



# UNCG Symphony Orchestra

**Robert Gutter, Music Director**

*assisted by:*

**Matthew Troy, conductor**

Tuesday, November 8, 2005

7:30 pm

Aycock Auditorium

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*Program*

**Siegfried's Rhine Journey**  
**Funeral Music**  
from *Götterdämmerung* (1875)

**Richard Wagner**  
(1813-1883)

**Lieder eines fahrenden Gesellen** (Songs of a Wayfarer) (rev. 1896)  
Wenn Mein Schatz Hochzeit macht  
Ging heut' morgens übers Feld  
Ich hab' ein glühend Messer  
Die zwei blauen Augen  
Levone Tobin Scott, mezzo-soprano

**Gustav Mahler**  
(1860-1911)

*Intermission*

**Symphony No. 2 in D Major, Op. 73** (1877)  
Allegro non troppo  
Adagio non troppo  
Allegretto grazioso  
Allegro con spirito

**Johannes Brahms**  
(1833-1897)

Matthew Troy, conductor

In partial fulfillment of the degree requirements for the  
Master of Music in Instrumental Conducting

The hall is equipped with a listening assistance system.  
Patrons needing such assistance should contact an usher in the lobby.

**Gustav Mahler:  
Lieder eines fahrenden Gesellen**

*I. Wenn mein Schatz Hochzeit macht*

Wenn mein Schatz Hochzeit macht,  
Hab ich meinen traurigen Tag!  
Geh ich in mein Kämmerlein, dunkles Kammerlein!  
Weine! Wein! Um meinen Schatz, um meinen lieben  
Schatz !

Blümlein blau! Verdorre nicht!  
Vöglein süß! Du singst auf grüner Heide!  
Ach! Wie ist die Welt so schön! Ziküth!

Singet nicht, erblühet nicht! Lenz ist ja vorbei!  
Alles Singen ist nun aus!  
Des Abends, wenn ich schlafen geh,  
Denk ich an mein Leid, an mein Leide!

*II. Ging heut' morgens übers Feld*

Ging heut morgens übers Feld,  
Tau noch auf den Gräsern hing;  
Sprach zu mir der lustige Fink:  
>>Ei, du! Gelt? Guten Morgen ! Ei gelt ? Du !  
Wird's nicht eine schön und flink !  
Zink! Zink! Schön und flink!  
Wie mir doch die Welt gefällt!<<

Auch die Glockenblum am Feld  
Hat mir lustig, guter Ding  
Mit dem Glöckchen kling, kling,  
Ihren Morgengruss geschellt:  
>>Wird's nicht eine schöne Welt? Schöne Welt!?  
Kling ! Kling ! Schönes Ding !  
Wie mir doch die Welt gefällt. Hei – a!<<

Und da fing im Sonnenschein  
Gleich die Welt zu funkeln an;  
Alles, alles, Ton und Farbe gewann in Sonnenschein!  
Blum und Vogel, gross und klein!  
Guten Tag, guten Tag! Ist's nicht eine schöne Welt?  
Ei du! Gelt? Schöne Welt !?

Nun fängt auch mein Glück wohl an ?!  
Nein! Nein! Das ich mein, mir nimmer blühen kann !

*III. Ich hab ein glühend Messer*

Ich hab ein glühend Messer, ein Messer in meiner Brust.  
O weh! O weh!  
Da schneidet so tief in jede Freud und jede Lust, so tief!  
Ach, was ist das für ein böser Gast!  
Nimmer hält er Ruh, nimmer hält er Rast,  
Nicht bei Tag, noch bei Nacht, wenn ich schlief!  
O weh! O weh!

Wenn ich in den Himmel seh,  
Seh ich zwei blaue Augen stehn!  
O weh! O weh!  
Wenn ich im gelben Felde geh,  
Seh ich von fern das blonde Haar im Winde wehn!  
O weh! O weh!  
Wenn ich aus dem Traum auffahr und höre  
Klingen ihr silbern Lachen,

**Songs of a Wayfarer**

*When my lover becomes a happy bride*

When my love becomes a bride, becomes a happy bride,  
that will be a bitter day for me!  
I'll go into my little room, my gloomy little room,  
and weep, weep for my love, for my dear love!

Little blue flower, do not wither!  
Sweet little bird, you sing in the green field,  
"Ah, how beautiful the world is! Tirra lirra!"

Do not sing, do not bloom! Spring is done,  
all singing is over.  
At evening, when I go to sleep,  
I'll think of my sorrow, only of my sorrow!

