University of Wisconsin-Eau Claire
Department of Music and Theatre Arts

presents the

Gustav Mahler’s
Symphony No. 3 in D minor

with the
Women’s Concert Chorale
Alan J. Rieck, conductor
and guest soloist
Kathryn Proctor Duax, mezzo soprano

Sunday, April 9, 2006, 2:00 p.m.
Gantner Concert Hall
Haas Fine Arts Center

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Excellence. Our Measure, Our Motto, Our Goal.
Program

Symphony No. 3 in D minor.......................... Gustav Mahler
I. Kräftig
II. Tempo di menuetto: sehr mässig
III. Comodo, scherzando
IV. Sehr langsam, misterioso
V. Lustig im Tempo und keck im Ausdruck
VI. Langsam, ruhevoll

4th Movement: "Zarathustra’s Midnight Song"
from Thus Spake Zarathustra by Nietzsche

SOLOIST:
O man! Take heed!
What does the deep midnight say?
I slept!
I have awakened from a deep dream.
The world is deep,
And deeper than the day remembers.
Deep is its suffering.
Joy is deeper yet than heartache!
Suffering speaks: Begone!
All joys want eternity,
Want deep, deep eternity.

5th Movement: "Esungen drei Engel"
from The Youth’s Magic Horn

CHOIR AND SOLOIST:

(Bimm bamm!)

Three angles sang a sweet song
That set Heaven ringing with joy;
They rejoiced, in their song,
That Peter was freed of sin.
And while Lord Jesus sat at table
Eating the evening meal with his twelve disciples,
This spake Lord Jesus: "Why are you here?
When I look at you, you weep."

"Should I not weep, my merciful Lord?
I have broken the Ten Commandments;
I go my way weeping bitterly.
Ah, come and have mercy upon me!"

"So you have broken the Ten Commandments?
Then fall on your knees and pray to God;
Love God along all your life
And you shall attain heavenly joy."

Heavenly joy is a happy city.
Heavenly joy knows no end.
Heavenly joy was granted by Jesus
To Peter and us for our eternal felicity.

(Translation: Robert Cushman)

Program Notes

Mahler repeatedly wrestled with the problem of the Third Symphony's specific meaning. In his sketches and letters are found frequent descriptions of the composition. He often changed his mind on the programmatic significance of the work and on the number and order of movements. When the symphony was finally complete, Mahler decided to suppress all programmatic information, including even the descriptive titles he had given the individual movements. He feared that the piece might be misunderstood by listeners trying to hear correspondences between musical gestures and philosophical meanings. In one way the composer was correct: abstract musical significance is always more profound than extra musical ideas. But in another way it was unfortunate that he chose to hide his intentions, because the Third Symphony — more than most other pieces — is rich in specific references as well as purely musical significance. There are statements in this music of a philosophy of man and his relationship to nature, of the relationship between art and life, and even of the social equality of all people.
These ideas are in the music, not merely associated with it, so that to ignore them is to miss an entire layer of meaning. By reading Mahler's letters and sketches and by studying statements recorded by friends, we can piece together a reasonably accurate picture of what the Third Symphony signified to the composer.

"That I call it a symphony is really incorrect, as it does not follow the usual form. The term "symphony" to me this means creating a world with all the technical means available. The constantly new and changing content determines its own form. In this sense I must always be reminded that I create my own original means of expression.

The first movement, "Summer Marches In," should indicate the humorously subjective content. Summer is conceived as a conquerer advancing amidst all that grows and blooms, crawls and flies, hopes and desires, and finally everything we know by instinct (angels – bells – in a transcendental sense). Above all, Eternal Love spins a web of light like rays of sun converging to a single burning point. It is my most personal and richest work."

This utterly original first movement, which was composed last, gave Mahler the most difficulty. He thought about it longest, had most doubts about it, and spoke and wrote most about it. He saw it as a "gigantic hymn to the glory of every aspect of creation...[and to] the miracle of spring, thanks to which all things live, breathe, flower, sing, and ripen, after which appear those imperfect beings who have participated in this miracle – the men."

"This movement is hardly music anymore, just the voice of nature: one shudders at this motionless, soulless material from which, little by little, life frees itself and finally conquers, developing and differentiating step by step: flowers, animals, men, right up to the kingdom of the spirit and that of the angels. In the introduction there is the scorched, brooding atmosphere of midday in summer, when all life is suspended and not a breath of wind stirs the vibrant, flamboyant air, drunk with sunshine. Life, the young prisoner of ever-motionless, inanimate nature, cries out in the distance and begs for freedom, until, in the ...movement which follows the introduction, this life breaks out victoriously. 
In the march tempo, the first movement never stops advancing; as it approaches it becomes louder and louder, gathers strength, and grows like an avalanche until its din breaks above our heads in powerful rejoicing...I would never had had the courage, I think, to finish this gigantic task if the other movements had not already been completed.

When you consider how much happens in [the opening movement], it seems concise, even though it equals a long symphony in length! There are so many forces at work! First the secret growth of nature, awakening from her slumber, throwing off her chains; then the approach of summer with her flowers; what life, these innumerable sounds! Then the battle against hostile forces...It is a gigantic fresco, in contrast to the painted miniatures of the other movements. You cannot imagine the effort required to construct such a long movement, to support and control the whole edifice. And yet I needed this foundation, this colossal base on which to build the pyramid which, in the other movements, gradually tapers off, becoming progressively more transparent and more delicate!”

