

LSO

# STRAUSS & MAHLER

**barbican**

Resident  
Orchestra

**London Symphony Orchestra**

Wednesday 13 December 2017 7.30–9.30pm  
Sunday 17 December 2017 7–9pm  
Barbican Hall

**LSO SEASON CONCERT  
SIR SIMON RATTLE**

**Strauss** Metamorphosen

*Interval*

**Mahler** Das Lied von der Erde

**Sir Simon Rattle** conductor

**Simon O'Neill** tenor

**Christian Gerhaher** baritone

13 December generously supported by LSO Friends

13 December broadcast live on BBC Radio 3



Wednesday 13 December  
5.45pm Barbican Music Library  
Pre-Concert Talk: Curating Rattle

6pm Barbican Hall  
LSO Platforms: Guildhall Artists  
Strauss with the Guildhall Wind Ensemble

# Welcome



A warm welcome to this pair of LSO concerts. Tonight the LSO's Music Director Sir Simon Rattle begins a series of programmes, stretching across the 2017/18 season, which focus on the late works of composers ranging from Rameau to Elliott Carter, including three pieces by Mahler that were never heard by the composer himself. We begin with the orchestral song-cycle *Das Lied von der Erde*, for which we welcome baritone Christian Gerhaher and tenor Simon O'Neill, who recently joined the Orchestra for Schoenberg's *Gurrelieder* at the BBC Proms.

This evening's concert opens with another late work, Strauss' *Metamorphosen*, which was completed just three years before the composer's death and which was performed by the Orchestra for the first time with Sir Malcolm Sargent in April 1954.

Wednesday's concert is supported by LSO Friends, and we are delighted to have so many Friends in the audience this evening. Our thanks go to them for their continued and invaluable support. I would also like to take this opportunity to thank our media partner BBC Radio 3, who are broadcasting Wednesday's concert live.

The concert on 13 December is preceded by two events: a talk to accompany the Rattle Exhibition in the Barbican Music Library, and a performance of music by Strauss from postgraduate students at the Guildhall School. These recitals, which are free to ticket-holders for the LSO concert, take place on selected dates throughout the season and provide a platform for the musicians of the future. Visit [Iso.co.uk](http://Iso.co.uk) for future dates.

I hope you enjoy this performance and that you will join us again soon. On Thursday 21 December, we perform the second of our new, short Half Six Fix concerts, for which Sir Simon has assembled a dazzling cast to perform *Wonderful Town*, a musical by the LSO's former President, Leonard Bernstein.

**Kathryn McDowell CBE DL**  
Managing Director

## LSO News

### THE LSO'S A MIDSUMMER NIGHT'S DREAM WINS RECORDING OF THE YEAR

LSO Live's recording of Mendelssohn's *A Midsummer Night's Dream*, performed with Sir John Eliot Gardiner, the Monteverdi Choir and three artists from the Guildhall School, has been awarded Symphonic Recording of the Year by two French classical music monthly publications, *Classica* and *Diapason*.

### STEP INSIDE THE ORCHESTRA WITH LSO PLAY

Our digital platform LSO Play has been re-designed by original developers Sennep and can now be viewed on smartphones and tablets. Watch the Orchestra's performances in exquisite detail, choose between multiple camera angles, and learn more about the Orchestra and the music at [play Iso.co.uk](http://play Iso.co.uk).

### LSO FRIENDS PRIORITY BOOKING FOR THE 2018/19 SEASON

LSO Friends will receive priority booking for the 2018/19 Season when it goes on sale in the new year. Find out more about joining the LSO Friends at [Iso.co.uk/support-us](http://Iso.co.uk/support-us).

Read our news online  
▷ [Iso.co.uk/news](http://Iso.co.uk/news)

## On Our Blog

### ALEX WOOLF SHARES HIS EXPERIENCES OF THE PANUFNIK COMPOSERS SCHEME

As applications come to a close for the 2018 LSO Panufnik Composers Scheme, current participant Alex Woolf tells us what it's been like working with players from the Orchestra and how the scheme has influenced his music.

