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Concert

Carnegie Mellon Philharmonic
Juan Pablo Izquierdo, music director
Susan Shafer, contralto
Women of the Carnegie Mellon
Concert Choir and Repertory Chorus
Children's Festival Chorus
Heinz Hall for the Performing Arts
Wednesday, May 3, 2006 • 8 pm

Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Music Director

Susan Shafer, contralto

Women of the Carnegie Mellon Concert Choir
and Repertory Chorus, Robert Page, Music Director

Children's Festival Chorus, Christine Jordanoff, Music Director



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PROGRAM

Symphony No. 3 in D minor (1893-96)

Gustav Mahler (1860-1911)

Kräftig entschieden (*Strong and decisive*)

Tempo di Menuetto (*In the tempo of a minuet*)

Comodo (Scherzando) (*Comfortably, like a scherzo*)

Sehr langsam--Misterioso (*Very slowly, mysteriously*)

Lustig im Tempo und keck im Ausdruck (*Happy in tempo and bold in expression*)

Langsam--Ruhevoll--Empfunden (*Slowly, tranquil, deeply felt*)

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.

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SUSAN SHAFER has performed to great acclaim with opera companies throughout North America and Europe. Notable roles in her repertoire include: Ulrica in *Un Ballo in Maschera* for the Paris Opera (Bastille), Pittsburgh Opera, Teatro Comunale(Bologna), and Kentucky Opera; Mamma Lucia in *Cavalleria Rusticana* for the New York City Opera, Pittsburgh Opera, Baltimore Opera, Canadian Opera, Florentine Opera, Florida Grand Opera, and Sarasota Opera; Azucena in *Il Trovatore* for Hawaii Opera Theater; Klytemnestra in *Elektra* for the San Francisco Opera and Canadian Opera, Erda in *Das Rheingold* for L'Opera de Montreal, the Nurse in *Boris Godunov* for the Paris Opera(Bastille), Mary in *Der Fliegende Holländer* for Baltimore Opera and Canadian Opera, and Teatro Comunale(Bologna), and Eboli in *Don Carlo* for Kentucky Opera. Other opera companies with whom she has appeared include the, Houston Grand Opera, Opera Company of Philadelphia, Opera Omaha, and The Washington Opera. She has also appeared with the National Symphony and at the Casals Festival in concert performances of *Le Coq d'Or* conducted by Mstislav Rostropovich, and the Cleveland Orchestra in concert performances of *Die Walküre* conducted by Christoph von Dohnanyi. Notable recent engagements included appearances with Pittsburgh Opera and the Florentine Opera as Quickly in *Falstaff*, The Atlanta Opera as Ulrica, Canadian Opera as Genevieve in *Pelleas and Melisande*, L'Opera de Montreal as Erda in *Das Rheingold*, Florentine Opera as Hippolyta in *A Midsummer Night's Dream*, Opera Colorado and Santa Fe Opera as Filipeyvna in *Eugene Onegin*. During the past two seasons, she appeared with Nashville Opera as Herodias in *Salome*, returned to Pittsburgh as Mary in *Der Fliegende Holländer*, Florida Grand Opera as Gertrude in *Romeo et Juliette*, Orlando Opera as

