

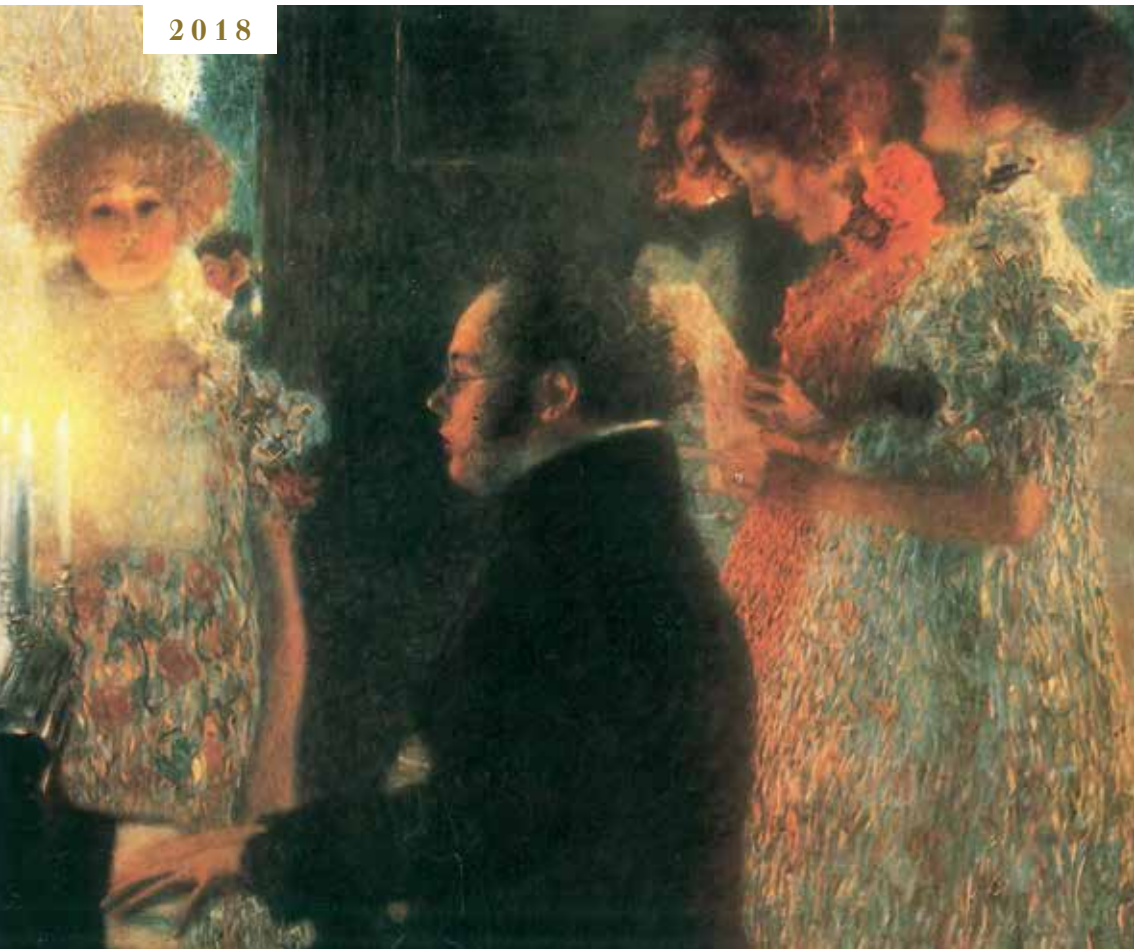


sydney symphony orchestra

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

Von Otter sings Schubert *Runnicles conducts Mahler Ten*

2018



Presenting Partner One Circular Quay

THURSDAY AFTERNOON SYMPHONY
THU 22 MAR, 1.30PM

EMIRATES METRO SERIES
FRI 23 MAR, 8PM

GREAT CLASSICS
SAT 24 MAR, 2PM



ONE CIRCULAR QUAY



Principal Partner



CLASSICAL



David Drury in Recital

JS BACH arr. Dupré/Drury Cantata No.29: Sinfonia

JS BACH Organ Chorales:

‘O Mensch, bewein’ dein’ Sünde gross’

‘Wachet auf, ruft uns die Stimme’

MENDELSSOHN Organ Sonata No.3

GUILMANT March on a Theme by Handel

DURUFLÉ Scherzo, Op.2

VIERNE Berceuse

VIERNE Carillon de Westminster

David Drury organ

Tea & Symphony

Fri 23 Mar, 11am

complimentary morning tea
from 10am



Mozart and Mendelssohn

R STRAUSS Capriccio: Sextet

MOZART Bassoon Concerto, K191

MENDELSSOHN Symphony No.4, Italian

Roger Benedict conductor

Todd Gibson-Cornish bassoon

Mozart in the City

Thu 5 Apr, 7pm

City Recital Hall

Tea & Symphony

Fri 6 Apr, 11am

complimentary morning tea
from 10am



Beethoven’s Mass in C

HAYDN Symphony No.95

BEETHOVEN Mass in C

Masaaki Suzuki conductor

Sara Macliver soprano

Anna Dowsley mezzo-soprano

Benjamin Bruns tenor

Christian Immler bass

Sydney Philharmonia Choirs

APT Master Series

Wed 11 Apr, 8pm

Fri 13 Apr, 8pm

Sat 14 Apr, 8pm



Marsalis and Korngold

Cocktail Hour

MARSALIS Meeelaan – Bassoon Quintet

KORNGOLD String Sextet

Musicians of the SSO

Sat 14 Apr, 6pm

Utzon Room



Playlist with Matthew Wilkie

SSO bassoonist Matthew Wilkie introduces a program of music that has inspired him and which highlights the rich and varied sounds of his instrument. Including music by Brahms, Elgar, Schubert, Zelenka, Stravinsky and Shostakovich.

