THE BARD COLLEGE CONSERVATORY OF MUSIC

THE BARD CONSERVATORY ORCHESTRA

Leon Botstein, Music Director
James Bagwell, Choral Director
Eve Gigliotti, Mezzo-Soprano
Bard College Chamber Singers
Bard Festival Chorale
Bard Preparatory Division Chorus



Friday, May 10, 2019, at 8 p.m.
Sunday, May 12, 2019, at 3 p.m.

Sosnoff Theater
Richard B. Fisher Center for the Performing Arts

THE BARD COLLEGE CONSERVATORY OF MUSIC
Robert Martin, ***Director***
Frank Corliss, ***Associate Director***

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Guzheng Wang Zhou
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Music Theory and History Christopher H. Gibbs, John Halle, Peter Laki
Alexander Technique Alexander Farkas
*master classes

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Leon Botstein, *Codirector*
Orchestral Conducting Leon Botstein, James Bagwell
Choral Conducting James Bagwell
Composition Joan Tower
Music History and Theory James Bagwell, Kyle Gann, Christopher H. Gibbs, Peter Laki
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Secondary Instrument Bard College Faculty

US-China Music Institute
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Kathryn Wright, *Managing Director*
Hsiao-Fang Lin, *Director of Music Programming*

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Kayo Iwama, *Codirector*

Preparatory Division
Ryan Kamm, *Director*
Voice Meredith Lustig, Gustavo Morales, Amy Palomo
Violin Helena Baillie, Jaram Kim
Cello Sean Katsuyama
Double Bass Ryan Kamm
Percussion David Degge
Piano Leslie Frost, Renana Gutman, Janara Khassenova, Luba Poliak, Susanne Son, Jingwen Tu, Wei Zhou
Clarinet/Saxophone Ian Tyson
Trombone Hsiao-Fang Lin
Guitar David Temple
Musicianship Leslie Frost, Hsiao-Fang Lin, David Temple
Composition Martha Sullivan, David Temple
Early Childhood and Chorus Leslie Frost
Jazz Jessica Jones

Participating Bard Music Program Faculty
James Bagwell, *Program Director*
Jazz Studies Thurman Barker, John Esposito, Erica Lindsay
Theory and Composition Kyle Gann
Chamber Music Luis Garcia-Renart, Marka Gustavsson, Blair McMillen
Musicology Christopher H. Gibbs, Peter Laki
Voice Teresa Buchholz, Ilka Lo-Monaco, Rufus Müller
Composition Richard Teitelbaum

STUDENTS
Composition
Corey Chang, Connecticut (Mathematics)
Joan Tower Composition Scholarship
Luke Haaksma, North Carolina (Film and Electronic Arts)
Haoyue Luo, China*
Jackson Spargur, California (Mathematics)

Piano
James Berger, New York**
Anna-Sofia Botti, Vermont (Historical Studies)
Alexander Hamme, New Jersey (Computer Science)
Chung-Yang Huang, Taiwan*
Harrison Jarvis, Canada*
Carol Hanqi Liu, China*
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Keyan Wu, China*
ChaoJun Yang, China (French Studies)
Sindy Yang, China**
Jingyi Zhou, China*

THE BARD COLLEGE CONSERVATORY OF MUSIC

presents

Bard College Conservatory Orchestra
Leon Botstein, Music Director
James Bagwell, Choral Director
Eve Gigliotti, Mezzo-Soprano
Bard College Chamber Singers
Bard Festival Chorale
Bard Preparatory Division Chorus

Gustav Mahler (1860–1911)
Symphony No. 3 in D Minor (1893–96, rev. 1906)

Part 1
I. Kräftig. Entschieden

Part 2
II. Tempo di Menuetto: Sehr mässig
III. Comodo. Scherzando. Ohne Hast
IV. Sehr langsam: Misterioso
V. Lustig im Tempo und keck im Ausdruck
VI. Langsam. Ruhevoll. Empfunden

