



BEETHOVEN'S "PASTORAL" SYMPHONY

THURSDAY, NOVEMBER 17, AT 7 PM | FRIDAY & SATURDAY, NOVEMBER 18 & 19, AT 8 PM

NASHVILLE SYMPHONY & CHORUS

GIANCARLO GUERRERO, conductor
Martha & Bronson Ingram Music Director Chair

TUCKER BIDDLECOMBE, chorus director

JESSICA RIVERA, soprano

ANDREW GARLAND, baritone

LUDWIG VAN BEETHOVEN **45 minutes**
Symphony No. 6 in F major, Op. 68, "Pastoral"

- I. Allegro ma non troppo: Awakening of cheerful feelings on arriving in the country*
- II. Andante molto mosso: Scene by the brook*
- III. Allegro: Merry assembly of country folk*
- IV. Allegro: Thunderstorm*
- V. Allegretto: Shepherd's Song - Happy, grateful feelings after the storm*

INTERMISSION **20 minutes**

GABRIELA LENA FRANK **35 minutes**
Conquest Requiem **Live Recording**

- I. Introit: Cuicatl de Malinche (Song of Malinche)*
- II. Judex ergo cum sedebit*
- III. Dies Irae: Cuicatl de Martín (Song of Martín)*
- IV. Recordare, Jesu pie*
- V. Rex Tremendae: El aullido de Malinche (the Howl of Malinche)*
- VI. Confutatis maledictis*
- VII. In Paradisum: Benediccion de Malinche y Martín*

Jessica Rivera, soprano

Andrew Garland, baritone

This concert will last approximately one hour, 40 minutes, including a 20-minute intermission.

This weekend's appearances of the Nashville Symphony Chorus are made possible in part by the generous support of the Mary C. Ragland Foundation.

This concert will be recorded live for future broadcast. To ensure the highest quality recording, please keep noise to a minimum.

LUDWIG VAN BEETHOVEN

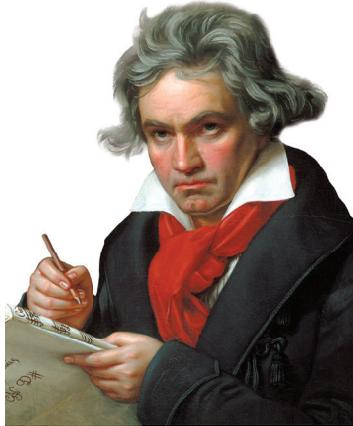
Symphony No. 6 in F major, Op. 68 “Pastoral”

Born on December 16, 1770,
in Bonn, Germany.

Died on March 26, 1827,
in Vienna, Austria.

Composed:
1807-08

**Estimated
length:**
45 minutes



First performance:

December 22, 1808, in Vienna,
with the composer conducting.

**First Nashville Symphony
performance:**

February 14, 1950, at War Memorial
Auditorium, with William Remsem
Strickland conducting.

Ludwig van Beethoven moved restlessly from one lodging to another within Vienna, but he always felt at home in the countryside. The Sixth Symphony can be understood as his expression of thanks for the therapeutic joy he found in natural settings. It marks a stark contrast with the Fifth Symphony—particularly the leisured pace of the first movement—yet Beethoven worked on both scores simultaneously, and they do share some underlying features, including a direct link, without pause, between their respective finales and the music leading up to it.

The composer himself provided the title *Pastoral*, which conveys his love of nature and long, ruminative walks in the countryside. His attitude in this work anticipates the musical Romanticism of the later 19th century. Beethoven even added evocative titles to each of its movements—all of them involving scenes of nature and the countryside: “Awakening of Cheerful Feelings upon Arriving at the Countryside” (first movement); “Scene by the Brook” (second movement); “Merry Gathering of Country Folk” (filling the usual position of a Beethoven Scherzo in the third movement); “Thunderstorm” (brief interlude); and “Shepherd’s Song: Happy and Thankful Feelings After the Storm” (finale). These should not be taken too literally, though. Beethoven himself seemed to warn against this by writing onto the title page that the music is “more an expression of feeling than painting.”

WHAT TO LISTEN FOR

The first movement is about gentle awakenings. The distinction is particularly apparent if you compare it to the dramatic call to awaken that opens the Fifth Symphony. As in that work, Beethoven insists on rhythmic patterns with fixed determination. Here, the summons is to a new level of awareness, as if this metaphorical trip to the country means escaping the mundane experience of time. The first movement revels in repeated sequences that slowly shift in harmony: Beethoven almost anticipates the giddy euphoria of minimalism’s recurring loops.

