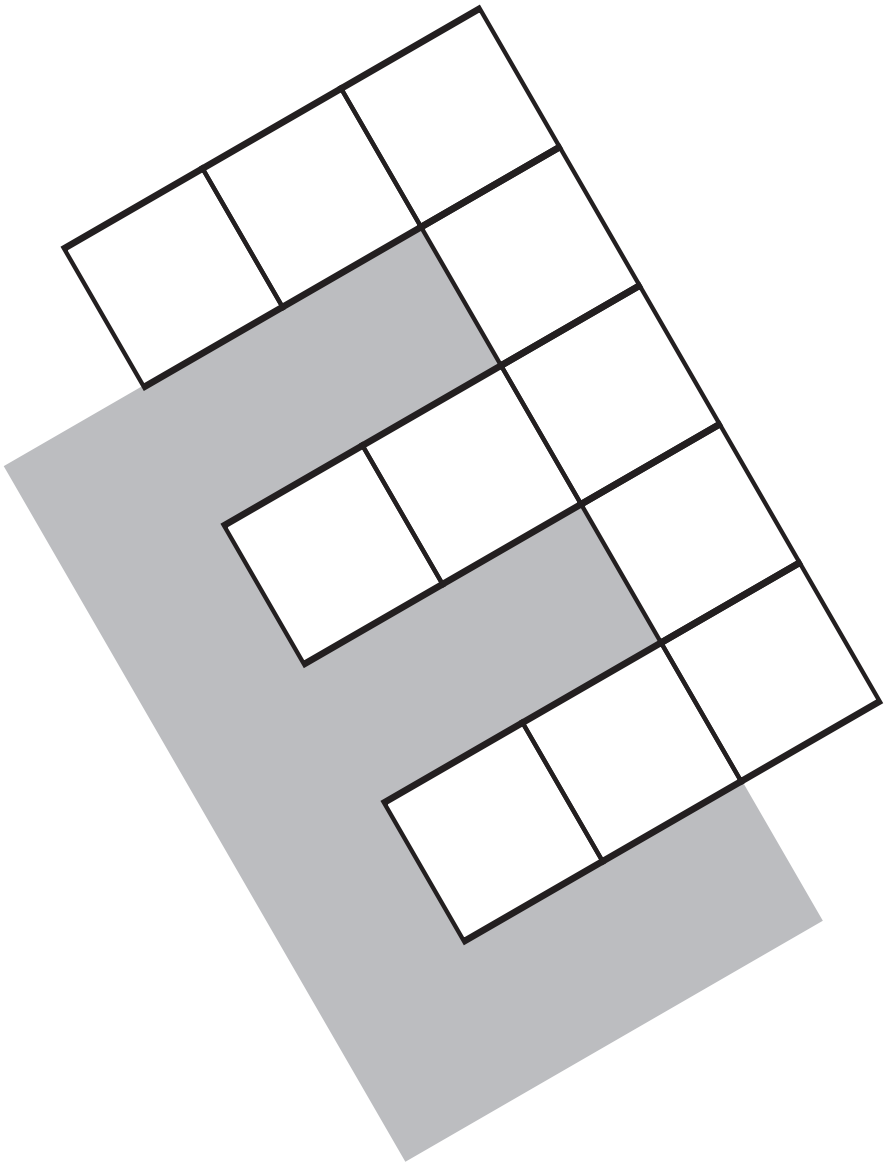


The Song of the Earth Benefit Gala



UNDER THE GRACIOUS PATRONAGE OF
HER EXCELLENCY EVA NOWOTNY, AMBASSADOR OF AUSTRIA

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MARCH 16, 2005

The Song of the Earth

Benefit Gala

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Edgardo Malaga, *Double Bass*

MUSIC FROM CHINA

Susan Cheng, *daruan* (bass guitar)

Sun Li, *pipa* (lute)

Wang Guowei, *erhu* (2-string fiddle)

Wang Junling, *zheng* (21-string zither)

Delores Ziegler, *mezzo soprano*

Post-Classical Ensemble Benefit Gala Program

7:00 PM RECEPTION

7:30 PM CONCERT

Variations on the Song of Yang Guan — based on the poem “Song of Weicheng” by Wang Wei
Wang Guowei, *Erhu*

Moonlit River in Spring
Music from China

Meng Haoran: “Staying at Teacher’s Mountain Retreat,
Awaiting A Friend in vain”
Wang Wei: “Farewell”
Shi hong Aldin, *reader*

