

# MAHLER

SYMPHONY No. 8



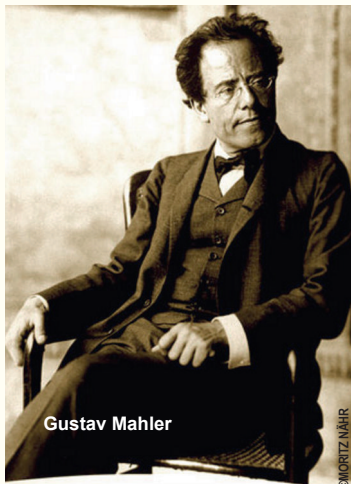
*Fresh!*



**UTAH SYMPHONY**  
**THIERRY FISCHER**

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**MORMON TABERNACLE CHOIR**



Mahler's Eighth Symphony—written for a large orchestra, several soloists, and such extensive choral forces as to have earned itself the nickname “Symphony of a Thousand”—was, like most of this composer's music, the product of a furiously busy holiday. He completed the draft of the enormous work between June and August of 1906 at his summer home in Maiernigg, in Carinthia, and wrote to the conductor Willem Mengelberg: “It is the biggest thing I have done so far. Imagine that the universe begins to vibrate and to sound. These are no longer human voices but planets and sun rotating.”

Human voices, if not planets and sun rotating, had been there in his Second, Third, and Fourth symphonies, all completed during the last decade of the old century. But in those works, as in Beethoven's Ninth, the singing had been only part of the matter: conclusive in the Second Symphony (with its choral Resurrection finale) and the Fourth (with its soprano-child's vision of Paradise), discovered and surpassed in the Third (with its song and angel chorus before the adagio ending). The Eighth Symphony is different—and different from any other symphony until Stravinsky's Symphony of Psalms—in that the singing goes all the way through. Symphony meets oratorio. Symphony even, in the second part, meets opera. Mahler was one of the great opera conductors; at the time he was completing this work, in 1907, he was

also coming to the end of a decade at the head of the court opera in Vienna. Yet he had abandoned, in his early twenties, the idea of writing an opera of his own. His symphonies would be his dramas, with a single character: himself. The Eighth Symphony, even though it has named characters in its second part, still forces on us one overpowering personality. Or else it seems a massive conventicle of all humanity—a ceremonial destined, by virtue as much of substance as of scale, to create its own high occasion.

The first performance took place in Munich on September 12, 1910, with Mahler conducting, and with, indeed, around a thousand people taking part: a hundred and fifty in the orchestra, five hundred in the adult choirs, three hundred and fifty boys. (Among the thousand was the great-grandmother of the Utah Symphony's Principal Librarian, Clovis Lark. Her teenage daughter, Clovis's future grandmother, attended the dress rehearsal and remembered the composer becoming angry with the chorus for shifting about, saying that if he could stand still through the piece, so could they.) The soloists included two singers Mahler had nurtured in his Vienna company, the soprano Gertrude Förstel and bass Richard Mayr, as well as Otilie Metzger-Lattermann, the leading Erda of the period. Facing them in the vast Neue Musik Festhalle (now a transport museum) was an audience that outnumbered the performers by more than three to one, and that also included some distinguished individuals. Richard Strauss and Camille Saint-Saëns were there, along with the young Alban Berg and Anton Webern. Thomas Mann, also present, immediately wrote Mahler a note describing his as "the most serious and sacred artistic will of the age."

Since finishing the score, Mahler had gone on to write *Das Lied von der Erde* and his Ninth Symphony, and to begin his Tenth. But the Eighth was the last work he heard: less than nine months after the performance he was dead.

## PART ONE: HYMNUS: VENI, CREATOR SPIRITUS

In the beginning was the Word. After just a low pedal and a chord on the organ immediately affirming the symphony's key of E-flat, the choir—voices alone, without instrumental doubling—comes in with the opening line of the old Latin hymn to the Holy Ghost: *Veni, Creator Spiritus* (Come, Creator Spirit). Mahler had converted to Roman Catholicism in 1897, but only out of necessity, in order to become head of the Viennese opera. His understanding of the hymn was not so much religious as psychological; it voiced a plea for a creative empowerment that would come not from some divine source but from the profoundly human.

As Mahler was to recall, looking back to the period of the symphony's composition: "The *Spiritus* Creator took hold of me and shook me and drove me on." And the driving is there in the music: in the size and the pace (the marking is *Allegro impetuoso*) and in the way the opening summons provides the basic motifs and the rhythm (a weighty pulse ricocheting through different meters) for the entire movement—or "part," to use the term





Mahler justly preferred for sections on an unprecedented scale. These first few measures are indicative, too, in their use of space, for choir and organ are bound to sound from different parts of the building, and the brass, rushing in with a fanfare, from yet another. Soon, recognizing difference of position as an opportunity for dialogue, the choir splits into two groups that echo one another or go their own ways. These remain so throughout the rest of the work.

In adapting the stanzas of the hymn to a continuous form, Mahler often repeats the initial invocation, or just the word “Veni,” almost to the extent that the part’s very beginning becomes its principal subject, with a secondary theme introduced in D-flat when the seven soloists enter, at the words “Imple superna gratia.” After the choir has reintroduced the “Veni” theme, and brought everyone together on an E-flat chord, a short interlude ensues, with shrill high woodwinds and later a tolling bell. The music is calm and bare for a moment, with little more than voices and a solo violin, but gradually it recovers some strength and seems to be headed for E-flat again. However, at this point, the orchestra goes off on another tangent, treating the “Veni” theme with exuberant irony. Confidence is restored by the solo bass, joined by his companions in a passage of love music, inimitably Mahlerian, the movement’s still center. At the orchestra’s reminder, the music moves forward again in a long and vigorous double fugue that involves everyone, including, for the first time, the boy choir. Serenity is reached in great waves, and the end seems in sight. But no: the great symphony picks up speed once more in remembering its origins, to arrive at a conclusive “Gloria,” with separately placed trumpets and trombones joining in the apotheosis of the principal ideas.

Some kind of collision is going on through this part of the work: of hymn with sonata, of circling verses with constant onward motion, of words with music, of an unvarying pattern of syllables with a rhythmic turmoil, of a prayer that is simultaneously an answer, receiving its response in the sheer power and insistence of its demand.

## PART TWO: FINAL SCENE FROM GOETHE'S *FAUST PART II*

Out of the prayer, then, comes another answer, in a vision out of Goethe's *Faust*. That work had been one of the great Romantic handbooks, the subject of operas by Spohr, Gounod, and Boito, of concert dramas by Berlioz and Schumann, of a symphony by Liszt, and of songs, choruses, and character pieces by innumerable others. But the story of the human thirst for knowledge, even to dare damnation, is not what concerned Mahler. He took his text from the finale to the second play, where the action has passed from earth to heaven, and what is shown is the saving power of love. Love, the gift most wished for in the first part of the symphony, is in the second part displayed in operation. As Mahler wrote in a letter to his wife—and in a sentence that emulates his music as it moves in one great span through parenthesis and sidelight to its goal—“That which draws us by its mystic force, what every created thing, perhaps even the very stones, feels with absolute certainty as the center of its being, what Goethe here—again employing an image—calls the eternal feminine—that is to say, the resting-place, the goal, in opposition to the striving and struggling towards the goal (the eternal masculine)—you are quite right in calling the force of love.”