### BEHIND THE SCENES WITH ALICE SARA OTT

On our YouTube channel, Alice Sara Ott plays a dazzling, explosive excerpt from Liszt's *Totentanz*, and shows us her talent for solving a Rubik's Cube in less than a minute – part of her warm-up routine before a concert.

Read our blog, watch videos and more  
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▷ [Iso.co.uk/blog](http://Iso.co.uk/blog)

# Tonight's Concert / introduction by Lindsay Kemp



beckoning mortality and the transforming effects of the years are the philosophical substance of tonight's programme. Strauss' *Metamorphosen* for 23 solo strings, created amid the ruins of Germany as World War II ground to its grim conclusion, was the 80-year-old composer's intensely self-conscious elegy for what he feared was a destroyed national culture, complete with a brief but telling allusion to Beethoven's 'Eroica' Symphony. But it is more than a moving threnody for German music; it is also a searching meditation on the passing of time.

Passing of a different kind is explored in *Das Lied von der Erde*, the work with which Mahler hoped to 'give God the slip' (as his wife put it) by giving it a name instead of calling it what it actually was – his ninth symphony. But although he went on to write a 'real' Ninth and even start a Tenth, he died before any of them could be performed. *Das Lied's* subject of implacable death might seem almost unbearably poignant, therefore, were it not for the exquisite delicacy and variety of its music, and its final radiant statement of belief in the eternally renewing beauty of nature.

## PROGRAMME NOTE WRITERS

**Lindsay Kemp** is a senior producer for BBC Radio 3, including programming lunchtime concerts at Wigmore Hall and LSO St Luke's; Artistic Director of the Baroque at the Edge festival; and a regular contributor to *Gramophone* magazine.

**Andrew Stewart** is a freelance music journalist and writer. He is the author of *The LSO at 90*, and contributes to a wide variety of specialist classical music publications.

**Stephen Johnson** is the author of *Bruckner Remembered* (Faber) and *Mahler: His Life and Music* (Naxos). He also contributes regularly to *BBC Music Magazine* and *The Guardian*, and broadcasts for BBC Radio 3, Radio 4 and the World Service.

## WELCOME TO TONIGHT'S GROUPS

We are delighted to welcome the following groups: World Air-Sea Service, Gerrards Cross Community Association (13 December) and Viajes Mundo Amigo (17 December).

# Sir Simon Rattle: Coming Up

Thursday 11 January 2018

7.30pm

Schubert Symphony No 8, 'Unfinished'  
Mahler Rückert Lieder  
Handel Three Arias  
Rameau Les Boréades – Suite

Sir Simon Rattle conductor  
Magdalena Kožená mezzo-soprano

Saturday 13 January 2018

7.30pm

MUSIC OF EXILE  
Schoenberg, Stravinsky, Milhaud et al  
Genesis Suite  
Bartók Concerto for Orchestra

Sir Simon Rattle conductor  
Helen McCrory, Simon Callow,  
Rodney Earl Clarke, Sara Kestelman narrators  
Gerard McBurney creative director  
Mike Tutaj projection design  
London Symphony Chorus  
Simon Halsey chorus director  
London Symphony Orchestra

Produced by the LSO and the Barbican. Part of the LSO's 2017/18 Season and Barbican Presents.

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Sunday 14 January 2018

7pm

Janáček Overture: From the House of the Dead  
Carter Instances  
Berg Violin Concerto  
Bartók Concerto for Orchestra

Sir Simon Rattle conductor  
Isabelle Faust violin

Thursday 19 & 26 April 2018

7.30pm

Helen Grime Woven Space \* world premiere  
Mahler Symphony No 9  
Sir Simon Rattle conductor

\* Commissioned for Sir Simon Rattle and the London Symphony Orchestra by the Barbican

Sunday 22 April 2018

7pm

Tippett The Rose Lake \*  
Mahler comp Cooke Symphony No 10

Sir Simon Rattle conductor

\* Supported by PRS for Music Foundation Resonate Fund, in partnership with the Association of British Orchestras and BBC Radio 3.