Roger Benedict conductor

Matthew Wilkie bassoon and presenter

Tue 1 May, 6.30pm

City Recital Hall

SSO PRESENTS



Paloma Faith with the SSO

Brit Award-winning and multi-platinum artist Paloma Faith makes her debut with your SSO in this exclusive Australian performance.

Featuring songs from her new album *The Architect* such as *Guilty*, *Cry Baby* and *Til I’m Done*, as well as her greatest hits.

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WELCOME



ONE CIRCULAR QUAY

Welcome to this concert by the Sydney Symphony Orchestra. We are delighted to be supporting this week's performances as part of our partnership with the SSO.

Last year, we announced our vision for One Circular Quay – a development that will incorporate a five-star hotel, private residences and boutique retail at 1 Alfred Street on Circular Quay. Upon its planned completion in 2021, Sydneysiders will be able to enjoy a new icon, subtle yet striking. So it seems appropriate that, in our wider commitment to the arts, we are also supporting the artistic endeavours of the great symphony orchestra that makes its home in the iconic Sydney Opera House.

In this performance, two illustrious world-class artists return to the Opera House stage to perform with the SSO: Swedish mezzo-soprano Anne Sofie von Otter and Scottish conductor Donald Runnicles. You'll experience the power of music and poetry in Schubert songs, accompanied by the orchestra, and a vision of what could have been in Deryck Cooke's realisation of Mahler's Symphony No.10, left unfinished at the composer's death. A performance like this is a reminder that the presence of the arts in our lives isn't simply a luxury but an uplifting part of human experience.

We hope you enjoy this concert and that it leaves you both inspired and proud to call the SSO 'Your Orchestra'.



John Wei
Managing Director
One Circular Quay



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

THURSDAY AFTERNOON SYMPHONY

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GREAT CLASSICS

SATURDAY 24 MARCH, 2PM

SYDNEY OPERA HOUSE CONCERT HALL

Schubert and Mahler

Donald Runnicles *conductor*

Anne Sofie von Otter *mezzo-soprano*

FRANZ SCHUBERT (1797–1828)

SONGS WITH ORCHESTRA

'Der Vollmond strahlt' (The full moon shines)
from the incidental music for *Rosamunde*

Die Forelle (The Trout)

orchestrated by Benjamin Britten

Gretchen am Spinnrade (Gretchen at the Spinning Wheel)

Im Abendrot (In the Sunset Glow)

orchestrated by Max Reger

An Silvia (To Silvia)

Anonymous orchestration

Erlkönig (The Erl-king)

orchestrated by Reger

INTERVAL

GUSTAV MAHLER (1860–1911)

Symphony No.10

Performing version prepared by Deryck Cooke (1919–1976)

I. *Adagio*

II. *Scherzo [Schnelle Vierteln [Fast crotchets] –
Gemächliches [leisurely] Ländler-tempo]*

III. *Purgatorio [Allegretto moderato]*

IV. *[Scherzo] Allegro pesante. Nicht zu schnell [Not too fast] –*

V. *Finale [Langsam [Slow] – Allegro moderato –*

Andante [tempo of the beginning of the Symphony] – Adagio]



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Classic FM

Saturday afternoon's performance will be broadcast live by ABC Classic FM.

Pre-concert talk by Alastair McKean in the Northern Foyer 45 minutes before each performance. Visit sydneysymphony.com/speaker-bios for more information.

Estimated durations: 28 minutes, 20-minute interval, 75 minutes
The concert will conclude at approximately 3.40pm (Thu), 10.10pm (Fri), 4.10pm (Sat)

COVER IMAGE: Schubert at the Piano II (1899, original destroyed) by Gustav Klimt

PRESENTING PARTNER



ONE CIRCULAR QUAY



Principal Partner

WELCOME



Principal Partner

As in everyday life, partnerships are an important part of what we do as they allow us to connect with different parts of Australian communities. Last year we celebrated 15 years as Principal Partner of the Sydney Symphony Orchestra, which continues to be incredibly important for Emirates.

For us, partnerships are all about people, who are more important than ever. This is why we place people at the core of everything we do.

In Australia, Emirates has gone from strength to strength over the past 22 years with the support of this great country. We are thrilled to continue to enhance our footprint in Australia, and this month introduced a fourth daily Sydney service. This will provide Australian travellers even more opportunities to connect to our global route network of over 150 destinations in more than 80 countries and territories, including 39 European destinations, via our hub in Dubai.

We strive to offer a superior experience every time our passengers step aboard one of our world-class aircraft. With up to 3,000 channels on our award-winning inflight entertainment system "ice", our passengers are able to watch key Sydney Symphony Orchestra performances from thousands of metres above. This is all while enjoying gourmet meals across each of our classes which are composed by leading chefs.

We are a truly international airline which includes many Australian Pilots, Cabin Crew and support teams. It is these people who work together, much like an orchestra, to ensure that our operations run harmoniously each and every day.

On that note, it is my pleasure to welcome you to the Emirates Metro Series and I hope that you enjoy this world-class experience.



A handwritten signature in black ink, appearing to read "Barry Brown".

Barry Brown
Emirates' Divisional Vice President
for Australasia

Schubert and Mahler

As personalities, Schubert and Mahler are a musical odd couple. On the one hand, an unassuming figure, known to his friends as Schwammerl or 'little mushroom', and most likely to be found at the piano at parties; a man best known in his lifetime for his exquisite songs. On the other, a leading conductor and influential presence in the international music scene, who devoted his summers to the writing of monumental symphonies.