This performance is approximately 96 minutes long and will be performed without an intermission

Today we celebrate the accomplishments of cellist Robert Martin, the tireless founding director of the Bard College Conservatory of Music, who is stepping down after 14 years. In his 25 years at Bard, in addition to designing and leading the Conservatory's double-degree program since 2005, he has served as a professor of philosophy and music, dean of graduate studies, associate dean of the College, vice president for academic affairs and for policy and planning, and an artistic codirector of the Bard Music Festival. Everyone who took part in any academic and musical programs at Bard benefited from his vision, wisdom, and thoughtfulness. He continues as a member of the faculty, teaching at Bard College Berlin.

In his honor, the Bard Conservatory has established a Robert L. Martin Scholarship. Please give generously to make this scholarship a reality. Use the enclosed envelope or give online at bard.edu/conservatory/giving. Thank you!

Bard College Conservatory Orchestra
Leon Botstein, *Music Director*
Erica Kiesewetter, *Director of Orchestral Studies*
Andrés Rivas, *Assistant Conductor*

Violin I
Alex van der Veen, *concert-master*
Bihan Li
Gitta Markó
Valory Hight
Xinran Li
Zongheng Zhang
Tristan Flores
Helli Fang
Eliot Roske
Laura Perez
Ana Protasova
Gergö Krisztián Tóth *
Stuart McDonald *

Violin II
Zhen Liu, *principal*
Liliya Milcheva
Yiran Yao
Narain Darakananda
Shaunessy Renker
Gigi Hsueh
Xinyi Wang
Sarina Schwartz
Xinyue Wang
Sophie Anderson
Gaia Mariani Ramsdell *

Viola
Joseph Burke, *principal*
Javen Lara
Hsin-Fang Wu
Weilan Li
Andrew Carlson
Yushi Pan
Jonathan Eng
Mengshen Li
Mercer Greenwald

Cello
Lily Moerschel, *principal*
Charlotte Ullman
Kaila Piscitelli
Nicholas Scheel
Christina Jones
Alexander Levinson
Kyle Anderson *
Kelly Knox *

Bass
Nathaniel Savage, *principal*
Stephen Jones
Justin Morgan
Rowan Puig Davis
Baylor Brown
Michael Knox

Flute and Piccolo
Jordan Arbus, *principal*
Isabela Cruz-Vespa
Andrea Abel
Emma Neiman

Oboe
Amy Cassiere, *principal*
Cree Vitti
Robert Clower

English Horn
Teresa Lin

Clarinet
Jingyu Mao, *principal*
Jarrett Hoffman +

Bass Clarinet
Rodrigo Orviz Pevida *

Eb Clarinet
Kristýna Petišková
Viktor Tóth

Bassoon
Maria Han, *principal*
Gabrielle Hartman
Daniel Goldblum

Contrabassoon
Timothy Woerner

Horn
Liri Ronen, *principal*
Felix Johnson
Zachary McIntyre
Alberto Arias Flores
Rebeca Torres
Stephanie Hollander +
William Loveless *
Emily Buehler *
Luke Baker, *assistant principal* *

Trumpet
Samuel Exline, *principal*
Kathleen Clark
Ricardo Chinchilla
Viveca Lawrie
Szilárd Schroff, *assistant principal*

Post Horn
Shanhui Sun

Trombone
Conghao (Natty) Tian, *principal*
Henry Shankweiler
Anthony Ruocco

Bass Trombone
Yu-Tien Chou

Tuba
Jarrod Briley

Timpani
Dániel Matei
Jonathan Collazo

Percussion
Petra Elek
Samuel Gohl
Luis Herrera Albertazzi
Juliana Maitenaz
Meilin Wei

