

*SHEPHERD SCHOOL  
SYMPHONY ORCHESTRA*

*LARRY RACHLEFF, Music Director*

*YOSHIKAZU NAGAI, Piano*

*Friday, December 4, 1998*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

**Overture to "Rienzi"**

Richard Wagner  
(1813-1883)

*Alastair Willis, conductor*

**Suite No. 2 from**

**"The Three-Cornered Hat"**

Manuel de Falla  
(1876-1946)

*The Neighbours' Dance (Seguidillas)*

*The Miller's Dance (Farruca)*

*Final Dance (Jota)*

## INTERMISSION

**Piano Concerto No. 1 in D minor, Op. 15**

Johannes Brahms  
(1833-1897)

*Maestoso*

*Adagio*

*Rondo: Allegro non troppo*

*Yoshikazu Nagai, soloist*

*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**

Jonathan Godfrey,  
concertmaster  
Melinda Graves  
Anne Huter  
Tammie Gallup  
Michael Arlt  
Ivan Hodge  
Caroline Semanchik  
Kristi Helberg  
Abigail Karr  
Martha Walvoord  
Emma Philips  
Sasha Callahan  
Nathaniel Farny  
Jocelyn Adelman  
Heather LeDoux  
Azure Abuirmeileh

## **Violin II**

Caroline Pliszka,  
principal  
Yuel Yawney  
Mary Katrina Pierson  
Ari Maron  
Brinna Brinkerhoff  
Fia Mancini  
Erin Bowman  
Stephan Ellner  
Gosia Leska  
Alda Schwonke  
Chaerim Kim  
Alessandra Jennings  
Jessica Gagne  
Pamela Yu  
Linling Hsu  
Philip Estrera

## **Viola**

Tawnya Popoff,  
principal  
Emily Rome  
Misha Galaganov  
David Filner  
Anna Bach-y-Rita

## **Viola (cont.)**

Kimberly Buschek  
Daniel Sweaney  
Yuko Watanabe  
Carol Gimbel  
Miranda Sielaff  
Eva Sheie  
Karoline Schwartz  
Mai Motobuchi  
Daniel Kendis

## **Cello**

Jing Li, principal  
Emma Sponaugle  
Karen Maddox  
Sandra Halleran  
Anne Francis  
Elizabeth Glennon  
Tomoko Fujita  
Jacob Charkey  
Ayëla Seidelman  
Lydia Rubrecht  
Nathan Cook  
Elizabeth Lee

## **Double Bass**

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

## **Flute**

Martha Councill  
Kirstin Eade  
Caroline Kung  
Caen Thomason-Redus

## **Piccolo**

Kirstin Eade  
Caen Thomason-Redus

## **Oboe**

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

## **English Horn**

Rosemary Yiameos

## **Clarinet**

Carrie Budelman  
Angella Hedrick  
Sharon Koh  
Molly Mayfield

## **Bassoon**

Glenn Einschlag  
Jenni Groyon  
Shawn Jones  
Kathy Kvitek

## **Horn**

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

## **Trumpet**

David Dash  
Kenneth Easton  
Thomas Hooten  
Jamie Kent  
Arthur Murray  
Brian Seitz

## **Trombone**

Paul Fleischman  
Kathryn Giorgio

## **Trombone (cont.)**

Jeremy Moeller

## **Bass Trombone**

Michael Palmer

## **Tuba**

Jacob Cameron

## **Harp**

Kathleen Wychulis

## **Piano and Celeste**

Beverly Min

## **Timpani and**

### **Percussion**

John Adress  
Andrew Buchanan  
Marc Dinitz  
Adam Green  
Patrick Kelly  
Elizabeth Muncaster  
Scott Pollard  
Trent Petrunia  
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

### Overture to "Rienzi" . . . . . Richard Wagner

The first "grand opera" ever seen by Wagner was probably Gasparo Spontini's *Fernando Cortez*. Wagner described this performance as the most important artistic impression which Berlin had to offer him, gaining a "new opinion of the real value of great theatrical performances which could be raised... to the level of an original and incomparable artistic genre." This impression played a leading role in the conception of *Rienzi*.

The opera is based on a novel, *Rienzi, The Last of the Roman Tribunes*, by the English writer and public figure, Edward Bulwer-Lytton. Rome has been torn apart by the rivalry and feuding of the corrupt nobility, and Rienzi, a young peasant, is summoned to assume leadership. He restores order with the promise of freedom and happiness, and the people welcome him joyfully and elect him tribune. Although the subdued nobles declare allegiance to Rienzi, they plot a conspiracy against him. Their attempted assassination fails, and the nobles raise an army outside the gates of Rome and declare battle. Although Rienzi emerges victorious, the Roman people suspect him of conspiring with the nobles and subsequently forsake him. Finally Rienzi, in a magnificent aria, beseeches God not to abandon him. From the balcony of the Capitol he tries one last time to garner the support of the people, but they throw stones and set the Capitol ablaze. The building collapses, and Rienzi and his intended utopia are buried in the rubble.

