

PROGRAM NO.2 | NOVEMBER - JANUARY | 2015-2016 SEASON

# ASCEND



NOVEMBER 13/14  
CLASSICAL  
**A Hero's Journey**  
JEFFREY BIEGEL  
PIANO



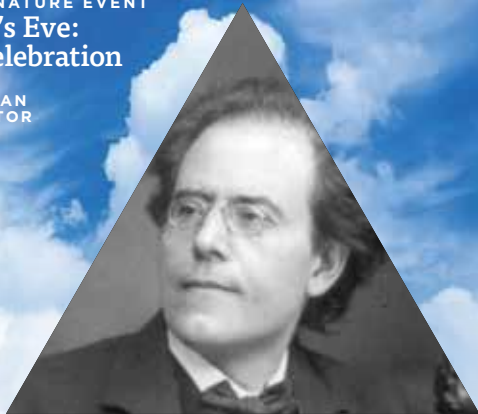
DECEMBER 4/5/6  
SUPERPOPS  
**A Celtic Tenors Christmas**  
NEAL GITTLEMAN  
CONDUCTOR



DECEMBER 31 - SIGNATURE EVENT  
**New Year's Eve:  
A Viennese Celebration**  
NEAL GITTLEMAN  
CONDUCTOR



JANUARY 8/9 - CLASSICAL  
**Songs of the Heart**  
JESSICA HUNG - VIOLIN



JANUARY 10 - CLASSICAL CONNECTIONS  
**Mahler's Songs**  
NEAL GITTLEMAN  
PRESENTER, CONDUCTOR

DAYTON PERFORMING ARTS ALLIANCE

DAYTON  
*Philharmonic*

Neal Gittleman, Artistic Director & Conductor



# Neal Gittleman

**Artistic Director & Conductor, Dayton Philharmonic Orchestra**

The conductor's bio is one of the traditions of classical music. A list of prestigious schools attended. A list of prestigious orchestras. Excerpts from glowing reviews. Dry. Dull. Stuffy. But it's how they're done.

Since I've spent most of my professional career trying to chip away at the dry, dull, stuffy aspects of the biz, maybe it's time, after 20 years as your conductor, to chip away at the standard-issue conductor's bio. Here goes...

Education: More important than prestigious schools were three teachers who really mattered.

1. Channing Kempf, a Boston-area violin freelancer, who somehow got me, in my first 45-minute lesson with him, to trade in the wimpy sound I'd made during my first four years as a violinist for something that sounded more like real violin playing. Suddenly I was practicing three to four hours a day. Suddenly I started making progress as a player. I never looked back.

2. Nadia Boulanger, the great music teacher of the twentieth century, who helped me mold myself into the musician I am today. I studied harmony, keyboard harmony, analysis, conducting, and solfège with Mademoiselle and her assistant Annette Dieudonné in Paris and Fontainebleau over a three-year period right after college. There isn't a day that I don't apply a musical lesson (or a life lesson) that I learned from her, whether it's emphasizing the upbeat to foster lively rhythm or not settling for good when you can do better.

3. Charles Bruck, maestro at the Pierre Monteux School, who turned me from a well-rounded musician interested in conducting into a real conductor. He was fearsome

enough in rehearsals ("NOOOOOOO! What are you *doing*? Just beat *CLEARly* and let them play!") to give me the strength and confidence to make music with any orchestra, anywhere.

Orchestras: More important than the list of where I've been is where I am now, Artistic Director and Conductor of your Dayton Philharmonic. Our amazing and dedicated musicians never cease to inspire me with their artistry and commitment. They challenge me to be my best, as I challenge them to do likewise. It's a pleasure to come to work every day and make music with them.

Reviews: More important than the critical acclaim of any music reviewer is what you think. I don't expect you to love every piece you hear us play. Some pieces of music don't want to be loved—instead, they want to challenge us. But I do hope that you listen closely and care deeply about the experience of hearing great music played by great musicians in a great concert hall. I'll take your heartfelt applause over a rave review in the newspaper any day!

It's been a privilege and a joy to be your conductor these past 20 years. I look forward to sharing much more music with you in the Ascend Season of your Dayton Performing Arts Alliance and on into the future.

(And if you're interested in reading a dry, dull, stuffy standard-issue bio, I've got one of those, too! [www.parkerartists.com/Neal-Gittleman.html](http://www.parkerartists.com/Neal-Gittleman.html))



# Neal's Notes

## Why Mahler

Golfers have the Old Course at St. Andrews. Mountaineers have Mount Everest. Sailors have the America's Cup. Divers have the Great Barrier Reef. Horse trainers have the Kentucky Derby. Footballers have the Super Bowl. Those other footballers have the World Cup.

Orchestras have Mahler.

The nine (or ten, or ten-plus, depending on how you count) symphonies of Gustav Mahler are the standard by which orchestras judge themselves. They challenge us with their difficulty, their complexity, their profundity. They amaze us with their emotional depth. They inspire us with their power. They dazzle us with their beauty. They push us to be at our best.

Each New Year's Eve, when we announce the next Dayton Philharmonic classical season, DPO musicians scan the repertoire to see if there's any Mahler—to see if there's going to be a big mountain to climb, with an awe-inspiring view from the top.

Do you feel the same way?

Some of you do. There are a lot of Mahler fans out there. But some of you are less keen on Gustav Mahler's symphonies. They're long. The shortest (One and Four) are just under an hour. The longest (Three) lasts about an hour and 40 minutes. Average length: an hour and a quarter! **HANG ON!** That's not so long.

As I write this (just before Halloween), the top five movies in the US (*The Martian*, *Goosebumps*, *Bridge of Spies*, *The Last Witch Hunter*, *Hotel Transylvania 2*) are all longer than that. Only one (*Hotel Transylvania 2*) is shorter than the longest Mahler Symphony. Add the movies' previews, ads, and turn-off-your-cell-phone warnings, and poor Gustav's longest symphony is left in the dust.

But I know what you mean. Mahler's Third Symphony may be shorter than *The Last Witch Hunter*, but it demands way more concentration. And we don't let you eat popcorn or nachos!

Gustav Mahler said that every symphony should contain a universe. That's another way of saying he packs a lot into each symphony. Lots of notes. Lots of emotion. Life. Love. Death. Joy. Sorrow. Passion. Madness. The whole range of human experience, squeezed into one piece of music.

Mahler doesn't let you sit back and relax. He makes you sit up and pay attention. He poses the deepest questions of human existence. And he does it through music, a language that few of us understand. So it's easy to get lost in his vast sonic landscapes.

My advice: Go with the flow. Every Mahler symphony is an emotional rollercoaster. Go along for the ride. I guarantee, you'll experience something amazing.

My predecessor on the DPO podium, Isaiah Jackson, was big on Mahler. Of course, that's just another way of saying, "He's a conductor." Most of us are big on Mahler. Isaiah pretty much insisted on a Mahler symphony every season.

When I came to the Philharmonic, the Program Committee said, "Maybe not so much Mahler." I said, "*Really?*" They said, "Really." I said, "OK, let's try every other year."

So we've been playing a Mahler symphony every couple of years. You file into the hall a little apprehensive. The musicians play their hearts out and sound marvelous. You stand and cheer. Then two years go by, during which you forget how much you liked the experience.

Every other year meant there was never any momentum from one Mahler symphony to the next.

So when we played Mahler's Fourth Symphony in October 2014—two years after the Second Symphony, five years after the Ninth, seven years after the Third, nine years after the Sixth, 12 years after the Fifth—I said, "No more skipping years. Let's play Mahler every season and show folks what they've been missing."

We begin January 2016 with what might be the most beautiful Mahler piece of all, the symphonic song cycle *The Song of the Earth*. Six beautiful songs for mezzo-soprano, tenor, and orchestra based on ancient Chinese poems about life, death, love, and nature. It hasn't been played at the DPO in more than 20 years—way too long to go without hearing this incredible piece.

And then?

Mahler's Fifth returns in February 2017.

The beauty and the greatness of Gustav Mahler's is ours to enjoy. Why not enjoy it every year?



