

Smith College Department of Music Presents

# Iva Dee Hiatt Memorial Oratorio

## **MAHLER SYMPHONY NO. 2**



Katherine Saik DeLugan, soprano  
Rehanna Thelwell, mezzo-soprano  
Jonathan Hirsh, conductor

Smith College | Pennsylvania State University |  
Amherst College | University of Massachusetts Amherst

April 1st, 2023 4:00 pm  
John M. Greene Hall, Smith College

# Program

## **Songbird**

**Sarah Quartel (b. 1980)**

Smith College Glee Club  
Paige Graham, conductor

## **Unclouded Day**

**Shawn Kirchner (b. 1970)**

Amherst College Glee Club  
Arianne Abela '08, conductor

## **Sing, My Child**

**Sarah Quartel**

University of Massachusetts Amherst Glee Club  
Sanjana Ravikumar and Bryan Cuellar Rojas, soloists  
Phillip Varvak, djembe  
Stephen A. Paparo, conductor

## **Jerusalem luminosa**

**Abbie Betinis (b. 1980)**

Penn State Glee Club  
Christopher Kiver, conductor

## *Intermission*

## **Symphony No.2 in C sharp minor “Resurrection”**

**Gustav Mahler (1860-1911)**

- I. Allegro maestoso
- II. Andante moderato
- III. *In ruhig fließender Bewegung* (In peacefully flowing motion)
- IV. *Sehr feierlich, aber schlicht* (Very solemn, but simple)
- V. Finale

Smith College Orchestra, Smith College Glee Club, Amherst College Glee Club, University of Massachusetts Concert Choir, Penn State Glee Club, and Penn State Concert Choir  
Katherine Saik DeLugan, soprano and Rehanna Thelwell, mezzo-soprano  
Jonathan Hirsh, conductor

# Texts

## **Songbird - Sarah Quartel**

I am a Songbird; I will sing anything. Give me a tune, I will spin you gold.  
Closer you come to the Songbird weaving, stronger the thread of the music's hold,  
Feel in the breeze a breath, a soaring song to you, and hear me say:  
'I am a Songbird; I will sing anything. Follow the breeze and come my way!'

One little bird on a branch sits fanning amber wings to the passers by.  
Two little birds in flight are threading webs of gold in an endless sky.  
Three little birds with brushes painting moonlit sighs in the heart of day.  
Four little birds with voices gleaming Breathe to the wind singing 'come my way!'

Sing little bird so sweetly. Drown my fears completely.

Five little birds with feathers fluffing stretch and spread in the midday sun.  
Six little birds are cooing, humming, Drawing the eyes of everyone.  
Seven little birds in fountains splashing. Droplets soar, they fawn and play.  
Eight little birds raise voices higher, Breathe to the wind singing, 'come my way!'

Fly, little Songbirds, to the horizon. Land meets sky and sky meets sea.  
Dance, little Songbirds, flick your feathers, Move the current, carry me!  
Sing, little Songbirds, call to your lovers. Draw them in completely.  
You, little Songbirds, you can sing anything. I follow the wind and I come your way.

## **Unclouded Day - Shawn Kirchner**

O they tell me of a home far beyond the skies, They tell me of a home far away,  
And they tell me of a home where no storm-clouds rise:  
O they tell me of an unclouded day.

O the land of cloudless days, O the land of an unclouded sky,  
O they tell me of a home where no storm-clouds rise:  
O they tell me of an unclouded day.

O they tell me of a home where my friends have gone, They tell me of a land far away,  
Where the tree of life in eternal bloom sheds its fragrance through the unclouded day.

They tell me of a King in his beauty there, They tell me that mine eyes shall behold  
Where He sits on a throne that is bright as the sun  
In the city that is made of gold!

### **Sing, My Child - Sarah Quartel**

Sing for the promise in each new morning, Sing for the hope in a new day dawning.  
All around is beauty bright! Wake in the morning and sing, my child, Sing, my child.

Dance in the joy of the day unfolding. Dance as you work and dance as you're learning.  
All around is beauty bright! Take in the day and dance, my child, Dance, my child.

But when troubles come and worry is all that can be found,  
Gather your strength and hear your voice.  
Sing, my child.

