

LSO

London Symphony Orchestra
Living Music



London's Symphony Orchestra

barbican

Resident
Orchestra

Wednesday 20 November 2013 7.30pm
Barbican Hall

DAS LIED VON DER ERDE

Schubert Symphony No 5

INTERVAL

Mahler Das Lied von der Erde

Daniel Harding conductor

Christianne Stotijn mezzo-soprano

Burkhard Fritz tenor

Concert ends approx 9.40pm

Welcome Kathryn McDowell



As the LSO's 2013/14 season continues this evening, we are delighted to be joined by Principal Guest Conductor Daniel Harding. Continuing his exploration of the Germanic tradition, he joins us for a pair of concerts focusing on major works by Mahler, Schubert and Wagner. Tonight's performance, the first of the two, pairs Schubert's Symphony No 5 with Mahler's deeply personal song-symphony *Das Lied von der Erde*.

I would also like to welcome tonight's soloists, mezzo-soprano Christianne Stotijn and tenor Burkhard Fritz, to sing *Das Lied von der Erde*. Christianne Stotijn returns to us, having given performances of Mahler's *Das Lied* and Symphony No 3 previously at the Barbican; meanwhile, Burkhard Fritz makes his LSO debut this evening.

I hope you enjoy tonight's performance and will join us again next Thursday, when Daniel Harding returns to conduct Schubert's famous 'Unfinished' Symphony No 8, and, to mark Wagner's bicentenary year, the complete second act from *Tristan and Isolde*.

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

LSO PLAY

See a different side of the London Symphony Orchestra through LSO Play, an innovative online platform that allows you to immerse yourself in an orchestral concert. Watch Valery Gergiev conduct Ravel's *Boléro*, control views of the performance from within the different sections of orchestra, and learn more about the instruments and players.

play.iso.co.uk

LSO LIVE SALE ON iTUNES

This month, iTunes is holding a world-wide campaign discounting the entire LSO Live catalogue. Get up to 40% off your favourite recordings by the London Symphony Orchestra, including best-sellers Holst *The Planets*, award-winning Prokofiev *Romeo and Juliet* and the monumental Berlioz *Grande Messe des morts*. Sale ends 26 November.

iTunes.com/Isolive

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of 10+ including 20% off standard ticket prices, a dedicated booking phone line and, for bigger groups, free hot drinks and the chance of a private interval reception. At tonight's concert we are delighted to welcome the **Gerrards Cross Community Association**.

iso.co.uk/groups

Coming soon Concerts at the Barbican



The LSO Invites New faces on the podium this season

NIKOLAJ ZNAIDER

Thu 5 Dec 2013 7.30pm
Beethoven Violin Concerto
Dvořák Symphony No 7

DANIELE GATTI

Sun 27 Apr 2014 7.30pm
Mahler Symphony No 7

PABLO HERAS-CASADO

Wed 14 May 2014 7.30pm
Ravel Alborada del gracioso
Prokofiev Violin Concerto No 2
Shostakovich Symphony No 10
with Roman Simovic violin

JONATHAN NOTT

Sun 29 Jun 2014 7.30pm
Beethoven Symphony No 2
Messiaen Turangalîla-symphonie
with Steven Osborne piano
Cynthia Millar ondes-Martenot



OTHER EVENTS

Sun 1 Dec 7.30pm

LSO ON FILM

The music of Patrick Doyle

Harry Potter and the Goblet of Fire
Rise of the Planet of the Apes
Hamlet *and much more*

Frank Strobel conductor

with appearances by

Emma Thompson & Derek Jacobi

RECOMMENDED BY
CLASSIC *fm*

Thu 12 Dec 7.30pm

TCHAIKOVSKY'S FIFTH

Liszt Mephisto Waltz

Prokofiev Piano Concerto No 1

Tchaikovsky Symphony No 5

Michael Tilson Thomas conductor

Simon Trpčeski piano

Sun 12 Jan 7.30pm

THE CREATION

Haydn The Creation (sung in English)

Richard Egarr conductor

Marlis Petersen soprano

Jeremy Ovenden tenor

Gerald Finley bass

London Symphony Chorus

Thu 30 Jan 7.30pm

UBS SOUNDSCAPES: WALTON

Sir Peter Maxwell Davies

Fanfare: Her Majesty's Welcome *

Brahms Violin Concerto

Walton Symphony No 1

Sir Antonio Pappano conductor

Janine Jansen violin

LSO On Track*

 UBS

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Franz Schubert (1797–1828)

Symphony No 5 (1816)

- 1 ALLEGRO
- 2 ANDANTE CON MOTO
- 3 MENUETTO AND TRIO: ALLEGRO MOLTO
- 4 ALLEGRO VIVACE

MOZART'S INFLUENCE

Schubert, in thrall to Mozart at the time he composed the Fifth Symphony, wrote in his diary on 13 June 1816, 'O Mozart! immortal Mozart! what countless impressions of a brighter, better life hast thou stamped upon our souls!'