Wagner identified himself with the figure of Rienzi, and felt driven to evoke not only an image of individual heroism, but also an image of an ideal republic. *Rienzi* was considered a novelty and caused a sensation in Germany, meeting enthusiastic recognition on one hand and strong opposition on the other. Wagner spoke negatively of this work, referring to it as his "youthful sin." Yet Wagner's dramatic showpiece is not without merit, since we find the overture and Rienzi's prayer aria performed widely. In the words of the critic Busoni, Wagner indulges the audience with orchestral sounds that "reach the farthest limits of sensuous power and touch our earthly horizon."

### Suite No. 2 from "The Three-Cornered Hat" . . . . . Manuel de Falla

"The essential elements of music, the sources of inspiration, are the nations and people. I am against music resting on authentic folklore documents. I believe, on the contrary, that one must start from the natural living fountainheads and use the substance of sonority and rhythm, not their outward appearance," said Manuel de Falla. As Debussy evoked Spanish colors without overt reference to folk songs, de Falla sought "truth" about his homeland without directly quoting folk tunes. This was especially apparent in his early works, which include sets of character pieces for piano, the opera *La vida breve*, the orchestral *Nights in the Gardens of Spain*, and the ballets *El amor brujo* and *The Three-Cornered Hat (El sombrero de tres picos)*.

First performed in London on July 22, 1919, by the Ballets Russes under Diaghilev, *The Three-Cornered Hat* is based on a classic novel of the same title by Don Pedro Antonio de Alarcón. It is the story of a young miller, his attractive wife, and a somewhat amorous Corregidor (Governor) who orders the miller's arrest so that he may engage in some earnest flirtation. The captivating lady fools him with a seductive dance and then evades him with such agility that, in his pursuit of her, the Corregidor tumbles over a bridge into the millstream and becomes the center of ridicule. The Corregidor's three-cornered hat is a symbol of the authority which the ballet mocks with humor, not malice.

The three dances, frequently played as an orchestral suite, are the *Danza de los Vecinos (The Neighbours' Dance)*, the *Danza del Molinero (The Miller's Dance)* and *Final Dance*. Each one of these dances is based on a particular type of Spanish dance. *The Neighbours' Dance* is a seguidilla, an Andalusian dance in simple triple time, similar to the bolero but a bit more brisk.

*The Miller's Dance* is based on the Andalusian gypsy dance called the *farruca*, which is characterized by a strong syncopated rhythm. Concluding the ballet is a final *jota*, a lively dance in triple time originating from Aragon, a region of northeast Spain, and inspired by de Falla's memory of the *jota* as sung by a group of young men in an Aragon village.

### **Piano Concerto No. 1 in D minor, Op. 15 . . . . Johannes Brahms**

The nineteenth century was a time of many noteworthy explorations into the past. Schliemann unearthed Troy, Champollion broke the code of the Rosetta Stone, and a determined French scholar named Coussemaker discovered the earliest music of Western civilization. Brahms saw himself not only as the beneficiary of this newly-discovered musical treasure from the past, but also accepted the responsibility of serving on the advisory board for the first complete edition of the works of J.S. Bach. In his compositions, Brahms forged a distinctive style from the great traditions of German music — the contrapuntal textures of Lassus and Bach, the formal techniques and motivic development of Beethoven, and the emotionally expressive harmonies of Schumann. Brahms brought his own lyricism and sense of musical architecture to this musical ancestry.

His original intention was to produce a symphony in D minor as his first major orchestral work. Though it was fully-orchestrated, Brahms was not satisfied with the score and decided to transform it into a sonata for two pianos. This version also left him unsatisfied, and in a letter to Joseph Joachim, wrote "I have often played the first three movements over with Frau Schumann, but I find that I require even more than two pianos." His ideas were too symphonic in breadth to be contained in two pianos, yet too pianistic in figuration to be completely separated from the keyboard. Brahms was stuck in this quandary until Julius Otto Brimm, a composer and friend, suggested that he try his sketch as a piano concerto. He selected two movements to retain for the Concerto and set the third aside, which emerged ten years later as the chorus "Behold All Flesh" in the **German Requiem**.

