A CONCERT for HEROES

A benefit for the Somerset County Flight 93 Memorial Fund

SEPTEMBER 11 • 7:30 PM
MAHLER: "RESURRECTION" SYMPHONY

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Message from the Managing Director
GIDEON TOPELITZ

A Concert for Heroes

The events of last September 11 have forever changed the way we see the world. While we are still grappling with the attacks, the aftermaths, the loss of life and the reasons why, we can turn to music which can express what words cannot and allow us to experience the deep emotions we are feeling.

The healing potency of music rallied us to perform during our scheduled opening weekend September 14, 15 and 16, 2001. The Orchestra overwhelmingly agreed to perform without a rehearsal and with a modified program to reflect the emotions Americans were feeling. We dedicated that weekend’s concerts to those who lost their lives during the tragic events of September 11 and performed them as a tribute to and in recognition of the spirit of the American people who pulled together during one of our country’s gravest hours.

The Pittsburgh Symphony donated 50 percent of every ticket sold after September 11 to the American Red Cross for disaster relief. Music Director Mariss Jansons donated his concert fee for opening night to the Red Cross, and our patrons gave generously to the American Red Cross collection.

This September 11 we honor the passengers and crew of Flight 93 who defiantly challenged their captors and ultimately sacrificed their lives to spare hundreds of others with “A Concert For Heroes.” Conductor Gilbert Kaplan leads the Pittsburgh Symphony and Mendelssohn Choir of Pittsburgh under the direction of Robert Page in Gustav Mahler’s inspiring Symphony No. 2 in C minor, “Resurrection.” The musicians of the Orchestra, conductor Gilbert Kaplan, soloists Esther Heideman and Stacey Rishoi and the Mendelssohn Choir are donating their services, allowing the net proceeds from your $50 ticket price to benefit the Somerset County Flight 93 Memorial Fund.

We thank you for your patronage this evening as we pay homage to the passengers and crew of Flight 93—heroic individuals whose sacrifice will never be forgotten. Join us in helping find inspiration amidst tragedy. We dedicate this concert to those 40 heroes and the spirit that binds this country.

Sincerely,

[Signature]
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Samuel  BARBER
Agnus Dei, Opus 11 (1967)
    Mendelssohn Choir of Pittsburgh
    Mr. Page, conductor

REMEMBERING FLIGHT 93
    Ms. Walsh

Gustav  MAHLER
Symphony No. 2 in C minor,
    “Resurrection” (1894)
        Please hold your applause until
        the end of the piece. Thank you.

    I. Allegro maestoso
    II. Andante moderato
    III. In ruhig fliessender Bewegung
    IV. Urlicht (Sehr feierlich, aber schlicht)
        Ms. Rishoi
    V. Im Tempo des Scherzo (Wild herausfahrend),
        Langsam, Allegro energico, Langsam
        Ms. Heideman
        Ms. Rishoi
        Mendelssohn Choir of Pittsburgh

This concert will be performed without intermission.
CONCERT OF SEPTEMBER 11 2002

Agnus Dei, Opus 11 (1967)

Samuel Barber was born in West Chester, Pennsylvania, on 9 March 1910 and died in New York on 23 January 1981. The Agnus Dei is scored for mixed chorus (organ or piano accompaniment is optional). Approximate performance time is seven minutes.

Samuel Barber’s Adagio for Strings is one of the most familiar and beloved pieces in American concert music. The work actually exists in three versions. Initially, it formed the second movement of the composer’s 1936 Quartet for Strings. Later, Barber transcribed the work for string orchestra. The young composer submitted this arrangement to the immortal Italian maestro, Arturo Toscanini, who was seeking to perform new American orchestral works with his N.B.C. Symphony Orchestra.

On 5 November 1938, Toscanini and the N.B.C. Symphony performed the world premiere of Barber’s Adagio for Strings, as well as the Essay for Orchestra. This concert, broadcast nationwide, did much to raise the consciousness of American concert audiences about one of their most talented young composers.

In 1967, Samuel Barber once again set his Adagio, this time as an Agnus Dei, for a capella mixed chorus. Such an arrangement seems the natural culmination of a work notable for its haunting, lyric eloquence.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam!

Lamb of God, that taketh away the sins of the world, grant them rest.
Lamb of God, that taketh away the sins of the world, grant them eternal rest!

Symphony No. 2 in C minor, “Resurrection” (1894)

Gustav Mahler was born in Kalište, Bohemia, on 7 July 1860 and died in Vienna, Austria, on 18 May 1911. The premiere of the complete “Resurrection” Symphony took place in Berlin, Germany, on 13 December 1895, with the composer conducting the Berlin Philharmonic. The “Resurrection” Symphony is scored for four piccolos, four flutes, four oboes, two English horns, five clarinets, bass clarinet, four bassoons, two contrabassoons, ten horns, eight trumpets, four trombones, tuba, timpani (two players), bass drum, chimes, cymbals, glockenspiel, three low bells, snare drum, suspended cymbal, two tam tams, rute, triangle, two harps, organ, strings, soprano solo, alto solo, and chorus. Approximate performance time is eighty minutes.
Gustav Mahler’s epic “Resurrection” Symphony was the product of an extended and mighty struggle on the composer’s part. Mahler composed the various movements in fits and starts, over a seven-year period. Even after Mahler had completed four of the Symphony’s five movements, the composer despaired that he would never be able to fashion a suitable conclusion.

