

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

Saturday, March 28, 2009

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

*Overture to
"The School for Scandal" Op. 5*

*Samuel Barber
(1906-1975)*

*Symphony No. 4 in E-flat Major,
"Romantic"*

*Anton Bruckner
(1824-1896)*

Bewegt, nicht zu schnell

Andante quasi Allegretto

Scherzo (Bewegt)

Finale (Bewegt, doch nicht zu schnell)

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

Jing Wang,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR
Brittany Henry
Joseph Maile
Emily Herdeman
Sonja Harasim
Andrew Meyer
Ying Fu
Ashley Malloy
Andrew Ling
Malorie Blake
Amanda Chamberlain
Emil Ivanov
Christina Wilke
Klara Wojtkowska
Haley Boone

Violin II

Tema Watstein,
principal
Jessica Robinson
Rachel Sandman
Genevieve Micheletti
Mae Bariff
Sol Jin
Lijia Phang
Hornng-Ann Liang
Bo Xun
Steve Koh
Mark Kagan
Tara Slough
Kimia Ghaderi

Viola

Adam Matthes,
principal
Emily Grossruck
Julia Immel
Lynsey Anderson
Pei Ling Lin
Rainey Weber
Anthony Parce
Alicia Valoti
Ellen Tollefson
Jules Sulpico

Viola (cont.)

Jordan Warmath
Katherine Larson
Jonathan Stewart

Cello

Reenat Pinchas,
principal
ANNETTE AND HUGH
GRAGG CHAIR
Gabriel Beistline
Rosanna Butterfield
Hope Shepherd
Morgen Johnson
Cherry Kim
Micah Claffey
Sophie Benn
Melody Yenn
Matthew Kufchak
Benjamin Whitman
Sarah Stone

Double Bass

Charles Nilles,
principal
Paul Macres
Kevin Brown
Paul Cannon
Kevin Jablonski
Emily Honeyman
Brian Johnson
Nicholas Cathcart
Amalia Bandy

Flute

Henrik Heide
Garrett Hudson
Henry Williford
Heather Zininger

Piccolo

Izumi Miyahara

Oboe

Clara Blood
Malia Smith
Jeffrey Stephenson
Shane Wedel

English Horn

Kristin Kall

Clarinet

André Dyachenko
Jared Hawkins
Eric Jacobs
James Johnson

Bass Clarinet

Carlos Cordeiro

Bassoon

Thomas DeWitt
Briana Lehman
Jeffrey Nesrsta
Gwen Seaton

Horn

Katharine Caliendo
MARGARET C. PACK CHAIR
Erik Finley
Roman Ponomariov
Elizabeth Schellhase
Scott Strong
Julie Thayer

Trumpet

Patrick Corvington
Ryan Darke
Brian Hess
Kevin Lynch
Thomas Siders

Trombone

Caitlin Hickey
Samuel Jackson
Travis Sheaffer
Benjamin Zilber

Bass Trombone

John Stanley

Tuba

Sarah Herald
Andrew Welborn

Harp

Kristin Lloyd

Keyboard

Jannie LeRoux
CHARLOTTE A. ROTHWELL
CHAIR

Percussion

Casey Cangelosi
Robert Garza
Rebecca Hook
Gregory Tsalikis

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Megan Manning

Assistant Production Manager

Mandy Billings
Francis Schmidt

Library Assistants

Heidi Amundson
Yennifer Correia
Emily Grossruck
Julia Immel
Cherry Kim
Annabella Leslie
Sarah Ludwig
Reenat Pinchas
Jessica Robinson
Jing Wang
Marissa Winship

Stage Assistants

Casey Cangelosi
Thomas DeWitt
André Dyachenko
Jacob Fowler
Evan Halloin
Adam Matthes
Charles Nilles
John Stanley
Andrew Welborn

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS AND PERCUSSION LISTED ALPHABETICALLY.

PROGRAM NOTES

Overture to "The School for Scandal" Op. 5 . . . Samuel Barber

Samuel Barber was an American composer of orchestral, opera, choral, and piano music. Born in West Chester, Pennsylvania, it was apparent from a young age that he had great musical talent and ability. He wrote his first musical composition at the age of seven, and started his first operetta, **The Rose Tree**, by the age of ten. His musical studies were encouraged by his aunt and uncle – the contralto Louise Homer and the composer Sidney Homer – who both profoundly influenced Barber's aesthetic principles. At the tender age of fourteen, Barber entered the Curtis Institute, where he triple majored in piano, composition and voice. It was during his time at the Curtis Institute that Barber wrote his first composition for full orchestra, the **Overture to "The School for Scandal."** Completed in 1931, when Barber was only twenty-one years old, the title refers to the comedy of the same name written by the Irish playwright Richard Brinsley Sheridan in 1777. A comedy of manners, **The School for Scandal** is a clever satire that is widely admired for its wit and ingenuity. Barber intended his overture to reflect the spirit of Sheridan's play with its orchestral brilliance and many quick tempo shifts. The overture begins with stabbing brass chords that give way to a capricious string theme that bounces throughout the orchestra. A brief climax leads to a contemplative English horn solo, which is then taken up by the strings. A pastoral clarinet motif stirs greater animation and leads to the central climax. Surging strings and insistent brass bring back the main theme. The English horn melody reappears, interrupted by a short fugato passage that leads to a syncopated coda and a final triumphant flourish. Clearly a composition in the romantic vein, Barber's overture contains a sense of architecture, a vocally inspired lyricism and a commitment to the tonal language of the late nineteenth century – characteristics which remained evident throughout his lifetime. While the **Overture to "The School for Scandal"** may be a small composition, it certainly helped to launch Barber into the spotlight of the classical music world. The overture was premiered by the Philadelphia Orchestra in 1933 under the baton of Alexander Smallens, and Barber was awarded the Joseph H. Bearns Prize of Columbia University for the composition in the same year. Barber's career would go on to span the next fifty years, and he would receive numerous awards as his compositions were frequently performed in Europe and the Americas during the mid-twentieth century.

