsin Chamber Orchestra, Mr. Urness received the Bachelor of Arts degree from the University of Wisconsin in 1994. Mr. Urness's teachers include Armando Ghitalla, John Aley, and Mario Guarneri. Mr. Urness appears tonight as a winner of the 1996 Shepherd School Concerto Competition.

ALASTAIR WILLIS received his Bachelor of Arts (Honors) degree in music at Bristol University in England where he first began conducting. He conducted the university's chamber choir and chamber orchestra in successive years. From 1993 to 1995 he gained valuable experience as Musical Director of the Ripieno Choir and as assistant conductor of several youth orchestras in and around London. In 1995 he was awarded the Salveston Baton prize. Mr. Willis is currently in his first year as a graduate conducting student of Larry Rachleff at The Shepherd School of Music.



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