

## Program

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Saturday, April 27, 2024 at 7:30pm  
Mary W. Sommervold Hall, Washington Pavilion

South Dakota Symphony Orchestra  
Delta David Gier, *Conductor*  
South Dakota Symphony Orchestra Chorus  
Dr. Timothy J. Campbell, *Chorus Director*  
Angelus Choir  
Natalie Campbell, *Choir Director*  
Margaret Lattimore, *Mezzo-soprano*

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**Gustav Mahler**  
(1860-1911) *Symphony No. 3 in D minor*

- I. Kraftig. Entschieden
- II. Tempo di Menuetto Sehr massig
- III. Comodo (Scherzando) Ohne Hast
- IV. Sehr langsam-Misterioso
- V. Lustig im Tempo und keck im Ausdruck
- VI. Langsam-Ruhevoll-Empfunden



### Delta David Gier Conducts Mahler 3

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Saturday, April 27, 2024 – 7:30  
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## Delta David Gier Conducts Mahler 3

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### Program Notes

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#### Symphony No. 3 in D minor

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Mahler

*Written by Anna Vorhes*

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#### **BORN**

July 7, 1860, Kalischt, Bohemia

#### **DIED**

May 18, 1911, Vienna

#### **COMPOSED**

Primarily in Mahler's composition summer work of 1895 and 1896. He did draw from earlier material of his own. Final preparation was completed in 1899.

#### **PREMIERED**

Krefeld, Germany, on June 9, 1902, with the composer conducting

#### **INSTRUMENTATION**

four flutes (all = piccolo), four oboes (4th = English horn), four clarinets (3rd = bass clarinet, 4th = E-flat clarinet), four bassoons (4th = contrabassoon), eight horns, four trumpets, flügelhorn (offstage), four trombones, tuba, timpani (two players), percussion, two harps, strings, women's chorus, and mezzo-soprano soloist

## DURATION

100 minutes

## SOMETHING INTERESTING TO LISTEN FOR

Mahler said, "A Symphony must be like the world. It must contain everything!" This symphony offers this philosophy presented in the actual music. The orchestra is large and presented to the best advantage. The addition of a mezzo-soprano and a women's chorus seems perfectly logical. Yet Mahler says this is not really a symphony in the expected style of four movements in a predictable pattern. Listen to how Mahler uses each of the colors from his vast palette to draw us in to an experience that leads from considering his view of the outdoors to the final movement when the composer invites us to experience a living relationship with the sense of God, a huge and relatively abstract concept. The relationship is presented as pure love, culminating Mahler's examining what he learned from various aspects of the world. Many of his original melodies sound like music we have heard before, using the idioms that make us think of folk melodies and marches, without sinking to the trite and overused. The melodies and their settings are all original to Mahler. Perhaps this is part of the power of Mahler: assembling a whole that is much larger and more powerful than any part.

## PROGRAM NOTES

Summers were composition times for Mahler. He had complex duties during the fall, winter, and spring. When those ended for the year, he retreated to areas where he could hide away and compose. The summer of 1895 found him in his rustic cabin at Steinbach. All the movements of this symphony, except the first, were composed in that short period of time. The following summer he returned to Steinbach and composed the long first movement. Movements of the symphony were performed bit-by-bit throughout Europe, but work wasn't presented in its entirety until 1902.

The stages of composition of this massive work began with Mahler outlining seven movements he intended to create. These were revised several times. Ultimately, he withdrew the titles. Here is his discussion of the topic in correspondence with a conductor friend, Josef Krug-Waldsee:

*"Those titles were an attempt on my part to provide non-musicians with something to hold on to and with a signpost for the intellectual, or better, the expressive content of the various movements and for their relationships to each other and to the whole. That it didn't work (as, in fact, it could never work) and that it led only to misinterpretations of the most horrendous sort became painfully clear all too quickly. It's the same disaster that*



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*had overtaken me on previous and similar occasions, and now I have once and for all given up commenting, analyzing all such expediciencies of whatever sort. These titles...will surely say something to you after you know the score. You will draw intimations from them about how I imagined the steady intensification of feeling, from the indistinct, unbending, elemental existence (of the forces of nature) to the tender formation of the human heart, which in turn points toward and reaches a region beyond itself (God). Please express that in your own words without quoting those extremely inadequate titles and that way you will have acted in my spirit. I am very grateful that you asked me [about the titles], for it is by no means inconsequential to me and for the future of my work how it is introduced into "public life."*

This leads to the contemplation of how words and music, especially orchestral music, interact. Storytelling in instrumental music was common and expected in Mahler's time. He also was very comfortable inserting vocalists, both as soloists and as choirs, to make his point. But he also was annoyed by his audiences putting too much emphasis on what the words had to offer about the piece. He believed his communication to be much more powerful without needing to explain what his intentions were.

With the inclusion of singers, specific words are necessary. The fourth movement is a setting of the words of Frederick Nietzsche's "Midnight Song" from *Also Sprach Zarathustra*. The fifth movement is drawn from *Des Knaben Wunderhorn* ("The Youth's Magic Horn"), a combination of "Three Angels Sang" and the "Armer Kinder Bettlerlied" (Poor Children's Begging Song) from *Des Knaben Wunderhorn*, the story of a young boy begging his mother for food as she puts him off, citing the need to complete other tasks. With this we hear the sound of church bells sung as "bim bom".