And yet they make a natural pairing. Mahler – born more than thirty years after Schubert's early death – came to artistic maturity in Vienna at the time when the 'rediscovery' of Schubert was at its height. As the critic Eduard Hanslick put it in 1869, it was as if the dead master had gone on 'working invisibly', as previously unknown Schubert creations continued to come to light. The Klimt painting on the cover of this program suggests the popularity of Schubert in the late 19th century: the composer at his familiar piano yet surrounded by onlookers in contemporary dress. Mahler made his own contribution by orchestrating Schubert's 'Death and the Maiden' string quartet, which in turn had been based on a song.

The fame of Schubert's songs, in particular, was reflected in the sheer number of arrangements, especially those by Liszt for solo piano, and versions for orchestra, which transferred the songs from their domestic origins into the public concert hall. There they became the natural precedent for the flowering of orchestral songs in the late 19th century – Wagner, Richard Strauss and, above all, Mahler, who went still further to combine the orchestral song and the symphony.

Schubert had a gift for capturing a world of emotion in miniature form – it's this that makes his songs so perfect. At the same time Schubert, like Mahler, harboured big ambitions in the form of symphonies, although most of them didn't receive professional performances – or performances at all – until after his death. (Both men, as it turned out, died with a tenth symphony in progress.) Mahler with his vision of symphonies that would 'embrace the world' might have recognised in Schubert a kindred spirit.

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You can read SSO program books on your computer or mobile device by visiting our online program library in the week leading up to the concert: sydneyssosymphony.com/program-library

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Programs grow on trees – help us be environmentally responsible and keep ticket prices down by sharing your program with your companion.

ABOUT THE MUSIC

Franz Schubert

Songs with orchestra

'Der Vollmond strahlt' (The full moon shines)

from the incidental music for *Rosamunde*

Die Forelle (The Trout)

orchestrated by Benjamin Britten (1913–1976)

Gretchen am Spinnrade (Gretchen at the Spinning Wheel)

Im Abendrot (In the Sunset Glow)

orchestrated by Max Reger (1873–1916)

An Silvia (To Silvia)

Anonymous orchestration

Erlkönig (The Erl-king)

orchestrated by Reger

Anne Sofie von Otter *mezzo-soprano*

If Schubert is the greatest of Lieder composers, the piano parts in his songs make him so, as much as the voice: the trout leaping in the water, the whirring of Gretchen's spinning wheel (and its telling pause), the galloping hoof-beats in *The Erl-king*. Schubert is often pictured seated at the piano. That is where this shy and short-sighted composer was most in his element. Yet Anne Sofie von Otter begins with **'Der Vollmond strahlt'** – a Lied Schubert composed with orchestral accompaniment, as part of his incidental music for a play (*Rosamunde*, 1823). An authority on Schubert comments justly 'this could well take its place among his piano-songs'. Placing this Romance first tonight suggests that, given opportunities for orchestral performance, Schubert might have written more songs like this one. Just this once, Schubert showed his composer successors how to orchestrate his songs.

Advocates of 'authentic' Schubert might protest that his songs should be performed as written. Earlier musicians expressed their reverence for Schubert differently, when they chose to orchestrate his songs, reviving their spirit if not their letter. Among major composers who did this were Liszt, Brahms, Berlioz and Reger, who all lived before recordings became our main way of getting to know music. Their re-workings of Schubert were made for a living culture of music in performance. Orchestrating Schubert songs would add to the limited repertoire of concert music for voice and orchestra (as opposed to operatic excerpts). Many contemporary Lieder singers welcome the opportunity to display their special art in orchestral concerts.

Erlkönig was the first of Schubert's songs to make an impact on the public, and no doubt Berlioz was drawn to it by the

Keynotes

SCHUBERT

Born Vienna, 1797

Died Vienna, 1828

Like Beethoven, Schubert inherited the Classical tradition of Haydn and Mozart and pushed the boundaries of emerging Romanticism; like Mozart he died young. His greatest ambition was for symphonic writing, but during his lifetime he was known mainly as a writer of songs (known as *Lieder*) and he was a welcome guest at parties because he could improvise dance music at the piano. Nowadays his hundreds of exquisite songs are still regarded as masterpieces, while his symphonies and visionary chamber works have also found their proper place in the concert hall.

Turn to page 11 for the texts and translations of the songs.

Romantic impulse in Goethe's ballad and Schubert's music. Berlioz's version with orchestra was made about 1860, as was Liszt's. This was just before the range of Schubert's achievement began to be rediscovered (although Liszt had already arranged more than fifty Schubert songs for solo piano).

Berlioz believed Schubert composed only one symphony (presumably the Great C Major, No.9). His incomplete knowledge of Schubert was typical of his contemporaries. Johannes Brahms, when he came to live in Vienna in 1862, reported that 'in the case of Schubert...one has the impression of his still being alive. Again and again one meets people who talk of him as of a good friend'. The man was remembered, most of his music forgotten (not by Brahms). This was about to change. In about 1862–63, a wave of systematic interest in Schubert began in Vienna. These were the years of Kreissle's biography (Vienna, 1865), of Nottebohm's *Thematic Catalogue of Schubert's Works* (Vienna, 1874), and of Herbeck's 'rediscovery' and first performance in 1865 of the 'Unfinished' Symphony, followed by other forgotten Schubert works. Brahms contributed his own orchestrations of several Schubert songs. The Reger orchestrations in this concert, though much later, are in the same tradition. And so is Britten's *Trout*, showing the tradition alive in 1942, although Britten's motivation may well have been to add to the repertoire of his partner in art and life Peter Pears, whose career as a tenor soloist was about to blossom.

