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**GONZALO FARIAS**, *Associate Conductor, David T. Beals III Chair*

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*Miller Nichols Chair*  
Stirling Trent, *Associate Concertmaster*  
Chiafei Lin, *Acting Assistant Concertmaster*  
Sunho Kim<sup>‡</sup>, *Assistant Concertmaster*  
Anne-Marie Brown  
Michael Brown<sup>^</sup>  
Betty Chen  
Anthony DeMarco  
Susan Goldenberg\*  
Tomoko Iguchi  
Dorris Dai Janssen  
Filip Lazovski<sup>Δ</sup>  
Vladimir Rykov  
Alex Shum\*

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Kristin Velicer, *Acting Associate Principal*  
Minhye Helena Choi, *Acting Assistant Principal*  
Nancy Beckmann  
Autumn Chodorowski<sup>^</sup>  
Mary Garcia Grant  
Kazato Inouye  
Rena Ishii  
Lisa Jackson<sup>Δ</sup>  
Stephanie Larsen  
Sodam Lim<sup>^</sup>  
Rachel Sandman<sup>Δ</sup>

**VIOLAS**

MingYu Hsu<sup>^</sup>, *Principal*  
Jessica Nance, *Acting Associate Principal*  
Duke Lee, *Acting Assistant Principal*  
Julius Adams<sup>Δ</sup>  
Kent Brauningner  
Sean Brumble  
Marvin Gruenbaum  
Jenifer Houck  
Jesse Yukimura

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*Robert A. Kipp Chair*  
Susie Yang, *Associate Principal*  
*Richard Hill Chair*  
Alexander East, *Assistant Principal*  
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John Eadie  
Lawrence Figg  
Rung Lee  
Meredith McCook  
Allen Probus

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Richard Ryan, *Acting Associate Principal*  
Nils Aardahl<sup>^</sup>  
Joseph Nuñez<sup>Δ</sup>  
Caleb Quillen  
Nash Tomey<sup>‡</sup>  
Keith Wymer<sup>Δ</sup>

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*Marylou and John Dodds Turner Chair*  
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Kayla Burggraf Michal

**PICCOLO**

Kayla Burggraf Michal

**OBOES**

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*Shirley Bush Helzberg Chair*  
Alison Chung, *Associate Principal*  
Matthew Lengas<sup>^</sup>

**ENGLISH HORN**

Matthew Lengas<sup>^</sup>

**CLARINETS**

Raymond Santos, *Principal*  
*Bill and Peggy Lyons Chair*  
Silvio Guitian, *Associate Principal*  
John Klinghammer

**E-FLAT CLARINET**

Silvio Guitian

**BASS CLARINET**

John Klinghammer

**BASSOONS**

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*Barton P. and Mary D. Cohen Chair*  
Thomas DeWitt, *Associate Principal*  
Maxwell Pipinich

**CONTRABASSOON**

Thomas DeWitt

**HORNS**

Alberto Suarez, *Principal*  
*Landon and Sarah Rowland Chair*  
David Sullivan, *Associate Principal*  
Elizabeth Gray  
David Gamble  
Stephen Multer,

**TRUMPETS**

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*James B. and Annabel Nutter Chair*  
Steven Franklin, *Associate Principal*  
George Goad<sup>^</sup>

**TROMBONES**

Roger Oyster, *Principal*  
Porter Wyatt Henderson,  
*Associate Principal*  
Jahleel Smith<sup>Δ</sup>  
Adam Rainey<sup>‡</sup>

**BASS TROMBONE**

Jahleel Smith<sup>Δ</sup>  
Adam Rainey<sup>‡</sup>

**TUBA**

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*Frank Byrne Chair*

**TIMPANI**

Timothy Jepson, *Principal*  
*Michael and Susan Newburger Chair*

**PERCUSSION**

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David Yoon, *Associate Principal*

**HARP**

Katherine Ventura<sup>Δ</sup>, *Acting Principal*

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Fabrice Curtis

Justin White,  
*Director of Orchestra Personnel*

Kirsten Loynachan,  
*Assistant Personnel Manager*

Tyler Miller,  
*Stage Manager*

\* Non-Rotating Musician  
<sup>^</sup> New Member  
<sup>‡</sup> On Leave of Absence  
<sup>Δ</sup> One-Year Member

# STERN CONDUCTS MAHLER AND MONTGOMERY

Friday and Saturday, June 2-3, 2023 at 8:00 p.m.

