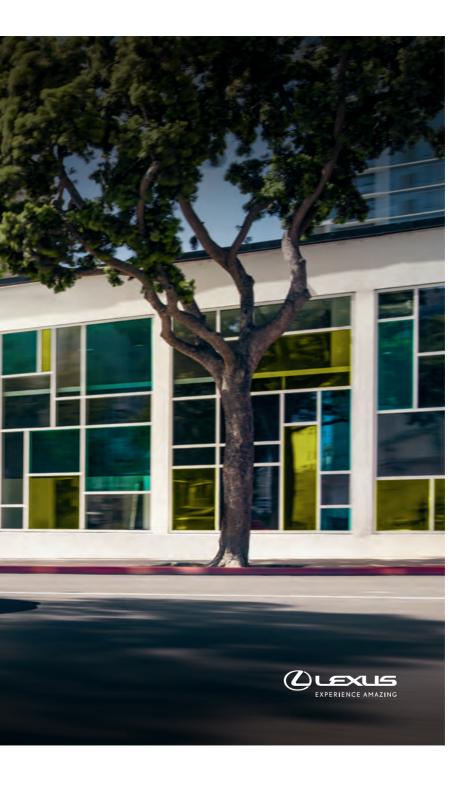


PLAYBILL*

September/October 2024





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Specially designed art for the Yannick Conducts Mahler's Symphony No. 3 concerts, October 3-5, 2024, by Haeg Design

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From the President and CEO



Dear Friends:

Welcome to The Philadelphia Orchestra's incredible 2024–25 season—our first full season in Marian Anderson Hall—which brings extraordinary highpoints of music center stage. Through the sensitivity and brilliance of Music and Artistic Director Yannick Nézet-Séguin and the musicians of the Orchestra, music old and new, forgotten and resurrected, comes together in evolving forms and contexts to take us on a musical journey that unites us all.

While there are too many special moments to highlight in this letter, a few stand out. Yannick will lead such beloved symphonic works as Mahler's Third, Sixth, and Ninth symphonies and Beethoven's Ninth along with overlooked gems including William Grant Still's Symphony No. 2, Margaret Bonds's *The Montgomery Variations*, and Florence Price's Piano Concerto in One Movement. He continues to introduce new voices to Orchestra audiences, such as Julia Wolfe with her co-commission, *Pretty*. And he brings his other love, opera, to Marian Anderson Hall with once-in-a-lifetime concert performances of Wagner's epic *Tristan and Isolde*. We are delighted to welcome back former Music Director Riccardo Muti after an absence of almost 20 years as he conducts Verdi's glorious Requiem. And Principal Guest Conductor Marin Alsop begins her tenure and leads the world premiere of Gabriela Lena Frank's *Picaflor*. We are so fortunate to have her join Yannick and our new assistant conductor, Naomi Woo, on our conducting roster.

At the end of October, the Orchestra will travel to China for a two-week tour and residency. The tour, led by both Yannick and Marin, will mark the return of the full Orchestra to China since the onset of the global pandemic in 2019. It will not only commemorate the 45th anniversary of US-China relations but also celebrate more than 50 years of friendship and collaboration between the Orchestra and the people of China. In addition to Beijing, the Orchestra will perform for the first time in Chengdu and Haikou, the latter also marking the first time an American orchestra will travel to Hainan province, continuing the Philadelphians' remarkable legacy as a global ambassador.

With warmest best wishes,

Matías Tarnopolsky President and CEO

Matin O-



The Philadelphia Orchestra

2024-2025 Season

Yannick Nézet-Séguin

Music and Artistic Director Walter and Leonore Annenberg Chair

Marin Alsop

Principal Guest Conductor Ralph and Beth Johnston Muller Chair

Naomi Woo

Assistant Conductor

Joseph Conyers

Education and
Community Ambassador
Mark and Tobey Dichter
Chair

Charlotte Blake Alston

Storyteller, Narrator, and Host Osagie and Losenge Imasogie Chair

Frederick R. Haas

Artistic Advisor, Fred J. Cooper Memorial Organ Experience

First Violins

David Kim, Concertmaster Dr. Benjamin Rush Chair Juliette Kana, First Associate Concertmaster Joseph and Marie Field Chair Christine Lim, Associate Concertmaster Marc Rovetti, Assistant Concertmaster Dr. James F. Dougherty Chair Barbara Govatos Robert E. Mortensen Chair Jonathan Beiler Hirono Oka

Richard Amoroso
Robert and Lynne Pollack
Chair
Yayoi Numazawa
Jason DePue
Larry A. Grika Chair
Jennifer Haas
Miyo Curnow
Elina Kalendarova
Daniel Han
Julia Li
William Polk
Mei Ching Huang

Second Violins

Kimberly Fisher, Principal Peter A. Benoliel Chair Paul Roby, Associate Principal Sandra and David Marshall Chair Dara Morales, Assistant Principal Anne M. Buxton Chair Philip Kates Peter A. Benoliel Chair Davvd Booth Paul Arnold Joseph Brodo Chair, given bu Peter A.Benoliel Boris Balter Amy Oshiro-Morales Volunteer Committees Chair Yu-Ting Chen Jeoung-Yin Kim Willa Finck John Bian MuChen Hsieh

Violas

Eliot Heaton

Choong-Jin Chang, Principal Ruth and A. Morris Williams, Jr., Chair Kirsten Johnson, Associate Principal Kerri Ryan, Assistant Principal Burchard Tang Renard Edwards Anna Marie Ahn Petersen Piasecki Family Chair David Nicastro Che-Hung Chen Rachel Ku Marvin Moon Meng Wang

Cellos

Hai-Ye Ni, Principal
Priscilla Lee, Associate
Principal
Yumi Kendall, Assistant
Principal
Elaine Woo Camarda and
A. Morris Williams, Jr.,
Chair
Richard Harlow
Kathryn Picht Read
Ohad Bar-David
John Koen
Derek Barnes
Alex Veltman

Basses

Joseph Conyers,
Principal
Carole and Emilio
Gravagno Chair
Gabriel Polinsky,
Associate Principal
Tobias Vigneau, Assistant
Principal
David Fay
Duane Rosengard
Nathaniel West
Michael Franz
Christian Gray

Some members of the string sections voluntarily rotate seating on a periodic basis.

