

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, music director

RICE CHORALE

THOMAS JABER, music director

Tuesday, December 2, 2003

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

"Der Bürger als Edelmann" Suite
(Le bourgeois Gentilhomme)

Richard Strauss
(1864-1949)

Ouverture (Jourdain – der Bürger) – Schnell
Menuett – Tempo di Menuetto
Der Fechtmeister – Ziemlich lebhaft
Auftritt und Tanz der Schneider – Schnell
Das Menuett des Lully – Sehr gemächlich
Courante – Ziemlich lebhaft
Auftritt des Cléonte – Feierlich
Intermezzo (Dorantes und Dorimène –
Graf und Marquise) – Andante, galante e grazioso
Das Diner – Moderato, alla Marcia

Larry Rachleff, conductor

INTERMISSION

Magnificat in D Major for Soloists,
Chorus, and Orchestra, BWV 243

Johann Sebastian Bach
(1685-1750)

1. *Magnificat anima mea Dominum.*

My soul doth magnify the Lord.

2. *Et exsultavit spiritus meus in Deo salutari meo.*

And my spirit hath rejoiced in God my Saviour.

Aidan Soder, mezzo-soprano

3. *Von Himmel hoch, da komm' ich her, ich bring' euch gute neue Mär,*
der guten Mär bring' ich so viel, davon ich singen und sagen will.

From heaven on high I come, bearing news and glad tidings,
glad tidings in such abundance of which I will sing and tell.

4. *Quia respexit humilitatem ancillae suae:*
ecce enim ex hoc beatam me dicent...

For he has regarded the low estate of his handmaiden:
for, behold, from henceforth shall call me blessed...

Andrea Shank, soprano

5. *Omnes generationes.* For all generations.

6. *Quia fecit mihi magna qui potens est, et sanctum nomen eius.*

He that is mighty hath done to me great things; and holy is his name.

Todd Trebour, bass-baritone

7. *Freut euch und jubilieret, zu Bethlehem gefunden wird das herzeliebe*
Jesulein, der soll euch Freud' und wonne sein.

Celebrate and rejoice, you shall find in Bethlehem the dear little
Jesus-child that shall be your joy and bliss.

8. *Et misericordia eius a progenie in progenies timentibus eum.*
And his mercy is on them that fear him from generation to generation.

Aidan Soder, mezzo-soprano
James Hall, tenor

9. *Fecit potentiam in bracchio suo, dispersit superbos mente cordis sui.*
He hath shewed strength with his arm; he hath scattered the proud
in the imagination of their hearts.

10. *Gloria in excelsis Deo, et in terra pax hominibus, bona voluntas.*
Glory to God in the highest, and peace to his people on earth.

11. *Deposuit potentes de sede, et exaltavit humiles.*
He hath put down the mighty from their seats, and exalted them of
low degree.
James Hall, tenor

12. *Esurientes implevit bonis et divites dimisit inanes.*
He hath filled the hungry with good things; and the rich he hath sent
empty away.
Patricia Hernández, mezzo-soprano

13. *Virga Jesse floruit, Emanuel noster apparuit, induit carmen hominus,
fit puer delectabilis, Alleluia.*
The line of Jesse flourished, our Immanuel appeared and became flesh,
a most exquisite child. Hallelujah.

Andrea Shank, soprano
Todd Trebour, bass-baritone

14. *Suscepit Israel puerum suum, recordatus misericordiae suae.*
He hath holpen this servant Israel, in remembrance of his mercy;

Andrea Shank, soprano
Aidan Soder, mezzo-soprano
Patricia Hernández, mezzo-soprano

15. *Sicut locutus est ad patres nostros, Abraham, et semini eius in saecula.*
As he spake to our fathers, to Abraham and to his seed forever.

16. *Gloria Patri et Filio et Spiritui Sancto! Sicut erat in principio et nunc
et semper et in saecula saeculorum. Amen.*
Glory be to the Father and to the Son and to the Holy Spirit! As it
was in the beginning, is now and ever shall be. Amen.

Thomas Jaber, conductor

PROGRAM NOTES

“Der Bürger als Edelmann” Suite Richard Strauss

The success of Strauss' collaboration with librettist Hugo von Hofmannsthal on *Der Rosenkavalier* led to a new project in a similar mold that incorporated Hofmannsthal's adaptation of Molière's play *Le bourgeois Gentilhomme*. Hofmannsthal's *Der Bürger als Edelmann*, presented as a spoken play with incidental music by Strauss, prefaced the first version of Strauss' opera *Ariadne auf Naxos*. When the work was produced in 1912, however, it failed to win critical acclaim. In 1918 Strauss separated it from the opera and revised the play as a

comedy with dances, but this version failed as well. Finally, in a second attempt to salvage the incidental music, Strauss selected eight of the numbers to form an orchestral suite hoping that a concert hall arrangement would keep the music alive. The premiere of the orchestral suite in 1920 was a success, and the work appeared in print three years later.