Sunday, June 4, 2023 at 2:00 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

**MICHAEL STERN**, *conductor*

**JULIA BULLOCK**, *soprano*

**FREDERICK DELIUS /  
arr. Thomas Beecham**

*The Walk to the Paradise Garden*

**JESSIE MONTGOMERY**

*Five Freedom Songs* (Kansas City Symphony co-commission)

1. My Lord, What a Morning
  2. I Want to Go Home
  3. Lay dis Body Down
  4. My Father, How Long?
  5. The Day of Judgment
- Julia Bullock, *soprano*

**INTERMISSION**

**GUSTAV MAHLER**

Symphony No. 4 in G Major

- I. Bedächtigt, nicht eilen
  - II. In gemächlicher Bewegung, ohne Hast
  - III. Ruhevoll (Poco adagio)
  - IV. Sehr behaglich
- Julia Bullock, *soprano*

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## JULIA BULLOCK, SOPRANO

Julia Bullock is an American classical singer who “communicates intense, authentic feeling, as if she were singing right from her soul” (Opera News). Combining versatile artistry with a probing intellect and commanding stage presence, she has headlined productions and concerts at preeminent arts institutions around the world. An innovative curator in high demand from a diverse group of arts presenters, museums and schools, her notable positions have included collaborative partner of Esa-Pekka Salonen and 2019/20 Artist-in-Residence at the San Francisco Symphony, 2020/22 Artist-in-Residence of London’s Guildhall School and 2018/19 Artist-in-Residence at New York’s Metropolitan Museum of Art. Chosen as a 2021 Artist of the Year by Musical America, which hailed her as an “agent of change,” Bullock is also a prominent voice of social consciousness. As

Vanity Fair notes, she is “young, highly successful, [and] politically engaged,” with the “ability to inject each note she sings with a sense of grace and urgency, lending her performances the feel of being both of the moment and incredibly timeless.”

