



GRAND  
RAPIDS  
SYMPHONY

MARCELO LEHNINGER

JESSICA RIVERA | GRAND RAPIDS SYMPHONY CHORUS

STRAUSS &  
VILLA-LOBOS

## EIN HELDENLEBEN

Richard Strauss is famously supposed to have said that he could set a glass of beer to music. After succeeding at depicting much loftier subjects in his great symphonic tone poems such as Shakespeare's *Macbeth*, Cervantes' comic character *Don Quixote*, the mythic over-sexed lover *Don Juan*, the philosophy of Nietzsche in *Also Sprach Zarathustra*, and even *Death and Transfiguration*, what was left? Only the most difficult musical subject – himself! As he told the French writer Romain Rolland, "I do not see why I should not compose a symphony about myself; I find myself quite as interesting as Napoleon or Alexander."

Strauss frequently provided a written description of what his tone poems were about. For *Ein Heldenleben*, it was "not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism (...) which describes the inward battle of life, and which aspires through effort and renunciation towards the elevation of the soul."

He marked six separate sections in the score with subject headings. The first is "The Hero"—Strauss's self portrait. The theme is a grand sweep, full of flash and dash, and, of course, nobility. After a brief pause, Strauss introduces us to "The Hero's Adversaries," a not very complimentary portrait of music critics. He actually calls for "hissing" cymbals and "snarling" oboes. The solo violin in the third section represents "The Hero's Companion," Strauss's wife. He elaborated for Romain Rolland: "She is very complex, very much a woman, a little depraved, something of a flirt, never twice alike, every minute different to what she was the minute before . . ."

Next comes "The Hero at Battle" where the themes of the Hero and his wife are set against militaristic trumpets and drums. In "The Hero's Works of Peace" Strauss quotes himself with themes from his earlier tone poems. The final section is "The Hero's Retirement from this World and Completion." Finally, amidst all the turmoil of the hero's life there is a peaceful ending, intermingled with the theme of his beloved.

Referencing Beethoven's *Eroica Symphony*, Strauss joked: "I am composing a large-ish tone poem entitled *Heldenleben*, admittedly without a funeral march, but yet in E-flat, with lots of horns, which are always a yardstick of heroism."



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## BACHIANAS BRASILEIRAS NO. 5 & CHÔROS NO.10 "RASGA O CORAÇÃO"

Without question Heitor Villa-Lobos was the most important Brazilian art-music composer of the twentieth century. In the 1920s, Villa-Lobos composed a series of works called *Chôros*. Derived from the Portuguese word for "weeping" or "cry," *chôros* was the music that street-musicians played. Villa-Lobos' *chôros* are not mere transcriptions of Brazilian street music, but rather a syntheses of Brazilian street, folk, and European "classical" music traditions. His *Chôros* No. 10 is perhaps the most significant work in the set (some commentators claim it is the most important orchestral work in his entire output). The piece begins in the jungle with the orchestra playing with savage intensity, complete with orchestrated bird-song. After this bacchanalia of sound, the orchestra begins a rhythmic ostinato and the chorus enters singing syllables that Villa-Lobos claimed were Incan. Next, the chorus intones a long melody, a quotation of a popular dance (*Yara*) by Anacleto de Medeiros. Finally, the words of the poet Catulo da Paixão Cearense come in: *Rasga o Coração* (rends the heart). The poet implores the listener to see a universe of pain in a single suffering heart.

Beginning with his return to Brazil in 1930, Villa-Lobos began writing a series of nine works that he called *Bachianas Brasileiras*. He described them as a "special kind of musical composition based on an intimate knowledge of the great works of J. S. Bach and also on the composer's affinity with the harmonic, contrapuntal and melodic atmosphere of the folklore of the northeastern region of Brazil."

Villa-Lobos wrote the first movement of his fifth *Bachianas Brasileiras* in 1938 for a soprano soloist accompanied by eight cellos. Perhaps the best known of all of his works, it begins with the singer and first cellist intoning a sensuous, wordless song over a typically "motoric" pizzicato rhythm that characterizes much of Bach's music. A bittersweet and impassioned song with lyrics by Ruth Corrêa (describing the colors and atmosphere of an early evening moonrise) interrupts the movement. Then the wordless music returns, this time hummed by the singer. The much faster second movement, added by Villa-Lobos in 1945, uses lyrics by Manuel Bandeira. It is a nostalgic song about the birds of the Cariri Mountains. The rhythm here is more Brazilian than Bachian, ending with a flourish.



