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FEDERICO CORTESE, MUSIC DIRECTOR



WEBER PASSACAGLIA

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Recordings of the HRO's concerts are now on sale! If you are interested in taking our music home with you, please visit our merchandise table in the Sanders Theatre lobby or purchase online at our website, www.hcs.harvard.edu/hro. Some available recordings from our past concerts include:

March 5, 2010

Kirchner - Music for Orchestra No.2

Chopin - Piano Concerto No. 1 (with Kendric Tam '12, piano)

Brahms - Symphony No. 3

December 4, 2009

Mozart - Symphony No. 35, "Haffner"

O'Connor - *Call of the Mockingbird*

Shostakovich - Symphony No. 5

April 18, 2008

Beethoven - *Lenore* Overture No. 3

Mahler - Symphony No. 5

March 7, 2008

Brahms - Tragic Overture (John Kaputsa '09, assistant conductor)

Gershwin - *An American in Paris*

Mahler - *Songs of a Wayfarer* (with John Kaputsa '09, baritone)

Bernstein - Dances from *West Side Story*

November 30, 2007

Harbison - Overture to *The Great Gatsby*

Dvorak - Cello Concerto (with Bong-Ihn Koh '08, cello)

Beethoven - Symphony No. 3

May 5, 2007

Mahler - Symphony No. 2, "Resurrection" (with the Harvard Holden Choirs; Kevin Leong as chorus director; Shadi Ebrahimi as soprano, Jamie Van Eyck as mezzo-soprano)

April 20, 2007

Mendelssohn - Overture to *A Midsummer Night's Dream*

Brahms - Symphony No. 2

March 2, 2007

Smetana - Moldau (Aaron Kuan '09, assistant conductor)

Barber - Violin Concerto (with Ariel Jeong '07, violin)

Stravinsky - Firebird Suite

The Harvard-Radcliffe Orchestra gratefully acknowledges the David Chang Memorial Fund. This fund was established in 1991 by the Chang Family to support the rental and purchase of music. The David Chang Memorial Fund c/o Harvard-Radcliffe Orchestra, Paine Music Building, Harvard University, Cambridge, MA 02138.

HISTORY OF THE HRO



The Harvard-Radcliffe Orchestra (HRO) is the oldest symphony orchestra in the United States. It traces its history back to the night of March 6, 1808, when six Harvard men first formed the Pierian Sodality, an organization dedicated to the consumption of brandy and cigars, as well as to the serenading of young ladies. Its midnight expeditions were not confined to Cambridge, but rather extended to Watertown, Brookline, Roxbury, Jamaica Plain, and Boston – in short, wherever dwelt celebrated belles. Among the Sodality's other activities included the serenading of Harvard College President John Kirkland in 1819. According to a June 29, 1840 entry in the Sodality's record book, the group's late-night music-making antics earned them fame that "did wax exceedingly great, and did reach all the places round about Cambridge."

The early Pierians had so much spirit that in the 1830s, the Faculty of Harvard College publicly admonished the Sodality for absenting themselves from Cambridge for a whole night, serenading. Administrative censure was so great, in fact, that in 1832 the Pierian Sodality was reduced to one man: Henry Gassett '34. According to a March 29, 1943 issue of *Time* magazine, Gassett held meetings with himself in his chair, paid himself dues regularly, played his flute in solitude and finally persuaded another flautist to join in duets. It seemed the Sodality was in danger of disappearing. Gradually, however, other members were elected, and the Sodality played on. The Sodality not only persisted, but also profoundly influenced the development of music in Cambridge and Boston over the next fifty years. In 1837, Sodality alumni formed the Harvard Musical Association with an aim to foster music at the college. The Harvard Glee Club and the Boston Symphony Orchestra both owe their existence to the early Pierians.

As a musical organization, the Pierians were also interested in performance. In 1860, shortly after Harvard President James Walker made Harvard the first institution to add music as a regular subject of study in the curriculum, the Pierian Sodality was given permission to "hire a hall and give a public concert, on condition that no tickets be sold." Thus began the performing career of the Pierians. They began to give regular concerts, and

rehearsed to prepare for them. Eventually, the orchestra's performances garnered enough attention to be reported in the *New York Times*, which wrote in 1891, "The Pierian Sodality is especially strong this year... containing some of the best musical talent of the university."