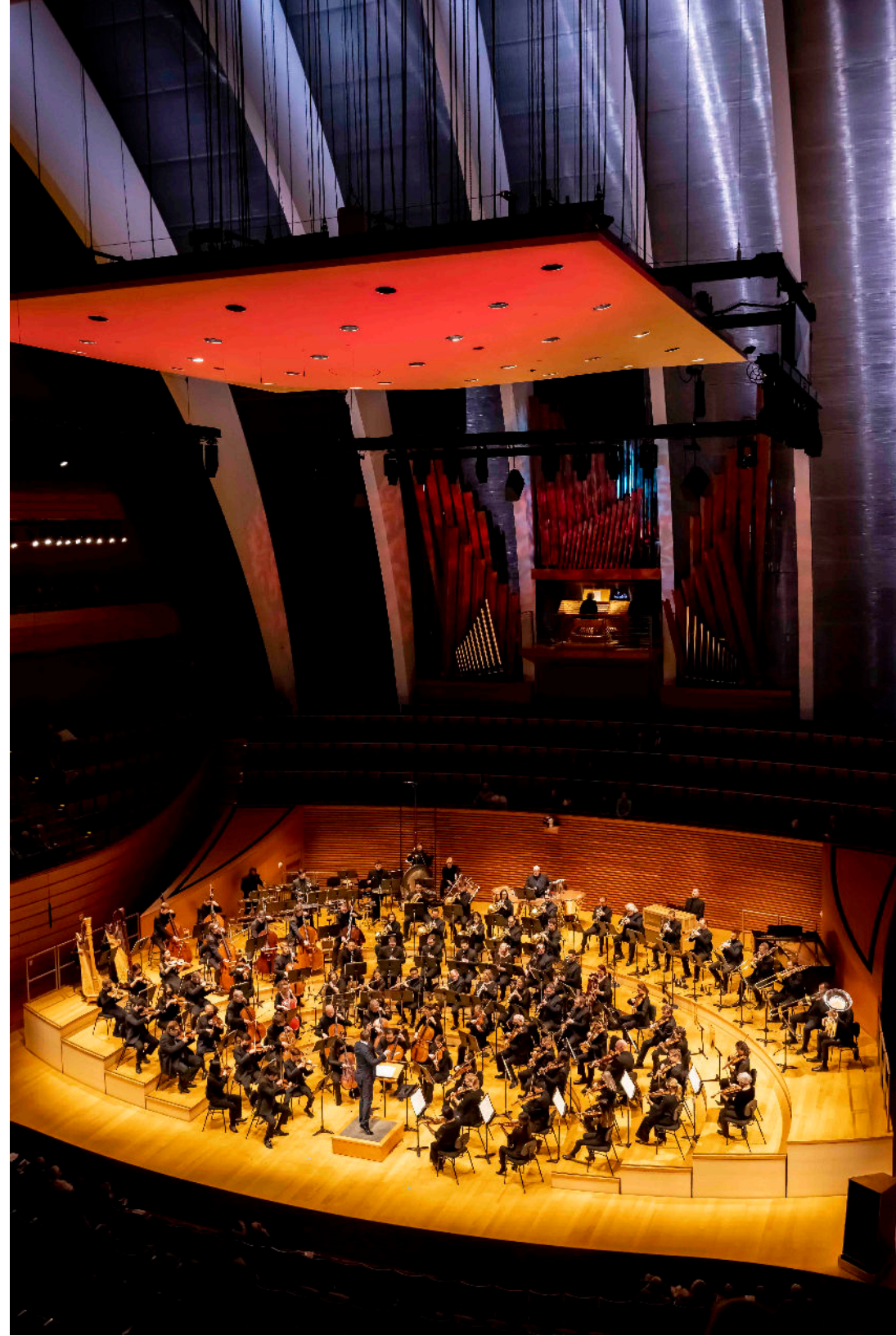
Bullock has made key operatic debuts at San Francisco Opera in the world premiere of *Girls of the Golden West*; Santa Fe Opera in *Doctor Atomic*; Royal Opera House in *Theodora*; Festival d’Aix-en-Provence and Dutch National Opera in *The Rake’s Progress*; the English National Opera, Spain’s Teatro Real and Russia’s Bolshoi Theatre in the title role of *The Indian Queen*; and Dutch National Opera, Bregenz Festspiele and Park Avenue Armory in the premiere of Michel van der Aa’s *Upload*.

In concert, she has collaborated with Berlin’s Deutsches Symphonie-Orchester and Roderick Cox, London’s Philharmonia Orchestra and Salonen, the Los Angeles Philharmonic and Gustavo Dudamel, the San Francisco Symphony and both Salonen and Michael Tilson Thomas, the New York Philharmonic and Alan Gilbert, the Boston Symphony Orchestra and Andris Nelsons, Japan’s NHK Symphony and Paavo Järvi, and both the London Symphony Orchestra and Berlin Philharmonic’s Karajan Academy with Simon Rattle.

Her recital highlights include appearances at New York’s Carnegie Hall, London’s Wigmore Hall, the Philadelphia Chamber Music Society, Cal Performances at UC Berkeley, Boston’s Celebrity Series, Washington’s Kennedy Center and the Mostly Mozart and Ojai Music festivals, where she joined Roomful of Teeth and the International Contemporary Ensemble for the world premiere of *Josephine Baker: A Portrait*. This was the original prototype for *Perle Noire: Meditations for Josephine*, a work conceived by Julia in collaboration with Peter Sellars, and written for her by Tyshawn Sorey and Claudia Rankine.

Bullock’s growing discography includes *Doctor Atomic*, recorded with the composer conducting the BBC Symphony Orchestra, and *West Side Story*, captured live with Tilson Thomas and the San Francisco Symphony, both of which were nominated for Grammy® Awards. She will release her debut solo album on Nonesuch in 2022 and appears on the soundtrack of Amazon Prime Video’s 2021 “The Underground Railroad” composed by Nicholas Britell.

Bullock was born in St. Louis, Missouri, and holds degrees from the Eastman School of Music, Bard College’s Graduate Vocal Arts Program and New York’s Juilliard School. She lives with her husband, conductor Christian Reif, in Munich, and the couple welcomed their first child in autumn 2022.



## FREDERICK DELIUS

### *The Walk to the Paradise Garden* (1906)

8 minutes

2 flutes, oboe, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, harp and strings.

