

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, conductor

MARTHA BALDWIN, cello

Friday, February 7, 1997

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Cello Concerto No. 1, Op. 107

Dmitri Shostakovich
(1906-1975)

Allegretto

Moderato

Cadenza

Allegro con moto

Martha Baldwin, soloist

INTERMISSION

Ibéria

Claude Debussy
(1862-1918)

Par les rues et par les chemins. Assez animé

Les parfums de la nuit. Lent et rêveur

*Le matin d'un jour de fête. Dans un rythme
de Marche lointaine, alerte et joyeuse*

Boléro

Maurice Ravel
(1875-1937)

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

Zhang Zhang,
concertmaster
Gabrielle Stebbins
Curt Thompson
Heather Haughn
Adam DeGraff
William Fedkenheuer
Angie Smart
Eugenia Wie
Tiffany Modell
Kristen Anthony
Michael Arlt
Sasha Callahan
Tomasz Golka
Barbara Downie
Rolanda Shine
Gregory Ewer

Violin II

Iman Khosrowpour,
principal
Zachary Carrettin
Yi Ching Fong
Alda Schwonke
Jo Nardolillo
Jocelyn Adelman
Timothy McCann
Azure Abuirmeileh
Gary Hung
Ari Maron
Martha Walvoord
Sarah Swain
Allegra Petti
Thomas McLean
Jeffrey Issokson

Viola

Shanda Lowery,
principal
Ann Weaver
Misha Galaganov
Adam Clarke
Paul Reynolds
Jonathan Brown
Kelly Dylla
Carol Gimbel
Kimberly Buschek

Viola (cont.)

Alexis Bacon
Andrew Cheung

Cello

Naomi Barron,
principal
Philip King
Robert Howard
Isabelle Chouinard
Hikaru Tamaki
Gregory Beaver
Corinne Cassini
Benjamin Noyes
Sanara Halleran
Lisa Vosdoganes
Elizabeth Glennon
Emma Sponaugle
Lisa McCormick

Double Bass

Gilbert Deshaies,
principal
Sandor Ostlund
Holly Butenhoff
Eyal Ganor
Juan Carlos Peña
Christopher Simison
Brian Doyle
William Robertson
Kjetil Laukholm

Flute

Kris Guthrie
Lisa Jelle
Jennifer Keeney
Wendy Lin
Merrie Siegel

Piccolo

Kris Guthrie
Lisa Jelle
Wendy Lin

Oboe

Margo Carlson
Christopher Haag
Jeffrey Kahan
Kim Ross

English Horn

Christopher Haag
Kim Ross

Oboe d'Amore

Christopher Haag

Clarinet

Dawn Dale
Benjamin Freimuth
Rochelle Oddo
Abigail Raymond

E-flat Clarinet

Rochelle Oddo

Bass Clarinet

Benjamin Freimuth

Saxophone

Paul Harris

Bassoon

Jennifer Gunter
Bohuslav Rattay
Michael Sundell
Amy Yang

Contrabassoon

Bohuslav Rattay
Amy Yang

Horn

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

Trumpet

Jeffrey Castle
Michael Myers
Brian Seitz
Matthew Swihart
Mitchell Wechsler
Peter Wiseman

Trombone

Sean Reed
Steven Wills

Bass Trombone

Gregory Harper

Tuba

Bryan Smith

Harp

Ayren Huslig
Cathy Lin
Naoko Nakamura

Piano and Celeste

Beth Winterfeldt
Scott O'Neil

Timpani and Percussion

John Andress
Meredith Nelson
Trent Petrunia
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

Cello Concerto No. 1, Op. 107 Dmitri Shostakovich

In 1936, after the publication of an article in *Pravda* censuring his opera **Lady Macbeth of the Mtensk** for supposed "primitive and vulgar" elements and a lack of accessibility, Dmitri Shostakovich found himself in a situation similar to that of many contemporary Soviet musicians. Either composers must adhere to simple, folk-based music aimed at the proletariat as dictated by Stalin, or continue in the vein of Russian avant-gardism while struggling under the iron foot of Stalin's displeasure. After Stalin's death in 1953, a measure of artistic freedom arose, although this hiatus proved to be short-lived.

Lacking the freedom to respond verbally to Stalin's pressures, Shostakovich may have intended the inclusion of a popular song (one of Stalin's favorites) in his First Cello Concerto as a musical profanation of Soviet intentions and ideals. Although thickly veiled and "formalized" (a Soviet catch-word referring to anything elitist or abstract) with surrounding orchestrations, several motives from "Suliko" appear in the first movement. Shostakovich's choice of popular songs was certainly not accidental. In the concerto, he mocks the song's simplistic lyrics, which are, "Dear comrades! While realistic music mostly is by so-called composers of the people, formalistic music for some reason is written by those composers who are against the people."

The First Cello Concerto is the first of a number of works Shostakovich wrote for Mstislav Rostropovich and his wife, the soprano Galina Vichnevskaya. It was the first cello composition he composed specifically for Rostropovich, who was a strong supporter of contemporary music, especially that of his friend. The concerto was premiered by Rostropovich and the Leningrad Philharmonic in 1959. Among the concerto's interesting characteristics is the inclusion of the composer's DSCH "signature" motive in the second section of the first movement.

