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*Mahler's  
Resurrection  
Symphony*

February 18, 24 & 25, 2024

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**Mark Latham**  
Music Director and Conductor

***Gustav Mahler's Symphony No. 2 in C Minor***

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# ❧ A letter from our Music Director

Dear Esteemed Audience,

With hearts brimming with excitement and joy, we at the Philharmonic extend to you the warmest of greetings as we embark upon a captivating new season of orchestral marvels. There's not a single concert, or even piece, you will want to miss!

Our odyssey begins with a celebration of the rich musical heritage of Bohemian and Czech composers, whose compositions resonate with lyrical exuberance. Prepare to be transported to the landscapes of Dvorak's Symphony No. 7, a masterpiece that captures the essence of the human spirit; to the funny, fantastic, and folksy worlds of Josef Suk, Vitezslava Kapralova and Bedrich Smetena; and alongside these, the eloquent melodies of Elgar's Cello Concerto, as interpreted by our incredibly talented young soloist.



As the tunes of the Czech composers linger in the air, we invite you to embrace the magic of our Holiday Pops performances. Let the enchanting sounds of Tchaikovsky's Nutcracker whisk you away to a world of wonder, where the fantastic becomes normal, and where dreams come alive through music. Adding to our enchantment, a promising student soloist will grace our stage, performing a movement from Rachmaninoff's monumental Second Piano Concerto.

The colossal grandeur of Mahler's Second Symphony continues our journey. In this opus of monumental proportions, we traverse the realms of human experience and explore the depths of emotion and the triumph of the human spirit. Nothing is missing here: pathos and exquisite beauty, the greatest uplift, and the greatest excitement, funereal splendor and utter tenderness. This symphonic quest, accompanied by vocal soloists and a choir of a hundred, is an unforgettable testament to Mahler's genius, inviting us to be moved and transported to entirely new realms of human experience.

The soul-stirring melodies of Spain beckon next, as we immerse ourselves in the sensuous rhythmic seduction of Ravel's Bolero. Joining this Spanish soir e, the resonant, pulsing notes of Garcia's Double Bass Concerto will resound through the hall, showcasing the incredible versatility of this often-overlooked instrument.

As we draw the curtain on this remarkable season, we pay homage to the great French masters who have graced the world with their brilliance - Berlioz, Boulanger, and Th odore Dubois. The evening culminates with Saint-Sa ens' awe-inspiring Organ Symphony, an epic masterpiece that captures the magnificence of sound and spirit in harmony.

We are honored to share with you each chapter of this awe-inspiring musical odyssey. The Sirens beckon! We extend our heartfelt gratitude for your unwavering support and enthusiasm. Together, we shall explore the diverse tapestry of human emotion through the language of music.

With anticipation and gratitude ~ Mark Latham, Music Director

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# About the New Hampshire Philharmonic Orchestra

The New Hampshire Philharmonic is the state's oldest orchestra, tracing its roots back to 1895, and continuously performing since 1905. The Philharmonic connects people to the power of classical music, using the model of a living laboratory. The Phil brings together the best student, amateur and professional musicians in compelling performances of the core repertoire.

*The New Hampshire Union Leader dubbed us "a fine-arts flagship for New Hampshire."*

Each year the orchestra mentors some of the state's finest young musicians, providing each young artist an invaluable experience in his or her growth as a musician. Grammy-award winning composer John Adams described his experience with our orchestra:

*"My experiences with the New Hampshire Philharmonic were of critical importance to my growth as a musician."*

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# A letter from our President

Dear Valued Members of Our Audience,

I do hope you and your families, near and far, are in good health and spirits as we embark on a new season of music and storytelling. On behalf of the Board of Directors, it is with immense gratitude and profound appreciation that I reach out to each one of you, our cherished audience, and thank you for your unwavering enthusiasm and support for The New Hampshire Philharmonic Orchestra.

Over the years, our orchestra has flourished due to the dedication and passion of our exceptional professional, amateur, and student musicians. Together, they have cultivated an incredible synergy that ignites the concert hall with the magic of music. Your unwavering presence in the audience fuels their creative spirits and inspires them to deliver performances that touch the very core of our souls.



It is heartwarming to witness how you, our beloved audience, have become our most vocal advocates. Your words of praise, social media shares and your impassioned conversations with friends and family have been instrumental in spreading the word about our orchestra's exceptional talent and artistic brilliance.

As we continue to strive for outstanding performances that leave you breathless, we are tasked with the challenge of developing and growing the financial resources required to support our musicians, artistic programs, and community outreach initiatives. Therefore, I would ask, that as we set out upon a new season of engagement and entertainment, you consider opportunities in which you can assist us financially – either through direct donations, legacy gifting, or simply encouraging other professionals, businesses, service providers and community groups to support our mission through attendance and financial support.

Your contributions allow us to plan and execute innovative programs, foster the growth of young musicians through educational opportunities, and maintain the standard of excellence for which our orchestra has become renowned. No gift is too small, and every contribution makes a positive impact on our ability to continue sharing the gift of music with the world.

In addition to annual gifts, we also invite you to reflect on the possibility of providing lasting support through bequests to our endowment fund. Including The Phil in your estate planning, will ensure that the magic of our music will resonate through generations to come while memorializing your lasting musical legacy.

Your support, through annual gifts, corporate support, heirloom giving or simply inviting more friends and acquaintances to attend performances, is a testament to your belief in the transformative power of music and the vital role our orchestra plays in enriching our community. Together, we can create a heritage that transcends time and brings joy to countless lives.

I encourage you to explore the various ways you can contribute to our orchestra's growth and success. Our development team is more than happy to assist you in finding the most suitable option for you.

