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ANTON BRUCKNER (1824 – 1896)

Symphony No. 7 in E Major (1885, ed. Haas/Nowak)

Allegro moderato
Adagio. Sehr feierlich und sehr langsam
Scherzo. Sehr schnell
Finale. Bewegt, doch nicht schnell.

HECTOR BERLIOZ (1803 – 1869)

Overture, Le corsaire, op. 21
Overture, Le carnaval romain, op. 9

Moore's School Symphony Orchestra
Franz Anton Krager, conductor

Produced & Recorded by John Gladney Proffitt
High Resolution 24/192k - Surround Sound 5.0

Recorded in public concert 1 October 2016
in the Moore's Opera House, University of Houston

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Bruckner Symphony 7 - Berlioz Overtures

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BRUCKNER SYMPHONY NO. 7

BERLIOZ OVERTURES - LE CORSAIRE AND LE CARNIVAL ROMAIN



MOORE'S SCHOOL SYMPHONY ORCHESTRA
FRANZ ANTON KRAGER, CONDUCTOR

Blu-ray Disc

Anton Bruckner (4 September 1824 – 11 October 1896) was an Austrian late-Romantic composer, best known as the composer of eleven symphonies, which are in the mainstream of the Austro-German symphonic tradition of Haydn, Beethoven and Schubert while incorporating and evolving the forward-looking harmonic innovations of Liszt and Wagner. While Wagner's influence is indeed prominent in the chromaticism and harmonic language favored by Bruckner, the thematic layout and structure of the symphonies is directly evolved from Beethoven – especially his Symphony No. 9 in D minor. With their rich harmonic language, strongly contrapuntal character and, in many instances, considerable length, Bruckner's music helped define late Nineteenth Century musical radicalism, owing to their dissonances, unprepared modulations and roving harmonies. During his lifetime, Bruckner achieved the greatest public success with performances of his Symphony No. 4, Romantic, and Symphony No. 7, both of which remain among his most often performed works to this day.

Symphony No. 7 in E Major was written between 1881 and 1883 and was revised in 1885. It is dedicated to Ludwig II of Bavaria. The premiere was given under Arthur Nikisch and the Gewandhaus Orchestra in the opera house in Leipzig on 30 December 1884. This concert brought Bruckner the greatest success he had known in his life, with the symphony's performance followed by a lengthy, sustained and enthusiastic ovation.

The symphony has four movements:

I. Allegro moderato, which opens with the composer's signature tremolo strings followed by the cellos presenting a serenely glorious theme, which in a letter to a friend Bruckner declared "...he had heard in a dream, played on a viola, and which he wrote down on awakening." Brass chorales are also noteworthy throughout the first movement.

II. Adagio, sehr feierlich und sehr langsam (Very solemn and very slow). This movement is the structural and emotional centerpiece of Symphony No. 7. It was composed between January and April 1883, as Bruckner wrote it in anticipation of Richard Wagner's death. That composer, greatly admired by Bruckner, was known to be in extremely

