

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

JONATHAN SWARTZ, violin

Friday, February 15, 2002

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Violin Concerto in D Major, Op. 77

Johannes Brahms
(1833-1897)

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

Jonathan Swartz, soloist

INTERMISSION

Passacaglia for Orchestra, Op. 1

Anton Webern
(1883-1945)

Symphony: Mathis der Maler

Paul Hindemith
(1895-1963)

Angelic Concert. Ruhig bewegt –

Zeimlich lebhaft Halbe

Entombment. Sehr langsam

The Temptation of St. Anthony.

Sehr langsam, frei im Zeitmaß – Sehr lebhaft

*This evening's performance is dedicated
to the memory of Michael Hammond.*

*In consideration of the performers and members of the audience, please
check audible paging devices with the ushers and silence audible timepieces.
The taking of photographs and use of recording equipment are prohibited.*

SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I

Hermine Gagné,
concertmaster

Ann Miller

Eun Park

Sofia Gentile

Timothy Peters

Linling Hsu

Karen Sinclair

Pamela Yu

Jeremy Preston

Yaira Matyakub

Jooyeon Kong

Caroline Shaw

Jacqueline Metz

Benjamin Whitehouse

Eden MacAdam-Somer

Katherine Bormann

Violin II

Yen-Ping Lai,
principal

Aaron Hilsinger

Andres Gonzalez

Matthew Detrick

Martin Shultz

Catherine Ouvreloeil

Kristen LaRiviere

Emily Senturia

Francis Liu

Si-Ning Chan

Maureen Conlon

Esther Park

Laura Geier

Eric Shen

Viola

Michele Gunn,
principal

Megan Fergusson

Joanne Wojtowicz

Robin Streb

Sheldon Person

Renata Hornik

James Shaw

Karoline Schwartz

Viola (cont.)

Min Long

Daniel Oguri

Synnove Marlow

Sarah Lemons

Leandro Vargas

Jennifer Mack

Cello

Marilyn De Oliveira,
principal

Laura Love

Clara Lee

Rebecca Wenham

Valdine Ritchie

Matthew Dudzik

Melita Glass

Victoria Bass

Keira Fullerton

Kathryn Bates

Leanne Zacharias

Sarah Boronow

Double Bass

Sarah Hogan,
principal

Andrew Stalker

Jory Herman

Jackson Warren

David Campbell

Dacy Gillespie

Anthony Flynt

Shawn Conley

Hunter Capoccioni

Flute

Michael Gordon

Allison Jewett

Maryann Keith

Joel Luks

Piccolo

Allison Jewett

Oboe

Adam Dinitz

Aryn Sweeney

Oboe (cont.)

Lamija Talam

Mandy Wickham

Katherine Young

English Horn

Adam Dinitz

Clarinet

Alexandra Bond

Elizandro Garcia

Hsing-Hui Hsu

Stephanie King

Jennifer Stevenson

Bass Clarinet

Elizandro Garcia

Bassoon

Brooke Bartels

Catherine Luczkiw

Larissa Michalski

Anne Marie Power

Sarah Williams

Contrabassoon

Larissa Michalski

Horn

Sarah Bach

David Brimhall

Gregory Davis

Benjamin Jaber

Johanna Lalka

Eric Reed

Chris Shelburne

Trumpet

Ryan Barwise

Zachary Enos

Michael Sapienza

Zebediah Upton

Trombone

Eliza Feller

Jerry Hou

Carson Keeble

Trombone (cont.)

Brian Risinger

Bass Trombone

Pieter Wyckoff

Tuba

Jared Bulmer

Stephen Lamb

Harp

Heather Kellgreen

Timpani and Percussion

Evan Bertrand

Tzu-chun Chen

Cory Cousins

Spencer Doty

Daniel Gould

Shaun Tilburg

Orchestra Manager

Martin Merritt

Orchestra Librarian

Kaaren Fleisher

Stage Assistants

Jared Bulmer

Eliza Feller

Jerry Hou

Todd Hulslander

Carson Keeble

Stephen Lamb

Pieter Wyckoff

Library Assistants

Domenika Dancewicz

Matthew Dudzik

Erik Gronfor

Renata Hornik

Jie Jin

Yen-Ping Lai

Sheldon Person

Elise Pittenger

Kirsten Smith

Rebecca Wenham

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

STRING SEATING CHANGES WITH EACH CONCERT.

