



BYU PHILHARMONIC ORCHESTRA

KORY KATSEANES, CONDUCTOR

MAHLER

SYMPHONY

• *Nº3* •

• *featuring* •

HEATHER FOUTZ, CONTRALTO

WOMEN OF THE BYU CONCERT CHOIR

SALT LAKE CHILDREN'S CHOIR



MEET THE ARTISTS

BYU Philharmonic Orchestra

Kory Katseanes, Conductor

The Philharmonic Orchestra is the flagship orchestra in the BYU School of Music and includes about 100 of BYU's finest student musicians, almost exclusively music majors. This widely acclaimed group is known for its energetic and exciting performances of the masterpieces of orchestral repertoire. Philharmonic concerts are showcases for the most inspiring and thrilling achievements of the world's greatest composers.

Kory Katseanes

Kory Katseanes is director of the Brigham Young University School of Music. Also the director of orchestras, he oversees a program for nearly 400 students in five university orchestras. He conducts the BYU Philharmonic Orchestra and the BYU Chamber Orchestra, which both regularly tour throughout the world. He joined the Utah Symphony in 1975 as a violinist and served as assistant conductor from 1987 to 2002. In 2008 he received the Utah ASTA award for Music Educator of the Year.

Heather Foutz, Contralto

Heather Foutz earned a master of music in vocal performance from Brigham Young University

in 2013. She performed in the BYU operas *Help, Help, the Globolinks!* and Gilbert and Sullivan's *The Mikado*. In 2011 Foutz performed in a series of concerts with the Utah Lyric Opera, and she received the Farnsworth-Winterton Award at the BYU Young Artists of Voice competition.

Women of the BYU Concert Choir

Rosalind Hall, Conductor

BYU Concert Choir provides a challenging choral experience for 100 advanced singers. This select ensemble has acquired a reputation for captivating performances of a varied repertoire. With two CDs to their credit—*All Creatures of Our God and King* and *Beautiful River: Songs of Refuge, Love, and Devotion*—BYU Concert Choir has inspired hearts and minds with its recorded music and is a favorite of concert audiences.

Salt Lake Children's Choir

Ralph B. Woodward, Conductor

The Salt Lake Children's Choir, founded in the fall of 1979 by Ralph B. Woodward, has been long regarded as one of the finest ensembles of its kind in the nation. The choir consists of boys and girls, generally between the ages of 8 and 15, from the Salt Lake Valley and nearby communities. It emphasizes natural vocal production and works of the masters, as well as folk and contemporary music from around the world.

PROGRAM NOTES

Written by conductor Kory Katseanes for the concert from which this recording was made.

IT WAS 1895. Gustav Mahler was 35 and had just finished his monumental Second Symphony the previous year. As usual, on summer break from his opera conducting career, he went to Bavaria to compose and relax, in that order. What flowed out of him during that and the following summer was anything but the respite for which he was looking: Mahler's Third Symphony is in two parts—the first movement is Part One, and the second through sixth movements compose Part Two. Interestingly, he essentially wrote the Third Symphony in reverse order. The first summer, he completed Part Two, and he came back to his vacation spot at Steinbach am Attersee the next summer to add the first movement. Instead of something less taxing, what he created was the longest symphony he or anyone else until that time had ever written.

Surprised, and even a bit dismayed, but powerless to stop the flow of ideas and inspiration, he wrote that “the torrent of creation has proved to be an irresistible force, after having been pent up for years, there is no escape.” And the creative force was like drinking

from a fire hose. When in the throes of mighty compositional inspiration, Mahler could produce an astonishing amount of music in a very short time. It took him only eight days to completely sketch the first movement and just another four weeks to orchestrate it. He wrote the second movement (the previous summer) in one day.

Perhaps it shouldn't have surprised Mahler that the music was growing in size and concept, because he was attempting to describe something—the Creation—that was even bigger than the subject of his Second Symphony—the Resurrection. Going into his summer composing project, he had envisioned a certain order, a program guide, in his re-creation of the Creation. However, as the music flowed, his ideas evolved, and the movements finally settled into a pattern that synced with the order of creation, more or less as described biblically. He put titles to each movement and printed them in the first performances, then retracted them in later performances only to reinstate them for the last performance he conducted. His ambivalence was the fear that using titles would stop listeners from hearing beyond the titles, that it would limit their imagination, even their ability to hear the notes themselves. This is always the fear, and the argument against, program music. Even though the danger exists that printing programs tempts listeners to not use what Brigham Young

University musicologist Steven Johnson calls our “music muscles,” it is absolutely true that in this case the music was not just ink on paper. There was purpose and meaning and story behind the notes of each movement—so much, in fact, that it is not only valuable but essential to let Mahler himself tell us about the music and let us find his ideas in the music as we listen.