Striving and struggling, the “Veni, Creator Spiritus” was the eternal masculine: vocal, dynamic. The second part of the symphony begins in E-flat minor and in slow march time, by contrast with the changing meters of the first part. For a long while, the music features only instruments, exchanging variants of a single theme that derives from the first part and that will pervade pretty much the entire phantasmagoric hour of this second. The concourse of instruments ventures into strange territories of color, and becomes stranger still when the men of the choir enter, almost whispering. Here Mahler includes a stage direction: “Mountain gorges, forest, crag, wilderness. Holy anchorites, across the mountainsides, resting in caves.” The feeling of great space is, indeed, there in the music, as much as in the first part, with orchestral groups chiming in across gulfs of sound, position or register: solo woodwinds, pizzicato low strings, and tremulant, expectant violins at the start, for instance. A turn to the major brings on the first soloist, the baritone as the Pater Ecstaticus, his ecstasy being that of love, followed by the bass as

Pater Profundis, back in the minor and singing rather of oppression and difficulty. The eternal feminine is—in the vocal texture as much as in what is sung—still awaited.

Moving forward on the principal theme, the orchestra duly introduces women's voices as a choir of angels, "soaring in the higher atmosphere, carrying Faust's soul," to quote another direction Mahler inserts, and quickly joined by another choir, of holy boys, "encircling the highest peak." Love's victory is proclaimed. But this is not the end, for in the time of music, of heaven, and of the eternal feminine, victory is not so much conquest as celebration, not triumph but joy, not a moment but perpetual. Heaven's sound, in the scherzando episode that develops, is as it was in Mahler's Third and Fourth symphonies: bright, the voices female or juvenile. There is a contrasting passage with solo viola and violin, and a contralto picking up the love theme from the first part, before the tinsel of heaven is revisited. There we find Doctor Marianus, "in the highest, purest cell," who sees the Virgin Mary and rapturously calls on her to reveal herself. Harps and harmonium accompany a slow string melody that moves the music towards its climax and its close.

The final section opens with the choir in the calm of full assurance. Una Poenitentium—a penitent, once Gretchen, the sweetheart Faust abandoned—sings to God with twenty other sopranos as contrite souls. Her prayer is grandly prolonged and amplified by three women who, in successive arias and then in a trio, witness to the events of Jesus's life and death: Magna Peccatrix (soprano), Mulier Samaritana (contralto), and Maria Aegyptiaca (contralto). Una Poenitentium then returns, in a brilliant orchestration with mandolin, celesta, and harps, to complete the plea for Faust's soul. After an interlude from the holy boys, she sings again, and is rewarded by the voice of the Virgin, the Mater Gloriosa (soprano), at whose entry the music achieves its long-destined plateau of E-flat major. Now that the Mother of God is present, Doctor Marianus takes up his prayer, which is joined by the choirs. His words "Blicket auf!" (Look up!) are repeated again and again by voices and instruments. Finally, there is the "mystic chorus," beginning at a pianissimo, "like a sigh," to rise to emphatic fortissimo, in a roar of E-flat that, as it echoes on into an orchestral postlude, reflects and exceeds the close of the first part.

—Paul Griffiths

M<sup>II</sup> GUSTAV  
Mantler  
SYMPHONY N<sup>o</sup>8 IN E-FLAT MAJOR  
"SYMPHONY  
OF A THOUSAND"

**Erster Teil:**

**Hymnus: Veni, Creator Spiritus**

1 Veni, Creator Spiritus  
mentes tuorum visita.

2 Imple superna gratia,  
quae tu creasti pectora.  
Qui Paraclitus diceris,  
donum Dei altissimi,  
fons vivus, ignis, caritas  
et spiritualis unctio.

[Veni, Creator,  
imple quae tu creasti pectora  
superna gratia.]

3 Infirma nostri corporis,  
virtute firmans perpeti.

4 [Tempo I (Allegro etwas hastig)]

5 Infirma nostri corporis,  
virtute firmans perpeti.  
Accende lumen sensibus,  
infunde amorem cordibus.

**Part One:**

**Hymnus: Veni, Creator Spiritus**

Come, Creator Spirit,  
visit the mind of your people.

Fill with divine grace the hearts  
that you have created.  
You who are the Paraclete,  
gift of God most high,  
living fount, fire, love  
and spiritual unction.

[Come, Creator Spirit,  
fill the hearts that you have  
created with divine grace.]

Strengthen our weak body  
with eternal power.

[Tempo I (Allegro, etwas hastig)]

Strengthen our weak body  
with eternal power.  
Light the light of our senses,  
pour love into our hearts.

6 Accende lumen sensibus,  
infunde amorem cordibus.

Hostem repellas longius  
pacemque dones protinus;  
ductore [sic] te praevio  
vitemus omne noxium.

Tu septiformis munere,  
dextrae Dei tu digitus.

Per te sciamus da Patrem  
noscamus atque Filium,  
te utriusque Spiritum  
credamus omni tempore.

Accende lumen sensibus,  
infunde amorem cordibus.

7 Veni, Creator Spiritus,  
qui Paraclitus diceris,  
donum Dei altissimi.

Da gaudiorum praemia,  
da gratiarum munera  
dissolve litis vincula,  
adstringe pacis foedera.  
Pacemque dones protinus,  
ductore te praevio  
hostem repellas,  
sic vitemus omne pessimum.

8 Gloria Patri Domino,  
Deo sit gloria, et Filio  
Natoque qui a mortuis  
surrexit, ac Paraclito,  
in saeculorum saecula.

Light the light of our senses,  
pour love into our hearts.

Drive further away the enemy and  
forthwith grant peace;  
under your guidance  
let us avoid all harm.

You are the sevenfold gift, the first  
finger of God's right hand.

Through you grant that we may  
know the Father and recognise the  
Son, you of each the Spirit  
let us believe for ever.

Light the light of our senses,  
pour love into our hearts.

Come, Creator Spirit,  
you who are the Paraclete,  
gift of God most high.

Grant the rewards of joys, grant  
the gifts of graces; loosen the  
chains of law,  
draw tighter the bonds of peace.  
Grant peace forthwith,  
under your guidance  
drive away the enemy,  
thus let us avoid all that is worst.

Glorify be to the Father Lord,  
glory be to God and to the Son,  
the one born who from the dead  
rose, and to the Paraclete  
world without end.

**Zweiter Teil:**  
**Schlusszene aus**  
**Goethes Faust „2. Teil“**

*Bergschluchten, Wald, Fels,  
Einöde Heilige Anchoreten,  
gebirgauf verteilt gelagert  
zwischen Klüften*

**3 Chor und Echo**

Waldung, sie schwankt heran,  
Felsen, sie lasten dran,  
Wurzeln, sie klammern an,  
Stamm dicht an Stamm hinan.  
Woge nach Woge spritzt,  
Höhle, die tiefste, schützt.  
Löwen, sie schleichen stumm-  
Freundlich um uns herum,  
Ehren geweihten Ort,  
Heiligen Liebeshort.

**4 Pater ecstasticus**

*(auf und abschwebend)*  
Ewiger Wonnebrand,  
Glühendes Liebeband,  
Siedender Schmerz der Brust,  
Schäumende Gotteslust.  
Pfeile, durchdringt mich,  
Lanzen, bezwinget mich,  
Keulen, zerschmettert mich,  
Blitze, durchwettert mich!  
Dass ja das Nichtige  
Alles verflüchtige,  
Glänze der Dauerstern,  
Ewiger Liebe Kern.

**Part Two:**  
**Final Scene from Goethe's**  
**“Faust Part II”**

*Mountain Gorges, Forest, Cliff,  
Desert Holy Anchorites,  
scattered up the mountain-side,  
living in clefts of the rocks*

**Chorus and Echo**

Forest, that sways here,  
Rocks that weigh down on it,  
Roots that cling on top,  
Trunks dense on trunks.  
Wave sprays over wave,  
The deepest cave shields us.  
Lions that creep silently  
Tame about us,  
Honour the sacred place,  
The holy shrine of Love.

**Pater ecstasticus**

*(floating above and below)*  
Eternal burning brand,  
Glowing bond of Love,  
Seething pain of the breast,  
Foaming joy of God.  
Arrows, pierce me,  
Lances, subdue me,  
Maces, beat me down,  
Lightning thunder through me!  
That now the worthless  
Be cursed for ever  
Shine forth the enduring star,  
Eternal Love's centre.