# Richard Strauss *Metamorphosen* 1945 / note by Lindsay Kemp

In the spring of 1945, with World War II approaching its conclusion, the devastation of Germany's cities was almost complete. For the 80-year-old Strauss it was almost too much to bear. The bombing of the Munich National Theatre in 1943, where several of his operas had been premiered, had hit him as 'the greatest catastrophe which has ever been brought into my life', and since then the destruction of the opera houses in Weimar, Dresden and Vienna had reduced him to even greater depths of depression and despair. To him, it seemed as if German civilisation itself was coming to an end.

Not that this gloomy mood stopped him from composing. The previous summer he had begun work on a setting for male voice choir of a poem by [Goethe](#) ▷, 'Niemand wird sich selber kennen': 'No one can know himself ... yet daily he must put to the test what he can see clearly and objectively ... what he is and what he was, what he can do and what he may. What goes on in the world, no one really understands correctly, and until today no one gladly wishes to understand it'. A commission from the Swiss conductor and patron Paul Sacher, however, caused him to re-divert the material of this setting into a 'study for 23 solo strings', which he completed on 12 April 1945. By this time it had a new title as well: *Metamorphosen* (Metamorphoses).

The use of the word tells us two things. First of all, this single-movement adagio, lasting nearly 30 minutes, is one in which the melodic material is subjected to constantly unfolding and intricate development. There are four main themes, of which the drooping, grief-stricken second, heard on a pair of violas immediately after the cellos and basses have given out the chordal first, is the most naggingly obstinate. Its origins lay in a theme Strauss had noted down after the loss of the Munich Opera House, and just before the end of the piece we hear it in its final metamorphosis, transformed by cellos and basses into the theme from the Funeral March of Beethoven's 'Eroica' Symphony. Strauss maintained that the allusion had not been a planned one, but he nevertheless wrote the words 'In Memoriam!' underneath it in the score, and the implication seems clear – that *Metamorphosen* is a threnody for German musical life.

But there is another resonance in the work's title, this time to do with the Goethe connection. Strauss had recently embarked on a project to read Goethe's complete works, and would have been fully aware that towards the end of his own life the great poet had used the word 'metamorphosen' to describe his own mental development, especially when applied to works which had

taken form over a number of years. Seen in this light, and bearing in mind both its genesis and the text originally associated with it, Strauss' work clearly embodies a much more personal message about self-knowledge and the passing of time. The result is one of his most searching and emotionally intense utterances. □



## ▷ JOHANN WOLFGANG VON GOETHE

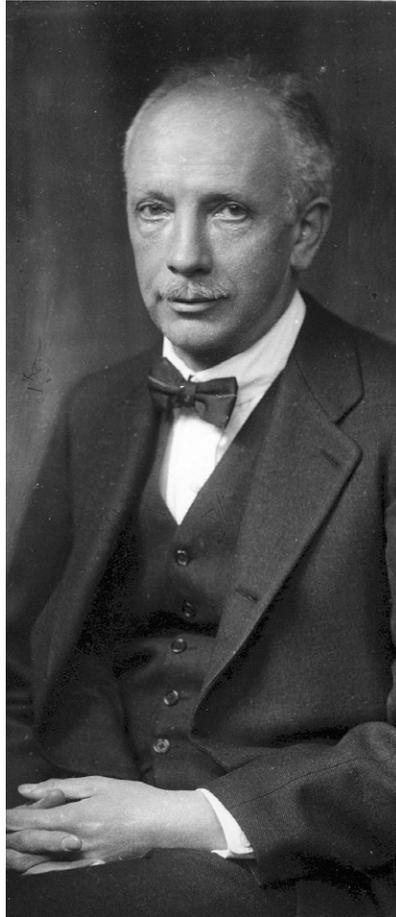
Poet, novelist and playwright Johann Wolfgang von Goethe was an important figure in early-Romantic German literature. His first novel *The Sorrows of Young Werther* (1774) is thought to have ignited the *Sturm und Drang* period and his tragedy *Faust*, based on the German folk legend, went on to inspire a great many works of film, music and literature.

Although he is best-known for his literary endeavours, Goethe also harboured a keen interest in the natural sciences and produced several works in the field of morphology, (the biological study of the structure of organisms), colour theory and geology. By his death in 1832, he had collected an estimated 17,800 samples of rock.

### Interval – 20 minutes

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on Stalls and Circle level. Visit the [Barbican Shop](#) on Level -1 to see our new range of [Gifts and Accessories](#).