The second movement, “What the Flowers in the Meadow Tell Me,”

“symbolizes that moment in evolution when the creation still cannot speak a word or make a sound...It is the most carefree piece I have ever written. It is carefree as only flowers can be. Everything hovers in the air with grace and lightness, like flowers bending on their stems and being caressed by the wind. To my amazement I noticed today for the first time that the double basses play only pizzicato; they don’t have a single bow stroke, and I don’t use any deep and strong percussion. The violins, on the other hand, which have a solo, play animated, winged, and smiling motives.”

The third movement, “What the Animals in the Forest Tell Me,” was inspired by a childhood memory of the Iglau military band playing in Vlassim Park in Prague, where Mahler was struck by the “natural symphony” of birds and animals and by the sounds of the posthorn in the distance.
The fourth movement, "What the Night Tells Me," is a setting for contralto of some lines from Nietzsche's *Thus Spake Zarathustra*. The word "deep" recurs again and again in this text, and Mahler illustrates it with a low recurrent pedal tone. The short phrases of the text lead to long pauses between the lines sung, this contributing to the sense of isolation implicit in the works. Towards the end, at the line "But all joys want eternity," the music opens briefly into a wonderful lyricism.

In the fifth movement, "What the Morning Bells Tell Me," the contralto is joined by women's and boys' choruses. The boy's chorus's "Bimm, bamm, bimm, bamm,..." is the sound of bells.

The sixth movement, "What Love Tells Me," represents "the peak, the highest level from which one can view the world...I could almost call the movement 'What God Tells Me' – in the sense that God can only be comprehended as Love. And so my work is a musical poem embracing all stages of development in progressive order. It begins with inanimate Nature and rises to the love of God!"

*(Jonathan D. Kramer)*

**Guest Soloist**

*Kathryn Proctor Duax*, mezzo-soprano, is professor of music at UW-Eau Claire. She has taught for over thirty years and many of her students are nationally and internationally recognized performers and teachers. Dr. Proctor Duax is an active performer, having appeared with the Minnesota Orchestra, Milwaukee Symphony Orchestra, St. Paul Chamber Orchestra, Minnesota Bach Society, Florentine Opera of Milwaukee, Eau Claire Chamber Orchestra, and Chippewa Valley Symphony. She has given numerous recitals and master classes in the Midwest and has been heard in recital on Wisconsin Public Radio broadcasts and at the Elvjehem Concert Series. Dr. Proctor Duax formerly served as regional governor and, since 2002, as Vice President of Discretionary Funds and Field Activities of the National Association of Teachers of Singing. She is a member of the planning committee and presenter at the annual Voice Symposium of the University of Wisconsin Outreach program.
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Women's Concert Chorale  
Alan J. Rieck, conductor

Soprano I  
Alison Bailey  
Abigail Bordak  
Amanda Braaten  
Marcy Brown  
Megan Cruze  
Atalia Dana  
Tammie Delveaux  
Terra Goff  
Jahliah Henderson  
Amanda Hill  
Kathryn Krasin  
Nicole MacFarlane  
Amanda Meissner  
Monica Miller  
Ashley Rand  
Marilyn Spier  
Amy Stanfield  
Danielle Tucker  
Danielle Velie  

Soprano II  
Lora Anderson  
Amanda Blaylock  
Meg Britain  
Megan Buechel  
Kathryn Ecken  
Amber Fox  
Courtney Gansmann  

Alto I  
Soprano II cont.  
Ashley Gildner  
Kalah Halek  
Keri Hermann  
Brooke Hunt  
Erin Johnson  
Jennifer Morrison  
Jennifer Morvak  
Kirsten Reiersen  
Anne Rogers  
Colleen Scanlon  
Erin Weaver  
Nicole Werdal

Alto I cont.  
Angela Nieman  
Erica Nunn  
Stacie Olson  
Laiken Strobush  
Jolie Wiley

Alto II

Kristine Becker  
Charis Boersma  
Anna Brady  
Jessica Bransen  
Sarah Chiodo  
Lauren Demerson  
Andrea Fuss  
Lisa Kuhle  
Katherine Levendusky  
Whitney Lien  
Amy Meyer  
Hannah Moen  
Rachel Murray  
Bethany Nikstad  
Amy Oppracht  
Emily Parrish  
Whitney Schoenbohm  
Monica Waterhouse  
Laura Willman

Alan J. Rieck, associate professor of music, conducts the Women's Concert Chorale and Symphonic Choir, and teaches courses in music education. Prior to his current appointment, Dr. Rieck served as Assistant Director of Choral Studies and professor of music education at Northern Arizona University in Flagstaff, Arizona where he taught courses in conducting, current issues in music education, and music education teaching methods; and conducted the Men's Chorale and Women's Chorale. While in Flagstaff he also served as assistant director of the Master Chorale of Flagstaff, was the founding director of the Children's Chorale of Flagstaff, and during the 2000-2001 school year served as the NAU Director of Choral Studies. Prior to moving to Arizona, Dr. Rieck taught and conducted at the University of Wisconsin-Madison, conducted the top performing groups of the Madison Children's Choir, and served as chorus master for the Madison Symphony Orchestra Chorus. Dr. Rieck taught for six years in the public schools in West Allis, Wisconsin and is an active member of the American Choral Directors Association and Music Educators National Conference. He holds a B.M. degree in Music Education, M.M. degree in Music Education, and Ph.D. in Curriculum and Instruction, all from the University of Wisconsin-Madison.

Please respect the need for silence during performances. Our concerts and recitals are recorded. Coughing, beepers, electronic watches, careless handling of programs and other extraneous noises are serious distractions to performers and the audience. The use of cameras and recording equipment cannot be permitted.