Laugh in the cool and the fresh of the ev'ning. Laugh in your triumph laugh in succeeding.  
All around is beauty bright! Rest in the ev'ning and laugh, my child.

Peace in the stillness and dark of the night. Peace in the dreams of your silent delights.  
All around is beauty bright! Sleep in the night and peace, my child.

But when troubles come and worry is all that can be found,  
Gather your strength and hear your voice.  
Sing, my child.  
Dance, my child.  
Laugh, my child.  
Peace, my child.

### **Jerusalem luminosa - Abbie Betinis**

Alleluia.  
Jerusalem luminosa,  
Verae pacis visio.  
Alleluia.  
Totum sanctum, totum mundum,  
In te quidquid cernitur.

Alleluia.  
Jerusalem, city of light,  
Vision of true peace.  
Alleluia.  
All holy, all elegant  
Is that which shows itself in thee.

## Mahler Symphony No.2

Gustav Mahler

### Movement IV

O Röschen roth!  
Der Mensch liegt in größter Noth!  
Der Mensch liegt in größter Pein!  
Je lieber möcht' ich in 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!  
—From *Des Knaben Wunderhorn*

O little red rose!  
Man lies in greatest need!  
Man lies in greatest suffering!  
How much rather would I be in Heaven!  
I came upon a broad road.  
There came an angel  
and wanted to block my way.  
Ah no! I did not let myself be turned away!  
I am of God, and to God I shall return.  
Dear God will grant me a small light,  
Will light my way  
to eternal, blissful life!  
—From *The Boy's Magic Horn*

### Movement V

Aufersteh'n, ja aufersteh'n wirst du,  
Mein Staub, nach kurzer Ruh!  
Unsterblich Leben  
Wird der dich rief dir geben.

Arise, yes, you will arise from the dead,  
My dust, after a short rest!  
Eternal life!  
Will be given you by Him who called you.

Wieder aufzublüh'n wirst du gesät!  
Der Herr der Ernte geht  
Und sammelt Garben  
Uns ein, die starben.  
—FRIEDRICH KLOPSTOCK

To bloom again are you sown.  
The lord of the harvest goes  
And gathers the sheaves,  
Us who have died.  
—FRIEDRICH KLOPSTOCK

O glaube, mein Herz, o glaube:  
Es geht dir nichts verloren!

O believe, my heart, oh believe,  
Nothing will be lost to you!

Dein ist, was du gesehnt!  
Dein, was du geliebt,  
Was du gestritten!

Everything is yours that you have desired,  
Yours, what you have loved,  
what you have struggled for.

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 entrunnen!  
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!  
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!  
—GUSTAV MAHLER

O believe,  
You were not born in vain,  
Have not lived in vain, suffered in vain!

What was created must perish,  
What has perished must rise again.  
Tremble no more!  
Prepare yourself to live!

O Sorrow, all-penetrating!  
I have been wrested away from you!  
O Death, all-conquering!  
Now you are conquered!  
With wings that I won  
In the passionate strivings of love  
I shall mount to the light,  
to which no sight has penetrated.  
I shall die, so as to live!

Arise, yes, you will arise from the dead,  
My heart, in an instant!  
What you have conquered  
Will bear you to God.  
—GUSTAV MAHLER

# Smith College Orchestra

Jonathan Hirsh, Conductor

## Flute

Lauren Kappelmeier, '25, principal  
Sicheng Pang, '24  
Rena Marthaler UM, '26  
Sarah Swersey, section leader

## Piccolo

Rena Marthaler UM, '26, principal  
Sarah Swersey

## Oboe

Ava Jensen, '26, principal  
Caeil Killip-Leonard  
Ling-Fei Kang, section leader  
David Nielsen

## English Horn

Ling-Fei Kang, principal  
David Nielsen

## Clarinet

Michelle Chen, '23, co-principal  
Emma Sharifi, '23, co-principal  
Emma Kramer, '25  
Jessica Klurfeld, '26  
Hannah Berube, section leader

