



UGA Symphony Orchestra and Choral Ensembles

Tuesday, April 17 2018 • 8:00 p.m.

University of Georgia Symphony Orchestra
conductor **Mark Cedel**
assistant conductor **Jean Gomez**

UGA Hodgson Singers
conductor **Daniel Bara**
assistant conductor **Lee Wright**

University Chorus
conductor **J.D. Burnett**
assistant conductor **Christopher Mason**

UGA Men's Glee Club
conductor **J.D. Burnett**
assistant conductor **Justin Bowen**

UGA Women's Glee Club
conductor **Lee Wright**
assistant conductor **Marshall Williams**

with
mezzo-soprano **Magdalena Wor**

Program

Johannes Brahms Alto Rhapsody, Opus 53
Magdalena Wór, mezzo-soprano

Brahms Nänie. Opus 82

INTERMISSION

Brahms Symphony No. 2 in D Major, Opus 73
Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi Andantino)
Allegro con spirito

HODGSON CONCERT HALL

Program Notes

By Steven Ledbetter

Johannes Brahms (1833-1897)

Alto Rhapsody, Opus 53

The Alto Rhapsody was composed in the autumn of 1869; the first performance took place in Jena on March 3, 1870. The score calls for a solo alto voice, men's chorus, and orchestra consisting of pairs of flutes, oboes, clarinets, bassoons, and horns, plus strings. Duration is about 14 minutes.

On May 11, 1869, Clara Schumann had happy news to share with her good friend Brahms when he visited her in Baden-Baden: her daughter 24-year-old daughter Julie had just become engaged. Brahms choked out a few words and, to Clara's surprise, promptly disappeared. Perhaps only now did she understand some of the composer's behavior during the previous half-dozen years.

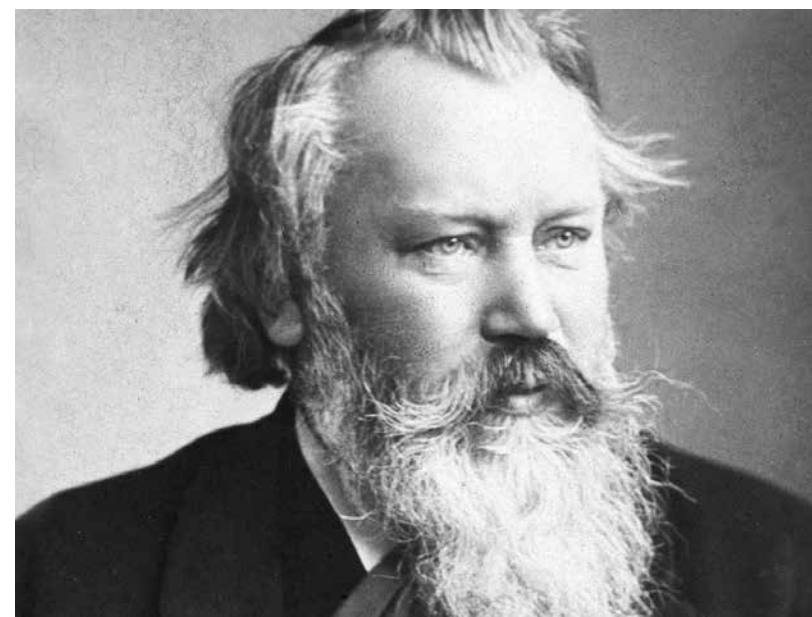
Julie was described as an ethereal beauty, and Brahms had evidently found her captivating as early as 1861, when he dedicated to her his Opus 23 Schumann Variations, on a theme composed by her father. At the time Clara evidently regarded it simply as homage to her family, because Robert, before his death, had been the young Brahms's best friend and strongest proponent. Julie was a beautiful but frail angel, who often suffered from illness. Brahms evidently felt a deep and growing affection for her, but his reaction was complicated by the fact that his role in helping to care for the family after Robert's death made him a kind of surrogate father to Julie, and his warm friendship with Clara—twenty years older than he—made her a cross between a mother figure and a fantasy lover. Combined with these emotional complexities was the fact that Brahms's early experiences playing the piano in the brothels of Hamburg led him to view the sexual side of human relations as something essentially sordid. Julie herself occasionally felt

some discomfort from the evident fervor of Brahms's interest in her well-being, though he never let her know his feelings explicitly.