Katisha in *The Mikado* and Pittsburgh Opera as Marthe in *Faust*. As a concert artist, Ms. Shafer has earned special recognition as soloist in: Prokofiev's *Alexander Nevsky* for the National Symphony Orchestra, Pittsburgh Symphony, Dayton Philharmonic, Spoleto Festival, and Greenville Symphony; Verdi *Requiem* for the Brooklyn Philharmonic, Budapest Symphony, Berkshire Chorale Festival, Copenhagen, and Kentucky Opera; Handel's *Messiah* for the Dallas Symphony, St. Paul Chamber Symphony, and Virginia Symphony; Beethoven's *Missa Solemnis* for the Cracow Philharmonic, Prague Symphony, and Berkshire Choral Festival; and Beethoven's Symphony No.9 for the National Symphony, Juilliard Symphony, Greenville Symphony, and Berkshire Choral Festival. Other orchestra appearances include the Hartford Symphony, Houston Symphony, Chautauqua Festival, Little Orchestra Society, and Pittsburgh Oratorio Society in works by Bach, Elgar, Mahler, Stravinsky, and Wagner. Ms. Shafer is the winner of numerous awards and scholarships, most notably from the Pavarotti Competition, Shoshana Foundation, Metropolitan Opera Regional Auditions, San Francisco Opera Regional Auditions, The Juilliard School, and Santa Fe Opera. She earned her B. S. and M.S. in Education with minors in music and German at Westminster College, took post-graduate study at Kent State University, and was a member of the American Opera Center at The Juilliard School. She currently resides in New Wilmington, PA with her husband, Richard, and son, Charles.

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PROGRAM NOTES

The town of Steinbach am Attersee in the Austrian Salzkammergut is scarcely large enough to be considered a town at all. Many kilometers even from the nearest train station, its picturesque little buildings are tucked on a vibrant green strip of meadow and forest between the sheer rock face of the Höllengebirge and the pure blue water of the Attersee. It was from within this beautiful landscape that Gustav Mahler produced his Third Symphony - and from within the Third Symphony, Mahler recreates that very landscape in notes and orchestral color.

Starting in 1888, Mahler worked as the music director of the Hamburg Stadttheater, and the hectic schedule and atmosphere were not conducive to him producing more than the odd song or sketch. He decided that he needed his summers to be back in quiet nature where he could concentrate entirely on his original compositions, so toward the end of the 1892-93 season, he sent his sister Justine out to find a suitably quiet natural setting where the family could spend the summer. Justine came upon Steinbach and booked several rooms in the Gasthof zum Höllengebirge (which remains the only lodging place in the town even today). Mahler first arrived in Steinbach in June of 1893 and immediately found it to his liking, to the point where he composed the andante and scherzo of his Second Symphony and several independent songs all within that summer.

Bruno Walter visited Steinbach, Mahler told him that he need not look at the mountains "because I have already composed them away!"

The first movement begins with the mountains, as represented by a unison fanfare in the horns. The majority of the opening section of the movement is carried predominantly by the brass, in fact; Mahler's use of brass to represent "crystalline, inorganic nature" is not exclusive to this symphony. Mahler marked this section as "Pan sleeps" in his autograph, and declared it in letters to his friends to be a stasis in the stifling summer heat. An extended and exposed trombone solo was meant as the human voice unsure of how to cope with this environment. Yet even for this funeral march material in the opening, Mahler intended for this movement to be lighthearted and humorous. Pan's awakening comes in with lighter orchestral color as a military march coming in softly and from afar (Mahler refers to summer as his "martial friend"), which then expands itself into a wide array of material, from folklike melodies to gentle humor to a fantastic thunderstorm battle between these comic mythical figures, all ending with a triumphant parade of Bacchus. Mahler called this movement his "gigantic salute" to Pan and his "wild rabble," and indeed it is giant enough to be a full work in itself.

The second movement, Mahler's "flower piece," is some of what he considered to be his most gentle and carefree music of all, "as carefree as only flowers can be." His initial structural plan for this movement was to take this simple theme and vary it infinitely, which holds true. The movement has several sections built around two main scenarios. The first of these is simply the gentle wavering of the flowers in the warm breeze, and is orchestrated with soft plucked strings and delicate melodic lines in the winds. In the second scenario, a summer storm overtakes the meadow, tossing the flowers wildly; the orchestration involves predominantly the same instruments, only taking on the more frantic sides of their tone color. After the storm, the gentle music returns, the flowers redeemed from the storm.