PROGRAM NOTES

Violin Concerto in D Major, Op. 77 Johannes Brahms

Written in 1878, the **Concerto for Violin and Orchestra, Op. 77**, by Johannes Brahms, remains one of the grandest works in the violin repertory. Completed one year after his *Second Symphony*, the *Concerto* is inherently symphonic. Many consider it the successor to the *Second Symphony* because of the shared D major key, triple-meter, and similarly constructed triadic themes. The sketches for the *Concerto* also reveal Brahms' symphonic conception. He planned for this work to contain four movements with a slow movement and Scherzo as the interior movements. These were later replaced with an *Adagio* that now serves as the second movement.

The orchestra plays a significant role in the development of musical material throughout the *Concerto*. In the first movement, the orchestra states a complete exposition before the violin's entrance. Thereafter, the violin shares equally with the orchestra, leading at times and accompanying at others. The orchestra is integral to the second movement, as the main theme is stated by the oboe but is never actually played by the violin. Aside from introducing a compelling second theme, the violin essentially embellishes the orchestra. Nevertheless, the lyricism of this movement is a highlight of the *Concerto*. The final movement has a more typical concerto relationship between the violin and orchestra. This *Rondo* begins with the violin stating a dance-like Hungarian theme, most likely a tribute to Joseph Joachim, for whom the *Concerto* was written. The dance is transformed in the coda, and the work finishes with an impulsive march.

Despite large proportions and a prominent orchestral part, the *Concerto's* structural roots are firmly embedded in the Classical tradition. It exemplifies a three-movement Classical concerto with Sonata-Allegro form for the first movement, *Adagio* for the second movement, and *Rondo* form for the final movement. In addition, like his Classical forefathers, Brahms did not compose his own cadenza for the first movement. Perhaps this was to allow his good friend Joachim to put his stamp on the piece. A violinist and composer himself, Joachim had little trouble creating a cadenza, one that remains most commonly performed today.

— Note by Jonathan Swartz

Passacaglia for Orchestra, Op. 1 Anton Webern

As Anton von Webern's study with Arnold Schoenberg was ending in 1908, he composed the **Passacaglia, Op. 1**, as a "graduation" piece from his studies. He deliberately assigned the first opus number to this work to mark the gateway to his career. Unlike his teacher Schoenberg and his close friend Alban Berg, another Schoenberg student, Webern composed no large-scale works or operas, and went through no agonized farewell to the Post-Romantic musical past. Webern felt no need to integrate the old musical language into the new. As the longest single-movement piece of all Webern's works, the **Passacaglia** employs a large orchestra. Many composers of this time, such as Gustav Mahler and Richard Strauss, used orchestras of this size, but Webern avoids the exaggerated sound effects that were normal of the time period. The **Passacaglia** is based on a six-note pizzicato

line that presents the thematic material for the entire piece. The muted pizzicato of the strings produces sounds that are meant to be connected, despite the intervening rests. This foreshadows one of Webern's central preoccupations: basing a composition on empty spaces or silence. He believed that deliberate emptiness could be more powerful than loud activity.

— Note by Kathryn Georgio

Symphony: *Mathis der Maler* Paul Hindemith

As one of the main innovators of musical modernism, Paul Hindemith integrated elements of the Romantic and Neo-Baroque traditions into works featuring strongly chromatic counterpoint and harmonies. In 1934 Hindemith began work on his opera *Mathis der Maler*, inspired by the life and career of the fifteenth-century German painter Matthias Grünewald. Born Mathis Gothardt Niethart, circa 1460, Grünewald wielded a brush that rendered apocalyptic scenes of terror with rare vividness. His most celebrated work is the altar at Isenheim, which today resides in a museum in Colmar, France. Grünewald died in 1528 and is now widely regarded as the greatest exponent of the German Gothic style. The main conflict of the opera is Mathis' decision to abandon his love of art so that he can devote himself to his people's political and military struggle for freedom during the Peasants' Revolt of 1524-25.