In January of 1888, Mahler began to sketch the massive opening movement he called Totenfeier “Funeral Rites.” Mahler had just conducted the successful Leipzig premiere of Carl Maria von Weber’s opera, Die drei Pintos. Flowers from various well-wishers bedecked Mahler’s room. His friend, Natalie Bauer-Lechner, recalled that while composing the Totenfeier, Mahler who always harbored a morbid preoccupation with mortality had a vision in which he was “dead, laid out in state, beneath wreaths and flowers.”

Mahler completed the Totenfeier that August. It appears that the composer intended from the outset that the Totenfeier would be the opening movement of a symphony. The original score bears the work’s title, as well as the designations “Symphony in C Minor” crossed out) and “Movement I” not crossed out.

In March of 1891, Mahler was appointed conductor of the Stadttheater in Hamburg. That September, Mahler approached the eminent conductor and leader of the Hamburg Orchestra, Hans von Bülow. Mahler asked the venerable maestro to hear the Totenfeier, which had still not been performed.

The meeting was a disaster. Bülow had the utmost respect for Mahler as a conductor, but did not care for the young man’s compositions. Mahler played a piano reduction of the score for Bülow. Although Bülow repeatedly covered his ears, he still urged the increasingly agitated composer to continue. Finally, as Mahler related to his friend, composer Josef Foerster:

When I had finished I awaited the verdict silently. But my only listener remained at the table silent and motionless. Suddenly, he made an energetic gesture of rejection and said. “If that is still music then I do not understand a single thing about music.”

We parted from each other in complete friendship, I, however, with the conviction that Bülow considers me an able conductor but absolutely hopeless as a composer.

Perhaps it should be noted that while Hans von Bülow was undoubtedly a great conductor and a frequent champion of contemporary music, his judgment of the artistic merits of new works was not infallible. The day before the 22 May 1874 premiere of Giuseppe Verdi’s Requiem Mass, Bülow described the composer as “the all-powerful corrupter of Italian artistic taste” and the composition itself as “his latest opera in ecclesiastical garb.” These comments prompted Bülow’s friend, Johannes Brahms, to remark: “Bülow has made a fool of himself for all time; only a genius could write such a work as the Verdi Requiem.” Indeed, almost two decades later, Bülow wrote a profuse apology to Verdi and requested forgiveness.

Bülow’s harsh reaction did nothing to increase Mahler’s confidence about his new work. Mahler seemed to abandon the idea of making the Totenfeier part of a multi-movement symphony. A month after the unhappy meeting with
Bülow, Mahler sent a letter to his publisher, referring to Totenfeier as a "symphonic poem."

Then in the summer of 1893, Mahler suddenly found new inspiration. He quickly completed the second-movement Andante and third-movement Scherzo. Mahler used an orchestration of the song, Urfrecht, from Des Knaben Wunderhorn, as the Symphony's fourth movement. But once again, Mahler became frustrated, this time with creating a finale that would properly answer the questions posed in the opening Totenfeier. Mahler drove himself almost to the point of a nervous breakdown attempting, without success, to complete the Symphony.

Ironically, the source of inspiration for the finale of Mahler's Second Symphony came from Hans von Bülow. The conductor died, at the age of 64, on 12 February 1894. Mahler attended the March 28 memorial service. In a 17 February 1897 letter to Dr. Anton Seidl, Mahler recalled.

For a long time I had been pondering the idea of including a choir in the last movement. Only the fear that this might be considered an overt imitation of Beethoven made me hesitate again and again! When Bülow died, I attended his funeral. The mood in which I was in as I sat there thinking of the deceased was very much in the spirit of the work I had on my mind at the time. Then, from the organ loft, the choir sang (Friedrich G.) Klopstock's chorale Resurrection! This hit me like lightning, and everything appeared clearly and distinctly before me! Every creative artist waits for that stroke of lightning; it is a kind of holy conception!

That very afternoon, Mahler resumed work on his "Resurrection" Symphony. Over the next few months, he penned revisions to the various movements and sketched the finale. On 29 June 1894, Mahler announced the Symphony's completion. In a July 19 letter to Richard Strauss,Mahler stated.

In recent weeks I have completed the final movement of my Second Symphony. When you hear it you will understand why I had to do something other than correct my shed skin i.e., the First Symphony. I have grown a new one—a better fit. In fact, my new work in relation to the one you know is like a man to a newborn baby.

Mahler conducted the premiere of the Symphony's first three movements in Berlin on 4 March 1895. The first performance of the entire "Resurrection" Symphony took place on December 13 of that year, again with the composer conducting. Despite a severe migraine attack that incapacitated Mahler on the afternoon of the performance, the premiere was a great success with the public, although critical reaction was mixed.