**5 Pater profundus (tiefe Region)**

*Wie Felsenabgrund mir zu Füßen  
Auf tiefem Abgrund lastend ruht,  
Wie tausend Bäche strahlend fließen  
Zum grausen Sturz des Schaums der Flut,  
Wie strack mit eigem kräftigen Triebe  
Der Stamm sich in die Lüfte trägt –  
So ist es die allmächtige Liebe,  
Die alles bildet, alles hegt.*

*Ist um mich her ein wildes Brausen,  
Als wogte Wald und Felsengrund,  
Und doch stürzt, liebevoll im Sausen,  
Die Wasserfälle sich zum Schlund,  
Berufen, gleich das Tal zu wässern:  
Der Blitz, der flammend niederschlug,  
Die Atmosphäre zu verbessern,  
Die Gift und Dunst im Busen trag –  
Sind Liebesboten, sie verkünden,  
Was ewig schaffend uns umwallt.  
Mein Inneres mög' es auch entzünden,  
Wo sich der Geist, verworren, kalt,  
Verquillt in stumpfer Sinne Schranken,  
Scharf angeschlossnem Kettenschmerz:  
O Gott! Beschwichtige die Gedanken,  
Erleuchte mein bedürftig Herz!*

**6 Engel (schwebend in der höheren**

*Atmosphäre, Faustens Unsterbliches tragend)*  
Gerettet ist das edle Glied  
Der Geisterwelt vom Bösen:  
„Wer immer strebend sich bemüht,  
Den können wir erlösen.“  
Und hat an ihm die Liebe gar  
Von oben teigenommen,  
Begegnet ihm die selige Schar  
Mit herzlichem Willkommen.

**Pater profundus (deep region)**

*As the rocky chasm at my feet  
On the deep abyss weighs at rest,  
As a thousand gleaming streams flow  
To the terrible plunge of the flood's foam,  
As with its own great strength  
The trunk is born up into the air -  
So is almighty Love  
That forms all, preserves all.  
There is about me a wild rushing,  
As if forest and rocky ground shook,  
And yet there rose, in lovely sound,  
The waters to the abyss,  
Called as it were to water the valley;  
The lightning that flaming struck  
To clear the atmosphere,  
Took the poison and vapour in its bosom -  
They are Love's messengers, they tell  
What ever-creating surrounds us.  
My inner being it too must charm  
Where the spirit, confused, cold,  
Tormented in the limits of dull senses,  
Feels the sharp pain of chains.  
O God! Quieten my thoughts,  
Bring light to my needy heart!*

**Angels (hovering in the higher**

*atmosphere, bearing what is immortal of Faust)*  
Saved is the noble limb  
Of the spirits' world from the wicked:  
“Who ever-striving takes pains,  
Him can we redeem.”  
And if Love from above  
Was shared by him,  
The blessed host meet him  
With heartfelt welcome.

### **Chor seliger Knaben**

*(um die höchsten Gipfel kreisend)*

Hände verschlinget  
Freudig zum Ringverein,  
Regt euch und singet  
Heil'ge Gefühle drein!  
Göttlich belehret,  
Dürft ihr vertrauen;  
Den ihr verehret,  
Werdet ihr schauen.

### **7 Die jüngeren Engel**

Jene Rosen aus den Händen  
Liebend-heiliger Büsserinnen  
Halfen uns den Sieg gewinnen,  
Uns das hohe Werk vollenden,  
Diesen Seelenschatz erbeuten.  
Böse wechen, als wir streuten,  
Teufel flohen, als wir trafen.  
Statt gewohnter Höllenstrafen  
Fühlten Liebesqual die Geister;  
Selbst der alte Satansmeister  
War von spitzer Pein durchdrungen.  
Jauchzet auf! Es ist gelungen.

### **8 Die vollendeteren Engel**

Uns bleibt ein Erdenrest  
Zu tragen peinlich;  
Und wär' er von Asbest,  
Er ist nicht reinlich.  
Wenn starke Geisteskraft  
Die Elemente  
An sich herangerafft,  
Kein Engel trennte  
Geeinte Zwienuatur  
Der innigen beiden,  
Die ewige Liebe nur  
Vermag's zu scheiden.

### **Choir of Blessed Boys**

*(circling in the highest heaven)*

Join your hands  
Joyful in a ring,  
Up and sing  
Holy feelings!  
Taught by God  
You may trust;  
The one whom you revere,  
You shall see.

### **The Younger Angels**

Those roses from the hands  
Of loving holy penitents  
Helped us to win victory,  
To complete the holy work,  
To take this soul's treasure as prize.  
The evil drew back, as we strewed,  
The Devil flew, when we smote.  
Instead of the wonted pangs of Hell  
The spirits felt the torment of Love;  
The old Satan himself  
Was afflicted with sharp pain.  
Rejoice! We have succeeded.

### **The More Perfect Angels**

There remains for us earthly remains  
To bear with difficulty;  
And were he of matter indestructible  
He is not pure.  
When the strong force of the Spirit  
The elements  
Has snatched up to itself,  
No angel could part  
The united double nature  
Of both soul and body,  
Eternal Love only  
May divide them.

### **9 Die jüngeren Engel**

Ich spür' soeben,  
Nebelnd und Felsenhöh',  
Ein Geisterleben  
Regend sich in der Näh'.  
Seliger Knaben  
Seh' ich bewegte Schar.  
Los von der Erde Druck,  
Im Kreis gesellt,  
Die sich erlaben  
Am neuen Lenz und Schmuck  
Der obern Welt.  
Sei er zum Anbeginn,  
Steigendem Vollgelingen  
Diesen gesellt!

### **Die seligen Knaben**

Freudig empfangen wir  
Diesen im Puppenstand;  
Also erlangen wir  
Englisches Unterpfand.  
Löst die Flocken los,  
Die ihn umgeben!  
Schon ist er schön und groß  
Von heiligem Leben.

### **Doktor Marianus**

*(in der höchsten,  
reinlichsten Zelle)*  
Hier ist die Aussicht frei,  
Der Geist erhoben.  
Dort ziehen Fraun vorbei,  
Schwebend nach oben.  
Die Herrliche mitten  
Im Sternenkranze,  
Die Himmelskönigin,  
Ich seh's am Glanze.

### **Younger Angels**

I feel now  
In the mist and rocky heights  
A Spirit life  
Dwelling near.  
Of blessed boys  
I see a throng.  
Free from earth's pressure.  
Gathered in a circle  
They rejoice  
In the new spring and beauty  
Of the upper world.  
Let him begin here  
To win the fulness of life  
As their companion!

### **The Blessed Boys**

Joyfully we take  
This man into the state of chrysalis;  
So we receive  
The angels' pledge.  
Set loose the flakes of earth  
That are about him!  
Then he is fair and great  
From holy life.

### **Doctor Marianus**

*(in the highest,  
purest cell)*  
Here the view is free,  
The Spirit lifted up.  
There pass women  
Ascending above.  
The glorious one among them  
In crown of stars,  
The Queen of Heaven  
I see in splendor.

**10 Höchste Herrscherin der Welt!**

Lasse mich im blauen,  
Ausgespannten Himmelszelt  
Dein Geheimnis schauen.  
Billige, was des Mannes Brust  
Ernst und zart bewegt  
Und mit heiliger Liebeslust  
Dir entgegenträget.  
Unbezwinglich unser Mut,  
Wenn du hehr gebietest;  
Plötzlich mildert sich die Glut,  
Wie du uns befriedest.

**Doctor Marianus und Chor**

Jungfrau rein im schönsten Sinn,  
Mutter, Ehren würdig,  
Uns erwählte Königin,  
Göttern ebenbürtig.

**11 Chor**

Dir, der Unberührbaren,  
Ist es nicht benommen,  
Dass die leicht Verführbaren  
Traulich zu dir kommen.  
In die Schwachheit hingerafft,  
Sind sie schwer zu retten;  
Wer zerreißt aus eigener Kraft  
Der Gelüste Ketten?  
Wie entgleitet schnell der Fuß  
Schiefem, glattem Boden?