# Dayton Philharmonic Orchestra Personnel

## 1ST VIOLINS

Jessica Hung,  
*Concertmaster*  
J. Ralph Corbett  
Chair  
Aurelian Oprea,  
*Associate*  
*Concertmaster*  
Huffy Foundation  
Chair  
William Manley,  
*Assistant*  
*Concertmaster*  
Sherman  
Standard Register  
Foundation Chair  
Elizabeth Hofeldt  
Karlton Taylor  
Mikhail Baranovsky  
Louis Proske  
Katherine Ballester  
Philip Enzweiler  
Dona Nouné-  
Wiedmann  
Janet George  
John Lardinois

## 2ND VIOLINS

Kirstin Greenlaw,  
*Principal*  
Jesse Philips  
Chair  
Kara Manteufel,  
*Assistant Principal*  
Ann Lin  
Gloria Fiore  
Scott Moore  
Tom Fetherston  
Allyson Michal\*  
Lynn Rohr  
Yoshiko Kunimitsu  
William Slusser  
Audrey Gray  
Nick Naegele

## VIOLAS

Sheridan Currie,  
*Principal*  
F. Dean  
Schnacke Chair  
Colleen Braid,  
*Assistant Principal*  
Karen Johnson  
Grace Counts  
Finch Chair  
Stephen Goist  
Scott Schilling  
Lori LaMattina  
Mark Reis  
Leslie Dragan  
Kimberly Trout

## CELLOS

Andra Lunde  
Padrichelli,  
*Principal*  
Edward L.  
Kohnle Chair  
Christina Coletta,  
*Assistant Principal*  
Jonathan Lee  
Ellen Nettleton  
Mark Hofeldt  
Nadine  
Monchecourt  
Isaac Pastor-  
Chermak  
Nan Watson\*

## BASSES

Deborah Taylor,  
*Principal*  
Dayton  
Philharmonic  
Volunteer Assn/  
C. David Horine  
Memorial Chair  
Jon Pascolini,  
*Assistant Principal*  
Donald Compton  
Stephen Ullery  
Christopher Roberts  
James Faulkner  
Bleda Elibal  
P.J. Cinque\*

## FLUTES

Rebecca Tryon  
Andres, *Principal*  
Dayton  
Philharmonic  
Volunteer Assn.  
Chair  
Jennifer Northcut  
Janet van Graas

## PICCOLO

Janet van Graas

## OBOES

Eileen Whalen,  
*Principal*  
Catharine French  
Bieser Chair  
Connie Ignatiou  
Robyn Dixon Costa

## ENGLISH HORN

Robyn Dixon Costa  
J. Colby and  
Nancy Hastings  
King Chair

## CLARINETS

John Kurokawa,  
*Principal*  
Rhea Beerman  
Peal Chair  
Robert Gray  
Peter Cain

## BASS CLARINET

Peter Cain

## BASSOONS

Rachael Young,  
*Principal*  
Robert and Elaine  
Stein Chair  
Kristen Smith  
Bonnie Sherman

## CONTRABASSOON

Bonnie Sherman

## FRENCH HORNS

Aaron Brant  
*Principal*  
Frank M. Tait  
Memorial Chair  
Elisa Belck  
Todd Fitter  
Amy Lassiter  
Sean Vore

## TRUMPETS

Charles Pagnard,  
*Principal*  
John W. Berry  
Family Chair  
Alan Siebert  
Daniel Lewis

## TROMBONES

Timothy Anderson\*,  
*Principal*  
John Reger  
Memorial Chair  
Richard Begel

## BASS TROMBONE

Chad Arnow

## TUBA

Timothy Northcut,  
*Principal*  
Zachary, Rachel  
and Natalie  
Denka Chair

## TIMPANI

Donald Donnett,  
*Principal*  
Rosenthal Family  
Chair in Memory  
of Miriam  
Rosenthal

## PERCUSSION

Michael LaMattina,  
*Principal*  
Miriam Rosenthal  
Chair  
Jeffrey Luft  
Richard A. and  
Mary T. Whitney  
Chair  
Gerald Noble

## KEYBOARD

Joshua Nemith,  
*Principal*  
Demirjian Family  
Chair

## HARP

Leslie Stratton,  
*Principal*  
Daisy Talbott  
Greene Chair

\*Leave of Absence

Neal Gittleman  
*Artistic Director*  
and *Conductor*

Patrick Reynolds  
*Associate*  
*Conductor and*  
*Conductor, DPYO*

Hank Dahlman  
*Chorus Director*

Jane Varella  
*Personnel*  
*Manager*

William Slusser  
*Orchestra*  
*Librarian*

Elizabeth Hofeldt  
*Youth Strings*  
*Orchestra Director*

Kara Manteufel  
*Junior Strings*  
*Orchestra Director*

## Meet Your Orchestra Up Close and “Personnel”

This issue’s featured musicians are all members of the Orchestra’s Brass Section.



**Tim Anderson** is Principal Trombone in his 22nd season with the Dayton Philharmonic Orchestra. When he was a fifth grader, he heard the Billy Vaughn Orchestra performing “Watermelon Man,” and he credits that experience with inspiring him to take trombone lessons. Tim earned a Bachelor of Music from the University of South Carolina and a Master’s Degree from the New England Conservatory. He also studied at the University of Cincinnati College-Conservatory of Music (CCM) and now teaches there. He has been a member of the Carillon Brass since its inception. Tim performed in American Mosaic to open the season as well as the following weekend at the opening DPO Classical concerts, and he is now on a leave of absence from the Orchestra.



**Chad Arnow**, a native of St. Petersburg, Florida, joined the DPO as its bass trombonist in 2000. Although he originally wanted to play trumpet, serendipitous tardiness to the band signup meeting in fourth grade resulted in his being asked to play trombone instead (too many trumpets!). But he also performs on tenor trombone, euphonium and tuba. All of his degrees—Bachelor’s, Master’s, and Doctorate—are in Trombone Performance from the CCM. In addition to his duties with the DPO, Chad has performed and/or recorded many times with the Cincinnati Symphony Orchestra, Cincinnati Pops Orchestra, Columbus Symphony Orchestra and others. An avid chamber musician, he is a member of the Carillon Brass, Dayton Philharmonic Brass Quintet, University of Dayton Faculty Brass Quintet, and the Elysian Trombone Consort. He also has over 100 performances of touring Broadway shows under his belt, including *Wicked!*, *The Lion King*, *A Chorus Line*, and Irving Berlin’s *A White Christmas*. Chad joined the faculty of the University of Dayton in 2014, serving as Artist in Residence in Trombone and Brass Area

Coordinator. He also maintains a private studio of over 25 middle- and high-school students. Chad lives in West Chester with his wife, Jody, and children Nate (7) and Gracie (4).



**Charles (Charlie) Pagnard** has been Principal Trumpet since joining the Orchestra in 1981. He earned a Bachelor of Music Education Degree from Bowling Green State University in 1970 and a Master of Music Performance from the Eastman School of Music in 1978. Charlie has also finished his DMA degree course work at CCM. He became a faculty member at Cedarville University in 1977 and is now full professor, teaching both trumpet and applied music classes. While at Cedarville, he has led the 20-member Cedarville Brass Choir on extensive tours of Israel, Hungary, Italy, France, Switzerland and Greece. This ensemble has released a recording with Integra Music entitled *At the Last Trumpet* for which he is the soloist and conductor. He is a frequent substitute with the Cincinnati Symphony and Cincinnati Pops Orchestras and also plays First Trumpet in the Carillon Brass. Charlie is Director of Music at Washington Heights Baptist Church in Washington Township. He and his wife have two sons, Charles G. and Christian. Both are fine trumpet players, with Charles G. playing primarily for his church in Cincinnati while his younger brother, Chris, is a member of the United States Air Force Band in Washington, D.C. Charles G. has triplets, all of whom also play the trumpet. So father, sons, and the triplets have performed as a trumpet sextet at Charlie’s church on more than one occasion.

**In Memoriam: William (Bill) Scutt**, a member of the First Violin Section of the DPO for 37 years, passed away on October 12, 2015 at the age of 88. He was a music teacher in the West Carrollton Schools and was a graduate of CCM. Bill was also a member of the Lakeside Symphony Chautauqua Orchestra for many years, as are four of his former colleagues today.

