



Carnegie Mellon

PATRIMONIO UC

**Concert**

**Carnegie Mellon Philharmonic**  
**Juan Pablo Izquierdo, Music Director**  
Heinz Hall for the Performing Arts  
Sunday, April 24, 2005 • 8 pm

# Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, conductor

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## PROGRAM

**Symphony No. 6 in A minor, "Tragic"** **Gustav Mahler** (1860-1911)

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Allegro energico, ma non troppo (Heftig, aber markig)–

Scherzo (Wuchtig)

Andante moderato

Finale. Allegro moderato – Allegro energico

# Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Music Director

## Violin 1

*Emma Hancock*  
*Eunice Keem*  
*Kathryn Hatmaker*  
*Andrea Springer*  
Nadine Theriault  
Anne Jackovic  
Saskia Guitjens  
Yoonju Rho  
Viktor Dulgueroov  
Megan Prokes  
Evgeny Moryatov  
Bryan Senti

## Violin 2

*Daniela Shtereva*  
Maria Gazzillo  
Sarah Silver  
Hajnal Pivnick  
Michelle Berceli  
Jessica Hsu  
Michael O'Gieblyn  
Rachael Mathey  
Colin Maki  
Juan Carlos Soto

## Viola

*Javier Cardenas*  
*Dolores Nycz*  
Barbara Undurraga  
Antulio Duboy  
Andrew Griffin  
Julia Lozos  
Rebecca Rothermel  
Alisa Garin

## Cello

*Barney Culver*  
*Erica Erenyi*  
*Bernadette Dobos*  
Lisa Campbell  
Maria Walton  
Leilani Ma  
Alison Decker  
Nicole Myers

## Bass

*Edward Paulsen*  
*Patrick De Los Santos*

Douglas Nestler  
Colleen Ruddy  
Michael Balderson  
Randall Wong  
John Grillo

## Flute

*Elisabeth La Foret*  
*Jeong-Hyun Kim*  
*Cecilia Ulloque*  
*Brook Ferguson*  
Alison Crossley

Young-Joo Yoo  
Elizabeth McGlinchey  
Katherine McKinney

## Oboe

*Lee Berger*  
*Emily MacKay*  
*Emily Muldoon*  
Yen-Chen Liu  
Nicole Faludi

## Clarinet

*Nicolay Blagov*  
Rachael Stutzman  
Jorge Variego  
Martin Scalona  
Jeremy Olisar

## Bassoon

*Metodi Haralambiev*  
*Adam Havrilla*  
*Eric Goldman*  
Vanessa VanSickle  
Jennifer Rapada

## Horn

*Alejandro Melendez*  
*Kyle Wilbert*  
Jessica Weis  
Elizabeth Cox  
Sergio Zelarayan  
Sarah Tackett  
John Berezney  
Kimberly Lord  
Mitchell Marcello

## Trumpet

*Jordan Winkler*  
*Rodolfo Antonio Castillo*  
Adam Leasure  
Ryan Spacht  
Russell Scharf

## Trombone

*Peter Howell*  
*Brad Courage*  
Samuel Getchell

## Bass Trombone

James Siders

## Tuba

*David Yeager*

## Percussion

**Timpani I**  
James Michael Perdue

**Timpani II**  
Michael Laubach

## Cymbals

Lider Chang  
**Bass drum, rute, tamtam**

Brandon Schantz

## Snare drum

Nena Lorenz

## Hammer, herdinglocken

Cory Cousins

## Mallets, glockenspiel,

## xylophone

Jeff Luft

## Harp

Emily Gerard  
Katherine Ventura

## Keyboards

Meng-Hua Lin

## Ensembles Manager

Robert Skavronski

## Orchestra Manager

James Siders

## Orchestra Librarians

Michael Balderson  
Fernando Buide

## concert master principal

**JUAN PABLO IZQUIERDO** has an international career conducting the major orchestras in Europe and South America—including the Vienna Symphony Orchestra and those in Hamburg, Berlin, Frankfurt, Dresden, Leipzig, Madrid, Paris, and Brussels; and the BBC Glasgow, Holland Radio Orchestra, and the Bavarian Radio Orchestra. He has been principal conductor of the Gulbenkian Orchestra in Lisbon and the Santiago Philharmonic Orchestra which he reorganized and conducted until 1986. In the Middle East, Izquierdo has conducted the Jerusalem Symphony and the Israel Chamber Orchestra, and was music director of the Testimonium Israel Festival in Jerusalem and Tel-Aviv from 1974 until 1985. In 1976 he was awarded the National Music Prize by the Israel Ministry of Culture. He has also conducted at the Holland, Paris, Strasbourg, Berlin, Munich, and Budapest music festivals, and in 1998 received the National Critics Award in his native Santiago for the second time.

Izquierdo began his career conducting Chile's National Orchestra and Philharmonic Orchestra. In 1966 he won First Prize in the Dimitri Mitropolous International Competition for Conductors, and was named assistant conductor to Leonard Bernstein and the New York Philharmonic.

