

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

Saturday, October 1, 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

*This evening's performance is dedicated 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 Corruccini,
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 Hjermsman
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.)

Maiko Sasaki
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

