

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, music director

SUSAN LORETTE DUNN, soprano

Thursday, April 22, 2004

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Overture to "The Barber of Seville"

Gioacchino Rossini
(1792-1868)

American and German Theater Songs

Kurt Weill

I'm a Stranger Here Myself

(1900-1950)

from One Touch of Venus

Surabaya Johnny

from Happy End

One Life to Live

from Lady in the Dark

Lonely House

from Street Scene

Denn Wie Man Sich Bettet (As You Make Your Bed)

from Rise and Fall of the City of Mahagonny

Susan Lorette Dunn, soloist

INTERMISSION

Symphony No. 35 in D Major,
K. 385, "Haffner"

Wolfgang Amadeus Mozart
(1756-1791)

Allegro con spirito

Andante

Menuetto

Presto

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

Aimee Toomes,
concertmaster
Ni Mei
Dorian Vandenberg-Rodes
Alessandra Jennings
Eden MacAdam-Somer
Si-Ning Chan

Violin II

Katherine Bormann,
principal
Lucia Hyunsil Roh
Jennifer Leibfried
Heidi Schaul-Yoder
Lucia Atkinson

Viola

Aleksandra Holowka,
principal
Erin Nolan
Daphne Gerling
Heidi Remick
Jane Morton
John T. Posadas

Cello

Nathan Cook,
principal
Moky Gibson-Lane
Yeon-Sun Joo
Victoria Bass
Davin Rubicz

Double Bass

Jeremy Kurtz,
principal
Jackson Warren
Jory Herman

Flute

Julia Carrasco Barnett

Flute (cont.)

Andrea Kaplan
Elizabeth Landon
Claire Starz

Piccolo

Andrea Kaplan
Elizabeth Landon

Oboe

Dean Baxtresser
Erik Behr
Nicholas Masterson
Johanna Peske
Sonja Thoms

Clarinet

Alexandra Bond
Louis DeMartino
Jennifer Driskill
Brian Hermanson
Hsing-Hui Hsu
Thomas McCarthy

Bass Clarinet

Louis DeMartino

Bassoon

Nicholas Akdag
Erin Irvine
Catherine Luczkiw

Alto Saxophone

Eric Ruyle

Tenor Saxophone

Scott Plugge

Horn

Angela Bagnetto
Christopher Hine
Deborah Rathke

Horn (cont.)

Caroline Siverson
Jennifer Wolfe

Trumpet

Ryan Gardner
Benjamin Grow
James McClarty
Christopher Scanlon
Zebediah Upton

Trombone

Michael Clayville
Logan Wild

Harp

Nuiko Wadden

Guitar, Banjo, and Hawaiian Guitar

Michael Owen

Piano and Celeste

Levi Hammer

Portative Organ

Hyojin Ahn

Timpani and Percussion

Brandon Bell
Brian Smith
Brian Vogel

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.

PROGRAM NOTES

Overture to "The Barber of Seville" Gioacchino Rossini

The instantaneous popularity of Beaumarchais' play *Le barbier de Séville*, ou *La précaution inutile* provided composers of the late eighteenth and early nineteenth centuries with a rare gem. This treasure helped generate many operas including *Il Barbiere di Siviglia* by Gioacchino Rossini. Although Rossini found many successes in his thirty-nine operas (composed over an amazingly short span of nineteen years), his version of the Beaumarchais play was not greeted with

immediate praise. Critics and audiences were still partial to Giovanni Paisiello's version of 1782, and the opening night was filled with many mishaps. Several months later the opera appeared again in Naples with many revisions, and this is the version that is known and performed widely today. Rossini often took material from pre-existing works and used it again in a new form. One of his changes for this opera was to replace the original overture with one that had been used twice before: in *Aureliano in Palmira* (1813) and in *Elizabeth, Queen of England* (1815). This replacement overture is the one you will hear tonight. You will instantly recognize the theme, as it has appeared in various television commercials, movies, and even a Bugs Bunny cartoon!

A classic Rossini overture includes a slow introduction, here in the key of E major. Rossini builds comic suspense through the contrast of forte and piano passages. What follows is a quick and scaled down sonata form with the presentation of a theme, a second theme, and a short modulation taking us to the recapitulation. Certain unique elements are present in Rossini overtures such as the crescendo: although he did not create this effect, he adapted it for his needs, and he is able to achieve a true control of dynamic level through a manipulation of harmonic rhythm, orchestral timbre, and a buildup of orchestral forces resulting in a swashbuckling end to this piece.