In the third movement, Mahler uses one of his characteristic practices - he took the material from an earlier song and developed it into a full symphonic movement. The song in question is "Ablösung im Sommer" ("Change in Summer"), in which a cuckoo has fallen from a tree and died, but a nightingale takes its place to keep singing throughout the summer. The bird calls are prominent in constructing the melodic material of both the song and the symphonic movement, though Mahler takes their songs and turns them into different animals altogether, represented in folksy or even polka-like manipulations of the theme. Mahler remarked that the voices of the different animals are all clever and funny, but they accumulate to the point of being terrifying, and at this point the music changes drastically. A solo trumpet (originally written for flügelhorn) echoes from offstage, the voice of humanity wafting over the wild mountains. A friend of Mahler's suggested a correlation between this section and Nikolaus Lenau's poem "Der Postillion," in which a postman plays his horn in the silent night to honor a dead comrade; Mahler became very

In the summer of 1894, Mahler completed his Second Symphony in his newly-constructed composition hut. The purpose small white building, situated right on the shore of the Attersee, was to allow Mahler a more complete silence and isolation than his room in the Gasthof could afford him. He remarked with delight on the perfection of this workspace, and was thrilled with how he could watch the lake the mountains, the birds, and the flowers from his window without being disturbed by any noises they might make. This situation allowed him to start devising his Third Symphony, in which he assigned his own noises to those elements of nature.

From the earliest sketches, the Third was intended to portray a hierarchy of nature, an evolutionary scale from inanimate rock to higher consciousness. Throughout his life, Mahler had a fascination for both natural science and spiritual investigation, and the order and content of movements in the Third displays the influence of both. Mahler's keen interest in literature also was very formative for this work; of particular importance is a poem by Mahler's friend Siegfried Lipiner, which describes how the first bit of nature came out of a little cloud and expanded from there, from rocks to plants to animals to mankind. Within this general plan, there exist many sketches of different numbers of movements in different orders and with different titles. There also exist many different potential titles for the entire work, ranging from "The Happy Science" (a reference to Nietzsche) to "My Happy Science" (a reference to how Mahler thought differently from Nietzsche) to "A Summer Night's Dream" (with no reference to Shakespeare whatsoever).

By the summer of 1895, when actual formal composition on the Third began, Mahler had decided on a seven movement sequence for the work: 1. Pan Awakens, Summer Marches In; 2. What the Flowers in the Meadow Tell Me; 3. What the Animals in the Forest Tell Me; 4. What Mankind Tells Me; 5. What the Angels Tell Me; 6. What Love Tells Me; 7. What the Child Tells Me. This planned seventh movement was to consist of the song *Das Himmlische Leben*, which Mahler had composed in 1892. Mahler later decided to end the Third with the Adagio sixth movement and made this song the finale of his Fourth Symphony instead, but not before including thematic material from it in several movements of the Third. Mahler never chose a final title for the whole symphony, and before the work's publication he went through a period of being adamantly against programmatic movement titles. The subtitles on the autograph score were disowned by Mahler for several years and have not appeared in any public edition of the score, though Mahler did officially reinstate them in 1906.

The last five movements of the Third Symphony were completed in the summer of 1895, and were reportedly nearly fully orchestrated in the summer as well, in contrast to Mahler's later habit of composing in short score in the summer and filling in the orchestration over the rest of the year. The first movement, which is longer than many entire classical symphonies, was completed in full in 1896. Upon its completion, Mahler joked that he had now put the whole of Steinbach into his pocket, and when the conductor

excited by his friend picking up on this, for it was the very poem he had in mind. The movement closes off with a return of the animal material, indicating that this movement also should not be taken so seriously.

The fourth movement, however, should be taken entirely in earnest. It is a setting of a text from Nietzsche's "Also Sprach Zarathustra," and it deals with what revelations one has in the night. While some may regard night as dark and depressing, it really tells that joy is deeper than sadness or darkness. Mahler's orchestration is masterful, making lighter-toned instruments play darkly and shriller instruments play more softly, producing a soft darkness that rings of nature's deepest secrets. The alto voice is answered by solos in the oboe and violin, perhaps more what night tells mankind than what mankind tells anyone else.