Gustav Mahler: *Der Abschied* from *Das Lied von der Erde*
— as arranged for chamber orchestra by Arnold Schoenberg

Delores Ziegler, *mezzo soprano*

Post-Classical Ensemble
Angel Gil-Ordóñez, *conductor*

8:30 PM RECEPTION WITH THE ARTISTS

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Notes on the Program

By Joseph Horowitz

It is unsurprising that Hans Bethge's anthology *The Chinese Flute*, adapting 83 Chinese poems, should have come to the attention of Gustav Mahler. The turn of the twentieth century witnessed a vogue in Chinese literature in German-speaking lands. Bethge's *Nachdichtungen* (paraphrase poems) were based on German translations of French translations of Chinese poetry. Mahler chose seven eighth-century poems from Bethge's collection for his 1908-09 symphonic song cycle *Das Lied von der Erde* (*The Song of the Earth*). The music is shadowed by Mahler's recent discovery that he suffered from serious heart disease. "All of his sorrows, his fear, he put into this work," wrote his wife, Alma. Mahler died at the age of 50 on May 18, 1911.

We hear the last and longest movement of *Das Lied*: the *Abschied* (*Farewell*). Mahler here sets two of Bethge's texts: "Staying at Teacher's Mountain Retreat, Awaiting a Friend in Vain," by Meng Haoran (also known as Mong-Kao-Jen); and "Farewell" by Wang Wei. The awaited "friend" of the first poem is in fact Wang Wei, whose "Farewell" is addressed to his friend Meng Haoran. Mahler's revisions of the German text serve to shade the meaning of "farewell" towards leavetaking from life itself – surely the import of his music.

In Arnold Schoenberg's ingenious 1921 reduction – prepared for his historic Society for Private Musical Performances in his native Vienna – Mahler's large orchestra is replaced by thirteen players: flute doubling on piccolo, oboe doubling in English horn, clarinet doubling on bass clarinet, bassoon, French horn, harmonium doubling on celesta, piano, percussion and string quintet.

The composer Anton von Webern wrote to his friend and fellow Schoenberg-disciple Alban Berg on October 30, 1911:

On 19 and 20 November there is the Mahler Memorial in Munich. . . . Yesterday the *Berliner Tageblatt* printed the enclosed on Mahler's *Das Lied von der Erde*. Is it possible that we are not to be there? A new work by Mahler for the first time since his death! . . . Once you have read the end of the poem of *Das Lied von der Erde* in the enclosed cutting, my dear man, would you not expect to hear the most wonderful music that there is? Something of such magnificence as has never yet existed? . . . For Heaven's sake, what kind of music must that be?! I feel I must already be able to imagine it before having heard it. Well, can you stand it? I can't!

Bruno Walter was the conductor of the premiere of *Das Lied von der Erde*, in Munich on November 20, 1911. Both Webern and Berg attended. Webern wrote to Berg three days later: "It is like the procession of life or, better yet, of that which has been experienced, before the soul of the dying. The work of art is intensified; that which is mere fact evaporates . . ."

DER ABSCHIED

Die Sonne scheidet hinter dem Gebirge.
In alle Täler steigt der Abend nieder
Mit seinen Schatten, die voll Kühlung sind.
O sieh! Wie eine Silberbarke schwebt
Der Mond am blauen Himmelssee herauf.
Ich spüre eines feinen Windes Weh'n
Hinter den dunklen Fichten!
Der Bach singt voller Wohlklang durch das Dunkel.
Die Blumen blassen im Dämmerchein.

Die Erde atmet voll von Ruh' und Schlaf;
Alle Sehnsucht will nun träumen.
Die müden Menschen geh'n heimwärts,
Um im Schlaf vergeß'nes Glück
Und Jugend neu zu lernen.
Die Vögel hocken still in ihren Zweigen.
Die Welt schläft ein!
Es wehet kühl im Schatten meiner Fichten.
Ich stehe hier und harre meines Freundes;
Ich harre sein zum letzten Lebewohl.
Ich sehne mich, o Freund, an deiner Seite
Die Schönheit dieses Abends zu genießen.
Wo bleibst du? Du läßt mich lang allein!
Ich wandle auf und nieder mit meiner Laute
Auf Wegen, die von weichem Grase schwellen.
O Schönheit! o ewigen Liebens-, Lebens-trunk'ne
Welt!

Er stieg vom Pferd und reichte ihm den Trunk
Des Abschieds dar.
Er fragte ihn, wohin er führe
Und auch warum es müßte sein.
Er sprach, seine Stimme war umflort;
Du, mein Freund,
Mir war auf dieser Welt das Glück nicht hold!

