

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, Music Director

RICE CHORALE

THOMAS JABER, Music Director

LARRY RACHLEFF, Conductor

Friday, April 28, 2006

8:00 p.m.

Stude Concert Hall

Celebrating 1975-2005
30 Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

Symphony No. 2 in C Minor, "Resurrection"

Gustav Mahler

(1860-1911)

I. *Allegro maestoso. Mit durchaus ernstem
und feierlichem Ausdruck*

BRIEF PAUSE

II. *Andante – Sehr gemächlich*

III. *In ruhig fliessender Bewegung*

IV. *Urlicht – Sehr feierlich, aber schlicht*

Andrea Trusty, mezzo-soprano

V. *Letzter Satz – Im Tempo des Scherzo's*

Angela Mortellaro, soprano

Andrea Trusty, mezzo-soprano

Text of the fourth movement: Urlicht from Des Knaben Wunderhorn

<i>O Röschen rot!</i>	<i>O red rosebud!</i>
<i>Der Mensch liegt in größter Not!</i>	<i>Man lies in deepest need!</i>
<i>Der Mensch liegt in größter Pein!</i>	<i>Man lies in deepest pain!</i>
<i>Je lieber möchte ich im Himmel sein.</i>	<i>I would rather be in heaven.</i>
<i>Da kam ich auf einen breiten Weg:</i>	<i>I came upon a broad path;</i>
<i>Da kam ein Engelein und wollt' mich abweisen.</i>	<i>a little angel came and wanted to send</i>
<i>Ach nein! Ich ließ mich nicht abweisen!</i>	<i>me away. Ah no! I would not be sent away!</i>
<i>Ich bin von Gott und will wieder zu Gott!</i>	<i>I am from God and will return to God!</i>
<i>Der liebe Gott wird mir ein Lichtchen geben,</i>	<i>The dear God will give me a little light,</i>
<i>Wird leuchten mir bis in das ewig selig Leben!</i>	<i>which will light my way to eternal blessed life!</i>

Text of the Finale by Friedrich Gottlieb Klopstock and Gustav Mahler

<i>Aufersteh'n, ja aufersteh'n wirst du, Mein Staub, nach kurzer Ruh'! Unsterblich Leben! wird, der dich rief, dir geben!</i>	<i>Rise again, yes, you shall rise again, my dust, after brief rest! Immortal life will be given by Him who called you!</i>
<i>Wieder aufzublüh'n wirst du gesät! Der Herr der Ernte geht und sammelt Garben uns ein, die starben!</i>	<i>You are sown to bloom again. The Lord of the harvest goes and gathers sheaves of us, who have died.</i>
<i>O glaube, mein Herz, o glaube: Es geht dir nichts verloren! Dein ist, ja dein, was du gesehnt! Dein, was du geliebt, was du gestritten!</i>	<i>O believe, my heart, believe: Nothing is lost to you! All you have desired is yours, yes, yours! Yours, what you have loved and fought for!</i>
<i>O glaube: Du wardst nicht umsonst geboren! Hast nicht umsonst gelebt, gelitten!</i>	<i>O believe, you were not born in vain! You have not lived or suffered in vain!</i>
<i>Was entstanden ist, das muß vergehen! Was vergangen, auferstehen! Hör auf zu beben! Bereite dich zu leben!</i>	<i>All that is created must perish. All that has perished rises again. Cease trembling! Prepare to live!</i>
<i>O Schmerz! Du alldurchdringer! Dir bin ich entrungen! O Tod! Du Allbezwinger! Nun bist du bezwungen! Mit Flügeln, die ich mir errungen, In heißem Liebestreben, Werd' ich entschweben Zum Licht, zu dem kein Aug' gedrungen! Sterben werd' ich, un zu leben!</i>	<i>O Pain, all-pervading, I have escaped from you! O Death, all-conquering, now you are conquered! With wings which I have won in love's ardent striving, I shall soar upwards to the light which no eye has penetrated! I shall die in order to live!</i>
<i>Aufersteh'n, ja aufersteh'n wirst du, mein Herz, in einem Nu! Was du geschlagen, zu Gott wird es dich tragen!</i>	<i>Rise again, yes, you shall rise again, my heart, in an instant! Your beating shall lead you to God!</i>

SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I

Cecilia Weinkauff,
concertmaster

ANNE AND CHARLES
DUNCAN CHAIR

Jessica Blackwell

Kristi Helberg

Rachelle Hunt

Rebecca Corruccini

Lucia Atkinson

Steven Zander

Pei-Ju Wu

Sonja Harasim

Kaoru Suzuki

Martin Dimitrov

Kristiana Matthes

Justin Gopal

Jeffrey Taylor

Aaron McFarlane

Matthew Loden

Violin II

Jessica Tong,

principal

David Mansouri

Jennifer Salmon

Maria Dance

Brittany Henry

Lauren Avery

Christina Frangos

Kyra Davies

Klara Wojtkowska

Julia Frantz

Allison Cregg

Glen McDaniel

Analise Kukelhan

Haley Boone

Hanako Hjersman

Viola

Jonathan Mueller,

principal

Meredith Harris

Andrea Hemmenway

Whitney Bullock

Marissa Winship

Elizabeth Charles

Ellen Gartner

Rachel Kuipers

Richard Quantz

Stephen Fine

Viola (cont.)

Juliana Tutt

Nicholas Mauro

Anna Van Devender

Anthony Parce

Cello

Semiramis Costa,

principal

Christine Kim

Stephanie Hunt

Jennifer Humphreys

Peng Li

Jay Tilton

Madeleine Kabat

Marie-Michel Beauparlant

Sarah Wilson

Meta Weiss

Emily Hu

Melody Yenn

Colin Geoffrey

Double Bass

Kristen Bruya,

principal

Edward Botsford

Peter Seymour

Karl Fenner

Jory Herman

Edward Merritt

Jordan Scapinello

Marie-Claude Tardif

Graham Eubanks

Flute

Ashleigh Leas

Melanie Lançon

Leslie Richmond

Julia Barnett

Piccolo

Ashleigh Leas

Melanie Lançon

Leslie Richmond

Julia Barnett

Oboe

Nicholas Masterson

Annie Henneke

Emily Brebach

Lillian Copeland

English Horn

Emily Brebach

Lillian Copeland

Clarinet

Maiko Sasaki

Melanie Yamada

Philip Broderick

Sarunas Jankauskas

E-flat Clarinet

Sergei Vassiliev

Sarunas Jankauskas

Bass Clarinet

Philip Broderick

Bassoon

Rian Craypo

Ellen Connors

Nicholas Akdag

Jennifer Reid

Contrabassoon

Jennifer Reid

Horn

Robert Johnson

MARGARET C. PACK CHAIR

Adam Koch

Erin Koertge

Elizabeth Schellhase

Catherine Turner

Jonas VanDyke

Margaret Tung

Christopher Rickert

Trumpet

Joseph Cooper

Larry Hernandez

Jonathan Brandt

Kyle Koronka

Lacey Hays

John Williamson

Greg Haro

Christopher Scanlon

Jerrold Price

Trombone

Christopher Burns

Colin Wise

Trombone (cont.)