**Chor der Büsserinnen**

Du schwebst zu Höhen  
Der ewigen Reiche;  
Vernimm das Flehen,  
Du Gnadenreiche!  
Du Ohnegleiche!

**Highest Lady of the world!**

Let me in the blue  
Extended tract of Heaven  
See your mystery.  
Approve what in man's breast  
Grave and tender moves  
And with holy joy of Love  
Brings him to meet you.  
Unconquered our courage  
When you, sublime, command;  
Suddenly wanes anger  
If you grant us peace.

**Doctor Marianus and Chorus**

Virgin, pure in fairest mind,  
Mother, worthy of reverence,  
Our chosen Queen,  
Equal to God.

**Chorus**

To you, the immaculate,  
It is not denied  
That the easily seduced  
May come to you in consolation.  
In weakness gathered in  
They are hard to save;  
Who tears apart through his own strength  
The chains of lust?  
How quickly does the foot slide  
On the sloping, smooth ground?

**Chorus of Penitents**

You float up to the heights  
Of the eternal kingdom;  
Hear our pleading,  
Full of grace!  
Without peer!

**12 Magna peccatrix**

(St. *Lucae VII, 36*)  
Bei der Liebe, die den Füßen  
Deines gottverklärten Sohnes  
Tränen ließ zum Balsam fließen  
Trotz des Pharisäerhohnes;  
Beim Gefäße, das so reichlich  
Tropfte Wohlgeruch hernieder;  
Bei den Locken, die so weichlich  
Trockneten die heil'gen Glieder –

**13 Mulier Samaritana**

(St. *Joh. IV*)  
Bei dem Bronn, zu dem schon weiland  
Abram ließ die Herde führen;  
Bei dem Eimer, der dem Heiland  
Kühl die Lippe duft' berühren;  
Bei der reinen, reichen Quelle,  
Die nun dorthier sich ergießet,  
Überflüssig, ewig helle  
Rings durch alle Welten fließet –

**14 Maria Aegyptiaca**

(*Acta Sanctorum*)  
Bei dem hoch geweihten Orte,  
Wo den Herr man niederließ;  
Bei dem Arm, der von der Pforte  
Warnend mich zurücke stieß;  
Bei der vierzigjährigen Buße,  
Der ich treu in Wüsten blieb;  
Bei dem seligen Scheidegruße,  
Den im Sand ich niederschrieb –

**Magna Peccatrix**

(St. *Luke, VIII, 36*)  
By the love that at the feet  
Of your Son, enlightened by God,  
Let tears flow as balsam  
In spite of the scorn of the Pharisees;  
By the box that so richly  
Dropped down fragrance;  
By the locks that so gently  
Dried the sacred limbs –

**Mulier Samaritana**

(St. *John, IV*)  
By the well to which once  
Abraham led the herds;  
By the pitcher which coolly  
Touched the Saviour's lips;  
By the pure, rich source  
That now there gushes,  
Overflowing, ever clear  
Flows throughout the world –

**Maria Aegyptiaca**

(*Acta Sanctorum*)  
By the sacred place  
Where the Lord was laid;  
By the arm that from the entrance  
Warning pushed me back;  
By the forty-year penitence  
That I truly spent in the desert;  
By the holy words of parting  
That in the sand I wrote –

### Zu drei

Die du großen Sünderinnen  
Deine Nähe nicht verweigerst  
Und ein büßendes Gewinnen  
In die Ewigkeiten steigerst,  
Gönn' auch dieser guten Seele,  
Die sich einmal nur vergessen,  
Die nicht ahnte, dass sie fehlte,  
Dein Verzeihen angemessen!

### 15 Una Poenitentium

*(sonst Gretchen genannt.*

*Sich anschmiegend)*

Neige, neige,  
Du Ohnegleiche,  
Du Strahlenreiche,  
Dein Antlitz gnädig meinem Glück!  
Der früh Geliebte,  
Nicht mehr Getrübe,  
Er kommt zurück.

### 16 Selige Knaben

*(in Kreisbewegung sich nähernd)*

Er überwächst uns schon  
An mächtigen Gliedern,  
Wird treuer Pflege Lohn  
Reichlich erwidern.  
Wir wurden früh entfernt  
Von Lebechören;  
Doch dieser hat gelehrt,  
Er wird uns lehren.

### The Three

You who do not avert your gaze  
From women who have sinned  
Raise into eternity  
The victory gained by repentance,  
Grant also this poor soul,  
Who only once forgot,  
Who did not know that she erred,  
Your forgiveness!

### Una Poenitentium

*(once called Gretchen.*

*Approaching)*

Turn, turn,  
You matchless one,  
Rich in glory,  
Your face in grace on my happiness!  
The one I early loved,  
No more troubled,  
Comes back.

### Blessed Boys

*(circling nearer)*

He grows the greater  
With his mighty limbs,  
Will true redemption  
Richly return.  
We were early distanced  
From the chorus of life;  
Yet this man has learned,  
He will teach us.

### Una Poenitentium (Gretchen)

Vom edlen Geisterchor umgeben,  
Wird sich der Neue kaum gewahr,  
Er ahnet kaum das frische Leben.  
So gleicht er schon der heiligen Schar.  
Sieh! Wie er jedem Erdenbande  
Der alten Hülle sich entrafft  
Und aus ätherischem Gewande  
Hervortritt erste Jugendkraft!  
Vergönne mir, ihn zu belehren,  
Noch blendet ihn der neue Tag.

### Una Poenitentium (Gretchen)

By the noble choir of spirits surrounded,  
The newly born scarcely knows,  
He scarcely divines fresh life,  
So he becomes like the holy host.  
See! How he from every bond of earth  
Tears aside the old veil  
And from the clothing of the ether  
Comes forth his first youthful strength!  
Grant me to teach him,  
Still blinded by the new day.

### 17 Mater Gloriosa

Komm! Hebe dich zu höherm Sphären!  
Wenn er dich ahnet, folgt er nach.

### Mater Gloriosa

Come, rise up to higher spheres!  
If he is aware of you, he will follow.

### Doktor Marianus

*(auf dem Angesicht anbetend)*

Blicket auf zum Retterblick,  
Alle reuig Zarten,  
Euch zu seligem Geschick  
Dankend umzuarten.  
Werde jeder bessere Sinn  
Dir zum Dienst erbötig;  
Jungfrau, Mutter, Königin,  
Göttin, bleibe gnädig!

### Doktor Marianus

*(prostrate in prayer)*

Look up to the redeeming sight,  
All you who repent,  
That tries to bring you  
To a blessed fate.  
That every better sense  
May serve you;  
Virgin, Mother, Queen,  
Goddess, be gracious to us!

### 18 Chorus mysticum

Alles Vergängliche  
Ist nur ein Gleichnis;  
Das Unzulängliche,  
Hier wird's Ereignis;  
Das Unbeschreibliche,  
Hier ist's getan;  
Das Ewig-Weibliche  
Zieht uns hinan.

### Chorus Mysticum

All that passes away  
Is only a likeness;  
The inadequacy of earth  
Here finds fulfillment;  
The ineffable  
Here is accomplished;  
The eternal feminine  
leads us up.









## **THIERRY FISCHER**

Thierry Fischer has been Music Director of the Utah Symphony orchestra since 2009 and Principal Guest Conductor of the Seoul Philharmonic since January 2017. During his tenure in Utah he has revitalized the orchestra, and his contract was recently extended to 2022. He led the orchestra in a multi-season Haydn symphony cycle and Mahler, Beethoven and Nielsen cycles, has toured to Utah's five national parks, and forged outreach links in Haiti. In celebration of its 75<sup>th</sup>

anniversary season in 2016, the orchestra appeared at Carnegie Hall to critical acclaim and released an album of newly commissioned works by Nico Muhly, Andrew Norman, and Augusta Read Thomas on Reference Recordings®. Fischer visits Seoul at least 4 times a season, will tour internationally with the orchestra, and plays an important role in the artistic planning.

