

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

RICE CHORALE

THOMAS JABER, music director

LARRY RACHLEFF, conductor

VIRGINIA BABIKIAN, soprano

JEANETTE LOMBARD, mezzo-soprano

Friday, April 22, 1994

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Symphony No. 2 in C minor, "Resurrection"

Gustav Mahler
(1860-1911)

Allegro maestoso

BRIEF PAUSE

Andante con moto

In ruhig fliessender Bewegung

Urlicht. Sehr feierlich, aber schlicht

Finale. Im Tempo des Scherzo's — Maestoso

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

Michaela Oancea,
concertmaster
Yoong-han Chan
Shen Yeh
Colleen Brannen
Zhang Zhang
Julie Savignon
Anna Cromwell
Tanya Schreiber
Jonathan Swartz
Sarah Mauldin
Sylvia Danburg
Joanna Winters
Melissa Yeh
Zhi-Gang Cheng

Violin II

Zachary Carrettin,
principal
Wendy Koons
Tomasz Golka
Courtney LeBauer
Rachael Snow
Mihaella Misner
Mona Rashad
Rolanda Shine
Kristen Anthony
Gary Hung
Vanessa Cook
Janice Chow
Rachel Tsuchitani

Viola

Rifat Qureshi,
principal
Wei-Guo Yin
Sharon Neufeld
Alexis Bacon
Andrew Weaver
Anne Schlossmacher
Kristen Drake
Patrick Horn
Stephanie Griffin

Viola (cont.)

Ian Gravagne
Bin Sun

Cello

Amy Harr, principal
Benjamin Wolff
Allison Braid
Eric Kutz
Christina Nahabedian
Nicholas Anton
Robin Creighton
David Jankowski
Kari Jane Docter
Ellen Fuchs
Leah Maruska
Aileen Pagán

Double Bass

Richard Hardie,
principal
Robert Rohwer
Pamela Lopes
Siobhan Kelleher
James Mallet
David Murray
Christopher Simison
Robert Stiles
Kurt Johnson

Flute

Lisa Garner
Kris Guthrie
Susan Kerbs
LaNelle McDowall

Piccolo

Lisa Garner
Kris Guthrie
Susan Kerbs
LaNelle McDowall

Oboe

Kyle Bruckmann
Jeffrey Champion

Oboe (cont.)

Judy Christy
Karen Friedman

English Horn

Kyle Bruckmann
Judy Christy

Clarinet

Benjamin Brady
Martin van Maanen
Jonathan Gunn
Patricia Shands
Xin-Yang Zhou

E-flat Clarinet

Jonathan Gunn
Xin-Yang Zhou

Bass Clarinet

Benjamin Brady

Bassoon

William Hunker
Scott Phillips
Ann Radek

Contrabassoon

Joshua Hood

Horn

Wade Butin
Stephen Foster
Tricia Giesbrecht
Thomas Jöstlein
Katherine Loesch
Michael Mayhew
Rebecca Novak
Ross Snyder
George Warnock
Elizabeth Zwicky

Trumpet

Mark Austin
George Chase
Dennis de Jong
James Lake

Trumpet (cont.)

Eddie Martinez
Kevin Noe
Elbert Pruitt
David Workman

Trombone

Wade Demmert
Nathaniel Dickey
David Ford
Don Immel

Tuba

Jeffrey Tomberg

Harp

Juliette Buchanan
Robin Ford
Gretchen Johnson

Timpani and Percussion

Douglas Cardwell
Paul Cox
Nathan Davis
Erich Loftis
Joanna Nelson
Frank Ronneburg
Michael Sharkey

Organ

Daniel Velicer

Orchestra Manager

Martin Merritt

Orchestra Librarian

Ellen Fuchs

Library Assistants

Eric Anderson
Charles Bailey
Erwin Foubert
Sharon Neufeld
Robert Rohwer
Anne Schlossmacher
Lisa Waters