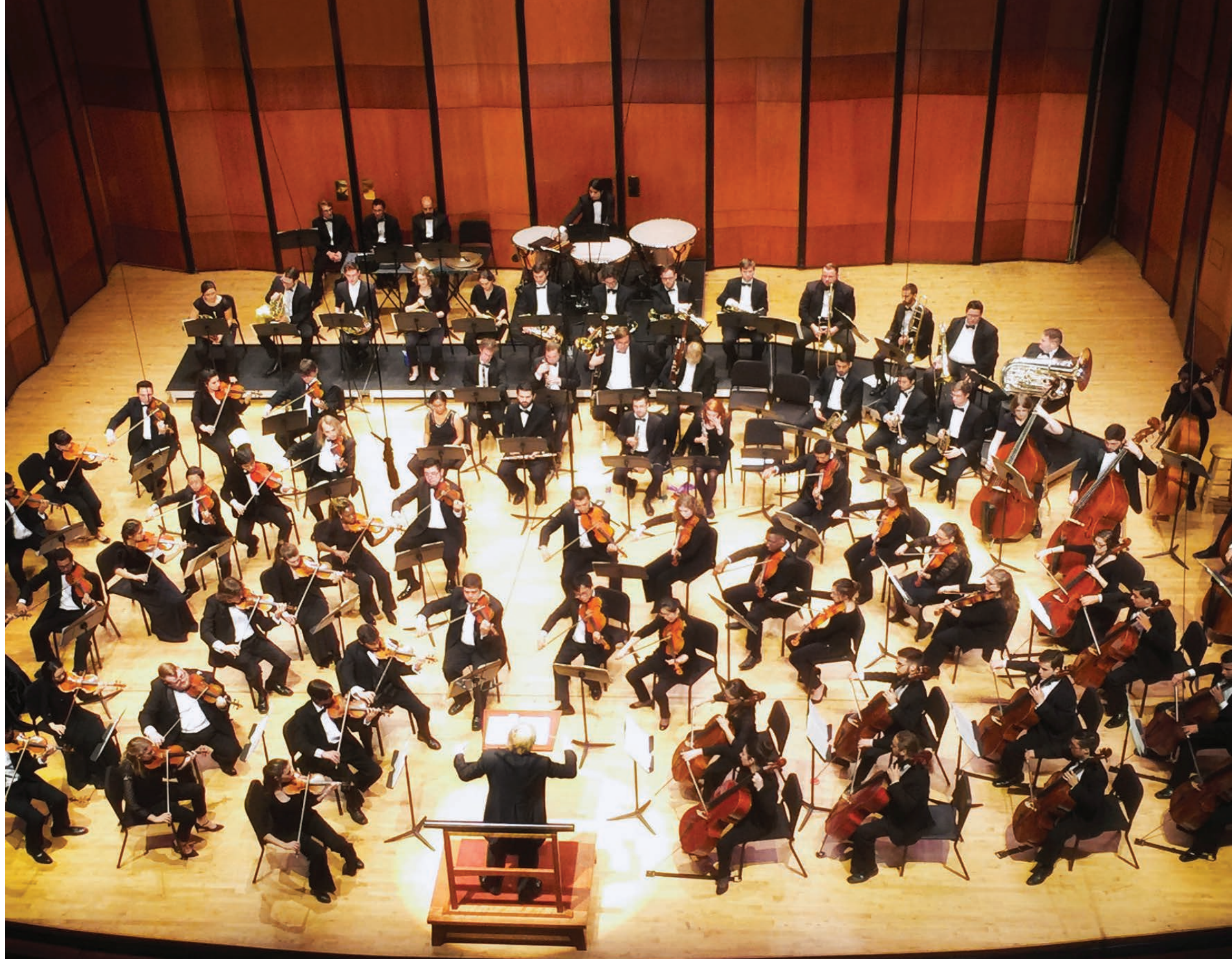
performance, it is made up of material and themes from Berlioz's opera *Benvenuto Cellini*, including some music from the opera's carnival scene, from which the overture's title is derived. Scored for large orchestra, it features a prominent and famous solo for the cor anglais (English horn).

NOTES BY JOHN GLADNEY PROFFITT : MEMBER, BOARD OF DIRECTORS, BRUCKNER SOCIETY OF AMERICA

The 110+ member **Moore School Symphony Orchestra (MSSO)** is conducted by UH Director of Orchestras, Franz Anton Krager. The high level of its performances has been hailed by international artists and critics alike as a student ensemble of professional quality and versatility. The MSSO appears regularly with world-class performing artists, and has been featured at several Texas Music Educators Association conventions, as well as at The Midwest Clinic in Chicago. The MSSO enjoys frequent airing on NPR and American Public Media and can be heard on compact disc on the Albany Records and Newport Classic labels and high-resolution Blu-ray Audio disc on the HDTT – High Definition Tape Transfers label.

Membership in the MSSO is open, by audition, to all graduate and undergraduate students at the University of Houston. During a typical school year, the MSSO performs an average of twice monthly, and engages all of the major orchestral genres including full orchestra, chamber orchestra, opera, oratorio and ballet. The MSSO collaborates on a regular basis with the Moores Opera Center, Moores School Choirs, and the Houston Ballet Academy. It is a leading ensemble in the area of new music as well as being an important repository for the standard literature. The MSSO also sponsors the annual Moores School Concerto Competition. As an accompanying ensemble, the MSSO performs with soloists including MSM faculty, major guest artists and students selected through the Moores School Concerto Competition. Many MSSO graduates have gone on to become professional level orchestra musicians, conductors and leading music educators in the field.