To remark that Schubert's Fifth Symphony shows the influence of Mozart's graceful spirit is only marginally more of an exercise in stating the obvious than to say that, written when Schubert was still only 19, it shows its own composer's distinctive stylistic hand at almost every turn. The circumstances which reconciled these apparently opposed concerns are not hard to divine. Schubert's first six symphonies were all composed for performance by the small semi-professional orchestra which had grown out of his family's own string quartet rehearsals, and which by 1816 was gathering in the house of Otto Hatwig, a professional violinist who acted as leader. Schubert played viola, and a friend later recalled how 'above all the glorious symphonies in G minor [No 40] by Mozart, and in D major [No 2] by Beethoven made the profoundest impression on young Schubert every time'. Thus he was not only intimately acquainted with some of the greatest of recent Classical symphonies, he also had practical experience of composing examples of his own. And lest there should be any doubt that his own musical personality was already an advanced one at this early stage in his career, it is worth remembering that by the time of the Fifth Symphony he had already produced such powerful and admired songs as *Gretchen am Spinnrade* ('Gretchen at the Spinning Wheel') and *Erlkönig* ('Erlking').

The Fifth has long proved the most popular of these early symphonies, no doubt for its lyrical beauty and simple formal perfection. It is the most lightly scored of them, content with an orchestra slimmer than that of many of Haydn and Mozart's later symphonies

'A transition from nothing into music.'

Hans Keller on the Fifth's opening

and revelling in a textural clarity which allows for some sweetly playful contrapuntal exchanges. The first movement opens with a delicious four-bar phrase (described wonderfully by Hans Keller as 'a transition from nothing into music') which appears at first to be a just curtain-raiser to a movement with two elegant main themes of independent cut, until it later reappears dreamily to initiate the central development section. The second movement is song-like, but gains depth from some imaginative key changes in the wind-and-string dialogues of the central sections. There is a switch to G minor for the next movement, in which the forceful gestures of the Menuetto inevitably recall Schubert's Mozartian favourite while the peasant-like Trio, with its gambolling bassoon, reminds us of Haydn. The finale, too, has a hint of Haydn in its jaunty main theme, yet by now all thoughts of derivativeness have long been banished by the sheer warmth and unassuming mastery of this flawless work.

Programme Note © Lindsay Kemp

Lindsay Kemp is a producer for BBC Radio 3, Artistic Director of the Lufthansa Festival of Baroque Music and Artistic Advisor to the York Early Music Festival; he also writes regularly for *Gramophone Magazine*, amongst others.

INTERVAL – 20 minutes

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on the Stalls and Circle level. Why not tweet us your thoughts on the first half of the performance [@londonsymphony](https://twitter.com/londonsymphony), or come and talk to LSO staff at the Information Desk on the Circle level.

Franz Schubert

Composer Profile



In childhood, Schubert was taught the violin by his schoolmaster father and piano by his eldest brother. He rapidly became more proficient than his teachers, and showed considerable musical talent, so much so that in 1808 he became a member of Vienna's famous Imperial Court chapel choir. He was educated at the Imperial City College, where he received lessons from the composer Salieri. His father, eager that Franz should qualify as a teacher and work in the family's schoolhouse, encouraged the boy to return home in 1814. Compositions soon began to flow, although teaching duties interrupted progress. Despite his daily classroom routine, Schubert managed to compose 145 songs in 1815, together with four stage works, two symphonies, two masses and a large number of chamber pieces.

Though the quantity of Schubert's output is astonishing enough, it is the quality of his melodic invention and the richness of his harmonic conception that are the most remarkable features of his work. He was able to convey dramatic images and deal with powerful emotions within the space of a few bars, as he so often did in his songs and chamber works. The public failure of his stage works and the reactionary attitudes to his music of conservative Viennese critics did not restrict his creativity, nor his enjoyment of composition; illness, however, did affect his work and outlook. In 1824 Schubert was admitted to Vienna's General Hospital for treatment for syphilis. Although his condition improved, he suffered side-effects from his medication, including severe depression. During the final four years of his life, Schubert's health declined; meanwhile, he created some of his finest compositions, chief among which are the song-cycles *Winterreise* and *Schwanengesang*, and the last piano sonatas.

Composer Profile © Andrew Stewart

BBC RADIO 3 LUNCHTIME CONCERTS AT LSO ST LUKE'S

BARRY DOUGLAS & FRIENDS SPRING 2014

'A storming performance ...
the highlight of the evening'

Martin Kettle, The Guardian on Barry Douglas

Thu 23 Jan 2014 1pm

Brahms Seven Fantasies Op 116

Schubert Piano Sonata in B-flat major D960

Barry Douglas piano

Thu 6 Feb 2014 1pm

Beethoven Trio in B-flat major Op 11

Brahms Trio in A minor Op 114

Michel Lethiec clarinet

Arto Noras cello

Barry Douglas piano

Thu 13 Feb 2014 1pm

Brahms Violin Sonata No 2 in A major Op 100

Dukas Villanelle for Horn and Piano

Brahms Trio in E-flat major Op 40

Chloë Hanslip violin

Richard Watkins horn

Barry Douglas piano

Thu 20 Feb 2014 1pm

Brahms Four Piano Pieces Op 119

Field Nocturne No 8 in E minor;