*As I walked this morning through the field*

As I walked this morning through the field,  
the dew still hung upon the grass;  
the merry finch called out to me,  
"Hey, you there! Good day to you!  
Isn't this a splendid world, splendid world?  
Tweet, tweet! Find and bright!  
O how I love the world!"

And the bluebell in the field  
told of good cheer  
with its bell, ting-a-ling,  
as it rang its morning greeting:  
"Isn't this a splendid world, splendid world?  
Ding, ding! Beauteous thing!  
O how I love the world! Hurrah!"

And all the world began to glow  
in the sunshine; in the sunshine  
all things took on color and sound,  
flower and bird, things great and small.  
"Good day, good day! Isn't this a splendid world?  
Hey, you there -- lovely

Will my happiness now flower too?  
No, no! Well I know that it can never bloom!

*III. I have a gleaming knife*

I have a gleaming knife, a knife in my breast.  
Woe is me, woe is me!  
It cuts so deep into every joy and pleasure, so deep  
Ah, what a cruel guest to harbor!  
It never grants me peace, never grants me rest,  
neither by day nor by night when I would sleep.  
Woe is me, woe is me!

When I look into the heavens  
I see her two eyes of blue there.  
Woe is me, woe is me!  
When I go into the golden fields,  
from afar I see her fair hair blowing in the breeze.  
Woe is me, woe is me!  
When I start up from my dreams  
and hear the peal of her silvery laughter,

O weh! O weh!  
Ich wollt, ich läg auf der schwarzen Bahr,  
Könnt nimmer die Augen aufmachen!

*IV. Die zwei blauen Augen*

Die zwei blauen Augen von meinem Schatz,  
Die haben mich in die weite Welt gessickt.  
Da musst ich Abschied nehmen vom allerliebsten Platz!  
O Augen, blau! Warum habt ihr mich angeblickt?  
Nun hab ich ewig Leid und Grämen!

Ich bin ausgegangen in stiller Nacht,  
In stiller Nacht wohl über die dunkle Heide.  
Hat mir niemand ade gesagt, ade!  
Mein Gesell war Lieb und Leide!  
Auf der Strasse stand ein Lindenbaum,  
Da hab ich zum erstenmal in Schlaf geruht!

Unter dem Lindenbaum, der hat seine Blüten  
Über mich geschneit, da wusst ich night,  
Wie das Leben tut, war alles, ach alles wieder gut!  
Alles! Alles! Lieb und Leid!  
Und Welt und Traum!

woe is me, woe is me!  
I would that lay upon my sable bier,  
never again to open my eyes.

*IV. My love's two eyes of blue*

My love's two eyes of blue  
have sent me out into the wide world.  
I had to bid farewell to the spot I cherish.  
O eyes of blue, why did you look at me?  
Now grief and sorrow are forever my lot.

I went out in the still of night,  
at dead of night across the gloomy heath.  
No one said goodbye to me, goodbye;  
my companions were love and grief.  
By the road stood a linden-tree:  
there at last I found at rest in sleep.

Under the linden-tree, which snowed  
its blossoms down on me, I knew naught  
of life's pain; all, all was well again –  
all, all! Love and grief,  
my world, my dreams!

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## Program Notes

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### **Siegfried's Rhine Journey**

Vivid musical landscapes abound in the opulent music of Richard Wagner (1813-1883). The interlude between the prologue and the first act of Wagner's *Die Gotterdammerung* ("Twilight of the Gods") has come to be known as *Siegfried's Rhine Journey*. In this musical voyage the hero, Siegfried, journeys down the river Rhine in search of adventure, while musical themes (*leitmotifs*) recall highlights of his mythic story from the first three operas of the *Ring Cycle*.

After a descending passage in the full orchestra, the strings and clarinet play the decision to love motive. As the music continues, successive themes depicting magic fire, the Rhine River, the all-important magical ring, and the power of the ring are heard. This rich musical interlude ends with anticipation of the fiery dramatic action to come as Valhalla burns in the opera's climax.

--excerpted from notes by Bruce Brown

### **Funeral Music**

**Siegfried's Funeral Music**, from Richard Wagner's *Götterdämmerung*, the fourth and final opera of his massive *Ring Cycle* (premiered Bayreuth, 1876), seems to carry the weight of mythological cataclysm. Thus, the music mourns more than the hero Siegfried, who falls victim to the curse of the ring. Shortly after Siegfried's funeral pyre is lit, Valhalla itself is put to the flame.