## E-flat Clarinet

Jessica Klurfeld, '26, principal  
Hannah Berube

## Bass Clarinet

Emma Kramer, '25

## Bassoon

Emily Buck, '23, principal  
Benjamin Killip-Leonard NHS  
James Hall ARHS  
Anna Goudreau

## Contrabassoon

Anna Goudreau

## Horn

Sydney Currie Wrye, '25, principal  
Josh Vinocour, assistant principal  
Jean Jeffries, section leader  
Chris Mortensen  
Paul Hadley  
Noah Kayser-Hirsh  
Peter Guidi  
Ryan Peterson PSU  
Samantha Skye Duhe PSU

## Trumpet

Esther Jo UM, '24, co-principal  
Jerry Mak UM, '24, co-principal  
Marcus Gonzalez UM, assistant principal  
Sheldon Ross  
Jules Padro, '24  
Donna Gouger, section leader  
Eric Devey  
Christopher Kiver PSU  
Noah Fry PSU

## Trombone

Hana Hieshima, '23, principal  
Ariel Templeton, section leader  
Scott Pemrick

## Bass Trombone

Bill Carr, section leader

## Tuba

Bailey Streeter, '23

## Timpani

Allie Galgano, '25, principal  
Rocío Catalina Mora Fonseca, section leader

**Percussion**

Dustin Patrick, principal  
Aubree Wright, '25  
Maddy Dethloff  
Charles McCall PSU

**Harp**

Amanda Evans, principal  
Chu Luo, '25

**Organ**

Joshua Burniece

**Violin 1**

Grace Leo, '24, concertmaster  
Sarah Briggs, section leader  
Jo-Lee Nelson, '23, assistant principal  
Tomoko Hida, '26  
Adele Lezec, '24  
Cynthia Tian ARHS  
Elena Reid, '25  
Mark Mason

**Violin 2**

Madeleine King, '23, principal  
Laura Arpianen, section leader  
Al Torrens-Martin, '25  
Sarah Grace Allen, '24  
Caroline Faust, '26  
Ruthie Williams, '26  
Balinda Craig Quijada  
Sophia Mu, '26  
Margie Kiersted  
Barbara Freed, '73  
Sam Bryson NHS  
Nancy Ramsey  
Dennis Townsend

**Viola**

Georgia Blake, '25, principal  
Charlotte Malin, section leader  
Anna Wetherby  
Willa Hudson ARHS  
Nancy Hoople  
Geoffrey Baker  
Elisabeth Westner '00  
Jeff Ramsey

**Cello**

Sarah Kam, '24, principal  
Erica Kremer UM, '25, section leader  
Ivy Newman, '25  
Maya Altschuler, '25  
Milada Cook, '18  
Marlena Word, '26  
Mason Cianfrani-Shin ARHS  
Ava Zimmerman ARHS  
Ari Jewell, '22  
Nancy Rich  
Gilbert Wermeling UM  
Janet Van Blerkom  
Ron Weiss  
Elaine Holdsworth

**Bass**

Clara Merry, '26, principal  
Yasu Suzuki, section leader  
Patricia Cahn, '06  
Lynn Lovell  
Sue Keller



# Smith College Glee Club

Jonathan Hirsh and Paige Graham, Conductors

## Soprano

Margaret Bradley, '73  
Chloé Chauvot de Beauchêne\*, '26  
Amanda Colby\*, '24  
Joanne Corey, '82  
Gabi Dondes, '26  
Gabriela Eastwood\*, '26  
Miranda Pabst Gosselin, '01  
Rosemary Halloran, '81  
Nadya-Catherine Ismail\*, '26  
Abby Kaufman\*, '25  
Mai Klooster\*, '23  
Jessica Klurfeld\*, '26  
Annika Lackner, '22  
Beth Lange Zarlengo, '88  
Taylor McCain, '20  
Victoria McGloughlin\*, '23  
Wyoming McGinn, '23  
Ella Claire Moore, '26  
Sarah Muffly, '08  
Monika Reifenstein, '16  
Tovey Rock\*, '25  
Pamela Stratton, MD, '76  
Tricia Tyler, '82  
Sarah Winawer-Wetzel, '05  
Aurora Xu, '25  
Grace Xu, '25  
Chenyi Yao, '25J

