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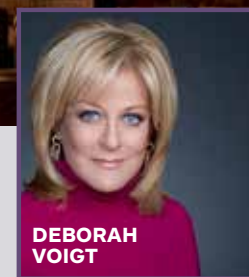
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TUESDAY, MARCH 28, 2017, 8PM

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MONDAY, OCTOBER 17, 2016, 8PM

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TUESDAY, NOVEMBER 22, 2016, 8PM

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From 2012, the principal conductor of the Symphony Orchestra was Spanish maestro Rafael Frühbeck de Burgos, but his death in June 2014 led to the search for a new leader; and in

**"THE
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September that year, The Symphony Orchestra happily announced its new principal conductor, Italian Fabio Luisi.

Throughout the years, The Symphony Orchestra has been conducted by, amongst others, Lorin Maazel, Esa-Pekka Salonen, Giuseppe Sinopoli, Sergiu Celibidache, Kurt Sanderling, Sir

Thomas Beecham, Nicolai Malko and Fritz Busch.

Former Principal Conductors and Principal Guest Conductors are, amongst others, Herbert Blomstedt (conductor laureate), Thomas Dausgaard (conductor laureate), Gerd Albrecht, Leif Segerstam, Dmitri Kitajenko and Yuri Temirkanov.

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The Symphony Orchestra has performed with, amongst others, Anne-Sophie Mutter, Leonidas Kavakos, Renée Fleming, Yo-Yo Ma, Leif Ove Andsnes, Lang Lang, Anna Netrebko, Nigel Kennedy, Daniel Barenboim, Elisabeth Leonskaja, Vladimir Ashkenazy, Yehudi Menuhin, Itzhak Pearlman, Serge Prokofiev and Igor Stravinsky.

The Symphony Orchestra has toured extensively in the USA, in South America, in Asia and in most countries in Europe, and performed at some of the most prestigious venues including Carnegie Hall, Royal Albert Hall, Berlin Philharmonic, Cologne Philharmonic, Concertgebouw, Konzertverein and Alhambra (Granada).

The home of the Symphony Orchestra is DR Koncerthuset, built in 2009, which was designed by the famous French architect Jean Nouvel. In 2012, DR Koncerthuset entered the big league when the renowned British music magazine Gramophone rated the concert hall among the ten best in the world.

FABIO LUISI Conductor

Grammy and ECHO Klassik Award-winner Fabio Luisi is embarking on his sixth and final season as Principal Conductor of the Metropolitan Opera, and his fifth as General Music Director of the Zurich Opera (named Best Opera Company at the 2014 International Opera Awards). He has also been named the new Principal Conductor of the Danish National Symphony Orchestra (DNSO), beginning this season; his debut with the orchestra in 2010 was pronounced "one of the most wonderful in the orchestra's history" (*Berlingske*).

In the 2016-17 season, Luisi looks forward to conducting Mahler's Ninth Symphony in the DNSO's season-opening concerts, and will return to Copenhagen for Mahler's Seventh and First Symphonies later in the season. The latter program also features beloved soprano Deborah Voigt in Wagner's *Wesendonck Lieder*, and, following the Copenhagen performance,



