RAVEL

Piano Concerto | Winston Choi, piano

MAHLER

Symphony No. 1

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Oct 5-6, 2024

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Kirk Muspratt

Kirk Muspratt, Music Director and Conductor

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Ravel Piano Concerto, Winston Choi, piano & Mahler Symphony No. 1
Sat, Oct 5, 7:30p I Sun, Oct 6, 3p

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Fri, Nov 1 & Sat, Nov 2, 7:30p
Sun, Nov 3, 3p

New Year's Eve Concert
Sun, Dec 31, 1:30, 5 & 8:30p
Richard Ollarsaba, bass-baritone

The Elixer of Love by Gaetano Donizetti
Sat, Jan 25, 7:30p I Sun, Jan 26, 3p

Tchaikovsky Symphony No. 4 and Butterfly Lovers Violin Concerto
Sat, Apr 12, 7:30p I Sun, Apr 13, 3p
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New Philharmonic
Kirk Muspratt, Music Director and Conductor
48th Season 2024-2025

Ravel & Mahler

Ravel Piano Concerto in G Major
Mahler Symphony No. 1

Kirk Muspratt, Music Director and Conductor
Winston Choi, piano

This program is partially supported by a grant from the Illinois Arts Council Agency.

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WDCB 90.9 FM JAZZ

Sat, Oct 5, 2024, 7:30p
Sun, Oct 6, 2024, 3p
Belushi Performance Hall

PROGRAM

Kirk Muspratt, Music Director
Winston Choi, piano

Piano Concerto in G Major ..... Maurice Ravel
(1875-1937)

I. Allegramente
II. Adagio assai
III. Presto

Winston Choi, piano

Christopher Nakamura, Piano
Young Peoples' Competition Winner
Etude Op.10 No.12 .....Frederic Chopin

INTERMISSION

Symphony No. 1 "Titan".....Gustav Mahler
(1860-1911)

I. Langsam schleppend
II. Kräftig bewegt
III. Feierlich und gemessen
IV. Stürmisch bewegt

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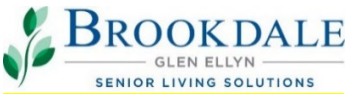

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PROFILES

Canadian-born pianist **Winston Choi** launched his professional career when he was named laureate of the 2003 Honens Piano Competition and winner of France's Concours International de Piano 20e Siècle d'Orléans in 2002. An inquisitive performer, he takes a fresh approach to standard repertoire. His masterful understanding, performance and commitment to works by living composers make him one of today's most dynamic concert artists.

Choi maintains an active international performing schedule as a concert soloist and chamber music recitalist. Known for his colorful approach to programming and insightful commentary from the stage, Choi performs extensively in France. In demand throughout his native Canada, Choi can be heard on CBC broadcasts.

An accomplished chamber musician, he has performed with the Aeolus, Avalon, Philomusica and Spektral string quartets. He also appears regularly with the Civitas Ensemble, featuring members of the Chicago Symphony Orchestra, and performs in Duo Diorama (with his wife, violinist MingHuan Xu). As Duo Diorama, they are the artistic directors of the Unity Chamber Music Series at the Unity Temple in Oak Park. In addition, Choi is a core member of Ensemble Dal Niente. A frequent participant on the CSO MusicNOW series, Choi has performed with Contempo and the Fulcrum Point New Music Project.

A dedicated champion of contemporary music, Choi has premiered and commissioned more than 100 works by young composers as well as established masters. As a composer himself, he feels that being involved with the creative process is an integral part of his artistry. He was the first pianist to perform Pierre Boulez's last version of Incises in North America and gave the South American premiere of Luciano Berio's Sonata for pianoforte solo. He also regularly appears in concert at IRCAM, the world's most renowned institution for contemporary music.
Composers he has collaborated with include William Bolcom, Elliott Carter, John Corigliano, Brian Ferneyhough, Jacques Lenot, George Lewis, Esa-Pekka Salonen, Bright Sheng, Christian Wolff, Chen Yi and John Zorn.