Once again, I extend my heartfelt thanks to each of you for being the pillars of strength behind our orchestra. Your love, encouragement, and advocacy fuel our passion for music and drive us to soar to even greater heights.

Thank you for being part of our musical journey, and we look forward to welcoming you to our upcoming concerts as we continue to create magical moments together.

With sincerest gratitude,

Gary Miller, Chairman of the Board of the New Hampshire Philharmonic Orchestra

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## Mark Latham

### Music Director

Born in Tanzania and educated in the United Kingdom and the USA, Mark Latham has been active as a violinist, violist, composer, conductor, chamber musician and teacher in the UK, Canada and the US, where he resides.

Mark Latham received his musical training at the Guildhall School (London), the Philadelphia College of Performing Arts, Brooklyn College Conservatory, and the University of Michigan, where he earned his Doctor of Musical Arts in Orchestral Conducting. Mark was privileged to have studied with some of the great musicians and pedagogues of the past century: violin with Masao Kawasaki, Dorothy DeLay and Itzhak Perlman; and chamber music with the Juilliard, Emerson and American Quartets, with Eugene Lehner of the Kolisch Quartet, and Zoltan Zekely of the Hungarian Quartet.

As a violinist, he was a member of the Atlantic String Quartet for 6 years in St. John's, Canada, with whom he made many recordings with CBC Radio. He has been a regular with Emmanuel Music in Boston and the New England Bach Festival, and previously was a member of the New Hampshire, Delaware and New Haven Symphonies. He is a founding member of the Aryaloka String Quartet, whose performances have included a UK tour. The quartet was lauded by the Boston Musical Intelligencer for its 'instantaneous kinetic energy'. Mark is a member 'in absentia' of the Canadian contemporary improv ensemble "The Black Auks" with whom he made several recordings.

Mark's primary conducting mentors were Kenneth Kiesler and Gustav Meier, Larry Rachleff, Marin Alsop and Helmuth Rilling. In Michigan, he was music director of the Gilbert and Sullivan Society. He has conducted the Cabrillo Festival Orchestra in Santa Cruz, CA, the Oregon Bach Festival Orchestra, and the MIT Symphony Orchestra, and he has been music director of the Nashua Chamber Orchestra, the Cambridge Symphony, and the Avalon Chamber Ensemble.

Mark holds a deep belief that music is transformational and can be a broad and powerful educational and social medium for both children and adults. He has conducted many youth and community orchestras, and led music seminars and workshops at all levels in the US, Canada and Europe. He was music director of the New Hampshire Youth Symphony Orchestra and the Concord Academy Orchestra, and has taught composition and general music at MusicWorks in the UK, a chamber music program for Europe's finest young string and piano players. Each summer he conducts and coaches amateur musicians at CAMMAC in Quebec, and directs the orchestra and gives master classes at the Iceberg Chamber Music Institute in Newfoundland.

For twelve years he directed the University Orchestra at the University of Massachusetts, Lowell, where he served as professor of conducting, violin and viola, and chamber music. At the Manchester Community Music School, in Manchester, NH he teaches violin and viola and is Chair of the string department.

Now in his twelfth season as Music Director of the New Hampshire Philharmonic, Mark is also Music Director of the Wellesley Symphony, in Wellesley, MA. He resides in Somerville, MA with his wife Theresa and several lively cats, many books and their garden.

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*“Every day, I am inspired and encouraged to work harder than the day before—by the incredibly talented and caring faculty at Keene State College and the friends that have become family. The performing opportunities are truly special and allow me to feel fulfilled as a musician and performer.”*

– **Tori Young '25**  
Music Performance Major

Photo Credit: Steve Holmes

# Come Play at Keene State College!

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## Profile



### Harmony Markey

#### Interim Director of Choral Studies at Plymouth State University

Harmony Markey is the Program Coordinator for Music Education and Interim Director of Choral Studies at Plymouth State University. She earned a Bachelor of Music Education Degree at Northern Vermont University, and a Masters of Music degree in Music Education at Boston University. Harmony has spent more than 20 years teaching general, choral, and instrumental music in Vermont, Colorado, and most recently the Lakes Region of New Hampshire, where she served as Department Head for Allied Arts and Technology and earned the 2015 Distinguished Teacher of the Year award. She also served in leadership roles for the Lakes Region Music Festival and is currently chairperson for the NHMEA Council for Choral Music Education.

At Plymouth State University Harmony is responsible for the advising, mentoring, and supervising of all pre-service music teachers, teaching undergraduate music education and conducting courses and directs the University's vocal ensembles. She advises the PSU a cappella ensembles, collegiate NAFME organization, and ACDA chapter. She was recently presented with a student recognition award for her work with Music Education students.

As a vocalist Harmony has performed as a soprano soloist with the Lakes Region Symphony Orchestra and the Carter Mountain Brass Band and has performed with the NH Music Festival Chorus, Pemi-Chorale, and the New Hampshire Master Chorale.

Harmony also performs as a multi-instrumentalist, singer/songwriter in the Lakes Region of NH and takes every opportunity to work in collaboration with fellow artists in both live and studio settings.

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## Profile



### Dr. Sandra Howard

#### Professor of Music and Coordinator of Choral Music Education at Keene State College

Dr. Sandra Howard serves as Professor of Music and Coordinator of Choral Music Education at Keene State College in Keene, New Hampshire. She teaches courses in choral and general methods, conducting, supervises methods practicum and student teaching. She conducts the KSC Chamber Singers and Concert Choir, who regularly perform throughout New England, Canada, and Germany. Howard earned a Bachelor of Music in Music Education and Master of Music in Vocal Performance from the University of Maine and a Ph.D. in Music Education/Curriculum and Instruction from the University of Missouri-Kansas City. Previous teaching appointments include Kennett Middle/Senior High School in Conway, New Hampshire, Granite State College, Blue River Community College in Missouri, and the Conservatory of Music and Dance at the University of Missouri-Kansas City.

