

*SHEPHERD SCHOOL  
CHAMBER ORCHESTRA*

*LARRY RACHLEFF, music director*

*NORMAN FISCHER, cello*

*Sunday, October 8, 2006*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

PROGRAM

*Prélude à l'après-midi d'un faune* Claude Debussy  
(*Prelude to the Afternoon of a Faun*) (1862-1918)

*Kammermusik No. 3 (Cello Concerto),* Paul Hindemith  
*Op. 36 No. 2* (1895-1963)

*Majestätisch und stark. Mäßig schnelle Achtel*

(*Maestoso e forte. Allegro moderato*)

*Lebhaft und lustig (Allegro gaio)*

*Sehr ruhige und gemessen schreitende Viertel*

(*Andante molto tranquillo*)

*Mäßig bewegte Halbe. Munter, aber immer gemächlich*

(*Allegro moderato. Gaio, ma sempre comodo*)

*Norman Fischer, soloist*

INTERMISSION

*Symphony No. 5 in B-flat Major, D. 485* Franz Schubert  
(1797-1828)

*Allegro*

*Andante con moto*

*Menuetto – Allegro molto*

*Allegro vivace*

*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**

*Sonja Harasim,*  
*concertmaster*  
*Jory Fankuchen*  
*Elise Meichels*  
*Stephanie Song*  
*Kaoru Suzuki*  
*Rachelle Hunt*

### **Violin II**

*Stephanie Nussbaum,*  
*principal*  
*Stephanie Fong*  
*Heidi Schaul-Yoder*  
*Maria Dance*  
*Jennifer Salmon*  
*Hanako Hjerzman*

### **Viola**

*John T. Posadas,*  
*principal*  
*Pei Ling Julianna Lin*  
*Nicholas Mauro*  
*Ellen Gartner*

### **Cello**

*Emmanuelle Beaulieu*  
*Bergeron, principal*  
*Nikolaus von Bülow*  
*Christine Kim*  
*Meta Weiss*  
*Madeleine Kabat*

### **Double Bass**

*Jessica Grabbe,*  
*principal*  
*Paul Macres*  
*Jordan Scapinello*

### **Flute**

*Hilary Abigana*  
*Catherine Branch*  
*Melanie Lançon*  
*Leslie Richmond*

### **Piccolo**

*Leslie Richmond*

### **Oboe**

*Dean Baxtresser*  
*Diana Owens*  
*Jaren Philleo*

### **English Horn**

*Jeffrey Stephenson*

### **Clarinet**

*André Dyachenko*  
*Matthew Nelson*  
*Jeannie Psomas*

### **E-flat Clarinet**

*Matthew Nelson*

### **Bassoon**

*Bradley Balliett*  
*Abigail Jones*

### **Bassoon (cont.)**

*Jennifer Reid*

### **Horn**

*Brian Blanchard*  
*Erin Koertge*  
*Michael Oswald*  
*Elizabeth Schellhase*  
*Juliann Welch*

### **Trumpet**

*Kyle Koronka*

### **Trombone**

*Mark Holley*

### **Harp**

*Emilia Perfetti*  
*Sadie Turner*

### **Percussion**

*Craig Hauschildt*

### **Orchestra Manager and Librarian**

*Kaaren Fleisher*

### **Production Manager**

*Kristi Johnson*

### **Assistant Production Manager**

*Francis Schmidt*

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS AND BRASS LISTED ALPHABETICALLY.

## PROGRAM NOTES

### *Prélude à l'après-midi d'un faune* . . . . . Claude Debussy

In his famous Norton lectures, "The Unanswered Question," Leonard Bernstein takes up Claude Debussy's *Prélude à l'après-midi d'un faune*, based on the poem of the same name by Mallarmé. He describes the piece in the following passage, "And when Debussy turns the Faun into music, it is Mallarmé's dream come true. A drowsy numbness does indeed invade [the] opening bar. Where are we? In what key are we hearing this flute of Pan? It's in no key at all—well, maybe E major. Oh, yes, definitely E major; but oh, no, here's vagueness again, resolving to the most unlikely chord possible... And now, where, what? Nowhere. A bar of silence. Six slow silent beats of no music, just as in Wagner's *Prelude to Tristan*. But do we know they are six beats? How do we count silence? Do we care? No, we dream on. Again that delicious wash of vagueness." This jumbled mix of questions perfectly attains the goal of Debussy's luxurious wash of sound. As he continues, Bernstein proves the structure and form of our afternoon with the faun, but this is exactly what Debussy was attempting to eschew. Form, structure—these are the tools of the old guard, the impossible academicians that strive to understand everything. In *Prélude*, however, we forget form, we forget structure, and bask in the ambiguity of it all.

Debussy took his influence from such disparate characters as Wagner and the Balinese gamelan. He uses a large orchestra as a chamber ensemble, never allowing too much sound to emanate from it. Rather, he combines instruments in new and inventive ways in the same way that he combines his chords. This is no symphonic poem in the style of Berlioz, but rather the heralding of a new, albeit brief, era in the history of music, art and poetry that came like a flash over the turn of the century. The impressionistic qualities in this piece, the harmonic, metric, and rhythmic fluidity, the almost complete lack of a theme, perfectly edify the goals of the movement. *Prélude à l'après-midi d'un faune* does not portray a specific idea, some specific beauty, but rather beauty itself.