Choi received acclaim for his debut CD, the complete piano works of Elliott Carter (l'Empreinte Digitale in France), which received five stars from BBC Music magazine. He recorded the complete piano music of Jacques Lenot,

which won the Grand Prix du Disque from l'Académie Charles Cros for Volume 1. His recording of the piano works of Thomas Adès was released on the Buisonne label. In addition, he has recorded for Aeolian Classics, Albany, Arktos, BIS, Cedille, Crystal Records, Naxos, New World Records and QuadroFrame.

Choi obtained his bachelor and master of music degrees from Indiana University, and his doctorate from Northwestern University. His studies were with Vivienne Bailey, James Tweedie, Menahem Pressler and Ursula Oppens. An accomplished educator, he is associate professor of piano and the head of the piano program at Roosevelt University's Chicago College of Performing Arts. Choi is also in demand as a master-class clinician and lecturer on a variety of pedagogical topics.

Before taking up his position at Roosevelt University, he was on the faculties of Bowling Green State University and the Oberlin Conservatory. He has been a guest professor at Indiana University, and he also teaches at the Academy of the Music Institute of Chicago, as well as the New Music School in Chicago.

Kirk Muspratt (Music Director and Conductor) recently received the Conductor of the Year award from the Illinois Council of Orchestras. He was also named "Chicagoan of the Year" in classical music by John von Rhein and the staff of the *Chicago Tribune.* In honoring Muspratt, von Rhein said, "Ask the delighted adults and kids who this year flocked to his concerts in west suburban Glen Ellyn with the New Philharmonic Orchestra … They will tell you he made concert going an interactive experience that was both enlightening and — are you ready? — fun."

Recognized as one of the outstanding figures in the new generation of conductors, Muspratt has garnered international critical acclaim as a "born opera conductor" (Rheinische Post), "a knowledgeable musician who delivers superbly controlled, gorgeously shaped readings" (St. Louis Post-Dispatch), and "friend to local music" (Midwest Beat Magazine). The Los Angeles Times declared, "Watch him!"

PROFILES

This season marks the 20th anniversary of Muspratt being both Music Director of New Philharmonic and Artistic Director/Music Director of DuPage

Opera Theatre (now New Philharmonic Opera). In his last fifteen years, productions featured Otello, Madama Butterfly, Le Nozze di Figaro, Il Barbiere di Seviglia, Hansel and Gretel, La Boheme, Faust, Otello, Tosca, The Beggars Opera, Elixir of Love, Turandot, Gianni Schicchi, Cosi fan Tutte, The Mikado, La Traviata, and Die Fledermaus.

In 2017 and 2009, New Philharmonic was awarded Professional Orchestra of the Year by the Illinois Council of Orchestras.

In his first months at New Philharmonic, Muspratt instituted a Side-by-Side program for local high school students. Five years ago, Muspratt initiated a popular Solo Competition for Children that results in a child performing at every New Philharmonic concert. In order to involve the community to the maximum, Muspratt has created "Just Ask Kirk™" cards for audience members' questions and a "Kirkature™" cartoon to help advocate the credo: "Classical music is for everyone."

Muspratt begins his 23rd acclaimed season as Music Director of the Northwest Indiana Symphony Orchestra (NISO). In 2006, with NISO, he initiated the South Shore Summer Music Festival.

From 1991 through 1996, Muspratt served as resident conductor to Lorin Maazel at the Pittsburgh Symphony Orchestra. Prior to that, he was appointed as associate conductor to Joseph Silverstein at the Utah Symphony Orchestra (1990-1992). From 1987 through 1990, Muspratt served as assistant conductor to Leonard Slatkin at the St. Louis Symphony Orchestra as well as music director of the St. Louis Symphony Youth Orchestra. He was music director of the Alberta Ballet from 1997 through 1999. At the New York Philharmonic, Muspratt has served as a cover conductor. During the 2018 and 2019 season Muspratt served as a guest conductor at the Joffrey Ballet.