Mahler's eloquent depiction of struggle and hope in his "Resurrection" Symphony has made the work a frequent medium for the observance of historic events. The Pittsburgh Symphony performed the Mahler Second under the baton of William Steinberg, Music Director from 1952-76, at the inaugural concert in Heinz Hall on 11 September 1971. Lorin Maazel, Music Director from 1988-96, led a performance of the "Resurrection" for a concert celebrating the
falling of the Berlin Wall. The “Resurrection” also served to conclude Maestro Maazel’s tenure with the Pittsburgh Symphony Orchestra, in May of 1996. In this concert, Mahler’s “Resurrection” Symphony commemorates the first anniversary of the terrorist attacks of 11 September 2001.

Although Mahler authored several programs for his “Resurrection” Symphony, they are essentially similar in terms of conveying the work’s meaning. The following musical synopsis quotes the program Mahler prepared for a 1901 Dresden performance. References to other programs by the composer are specifically designated.

I. Allegro maestoso—

We are standing beside the coffin of a man beloved. (Note: In a letter of 26 March 1896, Mahler informs Max Marschalk: “I have called the first movement Totenfeier, and if you would like to know, I am interring the hero of my D Major Symphony [No. 1, “Titan”], whose life I capture in a pure reflection from a higher vantage point.” For the last time, his life, his battles, his sufferings and his purpose pass before the mind’s eye. And now, at this solemn and deeply stirring moment, when we are released from the paltry distractions of everyday life, our hearts are gripped by a voice of awe-inspiring solemnity, that we seldom or never hear above the deafening traffic of mundane affairs. What next? it says. What is life—and what is death?

Have we any continuing existence?

Is it all an empty dream, or has this life of ours, and our death, a meaning?

If we are to go on living, we must answer this question. (Note: In the 1896 letter to Marschalk, Mahler concludes: “this answer I give in the last movement.”)

The massive opening movement begins with string tremolos and a thundering motif played by the cellos and basses. The movement is cast as an epic funeral march, although there are frequent and often wildly divergent fluctuations of tempo and mood. Mahler introduces several themes that will return in the finale, including a lyrical ascending passage for strings that forms the basis of the resurrection chorale, “Mit Flügeln, die ich mir errungen.” The tempest of the opening movement seems to move toward a quiet resignation, ultimately shattered by a final orchestral outburst and two pizzicato chords.

The next three movements are conceived as intermezzi.

II. Andante moderato—

You must have had the experience of attending the funeral of a person dear to you and then, perhaps, on the way back suddenly the picture of a happy hour long, long past, arises in
your mind like a ray of sun undimmed by anything—and you can almost forget what has just happened. That is the second movement. 1896 letter to Marschalk)

The change of mood from the preceding Allegro maestoso to this bucolic Andante is so profound that Mahler specified a pause of “at least five minutes” between the two movements. The Andante is cast in rondo form and opens with the strings’ graceful presentation of the principal ländler theme. The movement is a superb example of the composer’s unerring dramatic genius—the contrasting sections are increasingly violent, while each reprise of the principal section (played first by muted, and then, pizzicato strings) seems to be a dying echo of its predecessor.

III. In ruhig fliessender Bewegung (In calm, more flowing motion)—

A spirit of unbelief and negation has taken possession of him. Looking into the turmoil of appearances, he loses together with the clear eyes of childhood the sure foothold that love alone gives. (Note: In a discussion with Nathalie Bauer-Lechner, Mahler described this individual as “destitute and unlucky. To such a person, the world appears as in a concave mirror, distorted and mad.” He despair of himself and of God. The world and life become a witch’s brew; disgust of existence in every form strikes him with an iron fist and drives him to an outburst of despair.

Mahler bases this Scherzo on a song from his setting of a poem from Des Knaben Wunderhorn “The Youth’s Magic Horn”), entitled “Des Antonius von Padua Fischpredigt” “St. Anthony of Padua Preaches to the Fishes” In the satiric text, St. Anthony finds the churches empty And so he goes to the rivers to deliver his sermon. The fish appear to be quite attentive and moved by St. Anthony’s words. But as soon as the sermon is concluded, they immediately forget its message and resume their flawed lives.

The Scherzo features a manic juxtaposition of mood, stunning in its cumulative effect. As in the opening movement, Mahler presents themes that will play important roles in the finale.

IV Urlicht Primal Light) Sehr feierlich, aber schlacht (Very solemnly, but simple)—

The moving voice of ingenuous belief sounds in our ears.

“I am from God and will return to God! God will give me a candle to light me to the bliss of eternal life.”

The penultimate movement is a setting for alto solo and orchestra of “Urlicht” “Primeval Light” from Des Knaben Wunderhorn. Mahler described the text as an expression of “the questioning and agonized searching of the soul for God and its own eternal existence.” As such, this movement serves as a bridge between the despair of the previous movement and the transformation that will be attained in the finale—but only after a titanic struggle.
We are confronted once more by terrifying questions.