RICE CHORALE

Ann Abel
Jon Adler
Francisco Almanza
Julián Altschul
Robert Ames
Suzanne Anderson
Jennifer Arisco
Donald Barkauskas
Sara Bayer
Angela Bellavance
Micah Bennett
Susan Boettger
Anthony Bonamici
Beth Braden
Rebecca Brown
Lara Bruckmann
Carrie Callies
Rebecca Campbell
Mark Carlisle
Chris Caudle
Alice Chen
Eliza Ching
Rebecca Coberly
Anné-Marie Condacse
T. K. Conrad
John Cornelius
Doug Crowe
Judy Crowe
Melissa Cue
Susan D'Albergo
Dana Dalton
Robert Dana
David Deggeller
Kirsten DeHart
Stephanie Dillard
Megan Dixon
Jennifer Drummond
Kenneth Fair
Karen Foster
Benjamin Garber
Julianne Gearhart

Gina Goff
Raymond Granlund
Alan Green
Michelle Griffin
Stephanie Gruver
Minh Han
Leslie Hanson
Cari Harris
Larycia Hawkins
Brian Haygood
Caroline Heatherton
Alan Hicks
Christine Hopper
Paul Howard
Jesse Hu
Mary Hudson
Kimberly Hunter
Jeffrey Jackson
Emily Jiang
Michelle Jockers
Lura Johnson
Kara Kane
Nikkola Karlsson
Sharon Kim
Elizabeth Knapp
Ming-Ye Kuo
Glenn Larratt
Graham LeBron
Erik Leidal
Jeffery Lien
Peter Lindskoog
Karen Loti
Jennifer Mahr
Glenda Marshall
Reece Marshall
Ron Marshall
A. J. McCaffrey
Wendy McGahee
Katy McKinin
Ryan Minor
Elizabeth Munkres
Elenor Nardy

Paul Neal
Kim Neuscheler
Erin Newman
Manya Newton
Jeffrey Nytech
David Palmer
Clint Patterson
Kim Penrod
Christopher Pickett
Paula Platt
Kathy Poeppel
Phillip Ratliff
Tracy Rhodus
Jeffrey Rice
Claire Rieffel
Joel Riphagen
Kimala Ross
Scott Rudy
Creighton Rumph
Paula Ruthruff
Jennifer Salomon
Paul Schleuse
Oliver Soell
Jennifer Sommers
Adrienne Starr
Joel Stein
Kate Steinberg
Toni Strong
Geoffrey Sturm
Alex Stutler
Eric Sutton
Yve Thaller
Jude Theriot
Yadira Trujillo
Vanessa Van Valin
Kathleen Webster
Colleen Welsh
Kandi Wiley
Hannah Williams
Joanna Yeoman
George Zener

Donald Doucet, rehearsal pianist

PROGRAM NOTE

Few symphonies have been composed as disjointedly and yet completed in such coherence as Mahler's *Second Symphony*. Four of its five movements were planned independently without reference to a single work. In September 1888, Gustav Mahler completed an epic symphonic movement following the tradition of Liszt's symphonic poems. This work, *Todtenfeier (Rites for the Dead)*, eventually became the first movement of his *Second Symphony*; however, because it often seemed self-sufficient to him, Mahler did not write the next three movements until three years later during the summer of 1891. At this point, however, Mahler felt his symphony was still incomplete. Almost three more years passed before he received the impulse to compose a fifth movement. In February 1894, Mahler attended a memorial service for his friend and mentor Hans von Bülow, where a boys' choir sang a chorale setting of Friedrich Gottlieb Klopstock's eighteenth century verses on resurrection (*Auferstehen*). This performance inspired Mahler to create a programmatic context of resurrection for his whole symphony, and he used Klopstock's intensely personal and emotional text in a choral conclusion to the final movement.

Mahler wrote several programs describing his *Second Symphony*, although he later withdrew them from use. (The following quotations are gathered from Mahler's three drafts of the program.) The first movement forms the emotional core of the work: "We stand by the coffin of a person well-loved. His whole life — his struggles, his passions, his sufferings and his accomplishments on earth — once more pass before us ... a voice of awe-inspiring solemnity chills our heart: 'What next? What is life and what is death? Why did you live? Why did you suffer? Is it all nothing but a huge, frightful joke? Will we live on eternally? Do our life and death have a meaning?'"