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## MARCELO LEHNINGER

### CONDUCTOR

Brazilian-born Marcelo Lehninger was appointed Music Director of the Grand Rapids Symphony in 2016. In 2018, he brought the orchestra to Carnegie Hall, its first performance at the famed venue in thirteen years. He previously served as Music Director of the New West Symphony in Los Angeles, for which the League of American Orchestras awarded him the Helen H. Thompson Award for Emerging Music Directors. For five years, Marcelo served as Assistant and then Associate Conductor of the Boston Symphony Orchestra.

As a guest conductor, Mr. Lehninger has led some of the leading orchestras in the United States, including the Chicago, Boston, Pittsburgh, St. Louis, Houston, Detroit, Baltimore, Seattle, Colorado, Milwaukee, National, Jacksonville, Indianapolis, and Omaha Symphonies; the Florida, Louisville and Sarasota Orchestras; and the Rochester Philharmonic. In Canada, he has appeared with the Toronto, Winnipeg, and Kitchener-Waterloo Symphonies, and the Calgary Philharmonic. European highlights include engagements with the Deutsches Symphonie-Orchester Berlin, Orchestre Philharmonique de Radio France, Orchestre National de France, Lucerne Symphony, regular visits to the Slovenian Philharmonic including on tour to Vienna's Konzerthaus, Lausanne Chamber Orchestra, and a tour with the Royal Concertgebouw Orchestra assisting Mariss Jansons. He made his Australian debut with the Sydney and Melbourne Symphonies with his friend and mentor Nelson Freire as soloist; and in Japan, Mr. Lehninger has conducted the Yomiuri Nippon and Kyushu Symphony Orchestras. He has led all of the top orchestras in Brazil, and served as Associate Conductor of the Minas Gerais Philharmonic Orchestra in Brazil, where he returns regularly as guest conductor.

Before dedicating his career to conducting, Mr. Lehninger studied violin and piano. Marcelo Goulart Lehninger is the son of pianist Sônia Goulart and violinist Erich Lehninger.



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## JESSICA RIVERA

### SOPRANO

Possessed of a voice revered for its "effortless precision and tonal luster" (San Francisco Chronicle), GRAMMY® Award-winning soprano Jessica Rivera brings intelligence, dimension, and spirit to the world's great concert and opera stages. Rivera has collaborated with many of today's most celebrated composers, including John Adams, Osvaldo Golijov, Gabriela Lena Frank, and Paola Prestini, and has worked closely with such esteemed conductors as Gustavo Dudamel, Sir Simon Rattle, Esa-Pekka Salonen, Robert Spano, and Michael Tilson Thomas.

Recent highlights include a return to the Aspen Music Festival for an evening of Spanish art songs with guitarist Sharon Isbin, performances of Golijov's *La Pasión según San Marcos* in her debut with the Minnesota Orchestra, the premiere of Gabriela Lena Frank's *Conquest Requiem* with the Houston Symphony, and John Harbison's *Requiem* with the Nashville Symphony.

Rivera recently gave the world premiere of Nico Muhly's *The Right of Your Senses*, commissioned by the Los Angeles Philharmonic and performed at Walt Disney Concert Hall. Rivera received praise for her performance as Kumudha in the world premiere of Adams's *A Flowering Tree*, and has reprised the role with the San Francisco Symphony, Los Angeles Philharmonic, Orchestra of St. Luke's, and London Symphony Orchestra. Rivera made her European operatic debut as Kitty Oppenheimer in Sellars's production of Adams's *Doctor Atomic* with the Netherlands Opera, and sang in the Metropolitan Opera's new production of the work under Alan Gilbert's direction. She was honored to receive a commission from Carnegie Hall for the world premiere of Nico Muhly's song cycle entitled *The Adulteress*, performed during her Weill Hall recital.



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## GRAND RAPIDS SYMPHONY

Organized in 1930, the Grand Rapids Symphony is nationally recognized for the quality of its concerts, the breadth of its educational programs, and the innovation of its initiatives to support diversity, equity and inclusion as well as to serve the wider community in non-traditional settings. Led by Music Director Marcelo Lehninger, and Principal Pops Conductor Bob Bernhardt, West Michigan's largest performing arts organization is affiliated with the Grand Rapids Symphony Chorus, the Grand Rapids Youth Symphony, the Grand Rapids Symphony Youth Chorus, and the biennial Grand Rapids Bach Festival. GRS collaborates annually with Opera Grand Rapids and Grand Rapids Ballet and biennially with the Gilmore Keyboard Festival in Kalamazoo.