By the turn of the century, the Pierian Sodality could at last justly refer to itself as the Harvard University Orchestra. It had grown into a serious musical organization and had become the largest college orchestra in America. It deemed itself ready for its first out-of-state tour, the Centennial Tour of 1908. This took the Orchestra through New York state, and was so successful that other tours quickly followed. In 1921, the Sodality toured New York City, Providence, and even played in Washington DC's National Theatre for First Ladies Mrs. Warren Harding and Mrs. Calvin Coolidge. The orchestra gradually built an international reputation and played for many distinguished audiences in the country.

It was not until November 1936 that members of the Pierian Sodality finally condescended to assist the Radcliffe Orchestra in some of its larger concerts. Joint concerts became more frequent in the late thirties, and in 1942, the Pierians suggested that the Harvard-Radcliffe Orchestra be formed. Since the Sodality's membership was depleted during the years of World War II, and since the Radcliffe Orchestra lacked certain instruments, both groups benefited from the merger. Thus the men and women of Harvard and Radcliffe united in their music-making efforts, and the HRO as it is today was born.

It is said that around 1950, HRO stopped making history and started making music with a degree of seriousness never before seen at the university. The Orchestra continued to improve in quality and reputation as it took tours to Mexico (1962), Washington, DC (1966), and Canada (1972). It performed in venues such as Carnegie Hall and, in 1978, placed third in the Fifth Annual International Festival of Student Orchestras. The 1980s and 1990s saw tours to the Soviet Union (1984), Asia (1985 and 1988), Europe (1992), and Italy (1996). Most recently, HRO conducted successful tours of Brazil in 2000, Canada in 2004, and South Korea in 2008.

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The Harvard Pierian Foundation and the Harvard-Radcliffe Orchestra (HRO) would like to thank its generous supporters. Listed here are those who have made donations to the 2009-2010 Annual Fund. We apologize for any errors or omissions.

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The Harvard-Radcliffe Orchestra gratefully acknowledges the generous donation of Adrian J. Slywotzky and Christine Balko Slywotzky in honor of music director emeritus Dr. James Yannatos. Their gift establishes The James Yannatos Conductor's Fund, which will enable the renovation of the HRO music library, to be renamed the James Yannatos Library. In addition, the annual concerto competition will be known as the James Yannatos Concerto Competition.

The Harvard-Radcliffe Orchestra relies on the generosity of its supporters. All gifts of any size are needed and appreciated. If you would like to contribute, please email hro@hcs.harvard.edu.

HARVARD-RADCLIFFE ORCHESTRA

203rd Season, 2010-2011

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Christine Shrock '13
concertmaster (Webern)
Jerway Chang '14
Lawrence Chiou '14
Hillary Ditmars '12
Kevin Donoghue '11
Seamus Flory '11
Aviva Hakanoglu '14
Yunsoo Kim '11
Alexis Medina '13
Ryan Murphy '14
Pamina Smith '11
Michelle Suh '14
Arpi Tavit-Shatelyan '13
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Simone Zhang '12

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principal
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Julia Berg '14
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Benjamin Dobkin '12
Herman Gudjonson '12
Eric Lin '12
Annemarie Ryu '13
Sydney Sawyer '13
Benjamin Sun '14
Jonathan Tan '14
Emily Wong '14
Maria Xu '12

VIOLA

Jacob Shack '14
principal
Lucy Caplan '12
Christopher Chang '12
Miriam Fogel '12
Brandon Jones '13
Elizabeth Letvin '13
Norah Liang '14
Claire Roberts-Thomson '13

Cerianne Robertson '13
Borge ten Hagen GSAS
Gabriel Walker '13

CELLO

Nico Olarte-Hayes '11
principal
Bobby Chen '14
Alexander Cox '12
Rainer Crosett '14
Miguel Cutiongco '12
Elaine Kim '13
Evan Martino '13
Alexander Sahn '13
Andres Uribe '12
Lucien Werner '13
Clare Whitehead '12
James Winter '11
Benjamin Woo '13
Evan Wu '14
Michael Wu '14