In addition to his work in Pittsburgh, Utah and St. Louis, Muspratt has guest conducted the orchestras of Los Angeles, Montreal, London, Korean Broadcast Symphony, Detroit, Rochester, National Arts Center, Vancouver, Knoxville, Puerto Rico, Rhode Island, Winnipeg, Calgary, Edmonton,

Hamilton, Victoria, Thunder Bay, New Orleans, Stamford, Binghamton, Lafayette, South Bend, Puchon, Annapolis, Wisconsin Chamber Orchestra and Baltimore Chamber Symphony. Summer debuts have included the Tanglewood, Chautauqua and Sewanee Music Festivals and the Banff Center for Performing Arts.

In Europe, Muspratt was assistant conductor in the opera houses of Monchengladbach/Krefeld, Germany, from 1985 to 1987. His American opera-conducting debut came with the Utah Opera in 1991. He returned there to premiere Mascagni's *L'Amico Fritz.* Maestro Muspratt has conducted *Die Fledermaus* for the Calgary Opera, *Faust* and *Merry Widow* for the Utah Opera, *Of Mice and Men* and *Il Barbiere di Siviglia* for the Arizona Opera, all to stunning critical acclaim. In addition, he debuted at the Ash Lawn-Highland Summer Opera Festival in Virginia. He returned to Arizona Opera to conduct their production of *Dialogues of the Carmelites,* to the Utah Opera for their new production of *Faust* and *Amahl and the Night Visitors* at Opera Illinois.

In 1983 and 1984, Muspratt was invited to be a scholarship student at the Chautauqua Institute and in 1986 was selected as a conducting fellow at the Aspen Music Festival. A year later, he was invited into the Conducting Program at the Tanglewood Festival. In 1988, he was chosen to be one of three conducting fellows for the Los Angeles Philharmonic Institute at the Hollywood Bowl.

As a teacher, Muspratt has taught at the Conductors' Institute of the University of South Carolina, the Conductors' Guild National Workshops, Association of Canadian Orchestras National Conference in Toronto, the Conductors' Studio at Illinois State University and at Westminster Choir College in Princeton. During the summer, he has often taught a graduate conducting class at VanderCook College of Music and for the last three summers has been teaching at the Northwestern University Summer Opera Seminar. In 2019, he taught graduate conducting master classes at Illinois State University and judged the concerto competition at Northwestern University.

Having always enjoyed working with young people, he has conducted the Pennsylvania Regional Orchestra and the Pennsylvania All-State Orchestra and most recently the IMEA District 9 orchestra. Muspratt has conducted the Boston University Tanglewood Orchestra at the Tanglewood Festival.

Muspratt has been the recipient of numerous awards, among them grants from the Canada Council and the Presser Foundation. In 1983 and again in 1984, he was winner of the Strauss Conducting Prize while a conducting student at the Vienna Conservatory. During his tenure in Utah, he received the first Utah Up 'n Comers Award ever given to a classical musician. This honor was awarded to Muspratt for his work and involvement in the Utah Arts Community. In 1987, he was named winner of the prestigious Exxon/Affiliate Artists Award.

He began his studies as a pianist in New York with Harold Zabrack and continued his studies at Temple University with Adele Marcus and Alexander Fiorillo. After completing graduate studies, Muspratt was accepted into the conducting program at the Konservatorium in Vienna, Austria.

Muspratt is a native of Crows Nest Pass, Alberta, Canada. He became an American citizen in the summer of 2010.

In 2016, he was honored to become a Paul Harris Fellow, an award named for the Rotary International Founder, Paul Harris.

