

THE ST. OLAF COLLEGE DEPARTMENT OF MUSIC

*presents*

# Symphony No. 2 (“Resurrection”)

***Gustav Mahler***

Steven Amundson, conducting



**The St. Olaf Orchestra**

Steven Amundson, *conductor*

**The St. Olaf Choir**

Anton Armstrong '78, *conductor*

**The St. Olaf Chapel Choir**

Michael Hanawalt '00, *guest conductor*

With guest soloists:

Heather Johnson '94, *mezzo soprano*

Evelyn Nelson '05, *soprano*

Sunday, April 1, 2012 • 3:30 p.m.

Boe Memorial Chapel

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## Program

Symphony No. 2 in C Minor ("Resurrection")

Gustav Mahler (1860-1911)

- I. *Allegro maestoso, Mit durchaus ernstem und feierlichem Ausdruck*
- II. *Andante moderato*
- III. *In ruhig fliessender Bewegung; Sehr gemächlich*
- IV. *"Urlicht"; Sehr feierlich, aber schlicht; Choral-mässig.*
- V. *Im Tempo des Scherzo's – Kräftig – Langsam*

*Although there will be no intermission, there will be two small breaks. The first, at the composer's request, will follow the first movement. The second pause will follow the third movement allowing the choirs to move into place. Please withhold applause between movements.*



## Texts

### IV. URLICHT (Primeval Light)

O Röschen rot!  
Der Mensch liegt in grösster Not!  
Der Mensch liegt in grösster Pein!  
Je lieber möcht' ich im Himmel sein.

Da kam ich auf einen 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 wird mir ein  
Lichtchen geben,  
Wird leuchten mir bis in das ewig  
selig Leben!

### V. AUFERSTEH'N (Resurrection)

Aufersteh'n, ja aufersteh'n wirst du  
Mein Staub, nach kurzer Ruh!  
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 red rose!  
Man lies in greatest need!  
Man lies in greatest pain!  
How I would rather be in heaven.

There came I upon a broad path;  
when came a little angel and wanted  
to turn me away.  
Ah no! I would not let myself be turned  
away!

I am from God and shall return  
to God!  
The loving God will grant me a little light,  
Which will light me into that eternal  
blissful life!

Rise again, yes, rise again,  
Will you My dust, after a brief rest!  
Immortal life,  
Will He who called you, give you.

To bloom again were you sown!  
The Lord of the harvest goes  
And gathers in, like sheaves,  
Us together, who died.

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!

O glaube,  
Du wardst nicht umsonst geboren!  
Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muss vergehen,  
Was vergangen, auferstehen!  
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 heissem Liebesstreben,  
Werd' ich entschweben zum Licht,  
Zu dem kein Aug' gedrungen!

Mit Flügeln, die ich mir errungen  
Werde ich entschweben.  
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!

O believe, my heart, O believe:  
Nothing to you is lost!  
Yours is, yes yours, is what you desired!  
Yours, what you have loved,  
What you have fought for!

O believe,  
You were not born for nothing!  
Have not for nothing, lived, suffered!

What was created must perish,  
What perished, rise again!  
Cease from trembling!  
Prepare yourself to live!

O Pain, You piercer of all things,  
From You, I have been wrested!  
O Death, You masterer of all things,  
Now, are you conquered!

With wings which I have won for myself,  
In love's fierce striving,  
I shall soar upwards  
To the light which no eye has penetrated!

Its wing that I won is expanded,  
and I fly up.  
Die shall I in order to live!

Rise again, yes, rise again,  
Will you, my heart, in an instant!  
That for which you suffered,  
To God will it lead you!



## **Program Notes**

*by Alice Hanson*

Gustav Mahler once described his symphonies as each a world of its own. Indeed each one reflects both the musical logic and ultra-Romantic styles of the fin-de-siècle Austrian musical scene at large as well as the particular hopes and aural recollections of the composer's inner, spiritual world.

Composed between 1888 and 1893 the Second Symphony was at first largely a collection of independent pieces written for other occasions. Only after attending a memorial service for his mentor, the conductor Hans von Bülow, in 1894 did Mahler hit upon the central thesis for the work, which allowed him to finish the Finale and to add the fourth movement. Like other contemporary works, such as Richard Strauss' tone poem, *Death and Transfiguration* (1889), Mahler's symphony recounts the experience of death and raises questions about the prospect of immortality.

In order to help his audiences grasp the complex ideas and to share the highly charged emotions of the symphony, Mahler first wrote out explicit, detailed program notes, which he later withdrew. But even without the notes, the musical messages are clearly conveyed by the colorful orchestration, the text in the choral sections, and the quotation of striking musical techniques used before by Beethoven, Schubert, and Bruckner to underline important ideas.