The lengthy slow movement takes this principle of relaxation even further. It’s a daring thing to do, coming right after an opening movement that made a point of removing dramatic tension. Yet, Beethoven’s exquisite orchestration (a quality not often associated with the composer) adds color to the flowing waves of melody. A series of woodwind cadenzas near the end imitates various bird calls and is among the more explicitly extra-musical references in the *Pastoral*.

This programmatic aspect comes to the fore in the next two movements—though, again, note that Beethoven intends no specific narrative. The third movement’s “merry gathering” adds earthiness to the innocence, imprinting a vividly physical sense

with its vigorous rhythms. The dancing and the raw humor of the peasants in the Trio bring an abrupt change of meter. Clouds overshadow the good times with ominous pianissimo until the thunderstorm arrives in full fury. Beethoven's biting harmonies and volume contrasts are enhanced by orchestral effects of timpani and piercing piccolo. This is the *Pastoral's* tensest moment.

The finale is a gentler thanksgiving. Woodwinds intone a hymn-like phrase leading to the wheeling main theme, which is introduced by clarinet, then

passed on to the horn, elaborated by the strings and, finally, given to the full ensemble. Even though the spirit of relaxation here is reminiscent of the first two movements, Beethoven's achievement is to make us feel as though we've arrived at a new place. The coda touches on a note of nostalgia before bringing this idyll to a close.

The Symphony No. 6 is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani and strings.

GABRIELA LENA FRANK

Conquest Requiem

Born on September 26, 1972,
in Berkeley, California.

Currently resides in
Boonville, California.

Composed:
2016-17

**Estimated
length:**
35 minutes



First performance:

May 5, 2017, with Andrés Orozco-Estrada conducting the Houston Symphony and Chorus.

First Nashville Symphony performance:

These are the Nashville Symphony's first performances of this work.

“Only in the United States could you hear a story like mine, the daughter of an immigrant, born in the hippie campus town of Berkeley, with hearing loss,” says Gabriela Lena Frank. “Yet I am a mix of American cultural facets that were laid in place centuries ago.” The child of a Peruvian mother of Chinese descent and a father with a Lithuanian-Jewish background, this remarkable composer fearlessly navigates multicultural identities in her creative work. The *Conquest Requiem* is a particularly bold example that dramatizes the violent, blood-stained, still unresolved and still unfolding moment of confrontation between the Old and New Worlds.

When the widely traveled Frank made her first trip to her mother's homeland of Peru in 2000, it became a “mind-blowing, life-changing experience,” she recalls, and inspired *Three Latin American*

Dances (2003), her second orchestral work, which marked an early breakthrough.

Many of Frank's works involve some kind of story in the form of a narrative or character. She created the *Conquest Requiem*, among her most ambitious scores to date, during her tenure as composer-in-residence with the Houston Symphony under music director Andrés Orozco-Estrada. Here, the composer juxtaposes the traditional Roman Catholic Mass for the dead with decisive historical events and characters from the Spanish conquest of the Aztec Empire during the early 16th century.

But rather than focus on the standard narrative as told by the victors, the Conquistadores, Frank and her longtime collaborator, the Pulitzer Prize-winning playwright and poet Nilo Cruz, craft a story from the perspective of the conquered.

The *Conquest Requiem* homes in on the figure

of Malinche, a young Nahuatl woman who was enslaved by the invading Spaniards and eventually became the mistress of Hernán Cortés. Malinche (sung here by soprano Jessica Rivera) reflects on the Conquest not as a heroic epic, but as a devastating tragedy. The complexity of her own feelings, including remorse, mirrors the contradictory facets of her reputation.

The other chief character is Martín, Malinche's son by Cortés (sung here by baritone Andrew Garland), whose existence as a mestizo points to the new era that has come into being. The chorus is omnipresent, tasked with the commentator role familiar from ancient Greek tragedy and singing in every one of the *Conquest Requiem's* seven movements.

