

**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. Empfundener

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](http://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](http://www.philorch.org).

# Music and Artistic Director

London Nardeman



**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](http://philorch.org/conductor).

# Soloist

Chris Singer



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 *Divia, Diva*; 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

Pete Checchia



**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 Jang  
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  
Elisabeth Kotzakidou Pace  
Sam Rauch  
Rebecca Roy  
Sarah Sensenig  
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 Galish  
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 Chelle 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**

**Mahler**

Symphony

No. 3

**Music**

Strauss

*Till*

*Eulenspiegel's*

*Merry Pranks*

**Literature**

Wells

*The Time*

*Machine*

**Art**

Cézanne

*Maison Maria*

*with a View of*

*Chateau Noir*

**History**

Röntgen

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
- I. 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 Middy'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. Empfundener**) 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 Ixion-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**

<i>O Mensch! Gib Acht!</i>	O man! Take heed!
<i>Was spricht die tiefe Mitternacht?</i>	What does the deep midnight say?
<i>Ich schlief!</i>	I was sleeping!
<i>Aus tiefem Traum bin ich erwacht!</i>	I awoke from deep dreams!
<i>Die Welt ist tief!</i>	How deep is the world!
<i>Und tiefer, als der Tag gedacht!</i>	And deeper than the day realized!
<i>O Mensch! O Mensch!</i>	O man! O man!
<i>Tief ist ihr Weh!</i>	Deep is its woe!
<i>Lust, tiefer noch als Herzeleid!</i>	Joy is deeper even than heartache!
<i>Weh spricht: Vergeh!</i>	Woe says: Be gone!
<i>Doch alle Lust will Ewigkeit!</i>	But all joy yearns for eternity!
<i>Will tiefe, tiefe Ewigkeit.</i>	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**

<i>Bimm, bamm, bimm, bamm ...</i>	Ding, dong, ding, dong ...
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### **Soprano and Alto Choir**

<i>Es sungen drei Engel einen süßen Gesang;</i>	Three angels sang a sweet song;
<i>mit Freuden es selig in dem Himmel</i>	its blessed sounds rang joyfully through
<i>klang,</i>	the heavens,
<i>sie jauchtzten fröhlich auch dabei,</i>	they shouted happily as they sang,
<i>dass Petrus sei von Sünden frei.</i>	happy that Peter was freed from sin.
<i>Und als der Herr Jesus zu Tische sass,</i>	And while Lord Jesus sat at the table,
<i>mit seinen zwölf Jüngern das Abendmahl</i>	and ate the last supper with his twelve
<i>ass:</i>	disciples,
<i>Da sprach der Herr Jesus:</i>	the Lord spoke:
<i>Was stehst du denn hier?</i>	Why are you here?
<i>Wenn ich dich anseh', so weinest du mir!</i>	When I look at you, you begin to weep!

### **Mezzo-Soprano**

*Und sollt' ich nicht weinen,  
du gütiger Gott.*

*Ich hab' übertreten die zehn  
Gebot.*

*Ich gehe und weine ja bitterlich.*

How can I keep from weeping,  
O gracious God?

For I have broken the Ten  
Commandments.

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  
Gebot,*

*so fall auf die Knie und bete zu  
Gott!*

*Liebe nur Gott in alle Zeit!*

*So wirst du erlangen die himmlische  
Freud'.*

If you have broken the Ten  
Commandments,

then fall on your knees and pray to the  
Lord!

At all times love only the Lord!

Thus you will attain heavenly  
joy!

### **Children's Choir and Soprano and Alto Choir**

*Die himmlische Freud' ist eine selige Stadt;  
die himmlische Freud', die kein Ende mehr  
hat!*

*Die himmlische Freude war Petro bereit't,  
durch Jesum und Allen zur Seligkeit.*

*Bimm, bamm, bimm, bamm ...*

Heavenly joy is a blissful city;  
heavenly joy that has  
no end!

Heavenly joy was granted to Peter,  
through Jesus, and to all men to bliss.

Ding, dong, ding, dong ...

*English translation by Paul J. Horsley*



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