Per Morten Abrahamsen photo

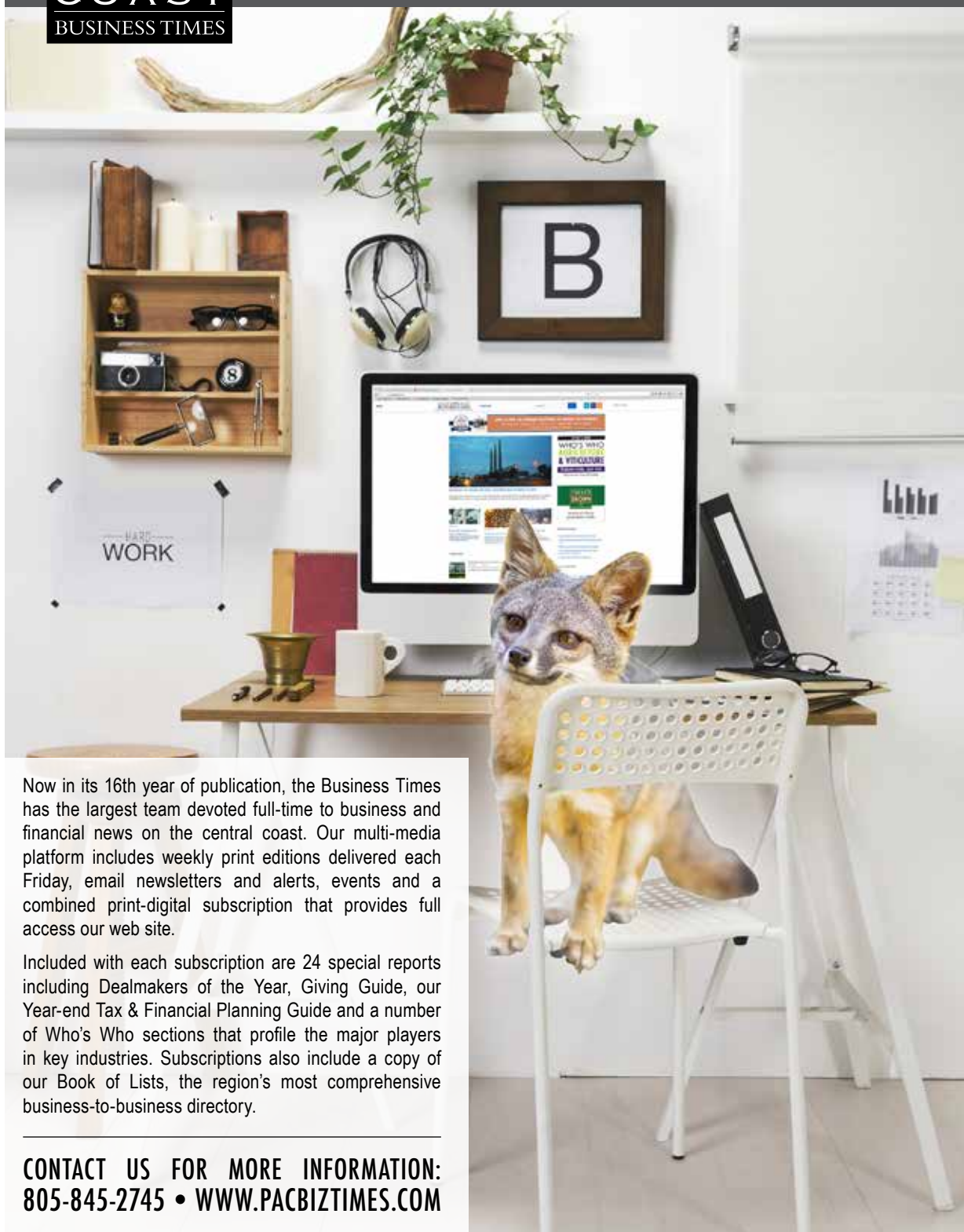
they will tour the program to five cities in California. Luisi returns to California later that spring to lead the San Francisco Symphony, conducting Schumann's Piano Concerto in A minor with Igor Levit and Strauss' *Aus Italien*. At the Met Luisi takes the podium for Don Giovanni and for a new Pierre Audi production of Rossini's *Guillaume Tell*, which returns to the house after an 80-year absence. At Zurich Opera he leads a new production of Lehár's *Das Land des Lächelns*, as well as revivals of *Don Carlo*, *Un ballo in maschera* and *Lohengrin*. He also leads Philharmonia Zurich in programs throughout the season, including nine performances of a lavish collaborative co-production of Verdi's *Requiem* in December and January that features the Zurich Opera Chorus and the Zurich Ballet and Junior Ballet, with world-premiere choreography by Christian Spuck. He embarks on a tour of Germany with the orchestra and violinist Anne-Sophie Mutter in the spring. Rounding out the conductor's busy season are concerts with the Philadelphia Orchestra celebrating "André Watts's 60-Year Legacy"; a series of four concerts with Japan's NHK Symphony in Tokyo; returns to the Filarmonica della Scala, Munich Philharmonic and London Symphony; and a concert at Florence's Opera di Firenze, where he will assume the role of Music Director in the spring of 2018.

Last season Luisi returned to Seiji Ozawa's Saito Kinen Festival Matsumoto, after leading a new production of *Falstaff* there in 2014.



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He also conducted *Le nozze di Figaro*, David McVicar's acclaimed *Cav/Pag* and Richard Eyre's new staging of *Manon Lescaut* at the Met; and, at Zurich Opera, he helmed new productions of Berg's *Wozzeck* and Bellini's *I puritani*, as well as *Falstaff*, *Die Zauberflöte*, and *Tosca*. He led Donizetti's *L'elisir d'amore* at La Scala and joined the La Scala Orchestra for accounts of Mahler's Fifth Symphony in Milan, Palermo, and Naples. Expanding his schedule of performances with the DNSO, he conducted the orchestra for three programs in Copenhagen and at London's BBC Proms. Finally, he made guest appearances with the Malaysian Philharmonic, Santa Cecilia Orchestra, Teatro Regio di Torino, Juilliard Orchestra, Philadelphia Orchestra, and at the Opéra National de Paris, where he conducted a new staging of Aribert Reimann's *Lear*; a review in *Seen and Heard International* commented that "the score can rarely, if ever, have been played with such clarity." This past spring, he and the Philharmonia Zurich released another album on the orchestra's own label, a rare recording of the original version of Bruckner's monumental Symphony No. 8.

Other highlights of recent seasons include conducting Anna Netrebko in Verdi's *Macbeth* and Susan Graham in Lehár's *Merry Widow*, both transmitted live to movie theaters around the world as part of the Met's celebrated Live in HD series; premieres at Zurich Opera of important new treatments of Martinu's *Julietta*, Bellini's *I Capuleti e i Montecchi*, Beethoven's *Fidelio* and Verdi's *Aida*; and Met productions of *Madama Butterfly* and *La Cenerentola*. He also debuted at La Scala conducting Netrebko in *Manon*, led Robert LePage's visionary "Ring" cycle at the Met, and made debuts with the London Symphony and Cleveland Orchestra.