Contributed by Dick DeLon, DPAA Honorary Trustee

DAYTON PERFORMING ARTS ALLIANCE  
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# CLASSICAL SERIES

  
Dayton Philharmonic Orchestra  
**Neal Gittleman, Artistic Director and Conductor**

Friday  
Jan. 8,  
2016  
**8:00 PM**  
Schuster Center

## Songs of the Heart

**Jessica Hung, violin soloist**  
**Susan Platts, mezzo-soprano soloist**  
**John Pickle, tenor soloist**

*Jessica Hung performs as the 2015–2016 Benjamin and Marian Schuster Endowed Young Classical Artist.*  
*Susan Platts and John Pickle perform as the 2015–2016 Erma R. and Hampden W. Catterton Endowed Guest Artists.*

Saturday  
Jan. 9,  
2016  
**8:00 PM**  
Schuster Center

**Felix Mendelssohn**  
(1809–1847)

**Violin Concerto**  
I: Allegro molto appassionato  
II. Andante  
III. Allegretto non troppo – Allegro molto vivace  
*Ms. Hung*

- INTERMISSION -

**Gustav Mahler**  
(1860–1911)

**The Song of the Earth**  
Symphony for Tenor, Alto, and Orchestra,  
after Hans Bethge's *The Chinese Flute*  
I. Drinking Song of the Earth's Sorrow  
II. The Lonely One in Autumn  
III. On Youth  
IV. On Beauty  
V. The Drunkard in Springtime  
VI. The Farewell  
*Ms. Platts and Mr. Pickle*

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Season Media Partners: Discover Classical WDPR & WDPG and ThinkTV				

**GUSTAV MAHLER: *DAS LIED VON DER ERDE***  
**TEXTS AND TRANSLATIONS**

**Texts from Hans Bethge's *The Chinese Flute***

I. Das Trinklied vom Jammer der Erde

Schon winkt der Wein im goldnen Pokale,  
Doch trinkt noch nicht, erst sing ich euch ein Lied!  
Das Lied vom Kummer soll auflachend  
in die Seele euch klingen. Wenn der Kummer naht,  
liegen wüst die Gärten der Seele,  
Welkt hin und stirbt die Freude, der Gesang.  
Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses!  
Dein Keller birgt die Fülle des goldenen Weins!  
Hier, diese Laute nenn' ich mein!  
Die Laute schlagen und die Gläser leeren,  
Das sind die Dinge, die zusammen passen.  
Ein voller Becher Weins zur rechten Zeit  
Ist mehr wert als alle Reiche dieser Erde!  
Dunkel ist das Leben, ist der Tod.

Das Firmament blaut ewig und die Erde  
Wird lange fest stehen und aufblühn im Lenz.  
Du aber, Mensch, wie lang lebst denn du?  
Nicht hundert Jahre darfst du dich ergötzen  
An all dem morschen Tande dieser Erde!  
Seht dort hinab! Im Mondschein auf den Gräbern  
hockt eine wildgespenstische Gestalt -  
Ein Aff ist's! Hört ihr, wie sein Heulen hinausgellt  
in den süßen Duft des Lebens!  
Jetzt nehm den Wein! Jetzt ist es Zeit, Genossen!  
Leert eure goldnen Becher zu Grund!  
Dunkel ist das Leben, ist der Tod!

I. Drinking Song of the Earth's Sorrow

Wine beckons in a golden goblet.  
But don't drink yet. First I'll sing you a song.  
The song of heartache will ring,  
laughing in your soul. When heartache nears,  
the soul's gardens lie barren,  
they wither away, and the song's joy dies.  
Dark is life, dark is death.

Master of this house,  
your cellar is full of golden wine!  
Here, this lute I call my own!  
To strum the lute, to empty the glass,  
these are things that go together.  
A full cup of wine at the right time  
Is worth more than all the earth's riches!  
Dark is life, dark is death.

The heavens shine eternal blue, and the earth  
will long endure, and will bloom forth in Spring.  
But you, man, how long do you live?  
Not even for 100 years will you enjoy  
the useless trinkets of this earth!  
Look, down there! In the moonlight, on the graves  
squats a wild, ghostly figure.  
It's an ape! Hear how his howls scream out  
into the sweet fragrance of life!  
Now, take the wine! Now's the time, companions!  
Empty your golden cup to the bottom!  
Dark is life, dark is death.

## II. Der Einsame in Herbst

Herbstnebel wallen bläulich überm See;  
Vom Reif bezogen stehen alle Gräser;  
Man meint', ein Künstler habe Staub vom Jade  
Über die feinen Blüten ausgestreut.  
Der süße Duft der Blumen is verflogen;  
Ein kalter Wind beugt ihre Stengel nieder.  
Bald werden die verwelkten, goldnen Blätter  
Der Lotosblüten auf dem Wasser ziehn.  
Mein Herz ist müde. Meine kleine Lampe  
Erlosch mit Knistern;  
es gemahnt mich an den Schlaf.  
Ich komm zu dir, traute Ruhestätte!  
Ja, gib mir Ruh, ich hab Erquickung not!  
Ich weine viel in meinen Einsamkeiten.  
Der Herbst in meinem Herzen währt zu lange.  
Sonne der Liebe, willst du nie mehr scheinen,  
Um meine bittern Tränen mild aufzutrocknen?

## II. The Lonely Man in Autumn

Autumn mists float, blue, over the lake.  
The grass stands stiff with frost.  
You'd think an artist had sprinkled jade dust  
over the delicate blossoms.  
The flowers' sweet fragrance has drifted away.  
A cold wind makes their stems bow low.  
Soon the withered golden leaves  
of lotus blossoms will float on the water.  
My heart is weary. My little lamp  
has gone out with a sputter.  
It makes me think of sleep.  
I come to you, dear resting place!  
Yes, give me rest, I need to be revived!  
I weep much in my solitude.  
The autumn in my heart lasts too long.  
Sun of Love, will you never again shine  
to gently dry my bitter tears?



### III. Von der Jugend

Mitten in dem kleinen Teiche  
Steht ein Pavillon aus grünem  
Und aus weißem Porzellan.  
Wie der Rücken eines Tigers  
Wölbt die Brücke sich aus Jade  
Zu dem Pavillon hinüber.  
In dem Häuschen sitzen Freunde,  
Schön gekleidet, trinken, plaudern,  
Manche schreiben Verse nieder.  
Ihre seidnen Ärmel gleiten  
Rückwärts, ihre seidnen Mützen  
Hocken lustig tief im Nacken.  
Auf des kleinen Teiches stiller  
Wasserfläche zeigt sich alles  
Wunderlich im Spiegelbilde,  
Alles auf dem Kopfe stehend  
In dem Pavillon aus grünem  
Und aus weißem Porzellan;  
Wie ein Halbmond steht die Brücke,  
Umgekehrt der Bogen. Freunde,  
Schön gekleidet, trinken, plaudern.

### III. On Youth

In the middle of a little pond  
stands a pavilion of green  
and white porcelain.  
Like a tiger's back,  
a jade bridge  
arches across to the pavilion.  
Friends sit in the tiny house,  
finely dressed, drinking, chatting,  
jotting down poems.  
Their silken sleeves slide back,  
and their silk caps perch  
jauntily on their heads.  
On the little pond's still  
surface, everything shows  
perfectly in mirror-image.  
Everything stands on its head  
in the pavilion of green  
and white porcelain.  
Like a half-moon the bridge's  
arch stands inverted. Friends,  
finely dressed, drink and chat.

#### IV. Von der Schönheit

Pflücken Lotosblumen an dem Uferrande.  
Zwischen Büschen und Blättern sitzen sie,  
Sammeln Blüten in den Schoß und rufen  
Sich einander Neckereien zu.  
Goldne Sonne webt um die Gestalten,  
Spiegelt sie im blanken Wasser wider.  
Sonne spiegelt ihre schlanken Glieder,  
Ihre süßen Augen wider,  
Und der Zephyr hebt mit Schmeichelkosen das  
Gewebe.

Ihrer Ärmel auf, führt den Zauber  
Ihrer Wohlgerüche durch die Luft.

O sieh, was tummeln sich für schöne Knaben  
Dort an dem Uferrand auf mut'gen Rossen,  
Weithin glänzend wie die Sonnenstrahlen;  
Schon zwischen dem Geäst der grünen Weiden  
Trabt das jungfrische Volk einher!  
Das Roß des einen wiehert fröhlich auf  
Und scheut und saust dahin;  
Über Blumen, Gräser, wanken hin die Hufe,  
Sie zerstampfen jäh im Sturm die hingesunknen  
Blüten.

Hei! Wie flattern im Taumel seine Mähnen,  
Dampfen heiß die Nüstern!  
Goldne Sonne webt um die Gestalten,  
Spiegelt sie im blanken Wasser wider.

Und die schönste von den Jungfraun sendet  
Lange Blicke ihm der Sehnsucht nach.  
Ihre stolze Haltung is nur Verstellung.  
In dem Funkeln ihrer großen Augen,  
In dem Dunkel ihres heißen Blicks  
Schwingt klagend noch die Erregung ihres Herzens  
nach.