## GRAND RAPIDS SYMPHONY

### VIOLIN

James Crawford,  
Concertmaster  
Christina Fong,  
Associate Concertmaster

Grace Kim,  
Assistant Concertmaster  
Eric Tanner, Principal 2nd  
Steven H. Brook,

Assistant Principal 2nd

Jenna Anderson  
Louisa Blood  
Haijin Choi

Sunny Cirlin  
Megan Crawford  
Lenore D'Haem

Erica Dicker \*  
James Eppinga  
Caroline Freihofner

Kimia Ghaderi  
Christine Golden  
Diane McElfish Helle

Sterling Jenkins  
Patricia Kates  
Adam Liebert

Christopher Martin  
Matthew Milewski \*  
Susan Mora

Linda Nelson  
Alexander Norris \*  
Joo Yun Preece

Joshua Schlachter  
Rachele Torres \*  
Ching-Wen Tseng \*

Delia Turner \*  
Collette VandenBerg  
David Wheeler

### VIOLA

Leslie VanBecker, Principal  
Barbara Corbató,  
Assistant Principal

Mikhail Bugaev \*  
Igor Fedotov \*  
Antione Hackney \*

Leanne King  
Mary Jane Miller  
Esther Nahm \*

Andrew Pool \*

Kristen A. Shoup  
Paul Swantek  
Olga Ziabrikova  
Arturo Ziraldo \*

### CELLO

Alicia Eppinga, Principal  
Jeremy Crosmer,  
Assistant Principal

Vladimir Babin

Hyun-Ji Choi  
Datti Garvey  
Alex Glaubitz \*

Will Preece  
Alicia Sawyers \*  
Stacey Tanner \*

Hannah Thomas-Hollands  
Thomas Sullivan \*  
Lorene Turkalo

Steven VanRavenswaay

### BASS

Michael Hovnanian,  
Acting Principal  
Adam Attard \*

Mark Buchner  
Kevin Flannery  
Jonathan Reed

Amanda Rice-Johnston \*  
Joy Rowland \*  
Gerald Torres

### FLUTE

Christopher Kantner, Principal  
Ruth Bylsma,  
Assistant Principal

Judith Kempf  
Ed Clifford \*

### PICCOLO

Judith Kempf

### OBOE

Ellen Sherman, Principal  
Alexander Miller,  
Assistant Principal

Kathleen Gomez  
Sarah Peterson \*

### ENGLISH HORN

Kathleen Gomez

### CLARINET

Suzanna Dennis Bratton,  
Principal  
Michael Kornacki,  
Assistant Principal

Joel Schekman

### E-FLAT/BASS CLARINET

Joel Schekman

David Yandl \*

### BASSOON

Victoria Olson, Principal  
Andrew Genemans  
Ryan Finefrock \*

Marat Rakhmatullayev \*

### CONTRABASSOON

Andrew Genemans

### SAXOPHONE

Joseph Lulloff \*

### HORN

Richard Britsch, Principal  
Erich Peterson,  
Assistant Principal

Mary Beth Orr  
Paul Austin  
Kelly Cornell \*

Jeffrey Johnson \*  
Claire Ross \*  
Tricia Ruffer \*

Valerie Whitney \*

### TRUMPET

Charley Lea, Principal  
Paul Torrisi, Assistant Principal  
Neil Mueller

Brian Buerkle \*  
Jeffrey Lewandowski \*

### TROMBONE

John Meyer, Principal  
Daniel Mattson,  
Assistant Principal

### BASS TROMBONE

Robert Ward

### TENOR TUBA

William Sutton \*

### TUBA

Jacob Cameron, Principal

### TIMPANI

Daniel Karas, Principal  
David Hall, Assistant Principal

### PERCUSSION

William H. Vits, Principal  
David Hall, Assistant Principal  
Jack Latta  
Marc Churchill \*  
Andrew Fritz \*

### HARP

Elizabeth Wooster Colpean,  
Principal  
Alison Reese \*

### KEYBOARD

Kelly Karamanov \*

\* Supplemental musicians

Erich Peterson,  
Personnel Manager  
Steven Brook, Timekeeper

Sarah Bowman Peterson,  
Principal Librarian  
Lenore D'Haem,  
Assistant Librarian