Luisi's previous appointments include serving as Chief Conductor of the Vienna Symphony, for which he was honored with the orchestra's Golden Bruckner Medal and Golden Bruckner Ring (2005-13); General Music Director of Dresden's Staatskapelle and Sächsische Staatsoper (2007-10); Artistic Director of Leipzig Mitteldeutscher Rundfunk (1999-2007); Music Director of the Orchestre de la Suisse Romande (1997-2002);

Chief Conductor of the Tonkünstler-Orchester in Vienna (1995-2000); and Artistic Director of the Graz Symphony (1990-96). He maintains an active schedule of guest engagements with international orchestras and opera companies, and has appeared with the Bayerischer Rundfunk, Vienna Philharmonic, Chicago Symphony, Boston Symphony, Philadelphia Orchestra, Cleveland Orchestra, San Francisco Symphony, Royal Concertgebouw Orchestra, Orchestre de Paris, London Symphony, London's Philharmonia, Tokyo's NHK Symphony, Munich Philharmonic, Rome's Santa Cecilia Orchestra, and the Mahler Chamber Orchestra, among others. He is also a frequent guest at the Vienna Staatsoper, Bayerische Staatsoper, Deutsche Oper, and Staatsoper Berlin, and has conducted two Richard Strauss operas, *Die Liebe der Danae* and *Die ägyptische Helena*, at the Salzburg Festival.

In February 2015, the Philharmonia Zurich launched its Philharmonia Records label with three Luisi recordings: Berlioz's *Symphonie fantastique*; a double album surveying Wagner's Preludes and Interludes, described as "my favorite disc of orchestral Wagner" by a reviewer for Forbes; and a DVD of Verdi's *Rigoletto* that *Opera News* calls, "the best-conducted *Rigoletto* since the Giulini recording." Subsequent releases included a survey of Rachmaninov's Four Piano Concertos and *Rhapsody on a Theme of Paganini* with soloist Lise de la Salle released in November of that same year. The conductor received his first Grammy Award in March 2013 for his leadership of the last two operas of Wagner's *Der Ring des Nibelungen*, when Deutsche Grammophon's DVD release of the full cycle, recorded live at the Met, was named Best Opera Recording of 2012. His extensive discography also includes rare Verdi operas (*Jérusalem*, *Alzira*, and *Aroldo*), Salieri's *La locandiera*, Bellini's *I puritani*, a critically lauded recording of Bellini's *I Capuleti e i Montecchi* with Anna Netrebko and Elina Garanča for Deutsche Grammophon, and the symphonic repertoire of Honegger, Respighi, and Liszt. He has recorded all the symphonies and the oratorio *Das Buch mit sieben Siegeln* by neglected Austrian composer Franz Schmidt; several works by Richard Strauss for Sony Classical; and an award-winning



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account of Bruckner's Ninth Symphony with the Staatskapelle Dresden, in which he drew "an assurance, incisiveness and rawness from his players in a fiery performance which is majestic yet sensual" (*Observer*, UK).

Born in Genoa in 1959, Luisi began piano studies at the age of four and received his diploma from the Conservatorio Niccolò Paganini in 1978. He later studied conducting with Milan Horvat at the Conservatory in Graz. In 2014 he was awarded the Grifo d'Oro, the highest honor given by the city of Genoa, for his contributions to the city's cultural legacy. In his time off the podium, Luisi is also a passionate maker of perfumes. As reported by the *New York Times*, *CBS Sunday Morning* and elsewhere, sales from his one-person operation, flparfums.com, benefit the Luisi Academy for Music and Visual Arts.

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DEBORAH VOIGT Soprano

Deborah Voigt is increasingly recognized as one of the world's most versatile singers and one of music's most endearing personalities. Through her performances and television appearances, she is known for the singular power and beauty of her voice, as well as for her captivating stage presence. Having made her name as a leading dramatic soprano, she is internationally revered for her performances in the operas of Wagner, Strauss, and more, and is also an active recitalist and performer of Broadway standards and popular songs. Besides boasting an extensive discography, she appears regularly as both performer and host in the Metropolitan Opera's Live in HD series, which is transmitted live to movie theaters around the world.

In fall 2016, Voigt launches a new appointment as a full-time member of the voice faculty at the San Francisco Conservatory of Music, where she will offer coaching and mentorship through



Heidi Gutman photo

private lessons and masterclasses. Similarly, as the new Artistic Advisor to Florida's Vero Beach Opera, she will continue to advise on repertoire, casting, and production, besides judging the Deborah Voigt/Vero Beach Opera Foundation's second annual International Vocal Competition. The coming season sees her join Fabio Luisi and the Danish National Symphony for accounts of Wagner's *Wesendonck Lieder* in Copenhagen and on a five-city tour of California, and reunite with pianist Brian Zeger for a recital of Beach, Bernstein, Tchaikovsky, and Strauss at Toronto's Koerner Hall. Her one-woman show returns in 2016-17 too, with a performance in Colorado. Developed in close collaboration with playwright Terrence McNally and director Francesca Zambello at the famed MacDowell Colony, and directed by Richard Jay-Alexander with music direction by Kevin Stites, *Voigt Lessons* weaves 18 songs and arias of special personal significance to Voigt into a vivid narration of the story of her life and career; since premiering at the Glimmerglass Festival, it has been performed in Boston, Provincetown, and New York City.

