

# BANGOR SYMPHONY ORCHESTRA

MASTERWORKS IV

## Mahler's 5th: From Darkness To Light

Sunday, March 10, 2024 @ 3:00 pm

COLLINS CENTER FOR THE ARTS

Lucas Richman, *Conductor*

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**Wolfgang Amadeus MOZART**

(1756–1791)

*Maurerische Trauermusik (Masonic Funeral Music)  
in C minor, K. 477 (K. 479a)*

10-MINUTE PAUSE

**Gustav MAHLER**

(1860–1911)

*Symphony No. 5 in C-sharp minor*

PART I

1. Trauermarsch
2. Stürmisch bewegt, mit größter Vehemenz

PART II

3. Scherzo: Kräftig, nicht zu schnell

PART III

4. Adagietto
5. Rondo-Finale

128<sup>th</sup> SEASON PARTNERS



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### Lucas Richman Music Director & Conductor

GRAMMY award-winning conductor Lucas Richman has served as Music Director for the Bangor Symphony Orchestra since 2010 and held the position as Music Director for the Knoxville Symphony Orchestra from 2003–2015. Over the course of nearly four decades on the podium, he has garnered an international reputation for his graceful musical leadership in a diverse field of media. In concert halls, orchestral pits and recording studios around the world, Richman earns rave reviews for his artful collaborations with artists in both the classical and commercial music arenas.

He has appeared as guest conductor with numerous orchestras including the New York Philharmonic, Philadelphia Orchestra, Boston Pops, Los Angeles Philharmonic, Baltimore Symphony, Indianapolis Symphony, New Jersey Symphony, Canada's National Arts Centre Orchestra and Toronto Symphony Orchestra, the Russian National Orchestra, the Oslo Philharmonic, the SWR Radio Orchestra of Kaiserslautern, the Iceland

Symphony Orchestra, the Zhejiang Symphony Orchestra, the Orquesta Sinfónica Nacional and the Zagreb Philharmonic. Recent guest conducting highlights include programs with the Cleveland Orchestra, the Orlando Philharmonic and the Israel Camerata Orchestra Jerusalem.

In recent years, Mr. Richman has led performances with notable soloists in both the classical and pop worlds, ranging from Mstislav Rostropovich, Garrick Ohlsson, Lang Lang, Midori, Gil Shaham, Emanuel Ax, Yefim Bronfman and Frederica von Stade to James Taylor, Michael Jackson, Pat Boone, Michael Feinstein, Gloria Estefan, Matthew Morrison, Martin Short, Tony Randall, Victor Borge and Brian Wilson. His numerous collaborations with film composers as their conductor has yielded recorded scores for such films as the Academy Award-nominated *The Village* (with violinist, Hilary Hahn), *As Good As It Gets*, *Face/Off*, *Se7en*, *Breakdown*, *The Manchurian Candidate*, *White Noise* and *Flatliners*; in 2010, John Williams invited him to lead the three-month national summer tour of *Star Wars in Concert*. Mr. Richman received a GRAMMY Award (2011) in the category of Best Classical Crossover Album for having conducted the Royal Philharmonic Orchestra on Christopher Tin's classical/world fusion album, *Calling All Dawns*.

Also an accomplished composer, Mr. Richman has had his music performed by over two hundred orchestras and ensembles across the United States. His new CD of solo piano works, *Lucas Richman: Variations*, is available for sale in the lobby and online. For more information, visit [www.lucasrichman.com](http://www.lucasrichman.com).

Experience today's performance online  
from March 13–27 @ [watch.bangorsymphony.org](http://watch.bangorsymphony.org)

## MEET THE EXECUTIVE DIRECTOR

Hello there! I started as the Executive Director of the **Bangor Symphony Orchestra** in September of 2023, and it has been my absolute privilege to learn all about the history of the orchestra and meet the incredible community invested in supporting orchestral music in the greater Bangor region. I enjoy working with the amazing musicians, staff, and board, and partnering with the visionary leadership of Music Director Lucas Richman.

The BSO has so many things going on! Our Masterworks Series brings traditional favorites alongside contemporary gems, and showcases soloists of local and international repute. So far this season we have heard the mastery of pianist Margarita Shevchenko, reveled in the beauty of Metropolitan Opera star mezzo-soprano Michelle DeYoung, and were treated to a double-feature by GRAMMY award-winning pianist Awadagin Pratt. Today you'll hear the grandiose and majestic sounds of the BSO at its most lush and romantic, the all-encompassing sound world of Mahler's 5th Symphony. On the horizon is our season finale of an all-Richman program, featuring our newly-appointed Concertmaster Mitchell Newman.

We are proud to be a driving force in the community and we have many partnerships that extend far beyond our concert halls. We believe music must be accessible to all, and we provide many programs, free of charge. At our **"Paths to Dignity"** project in April we will be providing lunches to the unsheltered community and presenting lecture-concerts at the Union Street Brick Church and Columbia Street Baptist Church in downtown Bangor. Our **Music & Wellness Program** presents BSO musicians performing three times a month at St. Joseph Hospital and the Lafayette Family Cancer Institute to patients, hospital staff and visitors.

Our **Bangor Symphony Youth Orchestras** provide an outlet for music students ages 8-18 to rehearse and perform with peers from around the region and top-level music educators. Our BSYO students rehearse weekly, perform twice a year, and also have opportunities for chamber music and social events. This year, our young musicians will go to hear the Boston Symphony Orchestra in concert with three-time GRAMMY award-winner **Hilary Hahn**.