Five movements comprise this large work. The first sonata-movement depicts a funeral scene with its cortege-like rhythms, painful chromatic melodies, and the direct quotation of the Dies Irae chant sequence. However even amidst the mournful atmosphere arises a sweet, ascending theme ("resurrection") in the violins and then the trumpets. But after tortuous development, the dark side wins out. Mahler requested an aesthetic pause of 5 to 6 minutes before proceeding to the next two movements.

The next two sections, called interludes, reflect on the life just passed. The second movement conjures happy memories, perhaps youthful innocence, with its allusions to Austrian folk dance and pastoral tone. The unusual delicate scoring for flutes, muted strings, and lyrical celli provide a serene moment of respite before the perils to come.

The following scherzo ironically recalls the composer's song "St. Anthony's Sermon to the Fishes" from the *Knaben Wunderhorn* collection. Just as the fish ignored the pious words of the sermon and returned to their greedy, selfish lives, so too the clarinets burlesque the tune against the oblivious "fishy" accompaniment. Mahler considered this music to represent the intrusion of the noise of reality, the work-a-day world.

At this critical juncture, Mahler, like Beethoven, turned to the solo voice enhanced by brass playing in a chorale style à la Bruckner. The song "Primal Light" expresses with childlike, unshakeable conviction the belief that we shall return to God and live eternally.

The Finale presents "Judgment Day," complete with apocalyptic trumpets, terrible earthquakes, a march of the resurrected dead, and chaos – Mahler's "cry of despair." Only the birdsong is left to await the end of time. But rather than receiving terrible judgment and eternal damnation, the chorus sings Klopstock's ode, *Resurrection*, first in just a whisper and then with real assurance. The resurrection theme, first heard in the beginning movement now returns with its full import and in all its glory. Just as Mahler embellished the ode with his own text, so too he enriches the audience's experience of resurrection with the utmost delicacy of scoring and then the mighty weight of the entire orchestra and organ. Amen!

### Our Guest Artists

Mezzo soprano **Heather Johnson**, hailed by *Opera News* as “a dramatic singer in the truest sense,” has received critical acclaim for her work on both the opera and concert stage.

In July Ms. Johnson joined the Metropolitan Opera, making her company debut in the Summer Recital Series. In October she sang the role of Rosina in Opera Southwest’s production of *Il barbiere di Siviglia*. She will return to the Metropolitan for their production of *The Enchanted Island*. Other engagements during the 2011-12 season include singing The Neighbor in Stravinsky’s *Mavra* with the American Symphony Orchestra, Mozart’s *Requiem* with Choral Arts Society of Louisville, and Suzuki in *Madama Butterfly* with PORT Opera. She will return to the Metropolitan Opera in the 2012-13 season to make her house debut in *Parsifal*.

Ms. Johnson enjoyed a triumphant opening of the 2010-11 season with a highly praised portrayal of the title character *La Cenerentola* with Sarasota Opera. In the winter she returned to Sarasota appearing as Elizabeth Proctor in *The Crucible*. During that season she also sang Hermia in *A Midsummer Night’s Dream* with Boston Lyric Opera, Beethoven’s Ninth Symphony at the National Arts Centre in Ottawa, Bernstein’s Symphony No. 1 (“Jeremiah”) with the New Hampshire Music Festival, and Rosina in *Il barbiere di Siviglia* with Opera New Jersey.

In the 2009-10 season Ms. Johnson sang Vivaldi’s *Gloria* and Haydn’s *Harmoniemesse* with the New York Choral Society at Carnegie Hall. She made her role debut as Hansel in *Hansel and Gretel* with Sarasota Opera, a role she also sang with PORT Opera. Ms. Johnson also made her Kennedy Center debut singing Mozart’s *Requiem* with The Washington Chorus.

Ms. Johnson began the 2008-09 season making her Italian debut in Rome singing Rossini’s *Stabat Mater* with Maestro Paolo Olmi, which was broadcast on RAI 1. She made her role debut as Carmen with the Volkstheater in Rostock, Germany and performed Mozart’s *Requiem* with the National Arts Centre Orchestra in Ottawa, under the baton of Pinchas Zukerman. Other performances included Zerlina in *Don Giovanni* with Boston Lyric Opera, Suzuki in *Madama Butterfly* with Madison Opera, Beppe in *L’Amico Fritz* with Sarasota Opera, and Dido in *Dido and Aeneas* with The Yard Arts Festival.

