

Concerts of
Thursday,
June 9, 2022,
8:00pm

Saturday,
June 11, 2022,
8:00pm

Sunday,
June 12, 2022,
3:00pm

ROBERT SPANO,
conductor

KELLEY O'CONNOR,
mezzo-soprano

WOMEN OF THE ASO
CHORUS

Norman Mackenzie,
Director of Choruses

GEORGIA BOY CHOIR
David R. White,
Artistic Director and
Conductor

These performances
were made possible by
a grant from the
Barney M. Franklin and
Hugh W. Burke
Charitable Fund.

This weekend's concerts are
dedicated to Ann Marie and
John B. White, Jr. in honor of
their extraordinary support of
the 2020/21 Annual Fund.

The use of cameras or recording
devices during the concert is
strictly prohibited. Please be
kind to those around you and
silence your mobile phone and
other hand-held devices.

GUSTAV MAHLER (1860–1911)

Symphony No. 3 in D Minor (1896) 102 MINS

Part 1:

I. Kräftig. Entschieden.

Part 2:

II. Tempo di Minuetto. Sehr mäßig,

III. Comodo. Scherzando. Ohne Hast.

IV. Sehr langsam. Misterioso. Durchaus ppp.

V. Lustig im Tempo und keck im Ausdruck.

VI. Langsam. Ruhewoll. Empfundener.

Symphony No. 3 in D Minor is scored for alto soloist, women's chorus, children's chorus, four flutes (all doubling piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet and one doubling E-flat clarinet), E-flat clarinet, four bassoons (one doubling contrabassoon), eight horns, four trumpets, post horn (offstage), four trombones, tuba, timpani (two players), percussion, two harps and strings.

In 1895, Gustav Mahler was working as First Conductor at the Hamburg Municipal Theater and as director of the symphony orchestra. In those days, Hamburg was an independent city-state with a democratic constitution. For its time, it was a liberal place with separation of church and state, and freedom of press, assembly, and association. Mahler started working there in 1891 and conducted 85 opera performances his first season. Overwhelmingly, people regarded him as a major force on the podium—not as a composer. With an exhausting conducting schedule, writing music was something he confined to summer holidays.

In the summer of 1895, Mahler traveled to Steinbach in Upper Austria where he enjoyed alpine vistas and the aquamarine waters of the Attersee. To get away from the bustle of family and friends, he kept a “composing hut” at the water’s edge, outfitted with a desk, a piano, some windows, and a stove (it’s now part of a Mahler museum). It was there that he wrote his Third Symphony in 1895 and 1896.

Mahler once said, “A symphony must be like the world; it must contain everything.” And that’s what you get; his music is an aural record of his world. Through the prism of a symphony orchestra, he echoes sounds of nature, bells, folk songs and folk dances, funeral marches, military fanfares and a plethora of visceral experiences. As in the natural world, he sets up these sounds to overlap and collide with one another.

Originally, Mahler’s outline for his Third Symphony carried the title *The Happy Life—A Midsummer Night's Dream* (no connection to Shakespeare). As he refined his scenario, “Happy Science” replaced “Happy Life,” in deference to

by Noel Morris

Program Annotator

First ASO performances:
February 23–25, 1984
Robert Shaw, conductor
Elizabeth Mannion,
mezzo-soprano

Most recent
ASO performances:
March 4–6, 2010
Robert Spano, conductor
Ruxandra Donose,
mezzo-soprano



Friedrich Nietzsche. By the end of the first summer, he had composed six movements. (He cut the last of these and used it as the finale of his Fourth Symphony.)

The following summer, Mahler wrote the Symphony's massive first movement. The autograph manuscript bears the heading *A Midsummer Noon's Dream* and lists six movements representing Creation.

Part 1

I. Introduction: "Pan Awakes," followed immediately by "Summer Marches In" (Bacchus's Parade")

Mahler explained his vision to his friend Natalie Bauer-Lechner. "Summer Marches In," he told her, but "does not happen without a battle against the opponent, winter. But he is overconfident and easily overthrown; summer, strong and superior, soon prevails."

Part 2

II. "What the Flowers in the Meadow Tell Me"

Mahler explained, "[the 'Flower Piece'] is the most carefree music I have ever written, as carefree as only flowers can be," he wrote. "It all sways and ripples like flowers on limber stems sway in the wind. . . . this innocent flowery cheerfulness does not last but suddenly becomes serious and weighty, you can well imagine. A heavy storm sweeps across the meadow and shakes the flowers and leaves. They groan and whimper, as if pleading for redemption to a higher realm."

