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

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. Bedächtig, nicht eilen
II. In gemächlicher Bewegung, ohne Hast
III. Ruhevoll (Poco adagio)
IV. Sehr behaglich

Julia Bullock, soprano

The 2022/23 season is generously sponsored by Shirley and Barnett C. Helzberg, Jr.

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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, Bregenzer 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 Joséphine, 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.
**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).**
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
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.

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 Juilliard 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.
Mahler’s music subsequently but the Fourth Symphony belongs to the “pre-Alma” period.

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 23. Their stormy marriage would influence many in the audience were confused by the work and critics generally panned it. Mahler was less bothered by this negative reception because 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.”

Ensconced 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, 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.

“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.

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 substantially 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 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 demurral: “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.

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 sanften 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.
Die unsrer verglichen kann werden.

Sankt Martha die Köchin muß sein.

Zum himmlischen Weiher hinein.
Mit Netz und mit Köder
Dort läuft schon Sankt Peter
angeschwommen!

Alle Fische gleich mit Freuden
Sollt' ein Fasttag etwa kommen,
Sie laufen herbei!

Auf offener Straßen
Willst Rehbock, willst Hasen,
Die Gärtner, die alles erlauben.
Gut' Äpfel, gut' Birn' und gut' Trauben;
Ganze Schüsseln voll sind uns bereit!
Und was wir nur wollen.
Gut' Spargel, Fisolen
Die wachsen im himmlischen Garten,
Gut' Kräuter von allerhand Arten,
Im himmlischen Keller;
Der Wein kost' kein Heller
Sankt Lucas den Ochsen tät schlachten
Ein liebliches Lämmlein zu Tod.

Unschuldig’s, geduldig’s,
Wir führen ein geduldig’s,
Der Metzger Herodes d’rauf passet.

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.

• Known today for his monumental symphonies, Mahler was most highly
regarded during his own lifetime as a conductor. He began his conducting
career in 1880 with a job at a summer theater, ambitiously moving almost
yearly to successively larger opera houses. From Bad Hall, he went to
Ljubljana, Olomouc, Vienna, Kassel, Prague, Leipzig and Budapest.
His growing prominence led to an appointment at the Hamburg Opera
in 1891, where he stayed until 1897. Converting to Catholicism to obtain
the much-coveted post as director of the Vienna Opera, Mahler launched
into his duties with zeal, greatly raising the artistic standards — and
making enemies along the way.

• 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
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