Flutes

Jeffrey Khaner, Principal Paul and Barbara Henkels Chair
Patrick Williams,
Associate Principal Rachelle and Ronald
Kaiserman Chair
Olivia Staton
Erica Peel, Piccolo

Oboes

Philippe Tondre, Principal Samuel S. Fels Chair Peter Smith, Associate Principal Jonathan Blumenfeld Edwin Tuttle Chair Elizabeth Starr Masoudnia, English Horn Joanne T. Greenspun Chair

Clarinets

Ricardo Morales,
Principal
Leslie Miller and Richard
Worley Chair
Samuel Caviezel,
Associate Principal
Sarah and Frank Coulson
Chair
Socrates Villegas
Paul R. Demers, Bass
Clarinet
Peter M. Joseph and Susan
Rittenhouse Joseph Chair

Bassoons

Daniel Matsukawa, Principal Richard M. Klein Chair Mark Gigliotti, Co-Principal Angela Anderson Smith Holly Blake, Contrabassoon

Horns

Jennifer Montone,
Principal
Gray Charitable Trust
Chair
Jeffrey Lang, Associate
Principal
Hannah L. and J. Welles
Henderson Chair
Christopher Dwyer
Chelsea McFarland
Frnesto Toyar Torres

Trumpets

Esteban Batallán,
Principal
Marguerite and Gerry
Lenfest Chair
Jeffrey Curnow,
Associate Principal
Gary and Ruthanne
Schlarbaum Chair
Anthony Prisk

Trombones

Nitzan Haroz, Principal Neubauer Family Foundation Chair Matthew Vaughn, Co-Principal Blair Bollinger, Bass Trombone Drs. Bong and Mi Wha Lee Chair

Tuba

Carol Jantsch, Principal Lyn and George M. Ross Chair

Timpani

Don S. Liuzzi, Principal Dwight V. Dowley Chair Angela Zator Nelson, Associate Principal

Percussion

Christopher Deviney, Principal Charlie Rosmarin, Associate Principal Angela Zator Nelson

Piano and Celesta

Kiyoko Takeuti

Keyboards

Davyd Booth

Harp

Elizabeth Hainen, Principal

Librarians

Nicole Jordan, Principal Holly Matthews

Stage Personnel

Dennis Moore, Jr., Manager Francis "Chip" O'Shea III Aaron Wilson

Music and Artistic Director



Yannick Nézet-Séguin is currently in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick, who holds the Walter and Leonore Annenberg Chair, is both an evolutionary and a revolutionary, developing the mighty "Philadelphia Sound" in new ways. His collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The New York Times has called him "phenomenal," adding that "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling and sought-after talents of his generation. He became the third music director of New York's Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000. In 2017 he became the third-ever honorary member of the Chamber Orchestra of Europe. He served as music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world's most revered ensembles and at many of the leading opera houses.

Yannick has shown a deep commitment to expanding the repertoire by embracing an ever-growing and diverse group of today's composers and by performing the music of under-appreciated composers of the past. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 14 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY® Award for Best Orchestral Performance in 2022

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductors, most notably Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; an Officier de l'Ordre des Arts et des Lettres; *Musical America*'s 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, Laval University, and Drexel University.

To read Yannick's full bio, please visit philorch.org/conductor.



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Marian Anderson Hall



Marian Anderson with Music Director Eugene Ormandy during a Philadelphia Orchestra rehearsal at the Academy of Music in December 1938

On June 8, 2024, Verizon Hall at the Kimmel Center for the Performing Arts was officially rededicated as Marian Anderson Hall in honor of the legendary Black contralto, civil rights icon, and Philadelphian. The first major concert venue in the world to honor Marian Anderson—85 years after she was barred from performing at Constitution Hall in Washington, D.C., because of her race—the hall is a permanent monument to its namesake's artistry and achievements, a reflection of the inclusive future she helped to engender, and an active testament to the intersection of music, art, and positive social impact. We look forward to honoring Marian Anderson in perpetuity with a venue that reflects the ideals by which she lived her life: equity, justice, freedom, and the belief that the arts are for everyone.

Marian Anderson Hall was named in her honor by a visionary \$25-million philanthropic gift from Richard Worley and Leslie Miller. Worley has been a member of The Philadelphia Orchestra's Board of Trustees since 1997 and served as board chair from 2009 to 2019. Miller is a former Kimmel Center trustee and previous acting president of the Kimmel Center. They are among the largest donors in Philadelphia Orchestra history. Additional generous support for Marian Anderson Hall was given by Sidney and Caroline Kimmel

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Curtis Symphony Orchestra:

PROKOFIEV & TIME FOR THREE

Osmo Vänskä Conducts Sibelius, Higdon, and Prokofiev

Oct. 27 at 3:00 p.m. | Marian Anderson Hall

SIBELIUS Finlandia, Op. 26

HIGDON ('88) Concerto 4-3, for two violins, double bass, & orchestra

PROKOFIEV Symphony No. 5 in B-flat major, Op. 100

RAY CHEN PLAYS BARBER

Teddy Abrams Leads All-American Program

Dec. 13 at 3:00 p.m. | Marian Anderson Hall

TJ COLE ('17) Death of the Poet

WALKER ('45) Lilacs for voice and orchestra

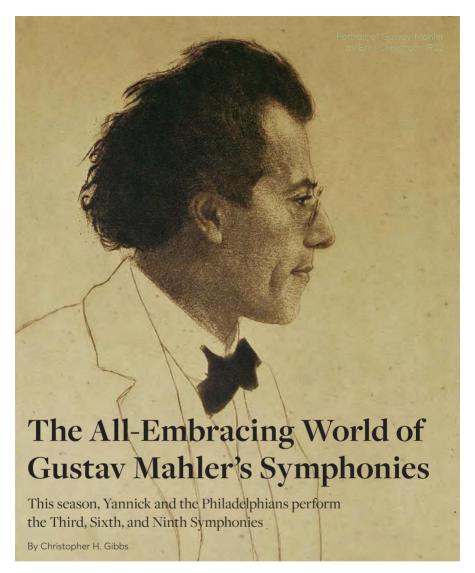
BARBER ('34) Violin Concerto, Op. 14

COPLAND Symphony No. 3

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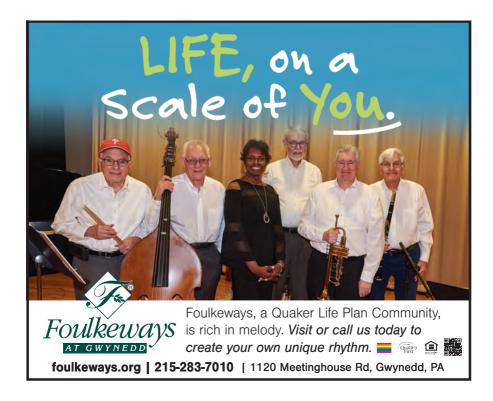
"The symphony must be like the world, it must embrace everything." Whether or not Gustav Mahler actually said this in 1907 to the Finnish composer Jean Sibelius, the sentiment resonates with other statements he made over the years. Expanding the idea further, some musicians have argued that, taken together, all of Mahler's symphonies form a single gigantic work, fascinatingly interconnected and indeed all-embracing.

