THE FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

Presents

THE UNIVERSITY SYMPHONY ORCHESTRA
Alexander Jiménez, Music Director and Conductor

CHAMBER CHOIR AND CHORAL UNION
Michael Hanawalt, conductor

UNIVERSITY SINGERS AND COLLEGIANS
Kevin Fenton, conductor

LEVANA (WOMEN’S GLEE)
Kari Adams, conductor

featuring
Blythe Reed, Soprano
Sahoko Timpone, Mezzo-soprano

Saturday, October 9, 2021
Seven-thirty in the Evening
Ruby Diamond Concert Hall
Live: wfsu.org/fsumusic
Margaret Pendleton & Tom Buchanan, owners
Symphony No. 2 “Resurrection”  
I. Allegro maestoso  
II. Andante moderato  
III. Scherzo: Peacefully flowing  
IV. Urlicht (primal light): Very solemn, but simply
   Sahoko Sato Timpone, mezzo-soprano
V. In the same tempo as the scherzo: Wild
   Blythe Reed, soprano
   Sahoko Sato Timpone, mezzo-soprano
   FSU Combined Choirs

(The last three movements are played without pause.)

Please refrain from talking, entering, or exiting while performers are playing. Food and drink are prohibited in all concert halls. Please turn off cell phones and all other electronic devices. Please refrain from putting feet on seats and seat backs. Children who become disruptive should be taken out of the performance hall so they do not disturb the musicians and other audience members. Thank you for your cooperation.
Alexander Jiménez serves as Professor of Conducting, Director of Orchestral Activities, and String Area Coordinator at the Florida State University College of Music. He has served on the faculties of San Francisco State University and Palm Beach Atlantic University. He has degrees from Baylor University (B.M.) and the Florida State University (M.M., M.M.E., and D.M.). Jiménez studied with Phillip Spurgeon, Michael Haithcock, and the late Anton Guadagno. As a former percussionist and timpanist, he studied with Gary Werdesheim, Larry Vanlandingham, Keiko Abe, and Cloyd Duff.

Under his direction the FSU Orchestras have continued their long tradition of excellence. Both the undergraduate University Philharmonia and the University Symphony Orchestra under Dr. Jiménez have championed new music and collaborated with such composers as Krzysztof Penderecki, Martin Bresnick, Anthony Iannaccone, Christopher Theofanidis, Ellen Taaffe Zwilich, Chen Yi, Zhou Long, and Ladislav Kubik. In 2007 the USO was featured in the PBS special *Peanuts Gallery* which was awarded Best Performance of 2007 by the National Educational Telecommunications Association. Jiménez has recorded with the Mark, CBC/Ovation, Col Legno, Neos, and Naxos labels. In 2016 the USO was chosen as the featured orchestra at the National Conference of the American String Teachers Association.

Jiménez is active as a guest conductor, teacher, and adjudicator throughout the United States, Europe, and the Middle East, where he has appeared in Austria, Belgium, the Czech Republic, Italy, and Israel. Since 2009 he has served on the international jury panel of the European Festival of Music for Young People in Neerpelt, Belgium, and in 2013 was named International Festival Ambassador. Dr. Jiménez is in demand conducting honor and all-state orchestras throughout the U.S. and is conductor of the Blue Lake Arts Camp Festival Orchestra. In Tallahassee, he appears regularly as guest conductor of the Tallahassee Symphony Orchestra and served as the music director of the Tallahassee Youth Orchestras from 2000-2017.

Dr. Jiménez is a past president of the College Orchestra Directors Association. He holds memberships in the College Orchestra Directors Association, the National Association for Music Education, the Florida Orchestra Association, and the League of American Orchestras.
ABOUT TONIGHT’S SOLOISTS

Dr. Sahoko Sato Timpone, mezzo-soprano, is a native of Tokyo who grew up in Japan, Germany and the U.S. She made her Carnegie Hall debut with the Academy of St. Martin in the Fields and has since performed in many operas and concerts throughout the U.S., Europe and Asia, including the Baltimore, Syracuse, Berkshire and Chautauqua Operas, Opera Maine, the Saito Kinen Festival, the Seiji Ozawa Ongakujuku, the Tokyo Opera Nomori and the Seattle, Oregon, West Virginia, Chautauqua, Singapore, and Sapporo Symphonies.