#### IV. On Beauty

Girls pick lotus flowers by the river bank.  
Among bushes and leaves they sit,  
gathering blossoms in their laps, and call,  
teasing, to each other.  
The golden sun shines on their figures,  
reflecting them in the bright water.  
The sun mirrors their slender limbs,  
their sweet eyes,  
and the zephyr fills the fabric of their sleeves  
and carries their perfume's magic  
through the air.

O see, what handsome boys romp  
there on the river bank on spirited steeds  
glistening in the distance like sunbeams!  
Soon from the green willows' branches,  
the fresh-faced young men approach!  
One of their horses whinnies merrily,  
shies, and gallops off.  
Over flowers and fields, its hooves fly,  
trampling the flowers like a storm.

How its mane wave in a frenzy!  
How hot its nostrils steam!  
Golden sunlight weaves about the figures,  
reflecting them in the bright water.

And the most beautiful of the maidens sends  
long, yearning glances his way.  
Her proud bearing is just a pretense.  
In the flash of her wide eyes,  
in the darkness of her ardent gaze,  
the agitation of her heart still laments within.

## V. Der Trunkene im Frühling

Wenn nur ein Traum das Leben ist,  
Warum denn Müh und Plag?  
Ich trinke, bis ich nicht mehr kann,  
Den ganzen, lieben Tag!  
Und wenn ich nicht mehr trinken kann,  
Weil Kehl und Seele voll,  
So tauml' ich bis zu meiner Tür  
Und schlafe wundervoll!  
Was hör ich beim Erwachen? Horch!  
Ein Vogel singt im Baum.  
Ich frag ihn, ob schon Frühling sei,  
Mir ist als wie im Traum.  
Der Vogel zwitschert: "Ja! Der Lenz  
Ist da, sei kommen über Nacht!"  
Aus tiefstem Schauen lausch ich auf,  
Der Vogel singt und lacht!  
Ich fülle mir den Becher neu  
Und leer ihn bis zum Grund  
Und singe, bis der Mond erglänzt  
Am schwarzen Firmament!  
Und wenn ich nicht mehr singen kann,  
So schlaf ich wieder ein,  
Was geht mich denn der Frühling an!?  
Laßt mich betrunken sein!

## V. The Drunkard in Springtime

If life is only a dream,  
why worry and care?  
I drink until I can drink no more,  
the whole ever-lovin' day!  
And when I can drink no more  
because my throat and soul are full,  
then I stagger to my door  
and sleep wonderfully!  
What do I hear when I awaken? Hark!  
A bird singing in a tree.  
I ask him, "Is it Spring already?"  
To me it seems like a dream.  
The bird chirps, "Yes, Spring  
is here! It's come overnight!"  
In deepest concentration I listen  
as the bird sings and laughs!  
I fill my cup again,  
and drain it to the bottom,  
and sing until the moon gleams  
in the black firmament!  
And when I can sing no more,  
I fall asleep again.  
What does Springtime matter ot me?  
Let me be drunk!

## VI. Der Abschied

Die Sonne scheidet hinter dem Gebirge.  
In allen Tälern steigt der Abend nieder  
Mit seinen Schatten, die voll Kühlung sind.  
O sieh! Wie eine Silberbarke schwebt  
Der Mond am blauen Himmelssee herauf.  
Ich spüre eines feinen Windes Wehn  
Hinter den dunklen Fichten!  
Der Bach singt voller Wohllaut durch das Dunkel.  
Die Blumen blassen im Dämmerchein.  
Die Erde atmet voll von Ruh und Schlaf,  
Alle Sehnsucht will nun träumen.  
Die müden Menschen gehn heimwärts,  
Um im Schlaf vergeßnes Glück  
Und Jugend neu zu lernen!  
Die Vögel hocken still in ihren Zweigen.  
Die Welt schläft ein!  
Es wehet kühl im Schatten meiner Fichten.  
Ich stehe hier und harre meines Freundes;  
Ich harre sein zum letzten Lebewohl.  
Ich sehne mich, o Freund, an deiner Seite  
Die Schönheit dieses Abends zu genießen.  
Wo bleibst du? Du läßt mich lang allein!  
Ich wandle auf und nieder mit meiner Laute  
Auf Wegen, die vom weichen Grase schwellen.  
O Schönheit! O ewigen Liebens - Lebenstrunkne  
Welt!

Er stieg vom Pferd und reichte ihm den Trunk  
Des Abschieds dar. Er fragte ihn, wohin  
Er führe und auch warum es müßte sein.  
Er sprach, seine Stimme war umflort: Du, mein  
Freund,  
Mir war auf dieser Welt das Glück nicht hold!  
Wohin ich geh? Ich geh, ich wandre in die Berge.  
Ich suche Ruhe für mein einsam Herz.  
Ich wandle nach der Heimat, meiner Stätte.  
Ich werde niemals in die Ferne schweifen.  
Still ist mein Herz und harret seiner Stunde!

Die liebe Erde allüberall  
Blüht auf im Lenz und grünt  
Aufs neu! Allüberall und ewig  
Blauen licht die Fernen!  
Ewig... ewig...

## VI. The Farewell

The sun disappears behind the mountains.  
In every valley evening falls  
with its cooling shadows.  
O, look! Like a silver boat  
the moon floats up on the blue sea of heaven.  
I feel a gentle wind blow  
behind the dark spruces!  
The brook sings joyfully in the darkness.  
The flowers stand in the twilight glow.  
The earth breathes, full of rest and sleep.  
All desire will now dream.  
Tired mortals head home,  
to learn again in sleep of forgotten joy  
and youth.  
The birds perch quietly in their branches.  
The world falls asleep.  
A cool breeze blows in the shadows of my spruces.  
I stand here and wait for my friend.  
I wait for his last farewell.  
I yearn, o friend, to enjoy  
the beauty of this evening at your side.  
Where are you? You've left me alone too long!  
I walk up and down with my lute  
on paths that swell with soft grass.  
O beauty! O eternal love- and life-drunk world!

He got off his horse and offered him a drink  
of farewell. He asked where he was going,  
and also why it had to be.  
He spoke, and his voice was veiled: "My friend...

In this world, fate was not good to me!  
Where am I going? I go to wander in the mountains.  
I seek rest for my lonely heart.  
I wander towards my homeland, my abode.  
No more will I roam to distant lands.  
My heart is calm, and awaits its hour!

The beloved earth blooms everywhere  
in Springtime and grows green  
again! Everywhere and forever...  
The blue light of the horizon...  
Forever... forever...

Translation by Neal Gittleman  
with help from Hannelore N. Rogers



# Jessica Hung, violin soloist

## Biography

Violinist Jessica Hung (b. 1986) has served as Concertmaster of the Dayton Philharmonic Orchestra since 2008. Previously, Jessica held the same title with the Annapolis, Ashland, Chicago Civic, Cleveland Institute of Music, and Northwestern University Symphony Orchestras, as well as the position of Assistant Concertmaster with the Akron Symphony Orchestra. She has also performed as Principal Second Violin of the Blossom Festival Orchestra, as Guest Concertmaster with the Sinfonia Gulf Coast, and as a substitute violinist with the major orchestras of Baltimore, Cincinnati, Cleveland, and Milwaukee.

Jessica's upcoming solo engagements during the DPO's 2015–2016 season include the Concertmaster's Choice performance on the Chamber Series at the Dayton Art Institute, where she and many of her DPO colleagues will present a program including works by Mozart, Beethoven, Prokofiev, and others.

Jessica has served as adjunct faculty at the University of Dayton. She has been an instructor for the Dayton Philharmonic Youth Orchestra, the Centerville Schools Orchestra Program, and the Piano Preparatory School in Beavercreek. Jessica has also adjudicated for competitions of the Ohio Federation of Music Clubs, University of Cincinnati College-Conservatory of Music, and Chamber Music Yellow Springs.

Jessica's appointments in Dayton came on the heels of intensive training with William Preucil, Concertmaster of The Cleveland Orchestra, and Stephen Rose, Principal Second Violin. In 2007, she received a Bachelor of Music with Academic Honors from the Cleveland Institute of Music. She began her undergraduate education at Northwestern University, where she studied with Gerardo Ribeiro.