The libretto combines three languages: the Latin used in the Requiem liturgy; Nahuatl, the classical language of the Aztecs; and new verses in Spanish by Nilo Cruz (the librettist of Frank's debut opera, *El último sueño de Frida y Diego*, which just premiered at San Diego Opera). Frank explains that she became more involved in preparing the text than is her usual custom, dramaturgically consulting with Cruz about the storyline and character development. The resulting psychological portrayal of Malinche and her pain reflects Frank's ongoing fascination with questions of identity.

Who is being mourned and commemorated in the *Conquest Requiem*? Frank explains that she became aware of how so many modern-day conflicts can be traced back to this pivotal meeting of the Old and New Worlds, when the one began to colonize the other. "We've inherited all this baggage and been grandfathered into a United States today originating from that violence, and it affects everyday issues. Even the issue of climate change, when you realize that in this time period [of the Conquest] there was a huge depletion of resources being taken out, paving the way for pollution and destruction of the environment. This period laid some of the groundwork for all of that." The *Conquest Requiem* thus poses the fundamental question: "How do you *reconcile* this legacy?"

Frank recalls the profound impact of singing in a chorus during her student years. "I never forgot the massive universes these composers were painting in their Requiems." Benjamin Britten's *War Requiem* in particular became the inspiration for

the *Conquest Requiem's* combination of old and modern texts.

Frank decisively compresses and shortens the traditional Latin liturgy while expanding individual sections with the text in Nahuatl and Spanish. She begins with the expected *Introitus* praying for "eternal rest" (the source of the term "Requiem"), but the solo soprano soon introduces Malinche's voice, singing a mixture of Cruz's poetry and verses that Frank culled from an anthology of Nahuatl poetry by Aztec princes and kings. At the end of the first movement, the chorus sings the *Kyrie*, to which Malinche adds *lloro* ("I cry").

A vast portion of the work is then given to Frank's unconventional treatment of the *Dies irae*, the series of prayers involving the Last Judgment, which stretches across movements two through six. Omitting the *Offertory*, *Sanctus* and *Agnus Dei* sections of the Requiem Mass, Frank instead sets *In Paradisum* in the seventh and final movement. Technically, this is not part of the Requiem Mass, but a prayer sung as the choir accompanies the body from the church to the place of burial. (The Requiems of Britten and Fauré are two famous examples that also include this prayer.)

Musically, Frank strove to imagine unusual colors, blends and gestures. "I thought of how the New World was unfathomable to the people coming over. They had never seen people or even animals like this! I realized that therefore the sound had to be luminous and striking." Listen, for example, to the double basses playing at the extreme high end of their register along with marimbas and harps in the *Recordare*, or for the oscillating marimbas in the *In Paradisum*.

Frank frequently uses the high and low ends of the register to generate a sense of wonder. The orchestra, she points out, is "every bit as important as the singers" in this sound world. As for the vocal lines, Frank says she frequently uses an operatic style—recitative and dramatic arias for the soloists—while testing out different levels of orchestral weight behind them.

IN THE COMPOSER'S WORDS

Frank has provided the following commentary on her *Conquest Requiem*:

“Much has been written of the violent meeting of the Old and New Worlds that produced the Americas—North, Central and South—known to the world today. Over the centuries since, key figures have emerged—conquistadores Cristoforo Colombo, Hernán Cortés and Francisco Pizarro; chroniclers Bernal Díaz del Castillo, the native Garcilaso de la Vega and the Dominican friar Bartolomé de las Casas—as especially emblematic of the cataclysm that was the Conquest. These men and countless others bore witness and, oftentimes, great responsibility for the death and destruction of entire societies while simultaneously having a hand in the birth of new mestizo (mixed-race) civilizations.

“Against such grand historical strokes, the stories of ordinary people are easily swept away but for the efforts of creative imagination, employed here in the *Conquest Requiem*. This piece is inspired by the true story of Malinche, a Nahua woman from the Gulf Coast of Mexico who was given to the Spaniards as a young slave. Malinche’s ever-evolving prowess

as an interpreter of her native Nahuatl, various Mayan dialects and Spanish elevated her position such that she would convert to Christianity and become mistress to Cortés during his war against the Aztecs. She would later give birth to their son Martín, one of the first mestizos of the New World.

“While Malinche has been conflated with Aztec legends, she has been variously viewed as feminist hero who saved countless lives, treacherous villain who facilitated genocide, conflicted victim of forces beyond her control, or as symbolic mother of the new mestizo people.