# Richard Strauss in profile 1864–1949 / profile by Andrew Stewart



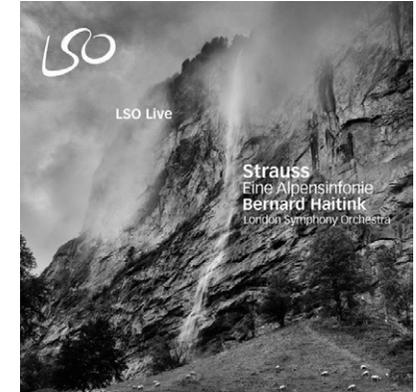
**R**ichard Strauss was born in Munich in 1864, the son of Franz Strauss, a brilliant horn player in the Munich court orchestra; it is therefore perhaps not surprising that some of the composer's most striking writing is for the French Horn. Strauss had his first piano lessons when he was four, and attended rehearsals of his father's orchestra, producing his first composition at the age of six. Surprisingly he did not attend a music academy, his formal education ending instead at Munich University where he studied philosophy and aesthetics, while continuing with his musical training at the same time.

Following the first public performances of his work, he received a commission from Hans von Bülow in 1882 and two years later was appointed Bülow's Assistant Musical Director at the Meiningen Court Orchestra, the beginning of a career in which Strauss was to conduct many of the world's great orchestras, in addition to holding positions at opera houses in Munich, Weimar, Berlin and Vienna. While at Munich, he married the soprano Pauline de Ahna, for whom he wrote many of his greatest songs. The couple had one son, Franz, in 1897.

Strauss' legacy is to be found in his operas and his magnificent symphonic poems. Scores such as *Till Eulenspiegel*, *Also Sprach Zarathustra*, *Don Juan* and *Ein Heldenleben* demonstrate his supreme mastery of orchestration; the thoroughly modern operas *Salome* and *Elektra*, with their Freudian themes and atonal scoring, are landmarks in the development of 20th-century music, and the neo-Classical *Der Rosenkavalier* has become one of the most popular operas of the century.

Strauss spent his last years in self-imposed exile in Switzerland, waiting to be officially cleared of complicity in the Nazi regime. He died at Garmisch Partenkirchen in 1949, shortly after his widely celebrated 85th birthday. □

## STRAUSS ON LSO LIVE



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# Gustav Mahler *Das Lied von der Erde* 1908–9 / note by Stephen Johnson

- 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)**

Simon O'Neill tenor

Christian Gerhaher baritone



*Das Lied von der Erde* is separated by a fault-line from Mahler's 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!'

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!'

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

—  
'A serenity literally supernatural ...

It is cruel, you know, that music should be so beautiful.'

Benjamin Britten on *Das Lied von der Erde's* ending

—

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 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

seeks release from thoughts of death in drink – not a weakness Mahler was disposed to, though he would have understood the sentiment.

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

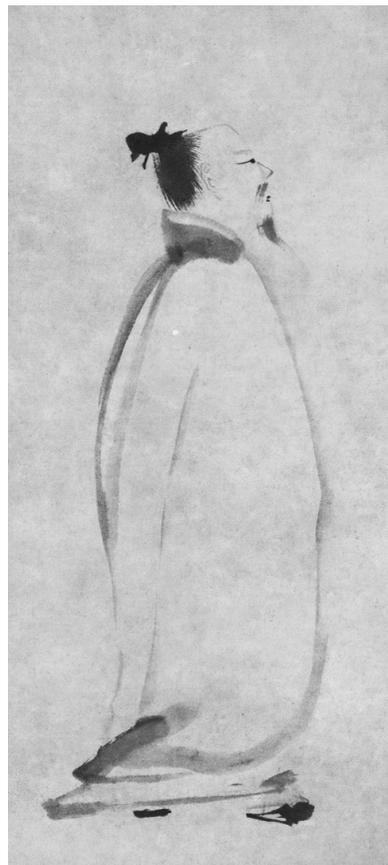
textures that surround the singer's slowly fading 'Ewig ... ewig ...' at the end – perhaps the most truly visionary music in all Mahler. □

