

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, music director

BENJAMIN KAMINS, bassoon

Sunday, November 7, 2004

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

La Création du Monde

Darius Milhaud

Introduction – Modéré

(1892-1974)

I. ♩ = 54

II. ♩ = 62

III. Vif ♩ = 104

IV. Mouvement ♩ = 108

Concerto for Bassoon and Orchestra in F Major, Op. 75

Carl Maria von Weber

(1786-1826)

Allegro ma non troppo

Adagio

Rondo. Allegro

Benjamin Kamins, soloist

INTERMISSION

Symphony No. 40 in G Minor, K. 550

Wolfgang Amadeus Mozart

(1756-1791)

Molto allegro

Andante

Menuetto. Allegretto

Allegro assai

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

Victoria Lindsay,
concertmaster
Hyunsil Lucia Roh
Steven Zander
Matthew Detrick
Maureen Nelson
Turi Hoiseth

Violin II

Maria Evola,
principal
Timothy Peters
Jessica Blackwell
Emily Cole
Andrés Gonzalez

Viola

Travis Maril,
principal
Meredith Harris
Dana Rokosny
Sarah Lemons

Cello

Valdine Ritchie,
principal
Victoria Bass
Meng Yang
Marieve Bock

Double Bass

Peter Seymour,
principal
Karl Fenner
Travis Gore

Flute

Catherine Branch
Elizabeth Landon
Abigail McKee
Ariella Perlman

Oboe

Dean Baxtresser
Anne Henneke
Nicholas Masterson
Sheila McNally
Sonja Thoms

Clarinet

Philip Broderick
Sergei Vassiliev

Alto Saxophone

Paul Harris

Bassoon

Nicholas Akdag
Rian Craypo
Abigail Jones
Michael Muña

Horn

Brandon Beck
Robert Johnson
Catherine Turner

Trumpet

Ryan Gardner
Benjamin Grow
Greg Haro

Trombone

John Widmer

Piano

Hyojin Ahn

Timpani and Percussion

Brandon Bell
David West

Orchestra Manager

Martin Merritt

Orchestra Librarian and Assistant Personnel Manager

Kaaren Fleisher

Assistant Stage Manager

Joshua Beck

STRING SEATING CHANGES WITH EACH CONCERT.
WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

UPCOMING ORCHESTRA CONCERTS

Tuesday, November 30, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor PROGRAM: Varèse - *Intégrales*; Gabriela Frank - *Illapa: Tone Poem for Flute and Orchestra* (Premiere) (Leone Buyse, soloist); and Brahms - *Alto Rhapsody, Op. 53* and *Schicksalslied, Op. 54* (Rice Chorale; Thomas Jaber, conductor; Joyce Farwell, mezzo-soprano). Stude Concert Hall. Free admission.

Friday, December 3, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Prokofiev - *Piano Concerto No. 2 in G Minor, Op. 16* (Jessica Osborne, soloist; Paul Kim, conductor); and Sibelius - *Symphony No. 1 in E Minor, Op. 39*. Stude Concert Hall. Free admission.

PROGRAM NOTES

La Création du Monde Darius Milhaud

In 1923, when jazz music was struggling to achieve recognition outside the nightclubs and dance halls of Harlem, the Ballet Suedois brought jazz to the concert hall with the premiere of *La Création du Monde* in Paris. Darius Milhaud had first been introduced to jazz during a visit to London where he attended a performance by Billy Arnold and his band from New York. Inspired by the group's unique performance techniques and foreign rhythmic pulse, Milhaud decided that it was imperative for him to visit the culture that engendered the exotic musical genre. During his visit to New York, Milhaud familiarized himself with blues, ragtime, and jazz. His attention was often drawn to the performance techniques that seemed wild and natural when compared with the sophisticated practices with which he was familiar. In his words, "The constant use of syncopation in the melody was of such contrapuntal freedom that it gave the impression of unregulated improvisation, whereas in actual fact it was elaborately rehearsed daily." In *La Création du Monde*, Milhaud adopted these characteristics that he perceived to be at the core of authentic jazz. His orchestra of seventeen solo instruments – most importantly the drum-set, which became the driving force of the piece – is directly borrowed from the Harlem bandstand. His use of consistent syncopation is the most obvious superficial element preserved from jazz. Following the premiere of *Création*, the world of institutionalized music experienced a large proliferation of jazz-infused compositions that would prove ultimately to be ephemeral. Milhaud's piece was uniquely successful because he made jazz into an art form for a community that never before wanted to hear it.

