



Slippery Rock University
Symphony Orchestra
Yoona Jeong, Conductor



PRESENTS

Poetry In Music

TUESDAY, APRIL 25th, 2023
SWOPE RECITAL HALL
7:30 p.m.

SlipperyRock
University™

PROGRAM

Octet

Igor Stravinsky
(1882–1971)

I. Sinfonia

Finlandia

Jean Sibelius
(1865–1957)

Rückert-Lieder

Gustav Mahler
(1860–1911)

Dr. Cindy Candelaria-Pieve, mezzo-soprano

- I. Blicke Mir Nicht In Die Lieder
- II. Ich Atmet' Einen Linden Duft
- III. Ich Bin Der Welt Abhanden Gekommen
- IV. Liebst Du Um Schönheit
- V. Um Mitternacht

Pines of Rome

Ottorino Respighi
(1879–1936)

- I. The Pines of the Villa Borghese
- II. Pines Near a Catacomb
- III. The Pines of the Janiculum
- IV. The Pines of the Appian Way

PROGRAM NOTES

Octet

Igor Stravinsky (1882–1971)

Igor Stravinsky's *Octet*, composed between 1922 and 1923, is a groundbreaking piece that showcases the composer's innovative approach to music. The first movement of the *Octet* is a dynamic and captivating piece that sets the stage for the rest of the work, displaying Stravinsky's signature style and musical language.

The first movement of the *Octet* opens with a bold and rhythmic motif that immediately grabs the listener's attention. The music is characterized by its intricate interplay of rhythms and shifting meters, creating a sense of constant motion and energy. Stravinsky's use of polyrhythms, where multiple rhythms are played simultaneously, adds a sense of complexity and excitement to the piece, challenging the listener's expectations and pushing the boundaries of traditional tonality.

As the movement progresses, Stravinsky's masterful use of orchestration becomes evident. The instrumentation of the *Octet* is unique, with an ensemble of winds (flute, clarinet, two bassoons) and brass (two trumpets, two trombones), creating a rich and colorful sound palette. Stravinsky skillfully employs the different timbres and ranges of the instruments to create a diverse and dynamic sonic landscape, from the piercing trills of the flutes to the brassy fanfares of the trumpets.

One of the most striking features of the first movement is its sense of playfulness and wit. Stravinsky uses unexpected accents, syncopation, and sudden changes in dynamics to create moments of surprise and humor, adding a sense of unpredictability to the music. The fast-paced and virtuosic nature of the piece demands precision and tight ensemble playing from the performers, adding an element of excitement and challenge to the performance.

Finlandia

Jean Sibelius (1865–1957)

Jean Sibelius's *Finlandia*, composed in 1899, is a landmark piece in Finnish music that has become a national symbol of Finnish identity and patriotism. This powerful orchestral tone poem has a rich history and a stirring musical language that has captivated audiences for over a century.

Finlandia was originally composed as a covert political statement during a time when Finland was under Russian rule, and it quickly became a symbol of Finnish resistance and national pride. The piece opens with a strong sound, evoking a sense of dignity and strength. As the piece progresses, Sibelius masterfully develops the theme, building tension and intensity through sweeping melodies, lush harmonies, and dramatic orchestration. The music gradually shifts from somber reflection to triumphant exaltation, representing the resilience and determination of the Finnish people in the face of adversity.

One of the defining features of *Finlandia* is its orchestration, which is rich and colorful, showcasing Sibelius's skill as an orchestrator. The piece features a wide array of orchestral colors, from the regal brass fanfares to the shimmering strings and woodwinds. Sibelius uses the full power of the orchestra to create a sense of grandeur and emotional depth, drawing the listener into the evocative landscape of Finland.

The hymn-like melody in the middle section has often been compared to a national anthem for Finland. This stirring melody, known as the "Finlandia Hymn," has been embraced by the Finnish people as a symbol of their national identity and has been used in various contexts that evoke a sense of patriotism and pride. This hymn section is often performed together with a choir, adding to the emotional impact of the piece.

