

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, conductor

Sunday, October 4, 1998

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Le Tombeau de Couperin

Prélude

Forlane

Menuet

Rigaudon

Maurice Ravel

(1875-1937)

Octet for Winds (revised 1952)

Sinfonia. Lento - Allegro moderato

Tema con Variazioni. Andantino

Finale. Tempo giusto

Igor Stravinsky

(1882-1971)

Merrie Siegel, flute

Alexander Potiomkin, clarinet

Glenn Einschlag, bassoon I

Kathy Kvitek, bassoon II

Jamie Kent, trumpet I

Brian Seitz, trumpet II

Karen Marston, trombone

Michael Palmer, bass trombone

INTERMISSION

Symphony No. 35 in D Major* *K. 385 "Haffner"

Allegro con spirito

Andante

Menuetto

Presto

Wolfgang Amadeus Mozart

(1756-1791)

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

Jonathan Swartz,
concertmaster
Maria Sampen
Jennifer Thompson
Tor Johan Bøen
Yu-Ying Ng
Matthew Szemela

Violin II

Gregory Ewer,
principal
Colleen Jennings
Chek Meng Ang
Noel Martin
Matthew Fuller
Matthew Horwitz

Viola

Matthew Dane,
principal
Wilma Hos
Lionel Tan
Christine Grossman
Sun-Young Lee

Cello

Claudia Hödl,
principal
Julia Kostenko

Cello (cont.)

Anthony Kitai
Leslie Tan
Laura Love

Double Bass

Jonathan Burnstein,
principal
Andrew Raciti
Hunter Capoccioni

Flute

Kirstin Eade
Merrie Siegel

Piccolo

Kirstin Eade

Oboe

Monica Fosnaugh
Jared Hauser
Omri Raveh

English Horn

Jared Hauser

Clarinet

Angella Hedrick
Sharon Koh

Clarinet (cont.)

Alexander Potiomkin

Bassoon

Glenn Einschlag
Shawn Jones
Kathy Kvitek

Horn

Kristina Crago
Austin Hitchcock
Jeffrey Rogers

Trumpet

David Dash
Kenneth Easton
Thomas Hooten

Harp

Laurie Meister

Timpani

Trent Petrunia

Orchestra Manager

Martin Merritt

Orchestra Librarian

Karen Slotter

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

STRING SEATING CHANGES WITH EACH CONCERT.

UPCOMING ORCHESTRA CONCERTS

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.

PROGRAM NOTES

Le Tombeau de Couperin Maurice Ravel

Ravel's reputation as a composer had been cemented by the success of the ballet *Daphnis et Chloé* in 1912. But by August 1914, Europe was at war, and Ravel wanted to do more for France than write music. Refused as a soldier because of his physical frailty, Ravel volunteered at a hospital for wounded soldiers and eventually signed on as a truck driver at the front. There he was inspired to memorialize his close friends who had fallen in battle, but there was neither time nor energy to compose. Exhausted by his work and overwhelmed by the realities of war, Ravel broke down. After several weeks in a hospital near the front, he was returned to Paris, only to discover that his mother had recently died. Released from service in 1917, he set to work on his planned memorial composition.

Le Tombeau de Couperin took shape in 1917 as a suite for piano based on the dance forms of the seventeenth and early eighteenth centuries. As a Tombeau or 'tombstone,' it followed a seventeenth-century French musical tradition of memorializing departed models and mentors in musical compositions. Ravel referred in the title to François Couperin (1668-1733), who epitomizes the elegant French classical tradition of the early eighteenth century that was esteemed by many subsequent generations of French composers. Each of the six movements of the piano suite is dedicated to one of Ravel's friends killed during the war. In 1919 he orchestrated four of the six original movements, applying his unique sense of orchestral color to the work and removing most of the delicate, eighteenth-century-style keyboard ornamentation of the original.

— Note by Wilbye Tablear

Octet for Winds Igor Stravinsky

Igor Stravinsky, one of the major shapers of musical style in the twentieth century, was on the verge of something new in the early 1920s. But that "something new" was heavily tinged with musical ingredients from the past in a synthesis that was and still is striking. The *Octet*, one of his first ventures in the new/old style, is said to mark the end of Stravinsky's "Russian" period and the beginning of what has been termed his "hard-core neoclassic phase," to quote biographer Richard Taruskin.