Wohin ich geh'? Ich geh', ich wand're in die Berge.
Ich suche Ruhe für mein einsam Herz!
Ich wandle nach der Heimat, meiner Stätte.
Ich werde niemals in die Ferne schweifen.
Still ist mein Herz und harret seiner Stunde!
Die liebe Erde allüberall
Blüht auf im Lenz und grünt aufs neu!
Allüberall und ewig blauen licht die Fernen!
Ewig... Ewig...

FAREWELL

The sun sinks behind the mountains.
Evening falls in the valleys with its shadows,
full of cooling freshness.
See, how the moon above floats like a
silver ship on the blue sea of the heavens.
I feel a gentle wind blowing behind the park pines!
The brook sings loud and melodious through the
darkness.
The flowers grow pale in the twilight.

The earth breathes deeply in rest and sleep.
All longing now has turned to roaming,
the tired people go homewards
to find forgotten happiness in sleep
and to learn youth anew!
The birds crouch silent on the branches.
The world falls asleep!
There is a cool breeze in the shadow of the pines.
I stand here waiting for my friend;
I wait for him to take a last farewell.
I long, my friend, to enjoy the beauty
of the evening at your side.
Where are you? You have left me alone so long!
I wander up and down with lute
on paths rich with soft grass.
O beauty! O world, drunk for ever with love and life!

He dismounted and gave him the parting cup,
he asked him where he was going,
and also why it must be.
He spoke, and his tones were veiled;
O my friend,
fortune was not kind to me in this world!

Where am I going? I shall wander in the mountains,
I am seeking rest for my lonely heart.
I shall wander to my native land, to my home.
I shall never roam abroad.
Still in my heart; it is awaiting its hour!
Everywhere the lovely earth blossoms
forth in spring and grows green anew.
Everywhere, for ever, horizons are blue and bright!
For ever and ever...

Biographies

Formerly Associate Conductor of the National Symphony Orchestra of Spain, **ANGEL GIL-ORDÓÑEZ** has led the American Composers Orchestra, Opera Colorado, the Pacific Symphony, the Hartford Symphony, and the Brooklyn Philharmonic. Abroad, he has been heard with the Munich Philharmonic, the Solistes de Berne, at the Schleswig-Holstein Music Festival, and at the Bellas Artes National Theatre in Mexico City. In summer 2000 he toured the major music festivals of Spain with the Valencia Symphony Orchestra in the Spanish premiere of Leonard Bernstein's *Mass*.

A specialist in the Spanish repertoire, Mr. Gil-Ordóñez has recorded four CDs devoted to Spanish composers with the Radio and Television Symphony Orchestra of Spain, the Madrid Symphony Orchestra, the Galicia Symphony Orchestra and the Camara XXI chamber orchestra.

Born in Madrid, he worked closely with Sergiu Celibidache for more than six years in Germany. In addition being the founding Music Director of Post-Classical Ensemble, he is Director of Orchestral Studies at Wesleyan University and Music Director of the Wesleyan Ensemble of the Americas.

JOSEPH HOROWITZ has long been a pioneer in classical music programming, beginning with his tenure as Artistic Advisor for the annual Schubertiade at the 92nd Street Y. As Executive Director of the Brooklyn Philharmonic Orchestra, he received national attention for "The Russian Stravinsky," "American Transcendentalists," "Flamenco," and other festivals exploring the folk roots of concert works. Now an artistic advisor to half a dozen American orchestras, he has created more than two dozen interdisciplinary music festivals since 1985.

Called "our nation's leading scholar of the symphony orchestra" by Charles Olton, former President of the American Symphony Orchestra League, Mr. Horowitz is also the award-winning author of seven books mainly dealing with the institutional history of classical music in the United States. His *Classical Music in the United States: A History of Its Rise and Fall*, is published this month by W. W. Norton. A former *New York Times* music critic, Mr. Horowitz writes regularly for the Sunday *New York Times* and for the *Times Literary Supplement* (UK).