She has performed solo recitals nationally and internationally including Bangkok, Thailand, sponsored by the Nomura Cultural Foundation, as well as in Granada, Spain, where she won the First Miguel Zanetti International Spanish Song Competition in 2008.

Her recent and future performances include the Verdi Requiem with the Battenkill Chorale and Music Worcester, Marthe in Faust and Suzuki in Madama Butterfly with St. Petersburg Opera and Ms. Sun Yi Nam in the Off-Broadway production of Figaro 90210 (Marcellina in the updated version of Le nozze di Figaro).

Dr. Timpone is a graduate of New England Conservatory and Manhattan School of Music and received the DMA from Rutgers University where she was the recipient of the Irene Alm Memorial Award for excellence in performance and scholarly research. She is currently Assistant Professor of Voice at Florida State University, a position she has held since 2017. She has also been invited as guest artist and faculty member at the Alion Baltic International Music Festival in Estonia and at the Lunigiana International Music Festival in Italy.

Blythe Reed, a native of New Orleans, is a full lyric soprano studying for her D.M.A. in Voice Performance at Florida State. She also received the Master’s degree from FSU, performing Béatrice in Béatrice et Bénédict and Mimí in La Bohème. She is a previous winner of the Beaulieu Competition and voted Best Female Lead as Mimí at Opera in the Ozarks. Previous roles include Wanda in La Grande-Duchesse de Gérolstein, Mrs. Schroedinger in Quantum Mechanic, and Countess in Le Nozze di Figaro. As a soloist, she has sung Mozart’s Requiem and Fauré’s Requiem.
SPECIAL THANKS

Tonight’s combined choirs have been organized and rehearsed by Dr. Michael Hanawalt. Dr. Hanawalt is the Associate Professor of Choral Conducting and Music Education at Florida State University, where he conducts the Chamber Choir, teaches graduate courses in conducting and choral literature, and serves as Artistic Director for the Tallahassee Community Chorus. Dr. Hanawalt was a founding member of the professional male vocal ensemble Cantus, serving as both its Executive Director and singing as part of the touring ensemble. Throughout his tenure with the organization, he recorded 12 CDs and performed in or oversaw the booking of over 500 concerts, including collaborations with the King’s Singers, the Boston Pops, the St. Paul Chamber Orchestra, and the Minnesota Orchestra. Dr. Hanawalt is active as a tenor soloist and has won competitions sponsored by the Schubert Club and Thursday Musical. Recent solo performances include Mozart’s Requiem at Tarleton State University (TX) and Westfield State University (MA), Evangelist in Bach’s Matthäus-Passion at the Bethany College Messiah Festival of the Arts, and Beethoven’s Ninth Symphony with the Wichita Symphony Orchestra. He regularly serves as guest conductor for honor choirs, and his choral arrangements are published by Boosey & Hawkes, the Niel A. Kjos Music Company, and Colla Voce. Dr. Hanawalt holds the B.M. in Vocal Performance from St. Olaf College, the M.M. in Choral Conducting from Michigan State University, and the Ph.D. in Choral Music Education from Florida State University.

Special thanks also to Dr. Kevin Fenton and Dr. Kari Adams for their assistance in preparing tonight’s choirs.

The University Symphony Orchestra wishes to express its sincerest thanks to the Ruby Diamond Concert Hall staff, in particular Katie Redd, Russ Marsh, and Michael Shapiro.
NOTES ON THE PROGRAM

Mahler: Symphony No. 2 “Resurrection”

“Why have you lived? Why have you suffered? Is it all some huge, awful joke? We have to answer these questions somehow if we are to go on living – indeed, even if we are only to go on dying!” These are the questions Mahler said were posed in the first movement of his Symphony No. 2, questions that he promised would be answered in the finale.