Dr. Howard's research has been presented at SRME, SMTE, ACDA and NAFME state, regional, and national conferences. Her scholarship has been published in the Journal of Research in Music Education, Missouri Journal of Research in Music Education, The Choral Journal, Teaching Music, UPDATE: Applications of Research in Music Education, and NHMEA Quarter Notes. She previously served on the Music Educators Journal Editorial board. She serves as a NHMEA Director and Past President and current NHACDA Treasurer. Dr. Howard is the recipient of the 2016 Campus Compact for New Hampshire Presidents' Good Steward Award and 2017 NHACDA Choral Director of the Year Award. Most recently, Dr. Howard was a choral conducting fellow at the Sarteano Chamber Choir Conducting Workshop in Sarteano, Italy. She serves as an educational consultant, enjoys collaborating with singers of all ages, and is an active conductor and clinician for festival honor choirs.

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## Hannah Murray

### Vocal Soloist

Hannah Murray, lyric coloratura, received her B.A. in vocal performance from Connecticut College, and her M.M. in vocal pedagogy and performance from Westminster Choir College. Additional studies include the Royal Academy of Music in London, England, and Middlebury College's Deutsch fur

Sangerin program. A highly sought after voice teacher, Mrs. Murray's students have gone on to sing at some of the nations leading Schools of Music, such as Boston Conservatory, Elon, the Tisch school at NYU and Yale, and have also sung on national musical theater tours, and off and on Broadway. An accomplished singer in her own right, Mrs. Murray has performed throughout the Northeastern United States. She has been a soloist for the Nashua Symphony, The Paul Madore Chorale, The Opera circle, The Keiser Concert Series at St. Paul's School, and the Musicians of Wall Street series at Concord Community Music School, amongst others. A resident of Concord NH, Mrs. Murray is the Coordinator of Voice Performance Studies, and a teaching lecturer at Plymouth State University where she specializes in voice for musical theater. Formerly, she held the position of Voice and Choral Department Chair at Concord Community Music School, Adjunct Lecturer of Music at St. Anselm College, and spent three years as Music Director at South Congregational Church.

*Style: Opera; Jazz; Folk; Classical; Pop; Musical Theatre*

*Title: Voice Performance Studies Coordinator, Plymouth State University*

*Voice Type: Soprano*

*Music Styles Taught: Opera; Jazz; Folk; Classical; Pop; Musical Theatre*

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## Evangelia Leontis

### Vocal Soloist

Evangelia Leontis, soprano, has extensive experience on the opera, concert and recital stages. She has been seen on the operatic stage as Frasquita with Panopera, Susanna in *Le Nozze di Figaro* with UNCG Opera Theatre, Zerlina in *Sieur Du Luth* Opera's production of *Don Giovanni*, as Gretel in *Hansel and Gretel* with both Longwood Opera and Riverside Theatre Works, as Lucy

in *The Telephone* at Boston University, as Zweite Dame in *Die Zauberflöte* with Opera del West and Barn Opera, as Barbarina in *Le Nozze di Figaro* with the Boston Youth Symphony and as *Le Feu* in *L'Enfant et les Sortilèges* MetroWest Opera. On the concert stage Ms. Leontis has been the soprano soloist in works by Vaughan Williams, Berlioz, Britten, Schubert, Haydn, Fauré, Rossini, Bach, Grieg, Bizet, Charpentier, and Handel with ensembles such as Albany ProMusica, the Keene Chorale, Newburyport Choral Society, Newton Choral Society, Clear Lakes Chorale, Fine Arts Chorale, Polymnia Choral Society, Greensboro Opera, Greensboro Oratorio Society, the University of Texas Rio Grande Valley Symphony, and the UNCG Sinfonia.

Additionally, Dr. Leontis is an avid recitalist and has sung recitals in Rochester, NY, Greensboro, NC, Brownsville, TX, and Boston, as well as in her hometown of Bowling Green, OH. She serves as Administrative Director for *Calliope's Call*, a New England-based ensemble committed to the performance and promotion of art song. She won the Bel Canto Award in the 2015 Orpheus Competition, was a finalist in the 2015 Kentucky Bach Choir Competition, a semi-finalist for the American Prize in 2015, and was a winner of the 2010 Greek University Women's Club Music Competition.

Dr. Leontis received the degree of Doctor of Musical Arts from the University of North Carolina Greensboro in May 2017. She completed the Masters of Music degree in vocal performance from Boston University and the Bachelors of Music degree in vocal performance from the Eastman School of Music. While at Eastman she sang regularly with Eastman Collegium Musicum, directed by early music specialist and lutenist Paul O'Dette.

Also an enthusiastic voice teacher, Dr. Leontis enjoys teaching and sharing her love of music with others immensely. Dr. Leontis currently serves on the voice faculty of Keene State College where she teaches voice and diction. She has previously served on the voice faculties of the University of Texas Rio Grande Valley, the New England Conservatory Preparatory School, Guilford College, and the Boston University Tanglewood Institute. She has presented workshops and masterclasses at Harvard University, Oakland University, the Boston Conservatory, Texas A & M Kingsville, the University of Texas Rio Grande Valley, Keene State College, the Boston University Tanglewood Institute, the New School of Music, and Greensboro College. She serves frequently as an adjudicator and clinician for high school and university programs.

