

*SHEPHERD SCHOOL  
SYMPHONY ORCHESTRA*

*LARRY RACHLEFF, conductor*

*Saturday, January 18, 1997*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

***Symphonic Metamorphosis  
on Themes by Weber***

*Paul Hindemith  
(1895-1963)*

*Allegro*

*Turandot, Scherzo. Moderato—Lebhaft*

*Andantino*

*Marsch*

## INTERMISSION

***Symphony No. 3 in E-flat Major,  
Op. 55, "Eroica"***

*Ludwig van Beethoven  
(1770-1827)*

*Allegro con brio*

*Marcia Funebre. Adagio assai*

*Scherzo. Allegro vivace*

*Finale. Allegro molto*

*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 SYMPHONY ORCHESTRA

## **Violin I**

Michael Arlt,  
concertmaster  
Colleen Jennings  
Eugenia Wie  
Tomasz Golka  
William Fedkenheuer  
David Fuller  
Yi Ching Fong  
Heather Haughn  
Larisa Struble  
Rolanda Shine  
Jana Vander Schaaf  
Gary Hung  
Caroline Pliszka  
Cory Balzer  
Marie-André Chevrette  
Azure Abuirmeileh  
Timothy McCann

## **Violin II**

Angie Smart,  
principal  
Lise Nadon  
Rita Lammers  
Jocelyn Adelman  
Samuel Thompson  
Alda Schwonke  
Melinda Graves  
Thomas McLean  
Ari Maron  
Malgorzata Leska  
Sarah Swain  
Allegra Petti  
Abigail Karr  
Jeffrey Issokson

## **Viola**

Alice Rosen,  
principal  
Matthew Dane  
Chloë Kline  
Carol Gimbel

## **Viola (cont.)**

Shanda Lowery  
Adam Clarke  
Paul Reynolds  
Kelly Dylla  
Jonathan Brown  
Andrew Cheung  
Ellen Craig

## **Cello**

Martha Baldwin,  
principal  
Lisa McCormick  
Alison Bazala  
Emma Sponaugle  
Heath Marlow  
Robert Howard  
Naomi Barron  
Clement Chow  
Nisse Nøstbakken  
Sandra Halleran  
Lisa Vosdoganes  
Daniel Oliver  
Jeffrey Zeigler  
Elizabeth Glennon

## **Double Bass**

Brian Doyle,  
principal  
Donald Howey  
Alain Malo  
Jennifer Godfrey  
Gilbert Deshaies  
Kjetil Laukholm  
William Robertson  
Sandor Ostlund  
Juan Carlos Peña

## **Flute**

Julie Duncan  
Kris Guthrie  
Elana Hoffman  
Wendy Lin  
Merrie Siegel

## **Piccolo**

Wendy Lin

## **Oboe**

Christopher Haag  
Jeffrey Kahan  
Kelly Newport  
Kim Ross

## **English Horn**

Kim Ross

## **Clarinet**

Dawn Dale  
Benjamin Freimuth  
Chi-Ju Juliet Lai  
Abigail Raymond  
Xin-Yang Zhou

## **Bass Clarinet**

Benjamin Freimuth

## **Bassoon**

Jennifer Gunter  
Shawn Jones  
Damian Montaña  
Michael Sundell

## **Contrabassoon**

Michael Sundell

## **Horn**

Wade Butin  
Elizabeth Matchett  
Kimberly Penrod  
Jeffrey Rogers  
Shane Smith  
Martina Snell  
Carey Szendel

## **Trumpet**

Jens Larsen  
Michael Myers  
Brian Seitz  
Mitchell Wechsler

## **Trombone**

Steven Wills  
Benjamin Pelletier

## **Bass Trombone**

Gregory Harper

## **Tuba**

Bryan Smith

## **Timpani and Percussion**

John Andress  
Trent Petrunia  
Elizabeth Muncaster  
Philip Rothman  
Lucas Scanlon  
Michael Sharkey  
Karen Slotter  
Douglas Smith  
Che-ming Tsai

## **Orchestra Manager**

Martin Merritt

## **Orchestra Librarian**

Lisa Vosdoganes

## **Library Assistants**

Dawn Dale  
Gilbert Deshaies  
Donald Howey  
Rita Lammers  
Shanda Lowery  
Amy Yang

## **Stage Assistants**

Jeffrey Castle  
Brian Doyle  
Gregory Harper  
Jens Larsen  
Benjamin Pelletier  
Lucas Scanlon  
Steven Wills

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

STRING SEATING CHANGES WITH EACH CONCERT.

## PROGRAM NOTES

### ***Symphonic Metamorphosis on Themes by Weber*** . . . Paul Hindemith

Paul Hindemith was a very important figure in German music of the mid-twentieth century, active as composer, performer (most notably on the viola), teacher, and theorist. His early works followed common trends of the day with their dissonant harmonies and complex, almost barbarous style, but by the 1920s Hindemith championed a new "neo-classical" style, emphasizing more traditional genres and his own newly-developed harmonic language that was very dependent on traditional tonality. Even though many composers were still trying to break free from tonality, Hindemith acknowledged its strong force, saying that "Music, as long as it exists, will take its departure from the major triad and return to it." Despite his rather conservative style, the composer still ran into problems with Nazis for his earlier "degenerate" music, and by 1940 he had settled in America with a teaching position at Yale University.