Benjamin Nadel (Associate Conductor, Librarian) is a classically trained conductor, pianist, and violinist based in the Chicago area. From 2016-2024 he was the Associate Conductor and Orchestra Librarian for the Northwest Indiana Symphony Orchestra. He has held those same two positions at the New Philharmonic since 2016. In addition, he has been the Orchestra Director at North Central College since 2017 and the Northwest Indiana Symphony Youth Orchestra since 2022. Fall of 2024 marks his first season as Music Director for the Youth Symphony of DuPage.

From 2011 – 2015 Nadel spent his summers with the Midwest Institute of Opera, as the assistant conductor to Maestro Joshua Greene of the Metropolitan Opera. While there, he conducted productions of *Don Giovanni*, *Così fan tutte*, and *Carmen* in addition to assisting and coaching productions of *Die Zauberflöte* and *La Cenerentola*.

Nadel began his conducting studies with Dr. Glenn Block at Illinois State University while completing his undergraduate degree in Music Education.

He then went on to receive his MA in Orchestral Conducting at the University of Iowa with Dr. William LaRue Jones. He has participated in several summer music festivals, including a program with Cincinnati Conservatory as a part of the summer music festival in Spoleto, Italy.

Aside from his work as a professional conductor, Nadel has a strong connection and personal interest to music education. He believes that one of the most important aspects of being an artist is to pass along that experience and knowledge to the next generation of musicians. To that end, Nadel has worked with several high school ensembles in the Chicago area, including New Trier, Metea Valley, Glenbard West, Glenbard South, and Stevenson High School. His work has included side by side concerts

with New Philharmonic. He has also led conducting workshops for the Opus Chamber Music camp, North Central College, and Illinois State University.

Nadel is a current member of the International Conductor's Guild (ICG), Major Orchestra Librarians Association (MOLA), and the Illinois Council of Orchestras (ICO).

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Tamara Glassburg
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Stephane Collopy
Samuel Sharp
Gina Young
Grace Yang
Michelle Wynton

2nd Violin
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Dr. Donald E. Newsome and Dr. Mary Ellen Newsome Memorial Chair
Kristen LeJeune
Chikako Miyata
Nina Saito
William Kronenberg
Rebecca Cambio
Melissa Streidl

Viola
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Emma Strobusch
Jennifer Silk
Jen Wei Yu
Nora Williams
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Flute
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Bassoon
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Lynette Pralle
Susan Nigro

Horn
Phil Stanley, Principal
Dr. Donald G. Westlake Chair
Anna Mayne
Sarah Younker
Elizabeth Deitemyer
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Thomas Vienna
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Trumpet
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Margaret McCoy Chair
Jordan Olive
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Yulia Block

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PROGRAM NOTES

Maurice Ravel's Piano Concerto in G major was composed between 1929 and 1931. The piano concerto is in three movements, with a total playing time of a little over 20 minutes. Ravel said that in this piece he was not aiming to be profound but to entertain, in the manner of Mozart and Saint-Saëns. Among its other influences are jazz and Basque folk music. The first performance was given in Paris in 1932 by the pianist Marguerite Long, with the Orchestre Lamoureux conducted by the composer. Within months the work was heard in the major cities of Europe and in the US. It has been recorded many times by pianists, orchestras and conductors from all over the world.

Background and First Performance

The concerto was Ravel's penultimate composition. He had contemplated a piano concerto, based on Basque themes, in 1906; he returned to the idea in 1913, but abandoned work on the piece in 1914. Fifteen years elapsed before he turned once more to the idea of writing a concerto. He began sketching it in 1929 but throughout his career he had been a slow, painstaking worker, and it was nearly three years before the concerto was finished. He was obliged to put it to one side while he worked to a deadline to write another concerto, the D major, for the left hand, commissioned by Paul Wittgenstein. The biographer Arbie Orenstein writes that while touring the US in 1928, Ravel had been "impressed by its jazz, Negro spirituals and the excellence of its orchestras".[5] Jazz had been popular in Paris since the start of the decade: Ravel had first heard, and enjoyed, it in 1921, and its influence is heard in the violin sonata, completed in 1927, and in the D major piano concerto. The Basque theme mooted in 1906 and 1913 was not wholly abandoned. His colleague Gustave Samazeuilh believed that Ravel drew on his earlier ideas for the outer movements of the G major concerto, and Orenstein notes a Basque influence in the opening theme of the work.