American and German Theater Songs Kurt Weill

Kurt Weill left behind a legacy of theatrical works upon his untimely death at the age of fifty. Weill's strong classical training influenced his works throughout his life, and he ultimately found himself drawn to writing for the stage. He represented a modern-day Mozart in his attempt to link the music to the drama and the text. Just as Mozart found a brilliant collaborator in da Ponte, Weill achieved similar success in his many partners such as Bertolt Brecht, Ogden Nash, and Ira Gershwin. Critics often divide Weill's works between the German works (pre-1935) and the U.S. works (post-1935). There is a marked difference in the two styles, though largely attributed to his maturing process. What does not falter, however, is his ever-increasing commitment to the overall dramatic notion of the music and text.

I'm a Stranger Here Myself is from Weill's successful musical *One Touch of Venus* (1943, lyrics by Ogden Nash). The goddess Venus sings about the virtues of love in a society, only to realize that she feels alien in the contemporary world. Elements of jazz permeate the musical texture, and Weill creates a sultry and slinky line to evoke the sex appeal of the goddess of love.

Happy End followed the success of *The Threepenny Opera* in 1929, but Brecht and Weill served only as lyricist and composer, respectively. The show was a failure, but several songs survived including *Surabaya Johnny*. The show's heroine sings of a bitter love in a distinctively Weill-esque sound with its simple "boom-chuck" pattern and the spoken aspect of the melody. Weill adds exotic color, such as the Hawaiian guitar, in the orchestration to evoke the idea of Surabaya, a city on the Indonesian island of Java.

Weill collaborated with Ira Gershwin on *Lady in the Dark* in 1941. *One Life to Live* expresses the protagonist's desire to achieve the most out of her life. In a classic example of Weill's melodic writing, he infuses the line with chromaticism to provide a meandering mood, which helps dramatize the imploring nature of the text.

Lonely House brilliantly sums up the feelings of despair present in all the characters of *Street Scene: an American Opera*. Weill and poet Langston Hughes sought to create a true American opera, and they found moderate success in this 1947 work. Listen to the noises of the city in the vivid accompaniment.

Aufstieg und Fall der Stadt Mahagonny is an opera by Weill and Brecht originally written between 1927 and 1930. The song, *Denn wie man sich bettet, so liegt Man* (*As You Make Your Bed...*) displays the show's satiric moral implications as the character Jenny explains that he who makes his bed must lie in it as well. The song's march and tango elements are reminiscent of other Weill pieces.

Denn wie man sich bettet (As you make your bed)

Dear Sirs, my mother used to scold me
 With awful words,
 Saying I would end up in jail
 Or in a still more awful place.
 Yes, it's easy to talk like that.
 But I tell you: that's not the way it'll be!
 That's not how you're gonna treat me!
 People are not like animals!

As you make your bed, so must you lie in it
 No one else will tuck you up.
 If anyone's going to throw the blows, that'll be me
 And if anyone's going to take the blows, that'll be you.

Dear Sirs, my friend used to tell me
 As he looked me straight in the eye:
 "The greatest thing on earth is love,"
 And "Don't think about tomorrow."
 Yes, love is a word that's easy to say.
 But as long as we get older with each passing day
 There's no point in looking for love.
 You have to make the most of this brief time.
 People are not like animals!

As you make your bed, so must you lie in it
 No one else will tuck you up.
 If anyone's going to throw the blows, that'll be me
 And if anyone's going to take the blows, that'll be you.

Symphony No. 35 in D Major, Wolfgang Amadeus Mozart
K. 385, "Haffner"

Amid the final preparations for the Viennese premiere of *Die Entführung aus dem Serail*, Wolfgang Amadeus Mozart received a letter from his father requesting a new symphony for the ennoblement of Sigmund Haffner, a member of the prestigious Haffner family of Salzburg. Those familiar with Mozart's works will remember the "**Haffner**" *Serenade* (K. 250) written for the wedding of Elisabeth Haffner. Mozart was able to complete the work by August 1782, merely a month after the commission date, and the Viennese premiere of the work took place in March 1783.