BASS

Theodoretus Breen '14
principal (Webern)
Bran Shim '14
principal (Mahler)
Chukwuma Ogunwole '12
Steve Tarsa SEAS
Nathan Vedal GSAS
David Miller '11 †
Andrew Wilson †

FLUTE

Kevin Leu '11
piccolo (Mahler)
Zach Sheets '13
piccolo (Webern)
Kate Sim '14
piccolo (Mahler)
MengRuo Yang '12

OBOE

Miriam Farkas '14
english horn (Webern)
Michael Lindeborg '14
Anne McCabe '11
Lauren Mitchell '12
english horn (Mahler)

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HARP

Molly Singer '12

† guest performer

The HRO's Tour to Cuba

— Summer 2011 —

The Harvard-Radcliffe Orchestra is thrilled to announce that we are planning a tour to Cuba for 2011. We have set the process in motion for an application to be processed for the required license from the Office of Foreign Assets Control. If our application is accepted, the Orchestra will tour to Cuba after this season. We are eager to travel to Cuba on this diplomatically significant tour.

During the trip, the HRO will spend most of its time in Havana, but we also anticipate traveling to Pinar del Río and Matanzas. We will engage in several meaningful musical experiences, including collaborating with a Cuban chorus to perform Beethoven's Symphony No. 9. We are also excited about interacting with students at Cuban universities and immersing ourselves in their musical traditions. Likewise, we intend to widely share our concerts, which will be free and open to the Cuban public. We hope that our tour will have a broad reach and are excited that the HRO is the orchestra making these important culturally diplomatic leaps. We are eager to serve as ambassadors of orchestral music in Cuba.

Students in the HRO are working hard to plan the tour, but we need the support of our families, friends, and alumni to ensure that each orchestra member has the opportunity to participate in this unique and meaningful experience. Please consider making a tax-deductible contribution to the HRO this year. Checks may be written out to the Harvard-Radcliffe Orchestra and sent to the Harvard-Radcliffe Orchestra, Music Building, Harvard University, Cambridge, MA 02138. If you have questions or comments about matching donations, corporate sponsorship, foundation giving, or anything else related to the tour, please contact Elizabeth Bloom '12 at ebloom@fas.harvard.edu.

HARVARD-RADCLIFFE ORCHESTRA

— 203rd Season, 2010-2011 —



FEDERICO CORTESE, MUSIC DIRECTOR

Friday, 3 December 2010, 8:00 P.M.
Sanders Theatre, Harvard University

Program

Anton Webern (1883-1945)

Passacaglia, Op. 1 (1908)

~ Pause ~

Gustav Mahler (1860-1911)

Symphony No. 4 in G Major (1900)

- I. Bedächtig, nicht eilen
- II. In gemächlicher Bewegung
- III. Ruhevoll (Poco Adagio)
- IV. Sehr behaglich
Bridget Haile '11, Soprano

This concert will be performed without intermission.



FEDERICO CORTESE

Conductor



From the moment of his debut in September 1998, stepping in at short notice to conduct Beethoven's Symphony No. 9 in place

of an ailing Seiji Ozawa, Federico Cortese's work as Assistant Conductor of the Boston Symphony Orchestra was widely praised. Serving in that position from 1998-2003, Mr. Cortese led the BSO several times in Symphony Hall and at Tanglewood. His conducting of Puccini's *Madama Butterfly* at Symphony Hall was particularly heralded. Additionally, he has served as Music Director of the Boston Youth Symphony Orchestras since 1999 and is currently Music Director of the New England String Ensemble and Associate Conductor of the Asian Youth Orchestra. Other appointments have included Music Coordinator (in lieu of Music Director) and Associate Conductor of the Spoleto Festival in Italy, Assistant Conductor to Daniele Gatti at the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, and Assistant Conductor to Robert Spano at the Brooklyn Philharmonic.

