

*SHEPHERD SCHOOL  
SYMPHONY ORCHESTRA*

*LARRY RACHLEFF, music director*

*Friday, September 30, 2005*

*8:00 p.m.*

*Stude Concert Hall*

*Celebrating* 1975-2005  
*30* Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

## PROGRAM

- Overture to "Ruslan and Ludmilla"* Mikhail Glinka  
(1804-1857)
- Symphony No. 1 in F Minor, Op. 10* Dmitri Shostakovich  
(1906-1975)
- Allegretto*  
*Allegro*  
*Lento*  
*Allegro molto*

## INTERMISSION

- "L'Oiseau de Feu" ("The Firebird")* Igor Stravinsky  
*Ballet Suite (1945 version)* (1882-1971)
- Introduction*  
*Prelude and Dance of the Firebird*  
*Pas de Deux – The Firebird and Ivan Tsarevitch: Adagio*  
*Pantomime II: Vivo*  
*Scherzo – Dance of the Princesses: Allegretto*  
*Pantomime III: Lento*  
*Rondo – Chorovod: Moderato*  
*Infernal Dance: Vivo*  
*Lullaby – The Firebird: Andante*  
*Final Hymn: Lento maestoso*

*Tonight we honor the members of the  
Shepherd Society for their generous scholarship support.  
We also dedicate this performance to the memory of  
Raphael Fliegel (1918-2005), Professor Emeritus of Violin.*

*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 SYMPHONY ORCHESTRA

## Violin I

Rebecca Corrucini,  
concertmaster  
Yeon-Kyung Joo  
Jessica Tong  
Heidi Schaul-Yoder  
Cecilia Weinkauff  
Mary Boland  
Stephanie Nussbaum  
David Mansouri  
Molly Emerman  
Eva Liebhaber  
Emily Cox  
Francis Liu  
Aaron McFarlane  
Brittany Henry

## Violin II

Jason Moody,  
principal  
Jennifer Salmon  
Lucia Atkinson  
Klara Wojtkowska  
Justin Gopal  
Jeff Taylor  
Lauren Avery  
Emily Dahl  
Christina Frangos  
Hanako Hjersman  
Kyra Davies  
Analise Kukulhon  
Julia Frantz  
Haley Boone

## Viola

Meredith Harris,  
principal  
Kristina Hendricks  
Jonathan Mueller  
Marissa Winship  
Amber Archibald  
Elizabeth Charles  
Rachel Kuipers  
Nicholas Mauro  
Lauren Freeman  
Anthony Parce  
Karen Raizen  
Elizabeth Polek  
Juliana Tutt

## Cello

Kristopher Khang,  
principal  
Peng Li  
Christine Kim  
Jennifer Humphreys  
Valdine Ritchie  
Joshua Boulton  
Andrew Dunn  
Emily Hu  
Marie-Michel Beauparlant  
Benjamin Berman  
Jay Tilton  
Meta Weiss

## Double Bass

Jory Herman,  
principal  
Edward Botsford  
Scott Dixon  
Charles Nilles  
Karl Fenner  
Jessica Grabbe  
Edward Merritt  
Graham Eubanks  
Kevin Jablonski

## Flute

Julia Carrasco Barnett  
Clint Foreman  
Ashleigh Leas  
Ariella Perlman  
Leslie Richmond

## Piccolo

Julia Carrasco Barnett  
Leslie Richmond

## Oboe

Dean Baxtresser  
Emily Brebach  
Annie Henneke  
Nicholas Masterson  
Diane Owens

## Clarinet

Philip Broderick  
Hsing-Hui Hsu  
Jeannie Psomas

## Clarinet (cont.)

Maikoasaki  
Melanie Yamada

## Bassoon

Nicholas Akdag  
Benjamin Atherholt  
Ellen Connors  
Rian Craypo  
Abigail Jones  
Jennifer Reid

## Contrabassoon

Rian Craypo

## Horn

Robert Johnson  
Adam Koch  
Erin Koertge  
Gavin Reed  
Elizabeth Schellhase  
Margaret Tung  
Catherine Turner

## Trumpet

Jonathan Brandt  
Joseph Cooper  
Greg Haro  
Lacey Hays  
Larry Hernandez  
Kyle Koronka  
John Williamson

