

UKIAH SYMPHONY
ORCHESTRA PRESENTS

CYCLE/
RECYCLE

OCT 22
8 PM

LIVE-
STREAM



GUSTAV MAHLER'S *SONGS OF A WAYFARER*
FEAT. MEZZO SOPRANO MELINDA MARTINEZ BECKER
+ MORE MUSIC BY MAHLER / HANNA BENN /
CLAUDE DEBUSSY / NANCY BLOOMER DEUSSEN



CYCLE/RECYCLE

*presented by
Ukiah Symphony Orchestra*

*Phillip Lenberg, Music Director
Melinda Martinez Becker, mezzo soprano*

*Friday, October 22, 2021
Livestream at 8:00 pm
Mendocino College Center Theater*



Program

Peninsula Suite - Nancy Bloomer Deussen (2000)

(1931-2019) *I. Morning Music*
II. Mayfield, 1894
III. Peninsula Hub

[About Nancy Bloomer Deussen](#)

Where Springs Not Fail - Hanna Benn (2016)

(b.1987)

[About Hanna Benn](#)

Prelude to the Afternoon of a Faun - Claude Debussy (1894)

(1862-1918)

Debra Scheuerman, flute

[About the piece](#)

Lieder eines Fahrenden Gesellen (Songs of a Wayfarer) - Gustav Mahler (1885)

(1860-1911)

Melinda Martinez Becker, mezzo soprano

Text and Translations available on p. 6

A young opera conductor embarking on an illustrious career falls in love with an opera singer. Gustav Mahler's first song cycle is a set of songs about the aftermath of his failed relationship with coloratura soprano Johanna Richter.

The songs are set to the text of four poems that Mahler penned himself, beautifully illustrated with lush sweeping lines reflecting the stages of grief that he experienced. The entire piece is an achingly beautiful reminder of how closely art can imitate life. [More about the piece](#)

Symphony No. 4 in G Major - Gustav Mahler (1901)

I. Bedachtig. Nicht eilen

[About the piece](#)

Thank you for joining us for this concert. For more information about our 2021-22 season, visit our website at www.ukiahsymphony.org.

Artist Bios



Dr. Phillip Lenberg, Music Director

Phillip serves as Music Director of the Ukiah Symphony Orchestra, and Professor of Music at Mendocino College. He was the Assistant Conductor of the Las Vegas Philharmonic and the Henderson Symphony Orchestra from 2007–2011, as well the assistant conductor of orchestras, opera productions, and part-time conducting teacher at the University of Nevada in Las Vegas. There he worked as the assistant conductor for Itzhak Perlman, as well as the rehearsal and cover conductor for concerts featuring Hilary Hanh, Sarah Chang, The Manhattan Transfer, and many other internationally renowned artists.

A sought-after pedagogue, Phillip has been invited to conduct at San Francisco State University, San Francisco Conservatory of Music, Sonoma State University, California State University in Fullerton, University of Nevada in Las Vegas, and more. For four years Phillip was the Music Director at French American International School in San Francisco, CA, and has taught at San Francisco State University, Woodside International School, and the University of Nevada.

An avid proponent of contemporary music, Phillip has premiered many new works from emerging composers, and has worked with internationally acclaimed composers including Chen Yi, Gabriela Lena Frank, Virko Baley, Bernard Rands, Ian Krouse, and Daria Semegen. Phillip served as the Resident Conductor for the Nextet New Music Ensemble from 2007–2010, and for the Oakland Composers' Collective from 2012–2015. As a composer, Phillip's music has been performed by Da Capo Chamber Ensemble, Left Coast Chamber Ensemble, the California Orchestra Director's Association, and has been featured at film festivals including Sundance International Film Festival and CineVegas Short Films Festival.

Phillip holds both a Master's and Doctoral degree in orchestral conducting from the University of Nevada in Las Vegas, where he received a Most Outstanding Graduate Student award. As an instrumentalist, Phillip has performed at Notre Dame Cathedral, The Glenn Gould Studio of the CBC, Herbst Theater, Nourse Theater, and SF Jazz. He has participated in festivals including Atlantic Music Festival, Nextet New Music Festival, and worked as an assistant at The Conductors Retreat at Medomak. Phillip pursued his bachelor's degree at the Glenn Gould School of the Royal Conservatory of Music, and SUNY Stony Brook where he studied classical guitar and composition.



Melinda Martinez Becker, mezzo soprano

Melinda Martinez Becker's New Mexican and Jewish heritage has shaped her career as a performer of art song in a variety of languages including Spanish, Ladino, and Yiddish. She is recognized for her expressive interpretations of diverse repertoire, including baroque, new, and experimental music. Melinda's collaborations with emerging new music composers and ensembles include projects with Friction Quartet, Brian Baumbusch and the Lightbulb Ensemble, George Hurd, Emily Koh and Helia Music Collective, the Musical Art Quintet, and as a soloist with the Classical Revolution Orchestra and the Ukiah Symphony Orchestra.

