

# Mahler's Symphony No. 3

**Carlos Kalmar**, *conductor*  
**Susan Platts**, *mezzo-soprano*  
**Women of the Portland State Chamber  
Choir and Vox Femina**  
**Ethan Sperry**, *music director*  
**Pacific Youth Choir**  
**Mia Hall Miller**, *music director*

GUSTAV MAHLER  
Part I  
Part II

Symphony No. 3 in D minor  
*Introduction—Forcefully and decisively*  
*Tempo di menuetto—Moderately—Commodo—*  
*Scherzando—Unhurriedly—Very slow—*  
*Mysteriously—Joyous in tempo and jaunty*  
*in expression—Slow—Calm—Deeply felt*  
**Susan Platts**  
**Women of the Portland State  
Chamber Choir and Vox  
Femina**  
**Pacific Youth Choir**

Sponsored by  
**Pat Zimmerman & Paul Dinu**

Saturday, May 21, 2016, 7:30 pm  
Monday, May 23, 2016, 8 pm  
Arlene Schnitzer Concert Hall



Susan Platts

THE CONCERT  
CONVERSATION,  
conducted one hour before  
each performance, will feature  
Music Director Carlos Kalmar  
and Robert McBride, host for  
the stations of All Classical  
Portland. You can also enjoy  
the Concert Conversation in  
the comfort of your own home.  
Visit the website [allclassical.org](http://allclassical.org)  
to watch the video on demand.

## SUSAN PLATTS

British-born Canadian mezzo-soprano Susan Platts brings a uniquely rich and wide-ranging voice to concert and recital repertoire for alto and mezzo-soprano. She is particularly esteemed for her performances of Gustav Mahler's works.

In May of 2004, as part of the Rolex Mentor and Protégé Arts Initiative, world-renowned soprano Jessye Norman chose Ms. Platts as her protégée from 26 international candidates, and she has continued to mentor her ever since.

Ms. Platts has performed at Royal Albert Hall, Teatro alla Scala, Teatro di San Carlo, Carnegie Hall, and Lincoln Center, as well as with the Philadelphia, Cleveland and Minnesota orchestras, Orchestre de Paris, BBC Symphony Orchestra, National Arts Centre Orchestra, Montreal, Toronto, American, Detroit, Milwaukee, Baltimore, and Houston symphonies, Les Violons du Roy, Boston's Handel and Haydn Society, as well as the Los Angeles and St. Paul chamber orchestras.

She has collaborated with many of today's leading conductors, including Marin Alsop, Roberto Abbado, Sir Andrew Davis, Ludovic Morlot, Leon Botstein, Andreas Delfs, John Adams, Christoph Eschenbach, Jane Glover, Jeffrey Kahane, Bernard Labadie, Keith Lockhart, Kent Nagano, Yannick Nézet-Séguin, Sir Roger Norrington, Peter Oundjian, Itzhak Perlman, Bramwell Tovey, Osmo Vänskä, and Pinchas Zuckerman. Ms. Platts has appeared on many distinguished art song series, including Vocal Arts Society at the Kennedy Center in Washington, D.C., Ladies Morning Musical Club in Montreal, Aldeburgh Connection in Toronto, and both the Frick Collection and Lincoln Center "Art of the Song" series in New York City.

Ms. Platts' recent highlights include her London and Berlin debuts in John Adams' *Nixon in China* (BBC Symphony), her staged opera debut as Florence Pike in Britten's *Albert Herring* (Pacific Opera, Vancouver Opera), Erda in Wagner's *Das Rheingold* (Pacific Opera), and Bernstein's *A Quiet Place* (Montreal Symphony Orchestra). In addition, she has performed Mahler's *Das Lied von der Erde* (North Carolina Symphony, Florida Orchestra), Beethoven's Ninth Symphony (Seattle Symphony, Vancouver Symphony, Calgary Philharmonic), Elgar's *Sea Pictures* (Louisville Orchestra), Mahler's *Rückertlieder*



(Chicago Philharmonic), Mahler's Second Symphony (Montreal Symphony Orchestra), and Mahler's Eighth Symphony (Royal Scottish National Orchestra).

Ms. Platts has recorded *Das Lied von der Erde* for Fontec Records with Gary Bertini, conducting the Tokyo Metropolitan Orchestra, a CD of art songs with pianist Dalton Baldwin, Mahler's *Lieder eines fahrenden Gesellen* with the Smithsonian Chamber Players and Santa Fe Pro Musica for Dorian Records, Brahms' *Zwei Gesänge* with Steven Dann and Lambert Orkis, a solo disc of *lieder* by Robert Schumann, Clara Schumann, and Johannes Brahms on the ATMA label and, most recently, she recorded the chamber version of *Das Lied von der Erde* for the Naxos label.

