

Comp
00104



presents

THE UNIVERSITY SYMPHONY ORCHESTRA

Robert Gutter, conductor

and

THE UNIVERSITY CHAMBER SINGERS

Richard Cox, conductor

THE UNIVERSITY CHORALE

William P. Carroll, conductor

THE UNIVERSITY MEN'S GLEE CLUB

William P. Carroll, conductor

THE UNIVERSITY WOMEN'S CHOIR

Welborn Young, conductor

THE UNIVERSITY WOMEN'S GLEE CLUB

Maribeth Yoder-White, conductor

featuring

Carla LeFevre, Soprano

Levone Tobin Scott, Mezzo-Soprano

Sunday, November 5, 2000

7:30 p.m.

Aycock Auditorium

THE UNIVERSITY OF NORTH CAROLINA

GREENSBORO

PROGRAM

Symphony No. 2 "Resurrection"
Gustav Mahler (1860-1911)

Disc 4/1

1 First Movement

Allegro maestoso
Im Tempo nachgeben
Wie zu Anfang
Sehr mässig and zuruckhaltend
Etwas drängend
Schnell
Sehr langsam beginnend
Sehr getragen
Molto pesante
Tempo I
Zuruckhalten
Tempo sostenuto

2 Second Movement

Andante moderato, Nicht eilen, Sehr gemächlich

3 Third Movement

In sehr ruhig fliessender Bewegung
Vorwärts
Sehr getragen und gesangvoll

Pause

Disc 4/2

1 Fourth Movement - "Urlicht"

Sehr feierlich, aber schlicht

2 Fifth Movement - "Der Grosse Appell"

Im tempo des Scherzo
Langsam
Im Anfang sehr zuruckhalten
Wieder sehr breit
Wieder zuruckhaltend
Sehr langsam und gedehnt ("Der Grosse Appell")
Langsam Misterioso (Chorus "Aufersteh'n")
Etwas bewegter (Mezzo-Soprano Solo "O Glaube")
Mit Aufschwung, aber nicht eilen (Duet "O Schmerz")
Pesante

PROGRAM NOTES

The cohesive vision of Mahler's second symphony belies its drawn out genesis. While still an assistant conductor in Leipzig, Mahler completed Weber's posthumous opera *Die drei Pintos*. He conducted the triumphant premiere on January 20, 1888. While the flowers from the performance littered his room, Mahler imagined himself dead, laid in state, and surrounded by flowers. Work must have progressed quickly since a full score for the first movement was completed by August 8, 1888. At the same time Mahler also sketched out the beginnings of the second movement. He called his symphonic Allegro in C minor *Totenfeier* (funeral rites), probably after the epic poem of the same name written by Polish poet Adam Mickiewicz and recently translated by his boyhood friend, Siegfried Lipiner.

After a five-year hiatus caused by his conducting obligations and a "dry spell" in his compositional career, Mahler continued his work on the second symphony. The second movement, based on the two themes written previously, was finished quickly. The scherzo was composed immediately afterwards, at the same time as his song *des Antonius von Fischpredigt* (the story of St. Anthony preaching to the fishes), whose musical material is identical. Mahler was stymied in his attempts to complete the symphony until he attended the funeral of Hans van Bulow and was inspired by Klopstock's chorus *Aufersteh'n*. "It was as if I had been struck by lightning, everything suddenly seemed crystal clear! After that, I had to create in sound what I had just experienced." The fifth movement was completed in June, 1895, and the orchestration was finished a month later.

Not long after completing his second symphony Mahler stated "the term symphony means creating a world with all the technical means possible". According to Bruno Walter, the second symphony is not a religious message in symphonic language, but the exact opposite, a symphony with a religious message. Unlike Strauss programmatic *Death and Transfiguration*, Mahler, though still affected by images and emotions, composed a symphonic work. After the composition of the second symphony Mahler supplied verbal analogies, which helped to describe the emotional content of the symphony, but did not predetermine the form of the work. Mahler's own words should be considered while reading the following program notes written by Mahler for a performance in Dresden on December 20, 1901. "I only drew up the program as a crutch for the cripple. It only gives a superficial indication, all that any program can do for a musical work, let alone this one which is so much all of a piece that it can no more be explained than the world itself."