III. "What the Animals in the Woods Tell Me"

For the scherzo, Mahler borrows a tune from one of his own songs, "Ablösung im Sommer" (Relief in Summer). In it, the cuckoo dies and gives way to the nightingale. The movement includes a trio section featuring an offstage post horn solo. Soon, a military fanfare interrupts the post horn evoking the sounds of an army garrison (Mahler lived near one as a child).

He composed "Ablösung im Sommer" in 1892 using a folk poem from *Des Knaben Wunderhorn* (The Youth's Magic Horn).

IV. "What Mankind Tells Me"

The fourth movement features an alto solo: "Joy—deeper yet than woe is she."

The text comes from Nietzsche's poem "Zarathustra's Roundelay" from *Also Sprach Zarathustra*.

V. "What the Angels Tell Me"

The fifth movement returns to the folk poems of *Des Knaben Wunderhorn*. This time the song is "Es sungen drei Engel" (Three Angels were Singing). "And you will attain heavenly joy," it says. This movement enlists a children's choir, a women's chorus, and an alto soloist.

VI. "What Love Tells Me"

Mahler wrote: "Everything has dissolved in peace and quiet." In a letter to his lifelong friend Fritz Löhr, he wrote, "What Love Tells Me" is a summary of my emotions about all creatures. Deeply painful interludes cannot be avoided, but these gradually turn into blessed confidence: 'the joyful science.'"

On June 9, 1902, a group of the musically curious traveled to Krefeld, Germany, to see Mahler conduct the world premiere of his Third Symphony. The audience included Richard Strauss, Engelbert Humperdinck, the conductor Willem Mengelberg, and the composer's fiancée, Alma Schindler. At the end of the performance, Mahler took 12 curtain calls. After the premiere, he decided his descriptive titles were too distracting for the audience and published the symphony without them.

TEXTS AND TRANSLATIONS

SOLOIST

O Mensch! Gib Acht!	O Man! Take heed!
Was spricht die tiefe Mitternacht?	What does the deep midnight say?
'Ich schlief, ich schlief –,	'I was asleep, asleep –,
Aus tiefem Traum bin ich erwacht: –	I have awoken from deep dreams: –
Die Welt ist tief,	The world is deep,
Und tiefer als der Tag gedacht.	And deeper than the day imagined.
Tief ist ihr Weh –,	Deep is its grief!
Lust – tiefer noch als Herzeleid:	Joy, deeper still than heartache!
Weh spricht: Vergeh!	Grief says: Perish!
Doch alle Lust will Ewigkeit –,	But all joy seeks eternity –,
– will tiefe, tiefe Ewigkeit!	– seeks deep, deep eternity!

Text by Friedrich Nietzsche. Translation by Richard Stokes, author of: *The Book of Lieder* (Faber). Provided via Oxford Lieder (www.oxfordlieder.co.uk).

BOY CHOIR

Bimm-bamm, bimm-bamm!

Ding-dong, ding-dong!

ANGEL CHORUS

Es sungen drei Engel einen
süßen Gesang,
Mit freuden es selig in dem
Himmel klang.
Sie jauchzten fröhlich auch dabei,
Daß Petrus sei von Sünden frei.
Und als der Herr Jesus zu Tische saß,
Mit seinen zwölf Jüngern
das Abendmal aß,
Da sprach der Herr Jesus:
“Was stehst du denn hier?
Wenn ich dich anseh’, so weinest
du mir!”

Three angels were singing a
sweet song;
With blissful joy it rang in the heavens.
Their joyful praise was heard therein,
That Peter was freed from sin.
And as the Lord Jesus sat at the table,
With his twelve disciples
eating the evening meal,
Then the Lord Jesus said,
“Why do you stand here?
When I see you, you weep before me!”

ST. PETER (Soloist)

“Und sollt’ ich nicht weinen,
du gütiger Gott?”

“And should I not weep,
thou wonderful God?”

CHORUS

“Du sollst ja nicht weinen.”

“You should not be weeping.”

ST. PETER

“Ich hab übertreten die zehn Gebot.
Ich gehe und weine ja bitterlich.”

“I have broken the Ten Commandments.
I go about weeping bitterly.”

CHORUS

“Du sollst ja nicht weinen.”

“You should not be weeping.”

ST. PETER

“Ach komm und erbarme
dich über mich!”

“O come and have mercy on me!”

CHORUS AND BOY CHOIR

“Hast du denn übertreten die
zehn Gebot,
So fall auf die Kniee und bete zu Gott!
Liebe nur Gott in alle Zeit,
So wirst du erlangen die
himmlische Freud’.”
Die himmlische Freud’ ist ein
selige Stadt,
Die himmlische Freud’, die kein
ende mehr hat!
Die himmlische Freude war
Petro bereit’t,
Durch Jesum und Allen zur Seligkeit.