A voice is heard crying aloud. The end of all living things is come—the Last Judgment is at hand and the horror of the day of days has come.

The earth quakes, the graves burst open, the dead arise and stream on in endless procession. The great and the little ones of the earth—kings and beggars, righteous and godless—all press on—the cry for mercy and forgiveness strikes fearfully on our ears. The wailing rises higher—our senses desert us, consciousness dies at the approach of the eternal spirit. The

"Great Roll-Call"

is heard—the trumpets of the Apocalypse ring out; in the eerie silence that follows we can just catch the distant, barely audible song of a nightingale, a last tremulous echo of earthly life! A chorus of saints and heavenly beings softly breaks forth.

"Thou shalt arise, surely thou shalt arise." Then appears the glory of God! A wondrous, soft light penetrates us to the heart—all is holy calm!

And behold—it is no judgment—there are no sinners, no just. None is great, none is small. There is no punishment and no reward.

An overwhelming love lightens our being. We know and are.

The finale opens with an orchestral explosion reminiscent of the third movement’s "outburst of despair." Offstage horns represent the "voice crying aloud," inspired by Isaiah 40:3 "A voice cries in the wilderness. Prepare the way of the Lord, make straight in the desert a highway for our God." After Mahler’s stunning depiction of the Day of Judgment, a chorus softly intones the opening lines of Klopstock’s Resurrection. The first two stanzas of the final movement’s text are derived from Klopstock’s poem. The remaining stanzas (beginning with the alto solo, "O glaube") are by the composer. An organ enters for the exultant, fff proclamation by the chorus of the final stanza, "Auferstehn, ja auferstehn wirst du, mein Herz in einum Nu!" "Arise, you will arise, my heart, within a moment!"
IV. Uralicht
Mezzo-soprano
O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Ja lieber möcht’ ich im Himmel sein!

Da kam ich auf einem breiten Weg:
Da kam ein Engelein und wolt’ mich abweisen.

Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

V.
Chorus and Soprano
Aufersteh’n, ja aufersteh’n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben wird, der dich rief dir geben.

Wieder aufzublühen, wirst du gesä’t!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!

Mezzo-soprano
O glaube, Mein Herz, O glaube:
Es geht dir nichts verloren!
Dein ist, was du gesehn!
Dein, was du geliebt,
Was du gestritten!

Soprano
O glaube,
Du wardst nicht umsonst geboren!
Hast nicht umsonst gelebt, Gelitten!

Chorus
Was enstanden ist,
Das muss vergehen!
Was vergangen, auferstehen!

Chorus and Mezzo-Soprano
Hör’ auf zu beben!
Bereite dich zu leben!

Soprano and Mezzo-Soprano
O Schmerz! Du Allendurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!

Mit Flugeln, die ich mir errungen,
In heissen Liebesstreben,
Werd ich’ entschweben
Zum Licht, zu dem kein Aug’ gedrungen!

Chorus
Mit Flügeln, die ich mir errungen,
Werd ich’ entschweben
Sterben werd ich, um zu leben!

Chorus, Soprano, and Mezzo-Soprano
Aufersteh’n, ja aufersteh’n
Wirst du, Mein Herz, in einem Nu!
Was du geschlagen
Zu Gott wird es dich tragen!

IV. Primeval Light
Mezzo-soprano
O red rose!
Man lies in greatest need!
Man lies in greatest pain!
Yes, I would rather be in heaven!

Then I came upon a broad road:
There came an angel who wanted to refuse me.

Ah no, I would not be refused!
I am from God and will return to God!
The dear God will give me a small light,
Will light my way unto eternal blessed life!

V.
Chorus and Soprano
Rise again, yes, you will rise again,
My dust, after a short rest!
He who called you will give you Eternal Life.

You are sown to bloom again!
The Lord of the Harvest goes forth
And gathers the sheaves,
Of us who have died!

Mezzo-soprano
Oh believe, my heart, oh believe:
Nothing of you will be lost!
What you longed for is yours,
What you loved for,
What you fought for!

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

Chorus
What was created,
Must perish!
What perished, must rise again!

Chorus and Mezzo-Soprano
Stop trembling!
Prepare yourself to live!

Soprano and Mezzo-Soprano
O pain, that pierces all!
I have been taken away from you!
O death, that overcomes all!
Now you are conquered!

With wings that I have won for myself,
In love’s fervent striving,
I shall soar
To the light no eye has reached!

Chorus
With wings that I have won for myself,
I shall soar
I shall die, in order to live!

Chorus, Soprano, and Mezzo-Soprano
Rise again, yes you will rise again
My heart, in an instant!
What you have conquered
Will carry you to God!
The Pittsburgh Symphony Orchestra, a vital part of the City of Pittsburgh’s heritage for more than 100 years, is under the exciting leadership of Music Director Mariss Jansons. With its noble history of the finest conductors and musicians and its strong commitment to artistic quality and excellence, audiences around the world have claimed the Pittsburgh Symphony as their orchestra of choice.