Rückert-Lieder

Gustav Mahler (1860–1911)

Gustav Mahler's *Rückert-Lieder*, composed between 1901 and 1902, is a collection of five exquisite art songs that exemplify Mahler's deeply emotional and introspective musical style. *Rückert-Lieder* are based on poems by the German poet Friedrich Rückert and are considered some of Mahler's most personal and intimate compositions. The five songs in the cycle are each a musical jewel, capturing the emotional nuances of Rückert's poetry through Mahler's expressive music.

Rückert-Lieder are often performed by a solo vocalist, typically a soprano or a mezzo-soprano, accompanied by an orchestra. Mahler's lush orchestrations provide a rich and colorful backdrop to the poignant lyrics of Rückert's poems, creating a seamless fusion of music and poetry. The vocal lines are characterized by their sweeping melodies, wide-ranging dynamics, and emotional depth, requiring a singer to convey a wide spectrum of emotions from tenderness and vulnerability to anguish and resignation.

One of the most famous songs in the cycle is "Ich Bin Der Welt Abhanden Gekommen" (I Have Become Lost To The World), which is considered a pinnacle of Mahler's artistry.

This song, often performed as a standalone piece, is a profound reflection on the idea of retreat from the worldly distractions and finding solace in isolation and self-contemplation. The tender and introspective melody is beautifully complemented by the delicate orchestration, creating a sense of otherworldliness and spiritual transcendence.

Rückert-Lieder are a testament to Mahler's ability to convey deep emotions through music. They are a profound exploration of human emotions, ranging from love and longing to loss and resignation. Mahler's sensitivity to the text and his ability to translate the words of Rückert's poems into music create a deeply moving and introspective listening experience for the audience.

I. Blicke Mir Nicht In Die Lieder (Do Not Look Into My Songs)

Blicke mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
Wie ertappt auf böser Tat.
Selber darf ich nicht getrauen,
Ihrem Wachsen zuzuschauen.
Deine Neugier ist Verrat!

Do not look into my songs!
I lower my gaze,
As if caught in the act.
I dare not even trust myself
To watch them grow.
Your curiosity is treason.

Bienen, wenn sie Zellen bauen,
Lassen auch nicht zu sich schauen,
Schauen selbst auch nicht zu.
Wenn die reichen Honigwaben
Sie zu Tag gefördert haben,
Dann vor allen nasche du!

Bees, when they build cells,
Let no one watch either,
And do not even watch themselves.
When the rich honeycombs
Have been brought to daylight,
You shall be the first to taste!

II. Ich Atmet' Einen Linden Duft (I Breathed A Gentle Scent)

Ich atmet' einen linden Duft!
Im Zimmer stand ein Zweig der Linde,
ein Angebinde von lieber Hand.
Wie lieblich war der Lindenduft,
Wie lieblich ist der Lindenduft,
das Lindenreis brachst du gelinde!
Ich atme leis im Duft der Linde
der Liebe linden Duft.

I breathed a gentle scent!
In the room stood a linden branch,
a gift from a dear hand.
How lovely was the linden scent,
How lovely is the linden scent,
the linden sprig you gently plucked!
I breathe softly in the linden scent
the gentle scent of love.

III. Ich Bin Der Welt Abhanden Gekommen (I Have Become Lost To The World)

Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange nichts von mir vernommen,
Sie mag wohl glauben, ich sei gestorben!
Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.
Ich bin gestorben dem Weltgetümmel,
Und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lied!

I have become lost to the world
on which I formerly wasted much time,
it has heard nothing from me for so long,
it may well believe that I have died!
It really makes no difference to me,
if it considers me dead.
I also cannot say anything to the contrary,
for really I have died to the world.
I have died to the world's turmoil
and rest in a silent region!
I live alone in my heaven,
in my love, in my song!