To capture the seventeenth-century mood of Hofsmannsthal's and Moliere's play in his incidental music, Strauss drew on seventeenth- and eighteenth-century dance forms, such as the minuet, the courante, and the gavotte. Strauss was also influenced by earlier incidental music for *Le bourgeois Gentilhomme* written by Lully in 1670. The suite opens with an expanded version of Strauss' original Overture to Act I, which provides a portrait of Monsieur Jourdain, the would-be gentleman, whose greed for learning and social acceptance makes him easy prey for con artists. In the following movements, the Dancing-Master and Fencing-Master attempt to provide Monsieur Jourdain with an education. In the Minuet, the Dancing-Master grudgingly provides a Minuet at Monsieur Jourdain's request; the Fencing-Master is unable to teach Monsieur Jourdain to fence but has an opportunity to demonstrate his own skill. The Entrance and Dance of the Tailors follows, in which the gullible Monsieur Jourdain is duped by the Tailor into thinking it fashionable to wear his court dress with the embroidered flowers upside-down. Lully's Minuet, the Courante, and Cléonte's Entrance were all based, at least in part, on the music of Lully. The Prelude to Act 2 is processional music for the entrance of Monsieur Jourdain's dinner guests, the Count Dorantes, a swindling nobleman, and his lover, the Marquise Dorimène. During The Dinner, Monsieur Jourdain provides his guests with a lavish evening of dinner and entertainment. Strauss uses musical effects to illustrate the different courses of the dinner: music from Wagner's opera *Das Rheingold* is used to illustrate the Rhine salmon, sounds of the bleating sheep with a cello solo from Strauss' *Don Quixote* illustrate the mutton, and music from Strauss' *Der Rosenkavalier* illustrates the larks and thrushes. In a grand spectacle, a kitchen boy appears out of an omelette-surprise and performs a lively dance. The dance becomes increasingly wild, and the Suite concludes with a sweeping crescendo.

— Note by Tara Tachovsky

Magnificat Johann Sebastian Bach

After accepting the prestigious Kantorship at Leipzig's Thomasschule in 1723, Johann Sebastian Bach initiated an ambitious composition schedule equal in scope to his high-profile appointment. An all-encompassing position, the Kantor was to administer the music programs at four major churches in Leipzig—the Thomaskirche, Nikolaikirche, Matthaekirche, and Petrikerche—and was to compose original music for each week's services. In Bach's case, this stipulation resulted in a liturgically defined output including sacred cantatas, organ works, and several Latin church works.

According to founding principles, Lutheran worship consisted of elements of the traditional mass including the performance of a musical setting of St. Luke 1: 46-55, known as the "Magnificat," during vespers. The city of Leipzig formalized this particular practice by allowing festal performances of the canticle in Latin, this in contrast to the usual vernacular version.

The liturgical calendar of 1723 provided a six-week hiatus (November 15 to December 24) from the normal rigors of cantata composition, a time Bach used to engage his interest in Latin polyphony by setting his own version of the "Magnificat" text. Impeccably timed, the grandiose *Magnificat* (BWV 243a) was completed to premiere the following weekend during the high feast of Christmas.

Bach met the demands of local usage with the inclusion of four laudes, or hymn inserts, which provide a concise Nativity narrative. Bach arranged the four chorales to provide a demonstration of the evolution of chorale style: an a capella, stile antico setting of *Vom Himmel hoch*; 17th-century chorale versions of *Freut euch und jubiliert* and *Gloria in excelsis deo*; and an operatic duet setting of *Virga Jesse flourit*.

It is believed that Bach had a very clear picture of the work even before the first note was written, in part demonstrated by his knowledge of which keys would harmonically and emotionally "drive" the work. A survey of key signatures reveals

striking excursions into distantly related keys such as the major supertonic (II) in movement nine.

Influencing the technical dimensions of *Magnificat* was its functional, not concert, role. It was, therefore, subject to specific time constraints that limited its length to approximately 600 measures (approximately thirty minutes). Conspicuously missing are movements of secco recitative and, in contrast to Bach's many cantatas, da capo arias. The dramatic tension is nonetheless preserved right through to the succinct "amen."

Bach revised *Magnificat* around 1733 with alterations including transposition (to D major), changes in the scoring, and the removal of Christmas references. Though appropriate for any of Leipzig's fifteen high feast days, it is believed the revised version (BWV 243) was intended to mark the conclusion of a period of national mourning following the death of Saxon elector Friedrich August I.

The scoring for the D major version includes three trumpets, oboes, and transverse flutes in pairs, strings, continuo, and timpani. The five-part choral score includes duo sopranos, alto, tenor, and bass. A beautiful and liturgically functional work, *Magnificat* stands as yet another testament to Bach's timeless genius.