Mahler designed the next three movements as intermezzi between the first and last movements. In two of these movements the *Ländler*, an Austrian country waltz, symbolizes the dance of life. The second movement, *Andante con moto*, relates "the experience of burying someone dear to you, and then ... some long-forgotten hour of shared happiness sends a sunbeam into your soul — and you almost forget what had just taken place." The third movement, *Scherzo*, continues: "When you awaken from that blissful dream and are forced to return to this tangled life of ours, it may happen that this surge of life, ceaselessly in motion ... seems eerie, like the billowing of dancing figures in a brightly lit ballroom ... the turning and twisting movement of the couples seems senseless. To one who has lost his identity and happiness, the world looks like this — distorted and crazy ... life then becomes meaningless ... he cries out in a scream of anguish."

Mahler often borrowed preexistent material for his symphonies, including subjects from his own works. From his series of orchestral songs on *Wunderhorn* poems, a collection of German folk poetry popular in the nineteenth century, he used *St. Anthony of Padua's Sermon to the Fishes* for his *Scherzo*. In addition, he based the fourth movement on *Urlicht*, which he set originally as a short song for alto. As he told his protégé and confidant Bruno Walter, "I brought in the word and the human voice in the second symphony just at the point where I needed to make myself intelligible." In addition, he indicated that the alto should sound like a child who imagines he is in heaven. In this ethereal preface to the fifth movement, "the moving voice of naïve faith sounds in our ears."

The answer to the first movement's massive funeral rites — the final judgment and resurrection — occurs in the fifth movement: "Once more we must confront terrifying questions. The movement starts with the same dreadful scream of anguish that ended the *Scherzo* ... the last judgment is at hand ... the earth trembles; the last trump sounds." After the *Dies Irae*, a chant from the *Requiem Mass for the Dead*, a great call ("der grosse Appell") occurs. The horn, trumpet, and timpani sections are divided between off- and on-stage. "The graves burst open ... all have the same fear, all cry and tremble for mercy ... the trumpets of the apocalypse ring out. Finally, there comes only the long-drawn note of the bird of death. Everything has ceased to exist."

"The gentle sound of a chorus of saints and heavenly hosts is heard. All is quiet and blissful. There is no judgment, no sinners, just men, no great and small; there is no punishment and no reward. A feeling of overwhelming love fills us with blissful knowledge and illuminates our existence." Mahler made many textual modifications to Klopstock's verses; of the original twenty-five verses, Mahler used twenty-two and added eleven of his own. In this movement the boundaries of tempi and dynamics are pushed to the limit: Mahler changes the tempo constantly — sometimes every few bars — and varies the meter twenty times. The choral entrance is the softest entrance in all choral literature, and in the orchestra, some passages are marked *ppppp*, while others are among the loudest in any symphony. Ultimately, Mahler's symphony has come to share the distinction with Beethoven's Ninth as one of the greatest in the genre of the choral symphony.

— Note by Erik Leidal

BIOGRAPHIES

VIRGINIA BABIKIAN attended Westminster Choir College receiving a Bachelor's degree in voice and cello and a Master's degree in choral conducting. She later received an Artist's Diploma from Teatro Lirico Sperimentale, Spoleto, Italy. In rapid succession Ms. Babikian won the Wallace Opera Award, the Dreyfus Award at the Berkshire Music Festival, a Fulbright Scholarship for study at the Rome Opera Company in Italy, a Rockefeller Grant and a Ford Foundation Award for Professional Opera Singers. Ms. Babikian has been soloist with all the major symphonies, including the New York Philharmonic, the Boston Symphony, and the Vienna Symphony, and has performed with leading opera companies in Europe and America. She has made twenty-five concert tours to Europe, South America and the Orient, and has recorded for Capitol, Columbia, Westminster, Angelicum, Vanguard, and Orion records under such eminent conductors as Stokowski, Bernstein, and Scherchen.

For seventeen years, Ms. Babikian was Artist-in-Residence in Voice at Houston Baptist University and conductor of the Houston Symphony Chorale. In 1982 she was appointed Professor of Music and Chair of the Voice Department at The Shepherd School of Music.