Concerto for Bassoon and Orchestra Carl Maria von Weber in F Major, Op. 75

The compositions of Carl Maria von Weber embody a significant portion of the vocal repertoire, encompassing all of the dramatic musical genres including opera, theater music, church music, and solo songs. Weber's preoccupation with vocal writing inspires even the distinct style of his concertos as exemplified in the *Concerto for Bassoon and Orchestra in F Major, Op. 75*, first performed on February 19, 1813, in Prague. The standard for concerto writing is mainly to exhibit a musician's virtuosic capacity for speed, range, and control on a particular instrument. Weber's sound, which is described as "wistful" and "tender," contradicts the traditional practice. The bassoon in Op. 75 is treated as a dramatic character that develops throughout the piece. First, in the Allegro movement the bassoon is introduced in a march-style using a dotted-eighth/sixteenth rhythm that suggests the character's cockiness. In the Adagio, Weber uses sweet, vocally-inspired lyricism including a cadenza to expose the high register of the instrument. There is a hint of musical wit in the Rondo movement as Weber juxtaposes the wide extremes of the bassoon's range. The virtuosity of this feat contributes toward the dramatic element of the piece. Many critics in the early 1800s hailed Weber for creating a new standard for the bassoon concerto which, in combination with his two clarinet concertos, were the first to live up to those of the Mozart concertos.

Symphony No. 40 in G Minor, K. 550 . . . Wolfgang Amadeus Mozart

If Wolfgang Amadeus Mozart's career had not been so short-lived, he could have contributed more to the musical transition from the Classical into the Romantic Era. Although this achievement is credited mainly to the compositions of Ludwig van Beethoven in the early 1800s, Mozart composed several pieces in the late 1700s that broke many Classical standards established previously by Haydn's and his own works. On July 25, 1788, Mozart finished the second of his last three symphonies in Vienna. **Symphony No. 40 in G Minor, K. 550**, maintains several characteristics from his earlier tradition, most importantly, the standard sonata form used in all of his and Haydn's symphonies. The tonal scheme, however, is experimental and resembles the tonality of **Don Giovanni** more than that of his earlier symphonies. The chromaticism is expanded and more intense. He abandons his traditional methods of tonal organization which focus mainly on the tonic, subdominant, and dominant keys, and instead utilizes movement into the mediant and submediant keys in combination with modal borrowing. Stylistically, the symphony has subtle nuances that distinguish its sound from earlier works. The Minuet movement, which traditionally borrows its style from the ballroom dance of the same name, is a standard installment in the Classical symphony. In the G minor Symphony, Mozart incorporates the technically demanding canonic style into his Minuet to give the music more weight and to move away from tradition. Mozart's fortieth symphony has been the subject of more review and analysis than any of his other symphonies. Johann Traeg, a prominent critic in the late 1700s, called the symphony "one of the last and most beautiful of this master." The symphony has been given the name "The Great" to differentiate the symphony's substance from his previous G minor Symphony, K. 183, which is referred to as his "Little" symphony and more closely resembles the traditional Classical model.

— Notes by Evan Bertrand

BIOGRAPHY

BENJAMIN KAMINS is currently Professor of Bassoon at the Shepherd School of Music. He accepted this position in 2003 after having served as Principal Bassoonist of the Houston Symphony for twenty-two years. Previous to his full-time appointment at the Shepherd School, he taught there for sixteen years as a member of the faculty.

Benjamin Kamins began his professional career at age nineteen as Associate Principal Bassoonist of the Minnesota Orchestra. During his tenure with the Minnesota Orchestra, Mr. Kamins made solo appearances in works of Vivaldi and Haydn. As a soloist with the Houston Symphony, he was often featured playing concertos of Mozart, Weber, and Vivaldi. In 2002 he played the world premiere of **Pierrot**, a concerto composed by Larry Lipkis and commissioned for him by the Houston Symphony. He recorded the Mozart Concerto with Christoph Eschenbach and the Houston Symphony for IMP Masters. In addition to his positions in Minnesota and Houston, he has served as a Guest Principal Bassoonist with the New York Philharmonic and with the Boston Symphony.

Mr. Kamins' musical activities outside Houston have taken him to numerous festivals including Marlboro, Ravinia, Tanglewood, Aspen, and Park City. He has also been a faculty member of the Grand Teton Orchestral Seminar, the Pacific and Blossom Music Festivals, and is currently spending his summers on the faculty of the Music Academy of the West (Santa Barbara, California), and the International Festival-Institute at Round Top (Texas).

*A devoted chamber musician, Mr. Kamins was a founding member of the Aurora and Epicurean Wind Quintets. He has toured with the Clarion Wind Quintet and Music from Marlboro. He was a member of the Houston Symphony Chamber Players and is a featured performer on their highly acclaimed recording of the Schoenberg **Quintet for Winds**. In addition, he is active nationally and internationally as a solo and chamber musician.*