Dr. Leontis grew up in Bowling Green, OH where she began studying piano at age 6 and violin at age 9, before beginning her voice studies at age 15. She enjoys cooking vegetarian food, traveling, running, practicing yoga, and hiking with her husband, bass trombonist Travis, twin toddlers Zoe and Genevieve, and their dog Gavi in her spare time.

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# New Hampshire Philharmonic Orchestra

Mark Latham, Music Director and Conductor

*The Brook 2023/2024 Season Chair*

## **Violin 1**

Rebecca Katsenes  
- Concertmaster

Ashley Freeman  
*Chuck and Lynn Benson*  
*2023/2024 Season Chair*

Aniko Geladze  
*The Cecile Juneau*  
*2023/2024 Season Chair*

Matthew Austin  
*The Chuck and Lynn Schwager*  
*2023/2024 Season Chair*

Elliott Markow

Louise Kandle

Nicholas So

Anya Lebdeva

Lisa Brooke

Kate Ford

## **Violin 2**

Beth Welty

Zoe Martel

Rachel Record

Jen Langevin

Debbie Markow

Reese Hartnett

Lindsey Marquis

## **Viola**

Theresa Jaques  
*The Aries Engineering*  
*2023/2024 Season Chair*

Jonathan Byrne

Denise Cara Pocoli

Julia Perelgut

Henry MacDonnell

William Holz

Emma Michaud

Paige Normandin

Carol Davidson

## **Cello**

Dorothy Braker

Ethan Cheng

Kurt Villiard

Richard Harwood

Rebekah Goldstein

Dan Delisi

Rachel Janielis

Susan Yost

## **String Bass**

Ed Marshall

John Stewart

Joseph Annicchiarico

Anthony Eng

Serenity Newton

## **Flute**

Aubrie Dionne

Kylie Elliott

Terry D'Errico

Marjorie Bollinger

## **Oboe**

Mary O'Keefe

Natalie Berger

Barbara Kipp

## **Clarinet**

Pat Cunningham

*The Kenneth Mixon*

*2023/2024 Season Chair*

Marjorie Tassej

Sherry Ross

## **Bass Clarinet**

Dale McDonald

## **Bassoon**

Becky Pierce

Mikaela Kosta

Justin Wright

## **French Horn**

Ryan Ramey

Sarah Perrin

Matt Miller

Vincent Duval

Emily Tomasi

Melissa Vainio

Seth Moore

Josh Walsh

Kathy McCormack

Damian Sullivan

## **Trumpet**

Nathan Shower

*The Zanchuk Family*

*2023/2024 Season Chair*

Dan Wright

Val Zanchuk

Leslie McEvoy

Ian McCarthy

Colby Klein

George Goodwin

Chloe Francis

## **Trombone**

Bruce Drusendahl

*The Nathan Shower*

*2023/2024 Season Chair*

Shea Callahan

Steve Gasiorowski

Mark Schirmer

## **Tuba**

Larry Jones

Hailley McConnel

## **Timpani**

Tim Cohen

*The Rod Pierce*

*2023/2024 Season Chair*

Gregg Cunningham

## **Percussion**

Adam Cahalane

Katie Inamorati

Alyssa Ostrowski

Spencer Wiles

Braden Masera

## **Harp**

Sorana Scarlet

## **Organ**

Evan Deyak

## **Rehearsal Assistant**

Jack Cody

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# The Keene State College Concert Choir



## **Soprano**

Alannah Bloom  
Caroline Catino  
Desiree Deery  
Joey Dugger  
Amber Farrell  
Marissa Gibbs  
Jessica Gross  
Emma Hunter  
Evalynn LaRose  
Elise Lowe  
Memphis Phillips  
Iris Rojas  
Ava Twiss

## **Tenor**

Somachi Amadi  
Peter Earley  
Simon Furze  
Asher Gardzina  
Flynn Ortiz  
Lucas Parhiala  
Shiv Patel  
Logan Phillips  
Daniel Scanlon  
Hailey Taylor

## **Bass**

May Cassidy  
Elijah Hashem  
Peter Labonte  
Christopher Lainey  
Jamie Mailloux  
Maxamillian Orio  
Joseph Reppucci  
Alexander Royce  
James Slipp  
Sebastian Swartout  
Christian Terry  
Kyle Trombley  
Aidan Zimmer

## **Alto**

Julia Alger  
Rebekah Bailly  
Alice Browne  
Julia Ducharme  
Elizabeth Fahel  
Cailyn Gorman  
Darcy Hinkle  
Sandra Howard  
Kayla LaFord  
Madelyn Marabella  
Sophia Markey  
Caitlyn Parmelee  
Sarah Stagg

The Keene State College Concert Choir is a non-auditioned choir open to all students regardless of major. This ensemble exposes students to music from all periods and genres with a focus on increasing musical fluency, creating meaningful, healthy sound and exploring as many languages and cultures as possible. Students in Concert Choir are studying for careers in over 20 disciplines. In 2023, members of Concert Choir travelled to Keene's partner city of Einbeck, Germany to engage in an international choral-cultural exchange. The Concert Choir regularly embarks on outreach tours at high schools and community centers throughout New England. The singers are pleased to collaborate with the New Hampshire Philharmonic Orchestra in February 2024. The Concert Choir is directed by Dr. Sandra Howard with collaborative pianist Vladimir Odinkikh.