“If you have broken the
Ten Commandments,
Then fall on your knees
and pray to God!
Love God alone all the time,
Thus will you acquire heavenly joy.”
Heavenly joy is a blessed place,
Heavenly joy, that has no end!
Heavenly joy was given to Peter
By Jesus, and for the salvation of all.

Text from *Des Knaben Wunderhorn*. English translation by Nick Jones.

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ROBERT SPANO,
CONDUCTOR
See biography on
page 2.

KELLY O'CONNOR, MEZZO-SOPRANO

Possessing a voice of uncommon allure, the Grammy® Award-winning mezzo-soprano Kelley O'Connor is one of the most compelling performers of her generation. She is internationally acclaimed equally in the pillars of the classical music canon—from Beethoven and Mahler to Brahms and Ravel—as she is in new works of modern masters—from Adams and Dessner to Lieberson and Talbot. In the 2021/2 season Kelley O'Connor returns to the Concertgebouworkest for performances of Peter Lieberson's *Neruda Songs* led by Stéphane Denève and a robust North American concert calendar includes performances of Mozart Requiem with Fabio Luisi conducting the Dallas Symphony Orchestra, Mahler *Das Lied von der Erde* with Asher Fisch and the Seattle Symphony, Mendelssohn *Elijah* with Jun Markl and the Indianapolis Symphony Orchestra, and Beethoven's Ninth Symphony with Juraj Valčuha and the Minnesota Orchestra and with Michael Stern and the Kansas City Symphony. Additional performances bring her together with Ken-David Masur and the Milwaukee Symphony Orchestra for a program of Canteloube and Duruflé, with Andrés Orozco-Estrada and the Houston Symphony for Mahler's Second Symphony. For her debut with the Atlanta Symphony in *Ainadamar*, Kelley O'Connor joined Robert Spano for performances and a Grammy® Award-winning Deutsche Grammophon recording. Her discography also includes Mahler's Third Symphony with Jaap van Zweden and the Dallas Symphony Orchestra, Lieberson's *Neruda Songs* and Michael Kurth's *Everything Lasts Forever* with Robert Spano and the Atlanta Symphony, Adams' *The Gospel According to the Other Mary* with Gustavo Dudamel and the Los Angeles Philharmonic, and Beethoven's Ninth Symphony with Franz Welser-Möst and the Cleveland Orchestra.

ATLANTA SYMPHONY ORCHESTRA CHORUS

The Atlanta Symphony Orchestra Chorus, founded in 1970 by former Music Director, Robert Shaw, is an all-volunteer, auditioned ensemble that performs on a regular basis with the Orchestra and is featured on many of its recordings. Led by Director of Choruses, Norman Mackenzie,

the chorus is known for its precision and expressive singing quality. Its recordings have garnered 14 Grammy® Awards (nine for Best Choral Performance; four for Best Classical Recording and one for Best Opera Recording). The Chorus performs large symphonic choral works, under the direction of Co-Artistic Advisors Maestro Robert Spano and Principal Guest Conductor Sir Donald Runnicles, and Music Director Designate Nathalie Stutzmann. In addition, the Chorus has been involved in the creation and shaping of numerous world-premiere commissioned works.

NORMAN MACKENZIE, DIRECTOR OF CHORUSES

As Director of Choruses for the Atlanta Symphony Orchestra since 2000 and holder of its endowed Frannie and Bill Graves Chair, Norman Mackenzie was chosen to help carry forward the creative vision of legendary founding conductor Robert Shaw to a new generation of music lovers. In his 14-year association with Shaw, he was keyboardist for the Atlanta Symphony Orchestra, principal accompanist for the ASO Choruses, and ultimately Assistant Choral Conductor.

Mackenzie prepares the Atlanta Symphony Orchestra Chorus and Chamber Chorus for all concerts and recordings, works closely with Robert Spano on the commissioning and realization of new choral-orchestral works. During his tenure, the Chorus has made numerous tours and garnered its most recent four Grammy® Awards. Mackenzie also serves as Director of Music and Fine Arts for Atlanta's Trinity Presbyterian Church, and pursues an active recital and guest conducting schedule.

THE GEORGIA BOY CHOIR

Established in 2009 under the baton of Artistic Director and Conductor, David R. White, the Georgia Boy Choir has quickly gained a reputation as one of the finest choirs of its kind. Known for the transcendent beauty of their singing and powerful, nuanced musical interpretation, the Choir has garnered an impressive international fan base through touring and its many performance videos on YouTube with millions of views from over 100 countries. Operating on a five-tier music education system, the Choir serves over 85 boys and young men from all around the metropolitan



Atlanta region. Recognizing that a musician must care for his instrument, the Georgia Boy Choir invests a great deal of time, energy and focus on the care and development of its instrument—the boys themselves. At every rehearsal, each boy is encouraged to “Be the Best Boy You Can Be.” The boys are taught the importance of hard work, self-discipline and focus, all in an environment that is positive, encouraging and fun. In this way, the boys are allowed to be their true selves and find expression of the greatness that lies within them.

