

*SHEPHERD SCHOOL  
SYMPHONY ORCHESTRA*

*LARRY RACHLEFF, conductor*

*JOAN ALLOUACHE, mezzo-soprano*

*Friday, October 2, 1998*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

**"Firebird" Suite (1919 version)** Igor Stravinsky  
**(L'Oiseau de feu)** (1882-1971)

*Introduction*

*Variation of the Firebird*

*(Variation de l'oiseau de feu)*

*Princesses' Rounds (Ronde des princesses)*

*Infernal dance of King Kastcheï*

*(Danse infernale du roi Kastcheï)*

*Berceuse*

*Finale*

## INTERMISSION

**Symphony No. 4 in G Major** Gustav Mahler  
(1860-1911)

*Bedächtig, nicht eilen*

*In gemächlicher Bewegung. Ohne Hast.*

*Ruhevoll. Poco adagio*

*Sehr behaglich*

*Joan Allouache, soloist*

*Tonight we honor the members of  
The Shepherd Society  
for their generous scholarship support.*

*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  
Emma Philips  
Heather LeDoux  
Abigail Karr  
Jonathan Godfrey  
Brinna Brinkerhoff  
Nathaniel Farny  
Fia Mancini  
Caroline Pliszka  
Yuel Yawney  
Caroline Semanchik  
Martha Walvoord  
Melinda Graves  
Jocelyn Adelman  
Tammie Gallup  
Ari Maron

## **Violin II**

Anne Huter,  
principal  
Mary Katrina Pierson  
Ivan Hodge  
Alessandra Jennings  
Erin Bowman  
Azure Abuirmeileh  
Kristi Helberg  
Stephan Ellner  
Sasha Callahan  
Alda Schwonke  
Chaerim Kim  
Gosia Leska  
Jessica Gagne  
Linling Hsu  
Pamela Yu  
Philip Estrera

## **Viola**

Misha Galaganov,  
principal  
Kimberly Buschek  
Tawnya Popoff  
Miranda Sielaff  
Mai Motobuchi

## **Viola (cont.)**

Emily Rome  
Anna Bach-y-Rita  
Carol Gimbel  
David Filner  
Daniel Sweaney  
Yuko Watanabe  
Eva Sheie

## **Cello**

Livia Stanese,  
principal  
Karen Maddox  
Sara Stalnakar  
Anne Francis  
Jing Li  
Nathan Cook  
Erin Breene  
Sandra Halleran  
Katherine Schultz  
Lydia Rubrecht  
Ayëla Seidelman  
Tomoko Fujita

## **Double Bass**

Juan Carlos Peña,  
principal  
Holly Butenhoff  
David Molina  
Dacy Gillespie  
Matthew Medlock  
Antoine Plante  
Stephen Buckley  
Erin Bewsher  
Lander McLees

## **Flute**

Martha Councill  
Lisa Jelle  
Caroline Kung  
Lance Sanford  
Caen Thomason-Redus

## **Piccolo**

Caroline Kung  
Caen Thomason-Redus

## **Oboe**

Margo Carlson  
Monica Fosnaugh  
Julie Gramolini  
Yuh-Pey Lin  
Rosemary Yiameos

## **English Horn**

Monica Fosnaugh  
Julie Gramolini

## **Clarinet**

Carrie Budelman  
Molly Mayfield  
Rochelle Oddo

## **E-flat Clarinet**

Carrie Budelman

## **Bass Clarinet**

Rochelle Oddo

## **Bassoon**

Jenni Groyon  
Damian Montaño  
Amy Yang

## **Contrabassoon**

Damian Montaño

## **Horn**

Kristina Crago  
Jeffrey Garza  
Miguel Garza  
Eric Reed  
Jeffrey Rogers  
Shane Smith  
Martina Snell  
Jason Snider

## **Trumpet**

Kenneth Easton  
Jamie Kent  
Arthur Murray  
Brian Seitz

## **Trombone**

Jeremy Moeller  
Patrick Raichart

## **Bass Trombone**

Michael Palmer

## **Tuba**

Carson McTeer

## **Harp**

Anastasia Jellison  
Heidi O'Gara  
Kathleen Wychulis

## **Piano and Celeste**

Beverly Min

## **Timpani and Percussion**

John Andress  
Andrew Buchanan  
Marc Dinitz  
Adam Green  
Patrick Kelly  
Scott Pollard  
Tobie Wilkinson

## **Orchestra Manager**

Martin Merritt

## **Orchestra Librarian**

Karen Slotter

## **Stage Assistants**

Jacob Cameron  
Thomas Hooten  
Karen Marston  
Andrew Raciti

## **Library Assistants**

Jonathan Burnstein  
Holly Butenhoff  
Mary Katrina Pierson  
Damian Montaño  
Matthew Medlock  
Ayëla Seidelman

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

STRING SEATING CHANGES WITH EACH CONCERT.

