

*SHEPHERD SCHOOL  
SYMPHONY ORCHESTRA*

*LARRY RACHLEFF, conductor*

*REBECCA CARRINGTON, cello*

*Wednesday, November 8, 1995*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

### ***Cello Concerto in B minor, Op. 104***

*Antonin Dvořák*  
(1841-1904)

*Allegro*

*Adagio ma non troppo*

*Finale. Allegro moderato*

*Rebecca Carrington, soloist*

## INTERMISSION

### ***Letter from Home*** (Houston premiere)

*Aaron Copland*  
(1900-1990)

*Howard Rappaport, conductor*

### ***La Valse***

*Maurice Ravel*  
(1875-1937)

*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**

*William Fedkenheuer,*  
concertmaster  
*Zhang Zhang*  
*Julia Stoltie*  
*Marie-André Chevette*  
*Rachael Snow*  
*Cory Balzer*  
*Kimberly Fick*  
*Alice Miller*  
*Joanna Winters*  
*David Fuller*  
*Tomasz Golka*  
*Steven Leung*  
*Lucian Lazar*  
*Kristen Anthony*  
*Gabrielle Stebbins*  
*Matthew Fuller*  
*Curt Thompson*

## **Violin II**

*Jana Vander Schaaf,*  
principal  
*Timothy McCann*  
*Yi Ching Fong*  
*Thomas McLean*  
*Rolanda Shine*  
*Jeffrey Issokson*  
*Lise Nadon*  
*Azure Abuirmeileh*  
*Eugenia Wie*  
*LaraLynn Van Duren*  
*Amy Reed*  
*Sasha Callahan*  
*Jocelyn Adelman*  
*Allegra Petti*  
*Gary Hung*  
*Sarah Swain*

## **Viola**

*Kelly Dylla,*  
principal  
*Jonah Sirota*  
*Ellen Craig*  
*Michael Bynog*  
*Krista Austin*  
*Andrew Weaver*

## **Viola (cont.)**

*Alexis Bacon*  
*Pamela Tsai*  
*Paul Reynolds*  
*Carol Gimbel*  
*Ian Gravagne*  
*Eberhard Stoll*

## **Cello**

*Rebecca Gilmore,*  
principal  
*Robert Howard*  
*Jane Kang*  
*Heath Marlow*  
*Scott Brady*  
*Christina Nahabedian*  
*Emma Sponaugle*  
*Gene Paik*  
*David Jankowski*  
*Clement Chow*  
*Philip King*  
*Gregory Beaver*

## **Double Bass**

*Charles DeRamus,*  
principal  
*David Murray*  
*Brian Doyle*  
*Judith Yaldatel*  
*Chris Windham*  
*Christopher Simison*  
*Robert Stiles*  
*Eyal Ganor*  
*Jennifer Godfrey*

## **Flute**

*Julie Duncan*  
*Kris Guthrie*  
*Susan Kerbs*  
*Lisa Pulliam*  
*Lisa Waters*

## **Piccolo**

*Julie Duncan*  
*Kris Guthrie*

## **Oboe**

*Jeffrey Kahan*

## **Oboe (cont.)**

*Charles McGee*  
*Lydia Rebholz*  
*Lora Schaefer*  
*Jennifer Teisinger*

## **English Horn**

*Charles McGee*

## **Clarinet**

*Benjamin Freimuth*  
*Juliet Lai*  
*Nicholas Murphy*  
*Alexander Potiomkin*

## **Bass Clarinet**

*Benjamin Freimuth*

## **Bassoon**

*Jennifer Gunter*  
*Damian Montaño*  
*Scott Phillips*  
*Ann Radek*  
*Michael Sundell*

## **Contrabassoon**

*Bohuslav Rattay*

## **Horn**

*Yoel Abadi*  
*Wade Butin*  
*Kelly Daniels*  
*Tricia Giesbrecht*  
*Myrna Meeroff*  
*Jeffrey Rogers*  
*Martina Snell*  
*Shane Smith*

## **Trumpet**

*Edward Martinez*  
*Michael Myers*  
*Matthew Swihart*  
*John Urness*  
*Mitchell Wechsler*  
*Peter Wiseman*

## **Trombone**

*Suzanne Hodgson*  
*Don Immel*  
*Benjamin Pelletier*

## **Bass Trombone**

*Greg Harper*

## **Tuba**

*Bryan Smith*  
*Justin Thomas*

## **Harp**

*Deidre Henson*  
*Ayren Huslig*  
*Cathy Lin*

## **Piano**

*Beth Winterfeldt*

## **Timpani and Percussion**

*Julie Angelis*  
*Nathan Davis*  
*Matthew Gold*  
*Erich Loftis*  
*Elizabeth Muncaster*  
*Meredith Nelson*  
*Frank Ronneburg*  
*Michael Sharkey*  
*Joel Woodson*

