

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, Music Director

KATHLEEN WINKLER, Violin

Wednesday, March 24, 1999

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Symphony No. 2 in D Major, Op. 73

Johannes Brahms
(1833-1897)

Allegro non troppo

Adagio non troppo

Allegretto grazioso (Quasi andantino)

Allegro con spirito

INTERMISSION

Violin Concerto in D minor, Op. 47

Jean Sibelius
(1865-1957)

Allegro moderato

Adagio di molto

Allegro, ma non tanto

Kathleen Winkler, soloist

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	Viola (cont.)	Double Bass (cont.)	Trumpet (cont.)
Jennifer Thompson, concertmaster	Sun-Young Lee	Lander McLees	Brian Seitz
Tammie Gallup	Tawnya Popoff	Andrew Raciti	
Tor Johan Bøen	Carol Gimbel		Trombone
Melinda Graves	Christine Grossman	Flute	Paul Fleischman
Anne Huter	Eva Sheie	Kirstin Eade	Kathryn Giorgio
Mary Katrina Pierson	Mai Motobuchi	Lisa Jelle	Jeremy Moeller
Maria Sampen	Miranda Sielaff		Patrick Raichart
Azure Abuirmeileh	Yuko Watanabe	Oboe	
Caroline Semanchik	Daniel Kendis	Monica Fosnaugh	Bass Trombone
Matthew Fuller	Wilma Hos	Jared Hauser	Michael Palmer
Yuel Yawney	Karoline Schwartz		
Ivan Hodge		Clarinet	Tuba
Gregory Ewer	Cello	Carrie Budelman	Jacob Cameron
Martha Walvoord	Claudia Hödl, principal	Angella Hedrick	
Michael Arlt	Julia Kostenko	Sharon Koh	Timpani
Jonathan Swartz	Jing Li	Rochelle Oddo	Trent Petrunia
	Livia Stanese		Scott Pollard
Violin II	Emma Sponaule	Bassoon	Orchestra Manager
Colleen Jennings, principal	Laura Love	Glenn Einschlag	Martin Merritt
Sasha Callahan	Sara Stalnaker	Jenni Groyon	
Abigail Karr	Elizabeth Glennon	Kathy Kvitek	Orchestra Librarian
Noel Martin	Heath Marlow		Karen Slotter
Ari Maron	Clara Lee	Horn	
Gosia Leska	Tomoko Fujita	Kristina Crago	Stage Assistants
Kristi Helberg	Lydia Rubrecht	Jeffrey Garza	Jacob Cameron
Matthew Horwitz		Miguel Garza	Thomas Hooten
Matthew Szemela	Double Bass	Austin Hitchcock	Karen Marston
Pamela Yu	Matthew Medlock, principal	Eric Reed	Andrew Raciti
Linling Hsu	Dacy Gillespie	Jeffrey Rogers	
Alda Schwonke	Jonathan Burnstein	Shane Smith	Library Assistants
Jessica Gagne	Kjetil Laukholm	Martina Snell	Jonathan Burnstein
Philip Estrera	Stephen Buckley	Jason Snider	Holly Butenhoff
	Juan Carlos Peña	Trumpet	Mary Katrina Pierson
Viola	Hunter Capoccioni	David Dash	Damian Montaña
Misha Galaganov, principal		Kenneth Easton	Matthew Medlock
			Ayëla Seidelman

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

STRING SEATING CHANGES WITH EACH CONCERT.

UPCOMING ORCHESTRA EVENTS

March 25, 27, 29 and 31, 7:30 p.m. - SHEPHERD SCHOOL OPERA and the SHEPHERD SCHOOL CHAMBER ORCHESTRA present **Giulio Cesare** by George Frideric Handel. Wortham Opera Theatre at Alice Pratt Brown Hall. Admission (general seating): \$10/\$8. For tickets call 713-527-4933.