## PROGRAM NOTES

### **"Firebird" Suite** . . . . . Igor Stravinsky

When studying an early work of a great and long-lived composer, it is difficult not to judge that work from the standpoint of the musical vocabulary that he came to develop, or, as in the case of Igor Stravinsky, the cultural gadfly he was to become. Such is the case with the **Firebird**, the work that pushed the twenty-eight year old Stravinsky into the international gaze and established his career as a composer. In 1909, the young Stravinsky had written few large-scale works. The February 1909 premiere of two of them, the **Scherzo Fantastique** (1907-8) and **Fireworks** (1908) was attended by the Russian impresario Sergei Diaghilev, who upon hearing these works astutely recruited Stravinsky to orchestrate two works for his planned 1909 Ballets Russes season in Paris: Grieg's **Kobold**, which was to become the ballet **Le festin**, and two Chopin piano pieces, which formed **Les sylphides**. Stravinsky's first major commission also came from Diaghilev—the composition of a full-length ballet to an amalgamation of Russian fairy tales around a mythical creature called the Firebird, to choreography by Michel Fokine. Stravinsky completed the score in May 1910, and the work was premiered at the Paris Opéra with the Ballets Russes on June 25, 1910. Stravinsky prepared the first orchestral suite in 1911 and another after World War I; he prepared another, much longer suite in 1945.

The ballet takes place in the magical garden of the Katscheï, an evil sorcerer. The Prince enters in pursuit of the Firebird, whom he sees stealing golden apples. He catches her but agrees to let her go in return for one of her feathers; she promises that if he ever waves it in the air, she will promptly appear in his aid. Thirteen princesses, captives of the evil Katscheï, enter the garden. One of them catches the Prince's eye, and he falls in love with her. He follows the Princess into the Katscheï's castle, whereupon the sorcerer's retainers are alerted to his presence and capture him. Just before he is to be turned into stone, he waves the Firebird's feather in the air and she appears. She causes all of the Katscheï's attendants to dance themselves to sleep and discloses the secret of the sorcerer's immortality: his soul is enclosed in an egg, which if broken, is extinguished. The Prince breaks the egg, the Katscheï's spell is broken, and the captives are released. The Prince and Princess take their place as the leaders of a vast kingdom.

The greatest strength of **Firebird** is its apt musical representation of physical gestures and characters. Stravinsky worked very closely with Fokine in the composition of the work and often improvised at the piano while he acted out the choreographies. In this manner, virtually every musical gesture has its mirror in the gestures of the ballet. Although much of the music reflects in some way the influences that surrounded Stravinsky and others of the Rimsky-Korsakov circle in St. Petersburg, a good deal of the music prefigures later developments in his style, especially as seen in his two subsequent ballets for Diaghilev, **Petrushka** and the **Rite of Spring**. The **Firebird** remains one of Stravinsky's most popular and enduring compositions, the precocious entrance of a gifted composer onto the international scene, but nonetheless an early product of a composer whose subsequent style was to develop exponentially.

### **Symphony No. 4 in G Major** . . . . . Gustav Mahler

By the time of his Fourth Symphony, Gustav Mahler was viewed as the creator of massive works that distended the already-ponderous symphonic idiom of the late nineteenth century. Rife with tonal excess, extreme length, and programmatic heroism, the first two symphonies (the Third had not yet

been performed in its entirety) partake of the Romantic ethos of struggle, victory, and musical triumph as propounded in the symphonies of Beethoven. To a listener acquainted with the large-scale tragedy, irony, and frequently acrid parody of Mahler's earlier symphonies, the Fourth Symphony would have seemed a shocking rupture of style. Indeed, Mahler rarely escaped the censure of music critics, for if his earlier symphonies were ugly and vulgar, the Fourth was a "caricature," and consisted of "unfermented ideas, strange cacophonous images, and in the end, something like a consistently intentional misunderstanding of the Ninth [of Beethoven]." Reviewers took vehement issue with what they perceived as fake naïveté in the symphony and saw it as a scandalous hoax; the Swiss art lover William Ritter described the work's allegedly Viennese flavor that was so "moist and persuasive, tantalizing and seductive" that it even brought about "lewd glances in the concert hall." Although he often took mischievous delight in the paradoxes and ambiguities he set up in his works, Mahler approached his fourth symphony with a compositional genesis that was far from the profane.

As the last of the symphonies for which Mahler used as inspiration his song cycle **Des Knaben Wunderhorn**, the Fourth represents both a culmination and a farewell to the world he created through these works. The vanquished and resurrected hero of the earlier symphonies now is sublimated in the voice of a child, with the last movement's vocal description of paradise. For Mahler, this epilogue to the **Wunderhorn** narrative signifies a recollection of an innocence lost, a nostalgic longing for peace. **Des Knaben Wunderhorn** was the only composition for which he used authentic folk models, music in which he was steeped since childhood. In this sense Mahler's use of a **Wunderhorn** text in the Fourth is tinged with a symbolic, personal gravity.