Anne Sofie von Otter's selection includes three of Schubert's most famous songs. **Die Forelle** – with its fleeting, silvery accompaniment – brings to mind Schubert's use of its music in another famous work, the 'Trout' Quintet (there's piano in that, too). The complete poem offers a cautionary tale: beware the seducer who distracts the quarry by muddying the water – not cricket! (Schubert doesn't set the final verse in which the moral is made explicit.) Even Franz Liszt, in his transcription, couldn't resist some gilding of Schubert's pianistic lily here. But Benjamin Britten, a great interpreter of Schubert's piano songs, recreates the fish and the stream with modest resources (just clarinets and strings), tellingly used.

Three of the songs in tonight's selection were orchestrated by the late-Romantic German composer Max Reger. In 1911 Reger took up the position of court music director in Meiningen. As conductor of its famous orchestra (closely linked with Brahms in his last years), Reger's concerts in 1912–13 sometimes included singers as soloists – on 12 December 1911, for example, the alto Gertrud Fischer-Maretzki sang an aria from Gluck's *Orfeo* and two of Wagner's *Wesendonck Lieder* (a notable precedent for orchestrated lieder). Reger's own *An die Hoffnung*, for alto and



Portrait of Schubert in 1825 made by Wilhelm August Rieder

orchestra, also dates from this period. But overwork and Reger's chronic struggle with alcoholism led to a breakdown; it was while recuperating at a sanatorium in Meran that Reger began his Schubert orchestrations (1913–1915) possibly to get his creative pen flowing again with an exercise he enjoyed.

Reger's orchestrations of Schubert are strikingly restrained, perhaps surprisingly in a composer whose own music could be almost excessively complex. Reger orchestrates faithfully, rather than as if Schubert's piano accompaniments are a sketch of an orchestral realisation.

Gretchen am Spinnrade (Gretchen at the Spinning Wheel) is one of the most precocious of masterpieces in any genre (Schubert was 17 when he wrote it) and the first great Romantic song. Goethe's song for Gretchen, wooed and won by Faust, and stricken with overwhelming first love, its pleasure and pain, is more than matched by Schubert's music.

Im Abendrot (In the Sunset Glow) is a prayerful hymn, solemn and profound. It is testing for the singer, demanding a smooth and perfectly sustained legato.

An Silvia is an enlivening contrast. Here are 'the world's two greatest song writers in triumphant collaboration,' says Schubert biographer John Reed. The German words are based on Shakespeare's, from *The Two Gentlemen of Verona*. Silvia is irresistible, the bounding bass figure insists. Song and accompaniment are simply memorable. The anonymous arranger gives the echoes of the singer's phrases to the oboe.

In transferring Schubert's piano part for Goethe's *Erl-king* to the orchestra, Reger, like Berlioz, took the justifiable liberty of adding some additional ideas for the wind instruments, to help bring out the three 'characters' in the ballad. The pianist's hands are full, in the original, of essentially pianistic figures. Reger's version is also striking for underlining, in the same passages, Schubert's strong contrasts of dynamics. This gives the singer every chance, while not detracting from the excitement an orchestra can bring to the song.

Once heard, Schubert's settings of words, even when written by the greatest poets (Goethe, Shakespeare) make it hard to read the words without hearing Schubert's music. These orchestral versions are one way devotees of his songs have helped to fix them in the mind.

DAVID GARRETT © 2018



Detail from Moritz von Schwind's 1868 drawing of a typical Schubert evening, or Schubertiade. Schubert is at the piano, the singer is Johann Michael Vogl.

***Who is Silvia? What is she,
That all our swains commend her?
So begins Shakespeare, master
song writer. Eduard von
Bauernfeld took some liberties
in his translation of the lyric for
the Wiener Shakespeare Ausgabe,
but it enchanted Schubert
nonetheless.***

**‘Der Vollmond strahlt’ – Romanze
from *Rosamunde, Fürstin von Zypern* (1823)**

Der Vollmond strahlt auf Bergeshöh'n,
wie hab' ich dich vermisst,
du süßes Herz, es ist so schön,
wenn treu die Treue küsst.

Was frommt des Maien holde Zier,
du warst mein Frühlingsstrahl,
Licht meiner Nacht, o lächle mir
im Tode noch einmal.

Sie trat hinein beim Vollmondschein,
sie blickte himmelwärts,
"Im Leben fern, im Tode dein",
und sanft brach Herz an Herz.

Helmina von Chézy

Die Forelle (possibly 1817)

In einem Bächlein helle,
da schoss in froher Eil
die launische Forelle
vorüber wie ein Pfeil.
Ich stand an dem Gestade
und sah in süßer Ruh
des muntern Fischleins Bade
im klaren Bächlein zu.

Ein Fischer mit der Rute
wohl an dem Ufer stand
und sah's mit kaltem Blute,
wie sich das Fischlein wand.
Solang dem Wasser Helle,
so dacht ich, nicht gebricht,
so fängt er die Forelle
mit seiner Angel nicht.

Doch endlich ward dem Diebe
die Zeit zu lang. Er macht
das Bächlein tückisch trübe,
und eh ich es gedacht,
so zuckte seine Rute,
das Fischlein zappelt dran,
und ich mit regem Blute
sah die Betrogene an.

Christian Friedrich Daniel Schubart

For English translations of the Romanze, *Die Forelle*, *Gretchen am Spinnrade* and *Im Abendrot* visit the Liedernet Archive at www.lieder.net. These English translations will be included in the printed version of this program book available at the concerts.