Fischer has guested with many leading orchestras, most recently the Boston, Atlanta, Cincinatti and Detroit Symphonies; Mostly Mozart Festival Orchestra (New York); London Philharmonic; BBC Symphony; Oslo Philharmonic; Bergen Philharmonic; Rotterdam Philharmonic; Maggio Musicale Firenze, Salzburg Mozarteumorchester and the Orchestre de la Suisse Romande; and in Autumn 2016, visited South America for the first time to conduct the Sao Paulo Philharmonic. In the past year or two he has also conducted the Scottish, Swedish and Munich chamber orchestras, London Sinfonietta, and Chamber Orchestra of Europe. He is committed to contemporary music and has performed and commissioned many world premieres—this season he conducts the Ensemble Intercontemporain for the first time.

Whilst serving as Principal Conductor of the BBC National Orchestra of Wales from 2006-2012 Fischer appeared every year at the BBC Proms and toured internationally. He also made many recordings, notably for Hyperion (Honegger, d'Indy, Florent Schmitt) but also Stravinsky for Signum and Orfeo. His Hyperion recording of Frank Martin's opera *Der Sturm* with the Netherlands Radio Philharmonic Orchestra and Chorus won the International Classical Music Award in 2012 (opera category). In 2014 he released a Beethoven disc with the London Philharmonic on the Aparte label.

Fischer started out as Principal Flute in Hamburg and at the Zurich Opera. His conducting career began in his 30s when he replaced an ailing colleague, subsequently directing his first few concerts with the Chamber Orchestra of Europe where he was Principal Flute under Claudio Abbado. He spent his apprentice years in Holland, and became Principal Conductor and Artistic Advisor of the Ulster Orchestra 2001-2006. He was Chief Conductor of the Nagoya Philharmonic 2008-2011, making his Suntory Hall debut in Tokyo in May 2010, and is now Honorary Guest Conductor. —*Thierry Fischer is represented by Intermusica.*

## **UTAH SYMPHONY**

Founded in 1940, the Utah Symphony performs more than 175 concerts each season and offers all Utahns easy access to world class live musical performances of the world's greatest music in the state's top venues. Since being named the orchestra's seventh music director in 2009, Thierry Fischer has attracted leading musicians and top soloists, refreshed programming, drawn increased audiences, and galvanized community support. In addition to numerous regional and domestic tours, including the Mighty 5® Tour of Utah's National Parks, the Utah Symphony has embarked on seven international tours and performed at Carnegie Hall in Spring 2016 coinciding with the orchestra's 75<sup>th</sup> anniversary celebrations. The Utah Symphony has released more than 100 recordings, including the recent release of Mahler Symphony No. 1 in Fall 2015. Utah Symphony | Utah Opera, the orchestra's parent organization, reaches 450,000 residents in Utah and the Intermountain region, with educational outreach programs serving more than 155,000 students annually. In addition to performances in its home in Salt Lake City, Abravanel Hall, and concerts throughout the state of Utah, the Utah Symphony participates in Utah Opera's four annual productions at the Janet Quinney Lawson Capitol Theatre and presents the six-week Deer Valley® Music Festival each summer in Park City, Utah. With its many subscription, education, and outreach concerts and tours, the Utah Symphony is one of the most engaged orchestras in the nation.

For more information visit [www.utahsymphony.org](http://www.utahsymphony.org).

# UTAH SYMPHONY

## THIERRY FISCHER



### Thierry Fischer

Music Director

The Maurice Abravanel  
Chair, endowed by the  
George S. and  
Dolores Doré Eccles  
Foundation

### VIOLIN I

Madeline Adkins, Acting  
Concertmaster, The  
Jon M. & Karen  
Huntsman Chair, in  
honor of Wendell J. &  
Belva B. Ashton  
Kathryn Eberle,  
Associate  
Concertmaster, The  
Richard K. & Shirley S.  
Hemingway Chair

Ralph Matson, Associate  
Concertmaster  
David Park, Assistant  
Concertmaster  
*Sara Bauman*  
Leonard Braus, Associate  
Concertmaster  
Emeritus  
Jerry Chiu  
LoiAnne Eyring  
Paige Kossuth  
Veronica Kulig  
Melissa Thorley Lewis  
Yuki MacQueen  
Alex Martin  
Hugh Palmer  
Lynn Maxine Rosen  
Barbara Ann Scowcroft

### VIOLIN II

Claude Halter, Principal  
Second  
Wen Yuan Gu, Associate  
Principal Second  
*Matthew Cowan*  
Joseph Evans  
Kristiana Henderson  
Lun Jiang  
Rebekah Johnson  
David Langr  
Rebecca Moench  
Lynnette Stewart  
Julie Wunderle  
Karen Wyatt

## **VIOLA**

Brant Bayless, Principal,  
The Sue & Walker  
Wallace Chair  
Roberta Zalkind,  
Associate Principal  
Elizabeth Beilman  
Julie Edwards  
Joel Gibbs  
Carl Johansen  
Scott Lewis  
Christopher McKellar  
*Leslie Richards*  
Whittney Thomas

## **CELLO**

Rainer Eudeikis, Principal,  
The J. Ryan Selberg  
Memorial Chair  
Matthew Johnson,  
Associate Principal  
John Eckstein  
Walter Haman  
Andrew Larson  
*Mira Luxion*  
Jacob Saunders  
Pegsoon Whang  
Joyce Yang

## **BASS**

David Yavornitzky,  
Principal  
Corbin Johnston,  
Associate Principal  
James Allyn  
*Eric Hansen*  
Edward Merritt  
Claudia Norton  
Jens Tenbroek  
Thomas Zera

## **HARP**

Louise Vickerman,  
Principal  
*Lysa Rytting*

## **FLUTE**

Mercedes Smith,  
Principal, The Val A.  
Browning Chair  
Lisa Byrnes, Associate  
Principal  
*Christina Castellanos*  
*Sally Humphreys*  
Caitlyn Valovick Moore

## **PICCOLO**

Caitlyn Valovick Moore

## **OBOE**

Robert Stephenson,  
Principal  
Titus Underwood, Acting  
Associate Principal  
*Martha Kleiner*  
*Kirstin Hoyt*  
Lissa Stolz

## **ENGLISH HORN**

Lissa Stolz

## **CLARINET**

Tad Calcara, Principal,  
The Norman C. &  
Barbara Lindquist  
Tanner Chair, in  
memory of Jean  
Lindquist Pell  
Erin Svoboda, Associate  
Principal  
*Daron Bradford*  
*Jaren Hinckley*  
Lee Livengood

## **BASS CLARINET**

Lee Livengood

## **E-FLAT CLARINET**

Erin Svoboda



## **BASSOON**

Lori Wike, Principal, The  
Edward & Barbara  
Moreton Chair

Leon Chodos, Associate  
Principal

*Gabriel Beavers*

*Amanda Hales*

Jennifer Rhodes

## **CONTRABASSOON**

Leon Chodos

## **HORN**

Edmund Rollett, Acting  
Principal

Alexander Love, Acting  
Associate Principal

*Nathan Basinger*

Ronald L. Beitel

*William Bernatis*

Barbara Hill

Llewellyn B. Humphreys

Stephen Proser

*Kit Weber*

## **TRUMPET**

Travis Peterson, Principal  
Jeff Luke\*, Associate  
Principal

Nathaniel Hepler

*Mark Maliniak\**

Peter Margulies

Nick Norton

*Joseph Reardon\**

*Kyra Sovronsky\**

## **TROMBONE**

Mark Davidson, Principal

Samuel Elliot, Acting  
Associate Principal

Zachary Guiles

*Joshua Holder\**

*Burt Mason\**

*Bryce Mecham\**

## **BASS TROMBONE**

Graeme Mutchler

## **TUBA**

Gary Ofenloch, Principal

## **TIMPANI**

George Brown, Principal

## **PERCUSSION**

Keith Carrick, Principal

Eric Hopkins

Michael Pape

## **KEYBOARD**

Jason Hardink, Principal

*Clay Christiansen*

*Vedrana Subotic*

## **ORGAN**

*Richard Elliott*

## **GUITAR**

*Colin Botts*

## **LIBRARIANS**

Clovis Lark, Principal

Maureen Conroy

*Names in italics indicate  
extra performers.*

\*Antiphonal Ensemble



## **ORLA BOYLAN, SOPRANO**

In recent seasons, Irish soprano Orla Boylan has made a number of important debuts including the roles

of Guttrune in *Götterdämmerung* for Opera North and Chrysothemis in *Elektra* for West Australian Opera, as well as her house debut at Teatro alla Scala in Giorgio Batistelli's new commission *CO2*. Her thrilling performance as Senta in *Der fliegende Holländer*—where she “commands the stage with her magnificent performance” (*The Listener*)—brought her notable international success in recent seasons both on stage and in concert.