The symphony opens with a playful texture of winds and sleighbells that Mahler called the "jester's cap," perhaps one of the figures that early audiences found immoderately banal, especially from a composer as "outrageous" as Mahler had seemed to be. Ironically, this movement contains the most complicated organization of themes, culminating in great structural confusion at the recapitulation. Mahler wrote that the movement "begins as if it didn't know how to count up to three, but then suddenly starts to multiply on a grand scale and ends up by calculating in the millions." The succeeding Scherzo, which originally carried the inscription, "Freund Hein spielt auf," is built around variations played by a scordatura solo violin, which Mahler directed to "sound raw and screeching... as though Death were striking up." The scordatura, or alternative tuning of the violin's strings, creates a uniquely shrill and devilish sound. The image of Freund Hein (Death) playing the violin derives from the same imaginative tradition of German Romanticism as the "Hunter's Funeral Procession," a similarly parodistic image that served as the inspiration for the slow movement of Mahler's First Symphony. The grotesque character of this movement indicates that paradise, as seen by the child, is not all happiness and light. Mahler originally planned the **Wunderhorn** song that forms the basis of the symphony, "Das himmlische Leben," (The Heavenly Life) as a counterpart to the song "Das irdische Leben" (The Earthly Life). Whereas "Das irdische Leben" tells of a starving child to whom bread is brought too late, the text of "Das himmlische Leben" contains descriptions of the plenitude of food in heaven. The second movement introduces a mild bitterness into paradise; pain too has a place within the sacred realm of the Fourth, a notion made clearer in the third movement. Mahler always considered the slow movement to be one of his finest. He wrote, "a divinely joyful and profoundly sad melody pervades it throughout, so that you'll at once laugh and cry." Mahler recounted how in composing it, he saw his mother's infinitely sad face as from his childhood, as

though she were laughing through her tears, "for she too, in spite of her immense sufferings, always lovingly resolved and pardoned all things." It is a movement of gentle lambency, of almost painful beauty, a movement of such tragic grace as to transcend description. The movement with which audiences of Mahler's time found the most fault was the last, based upon his 1892 setting of "Das himmlische Leben." While the inclusion of a folk Lied, with its associations of naïveté and naturalness, had precedent in symphonies, its use was reserved for the smaller-scale middle movements, after which a composer should return to the grand, heroic scale expected of symphonic writing. Mahler eschews this sort of brilliant apotheosis in his Finale, which he directed to be sung "with bright childlike expression, entirely without parody." By the last line, "awakens for joy," all instruments drop out gradually until one contrabass marked *ppp* remains; the pain and suffering of the past are diffused with instrumental color, as all fades into silence. Mahler achieved his deepest peace in this final low E, and indeed the symphony as a whole presents a picture of quietude, a singularly tranquil Mahler. This repose takes on even deeper meaning when compared with his other works, when seen as the highlighting that outlines the dark; it is Mahler's valediction to the **Wunderhorn** of his youth.

— Notes by Angela Marroy

## BIOGRAPHY

JOAN ALLOUACHE began singing in the southwest of France under the guidance of Marie Thérèse Dupouy. She continued studying in London and sang for Abbey Opera in such roles as *Der Komponist* in **Ariadne auf Naxos**. She has also performed with the English National Opera Chorus, English Country Opera, Guildford Opera, and Surrey Opera. Ms. Allouache is studying for the Master of Music degree at The Shepherd School of Music as a student of Joyce Farwell. Since she moved to Houston two years ago, she has sung for Opera-in-the-Heights (Alyssa in **Lucia di Lammermoor** and Dorabella in **Così fan Tutte**) and for Shepherd School Opera (Lady Billows in **Albert Herring**). This coming spring she will give a solo recital and will undertake the role of Ptolomeo in the Shepherd School Opera production of Handel's **Giulio Cesare**.

## UPCOMING ORCHESTRA CONCERTS

Sunday, October 4, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA  
Larry Rachleff, conductor PROGRAM: Ravel - **Le Tombeau de Couperin**;  
Stravinsky - **Octet for Winds**; and Mozart - **Symphony No. 35, K. 385 "Haffner."**  
Stude Concert Hall. Free admission.

Friday, October 30, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA  
Larry Rachleff, conductor; Marlon Chen and Alastair Willis, guest conductors  
PROGRAM: Justin McCarthy **Ekklesia** (Premiere); R. Strauss **Till Eulenspiegels  
Lustige Streiche**; and Bartók **Suite from "The Miraculous Mandarin."**  
Stude Concert Hall. Free admission.

Sunday, November 1, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA  
Larry Rachleff, conductor; Marlon Chen, guest conductor  
PROGRAM: Ives **The Unanswered Question**; Beethoven **Symphony No. 1 in  
C Major, Op. 21**; and Joan Tower **Flute Concerto** (Christina Jennings, soloist).  
Stude Concert Hall. Free admission.