

SYDNEY
SYMPHONY
ORCHESTRA

Mahler's Klagende Lied

SIMONE YOUNG'S VISIONS OF VIENNA

4 – 7 DECEMBER

SYDNEY OPERA HOUSE



 Abercrombie
& Kent

VIENNA
NOW ♦ FOREVER


sydney symphony
orchestra
David Robertson
The Lovy Chair of
Chief Conductor and Artistic Director


Emirates
Principal Partner

CONCERT DIARY

FEBRUARY 2020



The 1950s Latin Lounge

Program includes:
GERSHWIN Cuban Overture
MARQUEZ Danzón No.2
BERNSTEIN West Side Story – Mambo
Guy Noble conductor
Imogen Kelly dancer
Ali McGregor soprano

Wed 5 Feb, 7pm
Thu 6 Feb, 7pm
Sat 8 Feb, 7pm
Sydney Town Hall

CREDIT SUISSE
Premier Partner



The Rite of Spring

RIOT AT THE BALLET
WAGNER Die Meistersinger – Prelude
STRAVINSKY The Rite of Spring
Pietari Inkinen conductor

Symphony Hour
Wed 19 Feb, 7pm
Thu 20 Feb, 7pm
Sydney Town Hall

YOUNG
HENRYS



Debussy and Ravel

THE GREAT IMPRESSIONISTS
RAVEL Piano Concerto in G
MENDELSSOHN The Hebrides
DEBUSSY La mer
Jun Märkl conductor
Alexandra Dariescu piano

Abercrombie & Kent
Masters Series
Wed 26 Feb, 8pm
Fri 28 Feb, 8pm
Sat 29 Feb, 8pm
Thursday Afternoon Symphony
Thu 27 Feb, 1.30pm
Great Classics
Sat 29 Feb, 2pm
Sydney Town Hall

Abercrombie
& Kent

MARCH 2020



Ben Folds

THE SYMPHONIC TOUR
Pop icon and music innovator Ben Folds returns to Sydney following his last sold-out shows with the Sydney Symphony.
Ben Folds
Nicholas Buc conductor

Sydney Symphony Presents
Fri 6 Mar, 8pm
Sat 7 Mar, 8pm
Sydney Town Hall



Scheherazade

HYPNOTIC AND SUBLIME
DEBUSSY Prelude to the Afternoon of a Faun
RIMSKY-KORSAKOV Scheherazade
Alexander Shelley conductor

Symphony Hour
Wed 11 Mar, 7pm
Thu 12 Mar, 7pm
Tea & Symphony
Fri 13 Mar, 11am
Sydney Town Hall

YOUNG
HENRYS



Debussy, Mozart and Rimsky-Korsakov

SENSE AND SENSUALITY
DEBUSSY Prelude to the Afternoon of a Faun
MOZART Sinfonia Concertante, K.364
RIMSKY-KORSAKOV Scheherazade
Alexander Shelley conductor
Harry Bennetts violin
Tobias Breider viola

Emirates Metro Series
Fri 13 Mar, 8pm
Sydney Town Hall

Emirates
Principal Partner



Beethoven Missa Solemnis

MUSIC OF INSPIRATION
BEETHOVEN Missa Solemnis
Donald Runnicles conductor
Siobhan Stagg soprano
Vasilisa Berzhanskaya mezzo-soprano
Samuel Sakker tenor
Derek Welton bass
Sydney Philharmonia Choirs

Abercrombie & Kent
Masters Series
Wed 18 Mar, 8pm
Fri 20 Mar, 8pm
Sat 21 Mar, 8pm
Sydney Town Hall

Abercrombie
& Kent

WELCOME



Welcome to the Abercrombie & Kent Masters Series.

Welcome to the final program in the 2019 Abercrombie & Kent Masters Series: Gustav Mahler's passionate and theatrical *Das klagende Lied* (*Song of Lamentation*), conducted tonight by one of Australia's finest artists, Simone Young, whose gift for shaping a musical narrative is sure to have us all in her thrall again.

Although the cantata is based on a fairy tale, and magically summons the irresistible power of nature and the joys and fears of childhood, even a moment's desk research on Mahler's life and work is a reminder of the reality of the brute forces of history and the extent to which the political geography of Europe was drawn and redrawn during and after his lifetime.

Born in Bohemia, in what was then the Austro-Hungarian empire and is now the Czech Republic, to a family of German-speaking Ashkenazi Jews, Mahler studied, lived and worked at different times in Vienna, Moravia, Prague, Leipzig, Budapest (from which he fled at the end of the 19th century, amid rising nationalism and anti-Semitism), Hamburg and Carinthia. Although he died before the outbreak of World War I, Mahler's music was banned from performance in much of Europe from the mid-1930s until the end of the Nazi era in 1945.

In our own lifetimes, we have seen the political maps redrawn and the mood of much of Europe swing and swing again, almost beyond recognition at some times and by some measures, although what is eternal remains, not least hope, and beauty. If you haven't yet taken the opportunity to visit or revisit the Central European cities that were Mahler's home, or the former Soviet Republics in the Caucasus or on the Baltic Sea, I urge you to start exploring. These irrepressibly cosmopolitan cities, intriguing regions and resurgent nations are treats for lovers of history, fine art and great music, and they are at the very centre of our new Europe 2020-21 travel portfolio.