Symphony No. 4 in E-flat Major, "Romantic" . . . Anton Bruckner

Anton Bruckner was an Austrian composer, active during the second half of the nineteenth century, who was known primarily for his nine symphonies. Born in the tiny village of Ansfelden in upper Austria, the eldest of eleven children, Bruckner began his musical studies with his father, the local schoolmaster, organist, and violinist. He entered the Augustinian monastery in St. Florian at the age of thirteen and eventually became the monastery organist in 1851. During this time he began composing smaller motets, along with his first notable work, the **Requiem in D Minor**, in 1848. As early as 1855, while Bruckner enjoyed a full-time organist position in Linz, he began a long period of study with the Viennese theorist Simon Sechter. Thousands of pages of

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exercises survive from his studies with Sechter, a true testament to Bruckner's lifelong diligence to the study of harmony. After his studies with Sechter, Bruckner wrote his masterful seven-voice *Ave Maria* in 1861. A lifelong student, Bruckner resumed his studies of form and orchestration under Otto Kitzler, who was credited with bringing Bruckner up to speed with nineteenth-century musical practices and introducing him to the music of Richard Wagner. Once again his studies were rigorous and Bruckner applied himself with extraordinary zeal.

Compositions that he wrote for Kitzler include the *String Quartet in C Minor*, the *Overture in G Minor*, the "*Study*" *Symphony in F Minor*, and *Psalm CXII* for double chorus and orchestra. Eventually he succeeded Sechter as professor of music theory at the Vienna Conservatory in 1868, and also took up a post as one of three organists in the Hofkapelle, which he retained until close to his death. It was here in Vienna that Bruckner, at nearly forty years old, finally began to focus his creative energy on the symphony. Bruckner finished his *Symphony No. 1 in C Minor* in 1866 and then in 1869 completed his so-called *Symphony No. 0*, which was withdrawn by Bruckner, and was never performed during his lifetime. After a brief hiatus, Bruckner completed his next four symphonies in a little over four years, including the *Fourth Symphony* between January and November of 1874. By this time, Bruckner had solidified his allegiance to Wagner by dedicating his *Third Symphony* to him, and he frequented the famed composer's premieres and operas in Bayreuth.

Symphony No. 4 in E-flat Major, dubbed the "Romantic" by the composer, and premiered by Hans Richter in Vienna in 1881 to great success, is one of Bruckner's most popular works. Initially written in 1874, it was revised several times through 1888. The most important of such revisions resulted in the now famous "hunting" Scherzo and a revised finale, both completed in 1878. Later, in 1880, Bruckner recomposed the finale and finally, in 1888, he reorchestrated the work extensively. His quest for "correct" part-writing in an orchestral context was the impetus behind his revisions and serve as a testament to his tireless study of music, even in his later years. Evidence suggests that Bruckner had a program in mind for the *Fourth Symphony*; in a letter he wrote: "In the first movement after a full night's sleep the day is announced by the horn, second movement song, third movement hunting trio, musical entertainment of the hunters in the wood." There does not exist any evidence of a program for the revised version of the symphony's finale, however.

Bruckner's symphonies are emblematic of the final stage of Austro-German Romanticism because of their rich harmonic language, complex polyphony, and considerable length. They helped define contemporary musical radicalism, owing to their dissonances, unprepared modulations, and roving harmonies. His music, in particular the symphonies, were not universally accepted during his own lifetime. He was embroiled in the bitter debate between the aesthetics of Brahms and those of Wagner, most notably by the music critic and fellow professor at the University of Vienna, Eduard Hanslick. During Bruckner's lifetime, he was vituperatively condemned for what was described as the uncontrolled Wagnerism and decadence of this "music of the future," but when his symphonies are considered in their own right, the work is testimony to Bruckner's towering stature as a symphonist.

UPCOMING ORCHESTRA CONCERTS

Thursday, April 16, 8:00 p.m. – SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor PROGRAM: Richard Lavenda - **Iconography** (2009,
Premiere); Vaughan Williams - **Oboe Concerto in A Minor** (Robert Atherholt,
soloist); and Dvořák - **Serenade for Strings in E Major, Op. 22**.
Stude Concert Hall. Free admission.

Friday, April 17, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
PROGRAM: Brahms - **Piano Concerto No. 1 in D Minor, Op. 15** (Mi-Jong Lee,
soloist; Cristian Măcelaru, conductor); and Stravinsky - **The Rite of Spring**.
Stude Concert Hall. Free admission.



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