## Bass

Gordon Freed  
Jay Frothingham '23

*\*Smith College Chamber Singers*

## Alto

Louise Armstrong, '69  
Vera Backman\*, '25  
Angel Beebe\*, '25J  
Gabby Borromeo\*, '23  
Peicha Chang, '03  
Carla Cooke, AC '21  
Debbie Donnelly, '76  
Laurie Ellington  
Corin Ford\*, '26  
Yilin Gu, '26  
Sara Gutierrez\*, '23  
Cindy Harris, '79  
Karen Jen Huang, '02  
Tara Kariat\*, '23  
Alyssa Kayser-Hirsh  
Deb Eaton Keeney, '66  
Sydney Kilgore, '25  
Shannon Lambert, '21  
Liz Suntken Murley, '85  
Ellen Mutter  
Emi Neuwalder, '25  
Lux Onigman\*, '26  
Isabel Panciera, '24J  
Ella Peters\*, '26  
Emily Pratt, '09  
RyAnne Raffipiy\*, '26  
Katie Reagan, '26J  
Jennie Simmons, '77  
Molly Sloane\*, '23  
Sam Tower, '23  
Priscilla Trejo\*, '25  
Suetta Baker Tenney, '77  
Maeve Tyler-Penny\*, '24  
Risa Wantanabe  
Stella Wareck\*, '26  
Madison Whitmore, '25  
Sarah Wusinich, '26  
Isabella Zagare, '77

**Penn State Glee Club**  
Christopher Kiver, Conductor

**Tenor I**

Noah Fry, '26  
Dustin Heilman, '00  
Steven Koller, '12  
Alex Korbel, '24  
Justin McAndrew, '25  
Charles McCall, '26  
Tony Myers, '26

**Bass I**

John Barnhart, '25  
Dermott Breault, '26  
Mark Carbeau, '82  
Matt Collins, '18  
Bobby Connolly, '25  
May Fowler, '26  
Dan Lucas, '07  
Jason Scansaroli, '24  
Dane Timmins, '26  
Ron Vega, '09

**Tenor II**

Alex Barskey, '14  
Kenny Butler, '25  
Justin Deekollu, '26  
Dominic DiFrancesco, '26  
Sam Johnson, '23  
Avery Millisock, '25  
Matthew O'Brien, '14  
Christopher Rapson, '24  
Avik Sarker, '17  
William Sigety, '23  
Jonathan Zang, '25

**Bass II**

Quinn Adams, '26  
Andrew Byersdorfer, '26  
Marc Carbeau, '82  
Coltrane Conner, '23  
John Cox, '26  
Michael Helms, '68  
Igor Latsanych, '25  
Gage Morrison  
Owen Panyard, '25  
Noah Smith, '24  
Devin Thomas, '25  
Owen Wright, '26  
Eric Zhu, '22

**Penn State Concert Choir**  
Christopher Kiver, Conductor

**Soprano**

Anna Farris, '26  
Rachel Flicker, '23  
Erica Harvey, '24  
Taylor Kuszyk, '23  
Marissa Perri, '23  
Grace Smith, '24  
Piper Weldon, '24  
Kaley Yeager, '23

**Tenor**

Tomás García, '26  
Aidan Fraser, '25  
Steven Frisby, '26  
Matthew Olmstead, '26

**Alto**

Emily Danczyk, '26  
Mollie Goldman, '26  
Sophie Hrencecin, '26  
Kat Jefferis, '23  
Leah Karwic, '26  
Emily Stoller, '26

**Bass**

Jeffrey Chan, '24  
Josh Lee, '26  
Benjamin Morrison, '24  
Oliver Smith, '24  
Owen Wright, '26

# Amherst College Choral Society

Arianne Abela, Conductor

## Soprano

Annika Bajaj  
Angela Chen  
Abigail Dustin ^  
Shirley Fu  
Jeanyna Garcia  
Bek Herz  
Luissa Huetter  
Brenna Kaplan-Keshguerian  
Leslie Lopez  
Logan Maniscalco  
Cameron Mueller-Harder  
Amber Nelson  
Caroline Pace ^  
Alice Rogers  
Cat Sarosi  
Mabel Shanahan  
Olivia Steele  
Julissa Tello  
Xiaoping Teng  
Alyssa Tsuyuki  
Shuyao Charlotte Wang  
Ema Yamaguchi  
Alina Zhou