First movement - We stand by the coffin of a well-loved person. His life, struggles, passions and aspirations once more, for the last time, pass before our mind's eye. - And now in this moment of gravity and of emotion which convulses our deepest being, when we lay aside like a covering everything that from day to day perplexes us and drags us down, our heart is gripped by a dreadfully serious voice which always passes us by in the deafening bustle of daily life: What now? What is this life- and this death? Do we have an existence beyond it? Is all this only a confused dream, or do life and this death have a meaning? - And we must answer this question if we are to live on.

The next three movements are conceived as intermezzi.

Second movement - Andante: A happy moment from the life of his beloved departed one, and a sad recollection of his youth and lost innocence.

Third movement - Scherzo: The spirit of unbelief, of presumption, has taken possession of him, he beholds the tumult of appearances and together with a child's pure understanding he loses the firm footing that love alone affords; he despairs of himself and of God. The world and life become for him a disorderly apparition: disgust for all being and becoming lays hold of him with an iron grip and drives him to cry out in desperation.

Fourth movement - Urlicht (alto solo): The moving voice of naïve faith sounds in his ear. "I am of God and desire to return to God! God will give me a lamp, will light me unto the life of eternal bliss!"

Fifth movement

(?...the cry of desperation starts up...?)
We again confront all the dreadful questions and the mood of the end of the first movement. -The voice of the caller is heard: the end of all living things is at hand, the last judgment is announced, and (all) the whole horror of that day of days has set in. - The earth trembles, graves burst open, the dead arise and step forth in (long) endless files. The great and the small of this earth, kings and beggars, the just and the ungodly - all are making that pilgrimage, (shuddering and in endless files); the cry for mercy and grace falls terrifyingly on our ear. - The crying becomes ever more dreadful - our senses forsake us and all consciousness fades at the approach of eternal judgment. The 'great summons' is heard; the trumpets from the Apocalyp-

call (every body and every soul); - in the midst of the awful silence we think we hear in the farthest distance a nightingale, like a last quivering echo of earthly life! Softly there rings out a chorus of the holy and the heavenly: 'Risen again, yea thou shalt be risen again!' There appears the glory of God! A wonderful gentle light permeates us to our very heart - all is quiet and blissful! - And behold: there is no judgment: - There is no sinner, no righteous man - no great and no small. - There is no judgment. - There is no punishment and no reward! An almighty feeling of love illumines us with blessed knowing and being!

Richard Strauss, who had already arranged for a performance of the first symphony, asked to perform the first three movements of the second symphony in Berlin on June 3, 1894. Mahler took over the rehearsals and undertook a performance of the entire symphony on December 13 of the same year even though the initial response was negative. Though critics also greeted this performance with disapproval, the audience reaction was enthusiastic.

Mahler's second symphony set him on the path toward highly individualistic, grandly scaled symphonies that expressed his wide-reaching worldview. He sought to fuse the logic and formal structure of Beethoven with the psychological intensity of Wagner and the lyricism of Schubert. Most important, Mahler wanted to explore the deeper meanings of life and death with his second symphony. Gerhard Specht states the spiritual significance of Mahler's second symphony succinctly with this 1915 quote: "The problems of the hereafter and immortality, for which this work provides such a redeeming and promising answer, are problems with which everyone has wrestled. What is expressed here in tones is the echo of all fear, all hope, and all doubt, which everyone carries about in the depths of his being and which is ever-present."

—Colleen Chenail

TRANSLATIONS

Fourth movement

Primeval Light (from *The Youth's Magic Horn*)

O rosebud red!
Man's lot is of such extreme necessity,
of such bitter pain, I had far rather be in Heaven.
I came upon a broad highway
when a little angel appeared and tried to send me back.
Oh no! I refused to be sent back!
I am from God and shall return to God!
Dear, merciful God will give me a little light
to light my way to everlasting bliss!

Fifth movement

Resurrection

You will rise again, yes rise again,
my mortal dust, after a short repose.
Eternal life will be granted to you
by Him who has called you to Him!

You are sown in order to blossom again.
The Lord of the harvest goes forth
and gathers us in sheaves
when we have died.

Oh, believe, my heart, only believe:
nothing is lost to you!
All that you yearned for is yours, yes yours;
yours, all that you loved and fought for.

Oh, believe: you were not born in vain!
You did not live or suffer in vain!

All that is created must die.
All that has died must rise again.
Fear no more.
Prepare yourself. Prepare to live!