### THE STORY

The British composer Frederick Delius composed his fourth opera, *A Village Romeo and Juliet*, in 1900 and 1901. It was based on an 1876 short story of the same name by Swiss author Gottfried Keller, and Delius was captivated by the dramatic possibilities of Shakespeare's story of forbidden love transplanted into an unforgiving everyday provincial environment. He and his wife adapted the story into a libretto of six scenes, following the unlucky lovers from their innocent childhood days to their eventual union in death as they escape the cruel world together.

*The Walk to the Paradise Garden*, the opera's most famous section, was not part of the original work. During rehearsals for the premiere in Berlin in February 1907, Delius realized the short interlude he had written between the fifth and sixth scenes was not long enough to accommodate the major scene change (from a village fair to an inn in the mountains). So he composed the interlude that has become much more famous and much more frequently performed than the opera itself.

Despite Delius' love of nature and pantheistic beliefs, the Paradise Garden is not a beautiful setting in nature, but the name of the mountain inn where the lovers go and eventually decide on their fate.

### THE MUSIC

The interlude skillfully weaves together themes from the first five scenes as it depicts the lovers' unhurried walk to the inn. The music is sensuous and romantic but always innocent and charming. Most of the melodic material in the woodwinds and horns is fragmentary, with each instrument playing only a few bars of music before passing the line along. There are two climaxes in the piece; the second one, featuring the strings and horns, is a restatement of the opera's primary love theme. Following the rapture, the music calms and becomes slower and softer, dying away into silence, as the lovers leave their few moments of peace behind. *AJH*

Program notes by *AJ Harbison (AJH)* and *Eric T. Williams (ETW)*.



### FREDERICK DELIUS (1862-1934)

#### Known for:

- *Florida Suite* (1887)
- *A Village Romeo and Juliet* (opera, 1901)
- *A Mass of Life* (cantata, 1905)

- British composer Frederick Delius was born Fritz Delius in northern England in 1862. His father, a prosperous wool merchant, was an amateur musician and entertained some of the musical luminaries of the time at the family's home. Fritz received instruction in violin and piano as a child, but his father expected him to play a part in the family business and was completely opposed to music as a profession. Fritz consistently neglected his duties in favor of music pursuits, so his father sent him to Florida to manage an orange plantation.
- In Florida, Delius spent little time cultivating oranges and much time studying music. He met a talented church organist, Thomas Ward, and immediately began studying counterpoint and composition with him. He was also profoundly influenced by the spirituals sung by the Black workers on the plantation.
- After nine months he left the plantation for a short stay in Virginia; the next year his father finally relented and he returned to Europe to study music formally at the Leipzig Conservatory. Much more important than his education there, however, was his opportunity to meet the Norwegian composer Edvard Grieg, who was an early advocate of (as well as a significant influence on) his music.
- Delius spent eight years in Paris, which saw many of the first performances of his music; around the turn of the century his music was programmed by several German conductors, and he became well-known in Germany before a note of his music had ever been played in his native England. (It was also around this time that he changed his name to Frederick, after the death of his father.)
- The outbreak of World War I put an end to most performances of Delius' music in Europe, and to make matters worse, Delius began to show symptoms of syphilis, which he had likely contracted during his philandering days in Paris in the 1890s. By 1922 he required two canes to walk, and by 1928 he was paralyzed and blind. In contrast to the prosperity of the pre-war years, Delius' medical bills were mounting, his blindness prevented him from composing and he had little income from royalties as performances of his music on the continent had not returned to their previous levels. British conductor Thomas Beecham proved invaluable as both a champion of Delius' music in England and also as a discreet financial benefactor.
- In 1928, a young English admirer of Delius named Eric Fenby, moved by Delius' inability to write due to his blindness, offered his services as an unpaid assistant to take dictation from the composer. Delius accepted, and all of the works of the last five years of his life were composed by dictation to Fenby.
- Despite his lifelong atheism, Delius wanted to be buried in a country churchyard in the south of England "where people could place wild flowers." His long-suffering wife Jelka, who remained devoted to him despite his many extramarital affairs, missed the burial service because she became ill during the journey from France to England. She died two days later and was buried in the same grave. *AJH*

