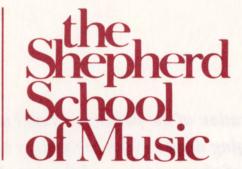
SHEPHERD SCHOOL SYMPHONY ORCHESTRA

LARRY RACHLEFF, Conductor

Thursday, April 16, 1992 8:00 p.m. Stude Concert Hall

RICE UNIVERSITY



PROGRAM

Symphonies of Wind Instruments (revised 1947)

Igor Stravinsky (1882-1971)

INTERMISSION

Symphony No. 11, Op. 103, "The Year 1905"

Dmitri Shostakovich (1906-1975)

The Palace Square (Adagio)
The 9th of January (Allegro)
Eternal Memory (Adagio)
The Tocsin (Allegro non troppo)

In consideration of the performers and members of the audience, please check audible paging devices with the ushers and silence audible time pieces.

The taking of photographs and the use of recording equipment are prohibited.

SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I
Mihaela Oancea,
concertmaster
Yenn-Chwen Er
Zhang Zhang
Magdalena Villegas
Eitan Ornoy
Barbara Wittenberg
Inga Ingver
Johnny Chang
Julie Savignon
Lori Fay
Amy Chang

Violin II
Melissa Yeh,
principal
Zachary Carrettin
Yoong-han Chan
Sarah Mauldin
Colleen Brannen
Jeanine Tiemeyer
Vanessa Cook
Igor Pandurski
Pablo Donatti
Maribeth Frank
Adam LaMotte

Beth McKenna

Sylvia Ver Meulen

Viola
Erwin Foubert,
principal
Annie Miller
Rifat Qureshi
Tibor Molnár
Bin Sun
Rudolf Haken
Ivo Nábelek
Wei-Guo Yin
Patrick Horn
Ronald Arden

Cello
Darrett Adkins,
principal
Jeanne Jaubert
Katherine de Béthune
Allison Braid
Mary Beth Melvyn
Jen Wu
Peter Parthun
Ho Ahn
Molly Ritsema
Jennifer Crowell
Brady Lanier

Double Bass
Kurt Johnson,
principal
John Pérez
Robert Beck
Pamela Lopes
Richard Hardie
P. Kellach Waddle
Nicholas Walker
David Murray

Flute Kris Guthrie Susan Kerbs September Payne

Piccolo
Kris Guthrie

Oboe Kyle Bruckmann Margaret Butler Jeffrey Champion Dione Chandler

English Horn Margaret Butler Jeffrey Champion Clarinet
Benjamin Brady
Kelly Cramm
Joanne Griggs
Jonathan Gunn
Scott McAllister

Bass Clarinet
Benjamin Brady

Bassoon
Eric Anderson
Charles Bailey
Kellie Dunlap
James Rodgers

Contrabassoon Charles Bailey James Rodgers

Horn
Wade Butin
Elizabeth Cook
Christopher Jordan
Thomas Jöstlein
Jacek Muzyk
Iris Rosenstein
Ross Snyder
Martha Thompson
Elizabeth Zwicky

Trumpet
Ramona Galey
James Lake
Timothy Shaffer

Trombone
Thomas Hagen
Brent Phillips
Bradley White

Tuba

James Court

Harp
Juliette Buchanan
Heather Hofmeister

Celeste
Ming Fang

Timpani and
Percussion
John Burgardt
Christi Campbell
Nathan Davis
Catherine Lee
Erich Loftis
S. Andrea Moore
Joanna Nelson
Stephen Steele
Joel Stein

Assistant Conductor
David Colson

Orchestra Manager Martin Merritt

Orchestra Librarian Kellie Dunlap

Stage Technicians
Christopher Jordan
James Rodgers
Iris Rosenstein

Library Assistants
Eric Anderson
Elizabeth Cook
Anne Miller
Jen Wu

PROGRAM NOTES

by Thomas Jöstlein

Stravinsky wrote Symphonies of Wind Instruments in 1920 following what he termed "a decade of neo-classical samplings, experiments, [and] amalgamations." The piece was revised in 1947 with a slightly different instrumentation, and this is the version performed tonight. Symphonies is not a typical classical symphony; rather, the term "symphonies" is used in its original meaning of instruments "sounding together." The piece originated from a piano chorale written in memory of his friend Claude Debussy, who had died two years earlier. This chorale suggested symphonic possibilities to Stravinsky, so he used it in the final section of Symphonies. Further, much of the remainder of the piece is derived from the formal and harmonic structures of the chorale. The work is tightly knit in several aspects. Stravinsky uses three mathematically related tempo markings, which complement the "block" texture of the piece. Furthermore, there are recurring "episodes" in the piece, which are two Russian popular melodies, a pastoral flute and clarinet dialogue, a Rite of Spring-like dance, and the aforementioned chorale in the brass. These episodes are framed by several short motives, such as the bell-like opening. Upon hearing the première, Stravinsky said of his piece: "... it lacks all those elements that infallibly appeal to the ordinary listener, or to which he is accustomed. It is futile to look in it for passionate impulse or dynamic brilliance. It is an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments."

Shostakovich's Symphony No. 11, Op. 103, shares the motivic and highly "Russian" traits of Stravinsky's Symphonies of Wind Instruments, yet it is clearly motivated by different circumstances. Written in 1957, the work is subtitled "The Year 1905," for it remembers the failed Russian revolutions of that year and specifically portrays the ninth of January, known as "Bloody Sunday," when hundreds of peaceful protesters were gunned down by the Czar's troops in front of the imperial palace in St. Petersburg, Shostakovich once said, "I think that many things repeat themselves in Russian history . . . The people think and act similarly in many things . . . I wanted to show this in the Eleventh Symphony. I wrote it in 1957 and it deals with contemporary themes (the 1956 Hungarian uprising in particular) even though it's called '1905.' It's about the people, who have stopped believing because the cup of evil has run over." The primary element that unifies the work is his use of folk songs and revolutionary anthems as a motivic source. Shostakovich said, "... it is impossible to imagine the style of Russian 20th century music without contemplating such important new features as were introduced by the energy of the workers' hymns to the Revolution ... how many beautiful songs there are; songs created by anonymous poets and musicians! It is quite natural that composers should introduce such songs into their own works ... Clearly the composer who has mastered the secret of his craft can elaborate and deck out the melody of any song in orchestral colors ... in listening to this music, no one will be able to say that any song is mere quotation." The first movement describes the palace square as hundreds of people wait in the cold for bread. The second movement, entitled "The 9th of January," graphically depicts the horrors of that day. The third movement, "Eternal Memory," is one of Shostakovich's several requiem movements, and it mourns not only those who fell as victims, but the entire Russian people as well. He ends the symphony with "The Tocsin" ("The Alarm"), a gesture of hope and a call for change, much as the 1917 Bolshevik Revolution was inspired by those who perished in 1905.