JEANETTE LOMBARD was the recipient of two consecutive Fulbright scholarships for study of opera in Italy, where she made her Italian debut with Teatro dell'Opera di Roma at Spoleto. The Italian government awarded her an additional grant to attend the Academy of St. Cecilia in Rome, and while there and later in Vienna, Miss Lombard concentrated on the study of song repertoire. Her Spoleto debut was followed by numerous concert appearances in Italy, Austria and Germany, including engagements with RAI (Italian Radio) and Westdeutscher Rundfunk. Together with her husband, tenor Eugene Talley-Schmidt, she recorded the complete Schumann duets for soprano and tenor, which received high critical acclaim in the American Record Guide. She has also received critical praise for her many concert, oratorio and recital appearances, as well as for her portrayals of the heroines of Puccini, Mozart and Verdi, which include Tosca, Butterfly, Donna Anna, Fiordiligi, Violetta, Lady MacBeth, and the Leonoras of *Il Trovatore* and *La Forza del Destino*. Miss Lombard was invited to be soloist with the Florida Bicentennial Orchestra at Kennedy Center, where she also appeared as soloist in Houston Ballet's production of Strauss' *Vier letzte Lieder*.

Miss Lombard has performed and premiered the works of many contemporary composers. Included among them was the New York premiere of Meyer Kupferman's *A Nietzsche Cycle* with the New York Philomusica at Lincoln Center and the world premiere (with accompanist Mary Norris) of Ross Lee Finney's *Chamber Music* (text by James Joyce). Miss Lombard has been a member of the Shepherd School faculty since 1982.

Text of the fourth movement: Urlicht from Des Knaben Wunderhorn

O Röschen roth!
Der Mensch liegt in grösster Noth!
Der Mensch liegt in grösster Pein!
Lieber möcht' ich in Himmel sein.
Da kam ich auf einem breiten Weg;
Da kam ein Engelein und wollt' mich
abweisen;
Ach nein! Ich liess mich nicht abweisen.
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wind mir ein
Lichtchen geben,
Wird leuchten mir bis in das ewig
selig Leben!

O rosebud red!
Man lies in greatest need!
Man lies in greatest woe!
If only I could to heaven go.
Then came I upon a broad road;
There came an angel, and he would
bar my way;
Ah no, I would not be turned back.
I am of God and shall return to God!
Beloved God a little light
will lend me,
And onward to eternal blessed life
will send me!

Text of the Finale by Friedrich Gottlieb Klopstock and Gustav Mahler

Aufersteh'n, ja aufersteh'n wirst du,
mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich
Leben wird der dich rief, dir geben.
Wieder aufzublüh'n wirst
du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!
O glaube, mein Herz, O glaube:
es geht dir nichts verloren!
Dein ist, dein, ja dein, was du
gesehnt!
Dein, was du geliebt, was du
gestritten!
O glaube: du wardst nicht umsonst
geboren!
Hast nicht umsonst gelebt,
gelitten!
Was entstanden ist,
das muss vergehen!
Was vergangen, aufersteh'n!
Hör' auf zu beben!
Bereite dich zu leben!
O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen,
In Liebesstreben werd' ich
entschweben
Zum Licht zu dem kein Aug'
gedrungen!
Sterben werd' ich um zu leben!
Aufersteh'n, ja aufersteh'n wirst du,
mein Herz, in einem Nu!
Was du geschlagen
Zu Gott wird es dich tragen!

You will rise again, yes rise,
my dust, after a short rest!
Immortal life will He who called
then grant;
The seed that you have sown
will bloom again!
the Lord of harvests goes forth
To bind the sheaves
Of those who died!
Believe, my heart, believe:
you have lost nothing!
Everything you longed for is yours,
yes yours!
Everything you loved, for which
you struggled!
Believe: You were not born
in vain!
You have not lived and suffered
in vain!
What has been
must pass!
What has gone will rise again!
Stop trembling!
Prepare to live!
O pain, all-penetrating one,
I have escaped you!
O death, all-conquering one,
Now you are conquered!
With wings I have won for myself,
In fervent love
I shall soar
To the Light no eye
has seen!
I shall die to live!
You will rise again, yes rise,
my heart, in a moment,
And be borne up,
Through struggle, to God!