Harp
Emily Melendes *
Alexis Colner +

Orchestra Manager
Hsiao-Fang Lin

Stage Manager
Stephen Dean

** The Orchestra Now musician*
+Assisting artists

Bard College Chamber Singers

Soprano
Isabella Argondizza
Sally Bass
Allegra Berger
Lauren Ceres
Rachael Gunning
Emily McDermott
Kathleen Miller

Alto
Sophie Anderson
Stephanie Blanco
Dahlia Celis
Renée Anne Louprette
Teddy McKrell
Leighanne Saltsman

Bard Festival Chorale

Soprano
Nina Berman
Megan Chartrand
Emily Donato
Nonie Donato
Savannah Greene
Manami Hattori
Caroline Miller
Kathryn Papa
Katherine Peck
Jennifer Ribeiro
Rachel Rosales
Ellen Taylor Sisson
Martha Sullivan

Alto
Jane Ann Askins
Sarah Bleasdale
Teresa Buchholz
Brooke Collins
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B. J. Fredricks
Megan Friar
Yonah Gershator
Catherine Hedberg
Margaret O'Connell
Guadalupe Peraza

Nancy Wertsch, choral contractor

Bard Preparatory Division Chorus

Ryan Kamm and Amy Palomo, *chorus coordinators*

Jack Bettigole
Piper Brown
Nora Callaghan-Jurgens
Eamon Comiskey
Jodi Dunn
Josephine Epter
Lisanne Epter
Margaux Epter
Betty Gibbs
Ciel Haas
Lumi Haas
Morgan Hilliker
Oona Isserles
Fiona Kelly
Isabella Kelly
Phillip Khon
Isabel Luzzi
Kira Nickerson
McKenna Ault Nolan
Sunday Ault Nolan
Rinchen Posel
Kaia Rouse
Peter Tarson
Maggie Teisler
Daniella Travaglione
YiSheen Travaglione
Cosette Veeder-Shave
Ada Wilson

Fourth Movement

Text by Friedrich Nietzsche

O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht?
"Ich schlief, ich schlief—,
aus tiefem Traum bin ich erwacht:—
Die Welt ist tief,
und tiefer als der Tag gedacht.
Tief ist ihr Weh—,
Lust—tiefer noch als Herzeleid.
Weh spricht: Vergeh!
Doch all' Lust will Ewigkeit—,
—will tiefe, tiefe Ewigkeit!"

O Man! Take care! O Man! Take care!
What says deep midnight's voice beware?
"I slept! I slept!
Awoke from dreams I go my way!
The world is deep,
And deeper than could dream the day!
Deep is its woe!
Joy—deeper still than grief can be!
Woe saith: Decay!
But joys all want Eternity—,
Want deep, deep Eternity!"

Fifth Movement

Text from *Des Knaben Wunderhorn*

Es sungen drei Engel einen süßen Gesang,
mit Freuden es selig in dem Himmel klang.
Sie jauchzten fröhlich auch dabei:
daß Petrus sei von Sünden frei!
Und als der Herr Jesus zu Tische saß,
mit seinen zwölf Jüngern das Abendmahl aß,
da sprach der Herr Jesus: "Was stehst du denn hier?
Wenn ich dich anseh', so weinest du mir!"
"Und sollt' ich nicht weinen, du gütiger Gott?
Ich hab' übertreten die zehn Gebot!
Ich gehe und weine ja bitterlich!
Ach komm und erbarme dich über mich!"

"Hast du denn übertreten die zehen Gebot,
so fall auf die Knie und bete zu Gott!
Liebe nur Gott in all Zeit!
So wirst du erlangen die himmlische Freud'."
Die himmlische Freud' ist eine selige Stadt,
die himmlische Freud', die kein Ende mehr hat!
Die himmlische Freude war Petro bereit't,
durch Jesum und allen zur Seligkeit.