Gretchen am Spinnrade (October 1814)

Meine Ruh ist hin,
mein Herz ist schwer,
ich finde sie nimmer
und nimmermehr.

Wo ich ihn nicht hab',
ist mir das Grab,
die ganze Welt
ist mir vergällt.

Mein armer Kopf
ist mir verrückt,
mein armer Sinn
ist mir zerstückt.

Meine Ruh ist hin,
mein Herz ist schwer,
ich finde sie nimmer
und nimmermehr.

Nach ihm nur schau' ich
zum Fenster hinaus,
nach ihm nur geh' ich
aus dem Haus.

Sein hoher Gang,
sein' edle Gestalt,
seines Mundes Lächeln,
seiner Augen Gewalt,

Und seiner Rede
Zauberfluss,
sein Händedruck,
und ach, sein Kuss!

Meine Ruh ist hin,
mein Herz ist schwer;
ich finde sie nimmer
und nimmermehr.

Mein Busen drängt
sich nach ihm hin.
ach, dürft' ich fassen
und halten ihn,

Und küssen ihn,
so wie ich wollt',
an seinen Küssen
vergehen sollt'!

Johann Wolfgang von Goethe (from *Faust*)

Im Abendrot (possibly January 1825)

O wie schön ist deine Welt,
Vater, wenn sie golden strahlet!
Wenn dein Glanz herniederfällt
und den Staub mit Schimmer malet,
wenn das Rot, das in der Wolke blinkt,
in mein stilles Fenster sinkt!

Könnt ich klagen, könnt ich zagen?
Irre sein an dir und mir?
Nein, ich will im Busen tragen
deinen Himmel schon allhier.
Und dies Herz, eh es zusammenbricht,
trinkt noch Glut und schlürft noch Licht.

Karl Gottlieb Lappe

An Silvia (July 1826)

Was ist Silvia, saget an,
dass sie die weite Flur preist?
Schön und zart seh ich sie nahn,
auf Himmels Gunst und Spur weist,
dass ihr alles untertan.

Ist sie schön und gut dazu?
Reiz labt wie milde Kindheit;
ihrem Aug eilt Amor zu,
dort heilt er seine Blindheit
und verweilt in süßer Ruh.

Darum, Silvia, tön, o Sang,
der holden Silvia Ehren;
jeden Reiz besiegt sie lang,
den Erde kann gewähren:
Kränze ihr und Saitenklang!

Eduard von Bauernfeld after Shakespeare

Erlkönig (October 1815)

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
er hat den Knaben wohl in dem Arm,
er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron und Schweif?"
"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh mit mir!

To Silvia

What is Silvia, tell me,
that the wide meadows praise her?
I see her draw near, fair and tender;
It is a sign of heaven's favour
that all are subject to her.

Is she kind as well as fair?
Refreshing is her childlike appeal:
Cupid hastens to her eye,
there to heal his blindness
and linger in sweet peace.

Then, O song, resound to Silvia,
to lovely Silvia's glory;
long has she acquired every grace
that earth can bestow;
crown her and sound strings!

The Erl-king

O who rides by night thro' the woodland so wild?
It is the fond father embracing his child;
And close the boy nestles within his loved arm,
To hold himself fast, and to keep himself warm.

"O father, see yonder! see yonder!" he says;
"My boy, upon what dost thou fearfully gaze?"
"O, 'tis the Erl-King with his crown and his shroud."
"No, my son, it is but a dark wreath of the cloud."

The Erl-King speaks: "O come and go with me, thou
loveliest child;

Gar schöne Spiele spiel ich mit dir;
manch bunte Blumen sind an dem Strand,
meine Mutter hat manch gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,
was Erenkönig mir leise verspricht?"

"Sei ruhig, bleibe ruhig, mein Kind:
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
meine Töchter führen den nächtlichen Reihn
und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort
Erenkönigs Töchter am düstern Ort?"

"Mein Sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;
und bist du nicht willig, so brauch ich Gewalt."

"Mein Vater, mein Vater, jetzt fasst er mich an!
Erenkönig hat mir ein Leids getan!"

Dem Vater grauset's, er reitet geschwind,
er hält in Armen das ächzende Kind,
erreicht den Hof mit Müh und Not:
In seinen Armen das Kind war tot.

Goethe

By many a gay sport shall thy time be beguiled;
My mother keeps for thee many a fair toy,
And many a fine flower shall she pluck for my boy."

"O father, my father, and did you not hear
The Erl-King whisper so low in my ear?"

"Be still, my heart's darling – my child, be at ease;
It was but the wild blast as it sung thro' the trees."

Erl-King: "O wilt thou go with me, thou loveliest boy?
My daughter shall tend thee with care and with joy;
She shall bear thee so lightly thro' wet and thro' wild,
And press thee, and kiss thee, and sing to my child."

"O father, my father, and saw you not plain
The Erl-King's pale daughter glide past thro' the rain?"

"Oh yes, my loved treasure, I knew it full soon;
It was the grey willow that danced to the moon."

Erl-King: "O come and go with me, no longer delay,
Or else, silly child, I will drag thee away."

"O father! O father! now, now, keep your hold,
The Erl-King has seized me – his grasp is so cold!"

Sore trembled the father; he spurr'd thro' the wild,
Clasping close to his bosom his shuddering child;
He reaches his dwelling in doubt and in dread,
But, clasp'd to his bosom, the infant was dead.