# Plymouth State University Choirs



## **Soprano**

Arabella Apigo  
Carlee Blake  
Emily Aloise  
Cosette Brochu  
Josephine Goldberg  
Joie Lynch  
Kendall Sullivan

## **Alto**

Joscelyn Gagnon  
Ana Pelchat  
Olivia Etchings  
Olivia Zottos  
Sorchae McMeel  
Alyssa Romanovitz  
Rachel Sheppard

## **Tenor**

Jacob Hepburn  
Devin Hershberger  
Adam Watson  
Michael Bramer  
Jackson Ploof  
Becc Kulengosky

## **Bass**

William Abbott  
Steven Corum  
Carter Fredette  
Jackson Lalos  
Dylan Madsen  
Liam Leavitt  
Ian Manning  
Teddy Wilkin

This group of Plymouth State University singers is a combination of both the University Chorale and Chamber Singers ensembles, both directed by Harmony Markey. University Chorale is PSU's non-auditioned choir and is open to all students on campus and community members. The Chamber Singers ensemble is the University's auditioned, touring choir who annually travel both nationally and internationally along with their on-campus performances. Students in both ensembles currently represent nearly all academic units at the University and perform high-level choral repertoire from diverse composers and cultures. They are passionate about choral music education, are community driven, and consistently explore and share their own humanity through the performance of choral music.

Plymouth State University singers, and director Harmony Markey consider performing Gustav Mahler's "Resurrection" Symphony no. 2 a once in a lifetime opportunity and are THRILLED and appreciative to be sharing the experience with the talented singers from Keene State College and director, Dr. Sandra Howard, and the NH Philharmonic Orchestra under the direction on Mark Latham.





# Mahler's Resurrection Symphony

New Hampshire Philharmonic Orchestra  
Mark Latham, Music Director and Conductor

The Combined Choruses of Keene State College  
and Plymouth State University  
*Hannah Murray, Alto Soloist*  
*Dr. Evangelia Leontis, Soprano Soloist*

Produced with Support from The Brook,  
New Hampshire State Council for the Arts,  
Frederick Smyth Institute for Music & Madelaine G. von Weber Trust  
and The NH Charitable Foundation

Dedicated to the memory of Joy Iaquinta and Dan Farina

Symphony No. 2 in C Minor "*Resurrection*"

Gustav Mahler

- I. Allegro maestoso
  - II. Andante moderato
  - III. In ruhig fließender Bewegung (With quietly flowing movement)
  - IV. "Urlicht" (Primal light)
  - V. Im Tempo des Scherzos (In the tempo of the scherzo)
-

## Program Notes

### Gustav Mahler's 2nd Symphony – “Resurrection”

I have called the first movement *Todtenfeier* [Funeral Rites], and if you wish to know, it is the hero of my Symphony in D major whom I am bearing to his grave and whose life I, from a higher vantage point, am reflecting in a pure mirror. At the same time it is the great question: *Why have you lived? Why have you suffered? Is it all just a huge frightful joke?*

Gustav Mahler

His sorrow and his yearning became music, and just as they were reborn again and again, so they were turned ever anew into a work of art.

Bruno Walter

From a very young age Gustav Mahler was concerned with the idea of death. His first known composition, written when he was six, was titled “Polka and Introductory Funeral March.” Several of his siblings died in infancy, and when he was 14 his brother and best friend Ernst also died. Mahler spent his life searching for meaning: what is life, what is death?

Mahler’s first great success as a composer came in 1887 at the initial performances of his completion of Carl von Weber’s comic opera ‘Die drei Pintos’. While undertaking this work he became romantically entangled with the wife of Weber’s grandson. The inspiration of the First Symphony and the first movement of the Second may be traced to the emotions aroused in Mahler due to this affair. After the opening night of ‘Pintos’ he returned home with many of the flowers showered on him. He arranged them around his bed and fell asleep. He dreamed that he was in a coffin surrounded by flowers. A month later he began work on the ‘Todtenfeier’ which he assumed to be the first movement of his first grand symphony. (The work now known as his First he then thought of as a tone poem.) But five years elapsed before he wrote any more movements. One of the reasons for this was his extreme busyness as the director of two Opera companies first in Budapest and then in Hamburg. In 1891, shortly after his arrival in Hamburg, Mahler played a piano version of his *Todtenfeier* for the conductor Hans von Bulow,

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## Program Notes (cont.)

whom he highly respected. As he played, the young composer glanced over to Bulow who had his hands over his ears. At the conclusion, after a long pause, the elder conductor said, "If that is music then I do not understand a single thing about music." Mahler was unable to continue work on the symphony for another two years. Finally in the summer of 1893 he penned much of the music for the middle three movements, two of them (the third and fourth) taken from his recently composed set of songs, 'Das Knaben Wunderhorn' ("The Boy's Magic Horn").

Work on the final movement, which Mahler had already decided would use a chorus, came to a standstill after a few failed beginnings. Primarily he couldn't find an appropriate text that would 'resurrect' the dead hero of the first movement. Ironically it was the death of von Bulow that liberated him from his compositional block. Mahler attended the memorial service:

"The mood in which I sat and pondered on the departed was utterly in the spirit of what I was working on at the time. Then the choir, up in the organ-loft, intoned Klopstock's "Resurrection chorale. It flashed on me like lightning, and everything became plain and clear in my mind! It was the flash that all creative artists wait for... What I then *experienced* had now to be expressed in sound."

That very afternoon a friend found Mahler at his desk writing on manuscript paper. Mahler turned to him and said, "Dear friend, I have it!" In a few months the finale was completed.

As a conductor Mahler was famous for the intensity with which he rehearsed and the extreme expectations he had of his players and singers. "Everyone must give his all," he said. "In fact more than that: he must go a step beyond his own capacity." In the rehearsals for the Second Symphony he was no different. On one occasion the cymbal player failed to strike hard enough. "Mahler scolded him severely for this," a friend recalled. "Having summoned all his strength for the cymbal-clash, the player demanded, "Is that loud enough?" Mahler cried "Still louder!" whereupon the other clashed his cymbals with shattering force, and with an expression which seemed to say: "The

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## Program Notes (cont.)