Starting in the early 1900s with frequent performances in Canada, the Pittsburgh Symphony has confirmed its ranking as a world-class orchestra, earning critical acclaim for each tour abroad. The 26 international tours, beginning with a 1947 appearance in Mexico, include 12 European tours, seven trips to the Far East and two to South America. The Orchestra also enjoys an equally distinguished record of domestic tours, which over the years have showcased the Pittsburgh Symphony in all of America’s major cities and music centers.

At home in Pittsburgh’s elegant Pittsburgh Symphony Heinz Hall, the Orchestra presents 22 weeks of subscription concerts annually and a Pops series of seven weekends. The Symphony offers a wide range of education and outreach concerts, in addition to series for both chamber music enthusiasts and those just becoming introduced to the classics. They also collaborate in the presentation of concert series at other arts venues within the city.

The Pittsburgh Symphony enjoys a long and illustrious reputation for its recordings and radio concerts. As early as 1936, the Orchestra was broadcast coast-to-coast, sponsored then by the H. J. Heinz Company. Since 1982 the Pittsburgh Symphony has received increased national attention through its annual series of network radio broadcasts by Public Radio International. The PRI series is produced by WQED-FM 89.3 in Pittsburgh and is made possible by a grant from the H. J. Heinz Company Foundation and musicians of the Pittsburgh Symphony Orchestra.

Starting with the release of its first commercial recording in 1941, the Orchestra has made hundreds of critically acclaimed discs. Pittsburgh Symphony recordings are available on the Angel, CBS, Philips, MCA, New World, Nonesuch, Sony Classical and Telarc labels. *Cinema Serenade*, a CD with John Williams conducting the Pittsburgh Symphony and Itzhak Perlman in performances of celebrated film scores, reached No. 1 on the *Billboard* crossover chart. The first collaboration of the Orchestra with Music Director Mariss Jansons, the recording of the Shostakovich Symphony No. 8, was recently released on the EMI label.

Heading the list of internationally recognized conductors who influenced the development of the Orchestra is Victor Herbert, Music Director between 1898 and 1904. Preceding Herbert as the first Pittsburgh Orchestra Conductor was Frederic Archer (1896-1899). Otto Klemperer was critical to the Orchestra’s solidification in the late 1930s. Previous permanent conductors were Emil Paur (1904-1910), Elias Breeskin (1926-1930 and Antonio Modarelli (1930-1937). Under the dynamic directorship of Fritz Reiner, from 1938 to 1948, the Orchestra embarked on its first foreign tour and made its first commercial recording. In the more recent past the Orchestra’s high standard of excellence was enhanced through the inspired leadership of William Steinberg during his quarter-century as Music Director (1952-1976) and André Previn (1976-1984 led the Orchestra to new heights through accomplishments on tours, records and television. Lorin Maazel (1988-1996) molded the Orchestra into one of the finest in the world. Mariss Jansons began his tenure with the Pittsburgh Symphony in the 1997-98 season.

Today the Pittsburgh Symphony remains among the world’s top orchestras, continually gathering more fans around the globe. With Music Director Mariss Jansons at the artistic helm of the organization, the Pittsburgh Symphony Orchestra has established its role in the lives of music lovers for generations to come.
Gilbert Kaplan
CONDUCTOR

Gilbert Kaplan is widely considered one of the leading interpreters of Mahler's Second Symphony. He has led more than 50 orchestras in performances that drew wide acclaim. In the United States: Los Angeles Philharmonic, St. Louis Symphony, Pittsburgh Symphony (September 2002), National Symphony in Washington D.C. (March 2004). In Europe: London Symphony, Philharmonia, Royal Philharmonic, NDR in Hamburg, Deutsche Oper Berlin, Bavarian State Opera in Munich, Philharmonic Orchestra of La Scala, Oslo Philharmonic, Stockholm Philharmonic, Finnish Radio Symphony, Prague Symphony, Budapest Symphony. In the Middle East: Israel Philharmonic. In Russia: Kirov Opera, St. Petersburg Philharmonic, Russian National Orchestra, Moscow State Symphony. In Asia-Pacific: China National Symphony in Beijing (premiere of Mahler's Second Symphony in China); Shanghai Symphony, New Japan Philharmonic, Melbourne Symphony.

In 1996, Mr. Kaplan became the first amateur conductor invited to perform at the prestigious Salzburg Festival, where he led the opening night concert. Time magazine reported that the event was “a triumph” that “shook the Grossefestspielhaus to its granite foundations.”

Mr. Kaplan’s recording of Mahler’s Second Symphony with the London Symphony Orchestra was selected as one of the Records of the Year by The New York Times and by German Television ZDF. It immediately appeared on the classical best-seller lists in the United States and in England, where it remained for almost two years, and reached the number-one position. With sales in excess of 175,000 copies, it has become the best-selling Mahler recording in history.