Sir Walter Scott

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Gustav Mahler

Symphony No.10

A performing version of Mahler's draft, prepared by Deryck Cooke [1919–1976] in collaboration with Berthold Goldschmidt, Colin Matthews and David Matthews

- I. *Adagio*
- II. *Scherzo [Schnelle Vierteln [Fast crotchets] – Gemächliches [leisurely] Ländler-tempo]*
- III. *Purgatorio [Allegretto moderato]*
- IV. *[Scherzo] Allegro pesante. Nicht zu schnell [Not too fast] –*
- V. *Finale [Langsam [Slow] – Allegro moderato – Andante [tempo of the beginning of the Symphony] – Adagio]*

This music is now widely accepted as, in effect, Mahler's eleventh symphony. A devoted labour of love by English musicologist Deryck Cooke and his associates has established a very convincing performing version of Mahler's draft of a symphony in five movements, left unfinished at his death.

At first it seemed this music would never be heard. Mahler was said to have wished it destroyed. Arnold Schoenberg observed, relating Mahler to Beethoven and Bruckner: 'It seems that the Ninth is a limit. He who wants to go beyond it must pass away.' Actually Mahler had already overcome that superstitious belief he shared – he regarded his song cycle *The Song of the Earth* (1908) as his ninth symphony, so that the symphony numbered 9 was in his own mind his tenth. The 'Ninth' Symphony can now be seen as part of a triptych with *The Song of the Earth* and Symphony No.10, of which the draft was 'fully prepared in the sketch'.

The orchestral draft of the first movement was taken so far by Mahler that it can in fact be performed exactly as it stands. Realising this, Alma Mahler in 1924 asked her son-in-law, the young composer Ernst Krenek, to see if it was possible to complete and orchestrate the symphony. Krenek made a fair copy of the first movement, and a performing version of the short third movement, *Purgatorio*, and these movements were performed in Vienna and Prague soon after. The *Adagio* was greeted as one of Mahler's finest creations, and has often been played on its own.

It was generally accepted at that time that it was neither possible nor respectful to go further with Mahler's draft. Alma Mahler changed her mind several times about this, inviting first Shostakovich then Schoenberg to attempt a completion – both declined. It was the performance in 1960 of Cooke's partial reconstruction which eventually persuaded her to agree to the performance in 1964 of his first version of the whole symphony.

Keynotes

MAHLER

Born Kalischt, 1860

Died Vienna, 1911

Mahler is now regarded as one of the greatest symphonists of the late 19th century. But during his life his major career was as a conductor – he was effectively a 'summer composer'. Mahler believed that a symphony must 'embrace the world'. His own symphonies are large-scale, requiring huge orchestras and often lasting more than an hour; they cover a tremendous emotional range; and they have sometimes been described as 'Janus-like' in the way they blend romantic and modern values, self-obsession and universal expression, idealism and irony. Mahler completed nine numbered symphonies, together with *The Song of the Earth* and other works for voice and orchestra; he was working on his Tenth Symphony when he died on 18 May 1911.

TENTH SYMPHONY

Mahler left sufficient sketches and musical material for his Tenth Symphony to be completed by others, and in its completed form it has a symmetrical structure of five movements. The first and fifth – each around 25 minutes long – balance each other. The two scherzos – one classical in character, the other more sinister, both around 11 minutes – flank the shorter, central *Purgatorio* movement. The fourth and fifth movements are played without a pause.



The facsimile of Mahler's draft, published in 1924, revealed the anxious personal messages to his wife written over parts of the score: 'farewell, my lyre'; and over the end of the last movement: 'to live for you, to die for you'. In July 1910, while he was composing the Tenth Symphony, Mahler by accident discovered his wife's passionate affair with the young architect Walter Gropius. Many biographers concluded this was the last straw for the composer. It came on top of his resignation from the direction of the Vienna Opera in 1907, the death of his eldest daughter, and the diagnosis of his heart disease.

But Mahler's reaction to the discovery of his wife's unfaithfulness was affirmative – a new commitment to support Alma emotionally, and a trip to Holland for a consultation with Sigmund Freud to explore the causes of what may have been a temporary impotence, or at least a lack of interest in sex. He had optimistic plans for his future seasons with the New York Philharmonic, and the September 1910 Munich premiere of his Eighth Symphony was the greatest public success of his life.

New York was soon to unravel in opposition between Mahler and the board of the New York Philharmonic, where according to Alma he had 'ten women ordering him about like a puppet'. The recurrence of a throat ailment in February 1911 forced the cancellation of his remaining concerts of the season, and

...anxious personal messages to his wife written over parts of the score...

developed into a serious infection which killed him soon after his return to Europe, on 18 May 1911.

In spite of the despairing imprecations Mahler wrote above places in the score, the music revealed a new and even positive mood. If *The Song of the Earth* celebrated 'life's feeble pleasures', and Symphony No.9 was a journey through the Valley of Death, No.10 seemed to express a calm acceptance of the Divine Will. His nearly completed Tenth Symphony confirms that Mahler's music was entering a new phase, prophetic of the atonal freedom of the music of Schoenberg, Berg and Webern. The *Adagio*, where we can get closest to Mahler's definitive intentions, embraces a rich complexity, as the 'shadowy' melody for violas alone which opens it and recurs later unfolds into a rich, broad, almost Brucknerian melody and harmony. This is achieved with an often daringly sparse and widely spread orchestral texture, which characterises all the movements of the symphony.

The publication of the score of Deryck Cooke's version shows what is Mahler's and what has been added. Cooke never claimed to have 'completed' or 'reconstructed' it – the task he set himself was to guess at Mahler's intentions, where the composer had not indicated them, as to orchestration, tempo and dynamics. Cooke recognised that Mahler would have revised the draft, but aimed to present a performable version of Mahler's continuous draft at the stage it had reached when he died. He believed 'the leading thematic line throughout, and something like 90 per cent of the counterpoint and harmony, are pure Mahler, and vintage Mahler at that.'

