

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, music director

Sunday, October 5, 2008

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Ionisation

Edgard Varèse
(1883-1965)

***Suite No. 4 in G Major,
Op. 61 "Mozartiana"***

Piotr Tchaikovsky
(1840-1893)

Gigue - Allegro

Menuet - Moderato

Preghiera - Andante ma non tanto

Thème et Variations - Allegro giusto

INTERMISSION

***Symphony No. 3 in A Minor,
Op. 56 "Scottish"***

Felix Mendelssohn
(1809-1847)

Andante con moto - Allegro un poco agitato

Vivace non troppo

Adagio

Allegro vivacissimo

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

SoJin Kim,
concertmaster
Emily Herdeman
Jing Wang
David Huntsman
Malorie Blake
Jeffrey Taylor
Andrew Meyer

Violin II

Brittany Henry,
principal
Tema Watstein
Klara Wojtkowska
Tara Slough
Ashley Malloy
Haley Boone
Jessica Robinson

Viola

Molly Gebrian,
principal
Ellen Tollefson
Adam Matthes
Anthony Parce
Lynsey Anderson

Cello

Morgen Johnson,
principal
Reenat Pinchas
Hope Shepherd
Micah Claffey
Matthew Kufchak

Double Bass

Charles Nilles,
principal
Katherine Munigian
Paul Cannon

Flute

Izumi Miyahara
Catherine Ramirez
Heather Zinninger

Oboe

Elizabeth Preistly
Malia Smith
Erin I-Ling Tsai
Lauren Winterbottom

Clarinet

Carlos Cordeiro
André Dyachenko
Eric Jacobs
Cayce Vega

Bassoon

Thomas DeWitt
Briana Lehman
Gwen Seaton
Rachael Young

Horn

Erik Finley
Nicholas Hartman
Matthew Muehl-Miller
Roman Ponomariov
Elizabeth Schellhase
Scott Strong
Julie Thayer

Trumpet

Patrick Corvington
Ryan Darke
Robert Zider

Harp

Kristin Lloyd

Piano

Eugene Joubert

Timpani and Percussion

Amalia Bandy
Grant Beiner
Casey Cangelosi
Robert Garza
Craig Hauschildt
Rebecca Hook
Heidi Law
Brian Manchen
Andrés Pichardo
Evy Pinto
Christian Slagle
Greg Tsalikis

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Megan Manning

Assistant Production Manager

Mandy Billings
Francis Schmidt

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS AND BRASS LISTED ALPHABETICALLY.

PROGRAM NOTES

Ionisation Edgard Varèse

Edgard Varèse was born in Paris in 1883 and died in the United States in 1965. While he was well known before coming to the United States, he considered the move a clean break, and very little of his earlier music survives. His musical influences ranged from Medieval and Renaissance music to the early works of Stravinsky. Varèse emphasized the importance of rhythm and percussion instruments, not simply to double the pitched members of the orchestra but to create independent parts. His stated goal was for the liberation of sound, and he worked to achieve this with unique instrumentation, registration, contour, and rhythmic shape. Pitch takes on a secondary role in his compositions.

Ionisation was composed between 1929-31 and is scored for thirteen percussionists. It was the first concert piece for a percussion ensemble alone and premiered in Carnegie Hall on March 6, 1933. The instrumentation calls for 3 bass drums, 2 side drums, 2 snare drums, tarole, 2 bongos, tambourine, tambour militaire, crash cymbal, suspended cymbals, 3 tam-tams, gong, 2 anvils, 2 triangles, sleigh bells, chimes, celesta, piano, Chinese blocks, claves, maracas, castanets, whip, guiro, high and low sirens, and a lion's roar.

Varèse based **Ionisation** on the contrast and variety of percussive sounds. He manipulates the different qualities from unpitched to pitched, and moves from indefinite pitch to relatively definite to continually moving. He interweaves the sound both spatially and timbrally, building and releasing tension by changing the texture and increasing or decreasing the complexity of the sound. He manipulates the complex sounds through the speed of the rhythm, the use of rests, and the entrances and departures of the instruments. The overall quality of the piece is primal. The driving rhythms and changing timbre give a sense of urgency that builds and pulls the listener in to the world of the composer.