Devil himself can't do better than that!" At this, Mahler shouted: "Bravo, that's the way! And now louder still!"

The opening **Allegro maestoso** is constructed in a grand sonata form. It is the funeral march in C minor (the key of Beethoven's Fifth Symphony and its struggle with fate) for the hero of the Titan symphony. The development section includes a hymn intoned by the horns which include the first four notes from the Dies Irae, the mass for the dead. Also heard are snippets of the resurrection theme that will appear again in the finale. The second theme, in E major, is lyrical, soft, slow and ascendant.

The second movement consists of a Ländler, an Austrian folk dance, that depicts, according to Mahler, the "image of a long-dead hour of happiness." This movement is so extremely different from the preceding one that Mahler worried about the contrast and whether he should really place it second. His solution was to have a pause of at least five minutes between the two. At the Paris premiere of the Symphony in 1910, Debussy accused this movement of being too 'Schubertian' and reactionary, and left the hall.

The third movement, **In ruhig fließender Bewegung** (In quietly flowing motion), is an orchestral expansion of Mahler's own sardonic Wunderhorn song which describes Saint Anthony sermonizing to the fishes, having found his church empty. The continually moving sixteenth notes describe the restless fish:

They liked the sermon  
And they remain like everyone else;  
The crabs still go backward,  
The cod stay stupid,  
The carp still gorge themselves,  
They forgot the sermon,  
They liked the sermon,  
And they remain like everyone else.

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## Program Notes (cont.)

Again, Mahler is asking, what is the point of life? Is it all just senseless stupidity?

The fourth movement **Ulricht** (Primal Light) – another Wunderhorn song - again brings a complete change of mood and spirit, now of hope and possibility, introduced by the solo alto voice. "I am of God, and to God I will return." It is scored very lightly and never rises above piano in dynamic (though Mahler does call for *pianissississimo* in the violins at one spot).

Much as Beethoven shatters the peace of the third movement of his Ninth Symphony with his 'fanfare of terror', Mahler's fifth movement, **Im Tempo des Scherzos** begins immediately with a 'fright fanfare', *fortissimo* in the whole orchestra. This leads to 'eternity' and 'ascension' themes in the woodwinds, horns and violins. Now we arrive at the first announcement by the Caller, to be played, Mahler instructs, by the greatest number of horns placed at a far distance. Three such announcements are divided by two eschatological statements: the theme begun by the Dies Irae's first four notes (which we heard in the first movement) followed by the Resurrection theme. All this is interrupted by one of the greatest crescendi in the symphonic literature: The earth is shaking, the graves are opening up. The Day of Judgment is at hand! Following Mahler's depiction of the Last Judgment comes another remarkable 'coup de theatre', what the composer himself named Die grosse Appell, The Great Call. Offstage trumpets play from opposite directions, along with offstage horns and onstage piccolo and flute, above a rolling bass drum. Two birds of death (a flute and a piccolo) hover over the last few remaining souls... What could possibly follow? Klopstock's "Resurrection Ode" is sung as softly as possible by the choir alone. "Aufersteh'n, ja aufersteh'n wirst du, Mein Staub." Rise again, yes, you will rise again, from the dust...

The Resurrection Symphony ends jubilantly and triumphantly in E flat major with organ, gongs, timpani and bells pealing. (For the first performance Mahler made a trip to a foundry hoping to find the largest possible bells.) The bells play symbolically in groups of threes against the four-four meter of the ending.

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## Program Notes (cont.)

Mahler conducted Berlin Philharmonic in the premiere of the full symphony on December 13, 1895. Later on he understood that with the Resurrection Symphony he had created a masterpiece: "Never again will I attain such depths and heights, as Ulysses only once in his life returned from Tartarus." And on himself hearing his music for the first time he exclaimed, "The whole thing sounds as if it came to us from some other world. And, I think there is *no one* who can resist it. One is battered to the ground and then raised on angels' wings to the highest heights."

Mark Latham

In 1901, at the insistence of his soon-to-be wife Alma, Mahler provided a 'program' for his second symphony for a performance in Dresden:

### **First Movement: Allegro maestoso**

"We are standing near the grave of a well loved man. His whole life, his struggles, his sufferings and his accomplishments on earth pass before us. And now, in this solemn and deeply stirring moment, when the confusion and distractions of everyday life are lifted like a hood from our eyes, a voice of awe-inspiring solemnity chills our heart, a voice that, blinded by the mirage of everyday life, we usually ignore: "What next?" it says. "What is life and what is death? Will we live on eternally? Is it all an empty dream or do our life and death have a meaning?" And we must answer this question, if we are to go on living. The next three movements are conceived as intermezzi.

### **Second Movement: Andante**

"A blissful moment in the dear departed's life and a sad recollection of his youth and lost innocence."

### **Third Movement: Scherzo**

"A spirit of disbelief and negation has seized him. He is bewildered by the bustle of appearances and he loses his perception of childhood and the profound strength that love alone can give. He despairs both of himself and of God. The world and life begin to seem unreal. Utter disgust for every form of existence and evolution seizes him in an iron grasp, torments him until he utters a cry of despair."

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## Program Notes (cont.)

### **Fourth Movement: Alto solo. 'Urlicht' (Primeval Light) – from Das Knaben Wunderhorn**

"The stirring words of simple faith sound in his ears: "I come from God and I will return to God!"