Mr. Kaplan has also recorded the Adagietto movement of Mahler’s Fifth Symphony with the London Symphony Orchestra which was selected as one of the Records of the Year for 1992 by The Sunday Times of London. In addition, he served as executive producer of Mahler Plays Mahler, a recording of rare piano rolls Mahler made of his own compositions in 1905. These rolls are the only documents that exist of Mahler as a performer. Released in 1993, Mahler Plays Mahler appeared on the best-seller list in the United States and was awarded the Preis der deutschen Schallplattenkritik (Prize of the German Record Critics) in the Historic Category for the first quarter of 1994 and the 1995 Mahler Prize for historical recordings by the Toblach Festival.

Gilbert Kaplan is a member of the faculty of The Juilliard School (Evening Division) and has lectured widely on Mahler, at Harvard and Oxford universities and at leading musical conservatories including the Eastman School of Music, the Royal Academy of Music (London) and Vienna Music Academy. His extensive writings on Mahler have appeared in publications ranging from London’s musicological journal The Musical Times to The New York Times.

In 1984, Mr. Kaplan acquired Mahler’s original autograph score of the Second Symphony and, through The Kaplan Foundation, a facsimile edition of this manuscript has been published. The Foundation also published, in 1993, a facsimile edition of the Adagietto movement from Mahler’s Fifth Symphony. Mr. Kaplan served as editor of both editions. In 1995, the Foundation published Mahler Discography editor Péter Fülöp, a definitive guide to 1,168 recordings of Mahler’s music.

Mr. Kaplan has commissioned research and other activities concerning Mahler and his music. In May 1997, on the occasion of the 100th anniversary of Mahler’s appointment as Director, the Vienna State Opera unveiled a portrait of Mahler by R. B. Kitaj commissioned by Gilbert Kaplan. Aware that Mahler had created an arrangement for string orchestra of Franz Schubert’s “Death and the Maiden” quartet, Mr. Kaplan commissioned a performing edition and presented the world premiere of this work with the American Symphony Orchestra in Carnegie Hall in 1984. The Schubert/Mahler arrangement, published by Josef Weinberger Ltd., has become part of the standard orchestral repertoire.

Mr. Kaplan is a recipient of many honors including an honorary degree of Doctor of Humanities from Westminster Choir College; the Concert Artists Guild Distinguished Service to the Arts Award and the George Eastman Medal for distinguished musical achievement from the Eastman School of Music.

Mr. Kaplan serves on the boards of many musical institutions including Carnegie Hall; WNYC, New York’s public classical radio station; and the South Bank Centre (Royal Festival Hall, London).
Esther Heideman
SOPRANO

Winner of the 2000 Metropolitan Opera National Council Auditions and the Licia Albanese Competition, Esther Heideman is quickly becoming known as one of America’s most promising singers. In 2001-02, she made her Metropolitan Opera debut singing Pamina (Mozart’s Die Zauberflöte), New York Philharmonic debut (Bach’s Christmas Oratorio), and her European debut with the Prague Radio Symphony (Mahler’s Symphony No. 2). “Hearing this lively redhead col- oratura sing... it was impossible not to think: Beverly Sills” (New York Times, March 2000).

A native of Wisconsin, Ms. Heideman became a popular performer with the Minnesota Orchestra. She has been heard there in repertoire ranging from Handel (Messiah and Mozart (Requiem, Le Nozze di Figaro), to Ravel (L’enfant et les sortileges), Berg (Seven Early Songs), and Kernis Simple Songs). In total, Esther has been a featured soloist in almost 20 different concerts, working with such notable conductors as David Zinman, Eiji Oue, Jeffrey Tate, Bernhard Klee, Ingo Metzmacher, Thomas Adès, David Alan Miller and William Eddins.

In December of 1998, Ms. Heideman made her New York debut at Carnegie Hall with the Masterworks Chorus singing Handel’s Messiah. This launched her into a career which now includes recent debuts with the Baltimore Symphony, St. Paul Chamber Orchestra, Little Orchestra Society, Berkshire Choral Festival, Atlanta Symphony, Concert Artists of Baltimore, Jacksonville Symphony, Pacific Symphony, Springfield Symphony, Milwaukee Symphony, Cincinnati Symphony and Seattle Symphony.

Besides singing traditional repertoire, Esther Heideman has been featured in several world premieres, including the role of Jenny Lind in Libby Larsen’s opera Barnum’s Bird (Plymouth Music Series, Philip Brunelle), Sister Angelica in the Three Hermits by Stephen Paulus, and the Revelation of St. John by Daniel Schnyder (Milwaukee Symphony, Andreas Delfs).