## Tenor

Maryam Abuissa  
Andres De La Torre  
Shay Hernandez  
Skyler McDonnell  
Patrick Spoor  
Haoran Tong  
Danial Valentin  
Sam Wright  
Jeffrey Zhou

## Alto

Emma Abell  
Sofia Angarita  
Katya Besch  
Alexandra Conklin  
Olivia Fajardo  
Victoria Gallastegui  
Hannah Gariepy  
Anna Hogarth  
Ryan Kyle  
Christine Lee  
Lynn Lee  
Anna Lyons  
Eva Nelson  
Martha Odhiambo  
Belem Oseguera Duran  
Cassidy Pawul  
Daphne Theiler  
Eva Tsitohay  
Caroline Wu

## Bass

Du Bai  
Owen Cannon  
Hayden Gadd  
Sean Kim  
Nathan Lee  
Adrian Martin  
Nat Roth  
Jesse Seid  
Gilbert Wermeling

^ *Smith College students*

# University of Massachusetts Amherst Chorale

Stephen A. Paparo, Conductor

## **Soprano 1**

Sarah Dorey  
Maama de Karikari-Brobbeey  
Cassandra Mitros, '26  
Marina O'Callaghan, '25  
Sanjana Ravikumar, '24  
Briana Shepherd, '23  
Lauren Siegel  
Violet Southwick, '24  
Bella Surrusco, '25  
Victoria Williams, '26

## **Soprano 2**

Zoe Cohen, '24  
Julia DeMarco, '26  
Leah Fenster  
Mia Guaetta, '26  
Kaitlyn Jankowski  
Darcy Kaufman, '25  
Mary MacNeil  
Sofia Monti  
Arensa Morisset, '23  
Anastasia Pavloff  
Caroline Riemer  
Marissa Sacco, '25  
Shreya Sarca, '26r  
Izzy Shook  
Ella Sklar  
Lu Tovar Vargas, '24  
Julia Zhong, '

## **Alto**

Olivia Alpizar  
Jennifer Barbag  
Kayleigh Brown, '26  
Helen Burgess, '25  
Lydia D'Ambrosio  
Lee Deater-Deckard  
Dorothy Dignan, '23

## **Alto (cont.)**

Jessie Flynn, '25  
Naomi Hoffman, '26  
Kasia Karolak  
Kat Preisig, '25  
Bella Robinson, '24  
Anakin Sullivan, '25  
Jennifer Wyle, '25  
Iris Xia

## **Tenor**

Felix Agbo, '26  
Len Bittenson  
Liam Caswell-Klein  
Olivia Chavez, '24  
Nathan Krevolin, '23  
Will Lane  
Morgan Miller  
Khoan Nguyen  
Phuc Vu

## **Bass 1**

Johnny Ayoub, '26  
Jonathan Betten, '26  
Marko Cerne, '26  
Bryan Cuellar Roja, '25  
AJ Houk  
Zack Keller, '25  
Aaron Sun  
Phillip Varvak, '26

## **Bass 2**

Matthew Ciampa, '26  
Lucas Kaufman, '26  
Jonathan-Bruce King, '24  
Sawyer Mulfinger, '26  
Aidan Provost  
Christian Trodden  
Rongzhen Froome Wang

## Soloists

**Katherine Saik DeLugan** is a cross-genre vocalist who holds a master of music from the Manhattan School of Music and a bachelor of music from the University of Massachusetts Amherst where she focused on classical music and opera performance. As a student, Kate performed with the Manhattan School of Music Contemporary Opera Ensemble, the Discover Opera outreach program, multiple chamber ensembles and as a concert soloist; including Poulenc's Gloria at Saint John the Divine Cathedral with Maestro Philippe Entremont.