## JESSIE MONTGOMERY

### *Five Freedom Songs* (2021)

20 minutes

*Solo voice, kick-drum, brake drum, cymbals, glockenspiel, high hat, snare drum and strings.*

*Co-commissioned by the Sun Valley Music Festival, San Francisco Symphony, Boston Symphony Orchestra, Grand Teton Music Festival, Kansas City Symphony, New Haven Symphony Orchestra and Virginia Arts Festival.*

*Five Freedom Songs* was conceived in collaboration with soprano Julia Bullock between 2017 and 2018. We wanted to create a song cycle that honors our shared African-American heritage and the tradition of the Negro spiritual, while also experimenting with non-traditional stylistic contexts.

Each of the five songs in this cycle are sourced from the historical anthology “Slave Songs of the United States” (originally published by A. Simpson & Co., New York, 1867), which categorizes each song based on origin and social context.

For example, “My Lord, What a Morning” is actually the original lyric to the more popular spiritual “Stars Begin to Fall,” which originated in the Southeastern slave states. “I Want to Go Home” also originates from the Southeastern states, and my setting is inspired by the simple way it was transcribed as a simple seven-note melody without an indicated rhythm, which inspired me to write it in a hybrid Gregorian chant/spiritual style. “Lay dis Body Down,” a funeral song said to originate from the region surrounding South Carolina, is set in an improvised style, wherein each part of the ensemble chooses their own pacing of the line to create a swirling meditation. “My Father, How Long?” contains the refrain “We will soon be free, we will soon be free, De Lord will call us home,” the words of which reflect the dual meaning between spiritual salvation and freedom from oppression. It is a song that emerged from a jail in Georgetown, South Carolina, at the break of the Great Rebellion, and accompanied by percussive sounds in the strings evoking the chain gang. “The Day of Judgment” originates from the region surrounding Louisiana and is set as an uneasy celebration over the refrain of a traditional West African drumming pattern.

—*Jessie Montgomery*

### 1. **My Lord, What a Morning**

My Lord, what a morning,  
My Lord, what a morning,  
Oh my Lord, what a morning,  
When the stars begin to fall,  
When the stars begin to fall.  
My Lord, what a morning,  
My Lord, what a morning,  
Oh my Lord, what a morning,  
When the stars begin to fall.  
You will hear the trumpets sound,  
To wake the nations underground,  
Looking to my God’s right hand,  
When the stars begin to fall.  
You will hear the people shout,  
To wake the nations underground,  
Looking to my God’s right hand,  
When the stars begin to fall,  
When the stars begin to fall.  
My Lord, what a morning,  
My Lord, what a morning,  
Oh my Lord, what a morning,  
When the stars begin to fall,  
When the stars begin to fall.

### 2. **I Want to Go Home**

Dere’s no rain to wet you.  
O yes, I want to go home,  
Want to go home.  
Dere’s no sun to burn you.  
O yes, I want to go home,  
Want to go home.  
Dere’s no hard trials,  
O yes, I want to go home,  
Want to go home.  
Dere’s no whips a-crackin’ (no),  
O yes, I want to go home,  
Want to go home.  
Dere’s no stormy weather,  
O yes, I want to go home,  
Want to go home.  
Dere’s no slavery in de kingdom,  
O yes, I want to go home,  
Want to go home.  
All is gladness in de kingdom,  
O yes I want to go home,  
Want to go home.

### 3. **Lay dis Body Down**

O graveyard, O graveyard,  
I’m walkin’ troo the graveyard;  
Lay dis body down.  
I know moonlight, I know starlight,  
I’m walkin’ troo the starlight;  
Lay dis body down.  
O my soul, O your soul,  
We’re walkin’ troo the moonlight;  
Lay dis body down.  
O moonlight, O starlight,  
I’m walkin’ troo the starlight;  
Lay dis body down.

### 4. **My Father, How Long?**

My father, how long,  
My father, how long,  
My father, how long,  
Will our people suffer here?  
My mother, how long,  
My mother, how long,  
My mother, how long,  
Will our people suffer here?  
We will soon be free,  
We will soon be free,  
We will soon be free,  
We will not suffer here.  
We’ll walk de miry road,  
We’ll walk de golden streets,  
We’ll fight for liberty,  
We will not suffer here.  
My brudders do sing,  
My sisters do sing,  
My people do sing,  
We will not suffer here.  
'Cause it won’t be long,  
No it won’t be long,  
No it won’t be long,  
We will not suffer here.  
And it won’t be long,  
No it won’t be long,  
No it won’t be long,  
We will not suffer...