Three angels were singing a sweet air,
with joy it rang out blessedly in heaven.
They also shouted with joy
that St. Peter was free of sin!
And as the Lord Jesus sat at table
eating the evening meal with his twelve disciples,then spoke the Lord Jesus: 'Why are you standing here?
When I look at you, you weep!'
And should I not weep, my merciful God,
I have broken the Ten Commandments!
I go my way weeping bitterly!
Ah, come and have mercy! Ah, come and have mercy upon me!

"So have you broken the Ten Commandments,
then fall on your knees and pray to God!
Pray to God for all time,
then you shall attain the heavenly joy!"
The heavenly joy is a blessed city,
The heavenly joy that never has an end,
the heavenly joy was granted to Peter
through Jesus and for us all in blessedness!

(From *Des Knaben Wunderhorn*,
translated by Renate Stark-Voit and Thomas Hampson)

Leon Botstein, Music Director

In addition to leading the Bard College Conservatory Orchestra, Leon Botstein is in his 27th year as music director and principal conductor of the American Symphony Orchestra and his fourth year as music director of The Orchestra Now. He has been hailed for his visionary approach to creating unique concert programs and reviving rarely performed works. His programming gives audiences opportunities to hear live performances of works that are often neglected in the standard repertory, frequently broadening the experience with preconcert talks, while bringing his distinctive style to core repertory works. He is artistic codirector of Bard SummerScape and the Bard Music Festival, which take place at The Richard B. Fisher Center for the Performing Arts at Bard College, where he has been president since 1975. In 2018, he assumed artistic directorship of Campus Grafenegg and Grafenegg Academy in Austria. He is conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003to 2011.

Botstein leads an active schedule as a guest conductor all over the world, and can be heard on numerous recordings with the London Symphony (including its Grammy-nominated recording of Popov's First Symphony), London Philharmonic, NDR Hamburg, and Jerusalem Symphony Orchestra. Many of his live performances with the American Symphony Orchestra are available online, where they have cumulatively sold more than a quarter of a million downloads.

In recent seasons he has conducted the Royal Philharmonic, Simón Bolívar Symphony Orchestra of Venezuela, Aspen Music Festival, Hessisches Staatstheater Wiesbaden, Buffalo Philharmonic Orchestra, Russian National Orchestra in Moscow, Taipei Symphony, Los Angeles Philharmonic at the Hollywood Bowl, and Sinfónica Juvenil de Caracas in Venezuela. Highly regarded as a music historian, Botstein's most recent book is *Von Beethoven zu Berg: Das Gedächtnis der Moderne* (2013).

He is editor of The Musical Quarterly and the author of numerous articles and books. For his contributions to music, he received an honorary doctor of music degree from Sewanee: The University of the South, and was given the award of the American Academy of Arts and Letters; Harvard University's prestigious Centennial Award; and the Cross of Honor, First Class, from the government of Austria.

Other awards include an honorary doctor of humane letters from Goucher College; the Caroline P. and Charles W. Ireland Prize, the highest award given by the University of Alabama; Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music; the Leonard Bernstein Award for the Elevation of Music in Society; and Carnegie Corporation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

James Bagwell, Choral Director

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was most recently named associate conductor of The Orchestra Now (TŌN), and in 2009 was appointed principal guest conductor of the American Symphony Orchestra. From 2009 to 2015 he served as music director of The Collegiate Chorale. Some highlights of his tenure with them include conducting a number of operas-in-concert at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Moïse et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass's *Toltec Symphony* and Golijov's *Oceana*, both at Carnegie Hall. Since 2011, he has collaborated with singer and composer Natalie Merchant, conducting a number of major orchestras across the country, including the San Francisco and Seattle symphonies.

He has trained choruses for numerous American and international orchestras, including the Mostly Mozart Festival Orchestra, New York Philharmonic, Boston Symphony Orchestra, Los Angeles Philharmonic, Budapest Festival Orchestra, and American Symphony Orchestra. He has worked with numerous conductors including Charles Dutoit, Gustavo Dudamel, Gianandrea Noseda, Valery Gergiev, Riccardo Muti, Lorin Maazel, Esa-Pekka Salonen, Michael Tilson Thomas, Louis Langrée, Leon Botstein, Ivan Fischer, Jesús López-Cobos, and Robert Shaw, among others.