In much the same way Mahler revised and refined *Das klagende Lied* over decades, our journey designers work continuously with A&K's offices in Europe and with our resident local experts across the continent to take advantage of emerging and re-emerging travel destinations and opportunities, and to reshape our guests' experience on the ground. Their very best ideas are reflected in dozens of new ready-to-book journeys and countless bespoke travel experiences in our new portfolio, along with other journeys and destinations that will remain favourites in Europe forever, or at least for many decades to come.

In the final years of his too short life, Mahler also worked and lived for months at a time in the United States, then a relative minnow on the world's stage. The US will be a new destination for Abercrombie & Kent in 2020, with the opening of our North American inbound office, specialising in high-end wilderness and cultural experiences.

I hope you enjoy tonight's performance and leave inspired to learn more, to hear more, and to write your own cultural adventure and live some history on an Abercrombie & Kent journey in Europe, the US or anywhere else in the world.

Enjoy exploring!



A handwritten signature in black ink, appearing to read 'Sujata Raman', with a horizontal line underneath.

Sujata Raman
Regional Managing Director
Australia & Asia Pacific
Abercrombie & Kent



**sydney symphony
orchestra**

David Robertson
The Lowy Chair of Chief Conductor
and Artistic Director

ABERCROMBIE & KENT MASTERS SERIES
WEDNESDAY 4 DECEMBER, 8PM
FRIDAY 6 DECEMBER, 8PM
SATURDAY 7 DECEMBER, 8PM
.....
SYDNEY OPERA HOUSE CONCERT HALL



Mahler's Klagende Lied

Simone Young's Visions of Vienna

Simone Young *conductor*
Eleanor Lyons *soprano*
Michaela Schuster *mezzo-soprano*
Steve Davislim *tenor*
Andrew Collis *bass-baritone*
Sydney Philharmonia Choirs

GUSTAV MAHLER (1860–1911)
**Das klagende Lied: Cantata for soprano,
alto, tenor, baritone, chorus and orchestra**

I Waldmärchen
II Der Spielmann
III Hochzeitsstück



Saturday's concert will be broadcast
on ABC Classic on 15 December at 2pm
and again on 15 January at 1pm.

.....
Pre-concert talk by Genevieve Lang at
7.15pm in the Northern Foyer.

.....
Estimated durations: 28 minutes;
18 minutes; 19 minutes.

.....
The concert will conclude at
approximately 9.15pm.

.....
Simone Young's Visions of Vienna is
supported by the Robert Magid OAM and
Ruth Magid Artistic Leadership Fund.



Cover image: Simone Young
(Photo by Monica Rittershaus)



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Simone Young *AM* conductor

Simone Young, General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg (2005-2015), is currently Principal Guest Conductor of the Lausanne Chamber Orchestra. She has conducted complete cycles of *The Ring of the Nibelung* at the Vienna State Opera, Berlin State Opera and Hamburg State Opera. Her Hamburg recordings include the *Ring* cycle, *Mathis der Maler* (Hindemith), and symphonies of Bruckner, Brahms and Mahler. Her 2012 Hamburg Opera and Ballet tour to Brisbane (*Das Rheingold* in concert, and Mahler's Symphony No. 2 *Resurrection*) won her the 2013 Helpmann Award for the Best Individual Classical Music Performance.

The current season sees Simone Young return to the Bavarian, Berlin and Vienna State Opera companies and Zurich Opera. She will also conduct the New York, Los Angeles, Stockholm, and New Japan Philharmonic Orchestras; San Francisco, Detroit, Chicago, West Australian, and Queensland Symphony Orchestras; the Bavarian Radio Symphony, Deutsches Sinfonie, Berlin, and a Strauss Gala for State Opera of South Australia.

Simone Young will also return to the Australian National Academy of Music in a special 'Side by Side' collaboration with the West Australian Symphony in Perth.

The BBC Symphony, Berlin, Vienna, Munich, Dresden, and London Philharmonic Orchestras, the Staatskapelle Dresden, Bruckner Orchestra, Linz, City of Birmingham Symphony, Monte Carlo, Cincinnati, and Dallas Symphony Orchestras, and the Wiener Symphoniker, are among the leading orchestras Simone Young also conducts.

Simone Young has been Music Director of Opera Australia, Conductor of the Bergen Philharmonic Orchestra, and Principal Guest Conductor of the Gulbenkian Orchestra. Her many accolades include a Professorship at the Musikhochschule in Hamburg, Honorary Doctorates from Griffith University, University of Western Australia, Monash University and UNSW; France's Chevalier de l'Ordre des Arts et des Lettres, the Goethe Institute Medal and the Sir Bernard Heinze Award.



© ELISABETH GATTENBURG

Eleanor Lyons *soprano*

Soprano Eleanor Lyons won first prize at the 9th International Elena Obraztsova Singing Competition in 2013 and was awarded the 2018 Vienna State Opera Award. She studied at the Sydney Conservatorium and later at the Mariinsky Academy for Young Singers and Royal Northern College of Music where her teachers included Elena Obraztsova, Barry Ryan and Victoria Dodoka.