Texts – Pages 9-12

## THE GUSTAV MAHLER SOCIETY UK

The Gustav Mahler Society UK 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](http://mahlersociety.org)



*Li Bai in stroll*, painted by Song Dynasty artist Liang Kai (c 1140-1210)

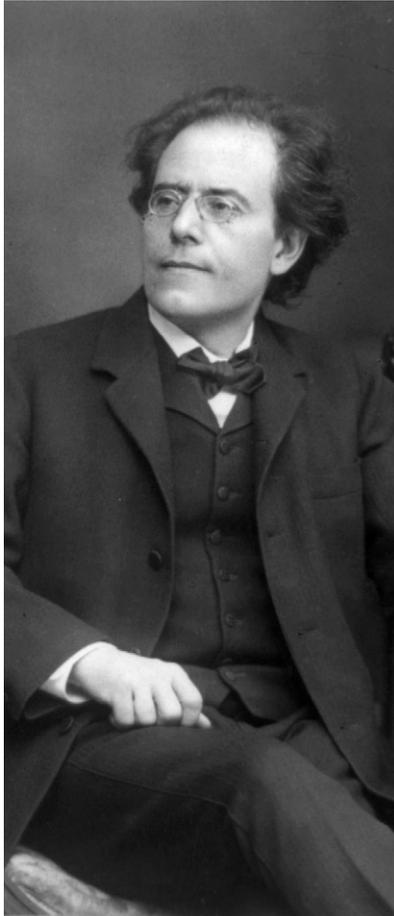
### ▷ LI BAI

Four of the six songs in *Das Lied von der Erde* derive from texts by 8th-century Tang Dynasty poet Li Bai. Li Bai was one of the two most prominent poets of the High Tang era, sometimes referred to as Flourishing Tang or the 'golden age' of Chinese poetry. This poetry is characterised by five and six syllable lines which form rhyming couplets of indefinite number. Li Bai's work is known for use of persona, vivid and fantastical imagery, along with the (often frank) celebration of alcoholic beverages.

During the catastrophic events of the An Lushan Rebellion (755-763) Li Bai found himself on the wrong side of a power struggle between the princes of the royal family and was sentenced to death. His sentence was later commuted to a protracted exile, during which he travelled widely, a journey which is documented in some of the 1,000 of his poems which survive to modern times.

Li Bai died in 763 after being granted a reprieve from his exile. Although he appears to have succumbed to natural causes, there is a legend in Chinese culture that he drowned after falling out of a boat while attempting to embrace the reflection of the moon in the Yangtze River.

# Gustav Mahler in Profile 1860–1911 / by Stephen Johnson



**G**ustav 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'.

—  
'I am three times homeless: a native of Bohemia in Austria,  
an Austrian among Germans, a Jew throughout the world.'  
—

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. TS 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. □

# Gustav Mahler 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 Tande 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!

## 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!

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.

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

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 bitteren Tränen mild aufzutrocknen?

Now take the wine! The time has come.  
Friends!  
Empty your golden goblets!  
Dark is life, dark is death!

## 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.

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.

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!

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?

# Gustav Mahler Das Lied von der Erde – Texts continued

## 3 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 scheint die Brücke,  
Umgekehrt der Bogen. Freunde,  
Schön gekleidet, trinken, plaudern.

## YOUTH

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

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

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

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

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

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 Uferrande.  
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 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  
hingesunk'nen Blüten,  
Hei! Wie flattern im Taumel seine Mähnen,  
Dampfen heiss die Nüstern!

## 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!

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.

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 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! Ja!  
Der Lenz ist da, sei kommen über Nacht!  
Aus tiefstem Schauen lauscht' 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!

## 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!

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

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.

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

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

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

# Gustav Mahler Das Lied von der Erde – Texts continued

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

## THE FAREWELL

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.  
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.

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!  
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.

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.

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, ewig blauen licht  
die Fernen,

Ewig ... ewig ...

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

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

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

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!

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

Forever ... forever ...

From *Die chinesische Flöte*  
Compiled by **Hans Bethge** (1876–1946)  
English translation by **Mike George**

# Sir Simon Rattle conductor



**S**ir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music.

From 1980 to 1998, Sir Simon was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. In 2002 he took up his current position of Artistic Director and Chief Conductor of the Berlin Philharmonic where he will remain until 2018. In September 2017, he became Music Director of the London Symphony Orchestra.