## Trombone

Christopher Burns  
Mark Holley  
Michael Selover  
Colin Wise

## Bass Trombone

Michael Brown

## Tuba

Jason Doherty  
Aubrey Foard

## Harp

Mollie Marcuson

## Piano

Hyojin Ahn

## Piano (cont.)

Levi Hammer

## Timpani and Percussion

Kevin Coleman  
Grant Gould  
Craig Hauschildt  
Nathan Lassell  
Brian Manchen  
Evy Pinto  
David West

## Orchestra Manager

Martin Merritt

## Orchestra Librarian and Assistant Personnel Manager

Kaaren Fleisher

## Assistant Stage Manager

Francis Schmidt

## Stage Assistants

Benjamin Atherholt  
Michael Brown  
Kevin Coleman  
Jason Doherty  
Aubrey Foard  
Travis Gore  
Sarunas Jankauskas  
Adam Koch  
David West

## Library Assistants

Elizabeth Charles  
Scott Dixon  
Andrew Dunn  
Molly Emerman  
Christine Kim  
Somja Harasim  
Kristi Helberg  
Kristina Hendricks  
Peng Li  
Eva Liebhaber  
Hana Morford  
Marie-Claude Tardif  
Jay Tilton

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS AND PERCUSSION LISTED ALPHABETICALLY.

## PROGRAM NOTES

### **Overture to "Ruslan and Ludmilla" . . . . . Mikhail Glinka**

Mikhail Glinka is widely considered to be the father of the Russian nationalist movement that came to fruition in the early nineteenth century. Throughout its earlier musical history, Russia imported its "art" music from the West. "Russian" music referred only to the folk idiom. It is in Glinka's compositions that we see references to this folk music incorporated into a western symphonic language. In the opera **Ruslan and Ludmilla**, for example, Glinka relies heavily on folk-tunes and the harmonic style of vernacular music. **Ruslan and Ludmilla** is a fairy tale peppered throughout with exotic and magical characters that give it Russian flair. The princess Ludmilla is abducted by an evil dwarf, Chernomor. Ruslan must complete a variety of tasks along an epic journey, and ultimately defeat Chernomor himself in order to win back the hand of Ludmilla. In the end, he is triumphant, and the two are married.

The combination of Russian folk music, Italianate form, and exotic "grotesquerie" make the overture to **Ruslan and Ludmilla** a dramatically invigorating experience. Brass fanfare and string flourish prepare the listener for the "wedding music" – from the end of the opera – that constitutes the first theme. The violas and cellos then sing a beautiful cantabile motive that is reminiscent of Ruslan's great Act II aria. Chernomor, the opera's villain, provides a twitching accompaniment to the central development section. A descending whole-tone scale in the bass accompanies the return to the wedding theme in the coda, adding a sense of uncertainty. The overture captures the sense of whimsy, grandiosity, and fantasy that characterizes the opera.

Fifty years after the premiere of **Ruslan and Ludmilla**, Igor Stravinsky attended an anniversary performance of the opera in which his father sang the title role. Having grown up hearing Russian nationalist music such as this, Stravinsky went on to study composition with Nicolai Rimsky-Korsakov, the acclaimed heir to Glinka's tradition of melding folk and art materials. Stravinsky would use the lessons learned from Rimsky-Korsakov in the creation of a ballet for the impresario Sergei Diaghilev. The story of the mythical Russian Firebird would perfectly suit the as yet unproven composer.

### **Symphony No. 1 in F Minor, Op. 10 . . . . . Dmitri Shostakovich**

After his father died of pneumonia and his mother and sister were forced to take menial jobs, it would seem that Shostakovich's young musical career would be over, but a number of musicians encouraged him in his training and found the means for him to continue. Shostakovich thrived in the conservatory curriculum instituted by Rimsky-Korsakov and continued by his son-in-law, Maximilian Steinberg. The premiere of his **Symphony No. 1, Op. 10**, in 1925 not only opened the Great Hall of the Leningrad Philharmonic, it also became the first work by a Soviet composer to be widely performed throughout Western Europe and America, championed by conductors such as Walter Toscanini, and Stokowski. Remarkably, all of this took place before Shostakovich had reached the age of twenty.