While his interpretations of the Viennese masters of the nineteenth century continue a long-standing European tradition and reflect the brilliance of his teacher and mentor, Hermann Scherchen, Izquierdo is also known internationally for his bold interpretations of avant-garde music of the twentieth century. As music director of the Carnegie Mellon Philharmonic, he has presented that orchestra in works by Iannis Xenakis (Carnegie Hall, New York), Edgar Varèse (Kennedy Center, Washington, D.C.), Olivier Messiaen (Symphony Hall, Boston), and Giacinto Scelsi (Carnegie Hall, New York). His recordings with the Carnegie Mellon Philharmonic appear on the Mode and New Albion labels, and on *International Music from Carnegie Mellon*, a radio series with international distribution in three languages. Izquierdo is professor of music and director of orchestral studies at Carnegie Mellon.

## **PROGRAM NOTES**

The summer of 1903 was one of the happiest times in Gustav Mahler's life. After a lifetime of difficulties in all arenas, things finally fell into a secure place for Mahler in the early 1900s. In 1897 he converted from Judaism to Catholicism in order to take the position as head of the Vienna State Opera, the most influential musical position in Austria. In this position Mahler raised all the standards, and his reign in Vienna is still considered the Golden Age of the opera. With the help of this position and fellow composer-conductor Richard Strauss, Mahler found more opportunities to have performances of his own works, and through this, he learned not to let critics' barbs get to him too deeply. In 1901, Mahler met Alma Schindler, daughter of artists and a composer

herself. The two quickly fell in love and were married. Alma gave birth to their first daughter, Maria, in November of 1902.

Thus, 1903 found Mahler a happy husband and father with a firm reign in one of the most coveted music jobs in the world. The family had a beautiful summer villa at Maiernigg am Worthersee in Austria, where Mahler could have silence and nature surrounding his small composing hut, and where he could also spend hours walking and playing with his daughter. Everything was life and success.

One must then wonder how such a work as the "Tragic" Sixth could come out of such a time. One speculation is that Mahler, after living with so many hardships and tragedies, suspected the next one at any moment and chose to portray it. Another is that he simply knew that the best time in one's life can't be one's whole life, and he chose to confront that fear of his own downfall through the dark march-obsessed world of the Sixth Symphony. Mahler considered his symphonies to be his children. He "gave birth" to the completed Sixth in summer of 1904, around the same time Alma gave birth to their second daughter, Anna.

The first movement is based around two main themes, a vehement march in A-minor and a sweeping melody in F-major. This second theme is Mahler's attempt to capture Alma in music. Upon its composition Mahler took Alma to his hut in the woods and played that theme for her, explaining, "I have tried to capture you in a theme; I do not know whether I have been successful. You will have to put up with it." These themes alternate and combine throughout the movement. Mahler also introduces two key figures that return through the course of the symphony in various forms and orchestrations: a simple, almost Brucknerian chorale, and a blared A-major chord that shifts suddenly to A-minor. The movement ends with a triumphant reiteration of the Alma theme, the most elated moment of the entire symphony.

The Scherzo, while not strictly a march, contains marchlike characteristics even as its meter shifts nearly every bar. Alma's memoirs state that Mahler wrote this movement with the image of his two daughters playing in the sand in mind, but the nearly diabolical mood of the first theme (and the fact that his second daughter had not yet been born when this movement was written) suggests otherwise. The middle section of the movement is marked "Altväterisch," literally meaning "old-fatherly." Its mood is more subdued and gentle, a reflection on things past.

The Andante of the Sixth is one of Mahler's great slow movements. It takes what is essentially an extended song form, and is melodically reminiscent of the Kindertotenlieder, which Mahler was working on at the same time as the Sixth. The leap of a major sixth at the very beginning of the main theme was considered trite by many critics at the time, but the whole melody is delicate and simple. This long drawn-out melody, and indeed the rest of the movement shifts seamlessly between major and minor, mixing them with perfect

consonance. The English horn plays a prominent role for the first time in this movement; Mahler liked the melancholy undertones of this instrument and waited for the most opportune moment to introduce it. Mahler also introduces non-pitched cowbells in this movement. These are not used as a pastoral symbol, but rather as the sound of eternity that one might face while looking over a vast valley from up high.

The massive finale runs the gamut of emotions from nearing total triumph to utter despair, and the gamut of tonality from the strictest A-minor march to the strains of late-Romantic chromaticism to impressionistic chords that could have come right out of Debussy. In this movement, everything from the previous movements is summed up and then destroyed. The A-major/A-minor seal is very prominent throughout the movement, and the chorale introduced in the first movement comes back in several permutations. We again hear the cowbells of eternity, now in a more futile environment than in the Andante. Most noted about the finale, however, are the three hammer blows. Mahler does not specify a specific instrument to serve as the hammer, but merely notes that it should be a low, dull, nonmetallic sound, like an axe striking a tree. The first two blows cut down extended rising lines that seem as if the movement may break into triumph. The third is at the start of the coda, accompanied by the major/minor seal. Each blow is softer than the last, as it takes less force to kill the weakened hero of the symphony. In this movement, Mahler allowed himself to go to the darkest and most depressing place he could. The Sixth is the only one of his symphonies that ends not in triumph or transfiguration but in total tragedy.