She sang the role of Anne Truelove in Stravinsky's *The Rake's Progress* at the Hungarian State Opera, where she also sang Mimi in *La Bohème* with conductor Christian Badea. At Wexford Festival Opera, Ireland she sang Anaïde in Nino Rota's *Il cappello di paglia* di Firenze and gave a Bel-canto Recital at St Petersburg Philharmonic.

As sought-after concert singer, Eleanor has performed as soloist in Mahler's *Symphony No. 4* and Berio's *Folk Songs* with Berlin Konzerthausorchester as well as Ravel's *Chansons Madécasses* with the Budapest Festival Orchestra. With the latter she performed with chief conductor Ivàn Fischer in Mahler's *Symphony No. 2*, and with Polish National Radio Symphony Orchestra in Katowice as soloist at their New Year's Eve Gala with Australian conductor Matthew Coorey. She will reprise Verdi's *Messa da Requiem* with Antwerp Symphony Orchestra under Alejo Pérez and Mahler's *Symphony No. 4* at the Concertgebouw, Amsterdam as well as sing as soloist in numerous concerts of Beethoven's *Symphony No. 9* with The Belgian Chamber Orchestra.

In the 2019-20 season Eleanor will make two important debuts; as Donna Anna in Mozart's *Don Giovanni* with Opera Australia and at Antwerp Opera in a scenic adaptation of Schumann's *Scenes from Goethes Faust* as Gretchen.



© NIKOLA STEBE

Michaela Schuster *mezzo-soprano*

Michaela Schuster's 2019-20 season began singing Frau Reich in a new production of Otto Nicolai's *The Merry Wives of Windsor* at the Berlin State Opera under Daniel Barenboim and will continue singing Herodias in Nikolaus Habjan's new production of *Salome* at the Theater an der Wien. She will sing The Nurse in Richard Strauss's *Die Frau ohne Schatten* in a new production directed by Katie Mitchell and conducted by Marc Albrecht at the Nederlandse Opera in Amsterdam.

Michaela Schuster performs regularly at the Vienna State Opera and Royal Opera House, Covent Garden, and under conductors such as Kirill Petrenko, Simone Young, Sebastian Weigle, Franz Welser-Möst, Marc Albrecht, Philippe Jordan, and Semyon Bychkov. She has sung The Nurse in *Die Frau ohne Schatten* at the Salzburg Festival and Kundry in *Parsifal* at the Salzburg Easter Festival, both conducted by Christian Thielemann.

Other roles include Ortrud (*Lohengrin*), Fricka (*Das Rheingold* and *Die Walküre*), The Witch and Mother (*Hänsel und Gretel*), Clairon (*Capriccio*), Klytämnestra (*Elektra*), Marie (*Wozzeck*), Zia Principessa and Zita (Puccini's *Il trittico*) and Amneris (*Aida*).

In concert Michaela has appeared with orchestras such as the Vienna Symphony, Bamberg Symphony, Chicago Symphony Orchestra, Amsterdam's Royal Concertgebouw Orchestra and the Alte Oper Frankfurt. Her concert repertoire ranges from Beethoven's Ninth Symphony to Verdi's Requiem and works by Brahms to Schoenberg's *Gurrelieder* and Berg's *Seven Early Songs* and *Altenberg-Lieder*. She has given recitals, notably at Wigmore Hall in London and at the Schubertiade in Hohenems. Michaela's Art Song CD *Morgen* has received numerous awards.



Steve Davislim *tenor*

Steve Davislim began his professional career as an ensemble member of the Zurich Opera, where his roles included Almaviva (*The Barber of Seville*), Camille (*The Merry Widow*), Ferrando (*Così fan tutte*) and The Prince in Heinz Holliger's *Schneewittchen* (Snow White).

A turning point in his career was his interpretation of Idomeneo at La Scala in December 2005 under Daniel Harding. He was subsequently invited back to sing the protagonist's role in the world premiere of *Teneke* by Fabio Vacchi and for Tamino in *The Magic Flute* in 2011.

Steve Davislim has also appeared at the Deutsche Oper Berlin, Vienna State Opera, Royal Opera House Covent Garden, Opera Australia, at the Met and Lyric Opera of Chicago, Semperoper Dresden, at the Châtelet and at the New York and Salzburg Festivals.

He is regularly invited to the concert stages of the world, and has worked with conductors such as Claudio Abbado, Sir Colin Davis, Nikolaus Harnoncourt, Bernard Haitink, Philippe Herreweghe, Lorin Maazel, Sir Roger Norrington, Christian Thielemann and Sir Georg Solti. Recordings range from Szymanovsky's *Symphony No. 3* under Pierre Boulez to Handel's *Rodelinda* to a DVD of Berg's *Lulu*, conducted by Franz Welser-Möst.

From Sydney Steve travels to Mallorca for performances of Haydn's *Creation* and then to Paris for Beethoven's *Ninth Symphony* with the Orchestre de Paris and Riccardo Chailly. Other future performances include Beethoven's *Missa Solemnis* with the Freiburger Baroque Orchestra and René Jacobs, Mendelssohn's *First Walpurgis Night* with the Gewandhaus Orchestra Leipzig conducted by Andrés Orozco-Estrada, and Dvořák's *Stabat Mater* under conductor Christoph Eschenbach in Berlin.