Mark Holley

Bass Trombone

Michael Brown

Tuba

Jason Doherty

Harp

Mollie Marcuson

Earecka Tregenza

Keyboard

Levi Hammer

CHARLOTTE A. ROTHWELL CHAIR

Timpani

David West

Nathan Lassell

Percussion

Kevin Coleman II

Grant Gould

Craig Hauschildt

Evy Pinto

Orchestra Manager

Martin Merritt

Orchestra Librarian

and Assistant

Personnel Manager

Kaaren Fleisher

Assistant Stage

Manager

Francis Schmidt

Library Assistants

Elizabeth Charles

Scott Dixon

Andrew Dunn

Molly Emerman

Christine Kim

Sonja Harasim

Kristi Helberg

Kristina Hendricks

Peng Li

Eva Liebhaber

Hana Morford

Marie-Claude Tardif

Jay Tilton

RICE CHORALE

<i>Michael Accinno</i>	<i>Sara Hampton</i>	<i>Daniel Ponce *</i>
<i>Joseph Akers *</i>	<i>Tyson Heller</i>	<i>Angelique Poteat</i>
<i>Kira Austin-Young</i>	<i>Rebecca Henry</i>	<i>Amy Price</i>
<i>Zach Averyt</i>	<i>T.J. Hoffman</i>	<i>Lauren Quong</i>
<i>Kris Becker</i>	<i>Lauren Holmes</i>	<i>Andrew Reich</i>
<i>Emily Beer</i>	<i>Hsing-Hui Hsu</i>	<i>Laurie Ann Reynolds</i>
<i>Nathan Black</i>	<i>Takuma Itoh</i>	<i>Steven Ricondo</i>
<i>Andrea Borck *</i>	<i>Beth Jablinski</i>	<i>Barry Robinson</i>
<i>Lindsay Boulware</i>	<i>Allie Janda</i>	<i>Hilary Robinson</i>
<i>Cynthia Bova</i>	<i>James Jirtle</i>	<i>Valerie Rogotzke</i>
<i>Catherine Branch</i>	<i>Michael Kallstrom</i>	<i>Maria Schoen *</i>
<i>Gayle Brown *</i>	<i>Aya Kurihara</i>	<i>G. Stewart Seiple</i>
<i>Kathleen Brown</i>	<i>Benjamin Laude</i>	<i>Quinn Shadko</i>
<i>Leone Buyse</i>	<i>Jennifer Lee</i>	<i>Jessica Simon</i>
<i>Joe Causby</i>	<i>Andrea Leyton-Mange</i>	<i>Lauren Snouffer</i>
<i>Kevin Chen</i>	<i>Kristen Loden</i>	<i>Alexander Solano</i>
<i>Ginger Coffin *</i>	<i>Chan Kyu Lim</i>	<i>Ryan Stickney</i>
<i>Amanda Conley</i>	<i>Chun-Han Sophia Lin</i>	<i>Keith Stonum</i>
<i>Geoffrey Copper</i>	<i>Jeanie Ling</i>	<i>John Summers</i>
<i>Akshay Dayal</i>	<i>Veronica Lino *</i>	<i>Meghan Tarkington</i>
<i>Mhair Dekmezian</i>	<i>Katy McKinin</i>	<i>Garrett Tate</i>
<i>Cynthia DePrang *</i>	<i>Daniel McNickle</i>	<i>Raines Taylor</i>
<i>Roni Derry *</i>	<i>Jonathan Means *</i>	<i>Caitlin Thomas</i>
<i>Michael Dirk</i>	<i>Rebecca Means *</i>	<i>Andrea Trusty</i>
<i>Kelly Duerr</i>	<i>Jeffrey Middleton</i>	<i>Emily Vacek</i>
<i>Paul Early</i>	<i>Katina Mitchell</i>	<i>Audrey Walstrom</i>
<i>Eric Esparza †</i>	<i>Angela Mortellaro</i>	<i>Lydia Watts *</i>
<i>Colm Estridge</i>	<i>Ava Moursund</i>	<i>Alexandra Wax</i>
<i>Ian Everhart</i>	<i>Hannah Nelson</i>	<i>Michael Webster</i>
<i>Grace Field</i>	<i>David Nickeson *</i>	<i>Max Wier</i>
<i>Jen Frazer</i>	<i>Payton Odom</i>	<i>Daniel Williamson</i>
<i>Nikhil Gheewala</i>	<i>Catherine Ott-Holland</i>	<i>Alexis Witt</i>
<i>Melissa Glueck</i>	<i>Marie Parks</i>	<i>Sarah Woehleke</i>
<i>Gina Goff</i>	<i>Ariella Perlman</i>	<i>Rachel Wyatt</i>
<i>Ben Grow</i>	<i>Rob Phillips *</i>	<i>Stephanie Yang</i>
<i>Emily Hamm</i>	<i>Trevor Pittinger</i>	<i>Raymond Yu</i>

† *Graduate Conducting Assistant*

* *Member of the Bay Area Chorus Ensemble;*
Keith Dixon, Musical Director; Sally Schott, Consultant

