4-14-1999

University of Richmond Orchestra

Department of Music, University of Richmond

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University of Richmond Orchestra
Fred Cohen  Music Director and Conductor

April 14, 1999
Camp Concert Hall
8:00 pm
Free and Open to the Public

PROGRAM

Kindertotenlieder (Songs on the Death of Children)  Gustav Mahler
after poems by Friedrich Rückert  (1860-1911)

1. Nun will die Sonn' so hell aufgehn
2. Nun seh'ich wohl, warum so dunkle Flammen
3. Wenn dein Mütterlein tritt zur Tür herein
4. Oft denk'ich, sie sind nur ausgegangen
5. In diesem Wetter, in diesem Braus

Martha Slay  mezzo-soprano

intermission

Symphony No. 3 (Eroica)  Ludwig van Beethoven
Ludwig van Beethoven
(1770-1827)

1. Allegro con brio
2. Marcia funebre
3. Scherzo
4. Allegro molto
PERSONNEL

FIRST VIOLIN
Jane Hoffman concertmistress
Ilan McNamara
Chung-In Park
Julie Hayes
Jessica Gilmore
Kim Forquer
Julia Blatzer
Mason-Leigh Morris
Jack Gauntlett

SECOND VIOLIN
Aaron Aunins principal
Rebecca Pinkham
Lisa Rondinelli
Emily D’Antonio
Amy Zajink
Judy Shim
Luther Stringham

VIOLA
Miriam Albin principal
Jennifer Bernard
Molly McElroy
Tom Calder
John Little
Judy Cohen

CELLO
James Tripp principal
John Jorgenson
Matthew McCabe
Shayne Estes
Tobias Friedl
Adam Kerr
Jessica Lai

BASS
Leslie Rose principal
Delbert Williams
Joe LaPaglia

FLUTE
Carrie Senn principal
Marianne Broderick
Misty Willard

PICCOLO
Marianne Broderick

OBOE
Jennifer Magee principal
Meghan Pesch
Amy Pickering

ENGLISH HORN
Jennifer Magee

CLARINET
Stephen Ahearn principal
Elaine Bucheimer
Betsy Plunket

BASS CLARINET
Stephen Ahearn

BASSOON
Stephanie Allen principal
Megan Smith

FRENCH HORN
Ed Aunins principal
Mary Beth Hall
Robert Caudle
Ruth Aumins

TRUMPET
Dana Rajczewski principal
Jeff Elbich

HARP
Dana Wallace

CELESTE
Dreama Lovitt

TIMPANI
John Hubbard
TRANSLATIONS
1. Nun will die Sonn' so hell aufgeh'n
Now will the sun as brightly rise
As though no evil befell last night!

The evil befell just me alone;
The sun, it shines on all mankind!

You must not enfold the night within you;
You must immerse it in eternal light!

A lamp has gone out in my abode;
Hail to the whole world's gladdening light!

2. Nun set'ich wohl, warum so dunkle Flammen
Now I see clearly, O eyes, why such dark flames
So often leapt out at me
As if you wanted to concentrate
The whole sum of your strength in a single look.

Yet I never suspected (because of the mists that hovered round me,
All spun by the deceitful loom of fate),
That those bright beams already sought to journey
Back home - to the place where every beam originates.

You wanted with your shining light to tell me:
'We'd dearly love to stay here by you,
But this our destiny denies us.
Ah look at us, for soon we'll be far from you!

'What are but eyes to you, these present days,
In nights to come will be to you but stars.'

3. Wenn dein Mütterlein
When your dear mother comes in through the door,
And I turn my head,
To look across at her,
'Tis not on her face
That my glance falls first,
But upon that place,
Nearer to the floor,
There, where your dear face
Always used to be,
When all bright with joy
You would come in with her,
In bygone days, my dear daughter!

When your dear mother
Comes in through the door
In her candle's shimmer,
It's as though you always
Came in with her too,
Toddling after her,
As you used to do.
O you, your father's flesh and blood,
Ah, gladdening light
Too swiftly extinguished!

4. Oft denk'ich, sie sind nur ausgegangen!
How often I think they're just out walking;
They won't be much longer, they'll soon be returning
The day is fine, O never fear!
They're only taking the long way back.

O yes, they've only gone out walking,
And even now they must be returning.
O never fear, the day is fine!
They're only taking the path into the hills!

They've only started out before us
And won't come back home at all!
We'll soon overtake them, up on the hills,
In the sunshine! The day is fine upon the hills!

5. In diesem Wetter, in diesem Braus,
In this grim weather, this raging storm
I'd never have sent the children outside!
But they've taken them out of the house.
I had no say in the matter.

In this grim weather, this howling gale,
I'd never have let the children outside,
I'd fear they might catch an illness;
Now these are but idle thoughts.

In this grim weather, this dreadful blast,
I'd never have dared let the children outside.
I'd fear they might die tomorrow
Now this is no cause for worry.

In this grim weather, this howling raging storm,
They rest, as if in their mother's house.
No storm can now frighten them,
The hand of God protects them,
They rest as if in their mother's house!
PROGRAM NOTES

Gustav Mahler was born on July 7, 1860 in Kalischt, Bohemia. His parents had fourteen children, eight of whom died in infancy. He was fourteen when his favorite brother Ernst died at the age of twelve. In 1875 Mahler moved to Vienna to study music at the conservatory of the Friends of Music. He embarked on a long career as a conductor, making his American debut in 1908 when he conducted at the Metropolitan Opera. He composed nine symphonies and began a tenth.

Mahler started to compose *Kindertotenlieder* in 1901 and finished the cycle in 1904. His first daughter, Maria Anna, was born in 1902 and she died five years later of scarlet fever and diphtheria. Mahler was never able to conduct the *Kindertotenlieder* after the death of his daughter. He died four years later on May 18, 1911. Poet Friedrich Rückert was born in 1788 in Schweinfurt, Germany and he died in 1866 in Neusen, Germany. He studied philosophy and published his first notable poetry in 1814.

Rückert married Luise Fischer in 1820 and together they had ten children; only seven outlived their parents. In December, 1833, his only daughter and youngest child died of scarlet fever at the age of three and sixteen days later his second youngest child, Ernst, died of the same illness. Rückert wrote 425 poems, which he called *Kindertotenlieder* in the six months after the death of his children. Seven decades later Gustav Mahler chose five of the poems for his monumental song cycle. It is interesting to note that each poem he chose to set to music deals with light and darkness, symbolizing eternal life and death.

ABOUT THE ARTISTS:

Mezzo-soprano Martha Slay studied under Eileen Farrell at Indiana University where she received her Bachelor's and Master's degrees in vocal performance. She has performed with opera companies and orchestras in Dallas; Cincinnati; Pittsburgh; Washington; Central City, Colorado; Tulsa; Winston-Salem; and Caracas, Venezuela. The mother of three, she is President of Andrew's Buddies, a nonprofit corporation which has raised more than one million dollars for research to defeat spinal muscular atrophy, a crippling neuromuscular disorder that affects her oldest son, Andrew. In 1998, Ms. Slay received the Richmond-area YWCA's Award for Outstanding Volunteer for her accomplishments.

Conductor and composer Fred Cohen has led the University of Richmond Orchestra since 1986. An award winning composer, his works have been performed by orchestras and chamber ensembles throughout the United States and abroad. He is Associate Professor and Chair of the Dept. of Music at the University of Richmond.