In 1940, the dancer and impresario Leonide Massine approached Hindemith with an idea for a ballet based on piano music of Carl Maria von Weber (1786-1826). The two artists had already collaborated on Hindemith's 1938 ballet *Nobilissima Visione*, and the composer was originally receptive to the idea. He sketched out a couple of movements, but Massine was not happy with them. Whereas Hindemith had worked with the music and developed it, Massine had wanted only simple orchestrations of the original pieces. The composer was outraged and abandoned the project, totally severing his friendship with the dancer. The original idea was never lost, however, and in 1943 Hindemith returned to his sketches and produced his very popular orchestral showpiece, the ***Symphonic Metamorphosis***.

The work is arranged on a plan that loosely resembles a traditional four-movement symphony. Each movement is based on a different work by Weber, and instead of elaborately changing the original pieces, Hindemith simply added his own personal touches to them. The first movement is a boisterous march based on Weber's piano duet Op. 60, No. 4, which Hindemith gives a gypsy flavor through its lively spirit and imaginative orchestral colors. For the second movement's scherzo, Hindemith turned to Weber's *Turandot* overture, written as incidental music for a play by Schiller. Weber in turn borrowed his melody from Rousseau's eighteenth-century dictionary of music, where it is presented as an example of Chinese music. As in the first movement, Hindemith highlights the music's exotic, foreign element through his virtuoso orchestration. The final two movements are again based on piano duets, Op. 10, No. 2 and Op. 60, No. 7 respectively. Hindemith transforms the former work into a beautiful, haunting *Andantino*, and the latter into an exuberant march. When it premiered in January 1944, the ***Symphonic Metamorphosis*** was enthusiastically received, and to this day it holds a prominent spot among Hindemith's orchestral works.

**Symphony No. 3 in E-flat Major, . . . . Ludwig van Beethoven  
Op. 55, "Eroica"**

*Very few works in the history of Western music can claim the significance of Beethoven's monumental third symphony. From its introduction of just two forte chords, this work goes on to break more boundaries and set more precedents than any work before it or long after it. The symphony's unprecedented length (its first movement alone is longer than any earlier entire symphony) and especially its concentration of weight in the fourth movement set new standards that would affect composers for many generations.*

*Beethoven spent the summer of 1802 in the rural town of Heiligenstadt, isolated from society. At this point in his life his early compositions had already made a name for him in the musical world, confirming that he was Haydn and Mozart's rightful successor. He was also renowned for his abilities as a pianist. However, his deafness was swiftly encroaching upon him, plunging him into deep depression. In the famous "Heiligenstadt Testament," a letter written towards the end of that summer and addressed to his two brothers, Beethoven poignantly expressed his deep depression, and at the same time declared that "... I would have ended my life—it was only my art that held me back." Through his music, the composer found a way to overcome his depression, and his third symphony, composed from 1803-1804, was the pure expression of his new ideals, ushering in Beethoven's so-called second, "heroic" period.*

*In this way, the symphony's title makes very clear autobiographical sense. Yet, another more famous legend surrounding this work must also be mentioned. Beethoven had long been sympathetic with the aims of the French Revolution, and he had originally decided to title the symphony "Bonaparte." However, upon learning that Napoleon had declared himself emperor, Beethoven reportedly flew into a rage, crying out: "Is he then, too, nothing more than an ordinary human being?" He then re-dedicated the work to "the memory of a great man." This report is quite likely apocryphal, but it clearly shows the connections between this work, the French Revolution, and the composer's own ideals.*

*The first movement is not only remarkable because of its great length, but also because the development and coda sections are proportionally longer than those in earlier symphonies. An extraordinary feature of the movement occurs immediately before the recapitulation, when the horn enters pianissimo with the first theme in E-flat while the strings continue to play a B-flat dominant chord, creating an unusual dissonance that was somewhat disturbing to listeners throughout the nineteenth century.*

*The second movement is quite unusual in that it is a funeral march, a genre never before used in a symphony. Beethoven's choice of this type of piece clearly shows connections to the French Revolution, during which it was common to have grand public funerals for dead heroes, accompanied by equally grand music.*

*The vivacious Scherzo, with its driving rhythms and syncopations, is quite different from the stately minuets of earlier symphonies, once again demonstrating Beethoven's innovations. A noteworthy aspect of the movement is the trio, with its prominent use of three solo horns.*

*The monumental Finale is so important that several scholars believe it was composed before any of the preceding movements. It is a grand theme and variations, and the original theme held special significance for Beethoven. He had already used the melody in three earlier works, in a set of contredanses from 1800, for the Finale of his 1801 ballet **The Creatures of Prometheus, Op. 43**, and in a set of variations for the piano from 1802, Op. 35. Obviously the tune was very important to the composer, surely in no small part due to the autobiographical connections between himself and the character Prometheus from Greek mythology. The composer treats the theme in the same manner as in the earlier piano variations, by introducing only the bass line first; the actual melody does not appear until the third variation. What follows is surely one of the most stirring sets of variations in the orchestral literature, bringing this grandiose symphony to a magnificent close.*

— Notes by Andrew Weaver

## UPCOMING ORCHESTRA CONCERTS

Friday, February 7, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA  
Larry Rachleff, conductor PROGRAM: Ives **Central Park in the Dark**; Shostakovich **Cello Concerto No. 1** (Martha Baldwin, soloist); Debussy **Ibéria**; and Ravel **Bolero**.  
Stude Concert Hall. Free Admission.

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



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