Melinda earned her Master of Music Degree at the San Francisco Conservatory of Music studying vocal performance with Catherine Cook. She continued on to the Conservatoire de Strasbourg in France to pursue her interest in chamber music. She also holds a Bachelor of Arts in Music, and a Masters degree in Education from Santa Clara University. Through Project Canción Española, she studied and performed Spanish chamber music and art song at the Escuela Superior de Canto in Madrid and Música en Compostela in Santiago de Compostela, Spain. Melinda is on faculty at Dominican University of California.

Ukiah Symphony Orchestra

Phillip Lenberg, Conductor

First Violin

Margie Rice, *Concertmaster*

Jeremy Clay

Linda Streeter

Katherine Wang

Second Violin

Becky Kuntz, *Principal*

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Mykol Fornasero

Flute

Debra Scheuerman

Oboe and English Horn

Beth Aiken

Clarinet

Nick Xenelis

Piano

Benjamin Rueb

Harmonium

Janice Hawthorn-Timm

Percussion

Heidi Peterman

Text and Translation

Lieder Eines Fahrenden Gesellen

1) 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! Verdorre nicht!
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 Leide.
An mein Leide!

2) Ging heut morgens übers Feld

Ging heut morgens übers 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! Heia!"

Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles Ton und Farbe gewann

Songs of a Wayfarer

1) When my darling has her wedding-day

When my darling has her wedding-day,
her joyous wedding-day,
I will have my day of mourning!
I will go to my little room,
my dark little room,
and weep, weep for my darling,
for my dear darling!

Blue flower! Do not wither!
Sweet little bird –
you sing on the green heath!
Alas, how can the world be so fair?
Chirp! Chirp!

Do not sing; do not bloom!
Spring is over.
All singing must now be done.
At night when I go to sleep,
I think of my sorrow,
of my sorrow!

2) I walked across the fields this morning

I walked across the fields this morning;
dew still hung on every blade of grass.
The merry finch spoke to me:
"Hey! Isn't it? Good morning! Isn't it?
You! Isn't it becoming a fine world?
Chirp! Chirp!
Fair and sharp! How the world delights me!"

Also, the bluebells in the field
merrily with good spirits
told out to me with bells (ding, ding)
their morning greeting:
"Isn't it becoming a fine world?
Ding, ding! Fair thing!
How the world delights me!"

And then, in the sunshine,
the world suddenly began to glitter;
everything gained sound and color

Im Sonnenschein!
 Blum' und Vogel, groß und klein!
 "Guten Tag, ist's nicht eine schöne Welt?
 Ei du, gelt? Schöne Welt?"

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

3) Ich hab' ein glühend Messer

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

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

Wenn ich in dem Himmel seh',
 Seh' ich zwei blaue Augen stehn. O Weh!
 Wenn ich im gelben Felde geh',
 Seh' ich von fern das blonde Haar
 Im Winde wehn.
 O Weh!

Wenn ich aus dem Traum auffahr'
 Und höre klingen ihr silbern' Lachen,
 O Weh!
 Ich wollt', ich läg auf der schwarzen Bahr',
 Könnt' nimmer die Augen aufmachen!

4) Die zwei blauen Augen

Die zwei blauen Augen von meinem Schatz,
 Die haben mich in die weite Welt geschickt.
 Da muß't ich Abschied nehmen vom aller
 liebsten 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.

in the sunshine!
 Flower and bird, great and small!
 "Good day, is it not a fine world?
 Hey, isn't it? A fair world?"

Now will my happiness also begin?
 No, no - the happiness I mean
 can never bloom!

3) I have a red-hot knife

I have a red-hot knife,
 a knife in my breast.
 O woe! It cuts so deeply
 into every joy and delight.

Alas, what an evil guest it is!
 Never does it rest or relax,
 not by day or by night, when I would sleep.
 O woe!

When I gaze up into the sky
 I see two blue eyes there. O woe!
 When I walk in the yellow field,
 I see from afar her blond hair
 waving in the wind.
 O woe!

When I start from a dream
 and hear the tinkle of her silvery laugh,
 O woe!
 Would that I lay on my black bier -
 Would that I could never again open my eyes!

4) The two blue eyes of my darling

The two blue eyes of my darling -
 they have sent me into the wide world.
 I had to take my leave of this well-beloved
 place!

O blue eyes, why did you gaze on me?
 Now I will have eternal sorrow and grief.

I went out into the quiet night
 well across the dark heath.

Hat mir niemand Ade gesagt. Ade!
Mein Gesell' war Lieb' und Leide!

To me no one bade farewell. Farewell!
My companions are love and sorrow!

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!

On the road there stands a linden tree,
and there for the first time I found rest in
sleep!
Under the linden tree
that snowed its blossoms onto me -
I did not know how life went on,
and all was well again!
All! All, love and sorrow
and world and dream!

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