Mr. Cortese has conducted operatic and symphonic engagements throughout the United States, Australia, and Europe. Recent engagements in the US include, among many others, conducting the Dallas and Atlanta Symphony Orchestras, San Antonio and New World Symphonies, and

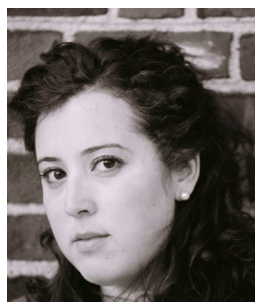
the Louisville Orchestra; as well as many operatic productions including Mozart's *Don Giovanni* with the Boston Lyric Opera, Puccini's *La bohème* with Opera Theater of Saint Louis and at the Yale Opera program, and Previn's *Streetcar Named Desire* with the Washington National Opera. In Europe, his opera experience includes conducting productions of Verdi's *Il trovatore* in Parma, Italy as part of the Verdi Centennial Festival; Mozart's *Die Entführung aus dem Serail* at the Spoleto Festival in Italy; Niccolò Piccinni's *La bella verità* at the Teatro Comunale, Firenze, with the Orchestra of the Maggio Musicale Fiorentino; and a new production of Mozart's *Così fan tutte* with the Finnish National Opera in Helsinki. Recent successes include guest conducting Britain's Opera North, BBC-Scottish Symphony, Slovenian Philharmonic, Oslo and Zagreb Philharmonics, and Göttingen Symphony Orchestra, to name just a few.

In Australia, he has conducted the Sydney and Tasmanian Symphonies, Australian Youth Orchestra, West Australia Symphony Orchestra, Queensland Orchestras, and a production of *Madama Butterfly* for Opera Australia in Melbourne.

Mr. Cortese studied composition and conducting at the Conservatorio di Santa Cecilia in Rome and at the Hochschule für Musik in Vienna. In addition, he has been a conducting fellow at the Tanglewood Music Center. In 2009, he was appointed Senior Lecturer in the Harvard music department. In addition to music, Mr. Cortese studied literature, humanities, and law, earning a law degree from La Sapienza University in Rome.

BRIDGET HAILE

Soprano



Soprano
Bridget Haile
is a senior
English
concentrator in
Pforzheimer
House. Recent
performances
include
Britten's *Albert*

Herring (Lady Billows) with the
Dunster House Opera, Gilbert &
Sullivan's *The Pirates of Penzance*
(Mabel) and *The Gondoliers*
(Gianetta) with the Harvard-
Radcliffe Gilbert and Sullivan
Players, and Offenbach's *La belle*
Hélène (Achille) with the Opéra du
Perigord and Franco-American
Vocal Academy. In recital, she has
performed Handel's *Messiah* with

the Mozart Society Orchestra and
Bach's "Wedding" Cantata BWV
202 in Professor Robert Levin's
chamber music performance
seminar.

Upcoming appearances
include *Die Fledermaus* (Rosalinde)
with the Dunster House Opera in
February and a recital performance
of Brahms' *Neue Liebeslieder Walzer*
in December.

Ms. Haile also sings with the
Harvard-Radcliffe Collegium
Musicum, Harvard University
Choir and Choral Fellows, and
Lowell House Opera.

Ms. Haile is a student of
Marsha Vleck. She is very grateful
for the opportunity to sing with
HRO, and would like to thank
Fed and her wonderful family
and friends.

UPCOMING CONCERTS

Friday, March 4th, 2011

Tchaikovsky – *Romeo and Juliet* Fantasy Overture*

2011 James Yannatos Concerto Competition Winner

Stravinsky – *Firebird* Suite

*Conducted by Nico Olarte-Hayes, Assistant Conductor

Friday, April 29th & Saturday, April 30th, 2011

Adams – *On the Transmigration of Souls**

Beethoven – *Symphony No. 9*

In collaboration with the Harvard Holden Choirs

*Conducted by Andrew Clark, Director of Choral Activities

All concerts begin at 8PM in Sanders Theatre | Tickets available at the Harvard
Box Office | <http://www.boxoffice.harvard.edu> | 1350 Massachusetts Avenue
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NOTES ON THE MUSIC

Webern - Passacaglia

Anton Webern (1883-1945) was born 127 years ago today in Vienna, Austria. Webern spent most of his youth in the provincial capitals of Klagenfurt and Graz, where he received his earliest musical training, but returned to Vienna to attend university. While there, in 1904, he met the composer who would have a greater influence on his music than anyone else: his mentor and friend Arnold Schoenberg. The *Passacaglia*, completed in 1908, is often described as a "graduation piece," coming near the end of his formal studies with Schoenberg. Like many works of both Webern and Schoenberg, it presents an intriguing synthesis of a deep knowledge of earlier music and progressive compositional practices.

