

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

Saturday, October 7, 2006

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Roman Carnival Overture, Op. 9

Hector Berlioz
(1803-1869)

Rapsodie Espagnole

Maurice Ravel
(1875-1937)

Prélude à la nuit – Très modéré

Malagueña – Assez vif

Habanera – Assez lent et d'un rythme las

Feria – Assez animé

INTERMISSION

Symphony No. 15 in A Major, Op. 141

Dmitri Shostakovich
(1906-1975)

Allegretto

Adagio

Allegretto

Adagio

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
ANNE AND CHARLES
DUNCAN CHAIR
Amanda Chamberlain
YeonKyung Joo
Kristiana Sandberg
Ying Fu
Mary Price
Pei-Ju Wu
Brittany Henry
Lucia Atkinson
Francis Liu
Aaron McFarlane
Ashley Malloy
Mary Boland
Jeffrey Taylor
Eva Leibhaber
Emily Dahl

Violin II

Steven Zander,
principal
Molly Emerman
Martin Dimitrov
Klara Wojtkowska
Justin Gopal
Glen McDaniel
Lauren Avery
Analise Kukulhan
Christina Frangos
Kyra Davies
Julia Frantz
Allison Cregg
Haley Boone
Tema Watstein

Viola

Kristina Hendricks,
principal
Lauren Magnus
Whitney Bullock
Karen Raizen
Rachel Kuipers
Anthony Parce
Andrea Hemmenway
Elizabeth Polek
Hana Morford
Juliana Tutt
Jacob Sustaita

Cello

Semiramis Costa,
principal
Jay Tilton
Peng Li
Andrew Dunn
Kristopher Khang
Emily Hu
Jennifer Humphreys
Gregory Kramer
David Gerstein
Melody Yenn
Collin White

Double Bass

Scott Dixon, principal
Shawn Conley
Evan Halloin
Edward Merritt
Charles Nilles
Marie-Claude Tardif
Kevin Jablonski
Phillip Graham Eubanks
Paul Cannon

Flute

Catherine Branch
Clint Foreman
Henrik Heide
Jennifer Hooker
Ariella Perlman
Christina Sjoquist

Piccolo

Julia Barnett
Jennifer Hooker
Melanie Lançon

Oboe

Clara Blood
Emily Brebach
Lillian Copeland
Lauren Winterbottom

English Horn

Jeffrey Stephenson

Clarinet

Amy Chung
André Dyachenko
Sarunas Jankauskas
Jeannie Psomas

Clarinet (cont.)

Maiko Sasaki
Melanie Yamada

Bass Clarinet

Melanie Yamada

Bassoon

Andrew Cuneo
Tracy Jacobson
Abigail Jones
Gwen Seaton
Rachael Young

Contrabassoon

Jennifer Reid

Horn

Brian Blanchard
MARGARET C. PACK CHAIR
Pamela Harris
Erin Koertge
Michael Oswald
Elizabeth Schellhase
Catherine Turner
Jonas VanDyke
Juliann Welch

Trumpet

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

Trombone

Joel Brown
Christopher Burns
Mark Holley
Colin Wise

Bass Trombone

Michael Brown

Tuba

Jason Doherty
Aubrey Foard

Harp

Bryan Parkhurst
Emilia Perfetti
Sadie Turner

Keyboard

Eugene Joubert
CHARLOTTE A. ROTHWELL CHAIR

Timpani and Percussion

Grant Beiner
Bryan Dilks
Craig Hauschildt
Rebecca Hook
Brian Manchen
Andrés Pichardo
Evy Pinto
Adam Wolfe

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Kristi Johnson

Assistant Production Manager

Francis Schmidt

Library Assistants

Mary Boland
Amanda Chamberlain
Scott Dixon
Andrew Dunn
Molly Emerman
Peng Li
Pei Ling Julianna Lin
Lauren Magnus
Aaron McFarlane
Mary Price
Jacob Sustaita

Stage Assistants

Andrew Cuneo
Grant Beiner
Joel Brown
Michael Brown
Nikolaus von Bülow
Christopher Burns
André Dyachenko
Aubrey Foard
Sarunas Jankauskas
Evan Halloin
Jeffrey Stephenson
Evy Pinto
Jonas VanDyke
Steven Zander

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS AND PERCUSSION LISTED ALPHABETICALLY.

PROGRAM NOTES

Roman Carnival Overture, Op. 9 Hector Berlioz

The concept of the concert overture, or an overture that exists as an independent work, was favored and promoted by composers such as Beethoven and Mendelssohn. Berlioz continued the tradition, added a touch of Italian style (with French sensibilities), and wrote five concert overtures during his lifetime. The form that Berlioz used in most of his concert overtures was based on the pattern he developed in the overture to his opera **Benvenuto Cellini**: a short allegro, followed by a slow section which eventually leads back to the allegro. The **Roman Carnival Overture**, while not the overture for the aforementioned opera, is based on music from that work and follows this form. Berlioz's dazzling and brilliant music had made **Benvenuto Cellini** moderately successful, but audiences had been confused by the rapid changes in color and timbre, and the level of virtuosity posed problems for listeners and performers alike. The same brilliance of sound and break-neck pace, when presented in the **Roman Carnival Overture**, resulted in a popular and enduring work that remains a concert showpiece for modern orchestras.