The long elegy of the first movement is a dialogue between two themes, the first chromatic and of indefinite tonality, the second, using related thematic material, hymn-like, in F sharp major. Mainly restrained in dynamics, this *Adagio* moves to one overpowering outburst for the full orchestra, where a searing dissonant chord is pierced by a high note for trumpet, before the music subsides in a reflective, drawn-out coda.

The second movement is a very lively *Scherzo* in F sharp minor, whose dance measures contain elements of pain and of Mahler's habitual irony. Several ideas continue to develop throughout the movement, in which the main contrast comes from a nostalgic ländler, thematically related to the symphony's opening.

Mahler originally headed the third movement 'Purgatorio or Inferno'. It uses the ostinato accompaniment from his song *Das irdische Leben* (The Earthly Life) about a child who dies from starvation. Is this movement, blending light, almost trivial ideas with brash, schmaltzy ones, a kind of nightmare, with



Alma Mahler (shown here in a photo from 1909) changed her mind several times about the completion of Mahler's Tenth Symphony. Eventually – in the 1960s, shortly before her death – she agreed to the performance of Deryck Cooke's version of the whole symphony.

a rude awakening in the outburst near the end? A nightmare of meaninglessness, related to Mahler's marital crisis? It provides a short but vital contrast at the symphony's centre, and important themes.

Another scherzo follows, on the score of which Mahler wrote: 'The devil dances in me, madness takes hold of me, cursed one. Annihilate me!' This music is savage, demonic at times. One of the trios turns a theme from the *Purgatorio* into a slow waltz, and there is a quotation of the music for the drinker's words in *The Song of the Earth*: 'Joy and singing wither and die.'

The long *Finale* is in three sections, slow – fast – slow. It begins with the stroke of a muffled drum which closes the preceding movement. (Some conductors elide the two strokes.) Mahler told Alma: 'Only you know what it means,' referring to a funeral cortège for a fireman who had died heroically, which he witnessed from his hotel window, high above a New York street, in the winter of 1907–08. 'A brief roll of muffled drums was the only music.' The solemn mood, with drum strokes continuing, and a tuba leading a slow version of the *Purgatorio* dance, is replaced by intimations of hope, first in a flute solo, then a sweeping, yearning song. But the funeral music and the drum return. The fast middle section is a development of melodic forms from the *Purgatorio* movement. At the climax, the dissonant chord from the *Adagio* returns, then the music continues with the viola theme from the symphony's beginning, now in the horns. The conclusion is either 'a great song of life and love, the most fervently intense ending to any Mahler symphony' (Michael Kennedy) or beautiful, moving, but bitter. We can now hear the music, and make up our own minds.

DAVID GARRETT © 2004

The orchestra for Mahler's Tenth Symphony comprises four flutes (one doubling piccolo), four oboes (one doubling cor anglais), four clarinets (one doubling E flat clarinet), bass clarinet and four bassoons (two doubling contrabassoon); four horns, four trumpets, four trombones and tuba; two timpanists, three percussionists; harp and strings.

The *Adagio* from the symphony was first performed in Australia by the Boston Symphony Orchestra at a concert in Sydney in June 1960. The SSO was the first Australian orchestra to perform Deryck Cooke's realisation of the entire symphony, in a Town Hall Proms concert on 7 February 1970, conducted by John Hopkins. The Cooke version was programmed again in 2004 (with conductor Markus Stenz), and in 2011 Vladimir Ashkenazy conducted Rudolf Barshai's completion of the symphony in the SSO's Mahler Odyssey.

'...a great song of life and love, the most fervently intense ending to any Mahler symphony...'

MICHAEL KENNEDY

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DONALD RUNNICLES

Runnicles' recent releases include his recording with tenor Jonas Kaufman and the Berlin Deutsche Oper Orchestra of highlights from *Tannhäuser*, *Rienzi*, *Lohengrin*, *Die Meistersinger* and *The Ring*, as well as the Wesendonck Lieder.

DECCA 478 5189

Or look for his recording with soprano Christine Brewer of Richard Strauss's *Four Last Songs* and the Prelude and Liebestod from Wagner's *Tristan und Isolde*. The album begins with Runnicles and the Atlanta Symphony Orchestra in Strauss's *Death and Transfiguration*.

TELARC 80661

www.donaldrunnicles.org/discography



sydney symphony orchestra
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Chief Conductor and Artistic Director

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Debussy

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SONGS AND VISTAS

Asher Fisch conductor

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Dorman, Brahms, Richard Strauss



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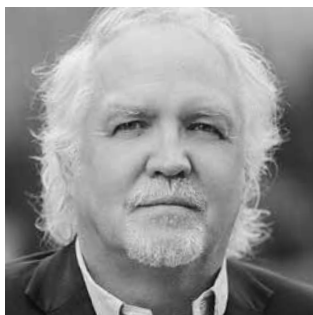
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SIMON PAULY

Donald Runnicles *conductor*

Conductor Donald Runnicles is the General Music Director of the Deutsche Oper Berlin and Music Director of the Grand Teton Music Festival (Jackson, Wyoming), as well as the Principal Guest Conductor of the Atlanta Symphony Orchestra. He was recently named Conductor Emeritus of the BBC Scottish Symphony Orchestra, having served as its Chief Conductor from 2009 to 2016.