### *Kammermusik No. 3 (Cello Concerto), Op. 36 No. 2* . Paul Hindemith

Paul Hindemith is historically intriguing as a composer in the way in which he uses traditional ideas and forms with a new and exciting twist. Though much of Hindemith's writing and teaching led to a new conception of tonality, his compositions, among them *Kammermusik No. 3*, are often quite tonal, albeit a continuation of the rampant chromaticism that had come about in the end of the nineteenth century. In a way, Hindemith does to the traditional forms of music and orchestration what his predecessors, and indeed contemporaries, did to tonality.

Most of the pieces that Hindemith designated as *Kammermusik*, written during the 1920s, are in fact solo concertos with an unusual combination of instruments to accompany. This particular work, for instance, is comprised of solo cello, flute, oboe, clarinet, bassoon, horn, trumpet, trombone, cello, and double bass. Though the piece is designated a concerto,

the traditional form is nowhere to be seen. The piece begins with a solo theme played by cello, which is then passed along to the other strings, then woodwinds, then trumpet. Throughout the work, the cello, though the most prominent instrument, is really a member of a larger chamber setting. In the second movement, the texture is similar, though a bit more scintillation comes from the cello soloist. In the third movement, the soloist joins the ensemble for an intimate and beautiful contrast to the finale, which almost comes as an afterthought. The whole work is enticing in its construction and quite beautiful in its language. Hindemith, who conducted the premiere in 1925 with his brother Rudolf as the soloist, calls into question the musical hierarchy of the concerto form. The resulting work is something that combines the intimacy of the chamber setting and the grandeur of the orchestral concerto.

**Symphony No. 5 in B-flat Major, D. 485 . . . . Franz Schubert**

Franz Schubert spent the entirety of his brief career in the shadow of such great symphonic masters as Mozart, Haydn, and Beethoven. Certainly, in such an illustrious shadow, it must have been overwhelming to feel capable of composing for a large orchestral form, especially since the only musical force he had at his disposal was an ensemble made up mostly of his own family. Perhaps it is for this reason that he is best known not for his seven completed symphonies, but rather for his beautiful settings of many song cycles and smaller works. It is remarkable, then, that Schubert would, amidst all of these obstacles, be able to compose such a formidable body of symphonic works, with the **Symphony No. 5** one of the most notable among them. A later craftsman of the symphonic form, Antonin Dvořák, had this to say about Schubert's symphonies, "Mastery of form came to Schubert spontaneously. This is illustrated by his early symphonies... at which, the more I study them, the more I marvel. Although the influence of Haydn and Mozart is apparent in them, Schubert's individuality is unmistakable in the character of the melodies, in the harmonic progressions, and many exquisite bits of orchestration."

The Fifth Symphony does indeed feel the influence of Mozart, who's popularity was growing in Vienna during Schubert's early career. There is evidence of Mozart's brilliance throughout the work from the artful balance of structural symmetry and thematic beauty to actual quotations of several of his works, most notably the **Violin Sonata in F Major, K. 376** in the slow movement and the **Symphony No. 40 in G Minor, K. 550** in the finale. However, Schubert is not to be overshadowed by his muse; his themes are just as melodious and perhaps his structure is even more tightly knit than the period's greatest composer of the run-on sentence. The Fifth Symphony is at once a representation of all that is Classical and all that is Romantic about Schubert. The piece is pure music, there are no programmatic implications like that of his contemporary Beethoven, and yet the work is just as able as the **Pastoral** or the **Eroica** to transport the listener, not this time to a place, but rather to transcend the ordinary. Schubert may indeed be the great master of the lieder, but his Symphonies should be given their due, and the **Symphony No. 5** is evidence of just that.

— Notes by T. J. Hoffman

## BIOGRAPHY

*NORMAN FISCHER is one of America's most versatile cellists. After completing instrumental study with Richard Kapuscinski, Claus Adam, and Bernard Greenhouse, he first graced the international concert stage as cellist with the Concord String Quartet, a group that won the Naumburg Chamber Music Award, an Emmy and several Grammy nominations, and recorded over forty works on RCA Red Seal, Vox, Nonesuch, Turnabout, and CRI.*

*In addition to performing the major concertos, Mr. Fischer has premiered and recorded many new scores for cello and orchestra. His chamber music expertise has led to guest appearances with the Juilliard, Cleveland, Emerson, American, Chiara, Chester, Ensō, Blair, Schoenberg, Ciompi, Mendelssohn, and Audubon string quartets, the Santa Fe Chamber Music Festival, Chamber Music Ann Arbor, Chamber Music International, CONTEXT, and Da Camera of Houston.*

*Norman Fischer and pianist Jeanne Kierman perform together as the Fischer Duo, and this season they celebrate the 35th anniversary of their founding. The Fischer Duo has been widely praised by music critics for its choice of repertoire. Thoroughly versed in the classical repertoire of Beethoven, Brahms, and Schumann, the Fischer Duo has acquired an equally impressive reputation for rediscovering neglected works of the past (Busoni, Foote, Boulanger, and Liszt). They have commissioned many new scores by contemporary composers such as George Rochberg, David Stock, Robert Sirota, Augusta Read Thomas, Richard Lavenda, Pierre Jalbert, Anthony Brandt, Shih-Hui Chen, and Richard Wilson. In October 2002 they launched a new chamber music festival in Vermont with violinist Curtis Macomber.*

## UPCOMING ORCHESTRA EVENTS

*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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