*Symphony No. 1, Op. 10* demonstrates Shostakovich's artistic sense of balance. He balances his progressivist compositional style with the academic techniques he learned under Maximilian Steinberg. However, it is his First Symphony's explanation of an extraordinary range of character that makes him famous, even more so in his later, dramatic "war" symphonies. The introduction is forlorn, unable to find a tonal center, while the finale has a sense of resistance to fate that would later become a standard idiom in his music.

Though not as bombastic and overwhelming as his later "Leningrad" Symphony, there is a sense that Soviet life drives Shostakovich's musical language. His defiance is demonstrated most apparently in the way he plays with the form of a traditional symphony. Within the four movements, the traditionally slow second movement and fast third movement are switched. Throughout the work, Shostakovich leads the listener to one desired end, but then produces another. Everything is unexpected.

Shostakovich refers to his Russian musical predecessors more in this first symphony than in any of his others. We sense that even in the Soviet regime, where music had to have a political purpose, Mother Russia would not be ignored. By the time Stravinsky had completed his last suite from the ballet, Shostakovich had experienced the myriad indignities imposed on the artistic community by the Soviet regime. However, neither one would allow these injustices to suppress a style of music that embraced a heritage inculcated by Glinka and still carried on today.

**"L'Oiseau de Feu" ("The Firebird") . . . . . Igor Stravinsky**  
**Ballet Suite (1945 version)**

During the first rehearsal, the score was unlike anything the players had seen, and Stravinsky needed to decipher it for them in detail. The orchestral colors so meticulously taught by Rimsky-Korsakov were so foreign to the dancers, who had learned the ballet to the piano, that they missed their entrances. However, the Paris premiere was an overnight success, and Stravinsky soon became a household name. As he had learned from Rimsky-Korsakov, Stravinsky depicted evil and magical characters with measured chromaticism, while music for human characters was diatonic and quoted several folk-tunes. **The Firebird** seems to writhe to exotic harmonies and breathless rhythms. Prince Ivan and his bride are portrayed in the purest of folk-style, and the princesses dance to music that, though not without its Russian flair, would be at home in the realm of European art music. Stravinsky's balancing of these aspects is truly artful.

The story is filled with the magical elements of the Russian fairy tale. Prince Ivan wanders into an evil ogre's garden while pursuing the Firebird. He catches the Firebird, but lets her go, taking only a magical feather as a consolation. He soon notices a group of beautiful maidens who are under the spell of the evil ogre, and falls in love with one of them. The Prince, caught unaware by the ogre, is captured. As the Prince is about to be turned to stone, he waves the magical feather and calls the Firebird to his aid. She shows the Prince how to defeat his captor: by breaking an egg that holds the ogre's soul. The ogre dies; his spell is lifted, everyone is freed, and Prince Ivan and his beloved are married.

Stravinsky extracted three concert suites from **The Firebird**. The 1945 edition, often called "The Ballet Suite," is his last. The reduced orchestration and use of music from more sections of the original ballet preserve the story in its entirety, while providing a cleaner understanding of the music. Dimitri Shostakovich, a precocious musician, was only four years old when **The Firebird** was premiered. While fame would allow Stravinsky to escape Soviet oppression, Shostakovich was too young to flee before the revolution broke out and he was trapped.

— Notes by T.J. Hoffman

### UPCOMING ORCHESTRA EVENTS

October 26, 28, 30 and November 1, 7:30 p.m. - SHEPHERD SCHOOL OPERA and the SHEPHERD SCHOOL CHAMBER ORCHESTRA present **Hansel and Gretel** by Engelbert Humperdinck. Richard Bado, conductor; Debra Dickinson, director. Wortham Opera Theatre at Alice Pratt Brown Hall. Admission (general seating): \$10; students and senior citizens \$8. For tickets call 713-348-8000.

Saturday, November 5, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA Larry Rachleff, conductor PROGRAM: Copland - "**Billy the Kid**" Suite; Randy Partain - **Blood Rite** (Premiere; Daniel Myssyk, conductor); and Bernstein - **Symphony No. 1 "Jeremiah"** (Susan Lorette Dunn, soprano). Stude Concert Hall. Free admission