The titles he settled on for the movements are as follows:

1. Pan Awakes. Summer Marches In
2. What the Flowers in the Meadow Tell Me
3. What the Animals in the Forest Tell Me
4. What Man Tells Me
5. What the Angels Tell Me
6. What Love Tells Me

Mahler had meant to write a first movement that celebrated the coming of summer and the power of life as it re-emerged from a long winter, but gradually in the writing he saw that the music was rather more about the emergence of life from inert elements, about the beginning of life itself upon the planet. Then following in an upward chain of creative events, he follows the coming forth of plant life with the animal kingdom, then man, then the spirit realm of angels, and finally ending with God’s love. This is a breathtaking task, and rather than describe

what Mahler was trying to do, it is most revealing to read his own words. The first movement he later more aptly described as:

Fettered life, in its chrysalis form, striving for release, and lamenting out of the abyss of yet inert, inanimate Nature.

Now it is the world, the whole of nature that awakens. It is hardly music anymore, just the voice of nature: one shudders at this motionless, soulless material (I could have called this movement “What the Rocks Tell Me”), from which, little by little, life frees itself and finally conquers, developing and differentiating step by step: flowers, animals, men, right up to the kingdom of the spirit and that of the angels. In the introduction there is the scorched brooding atmosphere of midday in summer; when all life is suspended and not a breath of wind stirs the vibrant, flamboyant air, drunk with sunshine. Life, the young prisoner of ever-motionless, inanimate Nature, cries out in the distance and begs for freedom, until in the first movement, which follows the introduction, this life breaks out victoriously.

The flowers, the breezes, the sounds and the colors, all the life of summer filled me, to the point at which I became conscious of it as of a person and thought that I could see its body and its face. The flowers, which musically are quickly described in repose, I observed shaken by wind and storm,

then lulled by soft breezes, suffused and caressed by the sun's rays. Every form of the animal world appeared to me as distinct, characteristic, and alive, and humorous subjects were not lacking among them.

Can a spirit that, as in this symphony, meditates on the eternal truths of creation and divinity die? Thus one becomes convinced that everything is blissfully created forever; human sorrow and misery have no further place here.

Imagine a work of this size, which reflects all of creation. The work is a gigantic musical poem; it begins at the heart of inanimate nature and progresses to the love of God.

A real terror seizes me when I see where I am heading and become aware of the road that lies ahead for the music; when I understand I have been chosen for the fearsome task of creating a work of this size. Today I suddenly thought about Christ, who, on the Mount of Olives, willingly drained his bitter cup of sorrow to the dregs. When fate offers you this cup, you cannot refuse it, nor do you wish to refuse it, but you can sometimes be seized by mortal anguish when contemplating the future. Such are my feelings regarding this movement, and I know I will have to suffer on account of it; certainly I will not live to see it recognized and admired.

The second movement, completed in one sitting on one day, was described by Mahler this way:

It is the most carefree thing that I have ever written—as carefree as only flowers are. It all sways and waves in the air, as light and graceful as can be, like the flowers, bending on their stems in the wind. As you might imagine, the mood doesn't remain one of innocent, flower-like serenity, but suddenly becomes serious and oppressive. A stormy wind blows across the meadow and shakes the leaves and blossoms, which groan and whimper in their stems, as if imploring release into a higher realm.

For the third movement Mahler borrowed from himself, from his song cycle, *Des Knaben Wunderhorn*. The song, “Ablösung im Sommer,” is a fanciful folk tale about how the animals in the forest are gathered together after the cuckoo has died and the nightingale is offering to take its place to entertain everyone. The first 67 bars of the third movement are an exact copy from the song, and then the remaining 524 measures are new, including one of the most haunting and unique uses of instruments Mahler ever employed. In the trio section of this Scherzo, the sounds of the forest are suddenly interrupted by the distant, off-stage playing of the post horn, the instrument used traditionally by mailmen to announce the arrival of the daily mail in small villages. This striking and

most melancholy melody seems to float through the silent, shimmering forest, and it freezes all the animals in place. Is it the voice of man in the forest? Is it the memory of the past? Whatever it is, it is mesmerizing and unforgettable. Mahler continues:

The Scherzo in particular, the animal piece, is at once the most scurrilous and most tragic that ever was—in the way that music alone can mystically take us from one extreme to the other in the twinkling of an eye. In this piece it is as if Nature herself were pulling faces and putting out her tongue. There is such a gruesome, Panic humour in it that one is more likely to be overcome by horror than laughter.