Mahler conducted the premiere of the Sixth in Essen on 27 May 1906, a concert which earned generally bewildered reviews. Mahler did not feel he had conducted well. After the dress rehearsal, he had broken down in tears in his dressing room, overwhelmed by the extended exposure to the emotional content of his own piece. Mahler-as-Conductor could not handle what Mahler-as-Composer had wrought. Other than the unfinished Tenth, the Sixth is the most controversial of Mahler's symphonic works. There are two main issues. The first deals with the order of the middle two movements. The Scherzo and Andante were both composed in 1903, and Mahler's autograph copy of the final score puts the Scherzo second. Before the premiere, however, it was suggested to Mahler that he put the Andante second, because the opening and general mood of the Scherzo is too similar to the opening and mood of the first movement. The earliest performances under Mahler's baton therefore had the Scherzo third. Mahler was notorious for editing things and changing his mind, however, and he continued to flipflop the order of the middle movements his whole life, never making a definitive declaration of the proper order before he died. Most orchestras now place the Scherzo second, considering its material as a logical continuation of the first movement, and considering that the peaceful Andante is a welcome respite between the march-obsessed first movement and Scherzo and the dark intensity of the finale.

The second controversy is related to the hammer blows. Mahler clearly is the hero of his own symphony, and this hero is struck down by the hammer. In the summer of 1906, shortly after the premiere of the symphony, Mahler revised the orchestration of the piece (mainly the finale). The biggest change was the removal of the third blow. Alma testifies that the three blows were prophetic, and Mahler removed the third in hopes that whatever they might signify wouldn't happen. It so happens that three bad things did fall upon the Mahler family in the summer of 1907—Gustav was forced by an aggressive press campaign to resign as director of the Vienna Opera, his older daughter Maria died a slow and painful death, and he was diagnosed with a congenital heart condition that was forecasted to be his own death. Practically every source on Mahler relates the hammer blows of the Sixth to these incidents (though he didn't foretell Alma's infidelity later in their marriage). The question here is not one of whether or not Mahler had premonitions, though. Some sources argue that the removal of the third blow was simply an artistic decision, as the third fell at a different sort of place in the music than the first two. Others argue that it was pure superstition on Mahler's part and that he didn't want the symphony to kill him. I would like to put forth the suggestion that the third blow was removed as way to lessen the general impact of the piece without destroying its texture. Mahler was documented as being a serious worrier, and he was superstitious about other things. The cumulative effect of working with his own music for so long was most likely too much for him. Both sides will then bring up the fact that the earliest sketches of the symphony indicate five hammer blows, two of which were removed well before any final version of the score was produced. This original figure of five can be used to argue that the removal was an artistic decision, and the blows were to highlight certain points in the music. However, it can also be argued that the number three has always been a significant and fateful one in Romantic-era (and Classical) music, so the reduction to three for the premiere held that significance against the symphony's hero. This is only part of the controversy, though. Those who believe that the removal was a purely artistic decision conduct the symphony with only two blows. There is a rift among those who believe Mahler's decision was more driven by emotions and worries. Mahler never specified whether or not the third blow should be restored to the score, though in conversations with friends he seemed indecisive about the issue. Some conductors therefore believe that only two blows should be played as that was Mahler's last specific indication in the score. Others decide to restore the third blow, citing that Mahler's superstition was not the best decision-maker, and that the series of three progressively softer blows better suits the message and rough storyline of the piece. The issue of the hammer, more so than the issue of the middle movements, will probably be debated as long as orchestras perform Mahler's Sixth. Tonight's performance will place the Scherzo second, and will include all three hammer blows.

College of Fine Arts  
**School of Music**  
Alan Fletcher, Head

## Upcoming Events

**Thursday, April 21 through Sunday April 30** • Chosky Theatre

***Candide*** by Leonard Bernstein

Gregory Lehane, stage director

Robert Page, music director

Tickets: phone 412-268-2407

**Monday, April 25** • Kresge Recital Hall • 7 pm

Senior Recital

Charles Szoka-Valadarez, guitar

**Monday, April 25** • Alumni Concert Hall • 8 pm

Senior Recital

Emily Muldoon, oboe

**Tuesday, April 26** • Kresge Recital Hall • 12:30 pm

Senior Recital

James Michael Perdue, percussion

**Thursday, April 28** • Kresge Recital Hall • 2 pm

Cello Studio Recital

Students of David Premo

**Monday, May 22** • Alumni Concert Hall • 8 pm

Lago Flute Quartet

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