Mahler's symphonies are usefully divided into three groups. The first four are known as the "Wunderhorn" symphonies because in them he used songs composed to poems from the folk collection *Des Knaben Wunderhorn* (From the Youth's Magic Horn). He next wrote three purely instrumental symphonies (Nos. 5, 6, and 7) and then, after the somewhat anomalous Eighth (the "Symphony of a Thousand"), he concluded his career with the trilogy of *Das Lied von der Erde* (The Song of the Earth), the Ninth Symphony, and the unfinished Tenth.

Over the course of this season Yannick Nézet-Séguin and The Philadelphia Orchestra present one symphony from each of Mahler's periods, beginning in October with the monumental Third. In April they perform the Sixth Symphony and in January the Ninth, his last completed work.

Mahler composed his symphonies over the course of a quarter century, generally during the summer months because he was otherwise preoccupied as one of the great conductors of the day. He was born in 1860 in a small Bohemian town into the family of a Jewish distiller and moved to Vienna at age 15 to begin studies at the Conservatory. He started his career with conducting jobs at provincial opera houses before assuming posts in Prague, Leipzig, Budapest, and Hamburg. In 1897 he was offered the greatest plum: the directorship of the Vienna Court Opera, the most powerful musical position in Europe. To get the job, he had accepted baptism in the Catholic faith. Mahler held the Vienna post for a decade but left when the situation became untenable due to vicious anti-Semitic attacks in the press. He accepted prestigious appointments in New York, first with the Metropolitan Opera and then with the New York Philharmonic; he returned to Europe each summer to compose.

Although some aspects of Mahler's musical style and aesthetic commitments changed over the years, there are throughlines that help to create the sense of a gigantic whole. His symphonies tackle eternal questions of life and death (funeral marches appear in many of them), of nature and the universe. The symphonies are deeply personal, the qualities of which Mahler in some instances candidly divulged and at other times attempted to hide. He often invites us to make connections between his life and music by giving titles and by making comments in letters, sketches, and manuscript scores, an intense subjectivity that was a legacy of Beethoven and later Romantic composers.





Mahler's sketch of the first movement of the Sixth Symphony



Mahler's composition hut in Toblach in South Tyrol, where he wrote the Symphony No. 9 and Das Lied von der Erde and began work on the Symphony No. 10

Some autobiographical moments in Mahler relate to one of the areat debates of Romanticism: program music, about which he was deeply ambivalent. Symphonies during the earlier Classical era were usually "absolute," not explicitly connected to literature, history, or other extra-musical elements. While Beethoven initially continued this approach, he also helped to forge a new path with his "Eroica" and "Pastoral" symphonies through titles and other programmatic clues. He opened further vistas in his Ninth Symphony by bringing in poetry and the human voice, a strateav Mahler emulated in his Second. Third, Fourth, and Eighth Symphonies.

Mahler composed almost exclusively in just two genres: songs and symphonies, which he interrelated in masterful ways. For his songs he initially used *Wunderhorn* poems drawn from an early-19th-century anthology. While these folk poems had attracted earlier composers, they proved especially inspiring for the young Mahler and formed the basis of his first four symphonies.

After writing three symphonies, each progressively longer and more complex, Mahler reached something of a limit. They all had programs of some sort—titles, stories,

or poems—the compositional approach so successfully pursued by his friend and rival Richard Strauss. But Mahler increasingly sought to suppress such extra-musical baggage: "Death to programs," he proclaimed around the time of the Fourth Symphony, which was shorter, more modest in its orchestration, and, although it concludes with a *Wunderhorn* song, less programmatic.

Symphonies Five, Six, and Seven are a trilogy that mark Mahler's ostensible retreat from programs and vocal movements. During this time, he stopped using the *Wunderhorn* anthology and began to write songs based on the more elevated poetry of Friedrich Rückert. Even though songs are no longer boldly sung or overtly quoted in the middle symphonies, they go "underground," as Mahler scholar Donald Mitchell has put it, and nonetheless leave traces through affinities of mood or brief allusions.

These changes in Mahler's compositional strategies coincided with crucial developments in his personal life. A medical crisis in early 1901 (internal hemorrhaging) brought the 40-year-old composer close to death. Soon thereafter he resigned his position as head of the Vienna Philharmonic's subscription concerts, which he had taken up in 1898, and by the end of the year was engaged to Alma Schindler, who was 19 years his junior, and was starting his own family.

The range of emotions explored in the Fifth Symphony, beginning with the solemn funeral march, including the magnificent "love song" of the famous Adagietto, and concluding with the blazing triumph of the finale, may give some indication of Mahler's hopes. The Sixth Symphony, which briefly carried the title "Tragic," charts a very different and more

somber course. The Seventh again seems a journey from darkness to light in a poetic work featuring two evocative "night music" movements.

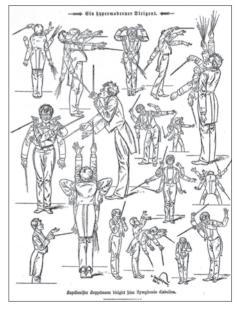
Mahler wrote the monumental Eighth Symphony in a white heat of inspiration during the summer of 1906. It is popularly known as the "Symphony of a Thousand" because of the enormous forces involved: an immense orchestra, mixed choirs and separate children's chorus, organ, off-stage brass, and eight vocal soloists. The two-part work unfolds using a Latin Pentecost hymn and then the conclusion of Goethe's *Faust, Part II*. Mahler's astonishing feat of combining different languages, genres of music, and sacred and secular themes led to the greatest success of his career at its premiere in Munich. Leopold Stokowski and The Philadelphia Orchestra gave its American premiere in 1916.

A series of devastating personal blows in 1907 led to another turning point in Mahler's life: His beloved elder daughter died at the age of four, he resigned from the Vienna Court Opera, and he was diagnosed with a heart condition. The final three works followed: Das Lied von der Erde in the summer of 1908, the Ninth Symphony the next summer, and parts of the Tenth in the summer of 1910, but Mahler died in May 1911 before finishing it. Given their ultimate place in the composer's output, it has proven all too tempting to view these pieces as pointing toward death, a "farewell" trilogy, the artistic testament of a dying man.

Another famous soundbite from Mahler in conclusion—this one from a letter he wrote to his wife in which he said, "My time will come." The context was in relation to Strauss as the sentence continues "when his has passed." At the time of his death, age 50, Mahler was hailed as a great conductor but was seriously underrated, and often dismissed, as a composer. Strauss was more esteemed and far more often performed. Of the three symphonies the Philadelphians present this season, Mahler conducted his Third a total of 15 times, the Sixth just three times, and he never performed the Ninth.