The tumultuous first movement of the **Concerto in D minor** is perhaps the most openly passionate and impetuous of all of Brahms' compositions. Joachim wrote that this music reflected the anguish Brahms felt over the nervous breakdown and attempted suicide of Robert Schumann, which coincided with the beginning of Brahms' work on these sketches. The influence of Beethoven's Ninth Symphony is evident in the key and mood of the movement. It follows the Classical model of double-exposition concerto form, with an extensive initial statement of the thematic material by the orchestra alone ("first exposition") before the soloist enters and leads through the "second exposition." This second exposition brings calm with its expressive, flowing phrases, and includes a chorale-like second theme played by the unaccompanied piano. A barrage of double octaves in the piano introduces the development section, bringing us back to the chilling trills and melodic leaps of the main theme. After a long dominant pedal, both the piano and orchestra arrive momentarily on a unison D which acts as a springboard for the restatement of the principal theme.

Solace is found in the quiet stillness of the D major Adagio. There is peace and consolation in the conversation between the piano and orchestra, "something spiritual" in Clara Schumann's words. Above the first line of Joachim's score, Brahms penciled in the phrase, "Benedictus qui venit in nomine Domini" — "Blessed is he who comes in the name of the Lord" — a reference to Robert Schumann, who was often addressed by his friends as "Mynheer Domini" and who died while Brahms was working on the Concerto. A second dedication may be to Clara Schumann, of whom the movement made a "lovely portrait." This overt association of his music with personal sentiment was quite unusual for Brahms, and he later crossed out the Latin phrase in the score.

The finale may have indirectly found its source in Beethoven's **Piano Concerto No. 3 in C minor**. It is in rondo form, and the principal melody is related to the lyrical second theme of the opening movement, weaving together the ends of the work. Among the episodes which separate the return of the rondo theme,

*Brahms places a carefully-crafted fugue which points back to his intensive study of Bach's music. After a brief cadenza, the coda emerges in the key of D major and provides an exuberant conclusion to the Concerto.*

— Notes by Caroline Semanchik

## BIOGRAPHIES

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. Last year he attended the Conductors' Institute of South Carolina as a Fellow, and he was also the runner-up in the Sixth British Reserve Insurance Conducting Competition. His most recent achievement was being awarded one of three conducting fellowships to study at the Aspen Music Festival this past summer. Mr. Willis is currently in his third year as a graduate conducting student of Larry Rachleff at The Shepherd School of Music.

Pianist YOSHIKAZU NAGAI was born in Landstuhl, Germany, and grew up in Kent, Washington, where he began his musical studies at the age of eight. Six years later, he was a top prize winner of the Pacific Young Artists International Piano Competition. Since that time, Mr. Nagai has been heard in concert as soloist and chamber musician in many national venues, including performances at the Aspen Music Festival, the Sarasota Music Festival, Pianofest in the Hamptons, and the Waterloo Music Festival. A recipient of several awards, Mr. Nagai has been a prize winner of the New Orleans International Piano Competition, the Dorothy A. Anderson International Piano Competition, the Olympia Symphony Concerto Competition, and the Canton Symphony Concerto Competition, as well as laureate of the Gina Bachauer International Piano Competition.

Mr. Nagai received his Master of Music degree from the Cleveland Institute of Music, where he was honored with the Malvina Podis Prize in piano. He is currently a Doctor of Musical Arts candidate at The Shepherd School of Music where he studies with John Perry. Former teachers include Paul Schenly, Sergei Babayan, and Duane Hulbert. This past fall Mr. Nagai joined the piano faculty at the Interlochen Arts Academy, where a student of his was a winner of this year's IAA Concerto Competition. Next January he has been invited to the University of Puget Sound Keyboard Festival in Tacoma, Washington, where he will be giving master classes and performing as guest artist.

Mr. Nagai appears tonight as the winner of the 1998 Shepherd School Piano Concerto Competition.

## UPCOMING ORCHESTRA CONCERTS

Sunday, December 6, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA

Larry Rachleff, conductor; Alastair Willis, guest conductor

PROGRAM: Webern **Concerto, Op. 24**; Haydn **Cello Concerto in C Major, Hob. VIIb:1** (Desmond Hoebig, soloist); and Schubert **Death and The Maiden** (arranged for string orchestra by Gustav Mahler).

Stude Concert Hall. Free admission.

Saturday, February 20, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Larry Rachleff, conductor; Alastair Willis, guest conductor

PROGRAM: Patrick Clark **Wet Crimson on Chiricahua** (Premiere); and Shostakovich **Symphony No. 7 "Leningrad."** Stude Concert Hall. Free admission.

Sunday, February 21, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA

Larry Rachleff, conductor; Alastair Willis, guest conductor

PROGRAM: Hindemith **Kammermusik No. 1, Op. 24**; Bolcom **Violin Concerto** (Maria Sampen, soloist); and Haydn **Symphony No. 92 in G Major, "Oxford."**

Stude Concert Hall. Free admission.