Most recent plans include Lady Billows in *Albert Herring* at The Grange Festival, *Turandot* for Opera North and conducted by Sir Richard Armstrong, Senta in *Der fliegende Holländer* for Royal Danish Opera, Copenhagen, and Richard Strauss' *Vier letzte Lieder* with RTE Symphony Orchestra, under the baton of James Feddeck.

### **SOLOISTS**

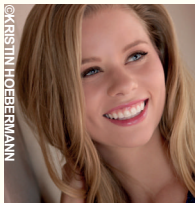


## **CELENA SHAFER, SOPRANO**

After two summers as an apprentice at Santa Fe Opera, the career of soprano Celena Shafer was

launched to critical raves as Ismene in Mozart's *Mitridate*, *Re di Ponto*. Anne Midgette in the *New York Times* wrote, “It takes the debutante Celena Shafer, an alumna of the apprentice program here, to show how it should be done, singing the Oriental princess Ismene with flair, vocal balance and great cadenzas.” Since that breakthrough debut, Ms. Shafer has garnered acclaim for her silvery voice, fearlessly committed acting, and phenomenal technique. She spends much of her time on the concert stage and has appeared with the orchestras in New York, Chicago, Philadelphia, San Francisco, and Los Angeles with leading conductors such as Christoph von Dohnanyi, Alan Gilbert, Bernard Labadie, Robert Spano, Nicholas McGegan, Kent Nagano, Donald Runnicles, Michael Tilson Thomas, David Robertson, and Sir Andrew Davis.





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## **AMY OWENS, SOPRANO**

Coloratura soprano Amy Owens is establishing herself as a versatile performer with comedic flair, a

strong aptitude for new music, and a soaring high range. Throughout the 2016–2017 season, Ms. Owens made a series of auspicious debuts: at The Dallas Opera, performing in the Second Annual Linda and Mitch Hart Institute for Women Conductors concert; in Hong Kong, under the auspices of The Intimacy of Creativity Festival, performing the music of Bright Sheng; with the Reno Philharmonic, performing Christopher Theofanidis' Grammy-nominated choral and orchestral work *The Here and Now*; and at Carnegie Hall, performing in *Carmina Burana* with Mid-America Productions. Upcoming performances include *Carmina Burana* with the National Symphony Orchestra and the Omaha Symphony, and role debuts as Marie in *La fille du régiment* (Opera in the Heights) and Oscar in *Un ballo in maschera* (Livermore Valley Opera).



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## **CHARLOTTE HELLEKANT, MEZZO-SOPRANO**

A compelling stage performer with a repertoire ranging from the baroque to contemporary

classics, Charlotte Hellekant is one of Scandinavia's leading mezzo-sopranos with a career that is equally successful on both the opera stage and concert platform.

Hellekant has made her mark on both sides of the Atlantic, notably at The Metropolitan Opera, Opéra national de Paris, and Glyndebourne Festival. Recent lyric roles include Charlotte in *Werther* with Deutsche Oper Berlin and *Carmen* with Royal Swedish Opera. In concert, Hellekant is a regular guest with many notable conductors and orchestras, including Christoph von Dohnányi at the BBC Proms, Christoph Eschenbach and NDR Sinfonieorchester, Esa-Pekka Salonen and the Philharmonia Orchestra, Mariss Jansons and the Oslo Philharmonic Orchestra, Jukka-Pekka Saraste and the Finnish Radio Symphony Orchestra, and Los Angeles Philharmonic under Gustavo Dudamel.

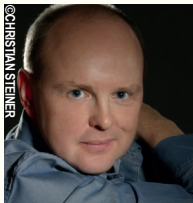


**TAMARA  
MUMFORD,  
MEZZO-SOPRANO**

Tamara Mumford has appeared in over 140 performances at The Metropolitan

Opera, including *L'Amour de Loïn*, *Anna Bolena*, *Rigoletto*, *Ariadne auf Naxos*, *Il Trittico*, *Parsifal*, *Idomeneo*, *Cavalleria rusticana*, *Nixon in China*, *The Queen of Spades*, the complete Ring Cycle, *The Magic Flute*, *A Midsummer Night's Dream* and *Wozzeck*. She also appeared in productions at Opera Philadelphia, Caramoor, and the Glyndebourne Opera Festival. An active concert performer, Ms. Mumford has appeared with all the major US orchestras, in Europe with the Berlin Philharmonic and on multiple tours with Gustavo Dudamel and the Los Angeles Philharmonic Orchestra and the Simon Bolivar Orchestra, and at the Hollywood Bowl and the Ravinia, Tanglewood, Grand Teton, and Vail summer festivals. In recital she was presented in New York by the Marilyn Horne Foundation and the Metropolitan Museum of Art, and in Philadelphia by the Philadelphia Chamber Music Society.

**SOLOISTS**



**BARRY BANKS,  
TENOR**

Barry Banks' outstanding facility in roles by Bellini, Rossini and Donizetti regularly takes him to the

world's leading opera houses.

With The Metropolitan Opera, he has partnered with Renée Fleming in Rossini's *Armida*, Natalie Dessay in *La fille du régiment* and *La sonnambula*, Olga Borodina in *L'italiana in Algeri* and Anna Netrebko in *Don Pasquale* and *L'elisir d'amore*.

In concert Barry Banks has performed Berlioz's *Grand Messe des Morts* under Sir Colin Davis with the London Symphony Orchestra, which was released to considerable acclaim on LSO Live. He sang in Britten's *War Requiem* at the Teatro alla Scala under Xian Zhang, *The Dream of Gerontius* with the Münchner Philharmoniker under Sir Andrew Davis, and Rossini's *Petite Messe Solennelle* with the Royal Philharmonic Orchestra under Daniele Gatti.



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## **MARKUS WERBA, BARITONE**

Austrian baritone Markus Werba has performed at the world's finest opera houses and concert venues, including

Teatro alla Scala, Royal Opera House Covent Garden, Bayerische Staatsoper, Los Angeles Opera, Lyon Opera, Châtelet Theatre Paris, and The Metropolitan Opera, as well as for the Baden-Baden, Salzburg, Gergiev, Tanglewood, and Aspen Music Festivals. He has worked with conductors such as Claudio Abbado, Jeffrey Tate, Ivor Bolton, Kent Nagano, Riccardo Muti, James Conlon, and James Levine, among others.

Opera highlights include Beckmesser in *Die Meistersinger von Nürnberg* for the Salzburg Festival and at La Scala; Papageno in *Die Zauberflöte* for The Metropolitan Opera, the Royal Opera House, and the Wiener Staatsoper; Don Alfonso in *Così fan tutte* with the Theater an der Wien; both Marcello in *La bohème* and Harlequin in *Ariadne auf Naxos* for the Royal Opera House Covent Garden; and Roland in *Fierrabras* at the Salzburg Festival and La Scala.



