

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, Music Director

DESMOND HOEBIG, Cello

Sunday, December 6, 1998

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Concerto, Op. 24

Anton Webern
(1883-1945)

Etwas lebhaft
Sehr langsam
Sehr rasch

<i>Lance Sanford, flute</i>	<i>Paul Fleischman, trombone</i>
<i>Omri Raveh, oboe</i>	<i>László Kenéz, piano</i>
<i>Alexander Potiomkin, clarinet</i>	<i>Jennifer Thompson, violin</i>
<i>Jason Snider, horn</i>	<i>Wilma Hos, viola</i>
<i>Jamie Kent, trumpet</i>	<i>Alastair Willis, conductor</i>

Cello Concerto in C Major, Hob. VIIb:I

Franz Joseph Haydn
(1732-1809)

Moderato
Adagio
Finale. Allegro molto

Desmond Hoebig, soloist

INTERMISSION

String Quartet in D minor, D. 810

Franz Schubert
(1797-1828)

“Death and the Maiden”

Allegro
Andante con moto
Scherzo. Allegro molto
Presto

arranged for string orchestra by
Gustav Mahler (1860-1911)
edited by Donald Mitchell
and David Matthews

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

Jennifer Thompson,
concertmaster
Gregory Ewer
Jonathan Swartz
Noel Martin
Maria Sampen
Tor Johan Bøen

Violin II

Colleen Jennings,
principal
Chek Meng Ang
Yu-Ying Ng
Matthew Fuller
Matthew Szemela
Matthew Horwitz

Viola

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

Cello

Anthony Kitai,
principal
Daniel Saenz
Laura Love
Julia Kostenko
Heath Marlow

Double Bass

Jonathan Burnstein,
principal
Andrew Raciti

Double Bass (cont.)

Hunter Capoccioni

Oboe

Yuh-Pey Lin
Omri Raveh

Horn

Shane Smith
Jason Snider

Orchestra Manager

Martin Merritt

Orchestra Librarian

Karen Slotter

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.
STRING SEATING CHANGES WITH EACH CONCERT.

UPCOMING ORCHESTRA CONCERTS

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.

PROGRAM NOTES

Art is reactionary. It is a means of communication. It can be something that occurs spontaneously, as a "happening," but certainly it is a product of thought processes, and generally the product of a great deal of work. The composers represented on this program share many things in common. As cultural keystones in their Austrian homeland, each man burned his life's candle with passionate dedication to his craft. Haydn spent most of his career as a court composer for the royal Esterhazy family. But with the uprising of the Viennese middle class and the commercialism of the concert hall, Schubert, Mahler, and Webern served as conductors and teachers, each adding to the legacy of influence for the other, often struggling for recognition and acceptance in a shadow of staunch tradition.

Concerto, Op. 24 Anton Webern

After receiving a traditional education in music, in 1904 Webern became a student of Arnold Schoenberg (1874-1951). At that time, Schoenberg's compositional style still resembled that of other progressive romantic composers of turn-of-the-century Vienna: rhythmically complicated, dense, tonally extended, lyric, and developmentally motivic. But unlike that of his contemporaries, Schoenberg's voice of expression (which was ultimately a reaction) extended to other disciplines: he found expressive outlets in visual as well as literary art. The reaction would be known as Expressionism, the avant-garde movement that sought to express from an inner, emotional necessity. The distortion and perhaps angularity of visual art, and the grotesque, base subjects of literature materialized musically as a departure from the already stretched traditional harmonic language. What occurred in composition after Schoenberg and the Second Viennese School liberated composition from tonality into a realm of "free atonality," becoming the catalyst. Harmonic motion traditionally provided cadence points, which in turn provided a framework: a beginning, middle, and end — a form. The absence of form, in essence, the absence of traditional musical structure, had a give-and-take effect on the creative aspect of composition. As a blessing and a curse there were no boundaries for their compositional voice, as there were no guidelines, no thematic development, and no direction. It became difficult to compose a work substantial in length because there was no tonal plan. Schoenberg and his disciples had to contrive a means to bring back the developmental element to their music. The implication of motivic development, the extraction of motivic elements, and the arrangement of such in order to provide forward motion as well as a foundation of familiarity and interest became a centerpiece of Anton Webern's lifelong passionate obsession and artful development of serialism and twelve tone composition.

Concerto, Op. 24 (1931-34), is a product of Webern's fascination with serialism and the endless possibilities of the manipulation of the note-row. With a momentary, "free" or fleeting quality, it consists of a three-note cell that is followed by its retrograde inversion, retrograde, and inversion, each note-cell transposed so that they also fit within a single twelve-note unit. The note-row is heard in its entirety before it is repeated. In other words, a single note can not be heard twice before the entire ordered row of twelve notes has been heard. Although this practice sounds extremely controlled, Webern was able to master this type of composition expressively and artfully. Like the painter's use of two or three pigments for a variety of color and intensity, Webern's note cells are heard throughout the three-movement work sweeping and dancing between the instruments in pointillistic conversations. The conversation must be riddled with satire, because the work is based on a Latin palindrome, a game:

SATOR
AREPO
TENET
OPERA
ROTAS

— which translates as "Arepo the sower controls the work." This palindrome can be read horizontally, vertically, as well as backwards and forwards.