Out of his sadness at realizing he had lost her, Brahms found words that perfectly expressed his emotional condition and set them to music in one of his most moving scores. He presented the work as an expression of his own struggle with loneliness. A week after Julie's wedding on September 22, 1869, Brahms visited Clara and played for her the work he called his "bridal song." Clara's response (in her journal): "It is long since I remember being so moved by a depth of pain in words and music."

The text that Brahms chose for what became one of the most personal expressions of his life comprises the central part of a difficult poem of Goethe's, *Harzreise im Winter* ("Winter Journey Through the Harz Mountains"). Of the poem's 88 lines, Brahms set only about one quarter of the whole. Goethe's poem was written after a 1777 visit to the Harz Mountains, where he met a correspondent of his, a misanthropic young fellow named Plessing, who had withdrawn from the world into the solitude of nature. Goethe's poem describes one who goes "off apart," praying that the Father of Love may have on his Psalter "a single tone perceptible to his ear," which might "revive his heart." Surely Brahms offered that prayer for himself. Goethe's poem spoke to him with unusual directness, and he responded to it with shattering, personal music.

The orchestral introduction shivers in its chilly C-minor depiction of the winter scene, interrupted by the alto soloist—entering suddenly as if overheard in the middle of a thought—who notices the solitary wanderer. A central section, actually an aria, describes the one who, having been scorned, now scorns all in return. The harmonic and rhythmic agitation of this section yields magically at the entrance of the men's voices and a turn to a consoling C major and a warmly ardent melody praying for the reconciliation of the wanderer.



Aber abseits, wer ist's?
Ins Gebüsch verliert sich sein Pfad,
Hinter ihm schlagen
Die Sträucher zusammen,
Das Gras steht wieder auf,
Die Öde verschlingt ihn.

Ach, wer heilet die Schmerzen
Des, dem Balsam zu Gift ward?
Der sich Menschenhass
Aus der Fülle der Liebe trank?
Erst verachtet, nun ein Verächter,
Zehrt er heimlich auf
Seinen eignen Wert
In ungnügender Selbstsucht.

Ist auf deinem Psalter,
Vater der Liebe, ein Ton
Seinem Ohre vernehmlich,
So erquickte sein Herz!
Öffne den umwölkten Blick
Über die tausend Quellen
Neben dem Durstenden
In der Wüste.

– Johann Wolfgang von Goethe (1749-1832)

But off apart there, who is that?
His path gets lost in the brush;
behind him the branches
close again,
the grass stands straight again,
the solitude swallows him up.

Ah, who can heal the pain
of one to whom balsam became poison?
Who has drunk misanthropy
from the fullness of love?
First despised, now despising,
he secretly wastes
his own worth
in unsatisfying egoism.

If there is in your Psalter,
Father of Love, a single tone
perceptible to his ear,
then revive his heart!
Open his cloud covered sight
onto the thousand fountains
beside the thirsting soul
in the desert.

– English translation by S.L.

Brahms

Nänie, Opus 82

Nänie was composed in 1881, and the first performance took place in Zurich on December 6 that year. The score calls for four-part mixed chorus and an orchestra consisting of flutes, oboes, clarinets, bassoons, and horns in pairs, three trombones, timpani, harp and strings. Duration is about 14 minutes.

Nänie (the Greek word “nenia,” or “song of lamentation”), Op. 82, is one of the least known of Brahms’s major works, and one of the most exquisitely beautiful in its balance and repose. Schiller’s classicizing poem, a lament that “Even Beauty must die,” was an obvious choice of text for a piece to memorialize the composer’s friend, the painter Anselm Feuerbach.

Brahms may have first encountered the poem in a setting by Hermann Goetz, which happened to have been performed in Vienna in February 1880, within a month of Feuerbach’s death. He did not choose the text immediately, however. In July 1880 he wrote his friend Elisabet von Herzogenberg, assuring her that he was “quite willing to write motets or anything else for chorus (I am heartily sick of everything else!)”—but the problem was finding a text that could inspire his musical imagination. “They are not heathenish enough for me in the Bible. I have bought the Koran but can find nothing there either.” Elisabet’s suggestion that he look through the Psalms again bore no fruit. Instead, he remembered Schiller’s poem, filled with its classical Greek references—a perfect

“heathenish” poem, especially as a memorial to Feuerbach, whose favorite subjects were drawn from classical mythology.