Jessica's passion for orchestral music-making was evident in her student days, when she attended such prestigious training festivals as the Schleswig-Holstein Orchestral Academy in Germany and the New York String Orchestra Seminar. She spent two summers at the Tanglewood Music Center, where she performed major symphonic works with the Boston Symphony Orchestra after winning mock auditions. Her orchestral endeavors have taken her to the renowned venues of Carnegie Hall in New York and the Concertgebouw in Amsterdam.

Jessica gave her solo concerto debut with the Chicago Youth Concert Orchestra at age twelve. She has since appeared as a soloist with the University of Chicago Chamber and Kishwaukee Symphony Orchestras. For five consecutive seasons, Jessica had a special relationship with the Waukegan Symphony Orchestra: she held the unique title of Resident Soloist and appeared annually on subscription programs featuring works from the Romantic violin concerto repertoire.

Jessica's prizes include the Northwestern University Thavii String Competition, Union League Civic & Arts Foundation Scholarship Auditions, and Chicago Symphony Orchestra Feinberg Youth Auditions. She studied viola with Helen Callus of the University of California at Santa Barbara and has taken first place at the Chicago Viola Society Solo Competition. Jessica performed in master classes for Gil Shaham, Ruggiero Ricci, Zakhar Bron, Mauricio Fuks, Malcolm Lowe, Atar Adad, Bruno Pasquier, Lars Anders Tomter, the Beaux Arts Trio, and the Takács and Tokyo Quartets.

Born in Kankakee, Illinois, to Taiwanese parents, Jessica grew up in the Chicago area and currently resides in Dayton with her husband, John, and their two cats, Nikki and Aeneas.



# Susan Platts, mezzo-soprano

## Biography

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British-born Canadian mezzo-soprano Susan Platts brings a uniquely rich and wide-ranging voice to concert and recital repertoire for alto and mezzo-soprano. She is particularly esteemed for her performances of Gustav Mahler's works.

In May of 2004, as part of the Rolex Mentor and Protégé Arts Initiative, world-renowned soprano Jessye Norman chose Ms Platts as her protégée from 26 international candidates, and has continued to mentor her ever since. With the generous support of Rolex, Ms. Platts recently commissioned a work for mezzo-soprano and orchestra from celebrated Canadian composer Marjan Mozetich: *Under the Watchful Sky*, comprised of three songs using ancient Chinese texts from Shi Jing ("The Book of Songs") that explore the universal passions and tribulations of humankind, was premiered by the Québec Symphony under Yoav Talmi in November 2010.

Ms. Platts has performed at Teatro alla Scala, Teatro di San Carlo, Carnegie Hall and Lincoln Center as well as with the Philadelphia, CBC Radio, Cleveland and Minnesota Orchestras, Orchestre de Paris, National Arts Centre Orchestra, Montreal, Toronto, American, Detroit, Milwaukee, Baltimore and Houston Symphonies, Les Violons du Roy, Boston's Handel and Haydn Society, the Los Angeles and St. Paul Chamber Orchestras. She has collaborated with many conductors including Marin Alsop, Roberto Abbado, Leon Botstein, Sir Andrew Davis, Andreas Delfs, Christoph Eschenbach, Jane Glover, Eliahu Inbal, Jeffrey Kahane, Bernard Labadie, Keith Lockhart, Kent Nagano, Yannick Nézet-Séguin, Sir Roger Norrington, Peter Oundjian, Itzhak Perlman, Bramwell Tovey, Osmo Vänskä and Pinchas Zuckerman. Ms Platts has appeared on many

distinguished art-song series including twice for both the Vocal Arts Society at the Kennedy Center in Washington, D.C. and Ladies Morning Musical Club in Montreal, the Aldeburgh Connection in Toronto, and both the Frick Collection and on Lincoln Center "Art of the Song" series in New York City.

2012-13 highlights included her London and Berlin debuts, in John Adams' *Nixon in China* (BBC Symphony) and her staged-opera debut in the role of Florence Pike in Britten's *Albert Herring* at Pacific Opera Victoria. In addition she performed Mahler's *Das Lied von der Erde* with Grant Llewellyn and the North Carolina Symphony; and Beethoven's Ninth Symphony with Ludovic Morlot and the Seattle Symphony. 2013-14 brings her Vancouver Opera debut as Florence Pike, Elgar's *Sea Pictures* with the Louisville Orchestra, Mahler's *Rückertlieder* with the Chicago Philharmonic, Beethoven #9 with the Calgary Philharmonic and Vancouver Symphony, Mahler #2 with the Acadiana Symphony and Evansville Philharmonic, Elijah with the Harrisburg Symphony and Mahler #8 with the Royal Scottish National Orchestra.

Ms. Platts has recorded *Das Lied von der Erde* for Fontec Records with Gary Bertini conducting the Tokyo Metropolitan Orchestra, a CD of dramatic sacred art songs with pianist Dalton Baldwin, Gustav Mahler's *Lieder eines fahrenden Gesellen* with the Smithsonian Chamber Players and Santa Fe Pro Musica for Dorian Records and Brahms *Zwei Gesänge* with Steven Dann and Lambert Orkis on the ATMA label. Her first solo disc of songs by Robert Schumann, Clara Schumann and Johannes Brahms on the ATMA label enjoyed considerable critical acclaim.



## John Pickle, tenor

### Biography

Tenor John Pickle is quickly making a name for himself, most recently for his portrayals of Erik in *Der fliegende Holländer*, a role in which he debuted with Los Angeles Opera. Of a recent performance as the jilted hunter with Lyric Opera of Kansas City, the *Kansas City Star* raved, "Pickle's emotionally wrought characterization drove this (performance) even harder home than usual." In recent seasons, Mr. Pickle also enjoyed performances as Erik with Utah Festival Opera and Michigan Opera Theatre.

Favorite engagements from recent seasons also include Canio in *Pagliacci* with Michigan Opera Theatre; Riccardo in *Un ballo in maschera* and Don José in *Carmen* with Opera Tampa; Radames in *Aida* with Dayton Opera; Turiddu and Canio in Opera Delaware's double-bill production of *Cavalleria Rusticana/Pagliacci*; and the title role in *Candide* with Fresno Grand Opera.

Mr. Pickle is an established talent on symphonic concert and recital stages throughout the country. He made his Houston Symphony debut as the tenor soloist in Mahler's 8th Symphony conducted by Christoph Eschenbach. Additional recent concert engagements include the tenor solo in Verdi's *Requiem* with the Mississippi Symphony Orchestra; Beethoven's Ninth Symphony with the Lima Symphony; the tenor soloist in a *Night of Verdi Hits* concert with the Santa Barbara Symphony; and *Missa Solemnis* with Utah Festival Opera.

He made his Carnegie Hall debut in 2008 performing Schubert's *Mass in G Major* and the Mozart *Requiem* conducted by John Rutter, and performed the Mozart *Requiem* in the famed hall again in 2012. Additionally, he performed Verdi's *Requiem* with the Baton Rouge Symphony Orchestra; Händel's *Messiah* with Greater Trenton Choral Society; Beethoven's *Mass in C Major* with New Jersey Choral Society; Orff's *Carmina Burana* with Cobb Symphony Orchestra and Long Bay Symphony; Bach's *St. John Passion* with Rhode Island Civic Chorale and Orchestra; Bach's *Mass in B Minor* with Gotham City Baroque Orchestra; and Gabriello Chiaramantesi/Un Cantore in Giordano's rarely performed *La cena delle beffe* with Teatro Grattacielo in Alice Tully Hall.

Previous engagements include performing Cavaradossi in *Tosca*, Erik in *Der fliegende Holländer*, Calaf in *Turandot*, and a Gala Concert for Mobile Opera; Tybalt in *Roméo et Juliette* with Opera Grand Rapids; Rodolfo in *La bohème* for Baltimore Concert Opera; the Duke in *Rigoletto* with Center City Opera Theater; Edgardo in *Lucia di Lammermoor*, Cavaradossi in *Tosca*, Rodolfo in *La Bohème*, and Pinkerton in *Madama Butterfly* with Opera Southwest; Kaspar in *Amahl and the Night Visitors* with Little Orchestra Society at Avery Fisher Hall; and Judge Danforth in *The Crucible* with Utah Festival Opera. Of a performance as Rodolfo, critics raved: "John Pickle brings a resilient, wonderfully placed sound and a sensitive musicality to Rodolfo that embraces each nuance of this rich score with an enviable mix of delicacy and strength."