The BSO is also the host of the **Maine High School Concerto Competition**, and our winners were announced last week! The 1st place winner Michael Bostock will be playing Shostakovich Piano Concerto No. 2 with the BSO at our **Young People's Concert** this May. The public is welcome!

I invite you to become more involved with our beloved orchestra; let's talk!

My door is always open!



**Renia Shterenberg**  
Executive Director

## Masonic Funeral Music

by Wolfgang Amadeus Mozart | Length: 6 minutes

On December 14, 1784, Wolfgang Amadeus Mozart was inducted into the Masonic Chapter *Loge zur Wohltätigkeit* (Lodge of Beneficence), one of several Masonic chapters in Vienna. A secret society still in existence today, the Freemasons embrace the ideals of the Enlightenment: self-improvement, philosophy, knowledge, art, music, and universal brotherhood. Mozart was an enthusiastic participant, and was promoted to the Third Degree, the organization's highest honor, in just a few months. He persuaded his father, Leopold, to join, as well as fellow composer Franz Joseph Haydn. Many of Mozart's works contain subtle references to the Freemasons, especially his opera, *Die Zauberflöte* (The Magic Flute).

*Masonic Funeral Music* was composed by Mozart for a joint memorial service to honor two prominent Masons who had passed away in November of 1785. For this occasion, he reworked material from his *Meistermusik*, a choral work that he had written for another Masonic event the previous summer. In this version, the voices are omitted, and a contrabassoon and two basset horns are added to create a rich, dark sound palette. This work begins with a dirge-like processional, followed by the elaboration of a chant with the Latin text, *Replevit me amaritudinibus* ("He filled me with bitter herbs") from the Old Testament book of *Lamentations*. The solemn mood is lifted with the hopeful and ethereal final chord in major mode.

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10-MINUTE PAUSE

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## Symphony No. 5

by Gustav Mahler | Length: 68 minutes

Mahler's contributions to the evolution of the symphony were significant and groundbreaking. Building upon Beethoven's ideal of the symphony as a dramatic, personal statement, Mahler believed that to compose a symphony was to "construct a world". Perched at the edge of the tumultuous twentieth century, he was one of the first composers to view music as the art of sound, and to explore this concept. His symphonies call for large orchestral forces and unusual combinations of instruments, in order to create the unique sonorities that he imagined.

This symphony was written in Austria during the summers of 1901 and 1902, in the composing hut that was built especially for Mahler near his villa at Maiernigg on Lake Wörther. At this time, Mahler was conductor of the Vienna Opera, and the summer months were the only time that he was free to compose. Other works composed by Mahler at this time include three of the *Kindertotenlieder* (Songs on the Death of Children), four songs with texts by Friedrich Rückert, and *Der Tamboursg'ssell* (The Drummer Boy), the last song in his *Des Knaben Wunderhorn* (The Boy's Magic Horn) set. Three of these songs are quoted in this symphony. Mahler acquired a complete edition of the works of J.S. Bach at this time; not coincidentally, this resulted in what Bruno Walther described as "an intensification of polyphony" in Mahler's works.

The premiere of Mahler's Fifth Symphony took place in Cologne on October 18, 1904, with the composer at the podium. Mahler's wife, Alma, was ill and unable to make the trip. In a letter to her after the first rehearsal, Mahler wrote, "Heavens, what is the public to make of this chaos in which new worlds are forever being engendered, only to crumble into ruin in the next moment? What are they to say to this primeval music, this foaming, roaring, raging sea of sound, to these dancing stars, to these breathtaking, iridescent, and flashing breakers?" Mahler was keenly aware that he was ahead of his time, also exclaiming in his letter to Alma, "Oh, that I might give my symphony its first performance fifty years after my death! . . . Oh, that I was a Cologne town councilor with a box at the Municipal Theatre and at the Gürzenich Hall, and could look down upon all modern music!"

Although the Fifth Symphony has five movements, it can be viewed in three large sections: a) the first two movements; b) the Scherzo; and c) the last two movements. Like the Fourth Symphony, this symphony prominently features a trumpet fanfare in the opening movement. Mahler's childhood home was near a military garrison, and it has been speculated that the prevalence of trumpet fanfares in his symphonies stems from that experience. The fanfare is followed by a sorrowful funeral march. The second movement, marked "Stormily. With greatest vehemence." is full of despair, and the funeral march reappears. The contrasting Scherzo is the centerpiece of the symphony, and the longest of the five movements. It is brimming with waltz melodies, as well as the Austrian country dances known as *ländler*. The violist Natalie Bauer-Lechner, who was a close friend of Mahler, stated that Mahler intended this scherzo to represent "a human being in the full light of day, in the prime of life." It features virtuosic passages for the French horn.

According to conductor Willem Mengelberg, Mahler composed the other-worldly Adagietto movement as a musical love letter to Alma before they were married. Mengelberg wrote, "This Adagietto was Mahler's declaration of love to Alma! Instead of a letter, he sent her this in manuscript: no accompanying words. She understood and wrote to him: he should come!!! Both told me this!" The exuberant Rondo-Finale follows, brilliantly dispelling all previous thoughts of gloom and despair. The theme from the Adagietto reappears, this time in a lively tempo, and the brass chorale from the second movement is also revisited before the tremendous buildup to the symphony's triumphant conclusion.

Although Mahler provided extra-musical programs for his first four symphonies, he refused to do so with this symphony, declaring, "Away with program books, which breed false ideas! The audience should be left to its own thoughts over the work that is performing: it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal." Nevertheless, it is evident that this symphony is an epic progression from grief and sorrow to overwhelming joy.

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March 24, 2024 • 4:00 pm

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