The fifth movement is another humoresque, and is an orchestration of a song Mahler composed earlier on. The text essentially tells the story of Peter's salvation in heaven, but Mahler's choice of which lines of text to refrain emphasize the concept of universal heavenly joy more than of any specific Christian teaching. Mahler skillfully manipulates two main themes to construct this song - a jubilant dotted rhythm and a more subdued chorale melody. Save for the middle of the movement, which discusses crying, the orchestration is light and clear - even though this movement employs perhaps the greatest number of musicians of any movement in this symphony, with its use of alto soloist and women's and children's choirs.

The sixth movement is the other one that Mahler intended to be taken fully seriously, though it is a happy seriousness. The love in this movement is not mere physical love, but rather a deep and fulfilling spiritual love. Yet it is not even the love of a supreme being, but rather the supremacy of the love possible within one human toward the world. Mahler explained that this movement is "a summary of my emotions toward all creatures." This movement, carried predominantly by the strings (in contrast to the first movement), is considered the first of Mahler's great adagios. It is not without painful interludes, but it is characterized overall by a warm and deep sincerity, and it ends with a repeated D-major cadential affirmation of sheer joy.

Due to its unsurpassed length and to the orchestral forces required to perform it, Mahler's Third was not presented in full for several years after its composition. The first complete performance, which took place on 9 June 1902 in Krefeld, Germany, was organized by Richard Strauss and conducted by Mahler himself. Once the performance was completed, Strauss ran down the aisles of the hall encouraging people to applaud. Independently of this display on Strauss's part, the Third was the first Mahler symphony to earn an entirely positive reception by audiences and critics alike.

**Text of the Fourth Movement
from Nietzsche's *Also Sprach Zarathustra***

O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht!
Ich schlief!
Aus tiefem Traum bin ich erwacht!
Die Welt ist Tief!
und tiefer als der Tag gedacht!
O Mensch! Tief, tief ist der Weh!
Lust tiefer noch als Herzeleid!
Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit!
will tiefe, tiefe Ewigkeit.

Oh, Man! Give heed!
What speaks the deep midnight?
I slept!
I awoke from a deep dream!
The world is deep!
and deeper than the day imagined!
Oh, Man! Deep, deep is pain!
Joy deeper still than heart's sorrow!
Pain speaks: decay!
But all joy wants eternity,
wants deep, deep eternity!

**Text of the Fifth Movement
from *Des Knaben Wunderhorn***

Es sungen drei Engel einen süßen Gesang;
mit Freuden es selig in dem Himmel klang,
sie jauchzten fröhlich auch dabei,
dass Petrus sei von Sünden frei,
er sei von Sünden frei.
Und als der Herr Jesus zu Tische sass,
mit seinen zwölf Jüngern das Abendmahl ass:
Da sprach der Herr Jesus: Was stehst du denn hier?
Wenn ich dich anseh, so weinest du mir!
Und sollt ich nicht weinen, du gütiger Gott.
(Du sollst ja nicht weinen! Sollst ja nicht weinen!)
Ich hab übertreten die zehn Gebot.
Ich gehe und weine ja bitterlich.
Ach komm und erbarme dich über mich!
Hast du denn übertreten die zehn Gebot,
so fall auf die Knie und bete zu Gott!
Liebe nur Gott in alle Zeit!
So wirst du erlangen die himmlische Freud,
die himmlische Freud, die selige Stadt,
die himmlische Freude war Petro bereitt,
durch Jesum und allen zur Seligkeit.

Three angels were singing a sweet song;
With joy it resounded blissfully through heaven.
They also rejoiced happily,
That Peter was free from sin,
he was free from sin.
And when the Lord Jesus sat at the table,
and ate supper with his twelve disciples:
There spoke the Lord Jesus: What are you doing here?
When I look upon you, you cry!"
And should I not cry, oh gracious God?
(You truly should not cry! Truly should not cry!)
I have broken the Ten Commandments.
I go and cry so bitterly.
Ah, come and have mercy on me!
Have you then broken the Ten Commandments?
Then fall on your knees and pray to God!
Love only God for all time!
Thus you will attain heavenly joy!
Heavenly joy, the blessed city,
Heavenly joy was prepared for Peter
by Jesus, and for all in bliss.

