Mahler’s Klagende Lied
SIMONE YOUNG’S VISIONS OF VIENNA
4 – 7 DECEMBER
SYDNEY OPERA HOUSE
The 1950s Latin Lounge
Program includes:
GERSHWIN Cuban Overture
MARQUEZ Danzón No.2
BERNSTEIN West Side Story – Mambo
Guy Noble conductor
Imogen Kelly dancer
Ali McGregor soprano

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

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

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

Debussy and Ravel
THE GREAT IMPRESSIONISTS
RAVEL Piano Concerto in G
MENDELSSOHN The Hebrides
DEBUSSY La mer
Jun Märkli conductor
Alexandra Dariescu piano

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Enjoy exploring!

Sujata Raman
Regional Managing Director
Australia & Asia Pacific
Abercrombie & Kent
Mahler’s Klagende Lied

Simone Young’s Visions of Vienna

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

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

I  Waldmärchen
II  Der Spielmann
III  Hochzeitsstück

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

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

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

The concert will conclude at approximately 9.15pm.

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

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

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

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

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

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

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

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

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

Michaela Schuster *mezzo-soprano*

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

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

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

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

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

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

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

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

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

Andrew Collis 

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

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

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

Andrew has an extensive list of concert and oratorio performances to his credit, including St. Matthew Passion, St. John Passion, Magnificat, Coffee Cantata and Mass in B minor by Bach; Messiah, Samson and Semele by Handel; Die Schöpfung, Stabat Mater and Masses by Haydn; Beethoven’s Symphony No. 9 and Missa Solemnis, Mozart’s Requiem and Mendelssohn’s Erste Walpurgis Nacht, with orchestras including the Adelaide, Melbourne, Tasmanian and West Australian Symphony Orchestras, and at the Perth and New Zealand International Arts Festivals.
Sydney Philharmonia Choirs presents the art of choral singing at the highest standard, and develops the talents of those with a passion for singing in Sydney and beyond. Founded in 1920, it has become Australia’s finest choral organisation and performs regularly at the Sydney Opera House. Led by Music Director Brett Weymark since 2003, Sydney Philharmonia Choirs comprises of four regular choirs that perform a range of repertoire from choral classics to musical theatre and commissions by Australian composers. It presents its own annual season and collaborates with leading conductors, soloists and orchestras in Australia and overseas. In 2002, Sydney Philharmonia Choirs was the first Australian choir to sing at the BBC Proms [Mahler’s Eighth Symphony under Simon Rattle], returning again in 2010.

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

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

For more information visit sydneyphilharmonia.com.au
We pay tribute to our tutti second violinist on the occasion of his retirement.

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

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

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

After 18 years there, which included playing with many orchestras and ensembles as well as teaching, homesickness drew him back to Australia. Not too long after arriving in Sydney, he landed the job with the Sydney Symphony Orchestra. Outside the Orchestra, Stan has continued to lead an intensely musical life. As well as teaching and performing across a number of different genres, he plays with his early music ensemble, The Sydney Consort, which he founded in 1996.

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

Coming back for Sydney Symphony concerts is something he’ll cherish, he says, and he’ll be inviting colleagues to the property. “We’ll be having parties up there – they can tell me all the stories, tell me what’s happening. I don’t think I’ll ever stop missing them – they’ve been my extended family for 30 years, and I always feel good in their company.” We’ll miss you, too, Stan – thanks for all the memories.
Gustav Mahler (1860–1911)

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

I  Waldmärchen
II  Der Spielmann
III Hochzeitsstück

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

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

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

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

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

GORDON KERRY © 2010

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

IN BRIEF

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

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

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

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

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

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

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

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

BARITONE
der Andre konnte nur fluchen!

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

SOPRANO AND CHORUS
Der Junge zieht durch Wald und Heid',
Bald sieht er von ferne bei der Weid'
die rote Blume stehen.

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

BARITONE
der andre zieht im wilden Hang,
in vain had he sought the flower in the heath,

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

CHORUS
Ein Auge blickt in wilder Freud',
des Schein hat nicht gelogen:
ein Schwert von Stahl glänzt ihm zur Seele',

ALTO
Ihr Blumen, was seid ihr vom Tau so schwer?
Mir scheint, das sind gar Tränen!