In 2015 one of the soprano's most personal projects came to fruition, with HarperCollins's publication of *Call Me Debbie: True Confessions of a Down-to-Earth Diva*. This "startlingly frank" (*Associated Press*) and "hard to put down" (*Opera*) memoir, which Voigt discussed at book signings around the country and in interviews



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with the *Today* show, *PBS NewsHour* and *People* magazine, was released in paperback in January 2016. Other highlights of recent seasons include her role debut as Marie in Berg’s *Wozzeck* at the Met, opposite Thomas Hampson under James Levine’s leadership, and her star turn in Gilbert and Sullivan’s *The Pirates of Penzance*, with Ted Sperling and New York City’s MasterVoices (formerly the Collegiate Chorale). She gave recitals in cities across the U.S., including Boston, Miami, Fort Worth, Kansas City, Palm Desert, Stanford, and Sonoma, and in concert she collaborated with the Mormon Tabernacle Choir, Orchestre de la Suisse Romande, and Zurich’s Tonhalle Orchestra. In a pair of special guest appearances, she duetted with singer-songwriter Rufus Wainwright at London’s BBC Proms, and joined Broadway star Kristin Chenoweth for a medley of music and comedy at Carnegie Hall. She also served as WQXR’s inaugural Susan W. Rose Artist-in-Residence and Washington National Opera’s Artist-in-Residence, and hosted the San Francisco benefit concert for Sing With Haiti, to aid the rebuilding of Haiti’s Holy Trinity Music School, destroyed in the earthquake of 2010.

Throughout her career, Voigt has given definitive performances of iconic roles in German opera, from Richard Strauss’s *Ariadne*, *Salome*, *Kaiserin (Die Frau ohne Schatten)* and *Chrysothemis (Elektra)* to Wagner’s *Sieglinde (Die Walküre)*, *Elisabeth (Tannhäuser)*, and *Isolde*. She is also noted for starring roles in Strauss’s *Egyptian Helen*, *Der Rosenkavalier*, and *Friedenstag*; Wagner’s *Lohengrin*; and Berlioz’s *Les Troyens*; and her portrayals of such popular Italian roles as *Tosca*, *Aida*, *Amelia (Un ballo in maschera)*, *Leonora (La forza del destino)*, *La Gioconda*, and *Minnie (La fanciulla del West)*.

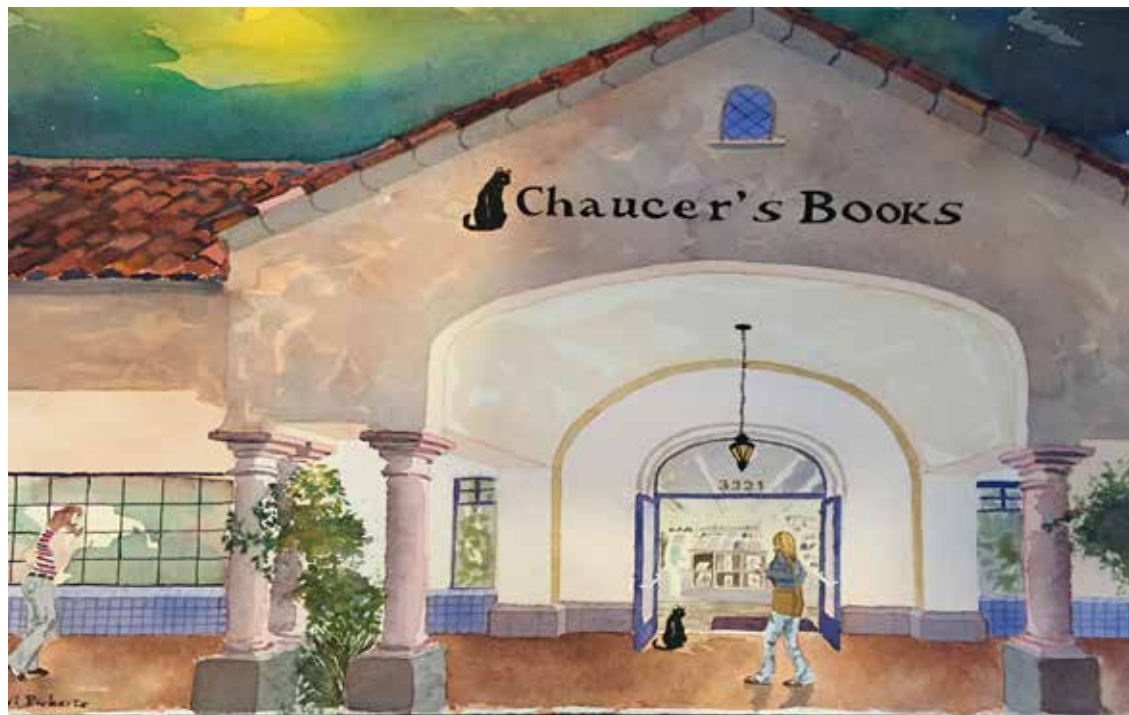
Voigt’s extensive discography includes two popular and critically successful solo recordings for EMI Classics: *All My Heart: Deborah Voigt Sings American Songs* with pianist Brian Zeger, named one of the “Best of the Year” by *Opera News* magazine, and the *Billboard* top-five bestseller *Obsessions*, which presents scenes and arias from operas by Wagner and Strauss. Her recording of Strauss’s *Egyptian Helen* was another *Billboard*

bestseller and was again named one of the best of the year by *Opera News*. Deutsche Grammophon released a live recording of Voigt’s headlining role debut in the 2003 Vienna State Opera *Tristan und Isolde*, as well as a Blu-ray DVD set of her starring role as Brünnhilde in Robert Lepage’s visionary Ring cycle at the Met, which won the Grammy Award for Best Opera Recording of 2013.