### Lieder eines fahrenden Gesellen

Mahler began the *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*) in December 1884; he finished the songs early the following year and then revised them when he orchestrated the set between 1891 and 1896. The orchestra consists of three flutes and piccolo, two oboes and english horn, three clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones, timpani, triangle, glockenspiel, harp, and strings.

Mahler spent New Year's Eve 1884 with Johanna Richter, a soprano with whom he had fallen in love. He was just twenty-three at the time, and she was "everything lovable in the world." But by then their relationship had become tense and unsatisfying, and they "awaited the coming of the new year almost in silence." At midnight Johanna went into the next room and stared out the window. "Nameless grief stood between us like an eternal wall," Mahler wrote to a friend the next morning, in the harsh daylight of the new year. "And there was nothing I could do but press her hand and go."

Mahler had already written six poems dedicated to Johanna, and he began to set four of them to music. The *Songs of a Wayfarer*, as the group was eventually called, is Mahler's first masterpiece. In it Mahler found the knack, which would seldom desert him, for taking the commonplace--the pain of unreturned love, the bitterness of breaking up--and transforming it, through music, into something unique and lasting. Mahler didn't show his songs to Johanna. "What can they tell her beyond what she knows?" he asked, although these youthful pieces go a long way toward exploring "the plane of obscure feelings," as Mahler later put it, that words can't easily express--"the gate which opens into the 'other world.'"

Mahler's poems themselves, though sharply and colorfully worded, are hardly great literature. In fact, Mahler was clearly attempting to recreate the naïve, folklike style of the *Knaben Wunderhorn* verses he loved--so obviously, in fact, that his first poem copies, almost word for word, one in the *Wunderhorn* collection. The melodies, too, capture the natural tunefulness of folk song, even though they veer off in unexpected directions and are supported by a sophisticated tonal plan.

Although Mahler originally wrote these songs for voice and piano, he conceived them with orchestral accompaniment from the beginning. (The orchestration was delayed for at least six years, partly by Mahler's work on his first symphony.) As a result, both piano and orchestral accompaniments are satisfying and complete; the piano part is full of latent symphonic effects; the later orchestration retains the delicacy and clarity of the piano version. (Confusingly, Mahler called the piano accompaniments "orchestral reductions," even though they came first, because they were composed with the sound of a full orchestra in Mahler's ears.) In this sense, Mahler had moved beyond the song cycles by Berlioz (*Nuits d'été*) and Wagner (the *Wesendonk* songs), who weren't thinking in orchestral colors when they composed their songs.

"The songs are a sequence in which a wayfaring craftsman, who has had a great sorrow, goes out into the world and wanders aimlessly," Mahler wrote. This, then, is Mahler's *Winterreise*, set in springtime, with bird song and linden blossoms in place of Schubert's long, harsh winter. As in Schubert's cycle, the composer's identification with the wandering hero is complete; we even have Johanna's piercing blue eyes recorded forever. Mahler's music travels restlessly along with the narrator; each song, as well as the entire cycle, ends in a different key from its point of departure. This journey toward a far-flung tonal destination would become a hallmark of Mahler's scores.

--excerpted from notes by Phillip Huscher

## **Symphony No. 2**

The summer of 1877 was a pleasant time for Johannes Brahms. After fifteen years of work and worry, constantly fearing comparison with Beethoven ("you have no idea how it feels to hear behind you the tramp of a giant"), he had premiered his first symphony in November of the previous year to favorable reviews. This hurdle past, Brahms took the occasion that summer to vacation in the village of Pörschach, Austria, where "so many melodies fly about," he wrote, "one must be careful not to tread on them."

Relaxed and inspired, Brahms knocked off his second symphony in record time -- finishing most of it that summer and performing a four-hand piano version with Ignaz Brüll for a few friends when he returned to Vienna at summer's end. He continued polishing it through November, teasing the friends who had not heard his piano version by describing it as a very somber, sad piece. To friend and fellow pianist Clara Schumann (wife of his earliest champion, Robert Schumann), he described the first movement as "quite elegiac in character." To long-time correspondent Elisabeth von Herzogenberg he wrote that the orchestra would have to play with mourning bands on their arms. Even his publisher, Fritz Simrock, got the treatment: "The new Symphony is so melancholy that you will not be able to bear it," Brahms told him.

