SHEPHERD SCHOOL
CHAMBER ORCHESTRA

LARRY RACHLEFF, music director
JAMES DUNHAM, viola

Saturday, September 27, 2003
8:00 p.m.
Stude Concert Hall

RICE UNIVERSITY
PROGRAM

Suite No. 2 for Small Orchestra

Marche
Valse
Polka
Galop

Igor Stravinsky
(1882-1971)

Der Schwanendreher

Zwischen Berg und tiefem Tal.
Langsam – Mäßig bewegt, mit Kraft
Nun laube, Lindlein, laube. Sehr ruhig – Fugato
Variationen: Seid ihr nicht der
Schwanendreher? Mäßig schnell

Paul Hindemith
(1895-1963)

James Dunham, soloist

INTERMISSION

Symphony No. 1 in C Major, Op. 21

Adagio molto – Allegro con brio
Andante cantabile con moto
Menuetto. Allegro molto e vivace
Finale. Allegro molto e vivace

Ludwig van Beethoven
(1770-1827)

The reverberative acoustics of Stude Concert Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.
SHEPHERD SCHOOL CHAMBER ORCHESTRA

Violin I
Maureen Nelson, concertmaster
Brittany Boulding
Jacqueline Metz
Eden MacAdam-Somer
Tereza Stanislav
Virginie Gagné

Violin II
Martin Shultz, principal
Maria Evola
Angela Millner
Jeremy Blanden
Tori Hoiseth
Ni Mei

Viola
Robert Brophy, principal
William Johnston
Milan Milisavljevic
Charith Premawardhana
Aleskandra Holowka

Cello
Jie Jin, principal
Alexander Friedhoff
Nathan Cook
Marieve Bock
Richard Belcher

Double Bass
Ira Gold, principal
Edward Botsford

Double Bass (cont.)
Andrew Stalker

Flute
Michael Gordon
Andrea Kaplan
Elizabeth Landon

Piccolo
Michael Gordon
Andrea Kaplan

Oboe
Erik Behr
Nicholas Masterson
Sheila McNally
Sonja Thoms

Clarinet
Alexandra Bond
Jennifer Driskill
Brian Hermanson
Thomas McCarthy

Bassoon
Catherine Luczkiw
Carin Miller
Jennifer Reid
Adam Trussell

Horn
Angela Baggetto
Benjamin Jaber
Robert Johnson
Deborah Rathke
Jennifer Wolfe

Trumpet
Ryan Gardner
Carl Lindquist
James McClarty
Christopher Scanlon
Zebediah Upton

Trombone
Michael Clayville
Steven Parker

Tuba
Aubrey Ferguson

Harp
Megan Levin

Piano
Hyojin Ahn

Timpani and Percussion
Brandon Bell
Evan Bertrand
Brian Vogel

Orchestra Manager
Martin Merritt

Assistant Stage Manager
Todd Hulslander

Orchestra Librarian and Assistant Personnel Manager
Kaaren Fleisher

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

Suite No. 2 for Small Orchestra . . . . . . . . . Igor Stravinsky

Stravinsky wrote the Suite No. 2 for Small Orchestra in 1921 at the behest of a Paris music hall, which wanted incidental music for a small sketch. Stravinsky did not compose new music for the commission, but simply orchestrated existing works. The original versions of the Marche, Valse, and Polka are the Three Simple Pieces for Four-Hand Piano (1914-1915), while the Galop is found in the Five Simple Pieces for Four-Hand Piano (1916-1917).

The Marche, dedicated to Alfredo Casella, is brief and colorful, recalling the sound world reminiscent of Petrushka. The Waltz, dedicated to Erik Satie, is scored for winds only. Underlying this whole movement is a typical waltz accompaniment played exclusively by the clarinets. The Waltz segue directly into the Polka. When Stravinsky traveled to Rome in 1915, he played the Polka with its dedicatee, Serge Diaghilev. Stravinsky recalled: "I told [Diaghilev] that in composing it I had thought of him as a circus ring-master in evening dress and top-hat, cracking his whip and urging on a rider on horseback. At first he was put out, not quite knowing whether he ought to be offended or not; but we had a good laugh over it together in the end." The Polka leads right into the Galop, which is distinguishable from its predecessor by its use of the entire orchestra, its forward motion, and its loud volume.

Der Schwanendreher . . . . . . . . . . . . . Paul Hindemith

Hindemith composed Der Schwanendreher soon after the completion of Mathis der Maler. The premiere took place in Amsterdam with the Concertgebouw Orchestra conducted by Willem Mengelberg on November 14, 1935, with Hindemith playing the solo viola part.

The first movement, Zwischen Berg und tiefem Tal (Between mountain and deep valley), is based on a popular sixteenth century folk song of the same title. Beginning with an introductory cadenza, it then moves into a sonata form based on the folk song. The movement ends with a coda based on the introductory material.