In an interview with the music critic Pierre Leroi, published in October 1931, Ravel said: My only wish … was to write a genuine concerto, that is, a brilliant work, clearly highlighting the soloist's virtuosity, without seeking to show profundity. As a model, I took two musicians who, in my opinion, best illustrated this type of composition: Mozart and Saint-Saëns. This is why the concerto, which I originally thought of entitling Divertissement, contains the three customary parts: the initial Allegro, a compact classical structure, is followed by an Adagio, in which I wanted to render particular homage to "scholasticism", and in which I attempted to write as well as I could; to conclude, a lively movement in Rondo form, likewise conceived in accordance with the most immutable traditions.

He had intended to be the soloist in the first public performance of the new work, but fatigue, poor health and pressure of work led him to offer the premiere to Marguerite Long, to whom he dedicated the concerto. Long, who was known for her performances of the works of Fauré and Debussy had earlier asked Ravel for a new work. She received the completed score on 11 November 1931, and played the concerto at the Salle Pleyel on 14 January 1932, with Ravel conducting the Orchestre Lamoureux.

A few days after the premiere, Ravel and Long began a European tour with the concerto, playing in sixteen cities, starting in Antwerp and including Brussels, Vienna, Bucharest, Prague, London, Warsaw, Berlin, Amsterdam and Budapest. The first North American performances were given on 22 April 1932, in Boston and Philadelphia.

Instrumentation

Ravel told Leroi, "In order not to needlessly weigh down the orchestral texture, I called for a reduced orchestra: the usual strings are joined only by one flute, piccolo, oboe, cor anglais, two bassoons, two horns, one trumpet and one trombone".[10] Orenstein points out that Ravel, or Leroi, forgot to mention two clarinets and the extensive range of percussion instruments.

Structure

Poster for the 1932 premiere of the piano concerto.
The concerto typically plays for about 22 minutes.

PROGRAM NOTES

I. Allegramente

The first movement, in G major, is in 22 time. It opens with a single sharp whip-crack, followed by an exposition that contains five distinct themes. The first suggests a Basque folk melody, the second the influence of Spain, and the other three derive from the idiom of jazz. The development section – "a lively romp" – is followed by a cadenza-like passage leading to the recapitulation. Where a cadenza might be expected in such a concerto movement, Ravel writes three: first for harp, then for the woodwind, and finally for the piano; the last of these draws on the fifth theme of the exposition. An extended coda concludes the movement, bringing back some of the material from the development section and finishes with a series of descending major and minor triads.

II. Adagio assai

The slow movement, in E major, is in 34 time. In contrast with the preceding movement, it is a tranquil subject of Mozartian serenity written in ternary form. Ravel said of it, "That flowing phrase! How I worked over it bar by bar! It nearly killed me!" The first theme is presented by the piano, unaccompanied. Ravel said he took as his model the theme from the Larghetto of Mozart's Clarinet Quintet, but in an analysis of the work published in 2000 Michael Russ comments that whereas the Mozart melody unfolds across 20 bars, Ravel builds an even longer – 34-bar – melody, without repeating a single bar. The musicologist Michel Fleury calls the opening an "extended monologue in the style of a stately Sarabande", and remarks that it derives "its curiously hypnotic character" from the rhythmic discrepancy between the 34 time signature of the melody in the right hand and the 38 signature of the accompaniment. After thirty bars – about three minutes in a typical performance– the solo flute enters with a C♯ and oboe, clarinet and flute carry the melody into the second theme. There follows a more dissonant episode, imbued with what Fleury calls a slight sense of trepidation; the orchestra plays slowly ascending chord progressions while the piano part consists of "iridescent harmonies". The cor anglais reintroduces the opening theme beneath the piano's "delicate filigree in the high register".