Andrew Collis *bass-baritone*

A member of the Cologne Opera from 1993 to 2007, Andrew Collis has also performed with opera companies in Berlin, Dortmund, Düsseldorf, Essen, Frankfurt, Mannheim and Wiesbaden and in concerts in Bonn, Strasbourg, Stuttgart, and the recording of Zemlinsky's *Der Zwerg* in Cologne for EMI.

Andrew's international performances have included appearances at the Vienna Festival in Luigi Nono's *Intolleranza*; Hong Kong Festival in *Tosca* and *Un Ballo in Maschera*; Perth Festival as soloist with the Prague Chamber Orchestra; the roles of Colline (*La bohème*) and Hobson (*Peter Grimes*) for San Diego Opera; performances in the Lyric Opera of Singapore's production of *Die Zauberflöte*; and *St John Passion* in the Canary Islands.

His most recent operatic engagements include touring with the Barrie Kosky production of *The Magic Flute* (Perth, Adelaide and New Zealand Festivals), Bartolo (*The Barber of Seville*) for New Zealand Opera, Pooh-Bah (*The Mikado*) for State Opera South Australia, Swallow (*Peter Grimes*) for Brisbane Festival, Pritschitsch in *The Merry Widow*, Sir Roderic on the regional tour of *Ruddigore* and Commendatore in *Don Giovanni* for Opera Queensland.

Andrew has an extensive list of concert and oratorio performances to his credit, including *St. Matthew Passion*, *St. John Passion*, *Magnificat*, *Coffee Cantata* and *Mass in B minor* by Bach; *Messiah*, *Samson* and *Semele* by Handel; *Die Schöpfung*, *Stabat Mater* and Masses by Haydn; Beethoven's *Symphony No. 9* and *Missa Solemnis*, Mozart's *Requiem* and Mendelssohn's *Erste Walpurgis Nacht*, with orchestras including the Adelaide, Melbourne, Tasmanian and West Australian Symphony Orchestras, and at the Perth and New Zealand International Arts Festivals.

SYDNEY PHILHARMONIA CHOIRS

Brett Weymark *Artistic and Music Director*

Elizabeth Scott *Music Director, VOX*

Claire Howard Race *Assistant Chorus Master and Principal Rehearsal Pianist*

Tanja Binggeli & Noemi Nadelmann *Language Coaches*

Luke Byrne, Estella Roche & Jonathan Wilson *Rehearsal Pianists*

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard, and develops the talents of those with a passion for singing in Sydney and beyond. Founded in 1920, it has become Australia's finest choral organisation and performs regularly at the Sydney Opera House. Led by Music Director Brett Weymark since 2003, Sydney Philharmonia Choirs comprises of four regular choirs that perform a range of repertoire from choral classics to musical theatre and commissions by Australian composers. It presents its own annual season and collaborates with leading conductors, soloists and orchestras in Australia and overseas. In 2002, Sydney Philharmonia Choirs was the first Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Simon Rattle), returning again in 2010.

The choirs perform in the Sydney Symphony Orchestra's subscription series every year. In 2018 Sydney Philharmonia Choirs performed in *Beethoven Mass in C*, *The Bernstein Songbook*, *Verdi's Requiem*, *The Last Days of Socrates*, *Beethoven Nine* and *Last Night of the Proms*. This year they have sung in *Peter Grimes in Concert* and *Fauré's Requiem* and will also sing in *Mahler's Klagende Lied* under Simone Young.

Highlights of Sydney Philharmonia Choirs own concert series this year include *Bach and Mozart* at Easter, *Music from the Movies*, *Dvořák's Requiem*, and *Messiah* in December as well as *PopUp Sing*, their free singing workshops held at Carriageworks and Riverside Theatre.

For more information visit sydneyphilharmonia.com.au

SOPRANOS

Victoria Andersen
Shelley Andrews
Debra Baker
Denea Bascombe
Eva Berger
Georgina Bitcon
Anne Blake
Olga Bodrova
Jodie Boehme
Lucy Bruton
Catherine Bryant
Anita Burkart
Anne Cooke
Pam Cunningham
Rouna Daley
Rachel Evans
Susan Farrell
Rebecca Fitzpatrick
Liz Fuggle
Rebecca Gladys-Lee
Anamaria Gomez
Natalie Goerneratne
Caroline Gude
Alison Hardy
Jamie Hunter
Miriam Jeffery
Amy Jelacic
Jessica Lee
Yvette Leonard
Maria Lopes
Elena Lucio Bello
Atalya Masi
Bernadette Mitchell
Georgia Moore

Sarah Moore
Amelia Myers
Jane Nieminska
Jayne Oishi
Linda Peach
Marina Amelie Pelizzaro
Ali Perry
Elsa Rapon
Jolanda Rotteveel
Allison Rowlands
Jacqueline Rowlands
Yukiko Saeda
Amelia Shaw
Kelly Ann Smith
Katherine Thompson
Jessica Veliscek Carolan
Laura Wade
Joanna Warren
Sara Watts
Genni Wetherell
Jacqui Wilkins
Dorothy Wu
Fiona Young

ALTOS

Leonie Armitage
Meaghan Backhouse
Amanda Baird
Katie Blake
Amelia Bussing
Julie Dowsley
Ajja Draguns
Claire Duffy
Helen Esmond
Penny Gay
Jennifer Gillman

