

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, Conductor

Thursday, April 16, 1992

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

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	Cello	Clarinet	Harp
<i>Mihaela Oancea,</i> concertmaster	<i>Darrett Adkins,</i> principal	<i>Benjamin Brady</i>	<i>Juliette Buchanan</i>
<i>Yenn-Chwen Er</i>	<i>Jeanne Jaubert</i>	<i>Kelly Cramm</i>	<i>Heather Hofmeister</i>
<i>Zhang Zhang</i>	<i>Katherine de Béthune</i>	<i>Joanne Griggs</i>	Celeste
<i>Magdalena Villegas</i>	<i>Allison Braid</i>	<i>Jonathan Gunn</i>	<i>Ming Fang</i>
<i>Eitan Ornoy</i>	<i>Mary Beth Melvyn</i>	<i>Scott McAllister</i>	
<i>Barbara Wittenberg</i>	<i>Jen Wu</i>	Bass Clarinet	Timpani and
<i>Inga Ingver</i>	<i>Peter Parthun</i>	<i>Benjamin Brady</i>	Percussion
<i>Johnny Chang</i>	<i>Ho Ahn</i>		<i>John Burgardt</i>
<i>Julie Savignon</i>	<i>Molly Ritsema</i>	Bassoon	<i>Christi Campbell</i>
<i>Lori Fay</i>	<i>Jennifer Crowell</i>	<i>Eric Anderson</i>	<i>Nathan Davis</i>
<i>Amy Chang</i>	<i>Brady Lanier</i>	<i>Charles Bailey</i>	<i>Catherine Lee</i>
<i>Beth McKenna</i>		<i>Kellie Dunlap</i>	<i>Erich Loftis</i>
<i>Sylvia Ver Meulen</i>	Double Bass	<i>James Rodgers</i>	<i>S. Andrea Moore</i>
	<i>Kurt Johnson,</i> principal	Contrabassoon	<i>Joanna Nelson</i>
Violin II	<i>John Pérez</i>	<i>Charles Bailey</i>	<i>Stephen Steele</i>
<i>Melissa Yeh,</i> principal	<i>Robert Beck</i>	<i>James Rodgers</i>	<i>Joel Stein</i>
<i>Zachary Carrettin</i>	<i>Pamela Lopes</i>		Assistant Conductor
<i>Yoong-han Chan</i>	<i>Richard Hardie</i>	Horn	<i>David Colson</i>
<i>Sarah Mauldin</i>	<i>P. Kellach Waddle</i>	<i>Wade Butin</i>	
<i>Colleen Brannen</i>	<i>Nicholas Walker</i>	<i>Elizabeth Cook</i>	Orchestra Manager
<i>Jeanine Tiemeyer</i>	<i>David Murray</i>	<i>Christopher Jordan</i>	<i>Martin Merritt</i>
<i>Vanessa Cook</i>		<i>Thomas Jöstlein</i>	
<i>Igor Pandurski</i>	Flute	<i>Jacek Muzyk</i>	Orchestra Librarian
<i>Pablo Donatti</i>	<i>Kris Guthrie</i>	<i>Iris Rosenstein</i>	<i>Kellie Dunlap</i>
<i>Maribeth Frank</i>	<i>Susan Kerbs</i>	<i>Ross Snyder</i>	
<i>Adam LaMotte</i>	<i>September Payne</i>	<i>Martha Thompson</i>	Stage Technicians
		<i>Elizabeth Zwicky</i>	<i>Christopher Jordan</i>
Viola	Piccolo		<i>James Rodgers</i>
<i>Erwin Foubert,</i> principal	<i>Kris Guthrie</i>	Trumpet	<i>Iris Rosenstein</i>
<i>Annie Miller</i>		<i>Ramona Galey</i>	
<i>Rifat Qureshi</i>	Oboe	<i>James Lake</i>	Library Assistants
<i>Tibor Molnár</i>	<i>Kyle Bruckmann</i>	<i>Timothy Shaffer</i>	<i>Eric Anderson</i>
<i>Bin Sun</i>	<i>Margaret Butler</i>		<i>Elizabeth Cook</i>
<i>Rudolf Haken</i>	<i>Jeffrey Champion</i>	Trombone	<i>Anne Miller</i>
<i>Ivo Nábelek</i>	<i>Dione Chandler</i>	<i>Thomas Hagen</i>	<i>Jen Wu</i>
<i>Wei-Guo Yin</i>	English Horn	<i>Brent Phillips</i>	
<i>Patrick Horn</i>	<i>Margaret Butler</i>	<i>Bradley White</i>	
<i>Ronald Arden</i>	<i>Jeffrey Champion</i>	Tuba	
		<i>James Court</i>	

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.