In the *Octet*, the classicizing elements are not difficult to spot. Its three movements — an opening sonata form, a central theme and variations, and a grand finale — show a clarity of form reminiscent of the eighteenth century, and they struck its first Parisian audience as "Bachian"; even American composer Aaron Copland, then studying in Paris, remembered the *Octet* at its premiere as "a mess of eighteenth-century mannerisms." Other references to past styles abound in the *Octet*, including stock cadences, contrapuntal textures, and textural figurations associated with tonal music. More than these classical vestiges, however, the work exudes

a crystalline clarity at odds with the ultra-expressive musical style of German Romanticism (or even French Impressionism and Russian "exoticism") that had long dominated the musical avant garde. Stravinsky himself, in an article written and published close to the time of the first performance, suggested a renewal of eighteenth-century aesthetics when he called the Octet "a musical object." "My Octet is not an 'emotive' work," he continued, "but a musical composition based on objective elements which are sufficient in themselves." Stravinsky also dismissed the idea of musical interpretation, admonishing the performer to follow the "musical text" strictly, playing it just as it had been written and adding nothing else. "To interpret a piece is to realize its portrait, and what I demand is the realization of the piece itself and not of its portrait."

Perhaps for this reason, Stravinsky conducted the premiere himself at the Paris Opéra on October 18, 1923. The younger composers and artists of Paris were wildly attracted to the Octet, to the "new" aesthetic, and to its brash promoter. Admirers such as Jean Cocteau even poeticized the experience of watching Stravinsky conduct the Octet, characterizing him as "an astronomer engaged in working out a magnificent instrumental calculation in figures of silver."

— Note by Wilbye Tablear

Symphony No. 35 in D Major . . . Wolfgang Amadeus Mozart K. 385 "Haffner"

Mozart's **Symphony No. 35** demonstrates that his boundless musical genius was tempered by practicality. Mozart's career essentially bridges the transition between the age of the composer as craftsman, churning out music on demand for specific occasions, and that of the inflated "cult of genius" which ballooned dramatically during the nineteenth century. The concept of the composer stormily, manically forging great works of art to satisfy an inner need was formed in the wake of Beethoven and applied retrospectively to Mozart; in the Classical period, however, music was much more functional, and differentiations between genres more arbitrary.

In the summer of 1782, Mozart had recently left the service of the Archbishop in Salzburg under less than cordial circumstances. While remaining in Vienna, his energies were spent primarily on the staging of **Die Entführung aus dem Serail** and on his impending marriage to Constanze Weber. Adding another burden to his busy schedule, Mozart's father requested a piece for the ennoblement of Siegmund Haffner in Salzburg. In less than two weeks, Mozart composed a five-movement serenade scored for paired oboes, bassoons, horns, and trumpets, with timpani and strings. Months later, requiring a symphony for a subscription concert, he asked his father to return the score of the serenade. Not having seen it since he hastily mailed it to Salzburg, Mozart remarked, "My new Haffner Symphony has positively astounded me, for I had forgotten every single note of it."

He reworked the serenade, dropping the second minuet and the introductory march and adding two flutes and two clarinets to the outer movements (K. 385 is his only symphony with a full complement of eight winds).

Of the remaining four movements, Mozart specified in a letter to his father that "the first Allegro must be played with great fire; the last, as fast as possible." The first movement is in a monothematic sonata form more characteristic of Haydn than of Mozart, dispensing with the contrasting second theme in favor of contrapuntal manipulations and derivations of the first. The slow movement is a graceful binary song form; the minuet is rather four-square, much in the serenade tradition. The finale, "a brilliant moto perpetuo" according to Stanley Sadie, is also in sonata form, but the treatment of the theme approaches that of a rondo. Though definitely complete and satisfying in its own right, the "Haffner" Symphony can be considered Mozart's last piece of truly occasional music and a prelude to the great symphonic masterpieces yet to come.

— Note by Kyle Bruckmann