Emma Gosbell
Jenny Harnett
Jenny Harry
Kathryn Harwood
Margaret Hofman
Sarah Howell
Tracey Jordan
Stephanie Macindoe
Rachel Maiden
Clara Mazonne
Donna McIntosh
Tijana Miljovska
Kathleen Morris
Penelope Morris
Marj O'Callaghan
Lindsey Paget-Cooke
Judith Pickering
Olivia Robinson
Lara Rogerson-Wood
Virginia Rowlands
Debbie Scholem
Jan Shaw
Megan Solomon
Robyn Tupman
Sheli Wallach
Marianna Wong
Nikki Woolley
William Yaxley
Lucy Yu
Priscilla Yuen

TENORS

Barthelemy Bidegaimberry
Joshua Borja
Langzi Chiu

Malcolm Day
Robert Elliott
Paul Ferris
Blake Garner
Byrce Gonlin
Steven Hankey
Bennett Haskey
Tom Hazell
Jude Holdsworth
Vincent Hurley
Michael Kertesz
James Lane
Selwyn Lemos
Vincent Lo
Alistair McDermott
Alex McEwan
Dimitry Moraitis
Adrien Piron
Rajah Selvarajah
Robert Thomson
Nicholas Tong
Michael Wallach
Alex Walter
George Watkins
Will Willitts
Isaac Wong
Mark Wong

BASSES

Jock Baird
Dominic Blake
Edwin Carter
Gordon Cheng
Andy Clare
Julian Coghlan

Daryl Colquhoun
Paul Couvret
Robert Cunningham
Nicholas Davison
Benoit Denev
James Devenish
Roderick Enriquez
David Fisher
Tom Forrester-Paton
Eric Hansen
Simon Harris
David Jacobs
Fintan Keane
Martin Kuskis
Bruce Lane
Johann Loibl
Chris May
Mark McGoldrick
Robert Mitchell
Lei Mu
Eric Nelson
Rafi Owen
Ian Pettener
Peter Poole
Daniel Rae
Michael Ryan
Robert Sherrington
Henry Stoke
Antony Strong
Ben Waters
David Wood
Ben Yi
Stephen Young



Stan W Kornel

We pay tribute to our tutti second violinist on the occasion of his retirement.

Stan W Kornel considers himself “very fortunate” to have spent the past 31 years as part of the Sydney Symphony Orchestra. “Being on stage is always a great feeling, because I’m with great colleagues around me, with top quality conductors and soloists, performing beautiful music we all love.”

Not that any works in particular are top of his list. “You know what, I love music so much that I’ve never had any favourite composer or favourite piece – I love everything that comes along if it’s well played and well prepared.” With Sydney Symphony, he says, “Every piece was a challenge, and every piece was unique on the day.”

For Stan, it was inevitable that he would become a musician: “I couldn’t see anything else I could do.” He grew up in a musical family in the ACT, in which all 10 children played instruments or sang. “We were known as the Canberra von Trapp family.” Stan took up the violin at eight, had his own string quartet at 12 and, at thirteen-and-a-half, moved to Europe to study music seriously.

After 18 years there, which included playing with many orchestras and ensembles as well as teaching, homesickness drew him back to Australia. Not too long after arriving in Sydney,

he landed the job with the Sydney Symphony Orchestra. Outside the Orchestra, Stan has continued to lead an intensely musical life. As well as teaching and performing across a number of different genres, he plays with his early music ensemble, The Sydney Consort, which he founded in 1996.

Four years ago, he bought a country property, “an incredible piece of paradise”, where he intends to spend time fishing, gardening and “doing all the other things I’ve never had time to do”. Of course, there’ll be music in there, too. “I have my electric violin, guitar, banjo and keyboard, so we can rock and roll it if we want to.” He also plans to travel. “I’ve been travelling all my life, but there are still places I want to see – The Holy Land, the Camino de Santiago, Turkey, parts of Australia.”

Coming back for Sydney Symphony concerts is something he’ll cherish, he says, and he’ll be inviting colleagues to the property. “We’ll be having parties up there – they can tell me all the stories, tell me what’s happening. I don’t think I’ll ever stop missing them – they’ve been my extended family for 30 years, and I always feel good in their company.” We’ll miss you, too, Stan – thanks for all the memories.

Gustav Mahler (1860–1911)

***Das klagende Lied*: Cantata for soprano, alto, tenor, baritone, chorus and orchestra**

I *Waldmärchen*

II *Der Spielmann*

III *Hochzeitsstück*

As a recent graduate of the Vienna Conservatory, the young Mahler was optimistic about winning the Beethoven Prize in 1881.

Having read Clemens Brentano's collection of folk-poetry, *Des Knaben Wunderhorn* (to which he would return), and the tales collected by the brothers Grimm, Mahler had written his own 'fairy tale' based on the Grimms' *Der singende Knochen* ('The singing bone') and turned it into this dramatic cantata. In the three multi-movement sections of *Das klagende Lied* ('The Song of Sorrow'), a queen offers to marry any man who will bring her a particular red flower. Two brothers set out on the quest, and one is successful. But while he sleeps, his brother steals the flower from the young man and murders him. He buries the body beneath a willow, and returns to the castle to claim the queen's hand.