©MATT CHRISTOPHER

## **JORDAN BISCH, BASS**

A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, American

bass Jordan Bisch made his main stage debut there as the Second Knight in *Parsifal*, and has since appeared in productions of *Il barbiere di Siviglia*, *La sonnambula*, *Aida*, *Idomeneo*, and *Romeo et Juliette*. He has appeared with many important opera companies in the U.S. including the San Francisco Opera, Opera Philadelphia, Washington National Opera, Los Angeles Opera, Seattle Opera, Michigan Opera Theater, and the Florida Grand Opera.

In concert, Mr. Bisch has appeared at the Hollywood Bowl in *Aida* with Gustavo Dudamel and the Los Angeles Philharmonic, the Tanglewood Festival in a performance of Mozart's Requiem with Michael Tilson Thomas, and the Tucson Desert Song Festival as Méphistophélès in *Le damnation de Faust*. He also appears on the Los Angeles Philharmonic Orchestra's recording of Shostakovich's *Orango* (Deutsche Grammophon).

## MORMON TABERNACLE CHOIR

A month after the first pioneers had arrived in the Salt Lake Valley in 1847, a church conference was held where a small group provided the music. A standing choir was organized two years later, known as the Salt Lake Tabernacle Choir. In 1893, the Choir took its first tour outside of Utah to the Chicago Columbian Exposition. Since then, the Choir has traveled extensively from Israel and Russia to Japan and Australia. The Choir sung at the inaugurations of six U.S. presidents and at North America's most prestigious outdoor music festivals. In 2015, the Choir performed at New York's Carnegie Hall and traveled to concert halls throughout Europe during the summer of 2016. Nearly 87 years ago, a new radio program began when Salt Lake City's only microphone was carried across the street to the Tabernacle and suspended above the singers so high the announcer had to stand on a ladder to reach it. *Music and the Spoken Word* has been heard on network radio ever since. Carried on 2,000 radio, television, Internet, and cable networks, the broadcast has been inducted into the National Association of Broadcasters Hall of Fame and the National Radio Hall of Fame. Nearly 200 recordings have showcased the Choir since 1910, earning a Grammy Award in 1959, three more Grammy nominations, five gold and two platinum records. The Mormon Tabernacle Choir has been widely recognized with honors including three Emmys, a Freedoms Foundation Award, Peabody Awards, and the National Medal of Arts, the nation's highest artistic recognition, awarded to the Mormon Tabernacle Choir by President George W. Bush in 2003.



**MORMON  
TABERNACLE CHOIR  
ARTISTIC STAFF**

Mack Wilberg  
Music Director

Ryan Murphy  
Associate Music  
Director

Richard Elliott  
Tabernacle Organist

Clay Christiansen  
Tabernacle Organist

Andrew Unsworth  
Tabernacle Organist

Bonnie Goodliffe  
Tabernacle Organist

Linda Margetts  
Tabernacle Organist

**SOPRANO I**

Brittany Allison  
Valaura Arnold  
Betsy Bailey  
Ali Barton  
Katie Bastian  
Amber Bezzant  
Natalie Blackwell  
Star Brandt  
Evelyn Burch  
Angie Caldwell  
Sherry Christensen

Lindsay Clark  
Melou Cline  
Meg Dawson  
Margo Edwards  
Jen Ericksen  
Courtney Fanello  
Sheila Favero  
Terri Graff  
Cheri Hancock  
Melissa Howell  
Shauna Johnson  
Mary Ellen Larkin  
Dorothy Larson  
Maria Longhurst  
Holly Marsh  
Tricia Martindale  
Darilyn Merrill  
Jenny Nudd  
Linda Olsen  
Annalyn Osborn  
Reta Patterson  
Ann Peterson  
Laurel Piccolo  
Melanie Powell  
Carla Pratt  
Mary Ann Richards  
Michele Scott  
Sharon Seminario  
Lisa States  
Cindy Swan  
Tricia Swanson  
Rachel Swift  
Kerynne Vance  
Christie Winterton  
Dani Wood

**SOPRANO II**

Holly Abel  
Jean Applonie  
Luana Au  
Susan Bird  
Kasey Bradbury  
Janet Bradford  
Ivalani Bradshaw  
Rebecca Castleton  
Jan Chamberlin  
Rebecca Cheney  
Rebecca Farnsworth  
Janine Green  
Catherine Hale  
Tricia Hall  
Jennifer Hansen  
Lori Hayward  
DeAnn Jenkins  
Laura Larsen  
Janet Mackay  
Bev Marcum  
Leigh Marriott  
Staci Meacham  
Megan Miller  
Allison Mitton  
Sheryl Moser  
Karen Nash  
Julia Nichols  
Kim Parsons  
Andrea Paulsen  
Karen Penman  
Debbie Petersen  
Andrea Powell  
Emily Pulham  
Tammy Robinson  
Sheila Sconiers  
Laurie Scott

Debby Smith  
Amy Staley  
Lisa Strickland  
Suzanne Thorup  
Lauren Tuft  
Leslie Walker  
Christine Weiss  
Angela Werner  
Alaina Wilcock  
Paula Williams  
Gail Woodfield

**ALTO I**

Susan Alldredge  
Joanne Andrus  
Lani Arnett  
Wendy Asay  
Karen Barker  
Teresa Barlow  
Melinda Baros  
Carol Bay  
Suanne Bowcut  
Cristi Brazão  
Joan Brinton  
Jamie Bunker  
Amy Butler  
Amanda Crabb  
Teri Crockett  
Bonita Cross  
Marcia Davis  
Dorothy Dayton  
Cyndie Dial  
Nina Doxey  
Jana Ellsworth  
Bekah Ellsworth  
Carrie Farnsworth  
Sylvia Fisk

## **ALTO I (cont'd)**

Wendy Flanders  
Janet Fullmer  
Jill Furness  
Janet Greenhalgh  
Chris Harmon  
Pamela Hawker  
Maddy Horne  
Carma Huggard  
Deby Jensen  
Sandey Johansen  
Debbie Kraft  
Jennifer Luce  
Kirsten Marsh  
Karen McRae  
Shannyn Palmer  
Melissa Pope  
Nancy Pratt  
Margaret Prince  
Janet Rawson  
Joyce Rowberry  
Susan Rymer  
Sonja Sperling  
Ruth Stevenson  
Deonn Stott  
Janette Strople  
Desiree Syme

## **ALTO II**

Glenna Bradford  
Jennifer Brooks  
Mindy Butler  
Peg Carter  
Leslie Clawson  
Leanna Crockett  
Ruth Crosland  
Susan Curtis

RaNae Dalgleish  
Denise Davis  
Jennifer Dotson  
Jeanette Eggett  
Connie Ericksen  
Rachel Florence  
Debbie Forbush  
Kristin Gerdy  
Lisa Hansen  
Nancy Hansen  
Emily Harestad  
Leisa Higbee  
Karen Hornberger  
Belinda Jensen  
Bethanie Johnson  
Marcia Johnson  
Emily Juett  
Lara Kimball  
Camille Kingman  
DonNel Lamb  
Julie Larsen  
Bonnie Lee  
Maria Lewis  
Caroline Marriott  
Lori Meldrum  
Sharlene Miner  
Margie Murdock  
Whitney Nebeker  
Marilyn Nielson  
Kristen Olsen  
Jeannie Perrington  
Diane Prince  
Eddie Purkiss  
Gail Richardson  
Andrea Riding  
Emily Roche  
Carol Salmon

Heather Smart  
Anne Marie St Felix  
Karen Stephens  
Debbie Stevens  
Barb Tew  
Carolyn Tolman  
Denise Westover  
Melanie Wilcox  
Stephanie Wood