Ms. Heideman’s recent and upcoming engagements include Blondchen in Mozart’s Die Entführung aus dem Serail with the St. Paul Chamber Orchestra (Andreas Delfs), Mahler’s Symphony No. 2 with Seattle Symphony Gerard Schwarz), the Syracuse Symphony (Daniel Hege), Mahler’s Symphony No. 4 with Hartford and St. Louis Symphony (Hans Vonk), Beethoven’s No. 9 with Concert Artists of Baltimore (Edward Polochick) and National Chorale (Martin Josman), Mozart’s Requiem with Springfield Symphony (Rhodes), Handel’s Messiah with the Boston Baroque (Martin Pearlman and Virginia Symphony, Mozart’s Aria Concert with Fort Wayne Philharmonic, Rutter’s Magnificat with Plymouth Music Series (Rutter and Berg’s Seven Early Songs with Rotterdam Philharmonic Orchestra (Metzmacher). Esther Heideman also returned to the Metropolitan Opera this season to cover the role of Tytania in Britten’s A Midsummer Night’s Dream.
Stacey Rishoi
MEZZO-SOPRANO

Metropolitan Opera National Council Grand Finals Winner Stacey Rishoi is rapidly coming to the attention of orchestras and opera companies throughout America and abroad for the beauty of her instrument and her superb musicianship.

Ms. Rishoi began her musical studies at the University of Iowa where she pursued a bachelor of music degree in voice and violin. As a violinist, she attended both the Aspen Music Festival and the Interlochen Music Festival. Her excellent musicianship and facility with challenging scores was evident as she prepared for her first engagement with the New York Philharmonic: the Disney Millennium Project which featured world premieres by composers Michael Torke (Four Seasons), and Aaron Kernis (Garden of Light) under the direction of Kurt Masur. The Mezzo-Soprano was immediately engaged for another world premiere project with the New York Philharmonic: Ades’ America A Prophecy, also with Maestro Masur. Ms. Rishoi also premiered Daniel Brewbaker’s composition Field of Vision for mezzo-soprano, Chorus and Orchestra at Alice Tully Hall with the New York Chamber Symphony, and gave the first West Coast performance of the work with the Seattle Symphony, both with Music Director Gerard Schwarz. She has performed works of Vivaldi in both her National Symphony debut as part of the Kennedy Center Vivaldi Festival, and with the Columbus Symphony Orchestra OH. She has appeared with the Santa Rosa Symphony performing Beethoven’s Symphony No. 9 with Jeffrey Kahane, and with the South Dakota Symphony in a Viennese evening conducted by Susan Haig. The mezzo-soprano’s Carnegie Hall debut was with the Oratorio Society of New York in a performance of Handel’s Messiah conducted by Lyndon Woodside. Ms. Rishoi performed Mahler’s Symphony No. 2 with the Syracuse Symphony under Music Director Daniel Hege, which she repeats tonight with the Pittsburgh Symphony. She will also perform the Bach Magnificat in her Cincinnati Symphony debut in performances conducted by Robert Porco, and Handel’s Messiah in her Pacific Symphony debut conducted by Grant Llewellyn.

Season 2002-03 features her Utah Opera debut as Orlovsky in Die Fledermaus in a production directed Ira Siff and conducted by Matthias Kuntzsch.

Ms. Rishoi first received notice as an Apprentice Artist at Santa Fe Opera where she covered the role of the Composer in Ariadne auf Naxos and performed Octavian in a scene from Der Rosenkavalier. While a doctoral student at Cincinnati Conservatory, she performed Orlovsky in Die Fledermaus, Cesare in Giulio Cesare, Hata in Bartered Bride and Zita in Gianni Schicchi. As a Master’s candidate at the University of Arizona, she performed a wide range of repertoire from Meg Page in Falstaff, to The Mother in Menotti’s The Consul and Florence Pike in Albert Herring. She repeated her performance of Meg Page in her Opera Festival of New Jersey debut, in performances conducted by Connecticut Opera’s General and Artistic Director Willie Anthony Waters. Stacey Rishoi made her European opera debut in Lucca, Italy, as Diamantina in Banchieri’s rarely performed opera Festino nella sera.

Committed to the performance of song literature, Stacey Rishoi was singled out for her participation in the “Christa Ludwig Song Workshop: Brahms and Mahler” sponsored by Carnegie Hall in the 2000-01 season. In the same season she also gave the world premiere of John Musto’s song cycle for vocal quartet and piano titled The Book of Uncommon Prayer at Miller Theater, Columbia University.

In addition to her Metropolitan Opera honor, she is the recipient of the Norman Treigle Award from the New York City Opera and has served as artist in residence at Festival Dos 100 Dias in Portugal and at the Beaumaris Festival in Wales. She has also attended the Grandin Festival of Chamber Music for two seasons.

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MENDELSSOHN CHOIR OF PITTSBURGH

The Mendelssohn Choir of Pittsburgh begins its 95th season with this evening's performance. Founded in 1908, the Mendelssohn Choir is renowned for its versatility of repertoire, including oratorio, symphonic, opera, Broadway and folk music. The 135-voice choir is largely volunteer, with a 20-voice professional core of singers. The Mendelssohn Choir is under the direction of Grammy Award-winning Robert Page, considered this country's leading choral director.

As choir of choice of the internationally-acclaimed Pittsburgh Symphony Orchestra, the Mendelssohn appears on the Symphony's subscription and Pops series at Heinz Hall. This season the Mendelssohn's Symphony performances will include Rachmaninoff's The Bells, Britten's Ceremony of Carols, and the Poulenc Gloria, under the direction of Mendelssohn Music Director Robert Page (December 13 and 15); the traditional holiday A Wonderful World of Christmas (December 18-22); and the Bernstein Chichester Psalms (March 28 and 29). In addition, the Choir will be featured in the October Pops performances of A Salute to Lerner and Loewe (October 10-13).