These questions erupt from a roiling, powerful musical flood. Mahler began work on the C-minor Symphony in 1888 while he was still finishing up his First Symphony (“Titan”). The huge movement he completed in September that year he labeled Todtenfeier (Funeral Rite). It represented, he said, the funeral of the hero of his First Symphony, whose death presented those superheated existential questions.

For all of its urgent passion and expansive scale, the opening movement of the Second Symphony is also firmly – make that relentlessly – focused. It is in sonata form, in the late Romantic understanding of contrasting thematic and emotional dialectics. If Death is the thesis, then Resurrection is the antithesis, and Mahler leavens the ominous, obsessive thrust of the movement with a warmly lyrical subject and intimations of the vocal themes of the Symphony’s last two movements.

And for all its sound and fury, this is accomplished in music of clear texture and linear definition. Stereotypically, at least, “Mahler” means more: more instruments, more notes, more volume, and – paradoxically – more of less, in some of the softest, thinnest music going. But Mahler’s real strength is in the contrapuntal clarity he enforces. There is no fuzzy rhetoric or hazy sound-masses here.

Having presented his questions so forcefully, Mahler seems to have stumped himself for answers. He did not compose the second and third movements until the summer of 1893, and the finale waited another year.

This long break is reflected in the Symphony itself. In the score, Mahler marks the end of the first movement with firm instructions to pause for at least five minutes before launching the Andante. Few conductors allow quite that much time between the movements, but most do observe some kind of formal hiatus. “...there must also be a long, complete rest after the first movement since the second movement is not in the nature of a contrasting section but sounds completely incongruous after the first,” Mahler wrote to conductor Julius Buths in 1903. “This is my fault and it isn’t lack of understanding on the part of the audience... The Andante is composed as a sort of intermezzo (like an echo of long past days from the life of him whom we carried to the grave in the first movement – ‘while the sun still smiled at him”).

“While the first, third, fourth, and fifth movements are related in theme and mood content, the second is independent, and in a sense interrupts the stern, relentless course of events.”
Mahler cast that second movement as a gentle Ländler, a sort of rustic folk-minuet. Its mellow poise and sophisticated lyric flight is interrupted twice, however, by more agitated suggestions that death is still with us.

Although marked “quietly flowing,” the third movement is the second’s evil twin, a sardonic waltz cum scherzo. It is basically a symphonic adaptation of a song Mahler wrote, “St. Anthony of Padua’s Sermon to the Fishes,” on a text from Des Knaben Wunderhorn (The Boy’s Magic Horn), a collection of German folk poetry that was a steady inspiration to the composer. The music picks up the text’s cynicism, with the two contrasting episodes here suggesting superficial sentiment and fake happiness.

Then came the task of creating a finale that would reverse this hell-bound train and resolve those initial questions into affirmation. “With the finale of the Second Symphony, I ransacked world literature, including the Bible, to find the liberating word, and finally I was compelled myself to bestow words on my feelings and thoughts,” Mahler wrote to the critic Arthur Seidl in 1897.

“The way in which I received the inspiration for this is deeply characteristic of the essence of artistic creation. For a long time I had been thinking of introducing the chorus in the last movement and only my concern that it might be taken for a superficial imitation of Beethoven made me procrastinate again and again. About this time Bülow [storied conductor Hans von Bülow] died, and I was present at his funeral. The mood in which I sat there, thinking of the departed, was precisely in the spirit of the work I had been carrying around within myself at that time. Then the choir, up in the organ loft, intoned the Klopstock [German poet and playwright Friedrich Gottlieb Klopstock] ‘Resurrection’ chorale. Like a flash of lighting it struck me, and everything became clear and articulate in my mind. The creative artist waits for just such a lightning flash, his ‘holy annunciation.’ What I then experienced had now to be expressed in sound. And yet, if I had not already borne the work within me, how could I have had that experience?”

The Klopstock chorale text – to which Mahler added four verses of his own, beginning with “O glaube, mein Herz” – provided a goal, a blissed-out heaven to which humanity – and Mahler’s Symphony – might ascend. To get there, Mahler added another Wunderhorn song, “Urlicht” (Primeval Light), as a bridge to the finale. With this song, Mahler kept the voice, humanizing this deeply felt prayer and overthrowing the bitterness of the previous movement with a sort of spiritual and musical judo.