— Note by Peter Tschirhart

SHEPHERD SCHOOL CHAMBER ORCHESTRA

Violin I

Tereza Stanislav,
concertmaster
Martin Shultz
Maureen Nelson
Brittany Boulding
Turi Hoiseth

Violin II

Eden MacAdam-Somer,
principal
Virginie Gagné
Maria Evola
Angela Millner
Jeremy Blanden

Viola

Milan Milisavljevic,
principal
Robert Brophy
William Johnston
Daphne Gerling
Charith Premawardhana

Cello

Nathan Cook,
principal
Jie Jin
Laura Love
Richard Belcher

Double Bass

Ira Gold, principal
Edward Botsford

Flute

Julia Carrasco Barnett

Flute (cont.)

Michael Gordon
Abigail McKee
Ariella Perlman

Piccolo

Julia Carrasco Barnett

Oboe

Nicholas Masterson
Sheila McNally
Johanna Peske
Meghan Walker

Oboe d'Amore

Nicholas Masterson
Meghan Walker

Clarinet

Laura Barbieri
Jennifer Driskill

Bassoon

Nicholas Akdag
Michael Muña
Adam Trussell

Contrabassoon

Adam Trussell

Horn

Benjamin Jaber
Jennifer Wolfe

Trumpet

Carl Lindquist
James McClarty

Trumpet (cont.)

Christopher Scanlon
Zebediah Upton

Bass Trombone

Christopher Beaudry

Harp

Yi-Qing Shen

Piano

Hyojin Ahn

Harpichord

Peter Tschirhart

Organ

Steven Malone

Timpani and Percussion

Brandon Bell
Spencer Doty
Daniel Gould
Seth Rowoldt
Brian Smith
Brian Vogel

Orchestra Manager

Martin Merritt

Assistant Stage Manager

Todd Hulslander

Orchestra Librarian and Assistant

Personnel Manager
Kaaren Fleisher

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

RICE CHORALE

Michael Accino	Emily Hamm	Isadora Pastragus
Ryan Aippersbach	Tyson Heller	David Pencil
Tony Alioto	Jerome Haseltine	Douglas Peterson
Lola Astanova	Patricia Hernández	Judson Perry
Elsie Aton	David Herrington	Samuel Pitamber
Kira Austin-Young	Lauren Holmes	Emily Pohlman
Patricia Bass	Miriam Howland	Anita Poley
Jacob Barton	Wendy Hunt	Paula Platt
Lauren Bertanzetti	Takuma Itoh	Amy Price
Alex Boulé-Buckley	Miriam Jackson	Tina Rad
Andrew Broadway	James Jirtle	Laurie Reynolds
Daniel Buchanan	Katarzyna Kimmel	Amy Richter
Evan Bullock	Melissa King	Nicole Rodin
Katherine Caldwell	Jina Lee	Antonio Rodríguez
Aline Carnes	May Lee	Ekaterina Ryndina
Francisco Castillo	Charles Lewis	Andrea Shank
Isaac Chua	Andrea Leyton-Mange	Yolan Shaw
Elliot Cole	Kenneth Li	Brian Speck
Amy Conley	Héctor López	Ryan Stickney
Sasha Cooke	Matthew Loudermilk	Denise Stom
Philip Cornell	Nicola Lugosh	Matt Stoner
Sara Crain	Lee Martin	Marianna Suri
Brandylee Dawson	Samuel Martin	Tiffany Swann
Edlyn De Oliveira	James McDougall	Heather Rotheray
Kelly Duerr	Daniel McNickle	Tara Tachovsky
Eduardo Espinosa	Maggie Malone	Brian Teague
Ian Everhart	Steven Malone	Todd Trebour
Jennifer Frazier	Christine Masuda	Peter Tschirhart
David Garner	Katherine Mayer	Emily Vacek
Beau Gibson	Katherine McKinin	Audrey Walstrom
Gina Goff	John Meier	Troy Wayne
Elizabeth Good	Alejandro Mendoza	Alison Wiesenthal
Catherine Glennon	Jennifer Moore	Max Wier, IV
Melissa Glueck	Stacia Morgan	Melody Wolleat
Carleton Goss	Emily Motherwell	Chanel Wood
Christopher Green	Rui Mu	Jonathan Yardley
Annie Halsey	Aditya Nag	Katherine Zodrow

UPCOMING ORCHESTRA AND CHORAL CONCERTS

Friday, December 5, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
 Larry Rachleff, conductor PROGRAM: Anton Bruckner - *Symphony No. 7 in E Major*.
 Stude Concert Hall. Free admission.

Friday and Saturday, February 13 and 14, 8:00 p.m. - SHEPHERD SCHOOL
 SYMPHONY ORCHESTRA and the RICE CHORALE Larry Rachleff, conductor
 PROGRAM: Pierre Jalbert - *In Aeternam*; and Carl Orff - *Carmina Burana*.
 Stude Concert Hall. Admission (reserved seating): \$12; students and senior
 citizens \$8. For tickets call 713-348-8000.

Sunday, February 15, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA
 PROGRAM: Drew Baker - *Oculus*; Alberto Ginastera - *Variaciones Concertantes*;
 and Ludwig van Beethoven - *Violin Concerto in D Major, Op. 61* (Sergiu Luca,
 soloist). Stude Concert Hall. Free admission.



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