III. Presto

The finale, in G major, is in 24 time. At just under four minutes in a typical performance it is much the shortest of the three. Four brisk chords at the beginning launch what Fleury describes as "an unstoppable onslaught, spurred on by the shrieks of the clarinet and the piccolo, the donkey brays of the trombone and occasional fanfare flourishes in the brass". The opening

recalls the carnival atmosphere of Stravinsky's Petrushka or Satie's Parade. The solo part begins with a series of demisemiquavers marked to be played piano – a technically demanding combination. The music progresses through several modes before coming to its conclusion with the same four chords with which the movement begins. Reviewing the premiere of the work, Henry Prunières wrote, "The spirit of jazz indeed animates this last movement ... but with extreme discretion".
From Wikipedia, the free encyclopedia

Mahler Symphony No. 1 in D Major
Slow. Dragging. Like a sound of nature – At the beginning, very leisurely
With strong movement, but not too fast
Solemn and measured, without dragging
Stormily

Mahler did most of the work on his First Symphony in February and March of 1888, incorporating music that was written much earlier. He revised the score on several occasions. The first performance was given on November 20, 1889, in Budapest, with the composer conducting. Performance time is approximately 52 minutes.

When Alma Schindler first met Gustav Mahler, whom she soon married, she could only remember how much she had disliked his First Symphony. She was not alone. The history of this symphony, even into relatively recent times, is one of incomprehension and rejection. The first performance, was greeted with indifference, bewilderment, and, in the words of the local critic, “a small but, for all that, audible element of opposition.” Mahler seldom understood the hostility his music aroused. A few years later, after Alma had taken his name – the first in the series of famous last names she collected – and converted to the cause, Mahler wrote to her after conducting the First Symphony: “Sometimes it sent shovers down my spine. Damn it all, where do people keep their ears and their hearts if they can’t hear that!”

But as Alma knew, people did not always feel what Mahler felt. For years the First Symphony led an unhappy existence, greeted by chilly receptions whenever it was played and plagued by the composer’s continual fussing, both over details and the big picture. No other symphony gave him so much trouble. He could not even decide if this music was a symphonic poem, a program symphony, or a symphony plain and simple. Nor whether it should contain four or five movements. Figuring all that out was not an act of indecisiveness, but or exploration. And by the time Mahler published this

music as his Symphony No. 1 some 15 years later, he had not only discovered for himself what a symphony should be, but he had changed the way we have defined that familiar word ever since.

We begin in Kassel in 1884, with Johanna Richter, a soprano destined for fame not as a singer, but as the inspiration for Mahler's first true masterpiece, the *Songs of a Wayfarer*, and as a stimulus for this symphony.

Mahler had gone to Kassel as a conductor but found the musical conditions unsatisfactory. Whatever he missed in his work he gained in life and love. Johanna Richter – or, more precisely, unhappy love – unlocked Mahler's deepest feelings that year and set his course, not as an accomplished conductor, which he surely was, but as a composer of vision and daring. It took the rest of the world a while to see it that way.

Mahler followed an unorthodox path in getting from Johanna Richter to his First Symphony, but it is one he would choose again and again when writing music, and it is the process as well as the composer that gives Mahler's symphonies their unconventional stamp. Henry James once described a novelist as someone on whom nothing is lost. For Mahler, that defined a symphonist. The First Symphony is indebted, in various ways, to Johanna Richter, the *Wayfarer* songs, incidental music he wrote for a production of Joseph Victor von Scheffel's *Der Trompeter von Säkkingen*, a familiar children's round, the wife of Carl Maria von Weber's grandson, yodeling, military fanfares, an early 19th-Century woodcut, café music, the opening of Beethoven's *Ninth Symphony*, bird song at dawn, a love song Mahler wrote in 1880, reveille, the German ländler, and sights, sounds, and feelings we will never know.