## **Orchestra Manager**

*Martin Merritt*

## **Orchestra Librarian**

*Lisa Vosdoganes*

## **Library Assistants**

*Michael Arlt*  
*Shanda Lowery*  
*Tiffany Modell*  
*Ann Radek*  
*Paul Reynolds*  
*Lisa Waters*

## **Stage Assistants**

*Brian Doyle*  
*David Murray*  
*Benjamin Pelletier*  
*Matthew Swihart*  
*Joel Reist*  
*Chris Windham*

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

STRING SEATING CHANGES WITH EACH CONCERT.



## PROGRAM NOTES

### **Cello Concerto in B minor, Op. 104 . . . . Antonin Dvořák**

The Czech composer Antonin Dvořák is foremost among nineteenth-century, nationalistic composers whose great love for their homelands led them to incorporate their native folk music into their compositions. Dvořák's **Cello Concerto in B minor** is especially full of Bohemian, folk-like elements, even though it was written while the composer was living in the United States. Dvořák spent the years 1892 to 1895 in New York City as director of the National Conservatory of Music, and initially this change of atmosphere inspired him to incorporate native American elements into some of his best known works such as the **Symphony From the New World** and the **American String Quartet**. However, by his third year in America, Dvořák was terribly homesick and nostalgic for his beloved Bohemia. Therefore, his cello concerto, composed from 1894 to 1895, shuns his previous associations with American music and is bursting with the sounds of his homeland.

Additionally, as he was writing the concerto, Dvořák received word that his first great love (and wife's sister), Josefina Cermakova, was gravely ill. His concern for Josefina comes through in the beautiful second movement, where he incorporates one of his songs that had been a favorite of hers, **Leave me Alone**. Even though the concerto was completed before Josefina died in 1895, her death moved the composer to radically revise the ending of the third movement. The original, bright coda was removed, and Dvořák replaced it with a more melancholy and contemplative ending which once again incorporates his song and also contains reminiscences of the first movement.

This concerto is considered by many to be one of the composer's best works, notable for its inventiveness and mastery of form, its imaginative and beautiful orchestral colors, and its superb incorporation of the solo cello within a symphonic texture. It is without a doubt one of the cornerstones of the cello repertoire. Johannes Brahms sums up best the high regard in which this piece is held: "Why on earth didn't I know one could write a violoncello concerto like this? If I had only known, I would have written one long ago!"

### **Letter from Home . . . . . Aaron Copland**

Aaron Copland is universally recognized as one of the leading figures in American music of the twentieth century. After studying in Paris with the famous pedagogue Nadia Boulanger in the early twenties, Copland decided that he wanted his music to sound recognizably American, a rare trait in American music at this time. His first attempts at an "American" music were his jazz-infused works of the twenties, but he soon gave up this style and composed more chromatic and complicated works. However, by the late 1930s, the composer eschewed this rather complex style in favor of a simpler and more accessible one notable for its open-sounding, consonant harmonies, its grandiosity, and its American subject matter. It is this style that Copland is most famous for, especially his popular ballets **Rodeo** (1938), **Billy the Kid** (1942), and **Appalachian Spring** (1944).



*Letter from Home* is a short orchestral work written in the same year as *Appalachian Spring* and composed in the same stylistic vein as that popular ballet. *Letter from Home* was commissioned by the American Broadcasting Company for a radio performance in October of 1944. Because it was originally written for a small radio orchestra, Copland revised the work for a standard symphony orchestra in 1962. The subject of the piece is American GI's off fighting in World War II, but Copland warns that the title "was not meant to be taken too literally — [it is] meant only to convey the emotion that might naturally be awakened in the recipient of a letter from home."

## **La Valse . . . . . Maurice Ravel**

After Claude Debussy's death in 1918, Maurice Ravel emerged as the leading figure in French music, famous not only for his earlier "impressionistic" style, but also for his superb abilities as an orchestrator. Ironically, Ravel suffered from severe depression during these very years of popularity. His unpleasant experiences while participating in World War I in 1916 had a devastating effect on his emotions, and this was only exacerbated at home because he disliked the label "impressionism" and the constant association that critics made between his works and Debussy's. Additionally, his mother's death in 1917 and his own illness plunged him so far into despair that he did not compose anything from 1917 to 1919. The ballet *La Valse* is the first work to emerge from this troubled time. It was coaxed out of the composer by a commission from the impresario Sergei Diaghilev, who ten years earlier had commissioned the composer's popular ballet, *Daphnis et Chloe*.