Sir Simon has made over 70 recordings for EMI (now Warner Classics), and has received numerous prestigious international awards for his recordings on various labels. Releases on EMI include Stravinsky's *Symphony of Psalms* (which received the 2009 Grammy Award for Best Choral Performance), Berlioz's *Symphonie fantastique*, Ravel's *L'enfant et les sortilèges*, Tchaikovsky's *The Nutcracker Suite*, Mahler's Symphony No 2, Stravinsky's *The Rite of Spring* and, on Warner Classics, Rachmaninov's *The Bells* and *Symphonic Dances*, all recorded with the Berlin Philharmonic. Simon's most recent recordings (Mark-Anthony Turnage's *Remembering*, and Ravel, *Dutilleux and Delage* on Blu-Ray and DVD) were released on the LSO's record label, LSO Live.

As well as fulfilling a taxing concert schedule in Berlin, Sir Simon and the Berlin Philharmonic regularly tour within Europe, North America and Asia. The partnership has also broken new ground with the education programme Zukunft@Bphil, earning the Comenius Prize in 2004, the Schiller Special Prize from the city of Mannheim in May 2005, the Golden Camera and the Urania Medal in Spring 2007. He and the Berlin Philharmonic were also appointed International UNICEF Ambassadors in the same year – the first time this honour has been conferred on an artistic ensemble.

Sir Simon has strong long-standing relationships with the leading orchestras in London, Europe and the US, initially working closely with the Los Angeles Philharmonic Orchestra and Boston Symphony Orchestra, and more recently with the Philadelphia Orchestra. He regularly conducts the Vienna Philharmonic, with which he has recorded the complete Beethoven symphonies and piano concertos (with Alfred Brendel), and is also a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

In September 2017, Sir Simon took up his post as Music Director of the London Symphony Orchestra, opening the 2017/18

season at the Barbican with a programme of British music, Berlioz's *The Damnation of Faust*, and the Stravinsky ballets. In November, he toured Asia with the Berlin Philharmonic Orchestra, with soloists Yuja Wang and Song-Jin Cho. The rest of the 2017/18 season will take Sir Simon on a European tour with the LSO and to Munich with the Bavarian Radio Symphony Orchestra. He will also return to Baden-Baden for his inaugural appearance with the Berlin Philharmonic in the Festspielhaus.

Sir Simon Rattle was knighted in 1994 and in the New Year's Honours of 2014 he received the Order of Merit from Her Majesty the Queen. □

# Simon O'Neill tenor



**S**imon O'Neill is a Principal Artist with the Metropolitan Opera, the Royal Opera House, Teatro alla Scala, and the Bayreuth and Salzburg Festivals. He is a Fulbright Scholar, an Arts Laureate of New Zealand, and holds an honorary Doctor of Music degree from Victoria University of Wellington. Simon became an Officer of the New Zealand Order of Merit in the 2017 Queen's Birthday Honours list.

Notable debuts have included Jenik in Smetana's *The Bartered Bride* at the Royal Opera House with Charles Mackerras; Gran Sacerdote in Mozart's *Idomeneo* at the Metropolitan Opera with James Levine; Siegmund in Wagner's *Die Walküre* for the Bayerische Staatsoper with Kent Nagano; the title roles in Wagner's *Lohengrin* with Andris Nelsons and *Parsifal* with Daniele Gatti; and Chairman Mao in John Adams' *Nixon in China* for the San Francisco Opera. He has also performed at the Royal Opera House with Sir Antonio Pappano, at the Teatro alla Scala with Berlin State Opera and Daniel Barenboim, the Metropolitan Opera with Donald Runnicles and Fabio Luisi, and Deutsche Oper Berlin with Sir Simon Rattle.