Oh, Grief, all-pervading,
I have escaped you!
Oh, Death, all-conquering,
now are you conquered.
On wings that I have won
by the ardent labors of love,
I shall soar aloft to that light
which no mortal eye has penetrated.
On wings that I have won
I shall soar aloft,
I shall die so that I may live!

You will rise again, yes rise again,
my heart in a trice.
Your beating will suffice
to carry you to God!

UNIVERSITY SYMPHONY ORCHESTRA

ROBERT GUTTER, CONDUCTOR

Violin I

*Daniel Skidmore, Morgantown WV
+Angela Hsu, Herndon, VA
C. Christopher, Greensboro
Travis Newton, Lumberton
Kimberly Farlow, Sophia
William Freeman, Hickory
Melissa Ellis, Apex
Katie Costello, Greensboro
Erin Abernethy, Huntersville
Kwanghee Park, Hendersonville
Tim Kim, High Point
Stacey Smith, Greensboro
Ralph Wayne Reich, Greensboro

Violin II

*Colleen Chenail, Sanford
+Julia Barefoot, Candler
Hansuk Kim, Seoul, South Korea
Becky Averill, Charlotte
Mary Pipan, Greensboro
Jennifer Lail, Hickory
Kelly Pham-Ta, Greensboro
Emily Blacklin, Chapel Hill
Corrie Haskins, Aberdeen
Lauren Oates, Rutherfordton
Lindsey Frye, Southern Pines
Jessica Rivas, Sanford
Jennifer Bowman, Greensboro

Viola

*Matthew King, Hendersonville
+Logan Strawn, Greensboro
Sarah Bursey, Chapel Hill
Jason Hyatt, Charlotte
Maria Kindt, Boone
Robyn James, Fayetteville
Morgan Smith, Greensboro
Katherine Harris, Raleigh
Stephanie Anderson, Aberdeen
Matt Troy, Greensboro
Erin Hawk, Hendersonville
Michelle Icenhower, Winston-Salem

Cello

*Jennifer Self, Charlottesville, VA
+Erica Parker, Oklahoma City, OK
Darcy Dennison, Pinehurst
Ashley Daughtry, Greensboro
Carl Mulcrone, Southern Pines
Erin Klimstra, Hendersonville
Amy Beasley, Fayetteville
Eric Atkins, Durham
Cassie Mallard, Aberdeen
Jennie Bodsford, Winston-Salem
Liane Choe, Clemmons
Megan Miller, Winston-Salem

Bass

*Will Posththwait, Durham
+Paul Quast, Jacksonville
Kevin Harvey, McMinnville, TN
Charlton Seaver, Hickory
Gary Rives, Greensboro
Andy Hawks, Raleigh
Jon Gunter, Greensboro

Flute and Piccolo

*Kirsten, Richmond, VA
+Betha, Raleigh
Amy, Vienna, VA
Clara D. Daniels, Lumberton

Oboe

*Anna Lampidis, Greensboro
+Jennifer Hance, Greensboro
Sara Phillips, Landenberg, PA
Melanie Hoffner, Ellicott, MD

English Horn

Jennifer Hance, Greensboro
Melanie Hoffner, Ellicott, MD

Bassoon

*Elaine Peterson, Greensboro
+Thomas Dempster, Greensboro

Contra Bassoon

Bryan Fox, Greensboro

Clarinet

*John Cipolla, New York, NY
+Lauren Denney, Marietta, GA
Cara Taylor, Chapel Hill
Carrie Allen, Greensboro
Jesse Krebs, Greensboro

Bass Clarinet

Carrie Allen, Greensboro

Horn

*Destiny McQuaig, Denver
+Andy Downing, Lilburn, GA
Curt Collins, Lillington
Michael Hrivnak, Raleigh
Kelly Higgs, Burlington
Erin A. Chapman, Southport
Susan Scharber, Hermitage, TN
Helen Peastrel, High Point
Tiffany Woods, Walnut Cove
Andrea Brown, Milan, TN

Trumpet

*Jonathan Woodbury, Asheboro
Ginny Keast, Bossier City, LA
Steve Sutton, Winston-Salem
Anna Justice, Pawleys Island, SC
Scott Miller, Sanford
Michael Hengst, Blackwood, NJ
James Jenkins, Jackson, MS
John Davis, Fayetteville
Andy Ross, Kings Mountain
Daniel Simmons, Asheboro