The three movements of the symphony correspond to sections from the opera and to panels from the Isenheim altarpiece. The opening movement, *Engelkonzert* ("Angelic Concert"), which also serves as the opera's overture, represents the chorus of angels that provide the background to Mathis' first struggles with the purpose of his God-given talent. The climax of this movement comes with a restatement of the *Engel* theme by the trombones in combination with the faster material. *Grablegung* ("Entombment") treats the burial of Christ in Grünewald's first panel. Its music is drawn from the opera's final scene: the entombment of Mathis' beloved Regina, his companion on this allegorical journey. After a forceful statement of the opening material, the movement closes with a return of the softer character of the inner section. Hindemith prefaces the score of the final movement, *Versuchung des heiligen Antonius* ("The Temptation of St. Anthony"), with words that appear on a scroll of parchment on Grünewald's third panel: "Where were you good Jesus, where were you, that you were not present to heal my wounds?" The Latin sequence *Lauda sion salvatorem* is introduced by the woodwinds over a horn ostinato, and the movement closes with a glorious Gregorian Alleluia from the brass.

— Note by Kathryn Georgio

BIOGRAPHY

A native of Toronto, JONATHAN SWARTZ has appeared as a performing artist in New York City, Houston, Cleveland, Santa Barbara, Halifax, Montreal, and Toronto. As both soloist and chamber musician, he has appeared in Canada under the auspices of Les Jeunesses Musicales du Canada, the Mooredale Concert Series, and the Senior' Jubilee Series at Roy Thompson Hall sponsored by the Royal Bank of Canada and Roy Thompson Hall. Mr. Swartz often collaborates with his sister Jennifer Swartz, who is principal harpist of the Montreal Symphony Orchestra.

As an orchestral player, he has performed with the Houston Symphony, ProMusica Chamber Orchestra in Columbus, Ohio, and is currently a member of the IRIS Chamber Orchestra in Germantown, Tennessee. He has worked under conductors Christoph Eschenbach, Robert Spano, Larry Rachleff, Michael Stern, Jeffrey Tate, and Kurt Masur.

Mr. Swartz spent several summers at the Musicorda Summer String Program, most recently as Director of their outreach program. In addition to giving master classes throughout North America, he has served as Visiting Assistant Professor of Violin and Viola at the University of Texas at El Paso. Currently, he serves as Assistant Professor of Violin at Arizona State University and is on the summer faculty of the Interlochen Center for the Arts.

Mr. Swartz has a Bachelor of Music degree cum laude from the Shepherd School of Music, a Master of Music degree from the Mannes College of Music, and is currently a doctoral candidate at the Shepherd School. Mr. Swartz has worked with artists Julius Levine, Norman Fischer, John Perry, Philippe Muller, Sergiu Luca, and Felix Galamir. His principal teachers in violin include Kathleen Winkler, James Buswell, and Ani Kavafian.

UPCOMING ORCHESTRA CONCERTS

Saturday, February 16, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor; David In-Jae Cho, guest conductor PROGRAM: Messiaen - *Oiseaux exotiques*; Hoffmeister - *Viola Concerto* (Misha Galaganov, soloist); Elgar - *Elegy for String Orchestra*; and Stravinsky - *Dances Concertantes*.
Stude Concert Hall. Free admission.

March 20, 21, 23 and 25, 7:30 p.m. - SHEPHERD SCHOOL OPERA and the SHEPHERD SCHOOL CHAMBER ORCHESTRA present *The Marriage of Figaro* by Wolfgang Amadeus Mozart. Debra Dickinson, director; Donald Schleicher, guest conductor. Wortham Opera Theatre at Alice Pratt Brown Hall. Admission (general seating): \$12/\$10. Limited seating. For tickets call 713-348-8000.

Friday, March 22, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor; David In-Jae Cho, guest conductor; James Gaffigan, guest conductor PROGRAM: Verdi - "*La Forza del Destino*" Overture; Schnittke - *Concerto for Piano and String Orchestra* (Kimi Kawashima, soloist); Dvořák - *Scherzo Capriccioso*; and Ravel - *Suite No. 2 from "Daphnis and Chloe."*
Stude Concert Hall. Free admission.



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