Cello Concerto in C Major, Hob. VIIb:I Franz Joseph Haydn

Franz Joseph Haydn was under the employment of Prince Nikolaus Esterhazy when he received a royal reprimand. Haydn was criticized for his actions as Vice-Kapellmeister, as well as generally criticized for having neglected his compositional duties. Haydn responded to these accusations by putting together a catalogue known as the "Entwurf-Katalog" ("draft catalogue"), to provide proof

against any further accusations. It was in this catalogue that the 1761-65 **Concerto in C Major** was listed. However, the music remained unknown until 1961, when it was discovered in the National Museum of Prague. Since Haydn was a court composer, his performance resources were limited. Works were composed with specific instrumentalists in mind. The court cellist of his orchestra was Joseph Weigl, and it is presumed that for him **Concerto in C Major** was composed.

A concerto is not only a work written for a specific solo instrument with orchestral accompaniment, but it is a standard compositional form. The classical concerto form represented here is comprised of three movements (fast-slow-fast). Within this structure, a sonata form will be found in the first movement, the slow movement is an adagio, and the last movement is a rondo. Haydn's **Concerto in C Major** embodies what has become tradition in the concerto. In the stately yet exuberant first movement, the concerto element becomes obvious. The fast runs of notes and large intervallic leaps and chorded double-stops which must be executed with a light and accurate hand must truly have been a challenge for the violoncello soloist. Throughout the work, Haydn writes sections for the orchestra alone, virtuosic solo sections for the soloist that by nature are contrasting, as well as homogenous sections for both the soloist and the orchestra combined. The elegance of the Adagio movement immediately draws images of courtly dance, and in the lively, dancing Rondo, Haydn pulls all the stops in concertante writing.

String Quartet in D minor, D. 810 Franz Schubert
"Death and the Maiden" arr. Gustav Mahler

It is difficult to imagine what it must be like to live with the knowledge of death's fate at the height of one's career. Franz Schubert completed his Quartet in D minor in March of 1824. Dubbed **Der Tod und das Mädchen**, it was written only one and a half years after he learned that he had contracted fatal syphilis. The quartet has as its Andante movement a set of variations based on Schubert's 1817 song setting of the poem of the same title by Claudius Matthias.

The Maiden:

Pass by, ah pass by!
 Away cruel Death!
 I am still young; go kindly
 And do not touch me.

Death:

Give me your hand, you tender creature.
 I am your friend, I do not come to punish.
 Be of good courage. I am not cruel;
 You shall sleep softly in my arms.

The refrain of this song is built on a long-short-short rhythm. In poetry, the equivalent would be the dactyl-metrical foot in which a stressed syllable is followed by two unaccented syllables. This rhythm was evidently used throughout Schubert's songs, and most often depicted an inscrutable force of nature. The rhythm is dance-like, and though a dance-like quality is present in the first and third movements, it becomes especially audible in the second movement, Andante. The dance, of course, depicts the fateful negotiations between the young maiden and death itself.

One must wonder why Gustav Mahler chose this work for such careful study. Mahler is remembered for bringing together the song and the symphony in the tradition started by Beethoven in the Ninth Symphony. Sensitive to vocal expression, surely he was influenced by the Schubertian song. He is also remembered for his supreme sensitivity for the expression of death, loss, and longing in his own life. Perhaps Mahler found in Schubert a kindred spirit and inspiration.

As a conductor, Mahler was noted for his re-creative, rather than interpretive, performances. He thought little of re-touching Beethoven, or the work of other composers, for his own performances. The arrangement of **Der Tod und das**

Mädchen was never performed in its entirety during his lifetime. Only the second movement was performed on November 19, 1894, in Hamburg. Discovered by Anna Mahler, the composer's daughter, the score was given to a publishing company who interpreted Mahler's markings. The first complete performance of Mahler's arrangement of the quartet for string orchestra was not until May 6, 1984, in New York's Carnegie Hall.

Mahler's arrangement maintains the integrity of Schubert's composition, while adding the weight of the double bass, which he felt was lacking. In addition, Mahler introduces an elaborate use of mutes, additional dynamic markings, as well as octave doublings between parts to enhance the mood and expression of the dance between Death and the maiden.

— Notes by Holly Butenhoff

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.

One of Canada's finest instrumentalists, DESMOND HOEBIG is currently principal cellist of the Houston Symphony Orchestra and an Associate Professor at The Shepherd School of Music. First prize winner of the Munich International competition, the CBC Talent Competition, and the Canadian Music Competition, and an award winner in Moscow's Tchaikovsky Competition, he studied at the Curtis Institute of Music with David Soyer and at the Juilliard School with Leonard Rose and Channing Robbins. He has also participated in master classes with Janos Starker and Tsuyoshi Tsutsumi at the Banff Centre for the Arts.

As guest soloist, Mr. Hoebig has performed with all the major orchestras in Canada, the Houston, Cincinnati, and Madison Symphonies in the U.S., and with orchestras in Germany, Spain, and Portugal. As a chamber musician, he was the cellist of the Orford String Quartet from 1989 to 1991. The Quartet, which performed extensively throughout North America, Europe, and Asia, won a Juno award for best classical album in 1990. Since 1980 Mr. Hoebig has performed regularly in a duo with Canadian pianist Andrew Tunis, with whom he has made three recordings — one of which was nominated for a Juno award for best classical album. The duo has also given recital tours in North America and Europe.

Desmond Hoebig has performed and taught at festivals throughout North America including Banff, Calgary (Music Bridge), Domaine Forget, Halifax (Scotia Festival of Music), Kapalua, Madeleine Island, Marlborough, Orcas Island, Orford, Parry Sound, Steamboat Springs, Vancouver, and Victoria. Preceding his engagement with the Orford Quartet, where he was an Associate Professor at the University of Toronto, Mr. Hoebig was principal cellist of the Cincinnati Symphony Orchestra and associate principal cellist of the Montreal Symphony Orchestra.