Trombone

*David Sonnenberg, Tower City, PA
+Andrew Baker, Fayetteville
Stephen Cherry, Huntingtown, MD

Bass Trombone

Benjamin Angel, Greensboro

Tuba

David Palmer, Lexington

Percussion

*Jeffrey L. Calissi, Greensboro
Michael Featherstone, Greensboro
Max Wood, Greenville
Michael Ptacin, Trinity
Michael Lasley, Reidsville
Andrew Dancy, Thomasville

Harp

Julie Hammerbach, Winston-Salem
Emily Lawrence, Carrboro

* Section Leader
+ Co-Principal

THE UNIVERSITY CHAMBER SINGERS

Jennifer Ayers
Kemp Baker
Darrell Beck
Brian Carter
Amy Castor
Anne Coltrane
Jennifer Corbell
Kenzie L. Dula
Aviva B. Ezring

Jason Karn
Mary Martin
Ellen Mills
Randy S. Price
Brett Pryor
Michael Scheidt
Abigail J. Southard
D. Paul Strickland
Paul Tapler

THE UNIVERSITY CHORALE

Travis W. Alexander
Kelly Lynn Baldwin
Mary Anitra Black
Mary Anne Bolick
Becky Boyce
Emily Boyce
April Boyett
Holly Brazell
Ryan Brookshire
Theresa Burns
John Christian
Ryan Deal
Jason Dennis
Toni Dolce
Jennifer Dwyer
Heather Elkin
Heidi Everhart
Erin L. Folk
Derek A. Friday
Rodney Garrison
Joel Gilliam
Michael Hanbury
Brett D. Hodgdon
Trey Hogan
Nina Isokangas
Suzette Jones
Heather Levy
Dusty Lucas

Nicholas Lyons
Dalmar Montgomery
Laura M. Moore
Evangela Q. Oates
Jennifer Odom
Jennifer Pardue
Jennifer Parnell
Bradley Peltzer
Jacqueline Petroccia
Jason Pierce
Jonathan Alan Poe
Jo Ann D. Poston
Clay Price
David A. Sammet
Alyssa Marie Saunders
Erin E. Smith
Jennifer E. Smith
Jonathan Spainhour
George D. Spitzer
Anna Swenson
Jeremy Tucker
Kyle D. Tyner
Jennifer Venning
Shelby Marie Wall
Nate Weida
Scot Weir
Sonny Willis

THE UNIVERSITY WOMEN'S CHOIR

THE UNIVERSITY MEN'S GLEE CLUB

Ryan Abrams	Aaron Kisling
Josh Alexander	Adrian Lipscomb
Josh Barker	Dusty Lucas
Wilkes Bass	Johnny Lupton
Micah-Schane Brewer	Matthew C. Mabe
Kenneth Brown	Dalmar Montgomery
Stephen Brown	Sean B. Murphy
Stephen Carr	Sidney Outlaw
Xavier Carteret	Brett Parnell
John Christian	K. David Parnell
Irish Collins	Jonathan Alan Poe
Brad Crane	Clay Price
Nathan C. Crocker	Randy S. Price
Brandon Daggerhart	Allen Michael Rogers
Timothy J. Daoust	Jeff Rutledge
Ryan Deal	David A. Sammet
Keydron Dunn	Joshua Shockley
Daniel N. Elder	Casey R. Smith
Wade Elkins	Joshua Vance Smith I
Joshua Flores	Winddancer Soto
Derek A. Friday	Jeffrey Scott Spargo
Jaymes Hall	Alan Brent Stephens
Peter Hamm	Stuart Spencer
Robert B. Herman	Christopher Summerlin
Hugh Scott Hester II	Nicholas David Tamagna
Brett D. Hodgdon	Johnny Lee Thompson
Tim Hooker	David Trudgen
JeMarl Kearney	Jeremy Tucker
Mack King, IV	

Soprano I

Andrée Bell
Amishah Best
Emily Boyce
Sarah Downey
Beth Harris
Hillary Jones
Kristin Rickards
Elizabeth Shoe
Elizabeth Simon
Renée J. Sokol