A wandering minstrel discovers a bone beneath the willow and fashions it into a flute. When the minstrel plays, the flute emits 'unusually sad singing', as the bone tells the story of the murder. At the castle it is the wedding day of the queen and murderer – now king. Amid general rejoicing the minstrel enters, and plays the flute which again tells the story. The king takes the flute and begins to play it, and the flute now accuses him directly: 'you are playing on a bone from my corpse...why did you consign my young life to death?' The queen faints, and the wedding guests flee in terror as the ancient castle collapses into dust and darkness.

'My fairy tale is finished – a real child of sorrow at which I've worked for over a year...it's in good shape', wrote Mahler to a friend in 1880. Sadly, the jury for the Beethoven Prize (which included Brahms) disagreed, and rejected the piece; had they not, Mahler was sure he could have been 'spared the whole vile operatic career' that dominated his professional life. In 1883 Liszt also declined to program the work.

Das klagende Lied was not performed until 1901, by which time it had been revised several times and the first section, *Waldmärchen* ('forest fairy tale'), completely excised. It is recognisably Mahler, though, with its brilliant orchestral effects (including off-stage band), colourful scoring and harmony, and striking use of the vocal resources (such as having the bone sung by soprano and alto soloists). As in later works, Mahler uses substantial orchestral passages to carry the drama and comment upon it.

GORDON KERRY © 2010

In addition to soprano, alto, tenor and baritone soloists and chorus, *Das klagende Lied* requires a large orchestra of up to 3 flutes doubling piccolo and an additional 3 piccolos, 5 oboes (1 doubling cor anglais), 7 clarinets (4 doubling E flat and 1 bass), 3 bassoons (1 doubling contrabassoon), 8 horns, 6 trumpets, 3 trombones, tuba, 2 timpani, 5 percussion, 2 harp and strings. This includes an offstage band, in the third section, of 3 flutes (1 doubling piccolo), 2 oboes, 4 clarinets (2 B flat, 2 E flat), 4 horns, 2 trumpets, timpani and 2 percussion.



Gustav Mahler

IN BRIEF

Written when he was 20, Mahler's cantata dramatizes a fairy tale that he based on aspects of folktales collected by Clemens Brentano and the brothers Grimm, so important to German Romanticism. There is a proud queen, a castle, two brothers, a quest that ends in murder, a forest, a singing bone and an apocalyptic climax. It failed to win the coveted Beethoven Prize, but is suffused with the style and mood of much of the mature composer's work.

The Sydney Symphony Orchestra first performed *Das klagende Lied* in August 1990 under Andrew Litton with Eilene Hannan (soprano), Kimball Wheeler (mezzo-soprano), Christopher Doig (tenor) and Sydney Philharmonia Choir; this is its first performance in Mahler's original three-part version, including the opening *Waldmärchen*, and using Mahler's 1906 revisions to the score of the remaining sections.

2020 Abercrombie & Kent Masters Series at the Sydney Town Hall

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Simone Young conducts Beethoven

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WALDMÄRCHEN

TENOR

Es war eine stolze Königin,
gar lieblich ohne Maßen;
kein Ritter stand noch ihrem Sinn,
sie wollt' sie alle hassen.

CHORUS

O weh, du wonnigliches Weib!
Wem blühet wohl dein süßer Leib!

BARITONE

Im Wald eine rote Blume stand,
ach, so schön wie die Königin,

TENOR AND BARITONE

Welch Rittersmann die Blume fand,
der konnt' die Frau gewinnen!

CHORUS

O weh, du stolze Königin!
Wann bricht er wohl, dein stolzer Sinn?

TENOR

Zwei Brüder zogen zum Walde hin,
sie wollten die Blume suchen:
Der Eine hold und von mildem Sinn,

BARITONE

der Andre konnte nur fluchen!

CHORUS

O Ritter, schlimmer Ritter mein,
O liebest du das Fluchen sein!

Als sie nun zogen eine Weil',
da kamen sie zu scheiden:
das war ein Suchen nur in Eil',
im Wald und auf der Heiden.

BARITONE

Ihr Ritter mein, im schnellen Lauf,
wer findet wohl die Blume auf?

SOPRANO AND CHORUS

Der Junge zieht durch Wald und Heid',
er braucht nicht lang zu gehn:
Bald sieht er von ferne bei der Weid'
die rote Blume stehen.

CHORUS

Die hat er auf den Hut gesteckt,
und dann zur Ruh' sich hingestreckt.

Der Andre zieht im wilden Hang,
umsonst durchsucht er die Heide,
und als der Abend herniedersank,
da kommt er zur grünen Weide!

SOPRANO

O weh, wen er dort schlafend fand,
die Blume am Hut, am grünen Band!

Du wonnigliche Nachtigall,
und Rotkehlchen hinter der Hecken,
wollt ihr mit eurem süßen Schall
den armen Ritter erwecken!

Du rote Blume hinterm Hut,
du blinkst und glänztst ja wie Blut!

CHORUS

Ein Auge blickt in wilder Freud',
des Schein hat nicht gelogen:
ein Schwert von Stahl glänzt ihm zur Seit',
das hat er nun gezogen.

Der Alte lacht unterm Weidenbaum,
der Junge lächelt wie im Traum.