## WOMEN OF THE PORTLAND STATE CHAMBER CHOIR AND VOX FEMINA

Choral music at Portland State University now includes six choirs with over 200 singers. Vox Femina is an auditioned women's ensemble founded in the Fall of 2011. Vox Femina regularly combines with the PSU Chamber Choir, Man Choir and Orchestra performing Mozart's *Requiem* in February 2013 and Samuel Barber's *The Lovers* in February 2015. Both ensembles also joined The Oregon Symphony and their music director, Carlos Kalmar, for performances of Beethoven's Symphony No. 9 on New Year's Eve 2014 and 2015 and Beethoven's *Choral Fantasy* with soloist Thomas Lauderdale. The Portland State Chamber Choir is the top choral ensemble at Portland State. Since its founding in 1975, the Chamber Choir has performed and competed in venues across the country and around the world. The Chamber Choir has earned over 30 medals and awards in

choir competitions, including the Tolosa International Choral Contest in Spain in November 2014; the International Choral Kathaumixw in Powell River, Canada, in June 2014; and the Seghizzi International Competition for Choral Singing in Gorizia, Italy, where they became the first American choir ever to win the Grand Prize in the competition's 52-year history. The Chamber Choir's 2012 CD *A Drop in the Ocean* was favorably reviewed and featured in both *Fanfare* and *Stereophile* magazines, and was a finalist for the 2012 American Prize in Choral Music. Their latest CD, *Into Unknown Worlds*, was named a "Recording to Die For" by *Stereophile* magazine. It was the first ever student recording to receive this distinction and was a finalist for the 2014 CARA Award for Best Classical Album. Recordings are available at iTunes, Amazon, CDBaby, and at our concerts. In December 2015, the Chamber Choir was honored to perform Handel's *Messiah* with the Oregon Symphony under the baton of Carlos Kalmar.

## PACIFIC YOUTH CHOIR

Founded in 2003 by Artistic Director Mia Hall Miller, PYC has in its short history established a reputation for quality that has led to continuing collaborations with Oregon's top musical organizations, including the Oregon Symphony, Oregon Ballet Theatre, Pink Martini, Portland Youth Philharmonic, Eugene Symphony, Whitebird Dance, Portland Chamber Orchestra, and Trinity Choir. The choir is made up of 280 singers in 11 different choirs serving singers ages 5 to 19 from all over the Portland Metropolitan area.

PYC enjoys regional and national recognition. The choir performed four times in six years for the American Choral Directors Association's regional and national conferences. In 2009, PYC was invited to work with Chanticleer for their National Youth Choral Festival in San Francisco, leading to continual opportunities to work with Matt Oltman, former artistic director of Chanticleer. The choir appears with Pink Martini and is featured on four of their recent albums, including *Joy to The World* (gold award).

The choir's programming embraces musical education and performance. It challenges singers with pieces that force students to work hard and expand, including a number of world premieres. More information is available at [pacificyouthchoir.org](http://pacificyouthchoir.org).

GUSTAV MAHLER

**Symphony No. 3 in D minor (1906 revision)**

THE VITAL STATS

**COMPOSER:** Born July 7, 1860, Kalischt, [now Kaliště, Jihlava, in the Czech Republic], Bohemia; died May 18, 1911, Vienna.

**WORK COMPOSED:** 1895–96, rev. 1899, 1906.

**WORLD PREMIERE:** Mahler conducted the first complete performance, with contralto Luise Geller-Wolter, at the Festival of the Allgemeiner Deutscher Musikverein at Krefeld on June 9, 1902.

**MOST RECENT OREGON SYMPHONY PERFORMANCE:** June 3, 2003; James DePreist, conductor.

**INSTRUMENTATION:** SATB chorus, youth choir, mezzo-soprano, 4 flutes (all doubling piccolo), 4 oboes (one doubling English horn), 5 clarinets (2 doubling E-flat clarinet and one doubling bass clarinet), 4 bassoons (one doubling contrabassoon), 8 horns, posthorn (offstage), 4 trumpets, 4 trombones, tuba, 2 timpani, bass drum, chimes, cymbals, glockenspiel, rute, snare drum, tam-tam, tambourine, triangle, 2 harps, and strings.