*continued on next page*

### 5. **The Day of Judgment**

And de moon will turn to blood,  
And de moon will turn to blood,  
And de moon will turn to blood  
In dat day — O-yoy, my soul!  
And de moon will turn to blood in  
dat day.  
And you'll see de stars a-fallin',  
And you'll see de stars a-fallin',  
And you'll see de stars a-fallin'  
In dat day — O-yoy, my soul!  
And you'll see de stars a-fallin' in  
dat day.

And de world will be on fire,  
And de world will be on fire,  
And de world will be on fire  
In dat day — O-yoy, my soul!  
And de world will be on fire in  
dat day.  
And you'll hear de saints a-singin',  
And you'll hear de saints a-singin',  
And you'll hear de saints a-singin'  
In dat day — O-yoy, my soul!  
And you'll hear de saints a-singin' in  
dat day.



Photo by Jiyang Chen

### JESSIE MONTGOMERY (b. 1981)

Jessie Montgomery, Musical America's 2023 Composer of the Year, is a Grammy® Award-nominated composer, violinist and educator whose music interweaves classical music with elements of vernacular music, improvisation, poetry and social consciousness, making her an acute interpreter of 21st-century American sound and experience. Her profoundly felt works have been described as "turbulent, wildly colorful and exploding with life" (The Washington Post) and are performed regularly by leading orchestras and ensembles around the world. In July 2021, she began a three-year appointment as the Chicago Symphony Orchestra's Mead Composer-in-Residence.

Her growing body of work includes solo, chamber, vocal and orchestral works, as well as collaborations with distinguished choreographers. Recent premieres include *Hymn for Everyone* (2021), her first commission for the Chicago Symphony Orchestra; *Five Freedom Songs* (2021), a song cycle for soprano Julia Bullock; a set of concerti – *DIVIDED* (2022), *Rounds* (2021), and *L.E.S. Characters* (2020); and a site-specific collaboration for Bard SummerScape and Pam Tanowitz Dance (2021).

Highlights of her 2022-2023 season include the world premieres of orchestral works for violinist Joshua Bell, the Chicago Symphony Orchestra, a consortium led by the Dallas Symphony Orchestra for New Music USA Amplifying Voices, a violin duo for CSO MusicNOW and the Chamber Music Society of Lincoln Center; and new settings of various works by choreographer Donald Byrd for Nashville Ballet. Future projects include Alisa Weilerstein's *FRAGMENTS*, a work for the New York Philharmonic, and her final commissions as the Chicago Symphony Orchestra's Mead Composer-in-Residence.

Montgomery has been recognized with many prestigious awards and fellowships, including the Civitella Ranieri Fellowship, the Sphinx Medal of Excellence and the Leonard Bernstein Award from the ASCAP Foundation. She is currently visiting faculty at the Vanderbilt University Blair School of Music, Bard College and The New School. She has been affiliated with the Sphinx Organization since 1999. Montgomery holds degrees from the Juilliard School and New York University and is currently a doctoral candidate in music composition at Princeton University.

## GUSTAV MAHLER

### Symphony No. 4 in G Major (1901)

55 minutes

2 piccolos, 4 flutes, 3 oboes, English horn, E-flat clarinet, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, timpani, bass drum, cymbals, orchestra bells, sleigh bells, tam-tam, triangle, harp and strings.

## THE STORY

In October 1897, Gustav Mahler finally achieved his long-held ambition to become director of the Vienna Court Opera, the pinnacle of the profession. He poured his energy into rejuvenating its artistic ensemble, introducing new operas and setting high standards for stage aesthetics. Constant battles over his transformative agenda were depleting and his composing suffered. After writing his Third Symphony — his longest — there was a fallow period and he composed comparatively little during his usual summertime break from the heavy demands of the concert season. In 1899, he bought a lakeside lot in Maiernigg, Austria, to build a retreat and while construction took place, he stayed at a lakeside resort in Altaussee, Austria. It was not peaceful; Mahler reported that a local band incessantly played “serenades, funeral marches and wedding marches every day from eleven o’clock and on Sunday from eight in the morning.” Despite the annoying music and ghastly weather, he worked through the distractions, managing to complete sketches for half of the Fourth Symphony that summer.