The passacaglia is an old form, with origins as far back as the 17th century, and consists of a set of variations over a repeated figure, often in the bass (in Webern's *Passacaglia*, this figure can be heard played *pizzicato* by the strings in the opening eight measures of the work). That Webern should choose such an old form for his first published work is not surprising; he possessed a degree in musicology, with a dissertation on 15th-century composer Heinrich Isaac, and demonstrated a love for earlier music throughout his life. Yet the

Passacaglia has a nearer historical antecedent as well, namely the finale of Johannes Brahms' Symphony No. 4, completed two years after Webern's birth. As a large-scale symphonic passacaglia in a minor key, it is the most obvious model for Webern's work. Furthermore, Schoenberg possessed an affinity for the music of Brahms that would not have gone unnoticed by his devoted student, and even analyzed Brahms' Symphony No. 4 in his essay "Brahms the Progressive." Thus the *Passacaglia* possesses compositional influences ranging from the 17th century to Brahms, one of the towering figures of the previous generation.

While Webern's *Passacaglia* is undeniably rooted in history, it was nevertheless a clear step forward for its ever-evolving composer. It is Webern's penultimate work to employ a key signature, with only the sumptuous *a cappella* chorus *Entflieht auf leichten Kähnen*, Op. 2, to follow. Yet while the *Passacaglia* is punctuated by moments of clear tonality, there is much in between that stretches that same tonality almost to breaking. Indeed it is not a great leap from this work to the atonal pieces Webern would begin composing in the same year. Even the passacaglia figure itself contains a subversive element, a destabilizing A-flat in its fourth measure which has no place

NOTES ON THE MUSIC

Webern - Passacaglia



within a traditional D minor framework. In addition to an expanded tonal vocabulary, the *Passacaglia* occasionally offers a glimpse of Webern's later style of orchestration. While there are moments of orchestral grandeur to rival Richard Strauss, it is difficult not to recognize the effective economy of mature Webern in the first variation's plaintive solo flute, muted trumpet, and low, tolling harp. Webern also employs a large number of instrumental "special effects," among them frequently muted brass and *tremolo* and *sul ponticello* in the strings. These features are taken to an extreme in the works following the *Passacaglia*, particularly the string quartets Opp. 5 and 9 and the orchestral works Opp. 6 and 10, and it is clearly an ancestor of those works.

In hindsight, both historically-rooted and progressive influences are evident in the *Passacaglia*. However, it is all too clear from which perspective contemporary critics viewed the work. Its reception was anything

but warm, with one critic even supposing that Webern sought "confusion, cacophony at any price, dissonance not for the sake of necessity but for amusement." Ironically, the *Passacaglia* was to become one of Webern's most well-received compositions during his lifetime, certainly his most successful orchestral work, and he traveled throughout Europe to make guest appearances conducting it. Yet while the *Passacaglia* received recognition, many other compositions would remain unheralded until Webern's posthumous boom in popularity following the Second World War. In September 1928, Webern wrote to Emil Hertzka, his publisher at Universal Edition, reporting on the reception of one of his recent compositions. Though the work in question was the String Trio, Op. 20, the description applies equally well to the *Passacaglia*, and indeed to Webern's works in general: "First disturbance, then uproar, finally triumph."