### **Fifth Movement: Aufersteh'n**

"Once more we must confront terrifying questions, and the atmosphere is the same as at the end of the third movement. The voice of the Caller is heard. The end of every living thing has come, the last judgment is at hand and the horror of the day of days has come upon us. The earth trembles, the graves burst open, the dead arise and march forth in endless procession. The great and the small of this earth, the kings and the beggars, the just and the godless all press forward. The cry for mercy and forgiveness sounds fearful in our ears. The wailing becomes gradually more terrible. Our senses desert us, all consciousness dies as the Eternal Judge approaches. The last trump sounds; the trumpets of the Apocalypse ring out. In the eerie silence that follows, we can just barely make out a distant nightingale, a last tremulous echo of earthly life. The gentle sound of a chorus of saints and heavenly hosts is then heard: "Rise again, yes, rise again thou wilt!" Then God in all His glory comes into sight. A wondrous light strikes us to the heart. All is quiet and blissful. Lo and behold: there is no judgment, no sinners, no just men, no great and no small; there is no punishment and no reward. A feeling of overwhelming love fills us with blissful knowledge and illuminates our existence."

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# Lyrics Fourth and Fifth Movements

## IV. Urlicht ("Primal Light") - *German*

O Röschen rot!  
Der Mensch liegt in größter Not!  
Der Mensch liegt in größter Pein!  
Je lieber möcht' ich im 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!  
—Des Knaben Wunderhorn

## IV. Primal Light- *English*

O little red rose!  
Man lies in greatest need!  
Man lies in greatest pain!  
How I would rather be in heaven.

There came I upon a broad path  
when came a little angel and wanted to turn me away.  
Ah no! I would not let myself be turned away!  
I am from God and shall return to God!  
The loving God will grant me a little light,  
Which will light me into that eternal blissful life!

## Fifth Movement - *German*

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

Wieder aufzublüh'n wirst du gesät!  
Der Herr der Ernte geht  
und sammelt Garben  
uns ein, die starben!  
—Friedrich Klopstock

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## Lyrics Fourth and Fifth Movements *(continued)*

O glaube, mein Herz, o glaube:  
es geht dir nichts verloren!  
Dein ist, ja dein, was du gesehnt,  
dein, was du geliebt,  
was du gestritten!

O glaube,  
du warst nicht umsonst geboren!  
Hast nicht umsonst gelebt,  
gelitten!

Was entstanden ist,  
das muss vergehen!  
Was vergangen, aufersteh'n!  
Hör' auf zu beben!  
Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!  
Dir bin ich entrungen!  
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

### **Fifth Movement** - *English*

Rise again, yes, rise again,  
Will you, my dust, after a brief rest!  
Immortal life! Immortal life  
Will he who called you, give you.

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## Lyrics Fourth and Fifth Movements *(continued)*

You are sown to bloom again!  
The lord of the harvest goes  
And gathers sheaves,  
Us, who have died.

O believe, my heart, O believe:  
Nothing is lost to you!  
Yours, yes yours, is what you desired  
Yours, what you have loved  
What you have fought for!

O believe,  
You were not born for nothing!  
Have not lived for nothing,  
Nor suffered!

What was created  
Must perish;  
What perished, rise again!  
Cease from trembling!  
Prepare yourself to live!

O Pain, you piercer of all things,  
From you, I have been wrested!  
O Death, you conqueror of all things,  
Now, are you conquered!

With wings which I have won for myself,  
In love's fierce striving,  
I shall soar upwards  
To the light which no eye has penetrated!

I shall die in order to live.

Rise again, yes, rise again,  
Will you, my heart, in an instant!  
What you have conquered,  
To God shall it carry you!

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## In Memoriam

### Daniel "Dan" B. Farina

Daniel Farina Daniel "Dan" B. Farina, 60, of Keene, passed peacefully surrounded by the love of his family at Cheshire Medical Center on Friday, January 19, 2024.

He was born the son of Ronald A. Farina and the late Cynthia A. (Nicholls) on January 25, 1963, in Keene, NH. Dan Graduated from Keene High School in 1981. He received a BS in Psychology from Shenandoah College and Conservatory in Winchester, VA, and Masters of Education from Keene State in School Counseling in 2011. He worked as a Mental Health Worker and Psychological Testing Technician at the Brattleboro Retreat. He enjoyed working for Savings Bank of Walpole in Keene. He worked as a Paraprofessional at the TNT School in Keene and then as a Middle School Counselor at Newport, Keene, and Amherst Middle Schools in New Hampshire.

Dan freelanced as a trumpeter in a variety of orchestras, brass groups, jazz ensembles, recording studios, and as a soloist in the Northeast. He can be heard on composer Larry Siegel's compilation CD "All Go Forward and Back!", Disney's DVD "Little Einsteins-Our Big Huge Adventure" (Dan recorded the trumpeting of character Quincy and the orchestral trumpet work for this DVD, and & playhouse Disney episodes), and the Sacred Path Singers CD, "Walk In Peace". Dan's performance career included serving as principal trumpet with the NH Philharmonic Orchestra, as well as performances with Heritage Brass Quintet, Raylynmor Opera Company, Brattleboro Concert Choir Orchestra, Keene Chorale, Dartmouth Symphony Orchestra, New England Brass Ensemble, Hill's Bandwagon, Monadnock Orchestra, Walt Sayre Orchestra, St. James Brass Quintet, KSC Commencement Brass Choir, the Papermill Theatre Pit Orchestra, Tom Foolery Band and other various show orchestras. He also performed in NH with singer Michael Card during his "Promise" tour. Dan studied with Robert Cummings in NH, Ed Cooper and Scott Nelson in VA, and Charles Schlueter and Dana Oaks in MA.

He played for many years at area churches to celebrate holidays and special events at the Mont Vernon Messiah Sing! at the Congregational Church in Mont Vernon NH, the Parish of the Resurrection in Nashua NH, All Saints Episcopal Church in Peterborough NH, United Church of Christ, St. James Episcopal Church, and St. Bernard Catholic Church all in Keene.