Bagwell prepared The Collegiate Chorale for concerts at the Verbier Festival in Switzerland; in 2012, the Chorale traveled to Israel and the Salzburg Festival for four programs with the Israel Philharmonic. Since 2003, he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at the Richard B. Fisher Center for the Performing Arts. He frequently appears as guest conductor for orchestras around the country and abroad, including the Cincinnati Symphony, Jerusalem Symphony, and the Interlochen Music Festival. He is professor of music at Bard College, and director of performance studies and the Graduate Conducting Program at Bard College Conservatory.

Eve Gigliotti, Mezzo-Soprano

Eve Gigliotti has a voice that has been described as “spirited, handsome-toned” (Opera News), with a stage presence that is “strong” and “impassioned” (Washington Post).

This season, Gigliotti returns to the Metropolitan Opera as Siegrune in *Die Walküre*, reprises The Pilot in *The Little Prince* with Opera Parallèle, joins New York’s Prototype Festival as Aunt in *Mila, Great Sorcerer*, and returns to the Seattle Symphony for Beethoven’s Ninth Symphony. Next season includes a return to San Francisco Opera as Gertrude in *Roméo et Juliette*, and a highly anticipated residency at National Sawdust, entitled *It All Goes Through You*, which she will curate and perform.

During the 2017–18 season, Gilgiotti joined the Los Angeles Philharmonic for the U.S. premiere of *A Trip to the Moon*, San Francisco Opera for its production of Wagner’s Ring Cycle, and both the Eugene Symphony and Seattle Symphony for Handel’s *Messiah*.

The previous season included a debut with Hawaii Opera as Giulietta in *Les contes d’Hoffmann*, the world premiere of composer Mohammed Fairouz’s new oratorio, *Al-Quds: Jerusalem* at the Metropolitan Museum of Art, a return to Opera Philadelphia to create the role of Dodo in the world premiere of Missy Mazzoli’s *Breaking the Waves*, a role she reprised with the Prototype Festival, and she joined the roster of the Lyric Opera of Chicago to cover the title role in *Carmen*.

In the 2015–16 season, Gigliotti made her debut with the Washington National Opera, singing Siegrune and covering Flosshilde and the Second Norn in its production of Wagner’s Ring Cycle. She also appeared with Beth Morrison Projects for the premiere of *Persona*, and joined the Princeton Festival for its 2016 Summer season to sing Auntie in Peter Grimes.

Gigliotti is a graduate of Manhattan School of Music, Mannes The New School of Music, and the Curtis Institute of Music.

The Bard College Conservatory of Music
Robert Martin, Director
Frank Corliss, Associate Director

Recognized as one of the finest conservatories in the United States, **The Bard College Conservatory of Music**, founded in 2005, is guided by the principle that young musicians should be broadly educated in the liberal arts and sciences to achieve their greatest potential. All undergraduates complete two degrees over a five-year period: a bachelor of music and a bachelor of arts in a field other than music. The Conservatory Orchestra has performed twice at Lincoln Center, and has completed three international concert tours to China, Hong Kong, and Taiwan; Russia and six cities in Central and Eastern Europe; and to three cities in Cuba.

The Graduate Vocal Arts Program is a unique master of music program in vocal arts that balances a respect for established repertory and expressive techniques with the flexibility and curiosity needed to keep abreast of evolving musical ideas. Designed and led by the renowned American soprano Dawn Upshaw, the program prepares young singers to meet the special challenges of pursuing a professional life in music in the 21st century. Students engage with art song, chamber music, contemporary music, and operatic repertoire throughout their course work. Operatic performance includes a fully staged production at the Richard B. Fisher Center for the Performing Arts. The program includes seminars and classes in Alexander Technique, acting, diction and translation, development of performance opportunities, and a workshop in career skills with guest speakers who are leading figures in arts management and administration.