IV. Liebst Du Um Schönheit (If You Love For Beauty)

Liebst du um Schönheit, o nicht mich liebe!
Liebe die Sonne, sie trägt ein goldnes Haar!
Liebst du um Jugend, o nicht mich liebe!
Liebe den Frühling, der jung ist jedes Jahr!
Liebst du um Schätze, o nicht mich liebe!
Liebe die Meerfrau, sie hat viel Perlen klar!
Liebst du um Liebe, o ja, mich liebe!
Liebe mich immer, dich lieb' ich immerdar!

If you love for beauty, then love me not!
Love the sun for its golden hair!
If you love for youth, then love me not!
Love the spring, which is young every year!
If you love for treasure, then love me not!
Love the mermaid who has many bright pearls!
If you love for love, oh then love me!
Love me always as I will always love you!

V. Um Mitternacht (At Midnight)

Um Mitternacht hab' ich gewacht
Und aufgeblickt zum Himmel;
kein Stern vom Sterngewimmel
hat mir gelacht um Mitternacht.

At midnight I watched
and looked up to heaven;
no star of the starry host
laughed to me at midnight

Um Mitternacht hab' ich gedacht
hinaus in dunkle Schranken.
Es hat kein Lichtgedanken
mir Trost gebracht um Mitternacht.

At midnight my thoughts
went out to dark limits.
No light-filled thoughts
consoled me at midnight.

Um Mitternacht nahm ich in acht
die Schläge meines Herzens;
ein einz'ger Puls des Schmerzes
war angefacht um Mitternacht.

At midnight I gave heed
to the beats of my heart;
only a pulse of pain
was aroused at midnight.

Um Mitternacht kämpft' ich die Schlacht,
O Menschheit, deiner Leiden;
nicht konnt' ich sie entscheiden
mit meiner Macht um Mitternacht.

At midnight I fought the battle,
O mankind, of your sufferings;
I could not resolve it
with my power at midnight.

Um Mitternacht hab' ich die Macht
in deine Hand gegeben!
Herr! über Tod und Leben:
Du hältst die Wacht um Mitternacht!

At midnight I gave my power
into your hand!
Lord! over death and life:
You keep the watch at midnight!

Pines of Rome

Ottorino Respighi (1879–1936)

Ottorino Respighi's *Pines of Rome*, written in 1924, is a monumental symphonic poem that vividly captures the beauty and grandeur of Rome through its rich orchestration and evocative melodies. Considered one of Respighi's most popular and enduring works, *Pines of Rome* is a thrilling showcase of his skill as a composer and orchestrator.

The piece is divided into four movements, each depicting different scenes involving pine trees in Rome. The first movement, "The Pines of the Villa Borghese," is a lively and playful portrayal of children at play in the gardens of Villa Borghese, with swirling melodies and exuberant rhythms that capture the youthful energy and joy of the scene.

The second movement, "Pines Near a Catacomb," is a mysterious and somber depiction of the ancient pine trees that stand near a catacomb, with dark, brooding harmonies and haunting melodies that evoke a sense of mystery and awe.

The third movement, "The Pines of the Janiculum," is a majestic and powerful depiction of the pine trees on the Janiculum Hill, overlooking Rome. It features sweeping melodies, majestic brass fanfares, and soaring string passages that capture the grandeur and splendor of the scene. Respighi's "Pines of Rome" showcases his meticulous attention to detail, as seen in the specific instructions he provided for the third movement. He calls for a particular gramophone record titled "Il canto dell'Usignolo" or "Song of a Nightingale, No. 2," from disc No. R. 6105, which was the first-ever commercial recording of a live bird made in Germany in 1910 by Karl Reich and Franz Hampe.

Respighi's use of this specific recording adds an extra layer of authenticity and innovation to the composition, as it incorporates the actual song of a nightingale into the music.

The final movement, "The Pines of the Appian Way," is a thrilling and dramatic portrayal of the pine trees lining the ancient Appian Way, with pulsating rhythms, blazing brass, and driving percussion that evoke a sense of triumph and glory.