A devotee of Broadway and American song, Voigt has given acclaimed performances of popular fare, including benefit concerts for Broadway Cares/Equity Fights AIDS and New York Theatre Workshop. She has sung with Barbara Cook and Dianne Reeves at the Hollywood Bowl, and given performances in Lincoln Center’s long-running American Songbook series, singing Broadway and popular standards. In the summer of 2011 Voigt won praise as Annie Oakley at the Glimmerglass Festival in Cooperstown, headlining both Irving Berlin’s beloved *Annie Get Your Gun* and her own *Voigt Lessons*. Millions of viewers heard Voigt sing “America the Beautiful” on NBC’s nationwide broadcast of Macy’s Independence Day fireworks show in 2004, and later that year they witnessed her majestic ride down Broadway in Macy’s Thanksgiving Day parade. She has also been profiled by many important national media outlets, such as CBS’s *60 Minutes*, *Good Morning America*, and *Vanity Fair*.

Voigt studied at California State University at Fullerton. She was a member of San Francisco Opera’s Merola Program and won both the Gold Medal in Moscow’s International Tchaikovsky Competition and First Prize at Philadelphia’s Luciano Pavarotti International Voice Competition. A Chevalier dans l’Ordre des Arts et des Lettres, she was *Musical America’s* Vocalist of the Year 2003, won a 2007 Opera News Award for distinguished achievement, and has received Honorary Doctorates from Smith College (2015) and the University of South Carolina (2009). Known to Twitter fans as a “Dramatic soprano and down-to-earth Diva,” Voigt was named by the *Los Angeles Times* as one of the top 25 cultural tweeters to follow.

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Born June 9, 1865, in Sortelung, Denmark

Died October 3, 1931, in Copenhagen

Helios is the Greek name for the Sun, which in Greek mythology is drawn across the sky by four fine stallions. In his overture *Helios* Carl Nielsen – Denmark's national composer – describes the course of the sun as he himself experienced it in the Greek heat. Carl Nielsen and his wife, the sculptress Anne Marie Carl-Nielsen, lived in Greece for about six months. This was in 1903. While his wife worked on her figures in the Acropolis museum, Carl Nielsen wrote music in a workroom at the Conservatory in Athens. Along with a whole small colony of Danes they also experienced Egypt, Istanbul and the Greek Archipelago – an absolutely unusual journey in 1903, but then the Nielsens were bohemians.

"It is baking hot here," Carl Nielsen wrote home to a Danish friend. "Helios burns all day and I am writing away at my new solar system." A piece of music that describes the journey of the Sun across the sky. Finally the overture was furnished with a motto: "Silence and darkness – then the Sun rises to joyful songs of praise – wanders its golden way – sinks silently into the sea."

In other words, one long arching motion, and it is precisely this form that makes the music so

captivating. The sunrise is pictured forth by four horn calls that are woven together in a wonderfully dissonant lustre. A motion is built up in the music, and when the disc of the sun is seen in full size, the four horns make their entry again, this time in ringing unison.

The life-giving effect of the light is symbolized in the middle part of the work, which is full of activity and culminates in a wild fugue. The energy is fully used up, and gradually the Sun must begin its withdrawal. The Sun Hymn is played one last time, this time by just a single horn.

Carl Nielsen's three children were not with him on the journey. He wrote home to them about what he considered the most extraordinary thing in the South – the light: "The Sun shines from morning to evening and then it goes down behind the loveliest blue mountains in the West after shining across the beautiful Gulf of Aegina. And that is how it is every day with the beautiful Sun."

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Wesendonck-Lieder aka

Fünf Gedichte für eine Frauenstimme

("Five Poems for a Woman's Voice")

[Text: Mathilde Wesendonck]

RICHARD WAGNER

Born May 22, 1813, in Leipzig

Died February 13, 1883, in Venice

The story of the *Wesendonck Lieder* perhaps starts as far back as 1848/1849. As the director of the Dresden Opera, Wagner found himself embroiled in the uprisings of that city. He soon found himself exiled, not only from his native Saxony, but also from all of Germany. He and his wife, Minna, took refuge in Switzerland and Venice for a decade. Their relationship deteriorated, and the narcissistic composer and his wife found themselves living in a house called *Asyl* on the property of the wealthy financier Otto Wesendonck and his wife Mathilde. It wasn't long before Wagner

“Age is an issue of mind over matter.
If you don’t mind, it doesn’t matter.”

– Mark Twain

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and Mathilde became “soul mates.” He found that she was an inspiration to his compositional vocation, and his output during this period was some of the greatest of his career.