Since Mahler had not written a large, purely orchestral work before, it took him some time to find the right way to bring all his resources together and to make a convincing whole of so many parts. In the meantime, life presented new choices, and love was reawakened by Marion von Weber, the wife of the composer's grandson.

The piece Mahler introduced in Budapest, was billed as a "Symphonic Poem in two parts" – with three movements in part 1 and two is part 2. Only the funeral march was labeled in any way to help listeners coming to the music cold. Today it is easy to see that it was not the lack of labels or comments but simply the staggering range and provocative juxtaposition of materials that bothered the first audience. For the next performances, in Hamburg and Weimar (in 1893 and 1894), Mahler drew up a descriptive program, gave

titles to the movements, and called the whole piece *Titan, a tone poem in symphonic form*, after the popular novel by Jean Paul. For Berlin in 1896, Mahler again changed his mind, dropped the titles and the programmatic explanation, omitted the second movement (*Blumine*), and settled on *Symphony in D major, for large orchestra*. And in Vienna in 1900, a notice in the program indicated that Mahler wanted no explanatory notes of any kind. Why such indecision? In March 1896, at the time of the Berlin performance, Mahler wrote to the critic Max Marschalk about adding the program in the first place: " ... At the time my friends persuaded me to provide a kind of program for the D major symphony in order to make it easier to understand. Therefore, I had thought up this title and explanatory material after the actual composition. I left them out for this performance, not only because I think they are quite inadequate and do not even characterize the music accurately, but also because I have learned through past experiences how the public has been misled by them."

Still, Mahler's First Symphony was not understood. Critics in Frankfurt complained about the program, those in Berlin missed it. (At this same time, Strauss was writing *Till Eulenspiegel*, *Also sprach Zarathustra*, and *Ein Heldenleben*, which begged the same questions.) Even though Mahler finally decided to present this symphony as abstract music with no story to tell, he wrestled with the same dilemma again in writing symphonies two and three and came to slightly different conclusions each time. Mahler's final thoughts on this music were published in 1899 as *Symphony No. 1*, in four movements, and that is how it is known today.

The first movement begins "like a sound of nature," with fanfares and birdcalls sounding from the distance over the gentle hum of the universe, tuned to A-natural and scattered over seven octaves. The method is one learned by every composer since Beethoven, whose Ninth Symphony opens with bits and pieces that gradually become music. It took Mahler a long time to get the opening to sound the way he wanted it; every effect is precisely calculated. A cuckoo-unlike Beethoven's cuckoo in the *Pastoral Symphony* and every other cuckoo known to man, it sings the interval of a fourth instead of a third-eventually pushes the sounds of nature into a lovely, rolling melody. That tune, beginning with the cuckoo's descending fourth, comes from the second *Wayfarer* song, "Ging heut' Morgen ü̈ber's Feld" (I went this morning through the fields), and its proud walking music takes Mahler a long way. Mahler reinvents the song as he goes, reshuffling phrases and motives so that even someone who knows the song finds this music continually fresh.

Next comes a brief scherzo set in motion by the foot-stomping dances and yodeling that Mahler heard in real life and had already put to good use in one of his first songs, "Hans und Grete," in 1880. "Dance around, around!" the song goes. "Let whoever is happy weave in and out! Let whoever has cares, find his way home." There is a wistful trio, music one might have heard in a Viennese cafe, more full of cares than joy, and then the ländler resumes.

The third movement used to upset audiences and even today it is puzzling to those hearing it for the first time. What are we to make of this odd assortment: a sad and distorted version of "Frère Jacques" (Mahler knew it as "Bruder Martin"); a lumbering funeral march; some cheap dance-band music remembered by pairs of oboes and trumpets over the beat of the bass drum; and the ethereal closing pages of the *Wayfarer* songs-heaven and earth all rolled into one. No wonder people did not know whether to laugh or cry. Mahler's only clue is *The Hunter's Funeral Procession*-woodcut made earlier in the century by Moritz von Schwind, a friend of Schubert-which he claimed was the inspiration for this music. About the vulgar band music Mahler leaves no doubt: "With parody" he writes at the top of the page, just as the drum and cymbal join in.