Ensnared in his new chalet during the summer of 1900, Mahler made excellent progress on the symphony, finishing a draft on August 5. Mahler’s friend and confidante, violist Natalie Bauer-Lechner, related his intention: “I actually just wanted to write a symphonic humoresque, and then it became the normal measure of a symphony — while earlier when I thought it would become a symphony, it turned out to be three times as long, in my Second and Third.”

There was some jockeying over who would conduct the premiere of the Fourth Symphony and where it would take place. Richard Strauss and Felix Weingartner both expressed interest as did the Vienna Philharmonic. In the end, the Fourth Symphony premiered on November 25, 1901, in Munich, with soprano Margarete Michalek and the Kaim Orchestra conducted by Mahler. Many in the audience were confused by the work and critics generally panned it. Mahler was less bothered by this negative reception because he had just met Alma Schindler on November 7 and was completely smitten with her. He visited her at home for the first time on November 28, they decided to marry on December 7, and were officially engaged on December 23. Their stormy marriage would influence Mahler’s music subsequently but the Fourth Symphony belongs to the “pre-Alma” period.

*“For myself I know that so long as I can sum up my experience in words, I can certainly not create music about it. My need to express myself in music symphonically begins precisely where dark feelings hold sway, at the gate that leads into the ‘other world,’ the world in which things no longer are divided by time and space.” — Gustav Mahler*

## THE MUSIC

The Fourth Symphony is Mahler’s shortest and omits trombones and tuba. It is also the first of his symphonic oeuvre for which he did not provide programmatic descriptions. His demurrer: “I know the most wonderful names for the movements, but I will not betray them to the rabble of critics and listeners so that they can subject them to banal misunderstandings and distortions.”

The fourth movement is actually the origination point of the symphony. Mahler was entranced by an early 19th-century collection of folk poetry called “Des Knaben Wunderhorn” (The Youth’s Magic Horn). He was inspired by a poem in the collection called “Der Himmel hängt voll Geigen” (Heaven is Hung with Violins), a child’s naïve vision of heaven, and set it for voice and piano in 1892 calling it “Das himmlische Leben” (The Heavenly Life). He intended to include the song in his Third Symphony but as the symphony grew to massive proportions, he wisely opted to save the song for his Fourth Symphony. With the conclusion for the symphony already determined, he worked backward, carefully integrating the song’s elements in the first three movements and designing the listener’s journey from earthly life to the heavenly realm. When the soprano finally sings in the last movement, Mahler’s imaginative and sensitive setting of each verse highlights the playful innocence of the text.

From sleighbells at the outset of the symphony to the devilish “Freund Hain” violin (retuned to better resemble a country fiddle) of the second movement, Mahler uses folk elements unselfconsciously, their simplicity complementing his depth of expression. The third movement is a symphony unto itself, traversing tranquility to cataclysm and back. At last, the fanciful heavenly vision is set forth and the symphony ends serenely, with angelic sounds and deep harp notes receding into the distance. *ETW*

## MAHLER TEXT AND TRANSLATION

### Das himmlische Leben

(aus Des Knaben Wunderhorn)

Wir genießen die himmlischen Freuden,  
D’rum tun wir das Irdische meiden.  
Kein weltlich’ Getümmel  
Hört man nicht im Himmel!  
Lebt alles in sanftester Ruh’.  
Wir führen ein englisches Leben,  
Sind dennoch ganz lustig daneben; Wir  
tanzen und springen,  
Wir hüpfen und singen,  
Sankt Peter im Himmel sieht zu.

### The Heavenly Life

(from Des Knaben Wunderhorn)

We enjoy heavenly pleasures  
and therefore avoid earthly ones.  
No worldly tumult  
is heard in Heaven!  
All live in gentlest peace.  
We lead angelic lives,  
yet have a merry time of it besides.  
We dance and spring,  
We skip and sing.  
Saint Peter in Heaven looks on.

