SHEPHERD SCHOOL SYMPHONY ORCHESTRA

LARRY RACHLEFF, music director

Friday, December 5, 2003
8:00 p.m.
Stude Concert Hall

RICE UNIVERSITY
Symphony No. 7 in E Major

Allegro moderato
Adagio
Scherzo – Sehr schnell
Finale – Bewegt, doch nicht schnell

Anton Bruckner
(1824-1896)

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 SYMPHONY ORCHESTRA

Violin I
Alessandra Jennings, concertmaster
Aimee Toomes
Justin Bruns
Ning Chan
Timothy Peters
Caroline Shaw
Cristian Macelaru
Dorian Vandenberg
Katherine Bormann
Lucia Hyunsil Roh
Andrew Williams
Jessica Blackwell
Jessica Tong
Elizabeth Bakalyar
Laura Geier
Heidi Schaul-Yoder

Violin II
Victoria Lindsay, principal
Matthew Detrick
Benjamin Whitehouse
Emily Seniurta
Lucia Atkinson
Jennifer Leibfried
David Mansouri
Justin Gopal
Christina Frangos
Emily Dahl
Kaoru Suzuki
Kyra Davies
Emily Cox
Eli Karabunarlieva
Stephanie Nussbaum

Viola
François Vallières, principal
John Posadas
Travis Maril

Viola (cont.)
Erin Nolan
Jane Morton
Karen Raizen
Heidi Remick
Marissa Winship
Dana Rokosny
Andrea Hemmenway
Renata Hornik
Lauren Freeman
Juliana Tutt
Sarah Lemons

Cello
Mok-Hyun Gibson-Lane, principal
Victoria Bass
Elise Pittenger
Francis Koiner
Meng Yang
Matthew Dudzik
Ryan Sweeney
Gregory Kramer
Miho Zaitsu
Jennifer Humphreys
Kathryn Bates
Aaron Merritt
Marina Comas

Double Bass
Jeremy Kurtz, principal
Shawn Conley
David DeRiso
Jackson Warren
Deborah Dunham
Charles Nilles
Jory Herman
Travis Gore
Anthony Flynt

Flute
Elizabeth Landon

Flute (cont.)
Claire Starz

Oboe
Adam Dinitz
Erik Behr

Clarinet
Leah Biber
Louis DeMartino

Bassoon
Ellen Connors
Carin Miller

Horn
Elizabeth Porter
Jennifer Wolfe
Benjamin Jaber
Christopher Hine
Angela Bagnetto

Wagner Tuba
Caroline Siverson
Emily DeRohan
Robert Johnson
Deborah Rathke

Trumpet
Ryan Gardner
Zebediah Upton
Carl Lindquist
James McClarty

Trombone
Steven Parker
John Widmer

Bass Trombone
Christopher Beaudry

Tuba
William Samson

Timpani
Seth Rowoldt

Percussion
Brian Smith
Brandon Bell

Orchestra Manager
Martin Merritt

Orchestra Librarian and Assistant Personnel Manager
Kaaren Fleisher

Assistant Stage Manager
Todd Hulslander

Stage Assistants
Michael Clayville
Ryan Gardner
Nicholas Masterson
James McClarty
Aaron Merritt
Steven Parker
William Samson
Christopher Scanlon
Michael Selover
John Widmer

Library Assistants
Marieve Bock
Matthew Detrick
Matthew Dudzik
Ira Gold
Aleksandra Holowska
Renata Hornik
Jie Jin
Cristian Macelaru
Travis Maril
Ni Mei
François Vallieres
Meng Yang

STRING SEATING CHANGES WITH EACH CONCERT.
Joseph Anton Bruckner was born in the Austrian village of Ansfelden on September 4, 1824. He was sent to the St. Florian Monastery near Linz, where he was trained to follow his father as a school master. While there, he displayed remarkable ability in music, especially in organ performance. The renowned theorist Simon Sechter taught Bruckner the mysteries of counterpoint, and his masterful skills later gained him the appointment of organist for the Linz Cathedral. Bruckner lived in Vienna for his last thirty years and taught as professor of theory and counterpoint at the Vienna Conservatory. He established himself as a composer of sacred music, waiting until his fortieth to write a symphony. He died on October 11, 1896, and was buried under the organ at St. Florian.