He was a trumpet instructor at Keene State College for 7 years and also taught at Dublin Christian Academy and Elm City Music. Since 2009 Dan taught high brass at the Brattleboro Music Center where he shared his good humor, patience, and music with all ages. Dan loved everything about music such as listening, playing, and performing.

Many people will remember Dan accompanying his father, Ron, as they shared their musical talents entertaining residents at the various community centers around the holidays.

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## In Memoriam

### Joy laquinta

In the symphony of life, our beloved Joy Ann (Hladish) laquinta played her final note unexpectedly on December 14, 2023, casting a crescendo of sorrow upon our hearts. After a year that could rival a rollercoaster, she departed her earthly stage after 71 years, leaving behind a legacy as vibrant as the melodies she once played.

Joy's journey began on June 25, 1952, in Elkhorn, Wisconsin. Born to Carl and Helen Hladish, this musical maestro mastered the piano, piccolo, and organ, serenading her community. By age fourteen, she became a member of the Milwaukee Youth Symphony (MYS) and the Northwest Chamber Ensemble in Chicago, Illinois. These affiliations led to international performances in Germany, England, Holland, and France. But the highlight of her young travels was a solo performance with the MYS at the 1968 World's Fair in San Antonio, Texas.

Joy attended Carroll College, Waukesha, Wisconsin, where she received a four-year music scholarship and earned her Bachelor of Arts in Music (class of '74). College was also when she would meet her future husband of 34 magical years, Joseph laquinta. Joy also studied music composition at the prestigious University of Indiana School of Music and the University of Minnesota.

Joy turned her musical knowledge and skills into a notable career, spreading her love of music and the arts far and wide, as a music educator and performer, both in Wisconsin and New Hampshire. She left her mark at many elementary and junior high schools in Wisconsin teaching music awareness, creative movement, musicology, choir, and beginning orchestra programs. In New Hampshire, she sparked the joy of music in young minds at the Presentation of Mary School in Hudson, Infant Jesus School, and offered private, in-home lessons in voice, piano, and flute.

Joy was an avid theater buff, a passion she shared with her husband. Working closely with the Peacock Players, Actor Singers Junior, and Fairgrounds Middle School. She then worked for several years with the Nashua School District as a paraprofessional at Fairgrounds to continue her compassionate legacy of helping young minds flourish. Joy shared her gifts with over 23 churches in the Nashua area and played with the Nashua Chamber Orchestra, New Hampshire Philharmonic, Merrimack Valley Flute Choir, and was a part of the Eclectic Woodwind Quintet. She was known to moonlight as a percussionist as needed and accompanied many high school musical and ballet class/concert scores.

Joy's warm smile, giving heart, and caring nature left a lasting impact on those fortunate enough to interact with her. It would be remiss not to say that she loved fiercely and gave selflessly.

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Imagine, if you will, Mr. and Mrs. Anderson, longstanding patrons of our orchestra. At 72, Mr. Anderson, a retired educator with a deep love for music, and his wife, a former librarian, find themselves in a unique financial position. Like many at their age, they have accumulated funds in their Individual Retirement Accounts (IRAs) but are also required to take minimum distributions, which increase their taxable income.

Then, they discover the melody of giving through a Qualified Charitable Distribution (QCD). This provision allows them to direct up to \$100,000 annually from their IRAs directly to a qualified charity, such as our New Hampshire Philharmonic Orchestra, bypassing their hands, and, importantly, their taxable income.

Mr. and Mrs. Anderson are thrilled. Not only can they support the orchestra, which has given them so many evenings of joy, but they can also do so in a tax-efficient manner. The process is straightforward. They reach out to their IRA custodian, who facilitates a direct transfer to the Philharmonic. This act of generosity fulfills their required minimum distribution without increasing their taxable income, a concerto of fiscal and philanthropic planning.

At tax time, while the Andersons do not itemize deductions, this does not diminish the tax efficiency of their gift. The QCD, exempt from taxable income, is a harmonious complement to their use of the standard deduction. They report the distribution on their tax return, as the 1099-R form from their IRA custodian suggests, noting it was a qualified charitable distribution. *(continued on next page)*

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## Harmonizing Philanthropy and Finance: The Power of Qualified Charitable Distributions (*cont.*)

Their gift resonates beyond a financial transaction. It is an investment in the arts, in the cultural fabric of New Hampshire, and in the lives of the musicians and community members who find joy, solace, and inspiration in the music we create.

As we share this story, we hope to inspire others who may find themselves in a similar position as the Andersons. The New Hampshire Philharmonic Orchestra invites you to consider whether a Qualified Charitable Distribution could be your way of contributing to the enduring legacy of music and community. For those interested, consulting with a tax advisor or financial planner is a wise first step to ensure this approach aligns with your overall financial strategy.

Together, through your support and love for music, we continue to create a symphony of community and culture in New Hampshire. With each QCD, with each note, we build a legacy that transcends time, much like the timeless melodies we play.



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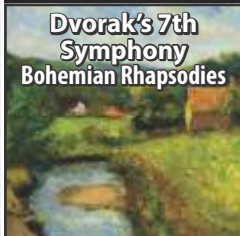
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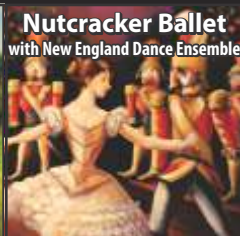
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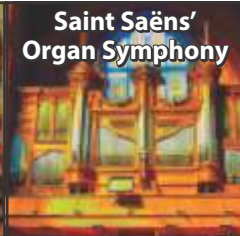
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