

*SHEPHERD SCHOOL  
CHAMBER ORCHESTRA*

*LARRY RACHLEFF, music director*

*Sunday, November 3, 2002*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

**Two Elegiac Melodies  
for String Orchestra, Op. 34**

*Heart's Wounds. Allegretto espressivo*  
*The Last Spring. Andante*

*Edvard Grieg*  
*(1843-1907)*

**Ouvertüre (Suite) No. 3  
in D Major, BWV 1068**

*Ouverture*  
*Air*  
*Gavotte I alternativement*  
*Gavotte II*  
*Bourrée*  
*Gigue*

*Johann Sebastian Bach*  
*(1685-1750)*

## INTERMISSION

***Appalachian Spring (Ballet for Martha)***  
***Suite for Thirteen Players (revised 1970)***

*Aaron Copland*  
*(1900-1990)*

*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**

*Tor Johan Bøen,*  
concertmaster  
*Tereza Stanislav*  
*Timothy Peters*  
*Kirsten Smith*  
*Holly Smith*  
*Maria Evola*

### **Violin II**

*Maureen Nelson,*  
principal  
*Justin Bruns*  
*Brittany Boulding*  
*Mary Virginia Neff*  
*Jeremy Blanden*  
*Dorian Vandenberg*

### **Viola**

*Michele Gunn,*  
principal  
*François Vallieres*  
*William Johnston*  
*Robert Brophy*

### **Viola (cont.)**

*Milan Milisavljevic*

### **Cello**

*Marieve Bock,*  
principal  
*Jie Jin*  
*Richard Belcher*  
*Matthew Dudzik*  
*Keira Fullerton*

### **Double Bass**

*Jeremy Kurtz,*  
principal  
*David DeRiso*  
*Erik Gronfor*

### **Flute**

*Michael Gordon*

### **Oboe**

*Adam Dinitz*  
*Katherine Young*

### **Clarinet**

*Stephanie King*

### **Bassoon**

*Ellen Connors*  
*Carin Miller*

### **Trumpet**

*Ryan Barwise*  
*Michael Sapienza*  
*Zebediah Upton*

### **Piano**

*Hyojin Ahn*

### **Harpichord**

*Peter Tschirhart*

### **Timpani**

*Evan Bertrand*

### **Orchestra Manager**

*Martin Merritt*

### **Orchestra Librarian and Assistant**

**Personnel Manager**  
*Kaaren Fleisher*

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

## UPCOMING ORCHESTRA CONCERTS

*Thursday, December 5, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA*  
*Larry Rachleff, conductor; James Gaffigan, guest conductor PROGRAM: Debussy -*  
*Prelude to the Afternoon of a Faun; Mendelssohn - Concerto for Violin and Orches-*  
*tra in E Minor, Op. 64 (Tor Johan Bøen, soloist); and Brahms - Serenade No. 2 in*  
*A Major, Op. 161. Stude Concert Hall. Free admission.*

*Friday, December 6, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA*  
*Larry Rachleff, conductor; James Gaffigan, guest conductor PROGRAM: Ross*  
*Adrian Williams - On Open Sky; Canteloube - Songs of the Auvergne (selections*  
*from Series 1-4) (Susan Lorette Dunn, soloist); and Prokofiev - Selections from*  
*Romeo and Juliet, Suites 1 and 2. Stude Concert Hall. Free admission.*

## PROGRAM NOTES

### *Two Elegiac Melodies* . . . . . Edvard Grieg *for String Orchestra, Op. 34*

The *Two Elegiac Melodies, Op. 34* by Edvard Grieg are based on his own songs *Heart's Wounds, Op. 33 No. 3* and *The Last Spring, Op. 33 No. 2*. The original songs are based on poems written by the Norwegian poet A. O. Vinje. The abstruse melancholy of the poetry is illustrated in the solemn strains of the music. Grieg did not allow the verses to be printed with the orchestral score, because he wanted the listener to intuit their meaning through the music itself. This is one of the few cases in which the arrangement is more popular than the original work.

*Two Elegiac Melodies* are introspective and are mindful of soft breezes and serenity. The first melody is written in three verses, with a core that changes instrumental color and mood in each verse. The second melody bears the thumb prints of Grieg a little more noticeably, with its transcendent lyricism and graceful lines.