But all the questions and the ferocious death march of the opening, haunted by the Dies irae (the “Day of Wrath” chant from the Gregorian mass for the dead), return at the beginning the finale. Mahler stills a whirlwind of musical images with his Grosse Appell, a great call from off-stage brass, while onstage a flute and a piccolo flutter birdcalls over the desolation.
Then the chorus makes its entrance with the “Resurrection” chorale, not in a triumphant blast, but at the softest possible level on the very edge of audibility. This is not weakness, but massive assurance, as if it had always been there below the self-absorbed tumult. The solo voices take flight from the choral sound, ultimately in a ravishing, upwardly yearning duet. From there it is finally a matter of full-resource jubilation, all brilliant fanfares and pealing bells.

Mahler conducted the first three movements with the Berlin Philharmonic in March of 1895, and in December that year he led the same orchestra in the premiere of the full work. Even before those performances, however, Mahler had a confident idea about just what the impact of this music would be. “The effect is so great that one cannot describe it,” he wrote to a friend after some preliminary rehearsals in January of 1895. “If I were to say what I think of this great work, it would sound too arrogant in a letter. ... The whole thing sounds as though it came to us from some other world. I think there is no one who can resist it. One is battered to the ground and then raised on angel's wings to the highest heights.”

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TEXTS AND TRANSLATIONS

IV. Urf euch!  
O little red rose!

IV. Primal Light
O little red rose!

O Rösch en roth!
Man lies in greatest need!

Der Mensch liegt in größter Noth!
Man lies in greatest need!

Der Mensch liegt in größter Pein!
Man lies in greatest suffering!

Je lieber möcht’ ich in Himmel sein!
How much rather would I be in Heaven!

Da kam ich auf einen breiten Weg:
I came upon a broad road:

Da kam ein Engelein und wollt’ mich abweisen.
There came an angel and wanted to block my way.

Ach nein! Ich ließ mich nicht abweisen:
Ah no! I did not let myself be turned away:

Ich bin von Gott und will wieder zu Gott!
I am of God, and to God I shall return!

Der liebe Gott wird mir ein Lichtchen geben,
Dear God will grant me a small light,

Wird leuchten mir bis in das ewig selig Leben!
Will light my way to eternal, blissful life!

- Des Knaben Wunderhorn

- Des Knaben Wunderhorn
V. Aufersteh' n
Aufersteh' n, ja aufersteh' n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben
Wird der dich rief dir geben.

Wieder aufzublüh'n wirst du gesä t!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben.

- Friedrich Klopstock

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, was du gesehnt!
Dein, was du geliebt, Was du gestritten!
O glaube:
Du wardst nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muß vergehen!
Was vergangen, auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen,
In heißem Liebesstreben,
Werd' ich entschweben
Zum Licht, zu dem kein Aug’ gedrungen!
Sterben werd’ ich, um zu leben!

Aufersteh’n, ja aufersteh’n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

- Gustav Mahler

V. Resurrection
Arise, yes, you will arise from the dead,
My dust, after a short rest!
Eternal life!
Will be given you by Him who called you.

To bloom again are you sown.
The lord of the harvest goes
And gathers the sheaves,
Us who have died.

- Friedrich Klopstock

O believe, my heart, oh believe,
Nothing will be lost to you!
Everythings yours that you have desired,
Yours, what you have loved, what you have struggled for.

O believe,
You were not born in vain,
Have not lived in vain, suffered in vain!

What was created must perish,
What has perished must rise again.
Tremble no more!
Prepare yourself to live!

O Sorrow, all-penetrating!
I have been wrested away from you!
O Death, all-conquering!
Now you are conquered!
With wings that I won
In the passionate strivings of love
I shall mount
To the light to which no sight has penetrated.
I shall die, so as to live!

Arise, yes, you will arise from the dead,
My heart, in an instant!
What you have conquered
Will bear you to God.

- Gustav Mahler

Reprinted from gustavmahler.com
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