Other engagements have included the title role in Wagner's *Lohengrin*, Florestan in Beethoven's *Fidelio* and Stolzing in Wagner's

*Die Meistersinger von Nürnberg*. He has also sung Tambourmajor in Berg's *Wozzeck* at the Metropolitan Opera, Erik in Wagner's *Der Fliegende Holländer* at the Ravinia Festival, and Cavaradossi in Puccini's *Tosca* in Tokyo, Berlin and Hamburg. Simon has performed in the complete *Ring Cycle* with the Staatskapelle Berlin at the BBC Proms with Daniel Barenboim. His wide discography includes his debut solo award-winning album *Father and Son*, and Wagner's *Scenes and Arias* with Inkinen on EMI.

Recent highlights include Mahler's Symphony No 8 in Tokyo, Schoenberg's *Gurrelieder* with Donald Runnicles at the Edinburgh Festival and at the BBC Proms with Sir Simon Rattle, and Wagner's *Die Walküre* with the Berlin Staatsoper and Daniel Barenboim, Berlin Philharmonic and Sir Simon Rattle, and Bayerische Staatsoper with Vasily Petrenko.

Opera engagements for the 2017/18 season and beyond include the part of the Drum Major in Berg's *Wozzeck* for the Hamburgische Staatsoper, Kaiser in Strauss' *Die Frau ohne Schatten* with the Deutsche Staatsoper Berlin, *Die Walküre* and *Parsifal* for the Bayerische Staatsoper Munich, *Tannhäuser* for the Deutsche Oper Berlin, and a return to the Wiener Staatsoper in Wagner's *Parsifal*. In concert he will sing

Beethoven's Symphony No 9 with Daniel Barenboim in Berlin and Mahler's Symphony No 8 with Daniel Harding and the Swedish Radio Symphony Orchestra. He makes his debut with the New York Philharmonic in Wagner's *Die Walküre*, a role he also sings with the Dallas Symphony Orchestra and Jaap van Zweden, and performs the title role of Wagner's *Siegfried* with the Hallé Orchestra conducted by Sir Mark Elder. □

# Christian Gerhaher baritone



During his studies under Paul Kuen and Raimund Grumbach, German baritone Christian Gerhaher attended the Opera School of the Academy of Music in Munich and, together with his regular piano partner Gerold Huber, studied Lied interpretation with Friedemann Berger. While completing his studies Christian Gerhaher perfected his vocal training in masterclasses given by Dietrich Fischer-Dieskau, Elisabeth Schwarzkopf and Inge Borkh. At present Christian Gerhaher himself teaches select master-classes and is an honorary professor at the University of Music and Performing Arts in Munich, and holds the Bavarian Maximilian Order for Science and Art.

Christian Gerhaher's Lied interpretations with Gerold Huber have won a number of prizes, including *Gramophone's* Classical Music Award 2015 in the solo vocal category for their album *Nachtviolen*. The Lied duo can be heard on the stages of major international recital centres, including the concert halls of New York, the Concertgebouw in Amsterdam, and the Cologne and Berlin Philharmonie. Gerhaher is a particularly frequent guest at the Konzerthaus and Musikverein in Vienna, and at Wigmore Hall in London – halls at which Christian has been Artist-in-Residence.

Christian Gerhaher is a regular guest at festivals including the Rheingau Music Festival, the BBC Proms, the Edinburgh and Lucerne Festivals and the Salzburg Festival. The 2016/17 season ended with four performances of Brahms' *Die schöne Magelone* in Denmark, Heidelberg, London and Munich, in which Ulrich Tukur took the part of the narrator. A related CD was released in spring 2017 on which Martin Walsler narrates texts based on Ludwig Tieck, which he carefully adapted to create an ironic version especially for Christian Gerhaher and Gerold Huber. In the spring of 2018 Christian Gerhaher, Gerold Huber and Ulrich Tukur will give further performances of *Die schöne Magelone* in Bamberg, Frankfurt and Vienna. This season, Gerold Huber and Christian Gerhaher continue to focus on the performance and recording of all Robert Schumann's songs.

Besides giving concerts and recitals, Christian Gerhaher is also a highly sought-after performer on the opera stage and has received several prizes such as the Laurence Olivier Award and the theatre prize Der Faust. Under Riccardo Muti he sang the role of Papageno in a production of *The Magic Flute* at the Salzburg Festival in 2006 and in 2009 Gerhaher gave guest performances in

the title role in Henze's *Prinz von Hornburg* at the Theater an der Wien. Roles such as Mozart's *Don Giovanni* in Frankfurt – where he has already sung Orfeo, Wolfram, Eisenstein and Pelléas – Posa in Verdi's *Don Carlo* in Toulouse, or Olivier in concert performances of Strauss' *Capriccio* at the Royal Opera House testify to Gerhaher's broad repertoire.