The second symphony is probably the sunniest of Brahms' symphonies, with a pastoral quality that surprised -- and delighted -- his friends. Critics who had expected something in the vein of his more sober first symphony in C minor were equally surprised by this D-major symphony. One Viennese critic even complained that it was too lovely: "We require from [Brahms] music that is something more than simply pretty."

Yet the second symphony is much more than merely pretty. The composer's deft touch at orchestrating many textures from a relatively limited orchestral force is in full evidence here: from soft and tender melodies, to sprightly dancing tunes, to his trademark sonorous strings. Equally on display is his skill at creating endless variations from just a few themes. The first movement, *Allegro non troppo*, opens with a three-note motif in the low strings that develops into themes both grand and tender. The *Adagio non troppo* that follows is more introspective, yet never brooding. Listen for the syncopated second theme played by the woodwinds over pizzicato cellos. A solo oboe introduces a folk-like tune to open the third movement, *Allegretto grazioso*. This melody, with its relatively stately yet dancing rhythm, is transformed into energetic variations punctuated by a few breathless pauses. The finale, *Allegro con spirito*, contrasts manic energy with a broad, hymn-like melody first "sung" by the full strings. Even during the movement's slower segments, there is an inevitable sense of motion. By the final trombone chord at movement's end, as one critic writes, "one has the sense of having been on a wild ride."

--notes by Barbara Heninger

### **Emergency Exit Information & Concert Etiquette**

*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 which you entered. Please turn off all cellular phones, pagers, and alarm watches. As a courtesy to other audience members and to the performers, please wait for a break in the performance to enter or exit the hall*

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## Soloist

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**Levone Tobin Scott**, mezzo-soprano, has been a member of the faculty since 1992. She holds degrees from Benedict College and the University of South Carolina and has done further study for the DM degree at Florida State University in Tallahassee. Tobin Scott has been recognized for her excellence in performance of American Art Songs by Pi Kappa Lambda, the South Carolina Musical Arts Guild, the Nassau, Bahamas, Cultural Arts Series and the Nederland Amerika Institut Limburg. Her extensive performances in recital and oratorio have included appearances with the Greensboro Symphony, the Winston-Salem Piedmont Triad Symphony, the Pensacola Symphony, the Columbia Philharmonic and the Florence Symphony. Her performances have taken her to Paris, Bruges, Brussels, Maastricht, Luxembourg, and Frankfurt.

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## Conductors

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**Robert Gutter** is currently Director of Orchestral Activities at the University of North Carolina at Greensboro and also serves as Music Director of the Philharmonia of Greensboro. In 1996 he received an appointment as Principal Guest Conductor of the National Symphony Orchestra of the Ukraine in Kiev. He is founder and artistic director for the International Institute for Conductors which has had workshops in Kiev, Catania, and most recently in Bacau, Romania. In his 35 years as a professional conductor he has devoted himself to both professional and non-professional orchestras in over thirty countries and in the major cities of New York, Washington D.C., Paris, London, Vienna, Milano, Firenze, Stuttgart, and St. Petersburg. In addition to his symphonic engagements, he has appeared with opera companies both in the United States and in Europe. Prior to accepting his orchestral posts in North Carolina in 1988, he served as Music Director and Conductor of the Springfield, Massachusetts Symphony. In 1986 he was named "Conductor Emeritus" of that orchestra. As an instrumentalist, Gutter served as principal trombonist with the Washington National Symphony. He holds the bachelor and Master degrees from Yale University.

**Matthew Thomas Troy**, assistant conductor of the UNCG Symphony Orchestra, received his Bachelor of Music from the University of North Carolina at Greensboro, studying viola under Dr. Scott Rawls. Upon graduating, Troy began playing principal viola in The Philharmonia of Greensboro. Since then Troy has been featured as a Guest Conductor on many occasions and has conducted concerts as part of the *Opus Concert Series* and *Music for a Sunday Evening in the Park*. Other guest conducting engagements have been with the Greensboro Symphony Youth Chamber Orchestra among others. Currently completing the Master of Music at UNCG, studying with Robert Gutter, Troy has already been selected to serve as an Adjunct Professor of Music at Wake Forest University as Conductor of the Orchestra in the fall of 2004. Other professional experience includes currently serving as Assistant Conductor of the Salisbury Symphony Orchestra, as well as Conductor of the Salisbury Youth Orchestra and Assistant Conductor of the Winston-Salem Youth Symphony. Also, remaining active as a teacher, Troy is in his third year on the string faculty of the Music Academy of North Carolina with a thriving studio where his student have won local and state awards. Not limiting himself to instrumental music, Troy is also an experienced vocalist. He has sung with the Greensboro Opera Company, and has been featured as a clinician for high school choral students at Salisbury State University in Salisbury, MD. From 2001-2003 Troy was the Music Director/Conductor for *Triad Harmony Express*, a men's a cappella chorus, and has written arrangements for their repertoire. In the summer of 2005 he attended the Medomak Conductors Retreat, in Maine, where he studied with renowned conductor Kenneth Kiesler.