It took decades for most of his pieces to enter the international repertoire, but in the wake of the 1960 centennial of his birth. Mahler was ascendent. By the end of the century, one might even say he had become the new Beethoven in popularity and with his music frequently being performed at festival occasions. For more than a century, symphonies by Beethoven (usually the Fifth or Ninth) were used at celebratory events. The Philadelphia Orchestra's inaugural concert in 1900 featured the Fifth. Now. when a music director begins or ends their tenure, or when a new concert hall is dedicated, it is often marked with a Mahler symphony. His time, the vast all-embracing vision of his music, has arrived

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition.



Caricature drawings satirizing Mahler's conducting style when he was director of the Vienna Court Opera, originally published in 1901 in the German humorous magazine Fliegende Blätter (Flying Leaves).

Musicians Behind the Scenes

Charlie Rosmarin Associate Principal Percussion



Where were you born? I was born in Boston and raised in the suburb of Milton, Massachusetts.

What piece of music could you play over and over again? My auditioning career has proven the answer to be Gershwin's *Porgy and Bess* and *Prokofiev's Lieutenant Kije*, haha. But I've performed Messiaen's *Turangalîla-symphonie* twice in my life and can't wait for the next time.

What is your most treasured possession? My late grandmother wrote her memoir during the pandemic and gave everyone in the family a hardcover copy. A very inspired, very generous thing for her to do. I also treasure my collection of lesson recordings and

practice journals, which feel like a document of my entire musical life.

If you could ask one composer one question, what would it be? The final chord of Rachmaninoff's Symphonic Dances is a short note for the entire ensemble except for the tam-tam, which is allowed to ring. I'd ask what that tam-tam note means to him, and why he chose to stop composing after this piece. I'd also ask Gershwin—maybe the greatest orchestral composer for the xylophone—what else he had planned for our instrument if he'd lived longer than 38.

What piece of music never fails to move you? It's hard not to get caught up in the magic of the Suite No. 2 from Ravel's *Daphnis and Chloe*.

What's your favorite Philadelphia restaurant? Morning Glory Diner and the Kettle Black, a French bakery/bagelry.

What are you reading right now? Hua Hsu's Stay True and Barbara Kingsolver's The Poisonwood Bible. I'm loving both.

When did you join the Orchestra? I just joined in January 2024! I'm a real newbie here.

What do you love most about performing? I love the spontaneous moments of music-making that happen in concerts. It takes a combination of the musicians' flexibility and the audience's energy. In Philadelphia there's plenty of both, and so these moments of spontaneity happen all the time.

What do you like to do in your spare time? I like going for runs along the Schuylkill River Trail and reading on my big couch. I also like searching for the best bagel, bacon, egg, and cheese sandwich in the city. I'll take any leads you have.

In your opinion, is there a piece of music that isn't in the standard orchestral repertoire that should be? Prokofiev's Sixth Symphony; Bartók's Music for Strings, Percussion, and Celesta; and the full set of Shostakovich symphonies (not just Nos. 5 and 10!).

When was the first time you heard The Philadelphia Orchestra? In my late teens I heard them play Stravinsky's *The Rite of Spring*. I remember our timpanist Don Liuzzi's playing and how rich of a sound he (and everyone else) produced.

What advice would you give to aspiring young musicians? Work hard, learn from absolutely everybody, and try to listen to a new piece of music every day. And time is almost always better spent at a live concert than in a practice room.

To read the full set of questions, please visit www.philorch.org/Rosmarin.

Noted in Passing

The Philadelphia Orchestra mourns the passing of former Concertmaster Norman Carol on April 28 at the age of 95.

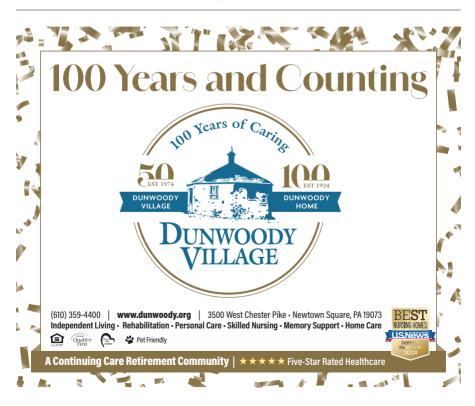


Born in Philadelphia, Mr. Carol began violin studies at an early age. At 13, he was accepted into the Curtis Institute of Music, where he studied under Efrem Zimbalist. In 1946 and 1947 he was concertmaster of the student orchestra at Tanglewood. Serge Koussevitzky, then-music director of the Boston Symphony, heard him perform Lalo's Symphonie espagnole and asked him to join the Symphony's first violin section, at age 17. After three years he was drafted by the Army during the Korean War and served in the 6th Army Band stationed at the Presidio in San Francisco. He was discharged in 1955, and three years later, was hired as concertmaster of the Minneapolis Symphony, where he remained until 1965. In 1966 he joined The Philadelphia Orchestra at the invitation of then-Music Director Eugene Ormandy, where he remained until his retirement in 1994.

Mr. Carol performed as soloist with The Philadelphia Orchestra nearly every season, including twice prior to becoming

concertmaster, playing everything from Bach, Vivaldi, Mozart, Beethoven, Mendelssohn, Brahms, and Bruch to Barber, Nielsen, Harrison, Britten, Bernstein, Jarrett, and Skrowaczewski (a concerto commissioned for, and dedicated to, him), among many others.

Mr. Carol taught at the Curtis Institute for decades, beginning in 1979. He also edited numerous orchestral violin parts for the music publisher Ovation Press. Following his retirement from the Orchestra he was a member of the Philadelphia Piano Quartet.





2024–2025 | 125th Season Marian Anderson Hall

The Philadelphia Orchestra

Thursday, October 3, at 7:30 Friday, October 4, at 2:00 Saturday, October 5, at 8:00

Yannick Nézet-Séguin Conductor
Joyce DiDonato Mezzo-Soprano
Sopranos and Altos of the Philadelphia Symphonic Choir
Joe Miller Director
Philadelphia Boys Choir
Jeffrey R. Smith Artistic Director
Philadelphia Girls Choir
Nathan Wadley Artistic Director

Mahler Symphony No. 3 in D minor

Part I

I. Kräftig. Entschieden

Part II

II. Tempo di menuetto: Sehr mässig

III. Comodo, Scherzando, Ohne Hast

IV. Sehr langsam. Misterioso—

V. Lustig im Tempo und keck im Ausdruck—

VI. Langsam. Ruhevoll. Empfunden

This program runs approximately 1 hour, 50 minutes, and will be performed without an intermission.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.