Nocturne No 5 in B-flat major

Brahms Piano Sonata No 2 in F-sharp minor Op 2

Barry Douglas piano

Tickets £10

(£9 concessions, £5 under-16s)



Gustav Mahler (1860–1911)

Das Lied von der Erde ('The Song of the Earth') (1908)

- 1 DAS TRINKLIED VOM JAMMER DER ERDE
[DRINKING SONG OF THE EARTH'S MISERY]
- 2 DER EINSAME IM HERBST [THE LONELY ONE IN AUTUMN]
- 3 VON DER JUGEND [YOUTH]
- 4 VON DER SCHÖNHEIT [BEAUTY]
- 5 DER TRUNKENE IM FRÜHLING [THE DRUNKARD IN SPRING]
- 6 DER ABSCHIED [THE FAREWELL]

CHRISTIANNE STOTIUN MEZZO-SOPRANO

BURKHARD FRITZ TENOR

THE CURSE OF THE NINTH

No major composer since Beethoven had lived to compose more than nine symphonies before dying, and Mahler was aware of a so-called 'curse of the Ninth'. This may be the reason that *Das Lied* was not given a number, even though it was the ninth major symphonic work Mahler wrote. His next symphony, numbered the Ninth, was indeed the last symphony he fully completed.

IN BRIEF

Mahler's 'song-symphony' *Das Lied von der Erde*'s six movements are each an independent song, based on Hans Bethge's translations of ancient Chinese poetry in his 1907 book *The Chinese Flute*. It was written following one of the most painful periods in Mahler's life, and it has been suggested that these texts resonated with Mahler's increasing sense of mortality. *Das Lied* deals with issues of life, death and salvation, and has been described as his greatest work.

A fault-line separates Mahler's *Das Lied von der Erde* from his previous major composition, the choral-orchestral Eighth Symphony (1906). While they are obviously the work of the same composer, you have only to compare their final moments to realise how much has changed. The Eighth Symphony concludes in massive, radiant affirmation: not only are life and love eternal, but they will lead the striving soul 'ever onwards'. *Das Lied von der Erde* also ends with a vision of eternity: 'Everywhere the dear earth blossoms in spring and grows green again'. But now the artist himself stands painfully apart from this eternal renewal: 'I seek rest for my lonely heart! I journey homewards, to my resting-place: I shall never again seek the far distance. My heart is still and awaits its hour!'

'I think it is probably the most personal composition I have created thus far'

Mahler on Das Lied von der Erde

It's true that Mahler's views – like his emotions – could be subject to extreme fluctuations. But in this case something had happened that was to change his attitude to life irrevocably. In 1907, Mahler was diagnosed with a lesion of the heart – the condition

that was to kill him four years later at the age of 50. This wasn't the only catastrophe of that year. A few months later Mahler's daughter Maria died after a failed operation for diphtheria. The death had a predictably calamitous effect on his precarious relationship with his wife Alma. But as Mahler struggled to recover from the events of 1907, it was the state of his health that seems to have worried him most. The following summer, as he began to turn again to thoughts of composing, Mahler wrote to the conductor Bruno Walter:

'I must alter my whole way of life. You cannot imagine how painful this is for me. For years I have grown used to taking strenuous exercise, to walking in forests and over mountains and boldly wresting my ideas from nature ... Now I must avoid all effort, watch myself constantly, walk as little as possible.'

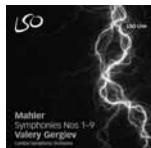
Walter tried to challenge Mahler by implying that his problems were more psychological than physical. Mahler was unimpressed:

'I have in no sense a hypochondriac's fear of death, as you suppose. I have always known that I must die ... But as far as my work is concerned, it is most depressing to have to unlearn everything. I have never been able to compose only at my desk – I need outside exercise for my inner exercises ... After a gentle little walk my pulse beats so fast and I feel so oppressed that I don't even achieve the desired effect of forgetting my body ... This is the greatest calamity I have ever known.'

Yet out of this calamity came what for many is Mahler's most perfect achievement, his 'Song-Symphony' *Das Lied von der Erde*. During that fateful year of 1907, Mahler was given a copy of *The Chinese Flute*, a collection of poems by Hans Bethge based on

MAHLER on LSO LIVE

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Available at Iso.co.uk/Isolive in the Barbican Shop or online at iTunes & Amazon

THE GUSTAV MAHLER SOCIETY UK

Daniel Harding president

The Society has an active programme of events including evening talks and weekend study days. It publishes a journal, *The Wayfarer*, and offers discounts to its members on a range of concerts. Individual membership costs £16 per year. Full details can be found on the website mahlersociety.org

THE GUSTAV
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translations of Chinese texts. Mahler found much in Bethge's verse that spoke directly to him. Again and again the poems tell of an almost painfully intense feeling for the beauty of life on the earth and a poignant sense of how fleeting is man's part in it. In several of them he found reflected the heightened loneliness he'd felt since the onset of the crisis. And one can imagine what Mahler would have made of the references to the heart itself, in the closing lines of the final song, and still more tellingly in the second song, 'The Lonely One in Autumn': 'My heart is weary. My little lamp burns out with a sputter; it puts me in mind of sleep'. There are also searing expressions of bitterness, especially in the first song, in which the poet desperately seeks release from thoughts of death in drink – not a weakness Mahler was disposed to, though he would have understood the sentiment.