Thursday, April 29, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA Larry Rachleff, conductor PROGRAM: Rossini - **Overture to "La Scala di Seta"** (Marlon Chen, guest conductor); Harbison - **Flute Concerto** (Leone Buyse, soloist); and Beethoven - **Mass in C Major, Op. 86** (with the Rice Chorale, Thomas Jaber, conductor). Stude Concert Hall. Free admission. (Pre-concert lecture given by Angela Marroy, graduate degree candidate in musicology at the Shepherd School, Room 1133 - 7:30 p.m.)

Friday, April 30, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA Larry Rachleff, conductor PROGRAM: Debussy - **Prelude to the Afternoon of a Faun**; Arthur Gottschalk **Amelia (Empire of the Sun)** (Premiere); Gershwin - **An American In Paris**; and Debussy - **La Mer**. Stude Concert Hall. Free admission.

PROGRAM NOTES

Symphony No. 2 in D Major, Op. 73 Johannes Brahms

If the First Symphony of Johannes Brahms was immoderately serious, heroically tragic, and motivically ponderous, the unwieldy result of twenty-two years of post-Beethovenian compositional anxiety, then the Second should have been Brahms' symphonic apology. Composed at Brahms' summer residence in Pörtschach on the Austrian Wörthersee, the symphony endured a mere four-month-long genesis in the summer of 1877, while the composer also occupied himself with other musical endeavors. At first hearing, the work presents itself as cheerfully pastoral, light, and untroubled; all four movements are in the major mode, and themes unfold in a correspondingly natural, organic way. Brahms described the symphony to his friend Elisabeth von Herzogenberg with a characteristically ironic humor, "I shall not need to play it... you have only to sit down to the piano, put your small feet on the two pedals in turn, and strike the chord of F minor several times in succession, first in the treble, then in the bass... and you will gradually gain a vivid impression of my 'latest.'" Likewise, he wrote to his publisher, "The new symphony is so melancholy that you can't stand it. I have never written anything so sad, so minorish: the score must appear with a black border."

Despite outward pretensions of levity, Brahms' self-effacing jokes may actually disclose a darker undercurrent buried in the symphony. The scholar Philipp Spitta had noted as early as 1892 that "the first two symphonies form the imaginative contrast that is often noticeable in Brahms and must be regarded as a pair that has sprung up from the self-same, deeply hidden root." This "deeply hidden root" must also have supported the germination of another work of exactly the same period as the Second Symphony, the a cappella motet "Warum ist das Licht gegeben den Mühseligen" ("Wherefore is the light given to them that toil?"), a work of surpassing anguish. Indeed, there are ample indications that in the Second Symphony, all is not happiness and light.

The symphony opens in tranquil simplicity, a pastoral mood that is sustained until the interruption of a lone timpani roll marked pianissimo and the subsequent entrance of quiet trombones and tuba. The appearance of the trombones at this point is not without significance. In his previous symphony, Brahms had withheld their appearance until the Finale, at which point he introduced them in a solemn chorale, a form appropriate for an instrument whose original use was principally ecclesiastical. In the Second Symphony, Brahms uses the trombones in a similarly sparing manner, but his insertion of them in such close proximity to the idyllic opening recasts that very repose. The movement moves on to more melancholy material, rising in intensity through a developmental canon in the second group and a fugato in the development. The tension at the close of this section has much to do with the prominence of the low brass, whose presence in the symphony has taken on an allusive meaning. At the movement's last chord, Brahms brings back the timpani and trombones; the movement ends with a memory of their implied reticence. The Adagio movement too begins with a vagueness of mood; the sighing cello melody initially reveals neither key nor meter. The last two movements are considerably more straightforward in meaning than the first two and disrupt the pastoral mood to a far lesser degree. The Finale is imbued with a breathless athleticism, its sotto voce opening propelled forward with unison strings. In this movement, the trombone and tuba figure prominently, but in a transformed role; no longer are they the fatalistic bearers of ambiguity, but the medium of renewal. The Finale contains rather more gaiety than grand triumph, but no such massive breakthrough is demanded by the pastoral symphony. The large coda that ends the work includes numerous delays and pauses, hesitations that recall the uncertainties that occur throughout the symphony.