Kyle Viana,  
Production Stage Manager

## GRAND RAPIDS SYMPHONY CHORUS

### PEARL SHANGKUAN, CHORUS DIRECTOR

### SOPRANO I

Julie Ammerman  
Jessie Belote \*  
Kylie Chivington

Mikaela Deur  
April Dicks  
Christina Harms

Melissa Janes  
Hannah Martin  
Cassandra McCullen

Susan Moss  
Mary Tuuk Kuras  
Carolyn Van Der Aa

Kathleen Veenstra Pool  
Sara Veenstra-Ashley  
Sarah Wallace

### SOPRANO II

Kate Baxter  
Amber Boshoven  
Kate Bynski

Jeneviene Candler \*  
Janet Carter  
Carol De Jonge

Laura Hoyer-Otterbein  
Elissa Lew  
Patti McConnell \*

Beth Mears  
Ashley Meyers  
Cindy Molnar

Lisa Novosad  
Amanda Palomino  
Lindsay Perrault

Candy Pierce  
Tania Rentz  
Leslie Hess

Valerie Schmidt  
Claire Garrity Sinn  
Linda Snook

Elizabeth Van Meurs  
Kathleen VanderVelde  
Theresa Weiss

### ALTO I

Amy Barendse  
Myoung Eun Cho  
Amy Fein

Laura Gay  
Lia Gelder  
Megan Grimm

Donna Hattem  
Barbara Heisler  
Aimee Hunt \*

Lauren Lawrence  
Cindy McAuliffe  
Jacqueline McCarthy

Sierra Moore  
Beth Rowsey  
Peggy A. Snell

Valerie Valentine  
Anne Vermeulen  
Kristina Wheeler

Mary Wierenga  
Katy York \*

### ALTO II

Sarra Baraay  
Denise Beauchamp  
Abigail Brinks

Joyce Dunlap  
Sarah Greene  
Sarah Hall \*

Laura Harris  
Leslie Hess  
Robin Kieft

Liz Kingma

Emily Kramer  
Shirley Lemon  
Beth Longjohn

Jodi MacLean  
Laura McBeth  
Kimberly Meiste

Nancy Patterson  
Karen Rowsey  
Carolyn Schultz

Mary Lou Smith  
Jenny Talsma

### TENOR I

Michael Conway  
Joseph Herdegen  
Michael Hurst

Jeremy Kamps  
Henry Kingma  
Richard Krueger

Patrick Kuras  
Kenneth Lewis  
Scott Parmenter

Aaron Polet  
Les Rowsey  
Paul Sapp

Josh VanderWeide

### TENOR II

Jon Barendse  
Justin Bauman  
Jim Corrado \*

Vincent Eglolf  
Robert Kleinhans  
David Langlois

Shawn Macauley  
Brian Nederveld  
W. Evan Schanhals

Craig VanderMaas

### BARITONE

Brett DeVries  
Brian Gelder  
Al Griffin

Travis Housler  
Fred Hulce  
Sean Jennings

Logan Knoppers  
Douglas Gubbers  
David Meyer

Richard Moser  
Jonatan Palomino  
Joseph Dasman

Roland Prevost  
Donald M. Scamehorn \*  
Christian Stallworth

Joel VanderWeide  
Jon VanderWeide  
Bob Zylstra

### BASS

Alex Barringer  
Tom DeVries \*  
Michael DeWeerd

Luke Enders  
Matthew Fleming  
John Hoyer

John Kleinheksel  
Dale McRae \*  
Will Nieboer

Henk Ottens  
Paul Robertson  
Tymon VanKempem

Keith Warren  
Michael Yor

\* Section Leader  
† Charter Member

**This album marks my first commercial recording with**

**the Grand Rapids Symphony.** The idea behind the

program was to celebrate my Brazilian and German

heritages, allowing the listener to experience the

orchestra performing these two very contrasting styles.

All the pieces were recorded during live performances

from different concerts. I hope you enjoy listening to it!

**-Marcelo Lehninger**



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This recording was made possible through a generous gift by Margaret Coleman

# GRAND RAPIDS SYMPHONY AND CHORUS

CONDUCTOR: **Marcelo Lehninger** | CHORUS DIRECTOR: **Pearl Shangkuan**

## RICHARD STRAUSS

(1864-1949)

### EIN HELDENLEBEN

- [1] Der Held  
(The Hero)
- [2] Des Helden Widersacher  
(The Hero's Adversaries)
- [3] Des Helden Gefährtin  
(The Hero's Companion)
- [4] Des Helden Walstatt  
(The Hero at Battle)
- [5] Des Helden Friedenswerke  
(The Hero's Works of Peace)
- [6] Des Helden Weltflucht und Vollendung  
(The Hero's Retirement from this World  
and Completion)

### **James Crawford, violin**

Recorded March 23-24, 2018

RECORDED AT: DeVos Performance Hall  
RECORDING ENGINEER: Jean-Yves Münch  
EDITING AND MIXING: Studio du Marais  
MASTERED BY: Christian Amonson and Philipp Heim-Antolin  
ALBUM DESIGN: Shelley Goldstein

TÖNSEHEN

## HEITOR VILA-LOBOS

(1887-1959)

### BACHIANAS BRASILEIRAS NO. 5

- [7] Ária (Cantilena)
- [8] Dança (Martelo)

### **Jessica Rivera, soprano**

Recorded April 22-23, 2016

### CHÔROS NO. 10 "RASGA O CORAÇÃO"

- [9] Parte 1
  - [10] Parte 2
- Recorded April 13-14, 2018