Rapsodie Espagnole Maurice Ravel

Throughout his life, Ravel was fascinated with other cultures, and he expresses his love for the exotic and his respect for other types of music in his own compositions. Ravel's mother was Basque, and Ravel himself was born in the Basque village of Ciboure near the Spanish border of France (although he grew up in Paris), so his interest in Spanish music was particularly strong. **Rapsodie Espagnole** is just one of his works inspired by Spain. Its four movements include the orchestration of the Habanera that Ravel wrote for two pianos in 1895. Other elements that influenced Ravel during the composition of this work were the orchestral textures of Rimsky-Korsakov and the ostinato figures frequently found in works by Debussy. **Rapsodie Espagnole** was originally written for piano duet in 1907 but was arranged for orchestra during 1907-08, many years before his first visit to Spain in 1924; however, Ravel still succeeded in creating overtly Spanish music through his use of repetitive and often syncopated rhythms and by including stereotypical Spanish melodic traits such as melismas, ornamentation, and modal inflections.

Symphony No. 15 in A Major, Op. 141 Dmitri Shostakovich

Shostakovich wrote his fifteenth and final symphony during the summer of 1971, and the work was premiered in the following year by the composer's son Maxim. As he neared the end of his life, Shostakovich watched his popularity and success grow while conversely, his health deteriorated. He had

given up performing as a pianist in 1966 after polio had left his hand too weak to play, and he suffered the first of two heart attacks shortly after his final performance (the second occurred not long after he completed the Fifteenth Symphony). Despite his failing health, Shostakovich continued composing, and during the last decade of his life he completed roughly one major work a year, including the Fourteenth and Fifteenth Symphonies and a number of chamber works.

Shostakovich felt the weight of mortality pressing on him in his final years, and many of the compositions from his final decade focus on the theme of death or ghosts. In 1964, he wrote a film score for Grigori Kozintsev's adaptation of Shakespeare's **Hamlet** which strongly evokes the presence of the ghost in the play. His Fourteenth Symphony, from 1969, includes a soprano soloist and a collection of texts that pertain to death. Although the Fifteenth Symphony is not as overtly connected to the theme of death or dying, it still has an "otherworldly" tone. The work is filled with quotations: some allude to composers such as Rossini, Wagner, and Mahler, while others borrow from Shostakovich's own earlier works, but all can be seen as musical ghosts from the past. Although much of the symphony has a sad tone, the first movement, Allegretto, begins in a playful manner and hints at a happy moment in a life remembered. Interesting percussion instruments abound throughout the work and the tinkling bells of the beginning are merely the first glimpse of many percussion effects to come. Quotations in this movement include references to Rossini's **William Tell Overture** and the trumpet call in Mahler's Fifth Symphony. The second movement, Adagio, contains a chorale and a funeral march, in which Shostakovich recalls his own Thirteenth Symphony, a work based on the 1941 murder of hundreds of Russian Jews at the hands of the Germans. The third movement, Allegretto, is a scherzo that ends with material from the first movement. The final movement, including quotations from Wagner's **Tristan und Isolde** and Shostakovich's Fourth and Seventh Symphonies, is the most striking of the four and the most indicative of Shostakovich's mental state. The coda features a sustained pedal point and percussion effects that evoke the ticking of giant clockworks, counting down the final moments of a life that ends quietly and peacefully.

— Notes by Alexis Witt

UPCOMING ORCHESTRA EVENTS

Sunday, October 8, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor PROGRAM: Hindemith - **Kammermusik No. 3 (Cello Concerto)**, **Op. 36 No. 2** (Norman Fischer, soloist); Debussy - **Prelude to the Afternoon of a Faun**; and Schubert - **Symphony No. 5 in B-flat Major, D. 485**.
Stude Concert Hall. Free admission.

Saturday, November 4, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: J. Strauss - **Overture to "Die Fledermaus"**;
Cosma - **Euphonium Concerto** (Michael Brown, soloist; Thomas Hong, conductor);
and Brahms - **Symphony No. 4 in E Minor, Op. 98**. Stude Concert Hall.
Free admission.

November 8, 9, 11 and 12 - SHEPHERD SCHOOL OPERA and the SHEPHERD
SCHOOL CHAMBER ORCHESTRA present **La finta giardiniera** by W.A. Mozart.
Richard Bado, conductor; Debra Dickinson, director. Sung in Italian with English
surtitles. First three performances at 7:30 p.m.; final performance on Sunday at
2:30 p.m. Wortham Opera Theatre at Alice Pratt Brown Hall. Admission (general
seating): \$10, students and senior citizens \$8. For tickets call 713-348-8000.



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