

presents

Northern Iowa Symphony Orchestra

Erik Rohde, conductor

Tragic Overture, Op. 81 (1880) Johannes Brahms
(1833 – 1897)

Lieder eines fahrenden Gesellen (Songs of a Wayfarer) (1896) Gustav Mahler
(1860 – 1911)

I. Wenn mein Schatz Hochzeit macht (When my love has her wedding-day)

II. Ging heut' Morgen über's Feld (I walked across the fields this morning)

III. Ich hab' ein glühend Messer (I've a gleaming knife)

IV. Die zwei blauen Augen von meinem Schatz (The two blue eyes of my beloved)

Suzanne Hendrix-Case, mezzo-soprano

INTERMISSION

Symphony No. 3 in G Minor, Op. 36 (1847) Louise Farrenc
(1804 – 1875)

I. Adagio – Allegro

II. Adagio cantabile

III. Scherzo: Vivace

IV. Finale: Allegro

Northern Iowa Symphony Orchestra

Flute

Carissa Blumka, piccolo
Martin Paulin
Bethany Winget, piccolo

Oboe

Aveinda Rusk
Heather Peyton *

Clarinet

Elizabeth Stanish
Lindsay Davison, bass

Bassoon

Grace Rosin
Kate Van Gorp

Horn

Morgan Stumpf
Patrick Mooney
Mitchell Stevens
JD Deninger

Trumpet

Megan Bennett
Laura Carrico
Austin Efflandt

Trombone

Levi Temple
Nathan Boorman
Jacob Chaplin, bass

Tuba

Mason Bush

Percussion

Aiden Endres
Claretta Larson
Randall Kinner
Jess Herron

Harp

Mara Caylor

Violin I

Lauren Geerlings, concertmaster
José Villalba
Nathan Fornal
Ian Hill

Violin II

Lily Stevens
Arwen Hansen
Aiden Gillespie
Izzy Loeffler

Viola

Julian Perez
Caleb Burdine
Isaac Simpson
Eden Adams
Gale Lesemann
Alexis Taylor
Sammie McDonald

Violoncello

Matt Glascock
Ruthellen Brooks
Amilya Renaud
Max Stelzer
Sidnie Clark

Bass

Martin Hachmann
McCaffrey Brandt
Vincent Valadez
Leo Burchett
Griffin Bieber
Jack Border

Orchestral Librarian

Emily Paul

* faculty artist

About the Faculty Soloist

Mezzo-soprano **Suzanne Hendrix-Case**, DMA, is associate professor of voice and vocology at the University of Northern Iowa. In addition to her teaching, she is also an active performer. Recognized for her "piquant mezzo" (Opera News) and "one-of-a kind richness" (kcmetropolis.org), she has worked at many of the world's most prominent opera houses, including the Metropolitan Opera, Vienna State Opera, Lyric Opera of Chicago, San Francisco Opera, Oper Frankfurt, Grand Théâtre de Genève, and Seattle Opera. She is known for the Wagnerian scope of her voice, and has participated in *Der Ring des Nibelungen* at five major opera companies.

Dr. Hendrix-Case is scheduled to make her Metropolitan Opera debut as Sotopenre in Philip Glass's *Akhnaten*. She is a former member of the ensemble of the Wiener Staatsoper, where she made her company debut as a Flowermaiden in *Parsifal*, and also sang the role of Larina in *Eugene Onegin*. Other career highlights include Zulma in *L'italiana in Algeri* and the Fortune Teller in Strauss's *Arabella* with Santa Fe Opera; and La zia Principessa and Zita in Puccini's *Il Trittico* with Oper Frankfurt. Regional credits include roles with Hawaii Opera Theater, Lyric Opera of Kansas City, Opera Memphis, and Wichita Grand Opera. She has also covered a variety of leading roles at major opera houses including roles in *Il Trovatore*, *Das Rheingold*, *Le Nozze di Figaro*, and *Wozzeck* at Lyric Opera of Chicago; *Madama Butterfly*, *Nabucco*, and *Elektra* at Wiener Staatsoper; and *Das Rheingold*, *Siegfried*, and *Götterdämmerung* at Seattle Opera.

Appearing in concert as both a recitalist and soloist with orchestra, Dr. Hendrix-Case has recently performed with the Grand Rapids Symphony in the Verdi *Requiem*, and with the State University of New York, Potsdam, Crane School of Music Orchestra and Choirs for their performance of Prokofiev's *Alexander Nevsky*, conducted by Antony Walker. She has had the privilege of working with some of the best conductors and directors in the world including Stephen Wadsworth, Asher Fisch, David Charles Abell, Tomer Zvulun, Corrado Rovaris, Karen Kamensek, Ingo Metzmacher, Francesca Zambello, Louis Langrée, and Dieter Dorn, among others. Dr. Hendrix-Case can be heard on the Seattle Opera recording of *Die Walküre*, as well as seen in the documentary *My Own Private Ring*.

An alumna of the University of Northern Iowa, Dr. Hendrix-Case earned both her Bachelor of Music Education and Master of Music while studying under Dr. Jean McDonald. She completed her Doctorate of Musical Arts at the University of Missouri Kansas City Conservatory where she studied with Dr. Anne DeLaunay. She also participated in the Merola Young Artist Program at San Francisco Opera, Santa Fe Opera Young Artist Program, and Des Moines Metro Opera Apprentice Artist Program. Dr. Hendrix-Case has won numerous awards, including the 2012 George London Foundation - Kirsten Flagstad Award, and top prize in the 2017 New York Wagner Society competition, as well as awards from the Gerda Lissner Foundation and Sullivan Foundation. She was also a finalist in the Seattle Opera International Wagner Competition.