In any case, Brahms completed his setting in the summer of 1881. It is one of his most exquisite creations, yet is performed surprisingly rarely. A musical setting of a text that laments the transitoriness of all things, life, love, beauty, and heroic glory might have turned out profoundly gloomy—but it is not. Brahms makes it serene and accepting, quite in the spirit of Schiller’s poem and the gentle fatalism of Greek antiquity.

Schiller’s poem is cast in Greek hexameters—long lines that Brahms found it a challenge to set, but they inspired him to create a long-breathed flowing melody in 6/4 first heard in the oboe, then forming the basis of a gentle canon in the voices—soaring, hovering, and intertwining from part to part. The text is filled with mythological references that few will immediately recognize today (hence the footnotes added here), but Brahms either understood them or received an explanation before he set the poem to music. At the mention of Achilles’ mother Thetis rising from the sea to lament the death of her son, the music moves to a bright and serene F sharp major and a more homophonic texture. The final two lines round out the musical shape with a return to the home key of D major and the opening material. Brahms chooses to pass rather quickly over Schiller’s final line, “For the Common goes down to Orcus unsung,” and to draw out and emphasize the next to last line, “To be even a song of lamentation in the mouth of the beloved is splendid.”

“To be even a song of lamentation in
the mouth of the beloved is splendid.”

Nänie
Auch das Schöne muss sterben! Das Men-
schen und Götter bezwinget,
Nicht die ehrene Brust rührt es des stygischen
Zeus.
Einmal nur erweichte die Liebe den
Schattenbeherrscher,
Und an der Schwelle noch, streng, rief er
zurück sein Geschenk.
Nicht stillt Aphrodite dem schönen Knaben
die Wunde,
Die in zierlichen Leib grausam der Eber
geritzt.
Nicht errettet den göttlichen Held die unster-
bliche
Mutter,
Wenn er, am skäischen Tor fallend, sein
Schicksal
erfüllt.
Aber sie steigt aus dem Meer mit allen
Töchtern des Nereus,
Und die Klage hebt an um den verherrlichten
Sohn.
Siehe, da weinen die Götter, es weinen die
Göttinnen alle,
Dass das Schöne vergeht, dass das Vollkom-
mene
stirbt.
Auch ein Klaglied zu sein im Mund der
Geliebten
ist herrlich,
Denn das Gemeine geht klanglos zum Orkus
hinab.

– Friedrich Schiller

Nenia
Even Beauty must die; that which overcomes
men and gods
Does not touch the iron breast of the Stygian
Zeus.¹
Only once did love soften the ruler of
shadows,
And then, at the very threshold, he sternly
called back his gift.²
Aphrodite could not staunch the wound of the
beautiful youth
which the boar savagely ripped in his delicate
body.³
Nor could the immortal mother save the
godlike
hero,
when he, falling at the Scaean gate, fulfilled
his destiny.⁴
But she ascends from the sea with all the
daughters of Nereus,⁵
and raises the lament for her glorified son.

Behold, the gods weep, and all the goddesses,
too,
that Beauty must pass away, that the Perfect
must
die.
To be even a song of lamentation in the
mouth of
the beloved is splendid,
for the Common goes down to Orcus⁶
unsung.

– translation by Steven Ledbetter

1 Hades, the ruler of the Underworld, beyond the River Styx.

2 Orpheus was allowed to leave the Underworld with his beloved wife Eurydice, but when he looked back at her once before reaching the surface, he lost her again forever.

3 Adonis, loved by Aphrodite, found his death in a boar hunt.

4 Achilles, son of the sea nymph Thetis, who died at the hands of Paris before the gates of Troy.

5 The father of Thetis and the other sea nymphs.

6 The Latin name for the kingdom of the dead, and its ruler.

Brahms

Symphony No. 2 in D, Opus 73

The Symphony No. 2 was composed in 1877, during a productive summer stay at Pörtlach, Carinthia (southern Austria); the first performance took place under the direction of Hans Richter in Vienna on December 30, 1877. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings. Duration is about 42 minutes.