Suite No. 4 in G Major, Op. 61 "Mozartiana" Piotr Tchaikovsky

Tchaikovsky was a Russian composer whose style often featured modally inflected melodies and harmonies that exude the plangent and introspective ethos of Russian music. He composed the **Suite No. 4 in G Major, Op. 61, "Mozartiana,"** in 1887 for the one hundredth anniversary of Mozart's **Don Giovanni**. Tchaikovsky lamented that many of Mozart's smaller compositions were not played, and he could not comprehend why these pieces were seemingly unknown to musicians or the general public. He sought to show the "incomparable beauties" found in Mozart's smaller works and to inspire others to discover these compositions for themselves.

Each movement of the Suite is based on a different small composition of Mozart's. Tchaikovsky models the first movement, Gigue, on the **Kleine Gigue** for piano, KV 574. The **Minuet** for piano, KV 355, serves as the basis of the second movement. The third movement, Preghiera – Andante ma non tanto, draws inspiration from Liszt's piano transcription of the motet **Ave verum corpus**, KV 618. Finally, the fourth movement, Thème et Variations, comes from the piano set **Variations on a Theme by Gluck**, KV 455. While the suite was composed in honor of **Don Giovanni**, it is interesting that none of the music used by Tchaikovsky comes from that opera.

Tchaikovsky's arrangement of the Mozart themes is just that, an arrangement. He has been criticized for not integrating these themes into his own style, as Stravinsky would later do. However, his goal was to introduce some of Mozart's lesser known works to a larger audience, and he did this by remaining true to the character of the original pieces. From the use of 18th-century instrumentation to the lighter quality that is more often associated with the Classical era than the Romantic, Tchaikovsky has evoked the spirit of Mozart's compositional style in this suite.

Symphony No. 3 in A Minor, Op. 56 "Scottish" . . . Felix Mendelssohn

Felix Mendelssohn is now considered one of the most popular composers of the Romantic Era. His output includes a wide variety of genres, including symphonies, concertos, oratorios, piano works, and chamber music. Of his five symphonies, the third was the last completed, with Mendelssohn revising it for over a decade.

In 1829 Mendelssohn traveled to Scotland, and the visit impressed upon him the pathos of the British Isles. From this trip came the **Hebrides Overture** as well as the original idea for the **Scottish Symphony**. In a letter to his family Mendelssohn wrote about the beauty of the landscape, in particular the Holyrood Castle, stating, "I think I have today found the opening of my **Scottish Symphony**."

The four-movement work includes instructions to play it continuously with no breaks between the movements. The first movement opens darkly and plaintively with the Holyrood Castle theme before giving way to an active movement that is scarcely alleviated by the second theme. A dramatic climax leads back into the theme from the introduction, which sets up the lighter second movement. The second movement evokes the sense of a Scottish folk tune without actually deriving from any folk tunes. The third movement begins as a slow processional that steadily builds in force and strength leading into the final movement. The finale is highly rhythmic and evokes a warlike drive as material is passed throughout the orchestra. Just as the first movement featured a dissipation of the tumult, the fourth movement also quiets to a whisper before it builds to jubilation through a transformation of the hymn-like Holyrood Castle theme. Overall, Mendelssohn evokes the character of the Scottish landscape without using Scottish folk tunes or devices. It is, rather, a tone painting of Scotland.

– Notes by Kendra Wharton

UPCOMING ORCHESTRA EVENTS

November 5, 7, 9 and 10 – SHEPHERD SCHOOL OPERA and the SHEPHERD SCHOOL CHAMBER ORCHESTRA present two one-act operas: *Savitri* by Gustav Holst and *Gianni Schicchi* by Giacomo Puccini. Richard Bado, conductor; Cristian Măcelaru, conductor (Nov. 10); Debra Dickinson, director. Sunday's performance (Nov. 9) at 2:00 p.m.; all other performances at 7:30 p.m. Wortham Opera Theatre at the Shepherd School. Admission (general seating): \$12; students and senior citizens \$10. For tickets call 713-348-8000.

Saturday, November 8, 8:00 p.m. – SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Adams - *The Chairman Dances: Foxtrot for Orchestra* (Cristian Măcelaru, conductor); Berg - *Violin Concerto* (Kathleen Winkler, soloist); and Beethoven - *Symphony No. 3 in E-flat Major, Op. 55*.
Stude Concert Hall. Free admission.



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