In the summer of 2008 Ms. Johnson’s performance at the Stillwater Music Festival of a world premiere arrangement of Grieg’s song cycle *Haugtussa* with the renowned string quartet Brooklyn Rider was featured on NPR’s “Performance Today.” She also performed Meg Page in Falstaff with New York City Opera. Her numerous roles with that company include Flora in *La Traviata*, Mercedes in *Carmen* and Soraya in the world premiere of Charles Wuorinen’s *Haroun and the Sea of Stories*. Ms. Johnson is the 2006 recipient of New York City Opera’s prestigious Stanley Tausend Award, presented to a deserving young artist in the season following their debut with the company.

Other notable recent operatic engagements include Hedwige in Rossini’s *Guilluime Tell* and Mallika in *Lakmé* with Opera Orchestra of New York at Carnegie Hall, Zerlina in *Don Giovanni* and Lola in *Cavalleria Rusticana* with Glimmerglass Opera, Lisetta in *Il mondo della luna* with Opera Lafayette, Rosina in *Il barbiere di Siviglia* with Portland Opera Repertory Theater, and Dinah in *Trouble in Tahiti* with Nashville Opera. On the concert stage she has performed Mozart’s *Mass in C Minor* with New York Choral Society, selections from *Il barbiere di Siviglia* with Boston Pops Orchestra, Mozart’s *Requiem*, *Coronation Mass* and Beethoven’s Ninth Symphony with the New Hampshire Music Festival, and *Coronation Mass* with Syracuse Symphony.

A 2002 Metropolitan Opera National Council Semi-Finalist, Ms. Johnson received her master's degree from Manhattan School of Music and bachelor of music degree from St. Olaf College. She is a native Minnesotan, currently residing in New York.



With a brilliant and agile voice that has been likened to warm steel, Minnesotan soprano **Evelyn Nelson** is also gaining a reputation as an expressive and honest actress. She recently won second prize at the Upper Midwest Regional Metropolitan Opera National Council Auditions, and has been a finalist in the Dallas Opera Guild Competition and the Lois Alba Aria Competition. Ms. Nelson is an avid performer of concert and oratorio repertoire, most recently singing Mozart's *Exsultate Jubilate* with the Minnesota Sinfonia, a performance which was met with standing ovations from every audience, and was described as "magnificent." On the operatic stage, Ms. Nelson's recent roles include Sophie (*Der Rosenkavalier*, IU Opera Theater), Adele (*Die Fledermaus*, IU Opera Theater), and Susanna (*Le nozze di Figaro*, Sugar Creek Opera Festival). Aside from her obvious passion for performing, Ms. Nelson is also a devoted linguist, having studied several languages. She holds a bachelor of arts degree in German from St. Olaf College and has spent significant lengths of time abroad in Germany, Italy, and Norway. Ms. Nelson earned her master of music degree in Opera Performance from the University of Texas at Austin and she will complete her Performer Diploma from Indiana University's Jacobs School of Music in 2012, where she has been a student of renowned soprano Costanza Cuccaro.



# THE ST. OLAF ORCHESTRA

## STEVEN AMUNDSON, CONDUCTOR • TERRA WIDDIFIELD, MANAGER

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- † Taryn Arbeiter, *Rapid City, S.D.*  
Jenny Asparro, *Lake Oswego, Ore.*  
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Katelyn Berg, *Fircrest, Wash.*  
Lars Berggren, *Lindsborg, Kan.*  
Madeline Brumback, *Blacksburg, Va.*  
Seiji Cataldo, *Saint Paul, Minn.*  
Lindsie Katz, *Boulder, Colo.*  
Olivia Krueger, *Omaha, Neb.*  
Lauren Kurtz, *Mankato, Minn.*  
†† Laurel Lynch, *Fairbanks, Alaska*  
Catherine Monson, *Austin, Minn.*  
Emily Mullaney, *Gilbert, Iowa*  
Amanda Secor, *Fort Dodge, Iowa*  
Arthur Sletten, *Osceola, Wis.*  
Karen Van Acker, *Saint Charles, Ill.*

### VIOLIN II

- Sarah Aune, *Middleton, Wis.*  
Jared Brown, *Oak Park, Calif.*  
~\*\* Janelle East, *Spicer, Minn.*  
Elizabeth Fairfield, *DeKalb, Ill.*  
McKinley Green, *Butler, Ohio*  
Becca Hanson, *Minnetonka, Minn.*  
\*\* Ellen Hartford, *Stow, Mass.*  
Jonathan Henn, *Plymouth, Minn.*  
Stephen Lee, *Delran, N.J.*  
Sarah Marti, *Prior Lake, Minn.*  
Jonathon Peterson, *Grand Forks, N.D.*  
Megan Peterson, *Grand Forks, N.D.*  
Colleen Schaeffe, *Anoka, Minn.*  
Hannah Sorrells, *Weaverville, N.C.*  
Sonja Wermager, *Northfield, Minn.*  
Katherine Wilhelm, *Barrington, R.I.*