Additionally, she was the second place winner in the Alan and Joan Taub Ades Vocal Competition and first place winner in the Eisenberg-Fried Concerto Competition. This led to her performing and recording Barber's Knoxville: Summer of 1915 under the baton of George Manahan. Since returning to the Pioneer Valley, Kate has been active in local and regional performing arts. She has appeared in several operas, including La bohème (Mimi), Pagliacci (Nedda), Cavalleria Rusticana (Lola), Idomeneo (Idamante), Le Nozze di Figaro (Countess), Windows (Con Man) and Die Walküre (Siegrune). She was one of the artists who premiered a new song cycle, Unsaid Prayers, by Nico Gutierrez and has appeared as a concert soloist with the Windham Philharmonic, the Farmington Valley Symphony, Smith College, Panopera, the Keene Chorale, Bennington College and the South Hadley Chorale. In addition to performing, Kate has been active in recent years as a stage director, administrator and producer for schools and local arts organizations. Her work in the community includes directing musicals, serving on the boards of local theatre companies, and producing concerts and events that offer opportunities for professional singers in the region.

Kate is a dedicated voice teacher who enjoys working with students at all experience levels in any style or genre. As a member of the National Organization for Teachers of Singing, her students have opportunities to participate in regional and national competitions from which they gain valuable feedback from other professionals in the field. Her teaching style is positive, affirmative and student-centered with the purpose of facilitating each individual's artistic goals.

**Rehanna Thelwell** has been applauded for her "superb and expressive power" by the South Florida Classical Review while her "dynamic presence" has been noted by the Washington Post. Her performances have been described as having "thrilling commitment and dramatic intelligence" with "hair-raising intensity" by the Washington Classical Review and KDHX. The New Jersey native returned to the Cafritz Young Artist program of Washington National Opera for their 2020-2021 season after a successful first year in which she appeared as Third Lady in the Young Artist production of The Magic Flute as well as Conchetta in the American

Opera Initiative new work, *Night Trip*. Along with her mainstage roles, Thelwell had the opportunity to workshop new works with Esperanza Spalding for *Iphigenia* and Missy Mazzoli and Royce Vavrek for *The Listeners*. Additional engagements for 2020–2021 included joining the National Symphony Orchestra as the Narrator Portrait of a Queen, recording *Blue* with Washington National Opera, her mainstage debut with Opera Theatre of Saint Louis as Aunt Lou in *Highway 1, U.S.A.*, and Opera in the Park with Madison Opera. The 2021–2022 season sees her 3rd year with the Cafritz Young Artist program of Washington National Opera where she will sing a performance of the title role in *Carmen*. Additionally, she joins the South Florida Symphony Orchestra for Handel’s *Messiah*, Opera Philadelphia in her debut as Jocasta in Stravinsky’s *Oedipus Rex*, and Memphis Symphony for Beethoven’s 9th Symphony.

Thelwell returned to Opera Theatre of Saint Louis in 2019 as Giovanna in *Rigoletto* and Ruby in their newly commissioned opera, *Fire Shut Up in My Bones*. During the 2018 season, she made her Carnegie Hall debut with the Exigence Vocal Ensemble led by Dr. Eugene Rogers. Earlier that year, Thelwell had the immense pleasure of performing alongside Talise Trevigne and Morris Robinson in The University Musical Society’s *Porgy and Bess* as Maria. That summer, she joined the Miami Music Festival Wagner Institute for a second time in their production of the *Götterdämmerung* prologue as the 2nd Norn. In her first year with the Wagner Institute, Thelwell had the privilege of sharing the stage with soprano Christine Goerke and bass-baritone Alan Held for their rendition of “The Ride of the Valkyries.” She was also invited to sing with the Kenai Peninsula Orchestra for their performance of Prokofiev’s *Alexander Nevsky* in Anchorage, Alaska and returned to perform a concert series through the Kenai Musical Society in 2019.

Thelwell was actively involved with the University of Michigan Opera Theatre and Northern Arizona University Opera Theatre where she performed the roles of Carlotta Vance in Bolcom’s *Dinner at Eight*, La Principessa in *Suor Angelica*, Cornelia in *Giulio Cesare*, Zita in *Gianni Schicchi* and Ježibaba in *Rusalka*. Through the University of Michigan Opera Theatre, Thelwell had the opportunity to premiere the San Francisco Opera workshop production of *Bright Sheng’s Dream of the Red Chamber* as Lady Wang.