The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives. a commitment to its diverse communities. and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united. Today, The Philadelphia Orchestra and Ensemble Arts brings the greatest performances and most impactful education and community programs to audiences in Philadelphia and beyond.

Yannick Nézet-Séguin is now in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community. In addition to expanding the repertoire by embracing an ever-growing and diverse group of today's composers, Yannick and the Orchestra are committed to performing and recording the works of previously overlooked composers.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, at the Kimmel Center for the Performing Arts and around the community, in classrooms and hospitals, and over the airwaves and online. The Kimmel Center has been the ensemble's

home since 2001, and in 2024 Verizon Hall at the Kimmel Center was officially rededicated as Marian Anderson Hall in honor of the legendary contralto, civil rights icon, and Philadelphian. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs; side-by-sides: PopUP concerts: Our City. Your Orchestra Live; the free annual Martin Luther King, Jr., Tribute Concert; School Concerts; sensory-friendly concerts; open rehearsals; the School Partnership Program and School Ensemble Program; All City Orchestra Fellowships; and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a now-five-decade commitment of people-to-people exchange.

Under Yannick's leadership, the Orchestra returned to recording with 14 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award—winning Florence Price Symphonies Nos. 1 & 3. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

ThePhiladelphiaOrchestra

Soloist



A multiple GRAMMY-Award winner and winner of the 2018 Olivier Award for Outstanding Achievement in Opera, Kansas-born mezzo-soprano **Joyce DiDonato** entrances audiences across the globe. She has soared to the top of the industry both as a performer and a fierce advocate for the arts. With a repertoire spanning over four centuries, a varied and highly acclaimed discography, and industry-leading projects, her artistry has defined what it is to be a singer in the 21st century.

She made her Philadelphia Orchestra debut in 2015 at Carnegie Hall.

Ms. DiDonato's recent performance highlights include opening the Metropolitan Opera's 2023–24 season singing a signature role, Sister Helen, in a new production of Jake Heggie's Dead Man Walking. She returned to the Met to revive her critically acclaimed portrayal of Virginia Woolf in Kevin Puts's The Hours; appeared in concert with her hometown Kansas City Symphony for a series of subscription concerts; and performed in recital at the Deutsche Staatsoper Berlin, Vienna's Musikverein, and Carnegie Hall. Much in demand on the concert and recital circuit, she has recently held residencies at Carnegie Hall and the Barbican Centre in London; toured extensively in the United States, South America, Europe, and Asia; and was guest soloist at the BBC's Last Night of the Proms. Other recent highlights include performances with The Philadelphia Orchestra and the Rotterdam Philharmonic and Yannick Nézet-Séguin. Additional recent opera appearances include Handel's Agrippina at the Met and in a new production at the Royal Opera House; Didon in Berlioz's Les Troyens at the Vienna State Opera; the title role in Massenet's Cendrillon, Sesto in Mozart's La clemenza di Tito, and Adalgisa in Bellini's Norma at the Met; Agrippina in concert with Il Pomo d'Oro; Sister Helen at the Teatro Real Madrid and London's Barbican Centre; and Charlotte in Massenet's Werther at the Royal Opera House.

Ms. DiDonato is an exclusive recording artist with Warner Classics/Erato and has an expansive discography that includes Les Troyens (winner of Gramophone's coveted Recording of the Year) and Agrippina (Gramophone's Opera Recording of the Year). Other albums include her singular EDEN that has toured to nearly 40 cities globally; Schubert's Winterreise with Yannick Nézet-Séguin; the GRAMMY Award-winning Songplay; In War & Peace, which won Gramophone's 2017 Best Recital Award; Stella di Napoli; the GRAMMY Award-winning Diva, Divo; and Drama Queens. Other honors include Gramophone's Artist of the Year and Recital of the Year awards and an induction into the Gramophone Hall of Fame.

Choir



The Philadelphia Symphonic Choir made its debut in December 2016, performing in three programs with The Philadelphia Orchestra that season. Consisting of talented vocalists auditioned from around the country, the ensemble was created to marry gifted and unique voices of Philadelphia and beyond with the legendary Philadelphia Sound. Performance highlights with the Orchestra include the world premiere of the concert version of Kevin Puts's opera The Hours and Beethoven's

Missa solemnis in Philadelphia and at Carnegie Hall. The ensemble has also sung holiday performances of Menotti's Amahl and the Night Visitors and Handel's Messiah. The Philadelphia Symphonic Choir is directed by Joe Miller, professor of conducting and director of choral studies at the University of Cincinnati College-Conservatory of Music. He made his conducting debut with The Philadelphia Orchestra in 2021 leading performances of Messiah. The American Guild of Musical Artists, AFL-CIO, the union of professional singers, dancers, and production personnel in opera, ballet, and concert, represents the choral artists in these performances.

Sopranos

Lily Carmichael

Ting-Ting Chang

Abigail Chapman

Lauren Cohen

Maria Palombo Costa

Rexxi DeKok

Natalie Dewey Esler

Alexandra Gilliam

Julie-Ann Green

Jina Jana

Colleen Kinderman

Rachael Lipson

Mary McCormick

Christine Nass

Luciana Piovan

Olivia Prendergast

Sophia Santiago

Rebecca Shimer Nathania Sigmund

Pei Ying Wang

Altos

Katie Brown

Marissa Chalker

Lori Cummines-Huck

Alyson Harvey

Kelsey Lewis

Megan McFadden

Meghan McGinty

Sarah A Michal

Heather Mitchell

Natasha Nelson

Flisabeth Kotzakidou Pace

Sam Rauch

Rebecca Roy

Sarah Sensenia

Cecelia Diane Snow

Lisa Stein

Kaitlyn Tierney

Kaitlyn Waterson

Kathryn Whitaker

Liyao Yu

Choir



Renowned for its musicianship, intelligence, and interpretive abilities, the Emmy-winning and GRAMMY-nominated **Philadelphia Boys Choir & Chorale** (PBCC) has cultivated a devoted worldwide following for its highly acclaimed concerts and performances. Established in 1968 and under the baton of Jeffrey R. Smith since 2004, the Choir is known as "America's Ambassadors of Song," proudly representing both the City of Philadelphia and the United States on its many

concert tours across the globe, most recently in India in August 2024. PBCC's achievements include recordings with internationally renowned orchestras and soloists such as Luciano Pavarotti, television appearances, and praise from critics and audiences worldwide. PBCC has collaborated with many ensembles including The Philadelphia Orchestra (with which it debuted in 1973), the Philly POPS, Philadelphia Ballet, Opera Philadelphia, the Curtis Institute of Music, the Academy of Vocal Arts, Mendelssohn Chorus, Pig Iron Theater, Vox Ama Deus, and the Chamber Orchestra of Philadelphia. PBCC has appeared on national television and is also a regular performer at Philadelphia Phillies and Philadelphia Eagles games.