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# UNCG Symphony Orchestra

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Robert Gutter, conductor

## Violin I

LaTannia Ellerbe, concertmaster  
Gretchen Heller, assistant principal  
Michael Cummings  
Jared Matthews  
Laura Doyle  
Elizabeth Malcolm  
Andrew Liggitt  
Elizabeth Larson  
Brittany Ellis  
Amy E. Morse  
Annalisa Chang  
John Duncan

## Double Bass

Paul L. Quast, principal  
Patrick Byrd, assistant principal  
Stella Heine  
Ryan Mack  
Di Wang  
Michael Di Trolio III  
Kit Polen  
Stephen Jackson  
Stuart McLemore  
Brent Rawls

## Harp

Clarke Carriker

## Violin II

William Selle, principal  
Matthew Troy, assistant principal  
Holley Ross  
Shelley Blalock  
Holly Sittou  
Elisabeth Cansler  
Kimberly Jennings  
Amy K. Johnson  
Kristin Bailes  
Kristen Walton  
Rachel Godwin  
Vanessa Hall

## Flute

Allison Flores, principal  
Laura Pritchett  
Yana Romanova

## Oboe

Cheshire Moon  
Emily Muldoon, co-principal  
Katie Woolsey, co-principal

## Viola

Lindsey Parsons, principal  
Susannah Plaster, assistant principal  
Patrick Scully  
John Ward  
Morgan Caffey  
Caitie Leming  
Joseph Driggars  
Amber Autry  
Anne Marie Wittmann  
Laura Andersen  
Christina Fuchs  
Alex Beard

## English Horn

Shelly Hypes

## Clarinet

Robyn Brown, co-principal  
Sarah Lloyd, co-principal  
Kelly Smith  
Holly Kortze

## Bass Clarinet

Sarah Lloyd  
Kelly Smith

## Violoncello

Brian Hodges, principal  
Meaghan Brown Skogen,  
assistant principal  
Brian Carter  
Sarah Bearden  
Michael Way  
Kendall Ramseur  
Jesse N. McAdoo, Jr.  
Kevin Lowery  
Joseph Kwon  
Rebecca Wade  
Krista Britt  
Sarah Dorsey

## Bassoon

Rebecca Hammontree, principal  
Justin Thompson  
Cheyne Burwell

## Horn

Kendal Alley  
Mary Boudreaault, principal  
Tara Cates  
Kate Hopper  
Philip Kassel  
Tarvick Linder  
Jack Masarie  
Shannon Rose Witt  
Tiffany Woods



Trumpet

James Dickens  
Mark Hibshman, principal  
Jeff Kindschuh

Bass Trumpet

Glenn Wilkinson

Trombone

Frank Beaty  
Nicholas Goehring  
Paul Pietrowski, principal  
Richard Tyndall

Tuba

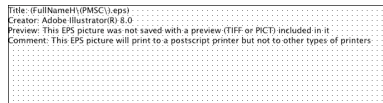
Brent Harvey

Percussion

Braxton Sherouse  
Thad Lowder  
David Fox  
Tim Heath  
Matthew Watlington

Music Librarian: Lindsey Parsons

Personnel Manager: Carol Lowe



The UNCG School of Music has been recognized for years as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 16,000 university students, the UNCG School of Music serves over 600 music majors with a full-time faculty and staff of more than sixty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music now occupies a new 26-million-dollar music building, which is among the finest music facilities in the nation. In fact, the new music building is the second-largest academic building on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the new structure. Two new recital halls, a large computer lab, a psychoacoustics lab, electronic music labs, and recording studio space are additional features of the new facility. In addition, an enclosed multi-level parking deck is adjacent to the new music building to serve students, faculty and concert patrons.

Living in the artistically thriving Greensboro—Winston-Salem—High Point “Triad” area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world’s major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education.

For information regarding music as a major or minor field of study, please write:

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