The changes in the piece between the Salzburg premiere (late 1782) and the Vienna concert are interesting because Mozart appears to have cut a minuet and added flutes and clarinets to the tutti. The four-movement symphony opens with an impressive Allegro presenting an omnipresent motive as Mozart descends the D major scale from D to A through a series of dotted figures. The unique first movement is often described as monothematic, though one could find moments in the exposition that could be called a second theme or group. Despite these technicalities, the main motive pervades every measure of the first movement. Mozart's brilliant treatment of this musical gesture shines through in various forms of counterpoint, and this ability to reformat one idea reflects Mozart's maturity. The Andante is in sonata form and is quite charming. The opening theme in G major pays homage to Haydn in its lyricism, but its "vocal" or singing quality definitely makes it Mozart. The minuet and trio are strongly based on dance tradition due to their four-measure phrase structure, and both evoke a true Viennese sound. The finale takes us back to the opening grandeur with its roots firmly planted in opera buffa. Critics have pointed out the similarities to one of Osmin's arias in *Die Entführung aus dem Serail*, and this seems only natural since the works were composed around the same time. The form is basically sonata-rondo with an exquisite and showy coda that features an offbeat timpani passage.

BIOGRAPHY

SUSAN LORETTE DUNN studied at the Queensland Conservatorium of Music in Brisbane, Australia, graduating with both a Bachelor of Music degree and a Master's degree in Voice and Opera. She made her debut with Opera Australia performing the role of Tzeitel in **Fiddler On The Roof**. Her Opera Queensland debut was as Frasquita in **Carmen**. Other roles in her repertoire have included Lola in **Cavalleria Rusticana**, Dorabella in **Così fan Tutte**, Dido in **Dido and Aeneas**, Earth in **The Eighth Wonder**, Musetta in **La Bohème**, Valencienne in **The Merry Widow**, Mlle Dangeville in **Adriana Lecouvreur**, Stephano in **Romeo and Juliet**, Cornelia in **Damascus**, Laetitia in **The Old Maid and the Thief**, and Catherine in **Seeking True South**.

Miss Dunn's international performances include the British premiere of Kurt Weill's **Street Scene** in London's West End, the U.S. tour of **Pirates - The Ballet**, an American Music Theatre Gala in Tel Aviv, Israel, and **Bernstein on Broadway** for **Leonard Bernstein - An 80th Anniversary Celebration**. Miss Dunn has performed major roles throughout Australia in Musical Theatre which include Leonard Bernstein's **Mass**, **Aspects of Love** (**The Really Useful Company**), **Baby** (**Queensland Theatre Company**), **Nunsense II** (**Mixed Company**), **Lucky Me** (**Tropic Line Theatre Company**), **Into The Woods** (**Opera Australia**), **A Little Night Music** (**Sydney Theatre Company**), and **Kiss Me Kate** (**Andrew McKinnon Concert Productions**).

Additionally, she has produced and performed as soloist in concert performances of **Aspects of Romance**, **Broadway Showstoppers**, **No Tune Like a Show Tune**, and **Leading Ladies**. She has also produced and performed in **Bernstein on Broadway**, a show she conceived for the Queensland Symphony Orchestra.

Miss Dunn has performed and recorded as soloist with ABC Australia and with many of Australia's major orchestras. In 2003 she sang concert performances with the Rhode Island Philharmonic, Chicago Symphony II, the Grand Teton Music Festival, and Connecticut's Summer Music Festival. In 2004 Miss Dunn will sing performances with the Alabama Symphony, the Kansas City Symphony, the Sunflower Music Festival, and make return performances with the Rhode Island Philharmonic and Grand Teton Music Festival. Miss Dunn has premiered Australian vocal works in concert both nationally and internationally, and has recorded Australian compositions for EMI/Jade. Composers Betty Beath, Stephen Lalor, David Hush, and Paul Keelan have composed for her.

Susan Lorette Dunn has been instrumental as an educator while maintaining her full-time performing career. She has held positions as lecturer at the Queensland Conservatorium of Music and the Queensland University of Technology, where she also devised programs in Music Theatre Skills. She is currently on the Voice and Opera faculty of the Shepherd School of Music.

Miss Dunn has won many major Australian singing competitions including the State and Commonwealth Finals of the ABC Instrumental and Vocal Competition, an Opera Foundation Scholarship, an Australia Council Grant for study in the United Kingdom, an Arts Queensland Personal Development Grant, and most recently a prestigious Winston Churchill Fellowship, where she worked with the New York Festival of Song in New York City.

As a result of her Churchill Fellowship, Miss Dunn will launch her company **Songfest** with a program entitled **Shades of Amber - The Songs of Leonard Bernstein**. **Songfest** is dedicated to the re-invention of the song recital with special emphasis on Australian and American song.

Susan Lorette Dunn currently lives in Houston with her husband, conductor Larry Rachleff, and their young son Samuel.



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