— David H. Miller '11

The Harvard-Radcliffe Orchestra is Online!
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NOTES ON THE MUSIC

Mahler - Symphony No. 4

By the time Gustav Mahler completed his Fourth Symphony, he had come to condemn program notes as superficial, preferring that listeners find meaning by applying their own intuition to the internal logic and content of his music, rather than regard it as a mere illustration of preconceived stories. Whereas for his earlier symphonies Mahler had provided his listeners with explanatory introductions or at least given titles to their individual movements, he decided that the music of the Fourth Symphony can and must be self-sufficient. The programmatic music of Liszt and his school, Mahler felt, had robbed both music and musician of all freedom and that even Mahler's own programs had merely bred ambiguities and misunderstandings. As Mahler put it: "I know the most wonderful names for the movements but I will not betray them to the rabble of critics and listeners so that they can subject them to banal misunderstandings and distortions."

Nevertheless, Mahler was a "song-symphonist." His experiences as a composer of *lieder*, or German art songs, certainly left their mark on his approach to the symphonic form. Even where no voices are heard, the spirit of the *lied* is frequently invoked. The middle movement of the unfinished Tenth Symphony, for example, is song-like in form and character and quotes a figure from "Das irdische Leben" (The Earthly Life), one of Mahler's *Des Knaben Wunderhorn* (The Youth's Magic Horn) songs. And what is the long trombone solo near the start of the Third Symphony if not an elemental "song without words?"

And, of course, several of the symphonies literally contain song movements, such as the finale of the Fourth Symphony that we hear tonight, "Das himmlische Leben" (The Heavenly Life).

In many ways, the song—a child's view of heaven, where food is plentiful and, unlike on earth, entirely free—is at the core of the Fourth Symphony. Mahler later remarked to his close friend Natalie Bauer-Lechner that it formed "the tapering, topmost spire of the edifice of this fourth symphony." Even though the song and the symphony emerged years apart (the song being published eight years before the symphony), Mahler's comment underscores the complex and successful integration between them. The composer himself regarded the song as the goal and the inspiration for the later work. He continued to Bauer-Lechner, "'Das himmlische Leben' itself concealed the richest content from which entire symphony movements developed; out of all these references, it acquired an entire special and all-encompassing meaning as the final movement of [the Fourth Symphony]."

Indeed, as Mahler explores the duality of life and death, ideas from the finale are woven throughout the entire symphony. It opens with the sounds of flutes and sleigh bells—what musicologist Theodor Adorno called the childhood "once upon a time" of fairy tales—that lead into an initial ascending theme, typically Viennese in character, in the violins. It is shortly followed by a second theme in the lower strings, equally calm and pastoral in nature. But such classical simplicity becomes indubitably

NOTES ON THE MUSIC

Mahler - Symphony No. 4



Mahler as they further engender new motifs, which are constantly juxtaposed or superimposed in ever new combinations. While his first movement was grounded in traditional formal structure (a sonata template) and arose from his intensive study of Bach as well, Mahler noted that its components are rearranged in increasingly complex patterns, like a kaleidoscope sifting through mosaic bits of a picture. He envisioned a thread of discourse passed rapidly and wittily from instrument to instrument and section to section, perhaps reminiscent of his initial sketches of the Fourth Symphony as a Humoreske.

Mahler intended the second movement, a sinister scherzo relieved by two bucolic trios, as a dance of death. He had originally described this movement as "Death strikes up the dance for us; she scrapes her fiddle bizarrely and leads us up to heaven," alluding to Freund Hein, a skeleton in German folklore who plays the fiddle and leads a Totentanz or "death dance." To the solo violin Mahler demands playing *wie ein Fidel* (like a medieval fiddle), "like the fiddle one knows from the street, not the concert hall." Beyond that, he returns to the baroque technique of scordatura, in which the solo violin is tuned a whole tone higher than standard (A-E-B-F# instead of G-D-A-E), which produces a thinner, ghostly sound.

Mahler suggested that the third movement, an adagio set of variations built upon two contrasting but related themes, reflected his mother's sad face, constantly loving and pardoning in spite of immense suffering.

Mahler remarked that this movement "laughs and cries at one and the selfsame time." The opening theme, motionless and meditative over a passacaglia bass, is followed by a second theme that explodes in throbbing anguish. Adorno describes the movement: "Stripped of all pathos, the long melody discovers the quietude of a happy homeland, relieved of the suffering that is caused by limitation. Its authenticity, which does not need to fear comparisons with Beethoven's, is confirmed by the fact that, after a period in abeyance, a sense of nostalgia wells up again, incorruptibly, in the plaintive strains of the second theme, which transcends the expressive melody of the consequent phrase." Then suddenly the coda, with an abrupt modulation to E major, announces the principal motif of the finale in a brilliant fanfare, and the listener can join in jubilation as the gates to paradise fly open.