American born and trained, conductor **Franz Anton Krager** has made his artistic presence felt both at home and abroad with performance engagements in some of the world's most celebrated concert halls and musical centers. Since making his prize-winning



drama, a musical reflection of the conflict Bruckner probably felt between his Catholic spirituality and the theatrics of his musical idol, Richard Wagner.

Hector Berlioz (11 December 1803 – 8 March 1869) was a French Romantic composer, best known for his compositions *Symphonie fantastique*, *Grande messe des morts* (Requiem), the opera *Les Troyens*, and several Overtures for symphony orchestra. Berlioz made significant contributions to the development of the modern orchestra with his *Treatise on Instrumentation*. He specified huge orchestral forces for some



of his works, and conducted several concerts with more than 1,000 musicians. He also composed around 50 songs, some with full symphony orchestra. His influence was critical for the further development of musical Romanticism, especially in composers like Richard Wagner, Franz Liszt, Anton Bruckner, Richard Strauss, and Gustav Mahler.

Le corsaire (The Corsair), op. 21, was composed while Berlioz was on holiday in Nice in August 1844. It was first performed under the title *La tour de Nice* (The Tower of Nice) on 19 January 1845. It was then renamed *Le corsaire rouge*, after James Fenimore Cooper's novel *The Red Rover*, and finally *Le corsaire*, alluding to Lord Byron's poem *The Corsair*.

Le carnaval romain, ouverture pour orchestre (Roman Carnival Overture), op. 9, was composed in 1844 and first performed in Paris on 3 February 1844. A stand-alone overture intended for concert

poor health, and he died on 13 February 1883. When the news reached Bruckner in Vienna, he extended the original design of the Adagio, ending the movement with a coda – a noble elegy in the brass – which he labeled, “In memory of the immortal and dearly beloved Master who has departed this life.” Furthermore, the movement features four Wagner Tubas, invented for the Bayreuth pit orchestra and now appropriated by Bruckner for the first time in a symphony. The addition of a contrabass tuba lends further gravitas to the solemn music. The climax of the Adagio is one of the most dramatic in the symphonic literature, quoting the “non confundar in aeternam” theme of Bruckner's contemporary *Te Deum* and capped with the somewhat controversial *coup de théâtre* of a cymbal crash, fortissimo triangle roll and timpani. It is possible that Arthur Nikisch persuaded Bruckner to add this percussion to the premiere performance; later, the handwritten addition of the percussion parts to the score was marked “invalid”, but in a handwriting other than Bruckner's. The first Critical Edition edited by Robert Haas (1944) omits the percussion, while the second Critical Edition edited by Leopold Nowak (1954) includes it. This recording features the Haas Edition, to which the percussion parts from Nowak have been added.

III. Scherzo, sehr schnell (Very fast). The symphony's fast movement is composed in the traditional ABA form, with an opening A minor section, a slower trio in F major, followed by a reprise of the A minor section. The A minor section is characterized by a jaunty solo trumpet theme, while the lyrical trio takes the form of an extended, slow Austrian *Ländler*, or country dance, of exalted elegance.