'A serenity literally supernatural'

Benjamin Britten on Das Lied's ending

But if *Das Lied von der Erde* were all bitterness, pain, horror and loneliness, it would not be the widely revered work that it is. True, some have found its message bleak and pessimistic, but the composer Benjamin Britten spoke for many when he described the ending as having 'a serenity literally supernatural'. In the poems there are glimmers of hope: of the possibility of an acceptance that brings peace. But Mahler intensified these, not only in his music, but in the lines he altered or added. The final words of the last song, 'The Farewell' (beginning with 'Die liebe Erde überall') are Mahler's own – critics who condemn Mahler as 'egoistic' should consider that this is perhaps the least self-centred utterance in the entire work. As for the music – well, as Winston Churchill was fond of pointing out, the Chinese ideogram for 'crisis' is made up of two characters which taken separately spell 'danger'

and 'opportunity'. Mahler the man may have laughed grimly at that thought, but for Mahler the artist, heightened intensity of feeling – 'I am thirstier than ever for life', he wrote – was a spur to new creative heights. The orchestral writing in *Das Lied von der Erde* has a beauty that at times borders on the hallucinogenic. More than in any of his other works, Mahler creates a unique world of sounds – not so much colours as vivid musical images that fix themselves in the memory: the weirdly fluttering flutes and rasping low trombone chords in the first song; the frail, spare lines of the second, 'The Lonely One in Autumn'; the hollow deep bell sounds that open 'The Farewell' and the floating, dissolving, almost timeless textures that surround the singer's slowly fading 'Ewig ... ewig ...' at the end – perhaps the most truly visionary music in all Mahler.

Programme Note © Stephen Johnson

Stephen Johnson is the author of *Bruckner Remembered* (Faber). He contributes regularly to *BBC Music Magazine* and *The Guardian*, and broadcasts for BBC Radio.

MORE MAHLER WITH THE LSO

Sun 23 Feb 2014 7.30pm

SYMPHONY NO 1

Huw Watkins Flute Concerto (world premiere)
Mahler Symphony No 1 ('Titan')

Daniel Harding conductor
Adam Walker flute

Commission supported by the Borletti-Buitoni Trust.

Mahler the Man by Stephen Johnson



I am ...

three times **homeless**

a native of **Bohemia** *in Austria*

an **Austrian** *among Germans*

a **Jew** *throughout the world.*

Gustav Mahler



Mahler's sense of being an outsider, coupled with a penetrating, restless intelligence, made him an acutely self-conscious searcher after truth. For Mahler the purpose of art was, in Shakespeare's famous phrase, to 'hold the mirror up to nature' in all its bewildering richness. The symphony, he told Jean Sibelius, 'must be like the world. It must embrace everything'. Mahler's symphonies can seem almost over-full with intense emotions and ideas: love and hate, joy in life and terror of death, the beauty of nature, innocence and bitter experience. Similar themes can also be found in his marvellous songs and song-cycles, though there the intensity is, if anything, still more sharply focused.

Gustav Mahler was born the second of 14 children. His parents were apparently ill-matched (Mahler remembered violent scenes), and young Gustav grew dreamy and introspective, seeking comfort in nature rather than human company. Death was a presence from early on: six of Mahler's siblings died in infancy. This no doubt partly explains the

obsession with mortality in Mahler's music. Few of his major works do not feature a funeral march: in fact Mahler's first composition (at age ten) was a Funeral March with Polka – exactly the kind of extreme juxtaposition one finds in his mature works.

For most of his life Mahler supported himself by conducting, but this was no mere means to an end. Indeed his evident talent and energetic, disciplined commitment led to successive appointments at Prague, Leipzig, Budapest, Hamburg and climactically, in 1897, the Vienna Court Opera. In the midst of this hugely demanding schedule, Mahler composed whenever he could, usually during his summer holidays. The rate at which he composed during these brief periods is astonishing. The workload in no way decreased after his marriage to the charismatic and highly intelligent Alma Schindler in 1902. Alma's infidelity – which almost certainly accelerated the final decline in Mahler's health in 1910-11 – has earned her black marks from some biographers; but it is hard not to feel some sympathy for her position as a 'work widow'.

Nevertheless, many today have good cause to be grateful to Mahler for his single-minded devotion to his art. T S Eliot – another artist caught between the search for faith and the horror of meaninglessness – wrote that 'humankind cannot bear very much reality'. But Mahler's music suggests another possibility. With his ability to confront the terrifying possibility of a purposeless universe and the empty finality of death, Mahler can help us confront and endure stark reality. He can take us to the edge of the abyss, then sing us the sweetest songs of consolation. If we allow ourselves to make this journey with him, we may find that we too are the better for it.

Das Lied von der Erde

Texts

1 Das Trinklied vom Jammer der Erde

Schon winkt der Wein im gold'nen 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 steh'n und aufblüh'n im Lenz.
 Du aber, Mensch, wie lang lebst denn du?
 Nicht hundert Jahre darfst du dich ergötzen,
 An all dem morschen Tand dieser Erde!