In this way we return to "Das himmlische Leben," where paradise for the living exists in the naïveté of childhood. The fourth movement, while in the traditional form of a rondo, eschews the conventional rousing symphonic culmination. It instead depicts a child's stroll through the joys of heaven depicted by a soprano soloist singing "with childlike and serene expression, absolutely without parody" and closes in a sublime coda in E major. Angels bake bread, the singer reports, Saint Peter fishes in a pond stocked daily by God, and "there is no music at all on earth / that can ever compare to ours."



TEXT AND TRANSLATION
Mahler - Symphony No. 4, IV. Sehr behaglich

Das himmlische Leben

(aus Des Knaben Wunderhorn)

The Heavenly Life

(from The Youth's Magic Horn)

| | |
|--|---|
| Wir genießen die himmlischen Freuden, Drum tun wir das Irdische meiden. Kein weltlich' Getümmel Hört man nicht im Himmel! Lebt alles in sanftester Ruh'. Wir führen ein englisches Leben, Sind dennoch ganz lustig daneben; Wir tanzen und springen, Wir hüpfen und singen. Sankt Peter im Himmel sieht zu. | We enjoy heavenly pleasures and therefore avoid earthly ones. No worldly tumult is to be heard in heaven! All live in greatest peace. We lead angelic lives, yet have a merry time of it besides. We dance and leap, We skip and sing. Saint Peter in heaven looks on. |
| Johannes das Lämmlein auslasset, Der Metzger Herodes drauf passet. Wir führen ein geduldig's, Unschuld'g's, geduldig's, Ein liebliches Lämmlein zu Tod. Sankt Lucas den Ochsen tät schlachten Ohn' einig's Bedenken und Achten. Der Wein kost' kein Heller Im himmlischen Keller; Die Englein, die backen das Brot. | John lets the little lamb out, and Herod the Butcher lies in wait for it. We lead a patient, an innocent, patient, dear little lamb to its death. Saint Luke slaughters the ox without any thought or concern. Wine doesn't cost a penny in the heavenly cellars; The angels bake the bread. |
| Gut' Kräuter von allerhand Arten, Die wachsen im himmlischen Garten, Gut' Spargel, Fisolen Und was wir nur wollen. | Good vegetables of every sort grow in the heavenly garden, good asparagus, string beans, and whatever we want. |

TEXT AND TRANSLATION

Mahler - Symphony No. 4, IV. Sehr behaglich



Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut'
Trauben;
Die Gärtner, die alles erlauben.
Willst Rehbock, willst Hasen,
Auf offener Straßen
Sie laufen herbei!

Whole dishfuls are set for us!
Good apples, good pears and good
grapes,
and gardeners who allow everything!
If you want roebuck or hare,
in the very streets
they come running right up.

Sollt' ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein.

Should a fast day come along,
all the fishes at once come swimming
with joy!
There goes Saint Peter running
with his net and his bait
to the heavenly pond.
Saint Martha must be the cook.

Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen.
Sankt Ursula selbst dazu lacht.
Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Daß alles für Freuden erwacht.

There is no music at all on earth
that can ever compare to ours.
Even the eleven thousand maidens
venture to dance,
and Saint Ursula herself has to laugh.
There is no music at all on earth
that can ever compare to ours.
Cecilia and all her relations
are excellent court musicians.
The angelic voices
gladden our senses,
so that all awaken for joy.

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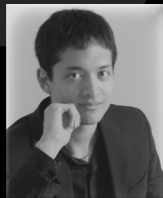
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Yuga Cohler '11,
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Ravel Pavane pour une Infante Défunte
T.B.D. Concerto Competition Winner
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Mendelssohn Overture to "A Midsummer Night's Dream"
Tchaikovsky Concerto for Violin in D Major, Op. 35
Ryu Goto '11, violin
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