Ibéria Claude Debussy

Ibéria is the second of the three orchestral **Images** of Claude Debussy, composed between 1905 and 1912. When Debussy first began planning the work in September 1905, he envisioned it as a second set of piano **Images**. Two of these works became **Gigues** and **Ibéria**; the third, **Valse**, was never realized, as Debussy replaced it with **Rondes de Printemps**. Of the three, **Ibéria** is the most well-known and was first performed separately with Debussy's sanction. It was premiered by Gabriel Pierné for Concerts Colonne in Paris on February 20, 1910.

Debussy mentions his work on **Ibéria**, as well as on **Le Diable dans le beffroi**, in a letter of July 1906. Two months later, writing to Jacques Durand, he says, "I hear the sounds of the roads of Catalonia, and at the same time the street music of Granada." Calling them his "Poor Images," Debussy's work on the orchestral pieces was tedious and reluctant. He did not finish **Ibéria** until December 25, 1908.

Ibéria's form is a triptych of scenes or evocations. This three-movement organization mirrors that of Debussy's more well-known works, *Nocturnes* and *La Mer*. Of the three orchestral *Images*, *Ibéria* is the most motivically unified, with inter-movement references and exchanges. The development of one movement's character into the next is central to the work's unity, as seen in the shimmering string tremolos concluding the first movement and beginning the second. The second movement leads into the third attacca, without a break. *Ibéria* presents a fanciful picture of Spain, with sensuous and intoxicating rhythms, nocturnal inertia, and brilliant, festive agitation.

Boléro Maurice Ravel

Quite possibly the first minimalist composition, the *Boléro* is the fruit of Maurice Ravel's desire to orchestrate several of Isaac Albéniz's piano pieces as an accompaniment to a ballet for Ida Rubinstein. His plans were soon laid to waste when he found out that the sole rights to Albéniz's music belonged to a Spanish conductor. The result is an original work, *Boléro*. Although later receptions have ranged from pole to pole, *Boléro* was premiered on November 20, 1928, to an enthusiastic audience.

The work is comprised of an enormous crescendo made possible by the gradual addition of new instruments to a repeating melodic pattern. This pattern is in two parts, each repeated, creating an AABB form. Each section is eighteen measures long and has a distinct character. The first is diatonic and unceremonious; the second contains more rhythmic tension and chromatic inflection. Ravel called them "altogether impersonal — folk tunes of the usual Spanish-Arabian kind." After this pattern repeats four times, the internal repeats are left out. Just when a grand cadence seems inevitable, Ravel jarringly modulates from C to E major. At this point, there is a brief developmental section before a return to the previous character.

Besides the primary melodic patterns, other ostinati are present. The snare drum, which opens the work, plays throughout (its triplets create interesting cross-relations with the melody's duple divisions), as does an inflexible V-I pattern in the bass. By the end of *Boléro*, this tonic-dominant-tonic progression is so weakened that Ravel ends the work plagally (IV-I).

In an article entitled "Finding Tunes in Factories," Ravel admired the beauty in industry and described his desire to capture this ethos in music. Accordingly, *Boléro* is a *moto perpetuo* reduced to an exercise in contrivance. Of this work he said, "Some day I should like to play it with a vast industrial works in the background." Ravel himself called this work a "piece for orchestra without music" and acknowledged that it was nothing more than an experiment. For the composer, one essay in this direction was enough to satisfy his industrial proclivity.

The synopsis of the ballet for which *Boléro* was composed aids in an understanding of the work's relentlessness. A woman dances alone to a languorous melody. Other people enter the scene, gradually joining her in the dance. The fervor and passion of the group rise in intensity to a powerful climax.

— Notes by Angela Marroy

BIOGRAPHY

Currently a third-year undergraduate student of Desmond Hoebig, **MARTHA BALDWIN** is a native of Calgary, Alberta. She made her concerto debut with orchestra at the age of eleven and has played in master classes for such musicians as Janos Starker, Zara Nelsova, Siegfried Palm, Timothy Eddy, Harvey Shapiro, and Aldo Parisot. Miss Baldwin has been frequently broadcast throughout Canada on CBC radio in both solo and chamber music capacities.

While still in high school, she received three performance degrees from the Royal Conservatory of Music in Toronto and the Mount Royal Conservatory in Calgary, winning the national gold medal for all three. Miss Baldwin has been a frequent prize winner across Canada, and last year placed second at the Corpus Christi International Young Artists Competition.

Miss Baldwin performs this evening as a winner of the 1996 Shepherd School Concerto Competition.

UPCOMING ORCHESTRA CONCERTS

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.

March 20, 22, 24, and 26, 7:30 p.m. - SHEPHERD SCHOOL OPERA and the SHEPHERD SCHOOL CHAMBER ORCHESTRA present Mozart's **Così fan tutte** (Peter Webster, guest director; Richard Bado, guest conductor).
Wortham Opera Theatre at Alice Pratt Brown Hall.
Admission (general seating): \$10/\$8. For advance tickets, call 527-4933.

Friday, March 21, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Revueletas **Sensemaya**; Brahms **Symphony No. 3 in F Major**; and Samuel Jones **Symphony No. 3, "Palo Duro Canyon."**
Stude Concert Hall. Free Admission.