Texts and Translations

Original texts: Gustav Mahler
English translations: Richard Stokes

Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht,
Fröhliche Hochzeit macht,
Hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,
Dunkles Kämmerlein!
Weine! wein'! Um meinen Schatz,
Um meinen lieben Schatz!

Blümlein blau! Blümlein blau!
Verdorre nicht! Verdorre nicht!
Vöglein süß! Vöglein süß!
Du singst auf grüner Heide!
„Ach, wie ist die Welt so schön!
Ziküth! Ziküth!“

Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh',
Denk' ich an mein Leid!
An mein Leide!

Ging heut' Morgen über's Feld

Ging heut' morgen über's Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust'ge Fink:
„Ei du! Gelt?
Guten Morgen! Ei, Gelt? Du!
Wird's nicht eine schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!“

Auch die Glockenblum' am Feld
Hat mir lustig, guter Ding',
Mit den Glöckchen, klinge, kling,
Ihren Morgengruß geschellt:
„Wird's nicht eine schöne Welt?
Kling! Kling! Schönes Ding!
Wie mir doch die Welt gefällt!“

Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles, alles, Ton und Farbe gewann!
Im Sonnenschein!
Blum' und Vogel, groß und klein!
„Guten Tag! Guten Tag!
Ist's nicht eine schöne Welt?
Ei, du! Gelt? Schöne Welt!“

When my love has her wedding-day

When my love has her wedding-day,
Her joyous wedding-day,
I have my day of mourning!
I go into my little room,
My dark little room!
I weep, weep! For my love,
My dearest love!

Blue little flower! Blue little flower!
Do not wither, do not wither!
Sweet little bird! Sweet little bird!
Singing on the green heath!
'Ah, how fair the world is!
Jug-jug! Jug-jug!'

Do not sing! Do not bloom!
For spring is over!
All singing now is done!
At night, when I go to rest,
I think of my sorrow!
My sorrow!

I walked across the fields this morning

I walked across the fields this morning,
Dew still hung on the grass,
The merry finch said to me:
'You there, hey –
Good morning! Hey, you there!
Isn't it a lovely world?
Tweet! Tweet! Bright and sweet!
O how I love the world!'

And the harebell at the field's edge,
Merrily and in good spirits,
Ding-ding with its tiny bell
Rang out its morning greeting:
'Isn't it a lovely world?
Ding-ding! Beautiful thing!
O how I love the world!'

And then in the gleaming sun
The world at once began to sparkle;
All things gained in tone and colour!
In the sunshine!
Flower and bird, great and small.
'Good day! Good day!
Isn't it a lovely world?
Hey, you there?! A lovely world!'

Nun fängt auch mein Glück wohl an?
Nein! Nein! Das ich mein',
Mir nimmer, nimmer blühen kann!

Ich hab' ein glühend Messer

Ich hab' ein glühend Messer,
Ein Messer in meiner Brust,
O weh! O weh!
Das schneid't so tief
In jede Freud' und jede Lust,
So tief! so tief!
Es schneid't so weh und tief!

Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh',
Nimmer hält er Rast!
Nicht bei Tag,
Nicht bei Nacht, wenn ich schlief!
O weh! O weh! O weh!

Wenn ich in dem Himmel seh',
Seh' ich zwei blaue Augen steh'n!
O weh! O weh!
Wenn ich im gelben Felde geh',
Seh' ich von fern das blonde Haar
Im Winde wehn! O weh! O weh!
Wenn ich aus dem Traum auffahr'
Und höre klingen ihr silbern Lachen,
O weh! O weh!
Ich wollt', ich läg' auf der schwarzen Bahr',
Könnt' nimmer die Augen aufmachen!

Die zwei blauen Augen von meinem Schatz

Die zwei blauen Augen von meinem Schatz,
Die haben mich in die weite Welt geschickt.
Da muß' ich Abschied nehmen
Vom allerliebsten Platz!
O Augen blau, warum habt ihr mich angeblickt?
Nun hab' ich ewig Leid und Grämen!

Ich bin ausgegangen in stiller Nacht,
Wohl über die dunkle Heide.
Hat mir niemand Ade gesagt, Ade!
Mein Gesell' war Lieb' und Leide!

Auf der Straße stand ein Lindenbaum,
Da hab' ich zum ersten Mal im Schlaf geruht!
Unter dem Lindenbaum,
Der hat seine Blüten über mich geschneit,
Da wußt' ich nicht, wie das Leben tut,
War alles, alles wieder gut!
Alles! Alles!
Lieb und Leid, und Welt und Traum!

Will my happiness now begin?
No! No! The happiness I mean
Can never bloom for me!

I've a gleaming knife

I've a gleaming knife,
A knife in my breast,
Alas! Alas!
It cuts so deep
Into every joy and every bliss,
So deep, so deep!
It cuts so sharp and deep!

Ah, what a cruel guest it is!
Never at peace,
Never at rest!
Neither by day
Nor by night, when I'd sleep!
Alas! Alas! Alas!

When I look into the sky,
I see two blue eyes!
Alas! Alas!
When I walk in the yellow field,
I see from afar her golden hair
Blowing in the wind! Alas! Alas!
When I wake with a jolt from my dream
And hear her silvery laugh,
Alas! Alas!
I wish I were lying on the black bier,
And might never open my eyes again!

The two blue eyes of my love

The two blue eyes of my love
Have sent me into the wide world.
I had to bid farewell
To the place I loved most!
O blue eyes, why did you look on me?
Grief and sorrow shall now be mine forever!

I set out in the still night,
Across the dark heath.
No one bade me farewell, farewell!
My companions were love and sorrow!

A lime tree stood by the roadside,
Where I first found peace in sleep!
Under the lime tree
Which snowed its blossom on me,
I was not aware of how life hurts,
And all, all was well once more!
All! All!
Love and sorrow, and world and dream!