Seht dort hinab! Im Mondschein auf den Gräbern
 Hockt eine wild-gespenstische Gestalt.
 Ein Aff' ist's! Hört ihr, wie sein Heulen
 Hinausgellt in den süßen Duft des Lebens!
 Jetzt nehmt den Wein! Jetzt ist es Zeit, Genossen!
 Leert eure gold'nen Becher zu Grund!
 Dunkel ist das Leben, ist der Tod!

2 Der Einsame Im Herbst

Herbstnebel wallen bläulich überm See,
 Vom Reif bezogen stehen alle Gräser;
 Man meint, ein Künstler habe Staub von Jade
 Über die feinen Blüten ausgestreut.

1 Drinking Song of Earth's Misery

Wine sparkles in the golden goblet
 but don't drink it yet, I'll sing you a song first!
 The song of grief
 will resound in bursts of laughter in your soul.
 When grief approaches
 the gardens of the soul lie desolate,
 pleasure and song wilt and die.
 Dark is life, dark is death.

Lord of this house!
 Your cellar is full of golden wine!
 I call this lute here my own!
 Playing the lute and emptying the glasses
 are things that go together.
 A full glass of wine at the right moment
 is worth more than all the realms of the earth!
 Dark is life, dark is death.

The heavens are forever blue, and the earth
 will long stand fast and bloom in the spring.
 But how long does Man live?
 He cannot even enjoy a hundred years
 on the dross of this earth!

See down there! In the moonlight on the graves
 squats a wild, ghostly figure.
 It's an ape! Hear its howls
 scream in the sweetness of life!
 Now take the wine! The time has come, friends!
 Empty your golden goblets!
 Dark is life, dark is death!

2 The Lonely One in Autumn

Autumn mists drift their blue haze over the lake;
 the grass is covered with frost;
 it looks as if an artist had scattered jade dust
 over the delicate blossom.

Der süsse Duft der Blumen ist verfliegen;
 Ein kalter Wind beugt ihre Stengel nieder.
 Bald werden die verwelkten, gold'nen Blätter
 Der Lotosblüten auf dem Wasser zieh'n.

The sweet scent of the flowers is gone;
 a cold wind bends their stems.
 Soon the faded golden leaves
 of the lotus flowers will be floating on the water.

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!

My heart is heavy. My little flame
 has flickered out; it makes me want to sleep.
 I go to my favourite resting place!
 Give me peace, yes, I need refreshment!

Ich weine viel in meinen Einsamkeiten.
 Der Herbst in meinem Herzen währt zu lange.
 Sonne der Liebe, willst du nie mehr scheinen,
 Um meine bitteren Tränen mild aufzutrocknen?

Long do I cry in my loneliness.
 Autumn persists too long in my heart.
 Sun of love, will you never shine again,
 to dry my bitter tears?

3 Von der Jugend

Mitten in dem kleinen Teiche
 Steht ein Pavillon aus grünem
 Und aus weissem Porzellan.

3 Youth

In the middle of the little pond
 stands a pavilion of green
 and white porcelain.

Wie der Rücken eines Tigers
 Wölbt die Brücke sich aus Jade
 Zu dem Pavillon hinüber.

Like a tiger's back
 the jade bridge arches
 over to the pavilion.

In dem Häuschen sitzen Freunde,
 Schön gekleidet, trinken, plaudern,
 Manche schreiben Verse nieder.

Friends are sitting in the little house,
 beautifully dressed, drinking and talking,
 some are composing verses.

Ihre seidnen Ärmel gleiten
 Rückwärts, ihre seidnen Mützen
 Hocken lustig tief im Nacken.

Their silken sleeves are falling
 backwards, their silken caps
 Perch gaily on the backs of their heads.

Auf des kleinen Teiches stiller
 Wasserfläche zeigt sich alles
 Wunderlich im Spiegelbilde.

On the little pond's still surface
 everything is reflected
 magically, as if in a mirror.

Alles auf dem Kopfe stehend
 In dem Pavillon aus grünem
 Und aus weissem Porzellan;
 Wie ein Halbmond scheint die Brücke,
 Umgekehrt der Bogen. Freunde,
 Schön gekleidet, trinken, plaudern.

Everything stands on its head
 in the pavilion of green
 and white porcelain.
 The bridge stands like a half moon,
 its arch inverted. Friends,
 beautifully dressed, are drinking and talking.

4 Von der Schönheit

Junge Mädchen pflücken Blumen,
 Pflücken Lotosblumen an dem Uferande.
 Zwischen Büschen und Blättern sitzen sie,
 Sammeln Blüten in den Schoss und rufen
 Sich einander Neckereien zu.

Gold'ne Sonne webt um die Gestalten,
 Spiegelt sie im blanken Wasser wider.
 Sonne spiegelt ihre schlanken Glieder,
 Ihre süssen Augen wider,
 Und der Zephir 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 Uferand 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 hingesunk'nen Blüten,
 Hei! Wie flattern im Taumel seine Mähnen,
 Dampfen heiss die Nüstern!