It is a well-known fact that Brahms put off allowing a symphony to be brought to performance until his forty-third year, so aware was he of the giant shadow of Beethoven. But once he had broken the ice, he did not hesitate to try again. His First Symphony was completed in 1876; the Second came just the following year, when Brahms spent the first of three happy and musically productive summers at Lake Wörth, near Pörtlach in the southern Austrian province of Carinthia. Between 1877 and 1879 he composed a major work each summer—the Second Symphony, the Violin Concerto, and the G major Violin Sonata. Richter's performance of the symphony in Vienna was an enormous success, and it received similar acclaim in Leipzig two weeks later. (To be sure, Vienna and Leipzig were the centers of the Brahms cult, with critic Eduard Hanslick in the former and Clara Schumann in the latter.)

Elsewhere the notices were more varied. The criticism most frequently encountered was that Brahms's music was too intellectual, too calculated, had too little emotional quality. In the 1880s a Boston critic, W. F. Apthorp, wrote that it would take "a year of severe intellectual work" to "really fathom the Second Symphony," and he wondered whether the effort was worth it. Today the reaction is just the opposite; most listeners regard Brahms's Second as the most spontaneous, the most sheerly sensuous, a work that pulses with the sounds of nature. Or, as the title of a recent book about the Second by Harvard musicologist Reinhold Brinkmann puts it, the work is Brahms's "late idyll."

It feels much more relaxed than the tense, driven First Symphony.

Nonetheless, the Second is, if anything, even more finely precision-ground than before; the parts fit as in a superbly made Swiss watch. Everything in the first movement grows out of some aspect of its opening phrase and its three component parts: a three note "motto" in cellos and basses, the arpeggiated horn call, and a rising scale figure in the woodwinds. One of the loveliest moments in the first movement occurs at the arrival of the second theme in violas and cellos, a melting waltz tune that is first cousin to Brahms's famous *Lullaby*.

The second movement, a rather dark reaction to the sunshine of the first, begins with a step-wise melody rising in the bassoons against a similar melody descending in the cellos, the two ideas mirroring each other. Rising and falling in slow, graceful shapes, each grows organically into rich and sinuous patterns.

Beethoven would have written a scherzo for his third movement. Brahms avoids direct comparison by writing a lyrical intermezzo, though shaped like a scherzo with two trios. A serenading 3/4 melody in the oboe opens the main section, which is twice interrupted by Presto sections in different meters, the first in 2/4, the second in 3/8 time. A century ago this was regarded as "the giddy fancies of a wayward humor." It makes sense, though, when one realizes, as early listeners did not, that each interruption is a variation and further development of the oboe tune.

The final Allegro is a close knit as the first movement and is based on thematic ideas that can ultimately be traced back to the very beginning of the symphony, including the motto figure. Here Brahms's lavish invention makes familiar ideas sound fresh in new relationships. The great miracle of the Second Symphony is that it sounds so easy and immediate, yet turns out to be so elaborately shaped, richly repaying the most concentrated study, yet offering immediate delight to the casual listener.

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Performance UGA

About the Soloist

Magdalena Wór

Polish born mezzo-soprano Magdalena Wór is a winner, finalist and recipient of many prestigious national and international competitions and awards, such as the Marcello Giordani and Moniuszko International Vocal Competitions, Metropolitan Opera National Council Auditions and Marcella Kochanska Sembrich Vocal Competition, among others. Ms. Wór is an alumna of the Washington National Opera's Domingo-Cafritz and San Francisco Opera's Merola Opera Programs. Over the last several seasons Ms. Wór has worked with The Metropolitan Opera, the National Symphony Orchestra and the National Philharmonic in Washington, DC, the Washington National Opera, Atlanta Symphony Orchestra, Baltic Opera, Washington Concert Opera, Atlanta Opera, Virginia Opera, Palm Beach Opera, Memphis Symphony Orchestra, Richmond Symphony Orchestra, Alabama Symphony Orchestra, and New Trinity Baroque, among others.

Magdalena's opera roles include those of Carmen, Suzuki, Cherubino, Madalena, Tisbe, Enrichetta, Orfeo, and Rosina, and her orchestral repertoire includes Bach's *Mass in B Minor*, Handel's *Messiah*, Mahler's Symphony No. 2 "Resurrection," Vivaldi's *Gloria*, Bach's *Magnificat*, Beach's



Mass in Eb Major, Grieg's *Peer Gynt*, and Bach's *Johannes-Passion*, among others.