“In the *Conquest Requiem*, Malinche’s story is the linchpin for the juxtaposition of traditional liturgical verses from the Latin Mass for the dead against Nahua poetry as chronicled from the mouths of fallen indigenous princes. Newly composed Spanish words from playwright/poet Nilo Cruz round out the text.”

In addition to solo soprano, solo baritone and mixed chorus, the Conquest Requiem is scored for 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 2 horns, 2 trumpets, 2 trombones, tuba, timpani, 3 percussionists, piano, harp and strings.

— Thomas May is the Nashville Symphony’s program annotator.

SUPPORT MUSIC IN TENNESSEE WITH AN ARTS PLATE





NASHVILLE SYMPHONY CHORUS

TUCKER BIDDLECOMBE, *Chorus Director*

SOPRANO

Lucy Alegria	Amy Frogge	Jennifer Lynn	Renita Smith-Crittendon
Dana Amindaneshpour	Kelli Gauthier	Sophia Meyer	Taylor Stroud
Stephanie Breiwa+	Deborah Gil	Jean Miller	Clair Susong
Christine Brosend	Grace Guill	Jennifer Ondrey	Marva Swann
Julia Brown	Ally Hard+	Emily Packard	Marjorie Taggart
Daphne Bugelli	Emily Harrison	Angela Pasquini	Cassidy Van Amburg
Sara Curtiss	Rose Hellmers*	Sabrina Ponte	Caitlyn Wollett
Julia Damore	Christina Hemsath	Nicole Rivera	Sylvia Wynn
Katie Doyle	Vanessa Jackson*	Allie Smith	McClain Kitchens Ziegler
Kacie Dunham	Emily Kivi	Kristine Smith	

ALTO

Carol Armes	Gwendolyn Collao	Robin Hutton	Lydia Pion
Rachel Asmus	Lisa Cooper	Sidney Hyde	Madalynne Putz
Kathy Bearden	Carla Davis	Liza Marie Johnston	Stacy Reed+
Tessa Berger	Bethany DiSantis*	Leah Koesten	Anna Lea Ritchie
MJ Britton	Becky Evans-Young	Stephanie Kraft+	Macke Rodamaker
Sarah Bronchetti	Anne-Carine Exume	Shelly McCormack	Anjali Sivaankaran
Vinéecia Buchanan	Elizabeth Gilliam	Brittney McDonald	Deanna Talbert
Kel Cadence Mellone	Bevin Gregory	Sharon McDonough	Liv Torkelson
Mary Callahan*	Judith Griffin	Kirsten McGlone	Clara Warford
Cathi Carmack+	Sherie Grossman	Alisha Menard	
Sara Chang	Elizabeth Grossman	Asha Moody	
Kelsey Christian	Leah Handelsman	Lisa Pellegrin	

TENOR

Anwar Agha	Andrew Galea	Devin Mueller	Eddie Smith*
Thomas Butler	Steve Gilmore	Ryan Norris+	Carlos Solano
Daniel Capparella	Carl Hellmers	John Perry	Nathan Stroud
Keyton Carr	Kory Henkel	Keith Ramsey	Joel Tellinghuisen
Brett Cartwright	Rye Jackson	AJ Sermarini	Matt Tuggle
Taylor Chadwick	Ron Jensen	Zach Shrout	Vannie Williamson
Eli Culley	David Lowe	Daniel Sissom	Jonathan Yeaworth
Joe A. Fitzpatrick*	Samuel Mangin	Larry Smith	Phillip Zuehlke

BASS

Gilbert Aldridge	Duane Hamilton	Mark Morrell	Dan Silva
Dan Arterburn	Andrew Hard	Steve Myers	Merv Snider
Christian Bumpous	Carl Johnson	Steven Nicodemo	Larry Strachan
Nick Davidson	Ben Kahan	Alec Oziminski	Michael Sundblad
Dustin Derryberry	Bill Loyd	Steve Prichard	David Thomas*
Mark Filosa	Kit Magnussen	Michael Rahimzadeh	Nic Townsend
Ian Frazier	Rob Mahurin	Max Randal	Brian Warford*
Stuart Garber	Duane Mason	Stephen Richardson	Sam Wright
George Goetschel	Andy Miller	Scott Sanders	
Timothy Goodenough	Chris Mixon	Adam Sensenbrenner	

* Section Leader
+ Chairs/Officer

Vanessa Jackson, *president*
David Thomas, *president-elect*

Jeff Burnham, *pianist*