At the end of the “animal” movement, does there fall once more the heavy shadow of lifeless Nature, of as yet uncrystallized, inorganic matter. But here, it represents a relapse into the lower forms of animal creation before the mighty leap towards consciousness in the highest earthly creature, man.

The arrival of man in the fourth movement is accompanied by striking stillness, as life hovers nearly motionless at midnight. The poem Mahler uses is the “Song of Midnight,” from Friedrich Nietzsche’s *Also Sprach Zarathustra*, and this is the only time he ever set a Nietzsche text.

Speaking of what the night knows and of “longing deeper than heartache,” Mahler clearly places mortal life as the life of thought and feeling, not simply being. We recognize that these thoughts, which we assume separate us from at least plant life and possibly other animal life, are in fact part of the eternal promise of man. “All longing seeks Eternity,” writes the poet, as Mahler’s music soars. Eternal thought, eternal longing—these are the capacities which man brings to creation.

**“Song of Midnight”
from *Also Sprach Zarathustra***

O Mensch! Gib Acht!

O man! Take heed!

Was spricht die tiefe Mitternacht?

What does the deep midnight say?

Ich Schliefe!

I slept!

Aus tiefem Traum bin ich erwacht!

I have awakened from a deep dream!

Die Welt ist tief!

The world is deep!

Und tiefer als der Tag gedacht!

And deeper than the day remembers!

O Mensch! Gib Acht!

O man! Take heed!

Tief ist ihr Weh!

Deep is its suffering!

Lust tiefer noch als Herzeleid!

Longing deeper than heartache!

Weh spricht: Vergeh!

Suffering speaks: Begone!

Doch alle Lust will Ewigkeit,

All longing seeks Eternity.

Will tiefe, tiefe Ewigkeit.

Seeks deep, deep, Eternity!

The fifth movement is again a song from Mahler's *Wunderhorn* cycle, but this time it is sung by angels in the next higher realm of creation. Though it is a childlike view of heaven, the dialogue is far from childish. The song is of three angels, who are hearing the pleadings of a penitent and distressed human who is contemplating, hoping, to be worthy to enter heaven. The woman who sings is worried that her foibles are preventing salvation. She openly confesses that she has broken the Ten Commandments, and the angels prescribe for her the remedy—fall on your knees in prayer, and “love only God all your life.” The angels are cheerful and optimistic, and Mahler's capture of childlike faith and obedience is simple yet profound.

“Es Sungen Drei Engel”

(“Three Angels Sang”) from *Des Knaben Wunderhorn* (A Boy's Magic Horn)

CHILDREN'S CHOIR

Bimm, bamm, bimm, bamm

Bimm, bamm, bimm, bamm

WOMEN'S CHOIR

Es sungen drei Engel einen süßen Gesang

Three angels sang a sweet song
mit Freuden es selig in dem Himmel klang.
that set heaven ringing with joy.

Sie jauchzten fröhlich auch dabei

They rejoiced in their song
dass Petrus sei von Sünden frei.
that Peter was freed from sin.

Und als der Herr Jesus der Tische sass,

And while Lord Jesus sat at table
mit seinen zwölf Jüngern das Abendmal ass,
eating the evening meal with his twelve
disciples,

da sprach der Herr Jesus: “Was stehst du denn hier?”

thus spake the Lord Jesus, “Why are you here?”

Wenn ich dich anseh’, so weinst du mir.”

When I look at you, you weep.”

CONTRALTO SOLO

“Und sollt’ ich nicht weinen, du gütiger Gott?”

“Should I not weep, my merciful Lord?”

WOMEN’S CHORUS

Du sollst ja nicht weinen!

You should not weep!

CONTRALTO SOLO

“Ich habe übertreten die zehn Geboten,

*“I have broken the Ten Commandments,
ich gehe und weinen ja bitterlich.*

I go my way weeping bitterly.

“Ach, komm und erbarme dich über mich!”

Ah, come and have mercy upon me!”

WOMEN’S CHORUS

Hast du denn übertreten die zehn Gebot,

*So you have broken the Ten Commandments,
so fall auf die Knie und bete zu Gott!*

then fall on your knees and pray to God!