ALTO

Ihr Blumen, was seid ihr vom Tau so schwer?
Mir scheint, das sind gar Tränen!
Ihr Winde, was weht ihr so traurig daher,
was will euer Raunen und Wähnen?

CHORUS

"Im Wald, auf der grünen Heide,
da steht eine alte Weide."

FOREST LEGEND

TENOR

There once was a haughty queen,
Lovely beyond compare:
No knight was worthy of her,
She hated them all.

CHORUS

O you, oh beautiful woman,
For whom shall your sweet body bloom?

BARITONE

In the wood grew a red flower,
Oh so beautiful, that the queen decreed,

TENOR AND BARITONE

Whichever knight found the flower,
He would win her hand in marriage!

CHORUS

Oh, you haughty yet lovely queen!
When shall your proud soul break?

TENOR

Two brothers came upon the woods,
Intent on seeking the flower:

One was a comely and gentle soul,

BARITONE

The other couldn't help but swear!

CHORUS

O knight, my horrible knight,
O hold back your awful curses!

After walking together for a little while,
They went their separate ways:
They searched in haste
Through woods and heaths.

BARITONE

My dear knights, rushing headlong,
Who will find the flower?

SOPRANO AND CHORUS

The younger trekked through woods and fields,
But did not have far to go:

Before long, he saw that in the distance by the meadow,
There stood the red flower.

CHORUS

He tucked the flower inside his hat,
And then stretched himself out for a rest.

The other spied him, with wild urgency,
In vain had he sought the flower in the heath,
And when the evening had fallen at last,
He came to the green pasture!

SOPRANO

O woe, when he found his sleeping brother,
The flower in his hat, behind the green ribbon!

You wonderful nightingale,
And little bluebird behind the hedges,
Won't you with your sweet song
Awaken the poor knight?

You red flower behind the hat,
You glimmer and glisten like blood!

CHORUS

An eye beholds, with savage joy.
Its gleam has never lied:
A shining steel sword hangs at his side,
Which now he draws!
The elder laughs under the willow tree,
The younger smiles, as if dreaming.

ALTO

You flowers, why are you so heavy from the dew?
It seems to me that those are tears!
You winds, why do you blow so coldly?
What do your whispers mean?

CHORUS

"In the wood, in a green moor,
There stood an old willow tree."

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DER SPIELMANN

ALTO
Beim Weidenbaum, im kühlen Tann,
da flattern die Dohlen und Raben,
da liegt ein blonder Rittersmann
unter Blättern und Blüten begraben.

TENOR
Dort ist's so lind und voll von Duft,
als ging ein Weinen durch die Luft!

SOPRANO AND ALTO
O Leide, weh! O Leide!

TENOR
Ein Spielmann zog einst des Weges daher,

ALTO
da sah er ein Knöchlein blitzen;
er hob es auf, als wär's ein Rohr,
wollt' sich eine Flöte draus schnitzen.

CHORUS
O Spielmann, lieber Spielmann mein,

TENOR
das wird ein seltsam Spielen sein!
O Leide, weh! O Leide!

ALTO
Der Spielmann setzt die Flöte an
und läßt sie laut erklingen:
O Wunder, was nun da begann,
welch seltsam traurig Singen!

SOPRANO
Es klingt so traurig und doch so schön,
wer's hört, der möcht' vor Leid vergehn!

ALTO AND TENOR
O Leide, Leide!

ALTO
"Ach, Spielmann, lieber Spielmann mein!
Das muß ich dir nun klagen:
Um ein schönfarbig Blümelein
hat mich mein Bruder erschlagen!
Im Walde bleicht mein junger Leib,
mein Bruder freit ein wonnig Weib!"
O Leide, Leide, weh!

CHORUS
Der Spielmann ziehet in die Weit',
läßt' überall erklingen,

ALTO AND CHORUS
Ach weh, ach weh, ihr lieben Leut',

SOPRANO AND TENOR
was soll denn euch mein Singen?
Hinauf muß ich zu des Königs Saal,

CHORUS
hinauf zu des Königs holdem Gemah!
O Leide, weh, o Leide!

HOCHZEITSSTÜCK

CHORUS
Vom hohen Felsen erglänzt das Schloß,
die Zinken erschalln und Drometten,
Dort sitzt der mutigen Ritter Troß,
die Frauen mit goldenen Ketten.
Was will wohl der jubelnde, fröhliche Schall?
Was leuchtet und glänzt im Königssaal?
O Freude, heia! Freude!

SOPRANO, ALTO AND TENOR
Und weißt du's nicht, warum die Freud'?
Hei! Daß ich dir's sagen kann!

CHORUS
Die Königin hält Hochzeit heut'
mit dem jungen Rittersmann!
Seht hin, die stolze Königin!
Heut' bricht er doch, ihr stolzer Sinn!
O Freude, heia! Freude!

ALTO
Was ist der König so stumm und bleich?
Hört nicht des Jubels Töne!

CHORUS
Sieht nicht die Gäste stolz und reich,
sieht nicht der Königin holde Schöne!

ALTO
Was ist der König so bleich und stumm?
Was geht ihm wohl im Kopf herum?

CHORUS
Ein Spielmann tritt zur Türe herein!
Was mag's wohl mit dem Spielmann sein?