Mathilde's inspiration was in writing poetry. Her five poems are written in the style of Wilhelm Müller and have a pensive, pathos-laden bent. It was unusual for Wagner to write such small works when compared to the monumental works of the rest of his oeuvre. It has been suggested that the reason behind these works was to make his work more accessible to the general public,

but based on the composer's grandiose thought process, that is highly unlikely. It is probably more likely that Wagner, infatuated with Mathilde, wanted to give her a gift of his genius, having in mind the idea of *Tristan und Isolde*. In fact, he clearly remarked that two of these songs were studies for *Tristan*. *Träume* is the basis of the love duet from Act 2 of *Tristan*, while the musical ideas of *Im Treibhaus* were extensively developed in the Prelude to Act 3. It is undeniable that the chromatic-harmonic nature that made *Tristan* such a revolutionary work is the uniting force of this song cycle.

It seems that Wagner orchestrated *Träume* for small orchestra, and on December 23, 1857 he used 18 handpicked Zürich bandmen to perform it under Mathilde's window as a birthday gift. At that same time, he may also have performed *Schmerzen* for her as well. The first public performance of the work was near Mainz on July 30, 1862 under the title *Fünf Gedichte für eine Frauenstimme*. The work was published for female voice and piano, and was subsequently orchestrated by Felix Mottl.

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DER ENGEL ("THE ANGEL"), 1857

In der Kindheit frühen Tagen
Hört ich oft von Engeln sagen,
Die des Himmels hehre Wonne
Tauschen mit der Erden-sonne,

Dass, wo bang ein Herz in Sorgen
Schmachtet vor der welt verborgen,
Dass, wo still es will verbluten,
Und vergehn in Tränenfluten,

Dass, wo brünstig sein Gebet
Einzig um Erlösung fleht,
Da der engel niederschwebt,
Und es sanft gen Himmel hebt.

Ja, es stieg auch mir ein Engel nieder,
Und auf leuchtendem Gefieder
Führt er, ferne jedem Schmerz,
Meinen Geist nun himmelwärts!

In early days of childhood,
often I heard talk of angels
who heaven's glorious bliss
exchange for the sun of earth,

so that when, in dread sorrow, a heart
yearns, hidden from the world;
when it wishes silently to bleed
and perish in streams of tears;

when its fervent prayer
begs only for deliverance,
then down that angel floats
and raises it gently to heaven.

And to me an angel has come down,
and upon gleaming wings,
it bears far from every pain
my spirit now heavenwards!

STEHE STILL! ("STAND STILL!"), 1858

Sausendes, brausendes Rad der Zeit,
Messer du der Ewigkeit;
Leuchtende Sphären im weiten All,
Die ihr umringt den Weltenball;
Urewige schöpfung, halte doch ein,
Genug des Werdens, lass mich sein!

Halte an dich, zeugende Kraft,
Urgedanke, der ewig schafft!
Hemmet den Atem, stillt den Drang,
Schweigend nur eine Sekunde lang!
Schwellende Pulse, fesselt den Schlag;
Ende, des Wollens ewger Tag!

Dass in selig süßem Vergessen
Ich mög alle Wonne ermessen!
Wenn Auge in Auge wonnig trinken,
Seele ganz in Seele versinken;
Wesen in Wesen sich wiederfindet,
Und alles Hoffens Ende sich kündigt,
Die Lippe verstummt in staunendem Schweigen,
Keinen Wunsch mehr will das Innre zeugen:
Erkennt der Mensch des Ewgen Spur,
Und löst dein Rätsel, heilige Natur!

Whirring, rushing wheel of time,
measure of eternity;
gleaming spheres in the wide universe,
you who surround the globe of earth;
eternal creation, cease,
enough of becoming, let me be!

Cease, generative powers,
primal, ever-creating thought!
Stop your breath, still your urge
in silence for just one second!
surging pulses, fetter your beating;
end, eternal day of willing!

That in blessed, sweet oblivion
I might measure all my bliss!
When eye drinks eye in bliss,
soul drowns utterly in soul;
being rediscovers itself in being,
and the goal of every hope is near;
when lips are mute in silent wonder,
and the heart no further wish desires--
then man perceives eternity's sign,
and solves your riddle, holy Nature!

IM TREIBHAUS

("IN THE GREENHOUSE")

Studie zu Tristan und Isolde (1858)

Hochgewölbte Blätterkronen,
Baldachine von Smaragd,
Kinder ihr aus fernen Zonen,
Saget mir, warum ihr klagt?

Schweigend neiget ihr die Zweige,
Malet Zeichen in die Luft,
Und der Leiden stummer Zeuge
Steiget aufwärts, süßter Duft.

Weit in sehndem Verlangen
Breitet ihr die Arme aus,
Und umschlinget wahnbevangen
Öder Leere nichtgen Gaus.

Wohl, ich weiss es, arme Pflanze;
Ein Geschicke teilen wir,
Ob umstrahlt von Licht un Glanze,
Unsre Heimat ist nicht hier!

Und wie froh die Sonne scheidet
Von des Tages leerem Schein,
Hüllet der, der wahrhaft leidet,
Sich in Schweigens Dunkel ein.

Stille wird's, ein säuselnd Weben
Füllet bang den dunklen Raum:
Schwere Tropfen seh ich schweben
An der Blätter grünem Saum.