The American mezzo-soprano **DELORES ZIEGLER** enjoys a prominent career including appearances in leading roles at the Metropolitan Opera, the Vienna State Opera, the Salzburg Festival, and La Scala. Her Mahler performances include a performance of the Symphony No. 8 on Telarc with Robert Shaw and the Atlanta Symphony. Delores Ziegler has a discography of twenty-one recordings that includes the Mozart Requiem, Mozart's Great Mass and the Mahler Symphony #8 on Telarc with Robert Shaw and the Atlanta Symphony; Beethoven's Ninth Symphony with

Riccardo Muti and the Philadelphia Orchestra on EMI; the Bach B-minor Mass with Nikolaus Harnoncourt on Teldec; both the Boccherini and the Pergolesi Stabat Maters on Frequenz conducted by Claudio Schimone; and the Mozart Coronation Mass on Deutsche Grammophon with James Levine and the Berlin Philharmonic.

SHI HONG ALDIN is a graduate of the Shanghai Theater Academy, where she studied acting, dance, and voice. She was a member of the People's Theater Company in Tianjin until 1979. Beginning in 1979 she taught acting in Shanghai and also acted in movies and television; she also recorded voice-overs for Western movies. She moved to the United States in 1990, and has since 1998 taught Chinese at the China Institute in Manhattan.

MUSIC FROM CHINA, founded in 1984, performs classical and folk masterpieces as well as new Chinese music by living composers. The group produces *Premiere Works*, an annual concert presenting commissioned and existing works by established and emerging composers. It has performed at the Library of Congress and the Freer Gallery, as well as elsewhere throughout the United States. Members of Music From China teach at New York University and Wesleyan University in Connecticut.

POST-CLASSICAL ENSEMBLE, called by the *Washington Post* "a welcome, edgy addition to the musical life of Washington", was created by Angel Gil-Ordóñez and Joseph Horowitz, and made its debut in 2003. "More than an orchestra," it breaks out of classical music, with its implied notion of a high-culture remote from popular art. Its concerts regularly incorporate folk song, dance, film, poetry, and commentary in order to serve existing audiences hungry for deeper engagement, and to cultivate adventurous new listeners. Its formal debut, at George Washington University's Lisner Auditorium, was a tribute to Silvestre Revueltas titled "Viva la Revolución!" The *Washington Post* commented on the "relentless zeal" with which "a dazzling array of information" was imparted. "Not just traditional program notes but also lectures, poetry, movies and popular song—all in a burst of three hours. Even the date—May Day—was selected to add meaning to the music of a composer fired by the idea of socialist revolution." The orchestra's past season notably included "Csárdás!"; a one-of-a-kind program with the Gáza Band of Budapest, which furnished gypsy and peasant sources for music by Liszt, Brahms, and Bartók; the concert was recorded for national broadcast via Chicago's WFMT, and has also been heard in part over National Public Radio. On June 11 and 12, 2005, in association with the American Film Institute, Post-Classical Ensemble will present two classic American documentaries – *The River* and *The Plow that Broke the Plains* — whose scores, by Virgil Thomson, will be performed live. These presentations will generate a state-of-the-art DVD produced by Naxos.

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Upcoming Events

CLASSICAL MUSIC IN AMERICA: A HISTORY OF ITS RISE AND FALL

Tuesday, March 29, 6:00 pm to 7:30pm

Post-Classical Ensemble Artistic Director Joseph Horowitz will speak at the Smithsonian about his new book Classical

Music in America: A History of Its Rise and Fall (to be published by Norton in mid-March).

The presentation will include historic recordings. For further information and to reserve tickets call (202) 357 3030 mentioning that you are a Post-Classical Ensemble subscriber. Tickets for members of the Smithsonian Resident Associate Program and Post-Classical Ensemble subscribers: \$12

MEXICAN REVOLUTIONARIES AT THE MANSION AT STRATHMORE

Thursday, May 19, 7:30 p.m.

The Mansion at Strathmore (Strathmore Hall Arts Center, 10701 Rockville Pike, North Bethesda).

Mexican Revolutionaries. Works by Silvestre Revueltas, Carlos Chávez and Manuel Ponce.

For Reservations, please call Strathmore Ticket Office Phone: 301-581-5100 or go to http://www.strathmore.org/calendar/music_mansion.asp

AFI DOCUMENTARY FILM PROJECT

June 11 and 12, 2005

At the American Film Institute's Silver Theater, Silver Spring, Maryland

Our major undertaking this season will be two great American documentaries, *The River* and *The Plow that Broke the Plains*, with classic scores by Virgil Thomson performed live in conjunction with the films.

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Angel Gil-Ordóñez, Music Director

Joseph Horowitz, Artistic Director

5104 44th St. NW

Washington, DC 20016-4039

T & F: (202) 966-8778

E: info@post-classicalensemble.org

W: www.post-classicalensemble.org

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