CHORUS
"Im Wald, auf der grünen Heide,
da steht eine alte Weide."
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DER SPIELMANN
ALTO
Beim Weidenbaum, im kühlen Tann,
da flattern die Dohlen und Raben,
da liegt ein blonder Rittersmann
unter Blättern und Blüten begraben.

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

SOPRANO AND ALTO
O Leide, weh! O Leide!

TENOR
Ein Spielmann zog einst des Weges daher,
da sah er ein Knöchlein blitzen;
Er hob es auf, als wär’s ein Rohr,
Wollt’ sich eine Flöte draus schnitzen.

CHORUS
O Spielmann, lieber Spielmann mein,
Was wird ein seltsam Spielen sein!

ALTO
“Och, Spielmann, lieber Spielmann mein!
Dass muß ich dir nun klagen:
Um ein schönfarbig Blümelein
Hat mich mein Bruder erschlagen!
Im Walde bleicht mein junger Leib,
While my brother courted a lovely wife!”

O Leide, Leide, weh!

CHORUS
Der Spielmann zieht in die Weit’,
läß’ überall erklingen,

ALTO AND CHORUS
“Ach weh, ach weh, ihr lieben Leut’,
Was soll denn euch mein Singen?
Hinauf muß ich zu des Königs Saal,
Up must I go, to the king’s hall,
CHORUS
Hinauf zu des Königs holdem Gemahl!
O Leide, weh, o Leide!

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

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

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

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

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

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

CHORUS
The queen today shall wed
The young knight
What has gotten into his head?

SOPRANO, ALTO AND TENOR
What is the king so pale and quiet?
Does he not hear the joyful sounds?

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

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

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

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

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

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

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

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

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

SOPRANO AND ALTO
O sorrow, weh! O sorrow!

TENOR
One day a minstrel came that way

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

CHORUS
O minstrel, my dear minstrel,

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

ALTO
The minstrel set the flute to his lips

CHORUS
And let it resound:

O miracle, what now began,
What a curious and mournful song!

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

ALTO AND TENOR
O sorrow, sorrow!

ALTO
“Ach, Spielmann, lieber Spielmann mein!
This must I now lament to you:
For a beautifully-colored little flower
Has my brother struck me dead!
In the wood were my young bones bleached,
While my brother courted a lovely wife!”

O Leide, Leide, weh!

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

ALTO AND CHORUS
“Ah me, ah me, my dear friends,
What will you make of my song?
Up must I go, to the king’s hall,
CHORUS
Up to the king’s lovely bride!
O sorrow, weh! O sorrow!”

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

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

CHORUS
The queen today shall wed
The young knight
Behold, the proud queen!
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O joy, hurrah! Joy!

ALTO
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Does he not hear the joyful sounds?

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

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

CHORUS
A minstrel stands waiting at the door!
What can this minstrel want?
TENOR
0 Leide, weh! 0 Leide!

ALTÖ
"Ach Spielmann, lieber Spielmann mein,
mas muß dir den Herren klagen.
Um ein schönerfarbig Blumenlein
hat mich mein Bruder erschlagen!
Im Walde bleicht mein junger Leib,
mein Bruder freit ein wonnig Weiβ!

CHORUS
0 Leide, Leide, weh!
Auf springt der König von seinem Thron
und blickt auf die Hochzeitsrund'.
Und er nimmt die Flöte in freudvem Hahn
und setzt sie selbst an den Mund!
0 Schrecken, was nun da erklang!
Hört ihr die Märe, todesbang?

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

TENOR
Am Boden liegt die Königin,
die Pauken verstummen und Zinken.
Mit Schrecken die Ritter und Frauen fliehn,
die alten Mauern sinken!

CHORUS
Die Lichter verloschen im Königssaal,
Was ist wohl mit dem Hochzeitsmahl?

SOPRANO
Ach Leide!

TEXT BY GUSTAV MAHLER
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In the realm of fantasy.
Even outside the concert hall
SYDNEY SYMPHONY ORCHESTRA

DAVID ROBERTSON
THE LOWY CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world’s finest orchestras as Sydney has become one of the world’s great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the Sydney Symphony Orchestra has toured China on five occasions, and in 2014 won the arts category in the Australian Government’s inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

The Orchestra’s first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The Orchestra’s history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The Sydney Symphony’s award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

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