Soprano II

Shana Adams
Genna Bingochea
Jennifer Burrell
Andréa Butler
Emily Card
Kellie Davis
Liane Elias
Kelly Foust
Angela Garrison
Mika Harada
Nicci Mann
Jennifer Mello
Rebekah E. Moore
Christina Mutch
Kyoungsuk (Somin) Sin
Crystal Malulani Stroupe
April L. Thornton
Colleen Walsh

Alto I

Holly Brazell
Catherine Butler
Stephanie Carter
Anne Coltrane
Heli Eskelinen
Erin Holland
Mackie Hunter
Danielle Jones
Caren-Ann Jackson
Erin Maloney
Iman Payne
Susie B. Sanford
Jamie T. Surgeon

THE UNIVERSITY WOMEN'S GLEE CLUB

Grandon Abee
Teresa Anderson
Tiffany Anthony
Laura Azzarello
Rachael Beers
Christina Bell
Laura Bermel
Diana Bertelsen
Courtney Bowden
Leslie Bradley
Ryan Brown
Virginia Brown
Andrea Butler
Julia Carlson
Utica Chisolm
Liane Choe
Alexis Cifelli
Lindsey Cooper
Desiree Corbett
Meredith Covington
Jennifer Davidson
Kellie Davis
Dana DiLullo
Sara Dougherty
Crystal Dugas
Maryanne Edmundson
Elisabeth Edwards
Liane Elias
Marian Elliott
Kelly Fisher
Morgan Fisher
Kelly Foust
Erin Fox
Lindsay Fox
Abigail Francis
Michelle Green
Heather Hallmark
Andi Hammond
Corrie Haskins
Melanie Hoffner
Leah Humphrey
Jill Jackson
Bethany Jennings
Abby Johnson
Christina Jones
Danielle Jones
rika Jones
Cassie Kennedy

Beth Key
Kelly Krepelka
Rebecca Lane
Renita Leak
Nicci Mann
Dina Marinakos
Candace Martin
Amanda Matthews
Carrie Meier
Catherine Meyer
Ashley Mintz
Brandy Mitchell
Erin Moorman
Yajaira Morales
Trish Mutch
Mary Nichols
Amanda Parrish
Melissa Parrish
Jessica Pegram
Sarah Phelps
Patricia Pineda
Meagan Prevatte
Amanda Remoie
Sarah Rice
Allison Ring
Ellen Robbins
Laura Rummage
Nadine Saunders
Ariya Sawadivong
Jamison Schwarz
Kimberly Sexton
Elizabeth Simon
Abby Smith
Heather Smith
Morgan Smith
Amelia Stevens
Rebecca Stevens
Vivian Tong
Marcia Trantham
Beth Trivette
Amy Verinder
Laura Vincent
Julia Whitacre
Brandie Williams
Gillian Wilson
Martha-Wade Wrenn
Jennifer Wynn

Audience Information

Restrooms are located on both the main and the mezzanine level of the auditorium. Ladies' restrooms are located on the Spring Garden Street side of both lobbies. Gentlemen's restrooms are located on the Taylor Theatre side of both lobbies.

Out of courtesy to our artists and other audience members, latecomers will be held in the lobby until an appropriate break in the program and may be seated in available seats in the third balcony. Latecomers may find their reserved seats at intermission.

EMERGENCY EXIT INFORMATION: Patrons are encouraged to take note of exits located on all levels of the auditorium. In an emergency, please use the nearest exit, which may be behind you or different from the one through which you entered.

Aycock Auditorium is a marvelous facility with much charm and grace; however, its heating and cooling systems are temperamental and difficult to control. We do our best to maintain a comfortable temperature for our patrons, but our means of control are limited. We appreciate your patience and understanding.

Patrons are requested to turn off all watch alarms, beepers, or cellular telephones. If you are expecting a call, please inform the house manager in the Auditorium lobby and leave your beeper or telephone with him/her. The house manager will note your seat location and notify you in case of a call.

The auditorium is equipped with a listening assistance system. Patrons needing such assistance should please see the house manager in the lobby.

We Want Your Clutter!

If you have old programs, tickets, photographs or other mementos of Aycock and would like to donate them to the Auditorium, please contact the director of Aycock Auditorium at 334-5353.

Next UNCG Symphony Orchestra Concert
Monday, December 11 at 7:30 p.m.
Aycock Auditorium

Symphony #9 ("the Great")
Piano Concerto #1

Arthur Tollefson, soloist

La Mer

Schubert
Mendelssohn

Debussy