It is interesting to contemplate Mahler's developing philosophy through his symphonies. His second symphony, called the "Resurrection Symphony" examines a traditional view of God and humankind. This symphony becomes more humanistic, while acknowledging a God who is love. The Mahler Foundation, on their website, offers this reflection:

*"The essential difference in Mahler's approach to redemption in both symphonies is that in the second, humankind is subservient to God's grace achieved through belief, while in the third, God and humanity come together, not as equals, of course, but as partners in life's traversal, their mutual love providing the highest achievement in existence, that is also the long sought after redemptive resolution to human suffering, Mahler's own world was beginning to evolve during the 1890s*

when he wrote the third; his personal quest for life's meaning in the face of suffering and death, was deeply affected by his encounter with the works of Friedrich Nietzsche's."



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## Soloist



**Margaret Lattimore**

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mezzo-soprano

Grammy®-nominated mezzo-soprano Margaret Lattimore has performed with some of the most renowned arts organizations in the world. These include the Metropolitan Opera, Chicago Lyric Opera, Houston Grand Opera, San Diego Opera, Florida Grand Opera and Dutch National Opera. She has appeared on the concert stages of Carnegie Hall, Boston Symphony Hall, Geffen Hall, and many others, with symphony orchestras that include the New York Philharmonic, Boston Symphony, Houston Symphony, Saint Paul Chamber Orchestra, Boston Baroque Orchestra, Minnesota Orchestra and Pacific Symphony.

This season, she appears at the Lyric Opera of Chicago in Klaus Guth's production of *Jenufa* and joins Gloria Dei Cantores for Handel's *Messiah*. She will also appear at Carnegie Hall in Ricky Ian Gordon's operatic setting of *The Grapes of Wrath* and will perform Beethoven's Symphony No. 9 with the Pacific Symphony in Costa Mesa, CA.

Lattimore is a Crane School of Music graduate and was a member of the Metropolitan Opera Young Artist Development Program. She has received numerous awards including the Grand Prize at the Metropolitan Opera National Council Auditions, the Eleanor McCollum Award from the Houston Grand Opera Studio, and the prestigious Vienna Award from the George London Foundation.

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**Angelus Choir**



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Mahler 3**

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### Angelus Choir

The current iteration of Augustana's Women's Choir began in 1997 when Cheryl Koch organized a group of 44 young women as an ensemble. This group soon became a vital part of Augustana's choral organizations and remains so today. There have been three additional conductors since that time: Jeanne Carter (under whose auspices the name change to Angelus came about), Lisa Grevlos, and now Natalie Campbell. Each year the women sing concerts in the fall and in the spring as well as participating in Christmas Vespers, occasionally adding concerts and services to the community as well.



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### Delta David Gier Conducts Mahler 3

Saturday, April 27, 2024 – 7:30  
PM

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### Angelus Choir Director



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### Natalie Campbell

Choir Director

Natalie Campbell serves on the faculty at Augustana University as Instructor of Voice and Director of Angelus. She is also the collaborative pianist for the South Dakota Symphony Chorus. Prior to joining the faculty at Augustana in 2016, she taught private voice at the University of Sioux Falls and Southwest Minnesota State University. As an educator, she has taught elementary and middle school vocal music and served as director of the Sioux Falls Children's Choir and associate director for the Tucson Girls Chorus as well as maintained a private piano and voice studio.

Campbell received a Bachelor of Music degree in Piano and Vocal Music Education from Houghton College in New York, and has pursued graduate studies in Piano and Chamber

Music at Rice University in Houston, TX. She holds a Master's degree in Vocal Performance from the University of South Dakota, where she studied with Dr. Brandon Hendrickson. While at USD, she was the winner of the university's annual concerto competition and performed the roles of Dido in *Purcell's Dido* and Aeneas and Monica in Menotti's *The Medium*.

As a soprano soloist, Natalie's performances include Mendelssohn's *Psalm 42*, Mozart's *Coronation Mass*, Orff's *Carmina Burana*, Faure's *Requiem*, Handel's *Messiah*, Haydn's *Missa brevis*, and a Midwest premiere of Shawn Kirchner's *Songs of Ascent*. In 2018 she was selected as a participant in the prestigious American Bach Soloists Academy in San Francisco. She has also served as an Artist in Residence for the inaugural International Choral Conducting Masterclass and Young Artist Program at Baylor University.

Campbell has performed as a soloist and ensemble singer with many professional vocal ensembles, including Transept, The Rose Ensemble, Mercury Baroque, Cantare Houston, and the Grammy®-nominated South Dakota Chorale.

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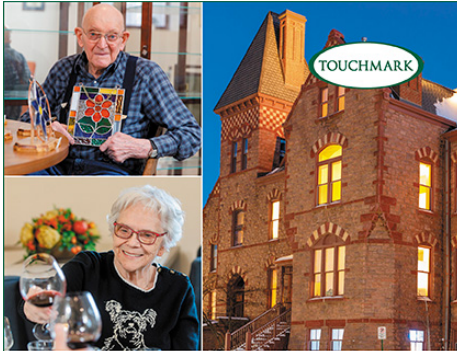
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