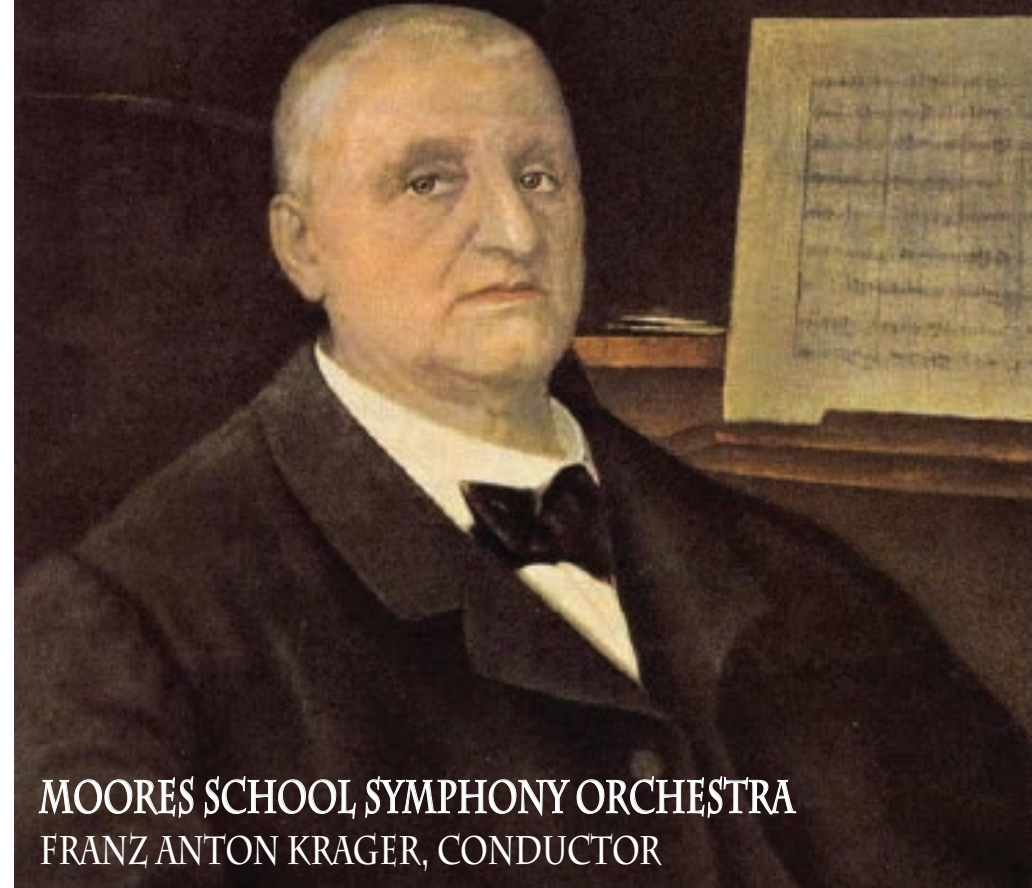
IV. Finale. bewegt, doch nicht schnell (With movement, but not fast). This is the most concise and extroverted concluding movement of Bruckner's late period, comprising his last three symphonies, where the finale of Symphony No. 8 and the incomplete finale of Symphony No. 9 are both grand, heaven-storming apotheoses of orchestral writing. This more circumspect finale begins with an airy reminiscence of the symphony's opening, with fleet melodic figures over string tremolos. These figures and the lyrical material that follows are suddenly interrupted with a galumphingly portentous Wagnerian theme. The finale then becomes a give and take of chorale versus vigorous

European conducting debut in Copenhagen's Tivoli Koncertsalen in 1978, Krager has led orchestras in the Leipzig Gewandhaus, Moscow's State Kremlin Palace, Manchester's Bridgewater Hall, Birmingham England's Adrian Boult Hall, Guangzhou China's Xinghai Music Center, the Sydney Opera House, The Hague's Congresgebouw, Kazan's State Philharmonic Hall in Russia, Guadalajara's Degollado Theater, and Sarasota's Van Wezel Performing Arts Hall. His affiliations with leading music festivals include the Lancaster International Concert Series and Lichfield and Aberystwyth International Arts Festivals in the UK, the Festival Internacional de Santa Lucía in Mexico, and the Texas Music Festival and Interlochen National Music Camp in the US. Maestro Krager has led the Houston, Russian State, Traverse City, Michigan, and Florida West Coast symphonies, Romanian and Kazan State Philharmonics, and orchestras in Berlin, London, Chicago, Paris, Singapore, Leipzig, Bratislava, Monterrey, Pordenone, Ingolstadt, Neuss, and Honolulu. In 2015, he was appointed Principal Guest Conductor of the North Shore Chamber Arts Ensemble in Chicago.

Krager is Music Director and Chief Conductor of the Texas Music Festival, Founding Co-Artistic Director for the Virtuosi of Houston, Artist-in-Residence at The Kinkaid School and Evaluator/Clinician for the Orchestra America National Festival. Krager is also the Hourani Endowed Professor of Music, Director of Orchestras, and Chair of the Conducting Department at the University of Houston Moores School of Music, where he has brought the orchestra and orchestral conducting program into international prominence. The Moores School Orchestra under Krager has commercially recorded the music of Thomas Fortmann, Percy Grainger, Michael Horvit, Peter Lieuwen, Robert Nelson, and Stephen Shewan on the Divine Art (Métier), Albany, MSR Classics and Newport Classics compact disc labels. For the HDTT label he has recorded high-resolution Surround Sound Blu-ray Audio discs of the Mass No. 3 in F minor and Symphony No. 7 of Anton Bruckner; the Symphony No. 2, Resurrection, by Gustav Mahler; and the Roman Trilogie of Ottorino Respighi.

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