Equally comfortable in opera, symphony and chamber works, Ms. Wór is often praised by music critics and fans alike for the rich color of her voice, her vocal flexibility which allows her to sing low and high mezzo repertoire from Baroque through 21st century, and for her complete devotion to both the music and the text at hand.



PHOTO: JEJ Artists

University of Georgia Symphony Orchestra

conductor **Mark Cedel**
assistant conductor **Jean Gómez**

VIOLIN I

Anastasia Petrunina,
Concertmaster
Alexander Ambartsumian
Teresa Grynia
Yeasol Kang
Serena Scibelli
Caroline Dorr
Sahada Buckley
Lourenço De Nardin Budó
Sarah Ewing
Nicole Valerioti
Audrey Butler
Monica Corliss

VIOLIN II

JP Brien-Slack,
Principal
Vivian Cheng
RJ Gary
Catherine Cook
Gabriella Davis
Kellie Shaw
Meghan O'Keefe
Erin Lollar
Ian Chen
Olivia Curtis
Ian Jones
Sam Ferguson
Jasmine Lau

VIOLA

Nicholas Lindell,
Principal
Kuan Huah Chen
Wesley Hamilton
Claudia Malchow
Elitsa Atanasova
Ava Cosman
Joy Hsieh
Seonkyu Kim
Sean Askin
Will Ruff
Trey Golden
Adia Dukes

CELLO

Adriana Ceia,
Principal
Valentina Ignjic
Elizabeth Klingbeil
Michael Marra
Jasmine Rhee
Jamie Mancuso
Jordi Lara
Julia Chun

BASS

Leonard Ligon,
Principal
Mattia Beccari
Nahee Song
Cláudia Amaral
Quentin Smith
James West

FLUTE

Lindy Thompson,
Principal
Hannah Peterson

OBOE

Remy Kepler, *Principal*
Nic Kanipe
Felisha Jones

CLARINET

Greg Hamilton,
Principal
Connor Croasmun
Jake Senter

BASSOON

Joy Hoffman, *Principal*
Carlee Woodring
Jackson Thompson

HORN

Andrew Sehman,
Principal
Maddi Dorrill, assistant
Anna Zurawski
Addison Whitney
Galit Shemesh

TRUMPET

Deborah Caldwell,
Principal
Tyler Jones

TROMBONE

Andrew Taylor, *Principal*
Luke Anders
Kyle Moore,
bass trombone

TUBA

Nick Beltchev

TIMPANI

Taylor Lents

HARP

Katie O'Shaughnessy

LIBRARY

Cláudia Amaral,
Head Librarian

PERSONNEL MANAGER

Adriana Ceia

PRODUCTION

Seonkyu Kim
JP Brien-Slack

UGA Hodgson Singers

conductor **Daniel Bara**
John D. Boyd UGA Foundation Professor of Choral Music

assistant conductor **Lee Wright**

pianist **Elena Lyalina**

SOPRANO

Sevda Arjomand
Tarryn Ballard
Allison Collier
Lauren Dempsey
Victoria Brianna Floyd
Kaitlyn Gilmore
Campbell Harden-Allen
Abigail Jones
Liana Mosley
Laikin Morris
Jordan Richey
Emma Robertson
Deborah Stephens

ALTO

Samantha Barnes
Kathryn Buchanan
Emily Carey
Naomi Goldstein
Keyera Grant
Holly Huggins
Tori Langham
Sidney Mulkey
Myah Paden
Amanda Rockenbach
Shreya Visvanathan

TENOR

Grant Allen
Nikolos Bacote
Nick Byrd
Huston Collings
Antonio Del Sesto
Eric Dowler
Thomas Folger
Chase Law
Christopher Mason
Mitchell Powers
Austin Shively

BASS

Henry Adams
Justin Bowen
Eric Jasso
David Johnson
Jake Mappes
Sebastian Nazaire
Harrison Stenson
Nathan Trivers
Marshall Williams
Lee Wright

University Chorus

conductor **J.D. Burnett**
assistant conductor **Christopher Mason**

SOPRANO 1

Alissa Benkoski
Natalie Bowen
Jackie Broadwell
Helen Hill
Megan Kleinert
Diana Ricketts
Sarah Sammons
Amber Tejada
Ching Yang