With *La Valse*, Ravel displays a new style quite different from his earlier works and French music in general. Although it still contains aspects of impressionism, *La Valse* is darker and more mature than Ravel's previous works. In fact, its bold, large scale form combined with its stridency and lack of restraint, new for Ravel, bring this work amazingly close to full-blooded German romanticism. Apparently, it was a bit too much for the French public to handle; even Diaghilev rejected the work. Eight years would pass before Ida Rubinstein finally staged the ballet in 1928.

According to Ravel, the piece is a Viennese waltz "set in an Imperial palace around 1855." The music is in two main sections, each consisting of a crescendo which grows out of the opening rumblings in the double basses. But whereas the first section is sweet and rather frivolous, the second section grows more and more frenzied and turbulent, culminating in an overwhelming climax. Ravel himself made reference to the dark and turbulent character of the work in describing it as "a sort of apotheosis of the Viennese waltz ... combined with an impression of a fantastic whirling motion leading to death."

Whatever could Ravel have had in mind when composing this work? Is it a bitter, sarcastic parody or caricature of the Germans? Or is it perhaps a socio-political comment: a tragic allusion to the state of Vienna after the war? Ravel rebukes these speculations: "Tragic, yes, it can be that like any expression — pleasure, happiness — which is pushed to extremes. You should see in it only what comes from the music: a mounting volume of sound, which in the stage performance will be complemented by lighting and movement." Whatever the case, *La Valse* is a striking and unusual masterpiece which combines French impressionism, German romanticism, and a somewhat troubled state of mind.

— Notes by Andrew Weaver



## BIOGRAPHIES

REBECCA CARRINGTON was born in 1971 in Surrey, England. At the age of six she began studying the cello with her grandmother, Jean Hill. Four years later she won a music scholarship to Wells Cathedral School in Somerset. She was a member of the National Youth Orchestra of Great Britain and a founding member of the National Youth Chamber Orchestra. In 1990 she was awarded the Associated Board music scholarship to study with Emma Ferrand at the Royal Northern College of Music (RNCM) in Manchester. She has taken part in master classes with such cellists as Colin Carr, Timothy Eddy, Marc Johnson, Heinrich Schiff, Ronald Leonard, Raphael Wallfisch, and plays regularly for Ralph Kirshbaum. Last year she was one of few cellists who were chosen to play for Ralph Kirshbaum at the International Musicians Seminar at Prussia Cove in Cornwall. While attending the RNCM, she won numerous prizes such as the William Warburton Major Scholarship for solo cello and two prizes in chamber music with "The Rowan String Quartet." She has been the principal cellist of the Royal Northern Symphony, Chamber, and String Orchestras. Professional engagements have included performances with the Northern Symphonia, Manchester Camerata, and a recording for BBC Radio 3 with the Goldberg Ensemble. Last April she gave a performance of the Lutoslawski **Grave** at the International Cello Festival in Manchester. The last two years she toured extensively with the Gustav Mahler Youth Orchestra (GMYO) under the direction of Bernard Haitink, Neeme Järvi, and the internationally renowned conductor, Claudio Abbado. This summer she was made assistant principal cellist of the GMYO and played in the String Orchestra in Paris. In 1994 she won a full music scholarship to study with Norman Fischer at The Shepherd School of Music in the Masters degree program.

HOWARD RAPPAPORT received his Bachelor of Science in Music Education from the University of Illinois at Urbana-Champaign and his Master of Music in Clarinet Performance from Northwestern University. He then taught instrumental music in his home state of California. In 1993 he studied conducting with Alex Winter-son in Düsseldorf, Germany, and attended classes at the Robert Schumann Musik-hochschule. This summer he appeared as a guest conductor with the Spokane Sym-phony Orchestra of Washington and studied conducting with Gunther Schuller. He also worked with Paul Vermeil and Samuel Jones as a Conducting Fellow at the Con-ductors Institute of South Carolina. Mr. Rappaport is currently pursuing a Master of Music degree in orchestral conducting as a student of Larry Rachleff at The Shepherd School of Music.

## UPCOMING ORCHESTRA CONCERTS

Wednesday, December 6, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA  
Larry Rachleff, conductor William Ver Meulen, horn PROGRAM: Stravinsky  
**Dumbarton Oaks**; Danzi **Horn Concerto in E-flat Major**; and Haydn **Symphony No. 103, "Drum Roll."** Stude Concert Hall. Free Admission.

Friday, December 8, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA  
Larry Rachleff, conductor Sergiu Luca, violin PROGRAM: Mussorgsky **Introduction to "Khovantchina"** (Scott O'Neil, conductor); Debussy **Nocturnes** (with women of the Rice Chorale); and Bartók **Violin Concerto No. 2.** Stude Concert Hall.  
Free Admission.