Ultimately, Brahms' Second Symphony is suffused with a benign melancholy; its sound world is one of twilight wistfulness. In 1877, Brahms was aware that his symphony was the yearning product of a late compositional period in his life, in

what the scholar Rheinhold Brinkmann has called a "late idyll." The work is an object of nostalgia in that it strives for a return to something irreclaimable, conscious of the immutability of loss. The impossibility of such a return should not render Brahms' pastoral vision bittersweet; rather, it is this very pain that, if it imparts solitude to his utopia, also lends a delicacy to his struggle, a grace to his reconciliation.

Violin Concerto in D minor, Op. 47 Jean Sibelius

Unlike many concerti, the Sibelius Violin Concerto, Op. 47, is not the product of a close collaboration between a composer and a virtuoso performer. Jean Sibelius himself was an accomplished violinist, having studied the instrument at the Helsinki Institute of Music for a number of years before turning to composition. Of his early years, Sibelius said to his friend Karl Ekman, "the violin occupied my mind completely. Henceforth, it was for ten years my ardent wish, the proudest goal of my ambition to become a great virtuoso." Sibelius even went so far as to audition for the Vienna Philharmonic in January 1891. The jury rated his performance "not at all bad," but recommended against a performance career owing to his excessive nervousness. Indeed, stage fright seems to have been a serious stumbling block for Sibelius, although he sometimes overcame this hindrance to appear as conductor of his works. Nevertheless, his passion for the violin never waned; in his Violin Concerto, Sibelius was finally able to realize the virtuosic aspirations of his youth.

Sibelius had begun composition on the concerto as early as the fall of 1902, and continued to work intermittently throughout 1903. By the end of that year, he had sent a piano score of the concerto to his friend, the German violinist Willy Burmester, a prominent virtuoso of the time. His friend wrote back, "I can say to you only one thing: magnificent! Rock-like nature! — Of the future of this concerto I am convinced. Only once in my life have I uttered such words of enthusiasm to a composer: to Tchaikovsky, when he showed me his violin concerto." Although Sibelius had already announced that he would dedicate the concerto to Burmester, who was expected to premiere the work as well, circumstances prevented such a felicitous occasion. Burmester was not available until March 1904, and Sibelius was forced to expedite the premiere in order to avoid financial ruin. The concerto was premiered on February 8, 1904, by Viktor Nováček, the violin teacher at the Helsinki Institute (not to be confused with the better-known Ottakar Nováček), with Sibelius conducting the Helsinki Philharmonic Orchestra.

Critics in Berlin wrote of the work's "Nordic winter landscapes" and its "melancholic sentiment, as gloomy and attractive as the Finnish national disposition," responding to the concerto's veiled appeal. Against a shimmering backdrop of orchestral violins, the solo violin opens with the main theme, a languorous melody whose occasional ornament provides the kernel for much of the virtuosic figuration to come. The violin proceeds in growing difficulty, with the first virtuosic explosion occurring at a cadenza-like passage on the G string. Much of the movement's interest stems from Sibelius' placement of the dark lower registers of the violin vis-à-vis the different color of the instrument's highest registers. The slow movement is one of Sibelius' most beautiful, beginning with a curious chromatic motive of parallel thirds in the woodwinds. The violin enters in contrast, with a long, sinuous melody. The Finale erupts with a restless, forward-driving intensity, with rhythmic energy provided by dotted figures and syncopated motives. The concerto pushes towards an energetic close with ample virtuosity: the movement is rife with broken chords, parallel thirds, octaves, double and triple stops, and harmonics.