Christian Gerhaher has performed with conductors including Sir Simon Rattle, Daniel Harding, Herbert Blomstedt, Bernard Haitink, Christian Thielemann, Kirill Petrenko, Nikolaus Harnoncourt, Pierre Boulez, Daniel Barenboim, Andris Nelsons, Kent Nagano and Mariss Jansons. Major orchestras which regularly invite Christian Gerhaher to perform include the LSO, the Concertgebouw Orchestra, the Vienna Philharmonic and the Berlin Philharmonic, where in 2013/14 he was the first ever singer to be Artist-in-Residence.

Christian Gerhaher and his wife live with their three children in Munich. □

# London Symphony Orchestra on stage tonight

## Leader

Roman Simovic

## First Violins

Carmine Lauri  
Lennox Mackenzie  
Clare Duckworth  
Nigel Broadbent  
Ginette Decuyper  
Gerald Gregory  
Maxine Kwok-Adams  
Claire Parfitt  
Laurent Quenelle  
Harriet Rayfield  
Colin Renwick  
Sylvain Vasseur  
Rhys Watkins  
Laura Dixon  
Helena Smart

## Second Violins

David Alberman  
Thomas Norris  
David Ballesteros  
Matthew Gardner  
Julian Gil Rodriguez  
Naoko Keatley  
Belinda McFarlane  
William Melvin  
Iwona Muszynska  
Andrew Pollock  
Paul Robson  
Miya Väisänen  
Aischa Guendisch  
Erzsebet Racz

## Violas

Edward Vanderspar  
Gillianne Haddow  
Malcolm Johnston  
Anna Bastow  
Regina Beukes  
Lander Echevarria  
Julia O'Riordan  
Robert Turner  
Heather Wallington  
Jonathan Welch  
Carol Ella  
Michelle Bruil

## Cellos

Rebecca Gilliver  
Alastair Blayden  
Jennifer Brown  
Noel Bradshaw  
Eve-Marie Caravassilis  
Daniel Gardner  
Hilary Jones  
Amanda Truelove  
Victoria Harrild  
Hester Snell

## Double Basses

Colin Paris  
Patrick Laurence  
Matthew Gibson  
Joe Melvin  
Jani Pensola  
Simo Väisänen  
Jeremy Watt  
Nicholas Worters

## Flutes

Gareth Davies  
Adam Walker  
Alex Jakeman

## Piccolo

Sharon Williams

## Oboes

Olivier Stankiewicz  
Rosie Jenkins

## Cor Anglais

Christine Pendrill

## Clarinets

Andrew Marriner  
Chris Richards  
Samuel Gillespie

## E-Flat Clarinet

Chi-Yu Mo

## Bass Clarinet

Christelle Pochet

## Bassoons

Daniel Jemison  
Joost Bosdijk

## Contra Bassoon

Dominic Morgan

## Horns

Timothy Jones  
Angela Barnes  
James Pillai  
Jonathan Lipton  
Samuel Jacobs

## Trumpets

David Elton  
Gerald Ruddock  
Niall Keatley

## Trombones

Dudley Bright  
Peter Moore  
James Maynard

## Bass Trombone

Paul Milner

## Tuba

Leslie Neish

## Timpani

Nigel Thomas

## Percussion

Neil Percy  
David Jackson  
Sam Walton  
Paul Stoneman

## Harps

Bryn Lewis  
Manon Morris

## Pianos

Elizabeth Burley  
Bruno Heinen

## Mandolin

James Ellis

## LSO String Experience Scheme

Since 1992, the LSO String Experience Scheme has enabled young string players from the London music conservatoires at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The musicians are treated as professional 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players. The Scheme is supported by The Polonsky Foundation, Lord and Lady Lurgan Trust, Barbara Whatmore Charitable Trust, The Thistle Trust and Idlewild Trust.

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