High-vaulted leafy crowns,
canopies of emerald,
children of distant zones,
tell me why you grieve?

Silent, you bend your branches,
draw signs upon the air,
and, as mute witness to your sorrows,
a sweet fragrance rises.

With longing and desire, wide
you open your arms,
and, victim of delusion, embrace
desolation's awful void.

Well I know, poor plant;
one fate we share,
though bathed in light and glory,
our homeland is not here!

And as, gladly, the sun parts
from the empty gleam of day,
so he truly suffers, veils
himself in the dark of silence.

Quiet it grows, a whisper, a stir
fills the dark room uneasily:
heavy drops I see hanging
on the leaves' green edge.

SCHMERZEN

("ANGUISH"), 1857

Sonne, weinest jeden Abend
Dir die schönen Augen rot,
Wenn im Meeresspiegel badend
Dich erreicht der frühe Tod!

Doch erstehst in alter Pracht,
Glorie der düstren Welt,
Du am Morgen neu erwacht,
Wie ein stolzer Siegesheld!

Ach, wie sollte ich da klagen,
Wie, mein Herz, so schwer dich sehn,
Muss die Sonne selbst verzagen,
Muss die Sonne untergehn?

Und gebietet Tod un Leben,
Geben Schmerzen Wonne nur:
O wie dank ich, dass gegeben
Solche Schmerzen mir Natur!

Sun, each evening you weep
your fair eyes red,
when, bathing in the sea's mirror,
you are overtaken by early death.

Yet, in your old splendor, you rise,
glory of the somber world,
newly awakened in the morning,
a proud, heroic conqueror!

Ah, why should I lament,
and see you, my heart, so oppressed,
if the sun itself must despair,
if the sun must sink?

And if death beget only like,
and anguish bring only delight:
oh, how I give thanks that
nature gave me such anguish!

TRÄUME

("DREAMS")

Studie zu Tristan und Isolde (1857)

Sag, welch wunderbare Träume
Halten meinen Sinn umfängen,
Dass sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blühn,
Und mit ihrer Himmelskunde
Selig durch Gemüte ziehn!

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dor ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüten küsst,
Dass zu nie geahnter Wonne
Sie der neue Tag begrüsst,

Dass sie wachsen, dass sie blühen,
Träumend spenden ihren Duft,
Sanft and deiner Brust verglühn,
Und dann sinken in die Gruft.

Say, what wondrous dreams
embrace my senses,
that they have not, like bubbles,
vanished to a desolate void?

Dreams, that with each hour,
each day bloom fairer,
and with their heavenly tidings
pass blissfully through the mind!

Dreams, which like sacred rays
plunge into the soul,
there to paint an eternal picture:
forgetting all, remembering one!

Dreams, as when spring sun
kisses the buds from the snow,
so that into never-suspected bliss
the new day welcomes them,

so that they grow and bloom,
dreaming bestow their scent,
gently glow and die upon your breast,
then sink into the grave.



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Symphony No. 1 in D Major (Titan)

GUSTAV MAHLER

Born July 7, 1860, in Kalischt, Bohemia

Died May 18, 1911, in Vienna

Mahler began composing this symphony in 1884 and completed the first version four years later. We call it his First Symphony, but there are grounds for believing that in his student days he wrote several that have never come to light. Were they to do so, we should doubtless learn much about the processes of development whereby he arrived in his mid-twenties at the remarkably assured and original Symphony in D Major. His work had, of course, distinguished antecedents. The concept of a programmatic symphony derived from Beethoven, and the idea of transmuting a personal experience into a symphonic work of art from Berlioz, who also offered a precedent for incorporating popular dance and march music into a symphony and giving musical expression to nightmarish visions. But Mahler's sound world is unmistakably his own, and it is already fully formed in this first of his ten surviving symphonies. It requires an orchestra of Wagnerian proportions, but Mahler uses quadruple woodwind and extra brass to achieve an incisive clarity rather than the sumptuousness of his contemporary, Richard Strauss.

On its first performance, on November 20, 1889 in Budapest, the symphony was given a hostile reception. At that time it had five movements with titles, was called a Symphonic Poem and was differently orchestrated. A little later Mahler renamed the work *Titan*, after the novel by

Jean Paul. But he eventually discarded this and the movement titles, revised the orchestration and dropped the second movement, called *Blumine*, which had originally been part of some incidental music for a play. The work's first appearance as a four-movement symphony was in Berlin in 1896, and after further revision it was published in this form.

The personal experience that prompted the symphony and its immediate predecessor, the cycle of *Songs of a Wayfarer*, was an ill-starred love affair between Mahler and a soprano named Johanna Richter. In the song cycle, for which Mahler wrote the poems himself, the young wayfarer is a jilted lover who seeks forgetfulness in travel. Two themes from the *Wayfarer* cycle appear in the symphony.