When Sibelius was composing his Violin Concerto, vast changes were occurring on the musical landscape; it was a time of tonal and structural upheaval. Nevertheless, the concerto fits neatly into the tradition of Classical-Romantic concertante writing. In this manner, it is Sibelius' tribute to his youthful idealization of the Romantic violin. The intensity of emotion and virtuosity place the work among the other landmark violin concerti.

— Notes by Angela Marroy

BIOGRAPHY

The artistry of KATHLEEN WINKLER has earned her the plaudits of critics and audiences alike, worldwide, since her solo debut at the age of seventeen with the Philadelphia Orchestra. The recipient of numerous awards, Ms. Winkler took first prize in the First International Carl Nielsen Violin Competition which led to her sponsored debuts in Alice Tully Hall at Lincoln Center, London's Queen Elizabeth Hall and Purcell Room, The Kennedy Center in Washington, D.C., and numerous radio broadcast performances on the British Broadcasting Corporation (BBC), The International Voice of America, and the Library of Congress. Ms. Winkler was later offered a return engagement to the city of Odense, Denmark, birthplace of Carl Nielsen, appearing in a solo violin recital for the festivities honoring the 1000th anniversary of the founding of that city.

Through a national search, Kathleen Winkler was selected by the United States Information Agency to represent the United States as an Artistic Ambassador on concert tours throughout the world. Her initial tour took her to Singapore, Korea, Malaysia, Indonesia, and New Zealand where, in addition to performing as a recitalist and soloist with orchestra, she presented master classes and lecture demonstrations. Another extended tour saw Ms. Winkler's performances representing our country in Saudi Arabia, Jordan, Syria, Tunisia, Algeria, Kenya, and Nigeria. Her concerts in Saudi Arabia are believed to be the first classical music concerts ever presented in that country to a primarily Saudi audience. A third tour took Ms. Winkler throughout Australia and South America.

Since her Philadelphia Orchestra debut, Ms. Winkler has been heard as a soloist with such orchestras as the Pittsburgh Symphony, the Detroit Symphony (with which she has toured on many occasions), the Danish Radio Orchestra, the Odense Byorkester, the Polish Slaska Philharmonic, the Grand Rapids Symphony, the Savannah Symphony, and the Phoenix Symphony, to name a few. She has toured throughout the United States and Canada as well as having performed in Sweden, Poland, Germany, Spain, and the Canary Islands.

An active chamber musician, Ms. Winkler appears at major music festivals throughout the country such as The Kent-Blossom Music Festival with Leonard Slatkin conducting, The Skaneateles Festival with David Zinman conducting, and the Bear Valley Festival with Carter Nice conducting. Other festival appearances include the Music in the Mountains Festival at Steamboat Springs, The Hamden-Sydney Chamber Music Festival, The Bay Chamber Concerts, The Festival de Musique de Chambre du Montreal, and Da Camera of Houston. In addition, for six years Ms. Winkler was a member of the Amabile Piano Quartet which regularly toured the country under such auspices as the Southern Arts Touring Federation, The Mid-America Arts Alliance, Arts Midwest, and various other state arts agencies. Recent concert appearances included the Phillips Collection in Washington, D.C., The Columbus Chamber Music Society, The Chamber Music Society of Chicago, and Houston Friends of Music.

The Philadelphia-born artist attended Indiana University where she received her Bachelor of Music degree, magna cum laude, as well as the coveted Performer's Certificate. She also attended the University of Michigan where she received her Master of Music degree, summa cum laude. Formerly on the faculty of the Oberlin Conservatory, Ms. Winkler is currently Professor of Violin and Chair of the String Department at The Shepherd School of Music. In the summer, she teaches at the Music Academy of the West in Santa Barbara, California, where she holds the prestigious Stephen Hahn Lilybelle Foundation Chair in Violin.

Ms. Winkler, who is married to Timothy Pitts, principal bassist of the Houston Symphony, is the mother of fifteen-month old Nina Liang Winkler Pitts, recently adopted from China.