### *Ouvertüre (Suite) No. 3* . . . . . Johann Sebastian Bach *in D Major, BWV 1068*

In 1729 Bach became the director of the Leipzig's Collegium Musicum, a loosely-organized association of music-loving tradesmen and students who regularly met at Zimmerman's coffeehouse to play, sing, and have a good time on Friday evenings. These weekly, two-hour informal performances were always open and free to the public. In these concerts for which he wrote his four orchestral suites, Bach found an agreeable outlet for his instrumental music.

The suites were Bach's compositional playground. He was able to experiment with popular trends, including the latest Italian, French, and German styles. As was so often the case, Bach improved nearly everything he tried, as seen in the *Suite No. 3 in D Major, BWV 1068*.

The overture, scored for three trumpets, timpani, two oboes, and strings, is composed in the typical French style of the day, modeled on the pompous and brilliant operatic overtures made popular at the court of France's Louis XIV, the "Sun King." It begins with a stately opening, continues with a quick fugal section, and ends with a return to the opening material. The introductory dotted rhythms impressed poet Wolfgang Goethe as being "so pompous and dignified that one can really envision an assemblage of important people descending a grand staircase." Although the second movement, "Air," is brief, it is among the most beloved of Bach's works, due in great part to nineteenth-century German violinist August Wilhelmj's

arrangement of it, retitled "Air on the G String." This movement heralds the "cantabile" manner of Bach's later works, but also contains a weighty contrapuntal texture. Bach's original version is scored only for strings and continuo, providing an effective contrast with the richer and more brilliant sonorities of the overture and the following dance movements. The two gavottes use basically the same thematic material, but that of the second is an inversion of the first, with some subtle differences in scoring. The "Bourrée" is a lively folk dance from the Auvergne region of France whose name comes from the word *bouurrir*, meaning to "flap one's wings." This movement has the oboes doubling the first violins in a melody that also seems inspired by the previous gavotte material. The "Gigue" ends the suite as a courtly version of a Scottish jig. The jig had become popular in aristocratic circles in Europe in the seventeenth century and was danced with couples in a formal ballet style. Bach's "Gigue," in a lively 6/8 time, closes off the piece in an upbeat and lively fashion.

**Appalachian Spring** (Ballet for Martha) . . . . Aaron Copland

After several attempts in the 1920s to develop a musical style that was identifiably American and artistically satisfying, Aaron Copland achieved in the 1930s what has been called his aesthetic of musical populism. The music composed within that aesthetic reflects Copland's desire to "speak of universal things in a vernacular of American speech rhythms. A music with a largeness of utterance wholly representative of the country that Whitman envisioned." The resulting music was an immediate success.

**Appalachian Spring**, subtitled "Ballet for Martha," was composed in 1943-44 for Martha Graham. It was commissioned by Elizabeth Sprague Coolidge for the fall festival sponsored by the Coolidge Foundation in 1943. However, it was not premiered until October 30, 1944, at the Library of Congress in Washington, D.C. The concert was a special eightieth birthday tribute to Elizabeth Coolidge, who had made a tremendous impact on contemporary American music through her many commissions. The subject matter of the ballet, from Copland's notes, "concerned a pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early nineteenth century. The ballet dealt with the pioneer American spirit, youth and springtime, and with optimism and hope." The title **Appalachian Spring**, given to the ballet by Graham, came from a poem by Hart Crane that actually had nothing to do with the ballet's scenario. Copland's actual title became the subtitle. The score is permeated by the Shaker song, **Simple Gifts**, that Copland found in a collection of Shaker tunes published in 1940. Also known by the name **'Tis the Gift to Be Simple**, it was not generally known to the public at that time, but Copland felt that it embodied the Shaker spirit and suited Graham's ideal scenario.

*In the music of **Appalachian Spring**, Copland employs a technique called pandiatonism. All seven notes of a particular key are freely combined in traditional and nontraditional ways, but the other five chromatic notes are avoided. The resulting sound is open and consonant without being too much like traditional tonal music. The instrumental scoring of the work can also be characterized as "open," bearing out Copland's contention that "orchestral knowledge consists in keeping instruments out of each other's way." Instrumental color is a means for depicting emotional drama; the strings represent a fiery traveling preacher, and the clarinet represents the Shaker prayer in the **Simple Gifts** melody and subsequent variations.*

*The first performance of the ballet was an immediate success, encouraging Copland to rework the piece into a suite (the version heard on tonight's program), which was subsequently rescored for large orchestra, as was the complete ballet. Conductor Serge Koussevitzky made the first recording of the orchestral suite. The recording allowed Copland's music to be brought to a wide audience, and thus fulfilled the composer's ideal of disseminating music to the American people through the media of records and radio.*

— Notes by Brandylee Dawson



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