ABOUT THE ARTIST

Dr. Cindy Candelaria-Pieve, mezzo-soprano, joined Slippery Rock University as Assistant Professor to teach applied voice and related courses beginning Fall 2022. Dr. Candelaria holds a Bachelor of Arts in Secondary Music Education from the University of Puerto Rico and studied voice performance at the Puerto Rico Conservatory of Music, where she formally trained as classical singer. Between degrees, she taught general music and choir from pre-k through high school levels in Puerto Rico and New York City, while completing her Master of Arts in Vocal Performance at the CUNY Hunter College. She also holds a Doctor of Musical Arts degree in Voice with a Cognate in Vocal Pedagogy from the University of Cincinnati College-Conservatory of Music, where she served as applied voice teacher to Musical Theatre major and assisted the Chair of the Voice Department. Also in Cincinnati, she taught a voice studio of Theatre, Musical Theatre, Music Education, and Voice majors at Xavier University.



Her operatic roles include Mrs. Coyle in *Owen Wingrave*, Mrs. Grose in *The Turn of the Screw*, Mother in *Amahl and the Night Visitors*, Cathleen in *Riders to the Sea*, Gertrude in *Hansel Und Gretel*, and premiered the role of Argos in *Argos*. She has collaborated in opera chorus, performed secondary roles with Ópera de Puerto Rico, and performed as soloist in a great number of recitals with baroque chamber orchestra *Mezza Di Voce*, *Music for all Seasons* series (Cincinnati, OH), and the Museum of the City of New York.

Dr. Candelaria has extensive experience conducting choir and performing in a variety of musical genres, including gospel, classical, musical theatre, jazz, commercial music, and currently perform various Latin-American music genres being one of the main soloists for La Fórmula Big Band (Cincinnati, OH).

ORCHESTRA LEADERSHIP

PRESIDENT
Joseph Lampke

VICE PRESIDENT
Amber Bervinkle

SECRETARY
Pierce Lokar

TREASURER
Rachel Crust

LIBRARIAN
Victoria Herrick

SYMPHONY ORCHESTRA

Yoona Jeong, conductor

VIOLIN I

Hannah-Leticia Baur
Myriam Clermont
Kate Cotter+
Ella Hickey+
Pierce Lokar**
Richard Palermo

VIOLIN II

Amber Bervinkle*
Sarah Hepfl
Mary Kitchen
Hector Marchant
Rusty Miller+
Akira Newman
Samantha Smith

VIOLA

Holden Fanning*
Sasha Shapiro
David St.Clair

CELLO

William Garcia
Kyung Won Jeon
Rebecca Keely
Owen Nash+

DOUBLE BASS

John Daniels
Gino Faraci
Joseph Lampke*
Brian Stahurski^

PIANO

Glenn Utsch^

FLUTE AND PICCOLO

Jessica Bobeck
Athena Konidaris
Taylor Pastore*

OBOE AND ENGLISH HORN

Benjamin Johnston*^{2,4}
Renate Sakins^{^3}

CLARINET AND BASS CLARINET

Amanda Kolson*^{2,3}
Victoria Lewis*¹⁴
Madelyn Moss

BASSOON

Samatha Machler*^{1,3,4}
Emily Wingrove*²

HORN

Brooke Hamilton*^{3,4}
Ashley Penrose
Lily Stromberg
Kaylee Zimmerman*²

TRUMPET

Jaden Boyer
Jon Depoutiloff*^{2,3}
Gabriel Koller*¹⁴

TROMBONE

Brett Carrier
Eden Geis*^{1,4}
Chris Zunski*^{2,3}

TUBA

Christian Shrout

HARP

Marissa Knaub

TIMPANI

Zack Siddiqui^{3,4}
Hunter Karenbauer²

PERCUSSION

Hunter Karenbauer
Benjamin Malinski
Jacob Riffer
Zack Siddiqui
Chrystal Sircely

OFF STAGE

Dylan Eger
Alex Flynn
Delaney Hindman
Jacob Onoffrey
Alyssa Packer
Jacob Pallo

** Concertmaster

* Principal

+Alumni

^ Faculty

¹Stravinsky ²Sibelius

³Mahler ⁴Respighi