Gold'ne Sonne webt um die Gestalten,
 Spiegelt sie im blanken Wasser wider.
 Und die schönste von den Jungfrau'n sendet
 Lange Blicke ihm der Sehnsucht nach.
 Ihre stolze Haltung ist nur Verstellung.
 In dem Funkeln ihrer grossen Augen,
 In dem Dunkel ihres heissen Blicks,
 Schwingt klagend noch die Erregung ihres Herzens nach.

5 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!

4 Beauty

Young girls are plucking flowers,
 plucking lotus flowers at the river's edge.
 They are sitting among the bushes and leaves,
 gathering blossoms in their laps and calling
 teasingly to each other.

The golden sunlight weaves around them
 reflecting their shapes in the shining water.
 The sun reflects their slender limbs,
 and sweet eyes.
 And with flattering caresses the breeze
 lifts up the fabric of their sleeves,
 wafting the magic
 of their fragrance in the air.

O see, those handsome lads romping
 at the river's edge on brave horses,
 shining in the distance like the sun's rays;
 already the young lads are galloping along among
 the boughs of the green willows.

One of their horses brays merrily,
 and shies and charges off,
 its hooves faltering over flowers and grass,
 pounding suddenly over the fallen blossom,
 ah! How its mane shakes in frenzy,
 hot steam blowing from its nostrils!

The golden sunlight weaves around them,
 reflecting their shapes in the shining water.
 And the loveliest of the young girls
 glances longingly at him.
 Her proud posture is only pretence.
 In the twinkling of her big eyes,
 in the darkness of her impassioned glances,
 her aroused heart still surges plaintively.

5 The Drunkard in Spring

If life is but a dream,
 why is there such sweat and tears?
 I drink until I can't drink any more,
 all day long!

Und wenn ich nicht mehr trinken kann,
Weil Kehl' und Seele voll,
So tauml' ich bis zu meiner Tür
Und schlafe wundervoll!

And when I can't drink any more,
because body and soul are full,
I stagger to my door
and sleep wonderfully!

Was hör' ich beim Erwachen? Horch!
Ein Vogel singt im Baum.
Ich frag' ihn, ob schon Frühling sei.
Mir ist als wie im Traum.

What do I hear when I wake up? Hark!
A bird sings in the tree.
I ask him if spring has arrived already.
It all seems to me like a dream.

Der Vogel zwitschert: Ja! Ja!
Der Lenz ist da, sei kommen über Nacht!
Aus tiefstem Schauen lauscht' ich auf,
Der Vogel singt und lacht!

The bird twitters 'Yes! Yes!
Spring has arrived overnight!
I listen in deepest amazement,
the bird sings and laughs!

Ich fülle mir den Becher neu
Und leer' ihn bis zum Grund
Und singe, bis der Mond erglänzt
Am schwarzen Firmament!

I fill my glass again
and drain it to the bottom
and sing, till the moon shines
in the black heavens!

Und wenn ich nicht mehr singen kann,
So schlaf' ich wieder ein.
Was geht mich denn der Frühling an!?
Lasst mich betrunken sein!

And when I can't sing any more,
I go back to sleep again.
What does spring matter to me?
Let me be drunk!

6 Der Abschied

Die Sonne scheidet hinter dem Gebirge.
In alle Täler 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 Weh'n
Hinter den dunklen Fichten!

6 The Farewell (Mong-How Yen & Wang Wei)

The sun is setting behind the mountains.
Cool evening shadows are lengthening
in all the valleys.
See, how the moon floats like a silver barque
suspended on the blue lake of the heavens.
I feel a gentle breeze blowing
behind the dark pine trees.

Der Bach singt voller Wohllaut durch das Dunkel.
Die Blumen blassen im Dämmerchein.
Die Erde atmet voll von Ruh' und Schlaf.

The brook sings its rich melody loudly in the darkness.
The flowers grow pale in the twilight.
The earth breathes deeply, in rest and sleep.

Alle Sehnsucht will nun träumen,
Die müden Menschen geh'n heimwärts,
Um im Schlaf vergess'nes Glück
Und Jugend neu zu lernen!
Die Vögel hocken still in ihren Zweigen.
Die Welt schläft ein!

All yearning has now turned to dreaming,
weary mortals go homewards,
to rediscover, in sleep,
forgotten happiness and youth.
The birds perch silently on their branches.
The world falls to sleep!

Es wehet kühl im Schatten meiner Fichten.
 Ich stehe hier und harre meines Freundes.
 Ich harre sein zum letzten Lebewohl.

There is a cool breeze in the shadows of my pine trees.
 I stand here and wait for my friend.
 I am waiting to bid him the last farewell.

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 von weichem Grase schwellen.
 O Schönheit, o ewigen Liebens, Lebens trunk'ne Welt!

My friend, I long to be by your side,
 to savour the beauty of this evening.
 Where are you? You keep me waiting so long!
 I stroll up and down with my lute
 on billowing grassy paths.
 Oh beauty! Oh world, forever drunk with love and life!

Er stieg vom Pferd und reichte ihm den Trunk
 des Abschieds dar.
 Er fragte ihn, wohin er führe
 Und auch warum es müsste sein.