### VIOLA

- Beret Amundson, *Northfield, Minn.*  
\* Julie Asparro, *Lake Oswego, Ore.*  
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Dayna Jondal, *Austin, Minn.*  
Britt Nance Letcher, *West Lafayette, Ind.*  
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Anna Nelson, *Waukesha, Wis.*  
Julia Ortnier, *Bloomington, Minn.*  
Hannah Stallkamp, *Gilbert, Ariz.*  
Joshua Wareham, *West Saint Paul, Minn.*

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- Tirzah Blair, *Jefferson, Wis.*  
Molly Schull, *Hayward, Wis.*

### FLUTE

- Tirzah Blair, *Jefferson, Wis.*  
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\*\* Megan Makeever, *Bozeman, Mont.*  
Molly Schull, *Hayward, Wis.*

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Kelsey Fahy, *Gig Harbor, Wash.*  
Rosa Haxton, *Portland, Ore.*  
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† Thore Dosdall, *Morris, Minn.*  
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Zachary Jackson, *Matteson, Ill.*  
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Eric Lander, *Tulsa, Okla.*  
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Geoff Delperdang, *Clear Lake, Iowa*  
Alex Gaya, *Palo Alto, Calif.*  
David Hahn, *Bexley, Ohio*  
• Jonathan Harms, *Leawood, Kan.*  
Tyler Klinkner, *New Ulm, Minn.*  
Sterling Melcher, *Davis, Calif.*  
Peter Sepulveda, *Raymond, Maine*  
Calvin Streit, *Oak Park, Ill.*  
Kaleb Sutherland, *Farmington, Mo.*  
Bjorn Wastvedt, *New Wilmington, Pa.*  
Josh Woolfolk, *Elizabethtown, Ky.*  
Christopher Zander, *Novato, Calif.*

### BASS

† Noah Anderson, *Chanhassen, Minn.*  
Eric Becklin, *Cambridge, Minn.*  
Jonathan Een Newton, *Northfield, Minn.*  
Patrick Faunillan, *Shakopee, Minn.*  
Kurt Hattenberger, *Lindstrom, Minn.*  
Ethan Hiedeman, *Hastings, Minn.*  
Alex Kirstukas, *Ames, Iowa*  
Paul Liesmaki, *Maple Grove, Minn.*  
Josh Martin, *Decorah, Iowa*  
David Niccolai, *Burlington, Wis.*  
Noah Sanders, *Brentwood, Tenn.*  
Matthew Terhaar, *Minneapolis, Minn.*

† Officer

• Section leaders



# THE ST. OLAF COLLEGE DEPARTMENT OF MUSIC

## *Upcoming Concerts*

(All events are free and open to the public and streamed at <http://www.stolaf.edu/multimedia>.)

Friday, April 20: Early Music Singers & Collegium Musicum  
7:30 p.m. ♦ Boe Memorial Chapel

Sunday, April 22: Gospel Choir  
3:30 p.m. ♦ Boe Memorial Chapel

Sunday, April 22: Philharmonia  
7:30 p.m. ♦ Skoglund Auditorium

Tuesday, April 24: St. Olaf Cantorei  
7:30 p.m. ♦ Boe Memorial Chapel

Friday, April 27: Jazz I  
8:15 p.m. ♦ The Pause

Saturday, April 28: Manitou Singers & Viking Chorus  
3:30 p.m. ♦ Boe Memorial Chapel

Saturday, April 28: Norseman Band  
7:30 p.m. ♦ Skoglund Auditorium

Sunday, April 29: St. Olaf Handbell Ensembles  
2 p.m. ♦ Urness Recital Hall

Sunday, April 29: Jazz II & III  
4:30 p.m. ♦ The Pause

Friday, May 4: St. Olaf Chapel Choir  
7:30 p.m. ♦ Boe Memorial Chapel

Sunday, May 6: St. Olaf Band  
3:30 p.m. ♦ Skoglund Auditorium

Sunday, May 6: St. Olaf Choir 100<sup>th</sup> Anniversary  
7:30 p.m. ♦ Boe Memorial Chapel

Sunday, May 13: St. Olaf Orchestra with Senior Soloists  
3:30 p.m. ♦ Skoglund Auditorium

Saturday, May 26: St. Olaf Band, St. Olaf Choir, and St. Olaf Orchestra  
3 p.m. ♦ Skoglund Auditorium