Samir Abbas
Elliet Brown
Spandan Raji Das
Liam Glaeser
Henry Thomas Gralish
Jayden Eli Hubbard
Robert Kaupas
Matthew Kwiecinski
Ozan Lench
Darien A Nelson

Liam A. Newkirk
Harry Robert Pfeiffer
Charlie Rodgers
Micah X. Sauvé
Campbell Schumann
Mikyah K. Shrestha
Jack Hamilton Stalker
Jack Stasko
Josiah S. West
Kyle Zhong

Choir



A highly selective music education program for girls ages six and older, the **Philadelphia Girls Choir**, which made its Philadelphia Orchestra debut in March 2024, is designed to instill confidence and excellence through music education and performance. The Choir takes a holistic approach to choral music that relates musicianship and performance to the broader human experience. Cultural diversity and personal development are essential elements of training.

Founded in 2012 and in its 12th season under the artistic direction of Nathan Wadley, the Choir began with 18 singers and has grown to include over 200 youth divided into four ensembles—Prelude, Etude, Cantata, and Concerto. Beginning with the basics of music theory and performance, singers progress over the years to learn more about vocal technique through challenging repertoire. The Choir has performed at renowned locations such as the National Constitution Center, the Academy of Music, the Kimmel Center, Vienna's Golden Hall, and the Met Philadelphia for the mayoral inauguration of Cherelle Parker in 2024. The Choir has also traveled extensively throughout Europe.

Giselle Bass
Reese Chan
Bianca Embick
Gwen Frank
Chloe Greenawalt
Elizabeth Hanson
Cici Harries
Serena Leng
Alicia Masopust

Nimi Oguntunde Sophia Phillips Sophia Sharp Sophia Stanev-Potts Madeline VanGinhoven Elizabeth Vannier Olivia Velez Katherine Yu Hannah Zhang

Framing the Program

Parallel Events

1895 MahlerSymphony
No. 3

Music Strauss Till Eulenspiegel's Merry Pranks Literature

Wells The Time Machine **Art**

Art
Cézanne
Maison Maria
with a View of
Chateau Noir
History

HistoryRöntgen
discovers
x-rays

"My symphony will be unlike anything the world has ever heard! All of nature speaks in it, telling deep secrets that one might guess only in a dream!" Thus the 36-year-old Gustav Mahler declared as he was completing his Third Symphony, the first of three that The Philadelphia Orchestra will perform this season. It is quite a claim, but then it is quite a symphony, the longest in the standard concert repertoire as well as one of the largest, calling for an immense orchestra, mezzo-soprano soloist, and soprano/alto and children's choirs.

Mahler conceived of the Symphony as "encompassing all the stages of evolution, ascending step by step. It begins with lifeless Nature and rises to God's love!" After eight French horns intone the mighty opening theme there are primordial rumblings, blossoming life, and joyous marches in the lengthy first movement.

The remaining five movements continue to chart the evolutionary track, from flowers, to animals, to mankind (a mezzo-soprano singing a poem by Friedrich Nietzsche), to angels (a brief choral movement), and finally to love in a deeply felt slow finale.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's Symphony Hall, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

Symphony No. 3

Gustav Mahler Born in Kalischt (Kaliště), Bohemia, July 7, 1860 Died in Vienna, May 18, 1911



While composing his monumental Third Symphony, Mahler offered abundant explanations concerning his inspirations and intentions. Although he would ultimately renounce most programmatic information as unnecessary for an understanding of his music, the evolving layers of his thinking about the Symphony are extremely revealing. Mahler's comments about the genesis of his longest work provide a fascinating window into the workings of his creative mind. The

ambition in this six-movement composition is enormous and he drew upon a vast array of musical, philosophical, literary, and cultural sources to achieve his magnificent vision.

The Genesis of Mahler's Creation Symphony Mahler created the Third Symphony in Steinbach am Attersee, amidst the natural beauty of the Austrian Alps, during the summers of 1895 and 1896. He changed his mind several times concerning how many movements to include, what their titles should be, and an overall name for the work, among which he considered *The Happy Life, A Summer Night's Dream, My Joyful Science,* and A Summer Midday's Dream. Yet Mahler's basic concept remained firm: to trace the evolution of creation in nature. After finishing the work he told a colleague he "imagined the constantly increasing articulation of feeling, from the muted, rigid, merely elemental form of existence (the forces of Nature) to the delicate structure of the human heart, which in its turn reaches further still, pointing beyond (to God)."

Originally conceived in seven movements, Mahler composed all but the imposing opening one in the summer of 1895. (The eliminated seventh movement dates from 1892.) In August he wrote similar letters to friends, mainly ones who were not themselves professional musicians, seeking responses just to the titles he had devised rather than to any actual music. He told physicist Arnold Berliner:

What I need is simply to find out what impression this title makes on the listener—i.e. whether the title succeeds in setting the listener on the road along which I wish to travel with him.

The Joyful Science

A Summer Morning's Dream

- L Summer Marches In
- II. What the Flowers in the Meadow Tell Me
- III. What the Animals in the Forest Tell Me
- IV. What the Night Tells Me
- V. What the Morning Bells Tell Me
- VI. What Love Tells Me
- VII. The Heavenly Life

Mahler soon changed the last movement's title to "What the Child Tells Me." It was a playful setting he had written three years earlier to a poem from *Des Knaben Wunderhorn* (The Youth's Magic Horn), but he ultimately decided to drop the song entirely and later used it to conclude his Fourth Symphony.

At the end of the summer, his vision of the symphony still evolving, Mahler wrote to the archeologist Friedrich Löhr:

My new symphony will take approximately 1½ hours—it is all in grand symphonic form.

The emphasis on my personal experiences (that is, what things tell me) corresponds to the peculiar ideas embodied in the whole work. Movements II-V are meant to express the hierarchy of organisms. ...

The First Movement, "Summer Marches In," is intended to hint at the humorously subjective content. Summer is conceived in the role of victor—amidst all that grows and flowers, creeps and flies, thinks and yearns, and, finally all that of which we have only an intuitive inkling (angels—bells—transcendental).

Eternal love spins its web within us, over and above all else—as rays flow together into a focal point. Now do you understand?

It is my most individual and my richest work. ...