The remarkable commitment of the members of the Choir bears mention. It is estimated that collectively they contribute nearly 30,000 hours of service per season to the art of making great choral music. The Mendelssohn is a Steinway Artist, the only chorus in the world to hold this distinction.

ROBERT PAGE, MUSIC DIRECTOR AND CONDUCTOR

The 2002-2003 season marks Robert Page's 24th season as Music Director and Conductor of the Mendelssohn Choir of Pittsburgh. During his tenure the Mendelssohn has achieved national and international fame as one of the nation's premiere choral ensembles. Named Pennsylvania's Artist of the Year by Governor Tom Ridge in 1998, he has been dubbed "a national treasure" by American Record Review.

Serving as Assistant Conductor and Director of Choruses of The Cleveland Orchestra from 1971-1989, Page conducted the world-renowned ensemble on many occasions, including national radio and television broadcasts. Since 1989 he has held the title of Director of Special Projects and Choral Activities with the Pittsburgh Symphony. Page is also Director of Choral Studies and holds the Paul Mellon Professor of Music title at Carnegie Mellon University.

In great demand as a conductor of symphony orchestras, opera and music theater productions, Page has conducted many of the major orchestras of the United States, including Philadelphia, Pittsburgh, Minnesota, Houston, Dallas, Louisiana, Milwaukee, Virginia and San Antonio, as well as the opera companies of Cleveland, Kansas City, Toledo and Opera Carolina. In Europe, he has conducted the Royal Philharmonic Opera Orchestra (London) and the Luxembourg RTL Orchestra at the Echternach Festival. In 1995 Page conducted the Czech State Philharmonic of Brno and the Mendelssohn Choir of Pittsburgh in performances of the Beethoven Missa Solemnis in Brno, Prague and Cracow, and the Budapest Concert Orchestra (MAV) with the Mendelssohn Choir in a performance of the Verdi Requiem in Budapest. In 1997 Page was invited to conduct the Prague Radio Symphony Orchestra in performances of Carmina Burana in the Czech Republic and Vienna. During the summer of 2000, the orchestra invited him back to conduct the opening concerts of the Dvorák Festival in Dvorák's hometown, Zlínice, and Prague in the Czech Republic, and in the Schönbrunn Palace in Vienna. Last summer Page conducted the Robert Page Festival Singers and the State Orchestra of St. Petersburg in performances of the Verdi Requiem in St. Petersburg, Russia, as part of the White Nights Festival, and in Novgorod, Russia, Helsinki, Finland and at the opening concert of the Mikkeli Festival in Mikkeli, Finland.

Page's work is available on more than 40 discs issued by major recording companies such as Columbia, London, RCA, Telarc and Decca. He has received Grammy awards for his recordings of Off's Carmina Burana and Cattulli Carmina, and has eight Grammy nominations to his credit. He is also the recipient of the Grand Prix du Disc for Porgy and Bess and a Prix Mondial de Montroux for his world-premiere recording of the Shostakovich Symphony No. 13, "Babi Yar."

Active in the national choral scene, Page has served on the choral, festival and overview panels of the National Endowment for the Arts. He is a founding member of Chorus America, the service organization for independent choruses, and served as its president for three years.

Robert Page has been the catalyst in the commissioning of major works of the twentieth century, including Turbae (Alberto Ginastera); The Lovers (Samuel Barber); Ball (Richard Hundai); ...among the voices (Bernard Rands) and, for the Mendelssohn Choir of Pittsburgh, An American Oratorio (Ned Rorem) and in 1999, Missa Mysteriorum (Nancy Galbraith). He was the chorus master for the Chicago Lyric Opera/La Scala production of Paradise Lost (Kristof Penderecki) at the composer's request. During his tenure with the Cleveland Orchestra he conducted the first performances of Mass of Life (Frederick Delius); Passion According to St. Luke (Penderecki) as well as the Ginastera and Rorem commissioned works. He presented Pittsburgh with the first performances of William Schuman's Concerto on Old English Rounds for Viola, Women's Voices and Orchestra, Shostakovitch's Symphony No. 13 "Babi Yar"; Leonardo Balada's Torquemada and Ned Rorem's Goodbye, My Fancy.

Page earned a bachelor of arts degree from Abilene Christian College (magna cum laude), a master of music degree from Indiana University, and is the recipient of honorary degrees from Beaver, Quincy, Drury and Seton Hill colleges, as well as from his alma mater. Page is married to Glynn Page, Professor of Drama Emerita at Carnegie Mellon. They have two daughters, Paula Page, Principal Harp with the Houston Symphony, and Carolann Page, internationally known singer and actress.

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'Even grief recedes with time and grace. But our resolve must not pass. Each of us will remember what happened that day, and to whom it happened.'

-President George W. Bush's Speech to Congress
September 20, 2002
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