THE MINSTREL

ALTO
By the willow tree, among cool firs,
Where jackdaws and ravens flutter,
There lay a blond knight
Buried under leaves and flowers.

TENOR
There it is so calm and fragrant,
As if tears wafter through the air!

SOPRANO AND ALTO
O sorrow, woe! O sorrow!

TENOR
One day a minstrel came that way

ALTO
And saw a little bone gleaming;
He lifted it up, as if it were a reed,
And began to carve it into a flute.

CHORUS
O minstrel, my dear minstrel,

TENOR
What strange tales it will tell!
O sorrow, woe! O sorrow!

ALTO
The minstrel set the flute to his lips
And let it resound:
O miracle, what now began,
What a curious and mournful song!

SOPRANO
Its song was so doleful and yet so lovely,
That hearing it might cause one to die!

ALTO AND TENOR
O sorrow, sorrow!

ALTO
"Oh minstrel, my dear minstrel
This must I now lament to you:
For a beautifully-colored little flower
Has my brother struck me dead!
In the wood were my young bones bleached,
While my brother courted a lovely wife!"
O sorrow, sorrow, woe!

CHORUS
The minstrel traveled far and wide,
Everywhere playing his song.

ALTO AND CHORUS
"Ah me, ah me, my dear friends,

SOPRANO AND TENOR
What will you make of my song?
Up must I go, to the king's hall,

CHORUS
Up to the king's lovely bride!
O sorrow, woe! O sorrow!"

WEDDING PIECE

CHORUS
From the high cliffs a castle gleams,
The cornets and trumpets resound,
There sat the brave company of knights,
And the ladies wearing their golden chains.
What is that joyful, cheerful noise?
What glows and shines in the King's hall?
O joy, hurrah! Joy!

SOPRANO, ALTO AND TENOR
And do you not know, whence this joy?
Hah! Then I shall tell you.

CHORUS
The queen today shall wed
The young knight!
Behold, the proud queen!
Today it shall break, her haughty will!
O joy, hurrah! Joy!

ALTO
Why is the king so pale and quiet?
Does he not hear the joyful sounds?

CHORUS
Does he not see the wealthy and powerful guests,
Does he not see the graceful and beautiful queen?

ALTO
Why is the king so pale and quiet?
What has gotten into his head?

CHORUS
A minstrel stands waiting at the door!
What can this minstrel want?

TENOR
O Leide, weh! O Leide!

ALTO
"Ach Spielmann, lieber Spielmann mein,
das muß ich dir nun klagen:
Um ein schönfarbig Blümelein
hat mich mein Bruder erschlagen!
Im Walde bleicht mein junger Leib,
mein Bruder freit ein wonnig Weib!"

CHORUS
O Leide, Leide, weh!

Auf springt der König von seinem Thron
und blickt auf die Hochzeitsrund.
Und er nimmt die Flöte in frevelndem Hohn
und setzt sie selbst an den Mund!
O Schrecken, was nun da erklang!
Hört ihr die Märe, todesbang?

SOPRANO
"Ach Bruder, lieber Bruder mein,
du hast mich ja erschlagen!
Nun bläst du auf meinem Totenbein,
des muß ich ewig klagen!
Was hast du mein junges Leben
dem Tode hingegeben?"

CHORUS
O Leide, weh! O Leide!

TENOR
Am Boden liegt die Königin,

CHORUS
die Pauken verstummen und Zinken.
Mit Schrecken die Ritter und Frauen flieh'n,
die alten Mauern sinken!

TENOR
Die Lichter verloschen im Königssaal!
Was ist wohl mit dem Hochzeitsmah!

SOPRANO
Ach Leide!

TEXT BY GUSTAV MAHLER
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TENOR
O sorrow, sorrow! O woe!

ALTO
"Oh minstrel, my dear minstrel
This must I now lament to you:
For a beautifully-colored little flower
Has my brother struck me dead!
In the wood were my young bones bleached,
While my brother courted a lovely wife!"

CHORUS
O sorrow, sorrow! O woe!

Then leapt the king from his throne,
And peers at his wedding guests.
And seized the flute with an outraged sneer,
And set it against his own mouth!
O horriic is the sound it makes!
Do you hear the tidings with mortal fright?

SOPRANO
"Oh brother, my dear brother,
You have slain me!
Now you play on my death-bleached bone,
And I must ever lament!
Why have you given over
My young life to death?"

CHORUS
O sorrow, woe! O sorrow!

TENOR
On the ground the queen had collapsed;

CHORUS
The drums and trumpets fell silent.
With horror the knight and his wife fled,
The ancient walls are falling!

TENOR
The lights are extinguished in the King's hall!
What has become of their wedding feast?

SOPRANO
Ah, sorrow!



Clocktower Square,
Argyle Street,
The Rocks NSW 2000
GPO Box 4972,
Sydney NSW 2001
Telephone (02) 8215 4644
Box Office (02) 8215 4600
Facsimile (02) 8215 4646
www.sydneyesymphony.com

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SYDNEY SYMPHONY ORCHESTRA

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DAVID ROBERTSON

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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 Sydney Symphony Orchestra 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 Sydney Symphony Orchestra 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 Challenger, 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 Sydney Symphony'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.

2019 is David Robertson's sixth and final season as Chief Conductor and Artistic Director.

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