**ESTIMATED DURATION:** 92 minutes

*“My symphony will be something the like of which the world has never yet heard! In it all of nature finds a voice.”*

—Gustav Mahler

Perhaps no other composer wrestled more with the concept of program music than did Gustav Mahler. When Mahler began composing his third symphony, he was initially inspired, according to scholar Constantin Floros, by “a tiered arrangement of creation (plant world, animal world, human world, and angel world).” Accordingly, Mahler mapped out an outline featuring multiple movements, each with its own title reflecting this cosmic hierarchy. As the music took shape, Mahler’s concept of the symphony grew and changed; he made and discarded seven different scenarios for the symphony’s movements and eventually settled on this format:

First Part:

*Pan Awakes. Summer Comes Marching In (Bacchic procession)*

Second Part:

*What the Flowers in the Meadow Tell Me*

*What the Animals in the Forest Tell Me*

*What Humanity Tells Me*

*What the Angels Tell Me*

*What Love Tells Me*

However, by the time the Third premiered, in 1902, Mahler removed all explanations of the music from the score, including the movement titles. “Beginning with Beethoven, there is no modern music without its underlying program,” Mahler wrote to critic Max Kalbeck. “But no music is worth anything if you first have to tell the listener what experience lies behind it, respectively, what he is supposed to experience in it.—And so yet again: pereat [perish] every program!—You just have to bring along ears and a heart and—not least—willingly surrender to the rhapsodist. Some residue of mystery always remains, even for the creator.” At the same time, Mahler recognized that listeners would instinctively fashion their own “program” or interpretation of what they heard. As he wrote to conductor Josef Krug-Waldsee, “These titles ... will surely say something to you *after* you know the score. You will draw intimations from them about how I imagined the steady intensification of feeling, from the indistinct, unbending, elemental existence (of the forces of nature) to the tender formation of the human heart, which in turn points toward and reaches a region beyond itself (God). Please express that in your own words, without quoting those extremely inadequate titles, and that way you will have acted in my spirit.”

Although he dispensed with the movement titles, Mahler retained the overall two-part structure of the Third Symphony. Part I consists solely of the first movement, one of the largest single movements in the orchestral repertoire (it lasts approximately 30 minutes). Mahler’s penchant for heroic horn themes declares itself in the opening melody (the score calls for eight horns), which combines a simple design with a vigorous, militaristic quality. A series of marches, interspersed with delicate interludes, follows; the music seems to do battle with itself, darkness combatting light.

The movements of Part II are correspondingly shorter and less abstract, like a series of character pieces. The graceful minuet presents delicate melodies for strings punctuated by energetic, almost breathless bursts of agitation that hint at ominous por-

tents below the surface of this seemingly delightful dance. An orchestral version of the song “Ablösung im Sommer” (Relief in summer), from *Des Knaben Wunderhorn* follows, in the form of a scherzo. Although Mahler had abandoned this movement’s original title, “What the Animals in the Forest Tell Me,” we can clearly hear birds and animals cavorting through the hot, languid days of summer. A solo posthorn, heard from offstage, heralds Pan’s arrival.

In the fourth movement, which Mahler originally titled, “What Humanity Tells Me,” a contralto sings the *Midnight Song* from Friedrich Nietzsche’s philosophi-

Portland State  
Vox Femina

ETHAN SPERRY AND  
STERLING ROBERTS, *conductors*

Marla Alverson	Evi Bissen
Yiqing Chen	Corrin Coffey
Elena Duggan	Shigemi Getter
Sarah Hall-Dolezal	Madison Howard
Joan Johnson	Stephanie Koffroth
Chantelle Krause	Emily Lindley
Emily Lucas	Brittany McPheeters
Sarah Mini	Claire Patton
Marissa Reisen	Lisa Riffel
Laura Rosas Salgado	Kristina Settje
Abigail Silva	Maeve Stier
Hannah Verbruggen	Lila Yang
Rebekah Bennett	Grace Carroll
Elise Christian	Bethany Dugan
Chalise Fisher	Sharayaha Guy
Audrey Hewitt	Erin Irish
Jessica Juday	Cassandra Kraft
Anna Krytenberg	Jaie Livingstone
Alexa Mansur	Emelia McPherson
Savannah Panah	Josie Petersen
Brooke Rencher	Gina Rizk
Arielle Scena-Shifrin	Gwen Shusterman
Helen Soutanian	Lifia Teguh
Amy Weakland	Skyland Yerkes

Women of Portland  
State Chamber Choir

ETHAN SPERRY, *conductor*

Lily Breshears	Vanessa Burnham
Hanaa El-Warari	Michelle Fernandez
Jimmie Herrod	Karolina Legkun
Genna McAllister	Joanna Meline
Grace Skinner	Rue Wildeman
Marina Bubnova	Jaelyn Casabar
Saori Erickson	Alex Habecker
Sarah Hotz	Emmalyn Luna
Ashley McCullar	Lisa Riffel
Bryanna West	Rebecca Yakos

cal novel, *Also Sprach Zarathustra*. The text describes the great pain and even greater joy of the world, a joy seeking eternal expression. Mahler's accompaniment has a near-motionless quality, as of deep water flowing almost imperceptibly. Mahler segues immediately into the next movement, for contralto and both women's and children's choruses. This song, unlike many of the Wunderhorn texts, has a religious theme. Three angels rejoice in the redemption of Peter through Jesus, and that through Je-

sus' intercession on Peter's behalf, heavenly joy is likewise bestowed upon all humanity. The angelic chorus rings with merriment, a burbling childlike happiness, as the soloist intones Peter's confession of sin.