Johannes das Lämmlein auslasset,  
Der Metzger Herodes d'rauf passet.  
Wir führen ein geduldig's,  
Unschuldig's, geduldig's,  
Ein liebliches Lämmlein zu Tod.  
Sankt Lucas den Ochsen tät schlachten  
Ohn' einig's Bedenken und Achten.  
Der Wein kost' kein Heller  
Im himmlischen Keller;  
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,  
Die wachsen im himmlischen Garten,  
Gut' Spargel, Fisolen  
Und was wir nur wollen.  
Ganze Schüsseln voll sind uns bereit!  
Gut' Äpfel, gut' Birn' und gut' Trauben;  
Die Gärtner, die alles erlauben.  
Willst Rehbock, willst Hasen,  
Auf offener Straßen  
Sie laufen herbei!

Sollt' ein Fasttag etwa kommen,  
Alle Fische gleich mit Freuden  
angeschwommen!  
Dort läuft schon Sankt Peter  
Mit Netz und mit Köder  
Zum himmlischen Weiher hinein.  
Sankt Martha die Köchin muß sein.

Kein' Musik ist ja nicht auf Erden,  
Die unsrer verglichen kann werden.  
Elftausend Jungfrauen  
Zu tanzen sich trauen.  
Sankt Ursula selbst dazu lacht.  
Kein' Musik ist ja nicht auf Erden,  
Die unsrer verglichen kann werden.  
Cäcilia mit ihren Verwandten  
Sind treffliche Hofmusikanten!  
Die englischen Stimmen  
Ermuntern die Sinnen,  
Daß alles für Freuden erwacht.

John lets out the little lamb,  
and Herod the Butcher lies in wait for it.  
We lead a patient,  
innocent, patient,  
dear little lamb to its death.  
Saint Luke slaughters the ox  
without any hesitation or heed.  
Wine doesn't cost a penny  
in the heavenly cellar;  
The angels bake the bread.

Good greens of every kind,  
grow in the heavenly garden,  
Good asparagus, green beans,  
and whatever we want.  
Whole dishfuls are set for us!  
Good apples, good pears and good grapes,  
and gardeners who allow everything.  
If you want roebuck or hare,  
in the open streets  
they run right up!

Should a fast day come,  
all the fishes at once come swimming  
with joy!  
There goes Saint Peter running  
with net and with bait  
to the heavenly pond.  
Saint Martha must be the cook.

There is no music on earth  
that can compare to ours.  
Eleven thousand virgins  
dare to dance,  
Saint Ursula herself laughs at this.  
There is no music on earth  
that can compare to ours.  
Cecilia and all her relatives  
are excellent court musicians.  
The angelic voices  
gladden our senses,  
so that all awaken with joy.



### GUSTAV MAHLER (1860-1911)

#### Known for:

- **Symphony No. 2, "Resurrection" (1888-1894)**
- **Adagietto from Symphony No. 5 (1901-1902)**
- **Symphony No. 8, "Symphony of a Thousand" (1906)**

- Born into a Jewish family in Bohemia (now in the Czech Republic), Gustav Mahler was the second of 14 children. He showed musical talent at a relatively early age and began piano lessons at age 6. He was admitted to the Vienna Conservatory in 1875 and later attended Vienna University, studying music, history and philosophy.
- Mahler's conducting duties engulfed his time during the concert season so composing was largely relegated to summers, often spent at pastoral lakeside settings.
- It was in late 1901 that Mahler met Alma Schindler, a vivacious pianist and composer nearly 20 years his junior. He composed the Adagietto movement of his Fifth Symphony as a declaration of love for her. They became engaged after less than two months of courtship. They had two daughters, the eldest dying of diphtheria at age 4. Theirs was not an idyllic marriage and had as many moments of despondency as elation.
- Frequently subjected to anti-Semitic attacks in the press and newly diagnosed with a heart disease, Mahler resigned from the Vienna Opera in 1907 to conduct a season at the Metropolitan Opera in New York, earning critical and popular acclaim. He returned to New York in 1910 to lead the New York Philharmonic. Falling seriously ill in February 1911, he went to Paris for an unsuccessful treatment and was then taken to Vienna where he died in May 1911 at age 50. *ETW*