SOPRANO 2

Alexa Ballew
Kelsey Barber
Andrea Clements
Elizabeth Dempsey
Rebecca Dorrill
Emily Germany
Rachel Jones
Beata Kochut

Kelsie Kruskol
Katie Kuntsevich
Vanessa Lewis
Jenny Mai
Caterina Villari
Susan Virkler

ALTO 1

Carla Cao
Ashley Gable
Amanda Gillis
Prishnee Goorah
Mary Humble
Mary Hutcherson
Alexis Kelson
Lauren McGahee
Jamie Panarites
Charlotte Riemersma
Amy Savelle
Olivia Soehner

ALTO 2

Carol Corina
Rebecca Emerson
Marjanne Goozé
Taylor Grant
Kayla Hanner
Victoria Hiten
Ellie McQuaig
Kathryn Miller
Karen Redwine
Kate Sabey
Hannah Stephen
Sandy Woods

TENOR 1

Nicholas Clemm
Richard Gary
Chun-Ju Lai
Christopher Mason
Andrew Miller

TENOR 2

Richard Littlefield
Grayson Pynn

BASS 1

Jorge Lopez
Alexander Miller
Jackson Mitchell
Joseph Mullen
Alexandre Tchaykov
Marshall Williams

BASS 2

Frank Block Jr.
Justin Bowen
Gustavo Cervantes
Richard Hill
David Maulding
William Schatzman
Vern Sumner
Garrick Widdowson

UGA Women's Glee Club

conductor **Lee Wright**
assistant conductor **Marshall Williams**

SOPRANO

Janine Albrecht
Jennifer Aplin
Ashlyn Baerwalde
Chelsea Brown
Jennilee Burton
Marion Cassim
Bella Castano
Abigail Childers
Maggie Christine
Brittany Clarke
Sarah Corbin
Lauren Covington
Kenzie Day
Sarah Deal
Isabel Flanagan
Rachel Gadra
Sophia Gao
Julia Garner
Madison Hagen
Amelia Johnson

Sky Kim
Camille Lascale
Karyn Lewis
Allison Lindsey
Mishael Mach
Gwen McMillan
Jess Monachelli
Emma O'Neal
Caroline Poole
Faith Powell
Rebekah Rexford
Sarah Schultz
Clara Sims
Katie Schumacher
Kennedy Smith
Sydney Swinson
Mallory Upton
Cecelia Venditto
Sydney Wakeford
Maddison Wilkes

ALTO

Isabel Arenas
Cora Bauman
Brittany Borzillo
Jessi Bowling
Catie Cawley
Madeline Danser
Lizzie Digiovanni
Sarah Dillon
Catalina Dulling
Donna Ganjuee
Laura Beth Garrett
Grace Gerely
Felicity Guy
Sarah Gayle Hammond
Bri Hawkins
Jamie Jimenez
Kaitlyn Jones
Erika Klar
Virginia Kuester
Chloe Lee

Alexandra Mpofo
Madilyn Patterson
Georgette Roty
Alison Schultz
Kate Templeton
Marta Torres
Anna Wakeman
Julia Warren
Leslie Wasendorf
Ashley Waterfill
Martha Wier
Sarah Willoughby



UGA Men's Glee Club

conductor **J.D. Burnett**
assistant conductor **Justin Bowen**

TENOR 1

Kyle Aig-imoukhuede
Ethan Craft
Tom Littlejohn
Will McCarthy
Austin Shively
Jacob Smith
Braden Traylor

TENOR 2

Caleb Anderson
Ricardo Chavez
Jacob Duke
Cold Dziedzic
Thomas Folger
Kaden James
Chase Law
Stevie Popovich
Christian Poppell
Josh Stewart

BASS 1

Wallace Arnold
Marc Biemiller
Nick Byrd
Row Jerles
Dylan Kilgore
Nick Loudermilk
Kaito Nagashima
Sebastien Nazaire
Hal Richards
Marshall Williams

BASS 2

Justin Bowen
Tom Connerly
Blake Davis
Presley Flynt
Keshav Kalathoor
Sam Kim
David Maulding
Kelton McConnell
Nick Turner
Overton Wright