Nun laube, Lindlein, laube (Shed your leaves, little Linden), also a sixteenth-century folk song, is the material upon which the second movement is based. The first section is serene, while the middle fugato section is more animated. The movement ends with the return of Nun laube an octave higher than the first time.

The final movement consists of a theme and eleven variations on Der Schwanendreher (the swan-turner) from which the concerto draws its name. The original folk song is about a man who turned swans as they were roasted on a spit. The movement features the most virtuosic viola writing of the concerto and provides an exciting finish to this most important work in the viola repertoire.
Ludwig van Beethoven

Beethoven began sketches for a symphony in C major in his twenties, but ended up scrapping the project. Still, when he tried again to compose a symphony in 1799-1800, Beethoven returned to that beginning, drawing both musical material and key from the earlier work. The first symphony was premiered on April 2, 1800, at the Burgtheater of Vienna in a benefit concert, Beethoven’s official Viennese debut.

This work has its stylistic roots in the eighteenth century, though the wind section is scored more thickly than was customary, and the third movement is much more vigorous than a classical minuet would have been. The work was generously well-received, and no less an authority than the Allgemeine Musikalische Zeitung printed that the symphony revealed “much art, novelty, and [a] wealth of ideas.”

The first movement is in sonata form, with a slow introduction. From the beginning the prominence of the winds is evident. The first theme of the sonata form is a repetitive, though catchy, idea which lends itself well to the development to which Beethoven subjects it. The second theme is the province of the winds, a legato, tuneful melody.

The second movement is in F major, a cheerful andante full of effortless polyphony and tunefulness. This movement exhibits a dance character, and its light grace helps to balance the rowdy nature of the menuetto.

The menuetto is marked Allegro molto e vivace, and is too fast and is scored too heavily to be convincing as a minuet. This movement clearly foreshadows the scherzo movements so typical of Beethoven later in his career.

The final movement is a rondo with a slow introduction. It is full of effortless counterpoint, and though its form is classical, its orchestration and dynamic contrast point toward the larger works which follow it in Beethoven’s œuvre.

— Notes by Synnove Marlow

Soloist, chamber musician, and teacher, JAMES DUNHAM is active internationally as a recitalist and guest artist. Formerly violist of the Grammy Award winning Cleveland Quartet and Naumburg Award winning Sequoia Quartet, he has collaborated with such renowned artists as Richard Goode, Emanuel Ax, Joshua Bell, Sabine Meyer, Bernard Greenhouse, and members of the Guarneri, Juilliard, and Tokyo Quartets. An advocate of new music, he has worked with many prominent composers, and in July 2001, gave the premiere of a new sonata for viola and piano written for him by Libby Larsen. In addition to his solo and chamber music activities, Mr. Dunham has served as guest principal viola with the Boston Symphony under Seiji Ozawa and the
Dallas Symphony under Andrew Litton. From 1987 through its final recordings and concerts in December 1995, Mr. Dunham was violist of the renowned Cleveland Quartet. The Quartet won the 1996 Grammy for “Best Chamber Music Performance” for their Telarc recording of John Corigliano’s String Quartet written for their final tour.

Prior to becoming Professor of Viola at the Shepherd School of Music, Mr. Dunham served as Professor of Viola at the New England Conservatory and the Eastman School of Music. Mr. Dunham is much sought after as a jurist for events such as the Fischoff Chamber Music and William Primrose Competitions, and has also been a featured soloist at the International Viola Congress. His summer activities include teaching and performing at many festivals, including those of Marlboro, Aspen, Sarasota, Yale at Norfolk, Bowdoin, and Musicorda. He has served as principal violist of the San Diego Mainly Mozart Festival for ten seasons, and last summer celebrated his ninth year as violist of the Festival der Zukunft in Ernen, Switzerland. He is featured on a compact disc of recent music for viola and winds on the Crystal Records label, and has recorded with the Sequoia Quartet for Nonesuch and Delos and with the Cleveland Quartet for Telarc.

UPCOMING ORCHESTRA CONCERTS

Friday, October 3, and Saturday, October 4, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA Larry Rachleff, conductor PROGRAM: Berlioz - Overture to “Béatrice and Bénédict; Prokofiev - Piano Concerto No. 3 in C Major, Op. 26 (Brian Connelly, soloist); Barber - Second Essay, Op. 17; and Respighi - The Pines of Rome. Stude Concert Hall. Admission (reserved seating): $7; students/senior citizens $5. For tickets call 713-348-8000.


Sunday, November 2, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA Larry Rachleff, conductor ALL-MOZART PROGRAM: Overture to “The Magic Flute,” K. 364; Sinfonia Concertante in E-flat Major, K. 364 (soloists: Kenneth Goldsmith, violin; Karen Ritscher, viola); Overture to “The Marriage of Figaro,” K. 492; and Sinfonia Concertante in E-flat Major, K. 297b (soloists: Robert Atherholt, oboe; Benjamin Kamins, bassoon; Michael Webster, clarinet; William Ver Meulen, horn). Stude Concert Hall. Free admission.