## **TENOR I**

Wade Abbott  
Rich Adams  
Dave Allen  
Ryan Bell  
Richard Bigler  
Preston Brown  
Brad Carter  
Richie Clark  
Ray Davis  
Steven Everett  
Boyd Fisher  
Gerald Gibb  
David Gunn  
Craig Haslam  
Brian Johnson  
David Jones  
Mark Jordan  
Barry Lloyd  
John Maddox  
Lynn Merrill  
Scott Miller  
Shipleyn Munson  
Jason Nelson  
Laurent Neu  
Danny O'Very  
Rick Olsen

Walt Parker  
Bradd Poffenberger  
Dennis Pratt  
Lewis Quinn  
Kevin Scott  
Chris Searle  
Clark Searle  
Greg Smith  
Travis Stockwell  
Will Thomas  
Scott Thorne  
Darren Turley  
Josh Walker  
Mike Wallgren  
Niel Westover  
Jeremy Williams  
Rob Williams  
Tim Wright

## **TENOR II**

Cliff Bentley  
Doug Blackhurst  
Nate Brown  
Wes Brown  
David Burke  
Ian Christensen  
Jericho Cuison  
Braden Eads  
Wayne Eckman  
Ben Elmer  
Björn Farmer  
Alma Farnsworth  
Thomas Gardiner  
Ray Garner  
Rob Hancock  
Jeremy Hawkes  
Greg Hess

Lono Ikuwa  
David Leavitt  
Rourke Mace  
Darren Major  
Gregory Marsh  
Randy Marshall  
Randall Maxfield  
Ed McCracken  
Matt Meyer  
Gary Miner  
Doug Myler  
Ryan Omer  
Dave Petersen  
Lorenzo Pope  
Brad Rickards  
Ron Ruske  
John Sasine  
James Shumway  
Dale Simper  
Ryan Snarr  
Jon Soules  
Mark Sowa  
Peter Tang  
Dan Taylor  
Roland Tietjen  
Kyle Vincent  
Todd Wentz  
Dan White  
Earl Whitmore  
David Wise  
Rob Wood  
Scott Wood  
Michael Young

## **BARITONE**

John Abercrombie  
Petey Aldous  
Art Allen  
Devin Asay  
John Barrow  
David Belt  
Bruce Bunderson  
Matt Dame  
Rick Decker  
Steve Devenport  
David Gardner  
George Garwood Jr.  
Kevin Gunnell  
Charles Hamilton  
Brian Harker  
Brody Hart  
Tyler Horler  
Eric Huntsman  
Sione Ika  
Randy Jensen  
Jeff Larson  
Alex Lindstrom  
David Longhurst  
Cary Malmrose  
Trevor Manning  
Bill McDougal  
Chris Metzger  
Layne Miller  
Brigham Morgan  
Glen Morrell  
John Mueller  
Arthur Newell  
Alan Niederhauser  
David Oswald  
Brian Park  
Ben Peterson

Jon Rhees  
Bruce Rigby  
Eric Schetselaar  
Don Seamons  
Paul Shafer  
Bob Stevens  
David Stevenson  
Preston Tenney  
Spencer Willis  
Brad Winn  
Ryan Withers  
Kevin Wolford

## **BASS**

Lyle Archibald  
Ben Ashby  
Ryan Bateman  
Evan Black  
Ben Blauer  
Thomas Chock  
Stan Clark  
Aaron Dalton  
Craig Decker  
Dave Fischer  
David Fjeldsted  
Dennis Flynn  
Doug Furness  
Rob Gerlach  
Jonathan Gochberg  
Rick Graham  
Jared Haines  
Joe Haynie  
Quinn Heiner  
Josh Hendryx  
John Hopkins  
ArtHovley  
LukeHoward

Grant Jex  
Marshall Johnson  
Siope Kinikini  
Dave Lawrence  
Don Love  
Paul McGuire  
Lyman Moulton III  
Amram Musungu  
John Nebeker  
Joseph Ogden  
Fred Owens  
Ryan Pitt  
Farrell Poll  
Dirk Porter  
Craig Russell  
Greg Sagers  
Scott Schroeder  
Wayne Scott  
Lance Smith  
Blaine Stewart  
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Located in downtown Salt Lake City, The Madeleine Choir School is a mission of The Cathedral of the Madeleine, serving young people in Pre-Kindergarten through Grade Eight. Modeled after the historic cathedral schools in Europe, the Choir School offers a rigorous academic program in the humanities, mathematics and sciences, and the arts, as well as strong character formation. It provides every student an exceptional music education, including two years of violin study, music theory and history and intensive vocal training. The choristers assist with the worship life of the Cathedral and participate in The Choir of the Cathedral of the Madeleine's Annual Concert Series, performing over 9,000 hours of service annually. In addition, the choristers perform regularly with local arts organizations, including the Utah Symphony, Utah Opera, Ballet West, Utah Chamber Artists, The Mormon Tabernacle Choir, Helena Symphony, and the San Francisco Opera. They have five CD recordings available. Performance tours are an integral part of every student's experience at the Choir School. Past tours have encompassed performances in Rome, Florence, Madrid, Sevilla, Prague, Berlin, Leipzig, Munich, and Vienna—including St. Peter's Basilica, and Notre Dame de Paris.

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DIRECTOR OF MUSIC

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Airam Alvarez-  
Marmolejo  
Chloe Barrett  
Alexandra Burnett  
Chance Cannon  
Christopher Cordova  
James Corroon  
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THE  
MADELEINE  
CHOIR SCHOOL  
ESTABLISHED 1956

Recorded Live: February 19 and 20, 2016  
at the Salt Lake Tabernacle in Salt Lake City, Utah

Special thanks to the *O.C. Tanner Gift of Music* for the 2016 concert from which this recording was made. The O.C. Tanner Gift of Music was created over 30 years ago through the combined vision of Obert C. Tanner and Gordon B. Hinckley to share performances of the Mormon Tabernacle Choir and Utah Symphony as a gift to the community.

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Reference Recordings® gives special thanks to  
Music Director Thierry Fischer for entrusting our label with this project, and to  
Jeff Counts, Anthony Tolokan and Jon Miles for their outstanding help and communication.

Design by Bill Roarty and JoAnn Nunes. Title Lettering by Brandon Jameson.

## Technical Recording Notes & Credits

If recording Gustav Mahler's Symphony No. 8 was not already a once in a lifetime event, doing so with the Utah Symphony orchestra and the Mormon Tabernacle Choir at the historic Salt Lake Tabernacle in Salt Lake City certainly was.

Balancing and keeping the perspective of Mahler's vast and ingenious score, utilizing forces from the smallest chamber music settings to grandiose choral scenes with antiphonal brass, truly presented a unique challenge for the recording. The Salt Lake Tabernacle however provided an ideally suited acoustic environment for this endeavour.

As is the case for a lot of our orchestral recordings, we selected five DPA 4006 microphones as our main pick up, and as usual, the project was recorded and post produced on a Pyramix workstation.

We feel honored and grateful to have been part of this project. We hope you will enjoy listening to this recording as much as we enjoyed making it!

— **Dirk Sobotka**, Recording Producer  
**John Newton**, Recording Engineer  
**Mark Donahue**, Mixing and Mastering

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# Mahler

II II  
GUSTAV

SYMPHONY No 8 IN E-FLAT MAJOR

“SYMPHONY  
OF A THOUSAND”

I. HYMNUS: VENI, CREATOR SPIRITUS

II. FINAL SCENE FROM ‘FAUST’

UTAH SYMPHONY

MORMON TABERNACLE CHOIR

CHORISTERS OF  
THE MADELEINE CHOIR SCHOOL

THIERRY FISCHER

CONDUCTOR

ORLA BOYLAN  
SOPRANO

CELENA SHAFER  
SOPRANO

AMY OWENS  
SOPRANO

CHARLOTTE HELLEKANT  
MEZZO SOPRANO

TAMARA MUMFORD  
MEZZO SOPRANO

BARRY BANKS  
TENOR

MARKUS WERBA  
BARITONE

JORDAN BISCH  
BASS