Thelwell began her studies in 2009 at Northern Arizona University under the instruction of Deborah Raymond. In 2014, she was accepted into the Graduate program at the University of Michigan and in 2016 returned for her specialist degree. During her time at the University of Michigan, Thelwell studied with Professor Nadine Washington and Professor Daniel Washington. She has also had the pleasure of working with multiple professors in their respectable fields including Kathleen Kelly, Timothy Cheek, Martin Katz, Dr. Jerry Blackstone, and Dr. Eugene Rogers. Thelwell resides in Silver Spring M.D.

## Program Note

Our concert in memory of Iva Dee Hiatt today begins with selections by the Smith College Glee Club (Songbird by Sarah Quartel) conducted by Paige Graham, and our guests, the Amherst College Concert Choir (Unclouded Day by Shawn Kircher), conducted by Arianne Abela '08, the University of Massachusetts Chorale (Sing, My Child by Sarah Quartel), conducted by Stephen Paparo, and the Penn State Glee Club (Jerusalem luminosa by Abbie Betinis) conducted by Christopher Kiver. After the orchestra takes the stage, we will continue with the major work on the program, the "Resurrection" Symphony, Gustav Mahler's Symphony #2 in C minor, begun in 1888 and completed in 1894.

Gustav Mahler remarked that he was "a threefold exile: a Bohemian among Austrians, an Austrian among Germans, and a Jew among all the nations on earth." Shortly after Gustav's birth in 1860, his father Bernhard moved the family to Iglau, a German speaking town in Moravia. Here, opportunities existed to further Bernhard's distilling business, to provide a German speaking education for his children, and to assimilate into the dominant culture, hoping to hide his Jewish identity. Gustav's maternal grandfather was a man with 'upper class' attitudes; he owned a piano, a fact that proved instrumental in the identification of Gustav's talent. During a visit, Gustav found a childhood escape in his grandfather's attic. Finding Gustav happily playing the keyboard upstairs, the family determined that Gustav should become a musician. He gave his first concert at the age of ten and at fifteen his father agreed that he should enroll at the Vienna Conservatory. He was an outstanding student, winning the composition competition in 1878. In 1880, an agent signed him to a contract and found him his first conducting job, in a summer theater in Upper Austria. Next came Laibach, now called Ljubljana, and a steady rise to bigger and more prestigious posts, with important places like Budapest providing stepping stones on his way to his eventual appointment as Director of the Court Opera in Vienna in 1900. In 1908 he conducted both the Metropolitan Opera and the New York Symphonic Society. Gustav Mahler was one of the most famous conductors in the world.

For Mahler, conducting was work, a means to an end. Mahler admitted to friends that his interest in working in the United States was purely financial. He hoped that the money he made in the New World would allow him time to compose. Unfortunately for his creative output, he was perhaps too good at conducting, leaving him little time to write music. His output contains nine symphonies and the beginning of a tenth, several song cycles that he eventually orchestrated, and a number of miscellaneous works, most of which are lost.

Mahler's First Symphony, subtitled 'The Titan', tells the story of an unnamed hero, not unlike the third of Beethoven, the famous 'Eroica' and the magnum opus of Berlioz, the *Symphonie*



Fantastique. The Second Symphony began as a one movement work, completed in 1888, a tone poem entitled Totenfeier, which translates roughly to 'death rites'. This is the funeral of the first symphony's hero. Five years passed before Mahler wrote the second and third movements. That year, 1893, turned out to provide a pivotal moment in the completion of the Second Symphony. Years earlier, seeking assistance in leaving a post he found dissatisfying, Mahler had written boldly to the well-known conductor Hans von Bülow. His letter was never returned. Later, Mahler hoped that von Bülow would consider conducting his First Symphony. This desire was also unfulfilled. But by 1893, word about Mahler's talent had spread and von Bülow agreed to meet Mahler and hear him play Totenfeier. After only a few bars, Mahler related, von Bülow put his hands over his ears and eventually exclaimed, "If this is still music, I know nothing of music." Mahler's biographer, Kurt Blaukopf, suggests that it was not only Mahler's busy work life that kept him from composing, but that he was tormented by von Bülow's rejection. Only the elder conductor's death in early 1894 removed this specter. Mahler wrote:

I had long considered the idea of employing a chorus for the last movement, only the fear that this might be seen as a superficial imitation of Beethoven made me hesitate time and again. Then von Bülow died, and I went to his funeral. My mood as I sat there thinking of [him] was wholly in tune with the work that was growing in my mind. Suddenly the choir chanted from the organ loft the Klopstock chorale Auferstehn! It was like a flash of lightning - the whole work now stood clearly before me.