"Like a sound of nature" Mahler wrote over the slow introduction, and one feels in this tone painting the strong sense of the wonder and mystery of nature that informs many of his works. Against a long, soft, seven-octave A on the strings we hear a descending fourth, the interval that is to permeate much of the symphony's material, and this soon develops into a theme. Distant trumpet fanfares are heard, and the falling fourth becomes a repeated cuckoo call. The tempo increases and the wayfarer sets out to the D Major tune (on the cellos) of the second song in the cycle: "I walked this morning over the fields." The first two notes embody the dropping fourth. When this material has been worked into a climax and repeated, the rapt stillness of the introduction returns to commence the development, but now a disturbing new D minor theme is introduced quietly by the cellos, and after further treatment of the wayfarer's tune the cello theme develops in F minor into a frightening climax. This is an early instance of the conflict that is central to Mahler's music: love of nature and life opposed by fear of death and a spiritual void. Here, the panic is short-lived, for the fanfares return, reinforced by whopping horns and the movement comes to a sunny conclusion.

Austrian country and café music suggested the style of the exuberant second movement. This scherzo and trio comprise a sturdy A Major *Ländler* (beginning with a falling fourth) enclosing a sentimental F Major waltz. After this evocation

of simple pleasures the symphony suddenly changes mood. Mahler told Bruno Walter that one should imagine before the third movement a catastrophic happening which is the emotional source of the following funeral march and finale. Accompanied by falling fourths on the timpani, a muted solo bass intones the D minor tune of Bruder Martin, the German variant of Frère Jacques. Why a nursery tune for a funeral march? Partly because the movement was suggested by an engraving, well-known to children of the time, of a huntsman's funeral with animals escorting their bier. But perhaps also because Mahler had once sat by the deathbed of his favorite younger brother, Ernst, reading him fairy tales. As other instruments take up the tune, it becomes a sepulchral canon, made more grotesque by the addition of an oboe refrain and deliberately banal band music. The G Major middle section offers the romantically consoling view of death, represented by a quotation from the last of the *Wayfarer* songs, in which the wanderer finds peace in death beneath a lime tree.

As the varied reprise of the funeral march fades into silence the finale breaks in with a dissonant scream that Mahler called "the cry of a deeply wounded heart." The first movement's F minor panic vision is now intensified into a picture of horror, from which emerges a grimly striving march. This gives way to a yearning D-flat theme, though the march implacably returns. A fanfare opens the way for the start of a more optimistic processional tune, but this is brushed aside. Eventually, the fanfare breaks through again on full brass and pitches the music into the symphony's home key for the resumption of the processional tune. There are still some background glances to come: first to the symphony's introduction, then to the finale's yearning theme, and the first movement's anguished moments. As in that movement, the original distant fanfares return at full force to thrust anxiety aside, as the symphony now moves to an exultantly self-confident end.

—Eric Mason,

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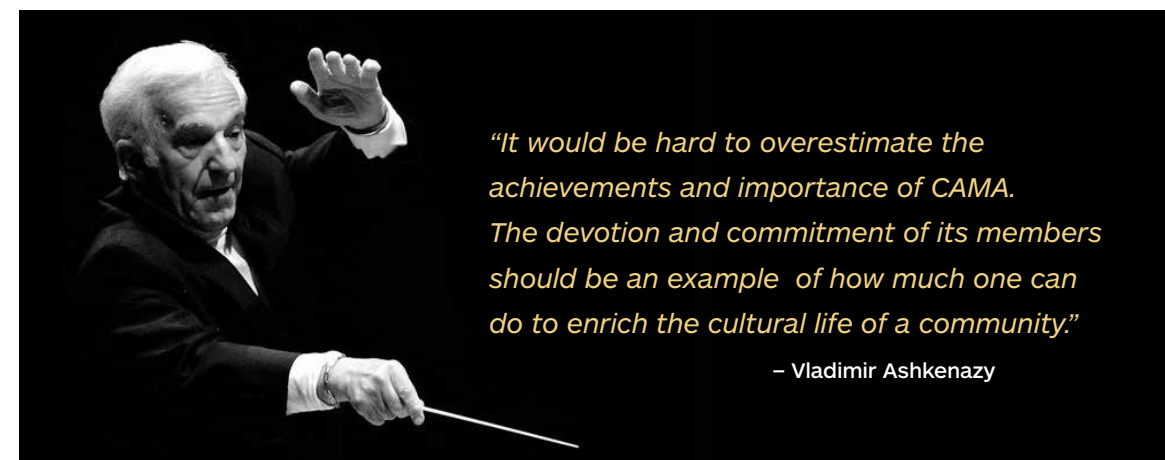


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SPOTLIGHT



JAMES H. HURLEY, JR.
on the
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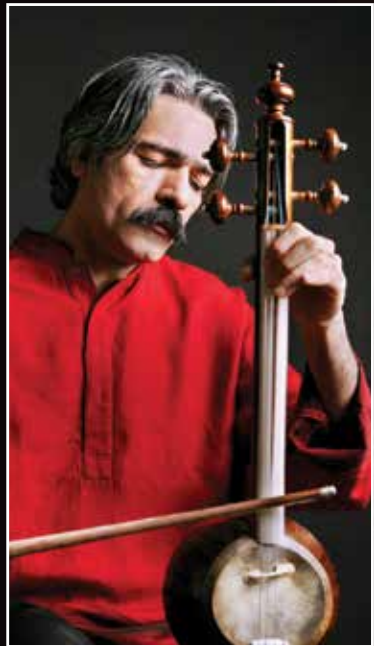
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