## Felix Mendelssohn Violin Concerto

*Instrumentation: 2 flutes, 2 oboes,  
2 clarinets, 2 bassoons, 2 French horns,  
2 trumpets, tympani and strings*

**This work was last performed by the Dayton Philharmonic Orchestra in November 2012 with Virgil Boutellis-Taft, violin soloist, and Neal Gittleman conducting.**

The vagaries of Felix Mendelssohn's reputation are a superb illustration of how fleeting success can be. He certainly appeared destined for success. Brought up in a cultured and nurturing family of scholars and financiers, he excelled as a student of music and, while still a teenager, composed works of such elegance and sophistication that the noted critic Charles Rosen could justly describe him as "the greatest child prodigy the history of Western music has ever known."

Mendelssohn's work was not confined to composition. He was also an important scholar of music, particularly German music. Beginning in 1829 with a revival performance of what was then an obscure work by a largely forgotten composer, the *St. Matthew Passion* of J. S. Bach, Mendelssohn devoted himself to conducting performances of exemplary music by German masters. After a series of such concerts in 1841, Robert Schumann was so moved that he wished that "all Germany could have attended."

Alas, his reputation suffered after his untimely death in 1847 at the age of 38. He was dismissed by George Bernard Shaw for his "kid-glove gentility, his conventional sentimentality," and Friedrich Nietzsche, while praising Mendelssohn's "happier soul," could only concede that he was a "lovely incident in German music." And Mendelssohn's Jewish heritage led the Nazis to further denigrate his music, to the point that his statue in front of the Leipzig Conservatory, the institution he had founded and that had done so much for German musical life, was removed and destroyed.

Nevertheless, despite harsh appraisals and statutory insults, Mendelssohn's music has continued to delight concert audiences, and his Violin Concerto in E minor has been particularly popular: orchestras regularly program the piece, and violinists consider it an essential part of the repertory.

The Violin Concerto had a long and troubled birth. Mendelssohn began working on the concerto in 1840; he told his friend the violinist Ferdinand David that the still-nascent work would not leave him alone. But he struggled to complete it. Scholars have suggested that Mendelssohn always found the concerto a difficult form, not because of its technical demands as a composition, but because the concerto—as a concert piece—demands virtuoso performance, and virtuoso performance can too often devolve into mere gymnastics, impressive displays of dexterity without a shred of artistry.

Nevertheless, Mendelssohn persisted, regularly consulting David about the piece. It was finished in 1844 and premiered in early 1845 with David as the soloist and was an immediate success.

Although Mendelssohn is rarely discussed as an innovative composer, the Violin Concerto has several distinctive features. The first movement opens with the almost immediate entrance of the soloist, unlike the typical practice of the early nineteenth century. And the first movement ends with a presto coda that crescendos into a forte chord, out of which emerges a solo bassoon, leading without break into the lyrical second movement. Pianists in particular and music lovers in general may hear the second movement as reminiscent of some of Mendelssohn's "Songs without Words." The last movement opens with a moody discussion between soloist and orchestra, before settling into an almost absurdly cheerful rondo that leads into a grand finale.

*—Dennis Loranger, Lecturer in Music and Literature, Wright State University*





## Gustav Mahler *Das Lied von Der Erde*

*Instrumentation: 3 flutes, piccolo, 3 oboes, English horn, 4 clarinets, 3 bassoons, 4 French horns, 3 trumpets, 3 trombones, tuba, mandolin, tympani and percussion, 2 harps, celesta and strings*

**This work was last performed by the Dayton Philharmonic Orchestra in April 1994 with Isaiah Jackson conducting.**

In 1908, when Mahler began work on *Das Lied von der Erde*, his life was in a shambles. The previous year his oldest daughter, Maria, just five years old, had contracted diphtheria and died. Mahler, a vigorous man who loved to cycle, swim, and mountain climb, had been diagnosed with a bad heart and was forced to curtail activities that he felt kept him not only physically but spiritually healthy. His wife, Alma, miserable over the death of their first-born, withdrew from him emotionally. And although he was successful as a conductor in Vienna, anti-Semitic journalists did everything they could to drive him from the podium.

In the midst of this personal and professional turmoil, Mahler took solace in a small book of poetry, *Die chinesische Flöte* (*The Chinese Flute*). *Die chinesische Flöte* was a collection of Chinese poetry, translated into German, with melancholy texts that fitted completely with Mahler's own mood. He found such inspiration in their world-weariness that he sketched out a work built around them in the summer of 1908 and finished *Das Lied* in the following summer.

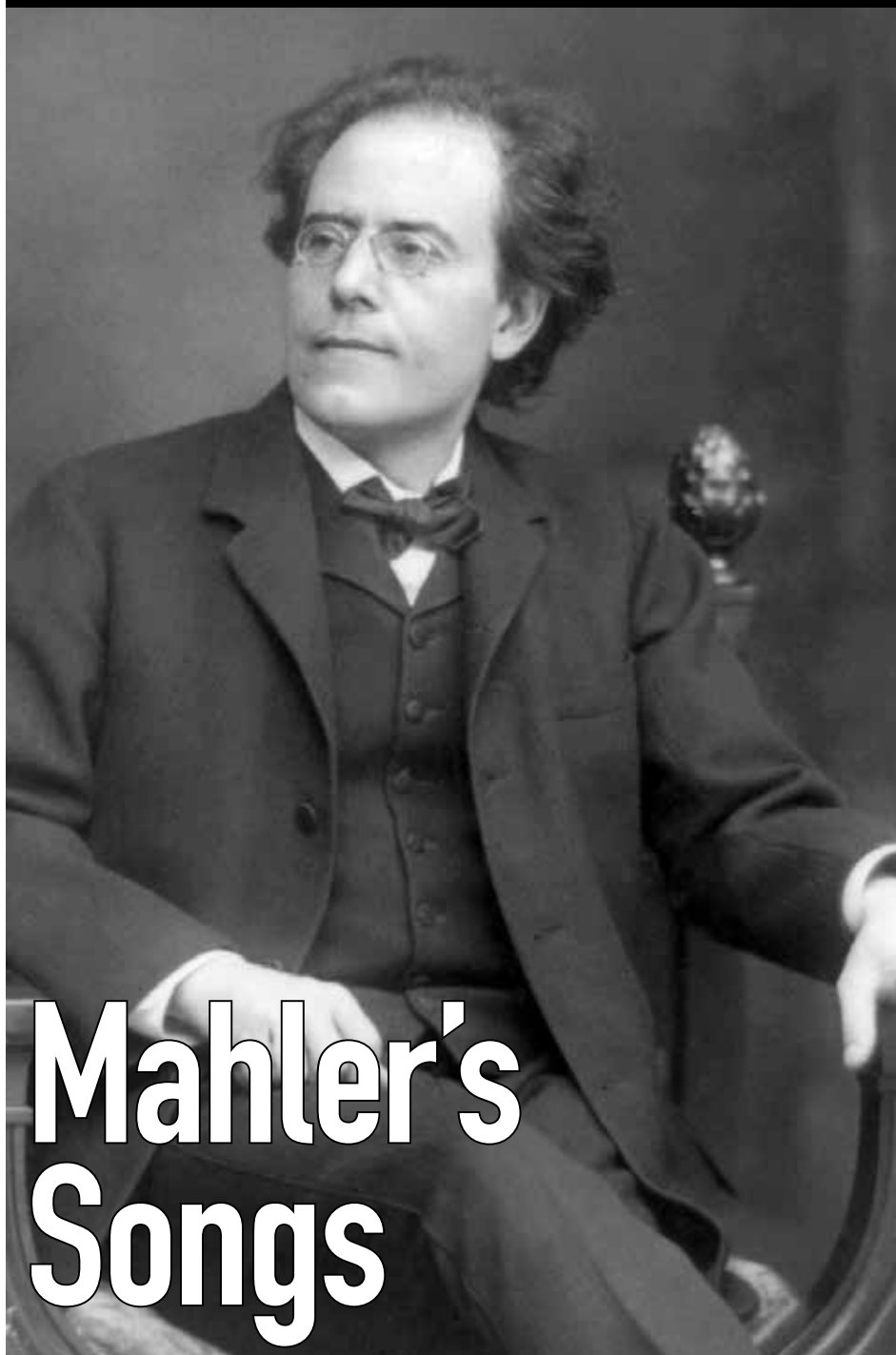
Like many of Mahler's works, *Das Lied von der Erde* calls for a substantial orchestra that includes—beside the standard winds, brass, and strings—a large percussion section, two harps and, most surprisingly, a mandolin, all of this vast musical armature supporting two vocal soloists: an alto and a tenor. And like many of his works, *Das Lied* only rarely uses this enormous apparatus all at once; instead, he deploys the instruments as sets of varied chamber ensembles to convey the varied moods of the text.