A Year Passes During the 1895–96 season Mahler resumed his duties at the Hamburg Opera, where he was principal conductor, and continued work on the symphony the following summer back in Steinbach. All that remained was the first movement, the longest of them all. He told his confidant Natalie Bauer-Lechner, "It's frightening the way this movement seems to grow of its own accord more than anything else I have done. ... It is in every sense larger than life. ... Real horror seizes me when I see where it is leading." He believed that he could not have written this gigantic opening, over 30 minutes long, had he not already composed the later movements: "They are as infinite in their variety as the world itself, reaching their final culmination, their liberating resolution, in the 'Love' movement."

The celebrated dramatic soprano Anna von Mildenburg, with whom Mahler was romantically involved at the time, was understandably interested in this finale. Mahler wrote to her:

You would like to know "What Love Tells Me?" Dearest Annerl, love tells me very beautiful things! And when love speaks to me now it always talks about you! But the love in my symphony is one different from what you suppose. The [motto] of this movement ... is:

Father, behold the wounds I bear! Let no creature be lost!

Now do you understand what it is about? It is an attempt to show the summit, the highest level from which the world can be surveyed. I could equally well call the movement something like "What God Tells Me!" And so my work is a musical poem that goes through all the stages of evolution, step by step. It begins with inanimate Nature and progresses to God's love! People will need time to crack the nuts I am shaking down from the tree for them. ...

The mammoth symphony, now divided in two parts, was completed by the beginning of August 1896. Mahler was still willing to divulge the program, which by this time had changed in significant ways. He informed the critic Max Marschalk of his latest thoughts:

My work is finished. It has the following titles, from which you will be able to gather at least something about the contents:

A Summer Middav's Dream

First Part

Introduction: Pan Awakens

I. Summer Marches In (Bacchic Procession)

Second Part

- II What the Flowers in the Meadow Tell Me
- III. What the Animals in the Forest Tell Me
- IV. What Mankind Tells Me
- V. What the Angels Tell Me
- VI. What Love Tells Me

A Delayed Premiere Mahler would have to wait some years to premiere the work, although its modest second movement, the *Blumenstück* (Flower Piece), was played separately on several occasions. This met with varying degrees of success, but Mahler had misgivings about performing detached movements, fearing it misrepresented the whole. He presided over the premiere of the complete Symphony on June 9, 1902, in Krefeld, Germany, as part of a festival of which his friend and rival Richard Strauss was president. This concert marked one of the greatest triumphs of Mahler's compositional career.

The Vienna premiere of the Third, with the Philharmonic on December 14, 1904, proved especially brilliant and earned great praise from the younger generation of composers associated with Arnold Schoenberg. In the years before his death in 1911 at age 50, Mahler conducted the Third Symphony more often than any of his other symphonies excepting the First, leading performances in Amsterdam, Heidelberg, Mannheim, Prague, Cologne, Leipzig, Breslau, and Graz.

"Down with Programs!" Yet at the turn of the century, as Mahler's personal life and compositional career were entering a new stage, he ardently denounced programmatic "crutches": "Down with programs, which are always misinterpreted! The composer should stop giving the public his own ideas about his work; he should no longer force listeners to read during the performance and he should refrain from filling them with preconceptions." He abandoned writing programs for his new symphonies and tried to suppress what he had already divulged about his earlier ones. When the conductor Josef Krug-Waldsee, who gave a performance of the Third Symphony in Magdeburg in October 1902, inquired about the titles of the movements, Mahler's response suggests that what had helped him to formulate the piece years earlier now caused difficulties when revealed to general audiences:

Those titles were an attempt I made at the time to provide non-musicians with a clue and a guide to the thought, or rather mood of the individual movements and so the relationship between the movements and their place in the whole. Only too soon, alas, did it become clear to me that the attempt had failed (indeed, it can never succeed), leading merely to misrepresentations of the direst sort. ...

Mahler never denied that ideas, images, and stories lay behind all of his symphonies. They clearly helped him formulate, organize, and execute his ideas and one might be skeptical, no matter his protests, that they were intended just for "non-musicians." Mahler explained to critic Max Kalbeck, who had intuited what he was trying to do:

Everyone will eventually get on the right track, just like you. From Beethoven onwards there is no modern music without its inner program. But any music about which one first has to tell the listener what experience it embodies, and what he is meant to experience, is worthless. And once more: Away with every program! One simply has to come provided with ears and a heart and—not least—give oneself up willingly to the rhapsodist. Some residue of mystery always remains—even for the creator!

Mahler conducted the Third Symphony for the last time on January 14, 1907, with the Berlin Philharmonic. On that occasion the movement titles were printed in the program. Mahler's ambivalence about what to reveal continued, and near the end of his life he had become somewhat more accommodating in this regard concerning his first four symphonies.

A Closer Look Eight horns in unison intone the imposing opening theme, which immediately leads to mysterious, primordial rumblings, a musical idea that will return to open the fourth movement. The first movement (Kräftig. Entschieden) oscillates between chorales, fanfares, marches, and quasi-vocal passages. In addition to Mahler's title "Summer Marches In," he wrote other indications in the score: "The Awakening Call" to open, "Pan is Sleeping" for the haunting chorale with a folk-like solo violin melody, "The Herald" for one of the fanfares, and "The Rabble," "The Battle Begins," "The South Storm" for the march section in the middle.

The second part of the Symphony opens with the "Flower Piece," a delicate minuet into which more violent forces intrude (**Tempo di menuetto: Sehr mässig**). Mahler insisted that his view of nature was not limited to sweet little flowers:

Of course no one gets an inkling that for me Nature includes all that is terrifying, great and also lovely (it is precisely this that I wanted to express in the whole work, a kind of evolutionary development). I always feel it strange when most people speak of "Nature" what they mean is flowers, little birds, the scent of the pinewoods, etc. No one knows the god Dionysus, or great Pan. Well there you have a kind of program—i.e. a sample of how I compose. Always and everywhere it is the very sound of Nature!

The "animal" third movement is a scherzo (Comodo. Scherzando. Ohne Hast). The opening is an example of "unsung song": Mahler casts one of his earliest Wunderhorn settings, "Ablösung im Sommer" (Relief in Summer) in purely instrumental form. The satirical poem tells of the death of a cuckoo bird and the ascendance of a nightingale, and begins: "Cuckoo has fallen dead/on a green meadow!/Cuckoo is dead!/Then who all summer long/will while away the time?/Hey, it should be Mrs. Nightingale/who sits on the green branch/the little, delicate nightingale!" During two extended points within the movement there are elaborate solos performed by the posthorn, the instrument used to announce from a distance the arrival of the mail coach. The effect in the Symphony is elegiac and nostalgic. Mahler said he had in mind "Der Postillon," a poem by Nikolaus Lenau, in which a young man thinks of his dead friend. Near the end of the movement there is an eruption of panic horror, of which Mahler said, "We once again feel the heavy shadow of lifeless nature, of as yet uncrystallized, inorganic matter."