DAVID R. WHITE, Artistic Director and Conductor

David R. White has been training boys and young men to sing for more than two decades. In 1994, he founded the Boy Choir of the Carolinas in Greenville, South Carolina. In 1998 he became the Music Director of Florida’s Singing Sons Boychoir in Fort Lauderdale, Florida. From 2001 to 2009, Mr. White was the Artistic Director and Conductor of the Atlanta Boy Choir. He has also served as conductor of the Greenville Symphony Orchestra Chorus and Director of Music at the Second Presbyterian Church of Greenville. There, he founded an annual Summer Music Camp for children and adults. Under his direction, choirs have participated in numerous festivals throughout the world including the Prague International Choral Festival, the Pacific International Children’s Choir Festival, the Anchorage Choral Festival, the Cultural Olympiad in Greece, the Baltimore Boychoir Festival, the Southeast Festival of Song, and the Choral Olympics in Linz, Austria. He has been a conductor on the faculty at the Interlochen Center for the Arts in Interlochen, Michigan as well as the Csehy Summer School of Music in Philadelphia.

In addition to conducting, White has been a featured soloist with numerous choral organizations and orchestras throughout the Southeast. He was a member of Robert Shaw’s Atlanta Symphony Orchestra Chorus from 1987-1990. White holds a Bachelor of Music degree in Voice Performance from Georgia College and is active as a lecturer, adjudicator and conductor for choral and vocal competitions, workshops and festivals. He currently holds the position of Repertoire and Standards Chair for the Georgia Chapter of the American Choral Directors Association.

WOMEN OF THE ATLANTA SYMPHONY ORCHESTRA CHORUS

Norman Mackenzie
DIRECTOR OF CHORUSES
The Frannie & Bill Graves Choir

Jeffrey Baxter
CHORAL ADMINISTRATOR
The Florence Kopleff Choir

Peter Marshall
ACCOMPANIST

SOPRANO 1

Ellen Abney
Hanan Davis
Khadijah Davis
Michelle Griffin*
Erin Jones
Arietha Lockhart**
Alexis Lundy
Mindy Margolis*
Joneen Padgett*
Mary Martha Penner
Susan Ray
Samaria Rodriguez
Lydia Sharp
Stacey Tanner
Brienne Turgeon*
Deanna Walton
Erika Wuerzner
Michelle Yancich
Wanda Yang Temko*

SOPRANO 2

Sloan Atwood*
Barbara Brown
Maggie Carpenter
Martha Craft
Erika Elliott
Mary Goodwin
Amanda Hoffman
Rachel Hughes
Kathleen
Kelly-George*
Mary Mulvey
Heidi Padovano
Lindsay Patten Murray
Chantae Pittman
Tramaine Quarterman
Paula Snelling*
Anne-Marie Spalinger*
Cheryl Thrash**
Donna Weeks**

ALTO 1

June Abbott**
Pamela Amy-Cupp
Patricia Dinkins-Matthews*
Angel Dotson-Hall
Katherine Fisher
Beth Freeman
Cynthia Harris
Unita Harris
Beverly Hueter*
Janet Johnson**
Susan Jones
Virginia Little*
Staria Lovelady*
Frances
McDowell-Beadle**
Linda Morgan**
Katherine Murray*
Kathleen Poe Ross
Noelle Ross
Marianna Schuck
Laura Emiko Soltis
Camilla Springfield**
Nancy York*

ALTO 2

Nancy Adams*
Ana Baida
Angelica
Blackman-Keim
Emily Boyer
Marcia Chandler*
Carol Comstock
Meaghan Curry
Cynthia Goeltz
DeBold**
Michèle Diamant
Sally Kann*
Nicole Khoury*
Lynda Martin
Laura Rappold*
Sharon Simons*
Kiki Wilson**
Diane Woodard**
Carol Wyatt*

* 20+ years of service
** 30+ years of service
Charter member (1970)

GEORGIA BOY CHOIR

David R. White
ARTISTIC DIRECTOR AND CONDUCTOR

Winsten Chiu
Cameron Cobb
Max Cook
Anderson Dean
Gavin Eapen
Elisha Gunter

Hank Hilscher
Will Hilscher
Bronson Holsinger
Aidan Howerton
Ian Kim
Tate Kim

Wilson Lea
Joshi Lee
Nate Merritt
McCaidan Moore
Devon Scott-VanDyck
Vidith Shastrula

Benjamin Stockard
Richard Wang
Bennett Welcn
McLain Welch
Sanjiv Westbrook