Although entitled “the Song of the Earth,” and although singing dominates the sound, both critics and Mahler himself saw *Das Lied von der Erde* as a symphony, albeit in six movements, rather than the traditional four of the Classical symphony. The first movement accordingly is more or less in sonata allegro, complete with exposition, development, and recapitulation although—because it is a song—Mahler includes a refrain. The second movement, “The Lonely One in Autumn,” is a slow piece, the voice asking whether love will ever shine again, with the chilly violins apparently answering in the negative. The third and fourth movements, “Of Youth” and “Of Beauty,” each have a reminiscent quality about them, remembering both love and loss, or, as music critic Theodor Adorno said, expressing “unfettered joy and unfettered melancholy.”

As people sometimes do in melancholy situations, the singer of the scherzo-like fifth movement, “The Drunken Man in Spring,” resorts to strong spirits to boost his own mood, and if the bright moon fades into the black firmament, then he will drink again. The last movement, “The Farewell,” blends together the words of Chinese poets and Mahler himself. The very last lines of *Das Lied von der Erde* are Mahler's own, a light of hope amidst his woes:

The dear Earth blossoms forth everywhere  
in spring and grows green again!  
Everywhere and eternally the horizon  
shines blue and bright!  
Eternally, eternally, eternally...

—Dennis Loranger, *Lecturer in Music and Literature, Wright State University*



Funny how things work out. Last season's Classical Connections Series began with programs on Tchaikovsky and Mahler. Same thing this year. Last year, Tchaikovsky's Violin Concerto and Mahler's Fourth Symphony. This year, Tchaikovsky's Fifth Symphony and Mahler's *Das Lied von der Erde* (*The Song of the Earth*).

Pure accident.

But a happy accident! These are some of the most beautiful, most thrilling works in the repertoire by two of the most fascinating composers of all time.

The choice of the two Mahler works is serendipitous. One's a symphony built around a song. The other's a symphony made up entirely of songs.

There's a great line of art songs (called *Lieder* in German) that runs from Beethoven to Schubert to Schumann to Brahms to Mahler. *Das Lied von der Erde* is the culmination of that line. That's why we'll begin the concert with a primer on *Lieder*, the amazing amalgam of naive folk song and high-falutin' composition that's at the heart of the romantic movement in 19th-century German music.

Great songs call for great singers, and we've got two of 'em! Mezzo-soprano Susan Platts is one of the best Mahler singers of our time. I still get chills thinking about her rendition

of the fourth movement of Mahler's Resurrection Symphony with the DPO in 2012. Tenor John Pickle is a thrilling singer and a thoughtful musician. He made a memorable Dayton Opera debut in 2014 as Radames in Verdi's *Aida*, and now he returns to Dayton to tackle one of the biggest challenges in tenors' concert repertoire.

Mahler's songs are his most intimate works. Mahler's symphonies are his most grandiose. In *Das Lied von der Erde*, these two seemingly disparate worlds combine.

The result is magic.



## PROGRAM

Sunday, January 10, 2016, 3 pm

GUSTAV MAHLER (1860–1911)  
from Rückert Songs: *Liebst du um Schönheit*  
If You Love Beauty  
Susan Platts, mezzo-soprano

from *The Youth's Magic Horn: Revelge*  
Reveille  
John Pickle, tenor

*Das Lied von der Erde*  
*The Song of the Earth*

Symphony for Tenor, Alto, and Orchestra  
after Hans Bethge's *The Chinese Flute*

- I. *Das Trinklied vom Jammer der Erde*  
Drinking Song of the Earth's Sorrow
- II. *Der Einsame in Herbst*  
The Lonely One in Autumn
- III. *Von der Jugend* On Youth
- IV. *Von der Schönheit* On Beauty
- V. *Der Trunkene im Frühling*  
The Drunkard in Spring
- VI. *Der Abschied* The Farewell

Susan Platts, mezzo-soprano  
John Pickle, tenor

## **Sing Me a Song, Play Me a Symphony**

by Neal Gittleman

In 1907 Gustav Mahler suffered three traumas that seemed to mirror the three massive hammer-blows he had composed into the finale of the Sixth Symphony. His five-year-old daughter Maria died of scarlet fever and diphtheria. His wife began an affair with the architect Walter Gropius. He was diagnosed with a potentially fatal heart condition. Mahler's response was the crowning achievement of his career: *Das Lied von der Erde* (*The Song of the Earth*), a symphony comprising six songs based on ancient Chinese poems on life, death, love, and nature.



MAHLER & MARIA

With the exception of an incomplete piano quartet, an abandoned opera, and a cantata—all early works—every piece of music Mahler wrote was either a symphony or a song. *Das Lied von der Erde*, one of his last compositions, was both.

### **Songs**

All of Mahler's songs—like most German art songs of the 19th century—were composed for voice and piano. Beginning with the song-cycle *Songs of a Wayfarer* (1883–1885), Mahler also arranged his songs for voice and orchestra. The texts of the *Wayfarer*

songs came from *Des Knaben Wunderhorn* (*The Youth's Magic Horn*), a compendium of folk poems published in the early 1800s. Mahler chose four *Wunderhorn* poems to tell a loosely constructed story of a man wandering through the countryside, trying to get over a failed love affair.

Between 1892 and 1901 Mahler wrote 16 more songs based on *Wunderhorn* poems. Many, like *Das irdische Leben* (*The Earthly Life*) and *Revelge* (*Reveille*), are full of dark, tragic irony. Some, like *Des Antonius von Padua Fischpredigt* (*St. Anthony of Padua's Sermon to the Fishes*) are gently humorous. Others, like *Lob des Hohen Verstandes* (*In Praise of Lofty Intellect*), are snarky satires. The music of the *Wunderhorn* songs is full of the harmonic twists and turns of Mahler's intricate symphonic style. But the melodies are simple, catchy tunes that resemble folk songs.

In the summer of 1901, Mahler wrote four songs to poems by Friedrich Rückert: the incomparably beautiful *Ich bin der Welt abhanden gekommen* (*I Have Become Lost to the World*) and the mysterious *Um Mitternacht* (*At Midnight*), plus two songs taken from Rückert's heartbreaking volume *Kindertotenlieder* (*Songs on the Death of Children*). Another Rückert song from 1902, the beautiful *Liebst du um Schönheit* (*If You Love Beauty*) was a love-gift from Mahler to his new bride,



ALMA

Alma. Two more *Kinder-totenlieder* followed in 1904, shortly after the birth of the Mahlers' second daughter. The timing and the subject matter led to great how-could-you-write-something-like-that tension between Alma and Gustav, and the death of their first daughter in 1907 made the *Kinder-totenlieder* seem eerily and tragically prophetic.

### Symphonies

Most Mahler songs are intimate miniatures lasting five minutes or less. His symphonies, by contrast, are panoramic works lasting an hour or more. But Mahler loved to blur the line between song and symphony.

His first four symphonies are often called the "Wunderhorn" Symphonies because of their close connections to songs from *Des Knaben Wunderhorn*. Symphony No. 1 (1888) is a kaleidoscope of references to Beethoven's Ninth, Jean Paul's novel *Titan*, "Frère Jacques", and an etching by Morris von Schwind. He also uses musical themes from two of the the *Wayfarer* songs.



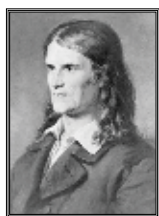
Symphony No. 2 (1894) is the first of five Mahler symphonies to include singing. It begins with a massive

funeral march and concludes with a monumental choral setting of Friedrich Klopstock's ode "Resurrection", immediately preceded by the *Wunderhorn* song *Urlicht* (*Primal Light*).

Poetic images abound in the titles of the six movements of Symphony No. 3 (1896): "Pan Awakes—Summer Marches In", "What the Flowers in the Meadow Tell Me", "What the Animals of the Forest Tell Me", "What Man Tells Me", "What the Angels Tell Me", and "What Love Tells Me". There are songs, too. The third movement is an instrumental reworking of *St. Anthony of Padua's Sermon to the Fishes*, and the fifth is another *Wunderhorn* song, *Es sungen drei Engel* (*Three Angels Were Singing*). In between is a song for alto set to words taken from Nietzsche's *Thus Spake Zarathustra*.