In June, Donald Runnicles will conduct the complete *Ring* cycle at the San Francisco Opera, and last December he returned to the Metropolitan Opera to conduct *Hansel and Gretel*. Also in the 2017–18 season he guest conducts the Philadelphia Orchestra, Dallas Symphony Orchestra, National Symphony Orchestra and Toronto Symphony Orchestra. In Europe he returns to the Tonhalle-Orchester Zürich, Staatskapelle Dresden and BBC Scottish Symphony. Opera productions include the premiere of *L'Invisible* by Aribert Reimann, a new production of *Die Fledermaus* with the Deutsche Oper Berlin and *Salome* at the Hannover Staatstheater.

Donald Runnicles enjoys close and enduring relationships with several of the most significant opera companies and symphony orchestras. His previous posts include Music Director of the San Francisco Opera (1992–2008), Principal Conductor of the Orchestra of St Luke's in

New York City (2001–2007), and General Music Director of the Theater Freiburg and Orchestra (1989–1993).

His extensive discography includes complete recordings of Wagner's *Tristan und Isolde*, Mozart's Requiem, Orff's *Carmina Burana*, Beethoven's Ninth Symphony, Britten's *Billy Budd*, Humperdinck's *Hänsel und Gretel*, and Bellini's *I Capuleti e i Montecchi*. His recording of Wagner arias with Jonas Kaufmann and the Orchestra of the Deutsche Oper Berlin won the 2013 *Gramophone* prize for Best Vocal Recording, and his recording of Janáček's *Jenůfa* with the Orchestra and Chorus of the Deutsche Oper Berlin was nominated for a 2015 GRAMMY award for Best Opera Recording.

Donald Runnicles was appointed OBE in 2004. He holds honorary degrees from the University of Edinburgh, the Royal Scottish Academy of Music and Drama, and the San Francisco Conservatory of Music.

He previously appeared with the SSO in 2014 when he conducted programs including Mahler's First Symphony and Elgar's *Enigma* Variations, and last week he conducted a program of Beethoven and Wagner.



MATS BACKER

Anne Sofie von Otter

mezzo-soprano

Grammy award-winning mezzo-soprano Anne Sofie von Otter is one of today's most recorded artists, with an unrivalled discography built across a career spanning more than three decades.

She was considered the superlative Octavian (*Der Rosenkavalier*) of her generation, appearing in the role at the Royal Opera House, Bavarian State Opera, Paris National Opera and the Metropolitan Opera, as well as recording it with Bernard Haitink and the Staatskapelle Dresden and with the Vienna State Opera under the late Carlos Kleiber. Other recorded highlights from her earlier operatic repertoire include *The Marriage of Figaro*, *Idomeneo*, *La clemenza di Tito*, *Alceste*, *Orfeo ed Euridice*, *Ariadne auf Naxos* and Handel's *Ariodante*, *Hercules* and *Giulio Cesare*.

An ever-evolving repertoire has played a key role in sustaining her international reputation. Recent roles have included Leocadia Begbick (*Rise and Fall of the City of Mahagonny*) at the Royal Opera House, Cornelia (*Giulio Cesare*) at the Salzburg Festival, Geneviève (*Pelléas et Mélisande*) for Paris National Opera and Countess Geschwitz (*Lulu*) at Hamburg State Opera. She appeared as Jenny (*The Threepenny Opera*) at Theater an der Wien, and as Waltraute (*Götterdämmerung*) for both Deutsche Oper Berlin and Vienna State Opera. She also created the

role of Leonore in Thomas Adès' *Exterminating Angel* (Salzburg Festival and Royal Opera House).

Anne Sofie von Otter's busy concert schedule takes her to all corners of the world, and recent appearances have included the Boston, Washington's National and Swedish Radio symphony orchestras, London Philharmonic Orchestra and the Royal Stockholm Philharmonic Orchestra. Highlights have included appearing with Jonas Kaufmann, the Berlin Philharmonic and Claudio Abbado in a televised performance of *The Song of the Earth* on the 100th anniversary of Mahler's death, and performing arrangements of Sibelius songs on the 150th anniversary of the composer's birth (Finnish Radio Symphony Orchestra and Hannu Lintu).

In the 2017–18 season she continues her collaboration with trailblazing string quartet Brooklyn Rider, presenting music from their recording *So Many Things*. Other season highlights include Mme de Croissy (*Dialogues des Carmélites*) at Théâtre des Champs-Élysées; the leading role in the premiere of Sebastian Fagerlund's *Höstsonaten*, based on the Ingmar Bergman film; and a special project with Barrie Kosky and the Komische Oper Berlin, "Ich wollt ich wär ein Huhn" (I wish I were a chicken).

Anne Sofie von Otter made her first appearance with the SSO in 2011.

ABOUT THE ORCHESTRA

PHOTO: KEITH SAUNDERS



DAVID ROBERTSON

THE LOWY CHAIR OF
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Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the SSO also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the SSO has toured China on five occasions, and in 2014 won the arts category in the Australian Government's inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

The orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart

Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

2018 is David Robertson's fifth season as Chief Conductor and Artistic Director.

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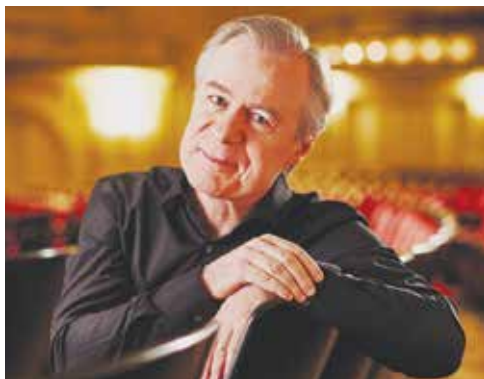


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