Mahler quickly penned his own adaptation of the Klopstock text. Completion of the symphony followed quickly.

The first movement presents the tragic death of the hero and an apocalyptic view for life on earth, similar to the end of the first movement of Beethoven's Ninth. After the opening statement of the funeral march, a moment of calm ensues in which the violins intone a rising melody foreshadowing the 'resurrection' theme of the finale. Later, after a cataclysmic repeat of the opening material, the low strings rise slowly from the silence. Mahler then adds a solemn melody from earlier, combined with the opening motif played softly by the flute. As the music gradually accelerates the horns sound a direct quote of the Gregorian chant melody Dies Irae (Day of Wrath, abbreviated D.I. later), which becomes a prominent and much developed theme in the finale. The movement ends with a loud unison passage (again, see Beethoven 9, first movement), then two final strokes.

At this point in the score, Mahler dictates that there should be a pause "of at least five minutes," to prepare for "a blissful moment in the life of the dear departed." [we will pause

briefly, but not for five minutes] The second movement follows, a stylized interpretation of a ländler, an Austrian country dance. Images of a winter carriage ride come to mind, with two episodes of dramatic contrast, one brief, one longer, suggesting stormier times. The third movement is a reworking of Mahler's song St. Anthony of Padua's Sermon of the Fish from his cycle *Des Knaben Wunderhorn* (The Boy's Magic Horn). Mahler suggests that this expresses "the spirit of unbelief, world and life become a dismal noise." Near the end of the movement a violent climax develops, a desperate cry. A few minutes later we understand this to be the opening salvo of the finale, which Mahler indicates should follow directly after the heavenly mood of the fourth movement ends (again, see Beethoven 9, transition into the finale). In the fourth movement, Mahler's insertion of another of his songs, *Urlicht*, for mezzo-soprano solo, describes the plight of humankind and the desire for redemption.

Once the previous mood is struck down, hints of the resurrection theme emerge above the turbulent bass section. We then hear the first of several brass calls from the distance (you'll notice players leaving the stage and returning - by now you should be aware of the fact that Mahler also put specific instructions in the score starting in the first movement, directing players to raise their instruments at times). Soon after, above quiet plucked notes in the strings, the winds develop the D.I. theme. Following a contrasting section based on a falling half-step, which will reappear twice more, (the last time for the mezzo-soprano to sing the *O glaube* text), the D.I. theme returns again in a brass chorale. This time, however, what follows clearly depicts hope, with a rising octave in the strings announcing its arrival. The strings will repeat this harbinger several more times as Mahler labors to move from tribulation to triumph. Mahler wrote of the next portion of the movement, "There sounds forth the voice of the caller: the end of all living creatures is come; the Day of Judgement is at hand, and all the terror of the day of days has broken out." But as the trumpets' blare peters out, the voice of a bird is heard in the flute and piccolo. Here the chorus enters, letting us know that all is not lost, that we will achieve our ultimate goal (whatever that goal might be for each of us). The day of wrath has been defeated, but several more iterations of the hope motif appear, spurring the music forward to its triumphant conclusion. Buckle your seat belts!

Mounting a performance such as this requires the work of many people. We are grateful to Christopher Kiver, from Penn State, for suggesting that this could be possible. Thank you to all the conductors who helped prepare the chorus, particularly my colleague at Smith, Paige Graham; to Ensemble Managers Tara Kariat and Priscilla Trejo; and our department scheduler Jaz Dand, our publicist Shelley Latham, our administrator Anna Goudreau. Thank you to our student setup crew and all the members of the Facilities Management staff who helped make this possible, as well as generous donors whose gifts support this effort.