The tempo markings for the closing *Adagio* serve as the most complete description of the music: slow, calm, deeply felt. Mahler's original title for this movement, "What Love Tells Me," refers to agape, a Christian concept of the highest form of love, the reciprocal love of God and human-

ity, and Mahler's use of the strings to slowly swell and build upon all that has come before conveys this eternal, changeless love in a profound manner.

Critics responded to the Third Symphony with a wide spectrum of opinions. Scholar Peter Franklin sums up the reviews: "On the positive side, we read of the exciting new work of an original genius, a prodigious, absolute master of the orchestra, who writes in a 'clear and intelligible' language, with 'modesty ... and naivety.' The 'utterly serious' work is described as ... achieving a 'glorious victory for the composer. On the negative side, we read of the stupefying and disconcerting first movement, banality, a lack of melodic invention and originality, linked to eclecticism and an absence of any sense of 'inner necessity' about the music. It included 'bizarre and trivial elements,' atrocious cacophony, 'incomprehensible platitudes' and rudely garish sounds which added up to chaos, even the order of the movements seeming arbitrary."

When Arnold Schoenberg first heard Mahler's Third Symphony in Vienna, he wrote to Mahler, "I felt the struggle for illusions; I felt the pain of one disillusioned; I saw the forces of evil and good contending; I saw a man in a torment of emotion exerting himself to gain inner harmony. I sensed a human being, a drama, truth, the most ruthless truth!"

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## Fourth Movement

Text from Friedrich Nietzsche's *Also sprach Zarathustra*: the "Midnight Song"

O Mensch! Gib Acht!	O Man! Take heed!
Was spricht die tiefe Mitternacht?	What says the deep midnight?
"Ich schlief, ich schlief—, aus tiefem Traum bin ich erwacht:—	"I slept, I slept—, from a deep dream have I awoken:—
Die Welt ist tief, und tiefer als der Tag gedacht.	the world is deep, and deeper than the day has thought.
Tief ist ihr Weh—, Lust—tiefer noch als Herzeleid.	Deep is its pain—, joy—deeper still than heartache.
Weh spricht: Vergeh!	Pain says: Pass away!
Doch all' Lust will Ewigkeit—, —will tiefe, tiefe Ewigkeit	But all joy seeks eternity—, —seeks deep, deep eternity!

## Fifth movement

Text from *Des Knaben Wunderhorn*

Es sungen drei Engel einen süßen Gesang, mit Freuden es selig in dem Himmel klang.	Three angels sang a sweet song, with blessed joy it rang in heaven.
Sie jauchzten fröhlich auch dabei: daß Petrus sei von Sünden frei!	They shouted too for joy that Peter was free from sin!
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?"	And as Lord Jesus sat at the table with his twelve disciples and ate the evening meal, Lord Jesus said: "Why do you stand here?"
Wenn ich dich anseh', so weinst du mir!"	When I look at you, you are weeping!"
"Und sollt' ich nicht weinen, du gütiger Gott? Ich hab' übertreten die zehn Gebot!	"And should I not weep, kind God? I have violated the ten commandments!
Ich gehe und weine ja bitterlich! Ach komm und erbarme dich über mich!"	I wander and weep bitterly! O come and take pity on me!"
"Hast du denn übertreten die zehen Gebot, so fall auf die Knie und bete zu Gott! Liebe nur Gott in all Zeit!	"If you have violated the ten commandments, then fall on your knees and pray to God! Love only God for all time!
So wirst du erlangen die himmlische Freud'."	So will you gain heavenly joy."
Die himmlische Freud' ist eine selige Stadt, die himmlische Freud', die kein Ende mehr hat!	The heavenly joy is a blessed city, the heavenly joy that has no end!
Die himmlische Freude war Petro bereit't, durch Jesum und allen zur Seligkeit.	The heavenly joy was granted to Peter through Jesus, and to all mankind for eternal bliss.

## Recordings Recommended by Michael Parsons

### Mahler's Symphony No. 3

Michelle DeYoung, mezzo-soprano  
Bernard Haitink—Chicago Symphony  
Orchestra

2-CSO Resound 901701 or

Christa Ludwig, mezzo-soprano  
Leonard Bernstein—New York  
Philharmonic  
2-Deutsche Grammophon 427328