Liebe nur Gott in alle Zeit,

*Love only God all your life
so wirst du erlangen die himmlische Freud’!
and you shall attain heavenly joy!*

Die himmlische Freud’ ist eine selige Stadt,

*Heavenly joy is a blessed city,
die himmlische Freud’, die kein Ende mehr hat.
heavenly joy knows no end.*

Die himmlische Freude war Petro bereit’t

*Heavenly joy was granted by Jesus
durch Jesum und allen zur Seligkeit.
to Peter and all unto salvation.*

The finale, the great Adagio, waits, like heaven itself, as the goal and crown of this creation. Perhaps the most beautiful music ever written, it begins with barely a break after the angels depart and, little by little, unfolds a picture that is radiantly reassuring about the ultimate meaning of life. “What Love Tells Me” is how Mahler titled this movement, but, to be clear, he is talking about divine love, God’s love. How remarkable it is that Mahler would be so moved and would understand so clearly that the love of God is the guiding force and destination of all creation. These ennobling thoughts are more than powerful, they are revelatory, and as the music slowly progresses, first in strings, then in winds, and finally with brass, there is no equivocation in their fulfillment. We end up where we always wanted to be—surrounded and guided by love and with God.

BYU Philharmonic Orchestra

Kory Katseanes, Conductor

VIOLIN I

Mayu Greenhalgh
Rachel Ostler
Erin Durham
Sara Bauman
Sarah Abbott
Paige Wagner
Meg Gass
Taylor Simmons
Jeff Smith
Elyse Hudson
Lauren Avondet
Caitlin DeMass
Sharlee Olson
Kirsten Skabelund
Kari Bitter
Rachel Gemlich
Tim McMurray
Erin Eves

VIOLIN II

Alyssa Pyper
Samantha Anderson
Natalie Haines
Megan Watts

William Vernon
Rebekah Willey
Mary Griffin
Doug Ferry
Anne Bennion
Michele Gardiner
Jenny Jones
Rebecca Rose
Chloe Williams
Marissa Barth
Heather Schramm
Denisse Vallecillos

VIOLA

Bryan Lew
Caryn Jackson
Annisija Hunter
Zac Hansen
Sam Powell
Lauren Esplin
Kassia Roberts
Sydney Howard
Rachel Finlayson

Amanda Cox
Devan Freebairn
Emma Penrod

CELLO

Robert Willes
Park Rushton
Philip Abbott
Stephanie Maynes
Quinn Boyack
Joseph Woodward
Yeri Park
Clark Evans
John Wilson
Nathan Shumway
Christina Seymour
Rebecca Ransom
Jeanee Maucotel
Kristen Hyde

BASS

Robert Qualls*
Spencer Jensen*
Christian Hales
Parker Speirs

McKay Bowcut
Abby Crandall
Matt Green
Zoe Jorgenson

HARP

Caroline Hales
Eliza Weed

FLUTE

Karissa Galbraith*
Katie Tolbert*

PICCOLO

Nicole Okeson
Nicholas Grasley

OBOE

Alyssa Morris
Kirsten Madsen
Rachael Gubler

ENGLISH HORN

Kelsey Ripplinger

CLARINET

Sarah Ruben
Hannah Bates
Jarom Coleman
Laurisa Christofferson

BASS CLARINET

Tucker Smith

BASSOON

Amanda Moreton
Chelsea Davis
Megan Miller

CONTRABASSOON

Mei Mei Cook

HORN

Spencer Park
Loyd Christensen**
Danielle Thompson
Anna Lenhart
Zachary Van Houten
Corinne Cook
Christian Mealey
Ryan McDaniel
Jared Oliphant

TRUMPET

Joshua Coffey
Noelle Reid
Ali Atkinson
Austin Benesh

POST HORN

Ali Atkinson

TROMBONE

Curtis Biggs
McKay Heaton
Lyman McBride

BASS TROMBONE

Gerardo Garza

TUBA

Matt McDowell

PERCUSSION

Nathan Haines
Aaron Hall
Andrew Allen
Anna Dunford
Dave Hernandez
Ty Turley-Trejo

**coprincipal*

***assistant*

CREDITS

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GUSTAV MAHLER

[1860–1911]

SYMPHONY NO. 3 IN D MINOR

DISC 1

PART I

- 1 Mvt. I: *Kräftig. Entschieden* [34:09]

PAN AWAKES. SUMMER MARCHES IN

PART II

- 2 Mvt. II: *Tempo di Menuetto* [9:41]

WHAT THE FLOWERS IN THE MEADOW TELL ME

- 3 Mvt. III: *Comodo (Scherzando)* [17:58]

WHAT THE ANIMALS IN THE FOREST TELL ME

DISC 2

PART II (CONTINUED)

- 1 Mvt. IV: *Sehr langsam—Misterioso* [8:48]

WHAT MAN TELLS ME

- 2 Mvt. V: *Lustig im Tempo und keck im Ausdruck* [4:04]

WHAT THE ANGELS TELL ME

- 3 Mvt. VI: *Langsam—Ruhevoll—Empfunden* [23:23]

WHAT LOVE TELLS ME