Bruckner was a humble, unsophisticated man who never entirely fit into big city life. Today he is chiefly remembered for his nine numbered symphonies. Bruckner was a superb organist with legendary skills for improvising. He developed an organ-like orchestration for his music; the instrumental groups behave as stops on a symphonic organ. Bruckner’s sound colors are not blended, but rather abruptly juxtaposed. His textures often sound like sophisticated contrapuntal improvisation.

Bruckner was a devout Catholic. The order and logic of his music reflect his belief in a living God. While he formally dedicated his ninth symphony to his “Dear Lord,” all of his music was composed ad majorem Dei gloriam (to the greater glory of God). He was also a devoted Wagnerian and dedicated his third symphony to this “Master of all masters.” His love for Wagner proved costly to the reception of his works in Vienna, for the critical scene was led by the anti-Wagnerian critic Eduard Hanslick.

Bruckner began work on his seventh symphony three weeks after completing his sixth in September 1881 during a time of tranquility and good health. Composition was interrupted the next summer, when Bruckner attended the world premiere of Parsifal at Bayreuth. The famous slow movement was composed last. Bruckner recalled, “Once I came home and felt very sad. I did not think the Master would live much longer. Then I conceived the Adagio in C-sharp minor.” While composing the climax of the movement in February 1883, Bruckner got word that Wagner had died. He added a coda which he described as “mourning music in memory of the Master’s passage.” He also revised the orchestration of the movement to incorporate four Wagner tubas.

Wagner had invented these instruments for Der Ring des Nibelungen. They are played with a horn mouthpiece and help to create two well-blended brass choirs: the conical-bored French horn, Wagner tuba, and
bass tuba, and the cylindrically-bored trumpet, trombone, and bass trombone. Their tone is darker than the French horn, and Bruckner, like Wagner, employs them to achieve a funeral-like sonority. The Seventh is the first work to call for the Wagner tubas outside of Wagner’s music dramas.

Bruckner’s symphonies are epic in proportion and have been described as “cathedrals of sound” built with massive blocks of harmony and arches of melody. They exist in a mysterious world where time itself seems suspended through slow harmonic motion and repetition. The seventh in E major, nicknamed the “Lyric Symphony,” is his most melodic and optimistic. Its themes are skillfully manipulated through stretto, canon, sequence, augmentation, and most of all, inversion. There is a constant interplay of texture, color, and mode.

The first movement, which is in sonata form, opens with Bruckner’s longest theme, spanning two octaves. The second theme is Wagnerian both in harmony and in its similarity to the Brünnhilde motif from Götterdämmerung, while the third offers contrast with its dance-like rhythm. The Adagio is a set of variations based on the model of the Adagio from Beethoven’s Ninth Symphony, where variations of the main theme alternate with a contrasting theme in a faster triple meter. Besides his tubas, Wagner’s influence can be felt in the use of endless melody and sense of triumph inspired by Siegfried’s Funeral Music. A typical Brucknerian scherzo follows where all the thematic content is presented in the first twelve bars. It is exhaustively developed in contrasting styles ranging from exuberant to demonic. The trio is a gorgeous Viennese Ländler with unusual modulations, followed by an exact repetition of the scherzo. The optimistic finale is one of Bruckner’s shortest. It is in a sonata form with a recapitulation of themes in reversed order. The main theme is derived from the opening theme of the first movement, using a double dotted rhythm. The second theme is a chorale with a walking-bass. The symphony closes in typical Brucknerian fashion, with a return to the opening arpeggios of the first movement intoned in the brass, giving the work cyclical unity. The symphony is dedicated to King Ludwig II of Bavaria, who agreed to pay the cost of its printing. The work was successfully premiered at the Leipzig Stadtheater on December 30, 1894, and conducted by Arthur Nikisch, the future conductor of the Berlin Philharmonic. A second performance on March 10 in Munich, conducted by Herman Levi, proved even more successful. The Seventh was Bruckner’s first symphony to achieve universal admiration, and it remains his most popular work. The positive reception safe-guarded the symphony from undergoing a major revision, a common practice for Bruckner’s other symphonic works.

—Notes by Jackson Warren
UPCOMING ORCHESTRA CONCERTS

Saturday, January 24, 11:00 a.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor  YOUNG PEOPLE’S CONCERT for children of all ages.
PROGRAM: Benjamin Britten - Young Person's Guide to the Orchestra; and more.
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;
Ludwig van Beethoven - Violin Concerto in D Major, Op. 61 (Sergiu Luca, soloist).
Stude Concert Hall. Free admission.