The concluding three movements are performed without pause, with the first two being vocal settings. An alto solo sings the "Midnight Song" from Friedrich Nietzsche's Also sprach Zarathustra in the fourth movement (**Sehr langsam. Misterioso**). The haunting opening words are "O Mensch! Gib Acht!" (O man! Take heed!), and later she sings "Tief ist ihr Weh!" (Deep is [the world's] woe!), sung to a theme that will return in the finale. In the middle of this slow, dark music, a plaintive oboe interjects the "bird of the night" and is instructed to play wie ein Naturlaut (like a sound of nature).

The pain of night is transformed without break to the happiness of day and the pealing of the morning bells. In the fifth movement (**Lustig im Tempo und keck im Ausdruck**), the alto soloist is joined by a chorus of sopranos, altos, and children for a setting of "Es sungen drei Engel" (Three Angels Sang) from *Des Knaben Wunderhorn*. The bright orchestration calls primarily for winds, four tuned bells, glockenspiel; the lower strings (the violins remain silent) are accompanimental.

The finale (Langsam. Ruhevoll. Empfunden) begins with a broad D-major chorale melody in the strings that contrasts with a minor-mode theme. Mahler may well have been alluding here to the opening of the slow movement of Beethoven's final composition, the String Quartet in F major, Op. 135. There follow reminiscences of the Symphony's earlier movements, including the eight horns calling forth the "Tief ist ihr Weh!" motif from the fourth. The general tone evokes the solemnity of another final work, Wagner's Parsifal, and prefigures the last movement of Mahler's own Ninth Symphony. As Mahler told Bauer-Lechner, "In the Adagio, everything is resolved into quiet 'being'; the lxion-wheel of appearances has at last been brought to a standstill. But in the fast movements, the Minuet and Allegro (and even in the Andante, according to my tempos) everything is flow, movement, 'becoming.' So, contrary to custom—and without knowing why, at the time—I concluded my Second and Third symphonies with Adagios: that is, with a higher as opposed to a lower form." The music builds to a loud and majestic conclusion, the loving final vision of Mahler's vast evolutionary scheme.

—Christopher H. Gibbs

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition.

Mahler composed his Third Symphony from 1895 to 1896.

The first Philadelphia Orchestra performances of Mahler's Third Symphony weren't until September 1972, when Eugene Ormandy led mezzo-soprano Betty Allen, the Women of the Mendelssohn Club of Philadelphia, and the Newark Boys Chorus. The most recent subscription performances of the work were in May 2017, with mezzo-soprano Karen Cargill, sopranos and altos of the Philadelphia Symphonic Choir, the American Boychoir, and Yannick Nézet-Séguin conducting.

The Symphony is scored for a large orchestra of four flutes (all four doubling piccolo), four oboes (IV doubling English horn), three clarinets (III doubling bass clarinet), two E-flat clarinets (II doubling clarinet), four bassoons (IV doubling contrabassoon), eight horns, four trumpets, four trombones, tuba, timpani, percussion (bass drum, chimes, cymbals, glockenspiel, rute, snare drum, suspended cymbal, tam-tam, tambourine, triangle), two harps, and strings; offstage: posthorn (movement III), various small drums, tubular bells; and a vocal complement of mezzo-soprano soloist, soprano and alto choir, and children's choir.

The Third Symphony runs approximately 1 hour and 40 minutes in performance.

Text and Translation

Movement IV: "Zarathustras Mitternachtslied" (Zarathustra's Midnight Song), from Friedrich Nietzsche, Also sprach Zarathustra

Mezzo-Soprano

O Mensch! Gib Acht! O man! Take heed!

Was spricht die tiefe Mitternacht? What does the deep midnight say?

Ich schlief! I was sleeping!

Aus tiefem Traum bin ich erwacht! I awoke from deep dreams!

Die Welt ist tief! How deep is the world!

Und tiefer, als der Tag gedacht! And deeper than the day realized!

O Mensch! O Mensch! O man! O man! Tief ist ihr Weh! Deep is its woe!

Lust, tiefer noch als Herzeleid! Joy is deeper even than heartache!

Weh spricht: Vergeh! Woe says: Be gone!

Doch alle Lust will Ewigkeit! But all joy yearns for eternity!

Will tiefe, tiefe Ewigkeit. For deep, deep eternity.

Movement V: "Es sungen drei Engel" (Three Angels Sang), from Achim von Arnim and Clemens Brentano, Des Knaben Wunderhorn

Children's Choir

Bimm, bamm, bimm, bamm ... Ding, dong, ding, dong ...

Soprano and Alto Choir

Es sungen drei Engel einen süssen Gesang; Three angels sang a sweet song;

mit Freuden es selig in dem Himmel its blessed sounds rang joyfully through

klang, the heavens,

sie jauchtzten fröhlich auch dabei, they shouted happily as they sang,

dass Petrus sei von Sünden frei. happy that Peter was freed from sin.

Und als der Herr Jesus zu Tische sass, And while Lord Jesus sat at the table,

mit seinen zwölf Jüngern das Abendmahl and ate the last supper with his twelve ass:

disciples,

Da sprach der Herr Jesus: the Lord spoke:
Was stehst du denn hier? Why are you here?

Wenn ich dich anseh', so weinest du mir! When I look at you, you begin to weep!

Mezzo-Soprano

Und sollt' ich nicht weinen, How can I keep from weeping,

du gütiger Gott. O gracious God?

Ich hab' übertreten die zehn For I have broken the Ten

Gebot. Commandments.

Ich gehe und weine ja bitterlich. I must go away and weep bitterly.

Soprano and Alto Choir

Du sollst ja nicht weinen! But you shouldn't weep!

Mezzo-Soprano

Ach komm und erbarme dich über mich! Oh come and have mercy on me!

Soprano and Alto Choir

Hast du denn übertreten die zehen If you have broken the Ten Gebot, Commandments,

so fall auf die Knie und bete zu then fall on your knees and pray to the

Gott! Lord!

Liebe nur Gott in alle Zeit! At all times love only the Lord!
So wirst du erlangen die himmlische Thus you will attain heavenly

Freud'. joy!

Children's Choir and Soprano and Alto Choir

Die himmlische Freud' ist eine selige Stadt; Heavenly joy is a blissful city; die himmlische Freud', die kein Ende mehr heavenly joy that has

hat! no end!

Die himmlische Freude war Petro bereit't, Heavenly joy was granted to Peter, durch Jesum und Allen zur Seligkeit. Heavenly joy was granted to Peter, through Jesus, and to all men to bliss.

Bimm, bamm, bimm, bamm ... Ding, dong, ding, dong ...

English translation by Paul J. Horsley

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