BIOGRAPHIES

V ANGELA MORTELLARO, a native of Milwaukee, Wisconsin, is complet-
C ing her second year of the graduate voice program at the Shepherd School
A of Music. She appeared here as the Governess in *The Turn of the Screw*
D and was a featured soloist in last spring's all-Mozart concert conducted by
J Hans Graf. Ms. Mortellaro performed the role of Susanna in Mozart's *Le*
K *nozze di Figaro* at the Opera-festival di Roma last summer. She appeared
R as Gretel in *Hansel and Gretel* last fall at the Shepherd School, as Sifare
R in Mozart's *Mitridate* in the Opera Workshop scenes program, and recently
L as Diana in Cavalli's *La Calisto*.

S
P ANDREA TRUSTY, mezzo-soprano from West Liberty, Kentucky, is a
S second-year graduate student at the Shepherd School of Music. Her ap-
K pearances at the Shepherd School have included Mrs. Grose in Britten's
N *The Turn of the Screw*, Santuzza in Mascagni's *Cavalleria rusticana*, in
K opera scenes performances of Azucena in Verdi's *Il trovatore*, and Giunone
Ji in Cavalli's *La Calisto*. Ms. Trusty will participate in the Aspen Opera The-
A tre Program at the Aspen Music Festival for the 2006 summer season,
M where she will continue her studies with Dr. Stephen King.

PROGRAM NOTE

D Mahler's *Second Symphony* has connections to not only other works by
Jc Mahler, but to the legacy of German Romantic and symphonic traditions
M as embodied in works such as Beethoven's *Ninth Symphony*. Not only do
B both Mahler's *Second* and Beethoven's *Ninth Symphonies* use chorus and
L solo vocalists, but both share similar programmatic ideas relating to de-
C mocracy, spirituality, and social struggle (according to Mahler's own in-
K terpretation of Beethoven's *Ninth Symphony*). The *Second Symphony* re-
K lates to Mahler's *First Symphony* with regards to its program and formal
Ji structure. The *Second Symphony* shares a two-part division with the *First*,
Ai but Mahler begins the practice in his *Second Symphony* of designating a
G five-minute pause after the first movement (a practice he would also use
Ai in his later symphonies). Programmatically, the *Second Symphony* picks
H up where the *First Symphony* left off as it bears the "hero" of the *First* to
H his grave. Mahler's *Third Symphony* is a stylistic continuation of the *Sec-*
Vi *ond Symphony*, and it was not until after the publicly successful premiere
Jo of the *Third Symphony* that the *Second Symphony* became recognized and
i popular as well.

M
Ar Composed from 1888 to 1894 and premiered in 1895, the *Second Sym-*
W *phony* was a highly programmatic work in which Mahler clearly specified
M his intentions (in multiple surviving drafts). He referred to the first move-
El ment as "funeral pomp" and sets a grave-side scene where those gathered
El reflect on the life of a lost loved-one. Mahler wrote in his original program
Rc that during this time of reflection questions are solemnly asked, "What now?
Ri What is this life—and this death? Do we have an existence beyond it? We
St must answer this question if we are to live on." After the serious tone of the
first movement, the second movement, *Andante*, is marked "in the style of

a Ländler" (an eighteenth-century German folk dance) and is representative of the happy memories the funeral guest recall of the deceased.

The third movement, Scherzo, breaks away from the fond memories and returns the listener to reality. In this movement, Mahler borrows stylistic elements from Beethoven's scherzo movements and instrumentally reworks his own material from a *Des Knaben Wunderhorn* (*The Youth's Magic Horn*) setting, the song *Des Antonius von Padua Fischpredigt* (*St. Anthony of Padua's Sermon to the Fish*). The fourth movement, "Urlicht," features the mezzo-soprano solo as "the voice of naïve faith," according to Mahler's notes. The fifth and final movement returns to the contemplation of mortality from the first movement, and ultimately the chorus announces the coming of the Last Judgment before reaffirming the power of faith and the glory of salvation through text written by Mahler himself.

— Program note by Alexis Witt



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