The finale begins with a "flash of lightning from a dark cloud," Mahler tells us. "It is simply the cry of a wounded heart." This is music in search of victory, and Mahler retreats from battle several times before he triumphs. The first stop allows us to savor some lovely pastoral music we would recognize if Mahler had not ultimately chosen to omit his original second, *Blumine*[1], movement. Later we return to the fields of the first movement, but we are no longer setting off on our journey-we are headed straight for the triumph that Mahler's wayfarer could not achieve. This time success is swift and unequivocal, and when the seven horns are asked to play out-"even over the trumpets"- victory is won.

[1]The slow movement (from the five-movement version) that Mahler discarded in 1896 was originally part of the incidental music Mahler wrote for a staging of Scheffel's narrative poem *Der Trompeter van Säkkingen*. No copy of the five-movement version of the symphony is extant. In 1959 a score of the *Blumine* movement turned up at a Sotheby's auction; it was performed for the first time in our century in 1967.

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Buffalo Theatre Ensemble, Interim Associate Artistic Director ..... Daniel Millhouse
Buffalo Theatre Ensemble, Business Manager ..... Bryan Burke
New Philharmonic, Music Director and Conductor ..... Kirk Muspratt
New Philharmonic, Associate Conductor and Librarian ..... Benjamin Nadel
New Philharmonic General Manager ..... Paula Cebula
New Philharmonic Personnel Manager ..... Karen Dickelman
New Philharmonic Assistant Librarian ..... Ryan Michel

MAC Design and Technical Staff

Technical Production/Lighting/Sound Coordinator ..... Richard Arnold, Jr.
Technical Theater Assistant Coordinator ..... Sabrina Zeidler
Costume and Make-up Design Coordinator ..... Kimberly G. Morris
Assistant Costume Coordinator and Stitcher ..... Gretchen Woodley
Production Manager ..... Joe Hopper
Sound and Lighting Specialist ..... Ben Johnson
Lighting Production Specialist ..... Elias Morales
Audio Production Specialist ..... Fisher Parsons
Events Production Specialist/Tech. Director – BTE ..... Caitlyn Woods
Stage Hands ..... Bobby Bryan, Zak Zubka

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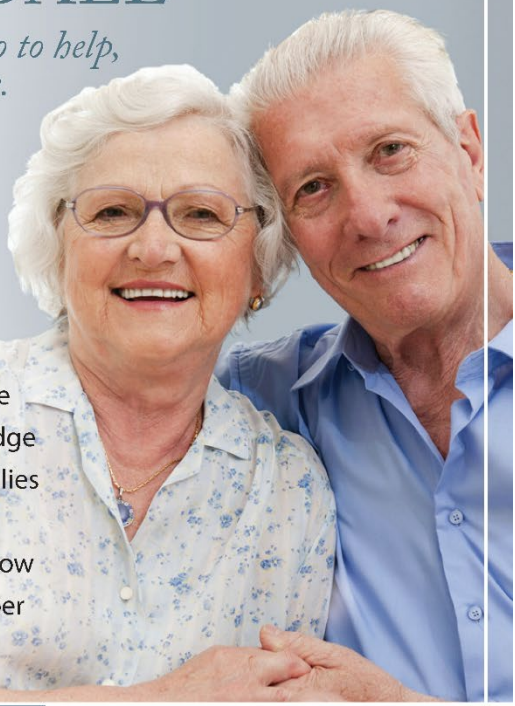

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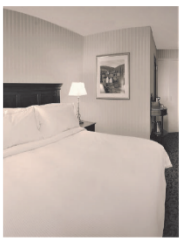


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