Mahler initially wanted his Third Symphony to have a seventh movement, the *Wunderhorn* song *Das himmlische Leben* (*The Heavenly Life*). But he changed his mind and saved the song to use as the finale of Symphony No. 4 (1900).

After the four *Wunderhorn* symphonies, Mahler switched to a new, all-instrumental mode in Symphony No. 5 (1902), Symphony No. 6 (1904), and Symphony No. 7 (1905). But even without singing, echoes of the songs remain. The famous *Adagietto* movement of the Fifth symphony is patterned on one



RÜCKERT

of the 1901 Rückert songs. The Sixth's "Alma Theme" has a songlike quality. The fourth movement of Symphony No. 7 is like a wordless serenade, complete with guitar and mandolin accompaniment.

Voices then return—with a vengeance—in Symphony No. 8 (1907). The Eighth has two movements. The first is a magnificent chorus on the hymn *Veni, Creator Spiritus* ("Come, Creator Spirit"). The second employs eight singers, massive choir, and orchestra in a concert setting of the final scene from Goethe's *Faust*.

With eight symphonies completed, Mahler got nervous. Schubert, Beethoven, and Bruckner had all died after writing their ninth symphonies. Superstition (combined with worries over his heart condition) inspired Mahler to try to beat the ninth-symphony jinx by writing a ninth symphony that wasn't called "Symphony No. 9": the 1909 song-cycle/symphony *Das Lied von der Erde*.

If Mahler was trying to trick fate, he failed. Symphony No. 9 was finished in 1909 and Mahler died in 1911, having not quite completed his Symphony No. 10.

## Lost (and Found) in Translation

*Das Lied von der Erde* and the Ninth Symphony are Gustav Mahler's wistful, beautiful farewell to life. The six songs of *Das Lied*... come from *The Chinese Flute*, Hans Bethge's book of German poems in German adapted from ancient Chinese originals. The texts underwent multiple translations and transformations. Here's an example of what happened to just one line of one poem.



The fifth movement of *Das Lied von der Erde*, "The Drunkard in Springtime", is a vigorous song for tenor in which a drunken man revels in his favorite things: nature and liquor. The original poem, "Feelings on Awakening from Drunkenness on a Spring Day", by the 8th-century Chinese poet Li-Bai, begins:

Earthly life resembles a big dream.  
Toil is pointless.

In 1862, poet Hervey de Saint-Denys made a French translation of Li-Bai, titled "A Spring Day: The Poet Expresses His Feelings Emerging from Drunkenness". It starts:

If life is like a big dream, what  
good is it to torment your existence?

That version was then translated into German in 1905 by Hans Heilmann, titled "A Spring Day", beginning:

If life is a dream, why trouble and torment yourself?

Two years later, Bethge created his own version of Heilmann's poem, called "The Drinker in Spring", which opens:

If existence is only a dream, why then care and torment?

Mahler, who rarely set poetry without making his own adaptations, changed Bethge's line to:

If life is no more to me than a dream, then why toil, why bother?

Each translation moves further from the original but brings the line closer to Mahler's getting-ready-to-let-go-of-life message.

The changes in that line are subtle. But in the finale of *Das Lied von der Erde*, "The Farewell", Mahler went much further. He created a climactic half-hour symphonic movement by combining two poems by two different Chinese poets and completely changing the ending. Bethge's final lines translate as:

I shall never again ramble.

My feet are tired and my soul is tired.

The earth is the same everywhere.

And eternal, eternal are the white clouds.

Mahler rewrote Bethge's ending for a deeper, more personal message of farewell to the beautiful earth he loved so dearly:

I shall travel to my native land, my home!

I shall never ramble far away.

My heart is calm and awaits its hour.

In spring the dear earth blooms everywhere and grows green again!

Everywhere and forever the distant horizons shine blue!

Forever... Forever...

Forever... Forever...

Forever...

Forever...

Forever...

And with each "Forever..." the singer seems to move into the distance, disappearing into the musical landscape, as if gently passing from life into death.



THE SINGER'S FINAL "FOREVER..." IN  
MAHLER'S PIANO DRAFT

TIMELINE ~ Gustav Mahler

**1860**

**July 7**, born in Kalischt, Bohemia to distiller/  
tavern owner Bernhard Mahler and Marie  
Hermann Mahler.

**1866**

Begins piano lessons. Gives first public recital.

**1875**

Enters Vienna Conservatory, studying  
harmony and composition.

**1878**

First major work, the cantata *Das Klagende  
Lied (The Mournful Song)*.

**1880**

Named opera conductor in the spa town of  
Bad Hall, the first of many conducting posts.

**1884**

Writes *Songs of a Wayfarer*.  
Starts First Symphony.

**1897**

Converts from Judaism to Christianity in  
order to qualify to direct the Vienna State  
Opera. (He gets the gig!)

**1901**

Composes four songs to poems by Rückert.

**1902**

Marries Alma Schindler. Writes Rückert song  
*Liebst du um Schönheit* as a love token for Alma.

**1907**

A bad year. Four-year-old daughter dies.  
Wife has an affair. Heart disease diagnosis.

**1908**

Composes *Das Lied von der Erde*.

**1909**

Moves from Vienna to New York to lead the  
New York Philharmonic.

**1911**

**May 18**, dies in Vienna of endocarditis.  
November 11, *Das Lied von der Erde*  
premieres.

**1860**

Lincoln elected 16th U.S. President.  
South Carolina secedes. First British Open  
golf tournament.

**1866**

Alfred Nobel invents dynamite.

**1875**

*The Adventures of Tom Sawyer*. First  
successful swim of the English Channel.

**1878**

*H.M.S. Pinafore*. David Hughes invents the  
microphone. Hardy's *The Return of the Native*.

**1880**

*Ben-Hur*. Edison invents the light bulb. First  
bingo game. Rodin sculpts *The Thinker*.

**1884**

*Huckleberry Finn*.  
Seurat's *Bathing at Asnières*.

**1897**

First college basketball game (Yale beats  
Penn, 30-10). *New York Sun*: "Yes, Virginia,  
there is a Santa Claus"

**1901**

William McKinley assassinated. TR takes over.

**1902**

Chekov's *The Three Sisters*. Aswan Dam  
opens. Monet paints *Waterloo Bridge*.

**1907**

Oklahoma becomes 46th state. Picasso's  
*Demoiselles d'Avignon*. Cubs win the World Series.

**1908**

William Howard Taft elected U.S. president.

**1909**

Peary reaches the North Pole.  
Diaghilev's *Ballets Russes* play Paris.

**1911**

Edith Wharton's *Ethan Frome*.  
Charles Kettering invents the  
electric starter.



# **Mahler: Songs to Poems by Friedrich Rückert**

## **Text and Translation**

### **Liebst du um Schönheit**

Liebst du um Schönheit,  
O nicht mich liebe!  
Liebe die Sonne,  
Sie trägt ein goldnes Haar.

Liebst du um Jugend,  
O nicht mich liebe!  
Liebe den Frühling,  
Der jung ist jedes Jahr.

Liebst du um Schätze,  
O nicht mich liebe!  
Liebe die Meerfrau,  
Sie hat viel Perlen klar.

Liebst du um Liebe,  
O ja, mich liebe!  
Liebe mich immer,  
Dich lieb' ich immerdar.

### **If You Love Beauty**

If you love beauty,  
Don't love me!  
Love the sun,  
Who has golden hair.

If you love youth,  
Don't love me!  
Love the springtime,  
Which is young every year.

If you love treasures,  
Don't love me!  
Love the mermaid,  
Who has many shiny pearls.

If you love love,  
Oh yes! Love me!  
Love me forever,  
And I will love you for evermore.

### **Ich bin der Welt abhanden gekommen**

Ich bin der Welt abhanden gekommen,  
Mit der ich sonst viele Zeit verdorben,  
Sie hat so lange nichts von mir vernommen,  
Sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,  
Ob sie mich für gestorben hält,  
Ich kann auch gar nichts sagen dagegen,  
Denn wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel,  
Und ruh' in einem stillen Gebiet!  
Ich leb' allein in meinem Himmel,  
In meinem Lieben, in meinem Lied!

### **I Have Become Detached from the World**

I have become detached from the world,  
Where I used to waste so much time.  
It has known nothing of me for so long  
That it may well believe that I'm dead!

But it doesn't bother me at all  
If the world takes me for dead.  
I can hardly deny it,  
Because I really am dead to the world.

I am dead to the world's tumult  
And I rest in a quiet place!  
I live alone in my heaven,  
In my love, in my song!

Translations by N.G.