He dismounted from his horse and offered him
 the farewell drink.
 He asked him where he was going
 and also why it must be.

Er sprach, seine Stimme war umflort:
 Du, mein Freund,
 Mir war auf dieser Welt das Glück nicht hold!

He spoke, his voice was veiled:
 'You, my friend,
 good fortune was not mine in this world!

Wohin ich geh'? Ich geh', ich wandre in die Berge.
 Ich suche Ruhe für mein einsam Herz!

Where am I going? I shall go wandering in the mountains.
 I seek peace for my lonely heart!

Ich wandle nach der Heimat, meiner Stätte!
 Ich werde niemals in die Ferne schweifen.
 Still ist mein Herz und harret seiner Stunde!

I will wander back to my homeland, to my resting place.
 I shall never roam so far afield.
 My heart is calmly awaiting its hour!

Die liebe Erde allüberall
 Blüht auf im Lenz und grünt aufs neu!
 Allüberall und ewig, ewig blauen licht die Fernen,

Everywhere the dear earth
 blossoms in Spring and the grass turns green again!
 The horizon turns blue and bright everywhere, forever!

Ewig... ewig...

Forever... forever...

From *Die chinesische Flöte*
 Compiled by **Hans Bethge** (1876–1946)

Translation © Mike George

Daniel Harding Conductor

'Daniel Harding conducted with total conviction.'

The Times



Principal Guest Conductor

London Symphony Orchestra

Music Director

Swedish Radio Symphony Orchestra

Music Partner

New Japan Philharmonic

Artistic Director

Ohga Hall

Conductor Laureate

Mahler Chamber Orchestra

Born in Oxford, Daniel Harding began his career assisting Sir Simon Rattle at the City of Birmingham Symphony Orchestra, with which he made his professional debut in 1994. He went on to assist Claudio Abbado at the Berlin Philharmonic and made his debut with the Orchestra at the 1996 Berlin Festival. He is Music Director of the Swedish Radio Symphony Orchestra, Principal Guest Conductor of the LSO and Music Partner of the New Japan Philharmonic. He is Artistic Director of the Ohga Hall in Karuizawa, Japan, and was recently honoured with the lifetime title of Conductor Laureate of the Mahler Chamber Orchestra. His previous positions include Principal Conductor and Music Director of the MCO (2003–11), Principal Conductor of the Trondheim Symphony (1997–2000), Principal Guest Conductor of Sweden's Norrköping Symphony (1997–2003) and Music Director of the Deutsche Kammerphilharmonie (1997–2003).

He is a regular visitor to the Vienna Philharmonic, Dresden Staatskapelle (both of which he has conducted at the Salzburg Festival), Royal Concertgebouw, the Bavarian Radio, Leipzig Gewandhaus and the Orchestra Filarmonica della Scala. Other guest conducting engagements have included the Berlin Philharmonic, Munich Philharmonic, Orchestre National de Lyon, Oslo Philharmonic, London Philharmonic, Royal Stockholm Philharmonic, Santa Cecilia Orchestra of Rome, Orchestra of the Age of Enlightenment, Rotterdam Philharmonic, Frankfurt Radio Orchestras and the Orchestre des Champs-Élysées. Among the American orchestras with which he has performed are the New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the Chicago Symphony Orchestra.

In 2005 he opened the season at La Scala, Milan, conducting a new production of *Idomeneo*. He returned in 2007 for *Salome*, in 2008 for a double bill of

Bluebeard's Castle and *Il Prigioniero*, and in 2011 for *Cavalleria Rusticana* and *I Pagliacci*. His operatic experience also includes *Ariadne auf Naxos*, *Don Giovanni* and *The Marriage of Figaro* at the Salzburg Festival with the Vienna Philharmonic, *The Turn of the Screw* and *Wozzeck* at the Royal Opera House, Covent Garden, *Die Entführung aus dem Serail* at the Bayerische Staatsoper, Munich, *The Magic Flute* at the Wiener Festwochen and *Wozzeck* at the Theater an der Wien. Closely associated with the Aix-en-Provence Festival, he has conducted new productions there of *Così fan tutte*, *Don Giovanni*, *The Turn of the Screw*, *La traviata*, *Eugene Onegin* and *The Marriage of Figaro*. In the 2012/13 season he returned to La Scala for *Falstaff* and made his debuts at both the Deutsche Staatsoper, Berlin and at the Wiener Staatsoper with *Der Fliegende Holländer*.

His recent recordings for Deutsche Grammophon – Mahler Symphony No 10 with the Vienna Philharmonic, and Orff's *Carmina Burana* with the Bavarian Radio Symphony Orchestra – have both won widespread critical acclaim. Previously an exclusive Virgin/EMI recording artist, his recordings include Mahler Symphony No 4 with the Mahler Chamber Orchestra, Brahms' Symphonies Nos 3 & 4 with the Deutsche Kammerphilharmonie Bremen; *Billy Budd* with the London Symphony Orchestra (winner of a Grammy Award for best opera recording), *Don Giovanni* and *The Turn of the Screw* both with the Mahler Chamber Orchestra; works by Lutoslawski with Solveig Kringelborn and the Norwegian Chamber Orchestra, and works by Britten with Ian Bostridge and the Britten Sinfonia.