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Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Music Director

Violin 1

Eunice Keem
Daniela Shtereva
Andrea Springer
Evgeny Moryatov
Amanda Grimm
Hajnal Pivnick
Victor Dulguero
Saskia Guitjens
Vanya Mateeva
Colin Maki
Juan Jaramillo
Michele Vallier
Sarah Breckenridge
Katie Pearson
Maurice Staton

Violin 2

Megan Prokes
Anne Jackovic
Sarah Silver
Michael O'Gieblyn
Jessica Hsu
Juan Carlos Soto
Rachael Mathey
Rachel Berkowitz
Michelle Vallier
Sergio Flores
Elisa Wicks
Corinne Scown
Eric Boulanger

Viola

Javier Cardenas
Justin Johnson
Andrew Griffin
Antulio Duboy
Amber Rogers
Oya Ucarci
Barbara Undurraga
Julia Lozos
Wendy Cheuk Yim
Matthew Larocca

Cello

Barney Culver
Simon Cummings
Chelsea Giordan
Lisa Campbell
Maria Walton
Anita Shih
Marianne Dumas
Nicole Myers
Tate Olsen
Kat Agres
Allison Decker

Bass

Mathew McGrath
Patrick De Los Santos
Douglas Nestler
David Kahn
Ryan Woodworth
Gregory Whittemore
Edward Paulsen
Gabriel Katz
John Grillo

Flute

Elisabeth La Foret
Jeong-Hyun Kim
Young-Joo Yoo
Brook Ferguso
Pia Rodriquez
Luciana Fernunson
Diana Morgan

Oboe

Stanil Stanilov
Heidi Stapel
Lee Berger
Allison Webber

Clarinet

Martin Scalona
Yevgeny Taimanov
Rachael Stutzman
Jeremy Olisar
Jorge Variego,
Ryan Leonard

Bassoon

Elise Wagner
Vanessa VanSickle
Jennifer Rapada
Rachel Elliott

Horn

Kyle Wilbert
Elizabeth Cox
Jessica Weis
Melissa VanTimmeren
Kathryn Petrarulo
Mitchell Marcello
Leopoldo Maestro
Kimberly Lord
Deanna Tham
Nicholas Jones
Ryan Kellog
Oliver Nakano-Baker

Trumpet

Jordan Winkler
Gerald Gaudi
Tilden Olsen
Adam Leasure
Russell Scharf

Trombone

Adam Eisenreich
Bradford Courage
Andrew Duncan

Bass Trombone

James Siders

Tuba

David Yeager

Percussion

Nena Lorenz
Michael Blair
Cory Cousins
Michael Laubach
Michael Pape
Brandon Schantz
Ariel Zaviezo
Cirstobal Gajardo

Harp

Katherine Ventura
Elizabeth Hounshell
Young Jin Choi

Keyboards

Eric Clark
Frances Shih

Ensembles Manager

Robert Skavronski

Orchestra Manager

James Siders

Orchestra Librarian

Matthew McGrath
Fernando Buide
Stanil Stanilov

concert master

principal

assistant principal

Upcoming Events

Friday, May 5 • Kresge Recital Hall • 7 pm
Opera Scenes
Raymond Blackwell, director

Saturday, May 6 • Kresge Recital Hall • 5 pm
Graduate Recital
Anne Jackovic, violin

Saturday, May 6 • Kresge Recital Hall • 8 pm
Senior Recital
Morgan Springer, mezzo-soprano

Sunday, May 7 • Kresge Recital Hall • 3 pm
Graduate Recital
Smith E. Williams IV, piano

Sunday, May 7 • Kresge Recital Hall • 8 pm
Artist/Faculty Recital
Rebecca Cherian & Peter Sullivan, trombones

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