In 2002 he was awarded the title Chevalier de l'Ordre des Arts et des Lettres by the French Government and in 2012 he was elected a member of The Royal Swedish Academy of Music.

Christianne Stotijn Mezzo-soprano



Mezzo-soprano Christianne Stotijn, a native of Delft, completed her solo violin studies in 2000, after which she followed an intensive vocal course with Udo Reinemann at the Amsterdam Conservatory. She furthered her vocal studies with Jard van Nes and Dame Janet Baker. Over the years Christianne has won numerous awards, including the prestigious ECHO Rising Stars Award 2005/06, the Borletti-Buitoni Trust Award in 2005, and the Nederlands Muziekprijz in 2008. Additionally she was selected as a BBC New Generation Artist in 2007.

Having made her Berlin Philharmonie debut with a performance of Schoenberg's *Das Buch der Hängenden Gärten*, accompanied by Mitsuko Uchida, Christianne Stotijn has gone on to be a passionate interpreter of art songs. She regularly gives recitals in the world's leading concert venues, and has worked with a host of world-class orchestras and conductors – notably with Bernard Haitink, who has had a profound and fruitful influence on her career. Furthermore, Stotijn appears regularly on the operatic stage, having sung the role of Pauline in *Pique Dame* at the Paris Opera, Ottavia in *Poppea* at the Nederlandse Opera and Cornelia in *Giulio Cesare* at the Théâtre de la Monnaie in Brussels and De Nederlandse Opera. Christianne sang the title role in *Tamerlano* at the Royal Opera House, Covent Garden, and Ottavia in *Poppea* at the Teatro Campoamor in Oviedo and the Teatro Arriaga in Bilbao.

Christianne Stotijn's discography to date includes recordings of Schubert, Berg and Wolf accompanied by Joseph Breinl, Mahler songs and Tchaikovsky lieder accompanied by Julius Drake, the latter of which won the BBC Music Magazine's Vocal Recording of 2010. Her latest Onyx label recording is *Stimme der Sehnsucht – lieder by Pfitzner, Strauss & Mahler*, accompanied by Joseph Breinl. For the MDG label, Stotijn recorded Frank Martin's *Die Weise von Liebe und Tod des Cornets Christoph Rilke*, which was awarded the ECHO Klassik Award in 2008.

Burkhard Fritz Tenor



Born in Hamburg, Burkhard Fritz attended the Johannes-Brahms-Konservatorium in his home town, studying voice with Ute Buge. He continued his studies with Alfredo Kraus and Arturo Sergi.

From 2000–2004 Burkhard Fritz was a member of the Musiktheater im Revier in Gelsenkirchen, performing roles such as Benvenuto Cellini, Max in *Der Freischütz* and Florestan in *Fidelio*. In 2004 Burkhard Fritz joined the ensemble of the Deutsche Staatsoper Berlin, where he sang Parsifal, Lohengrin and Stolzing in

Die Meistersinger von Nürnberg under Daniel Barenboim, and established himself as an interpreter of Italian repertoire with the roles of Cavaradossi in *Tosca*, Alvaro in *La forza del destino* and Don José in *Carmen*.

More recently, Burkhard Fritz has performed in Beethoven's Symphony No 9 at the Scala in Milan, given the title role in *La Damnation de Faust* in Amsterdam, and made his debut at the Salzburg Festival with *Benvenuto Cellini*. He performed Bacchus in *Ariadne auf Naxos* at the State Opera Munich and at the State Opera Vienna, and Prince in *Rusalka* in Brussels. He has also given highly successful debuts as Paul in *Die tote Stadt* at the Teatro Real in Madrid and the Frankfurt Opera, Henri in *I vespri Siciliani* in Amsterdam, as well as Stolzing and Parsifal at the 2011 and 2012 Bayreuth festivals.

Forthcoming engagements include Parsifal in China, Florestan in Japan, Kaiser in *Die Frau ohne Schatten* at the Leipzig and Frankfurt operas, and Max in *Der Freischütz* in Berlin. Burkhard Fritz can be heard on YouTube with Parsifal from Bayreuth 2012, on the Warner Classics recording of Beethoven Symphony No 9 under the direction of Daniel Barenboim, on DVD as Benvenuto Cellini at the 2007 Salzburg Festival, in *Die Meistersinger von Nürnberg* on the QuattroLive label and *Les Vepres Siciliennes* on the Opus Arte label, to name a few.

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Carmine Lauri
Ginette Decuyper
Jörg Hammann
Maxine Kwok-Adams
Elizabeth Pigram
Laurent Quenelle
Colin Renwick
Ian Rhodes
Sylvain Vasseur
Rhys Watkins
David Worswick
Erzsebet Racz
Hilary Jane Parker
Harriet Rayfield

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Thomas Norris
Sarah Quinn
Richard Blayden
Matthew Gardner
Belinda McFarlane
Philip Nolte
Andrew Pollock
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Taking part in the Scheme for these concerts were Louisa Tatlow and Ariana Kashefi

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