The Graduate Conducting Program, orchestral and choral, is a two-year curriculum that culminates in the master of music degree. The program is led by James Bagwell, director of Bard's undergraduate Music Program; and Leon Botstein, president of Bard College, music director and principal conductor of the American Symphony Orchestra and The Orchestra Now.

US-China Music Institute of the Bard College Conservatory of Music promotes the study, performance, and appreciation of music from contemporary China, and supports musical exchange between the United States and China. In partnership with the Central Conservatory of Music (Beijing, China), the Institute has launched the Chinese Music Development Initiative, consisting of several components: a dual-degree program for students of Chinese instruments, an annual Chinese Music Festival, and a program of scholarly conferences.

The Preparatory Division offers young people between the ages of 3 and 18 the joy of studying music in the context of a first-class conservatory. The early study of music brings important benefits to young people, touching many areas of their lives: language, motor and social skills, and an appreciation for the value of diligent effort. Most important, music enriches the young person's life and provides a lifetime of enjoyment.

For more information see bard.edu/conservatory.

Notes on the Program

Symphony No. 3
Gustav Mahler
Born on July 7, 1860, in Bohemia
Died on May 18, 1911, in Vienna, Austria

While composing his monumental Third Symphony, Gustav Mahler offered abundant explanations concerning his intentions and inspirations. Although he would ultimately renounce most of the programmatic information he initially provided as unnecessary for an understanding of his music, the evolving layers of his thinking about the Third are revealing. Mahler's comments about the genesis of his longest symphony provide a window not only into its multiple possible meanings but also into the workings of his creative mind. The ambition in this six-movement composition is enormous, and he drew upon a vast array of musical, literary, philosophical, scientific, and cultural sources to achieve his magnificent vision.

Mahler wrote the symphony amid the natural beauty of the Austrian Alps—Steinbach am Attersee—primarily during the summers of 1895 and 1896. He changed his mind at various points about how many movements to include, what their titles should be, and the name of the work, for which he considered, among others, *The Happy Life*, *A Summer Night's Dream*, *My Joyful Science*, and *A Summer Midday's Dream*. Yet Mahler's basic idea remained firm: to trace the evolution of creation in nature. He told a colleague after the work was finished that he "imagined the constantly increasing articulation of feeling, from the muted, rigid, merely elemental form of existence (the forces of Nature) to the delicate structure of the human heart, which in its turn reaches further still, pointing beyond (to God)."

Originally conceived in seven movements, Mahler composed all but the imposing first one during the summer of 1895. In August, he wrote similar letters to friends, mainly nonprofessional musicians, seeking their responses to the titles he had devised, rather than to any actual music. He told physicist Arnold Berliner:

> *What I need is simply to find out what impression this title makes on the listener—i.e. whether the title succeeds in setting the listener on the road along which I wish to travel with him.*

The Joyful Science
A Summer Night's Dream

I. *Summer Marches In*
II. *What the Flowers in the Meadow Tell Me*
III. *What the Animals in the Forest Tell Me*
IV. *What the Night Tells Me*
V. *What the Morning Bells Tell Me*
VI. *What Love Tells Me*
VII. *The Heavenly Life*

Mahler soon changed the last movement's title to "What the Child Tells Me," a song setting he had written three years earlier to a poem from *Des Knaben Wunderhorn* (The Youth's Magic Horn). He ultimately decided to drop the movement entirely and later used it to conclude his Fourth Symphony. At the end of the summer he wrote to archaeologist Friedrich Löhr: "My new Symphony will take approximately 1½ hours—it is all in grand symphonic form. The emphasis on my personal experiences (that is, what things tell me) corresponds to the peculiar ideas embodied in the whole work. Movements II–V are meant to express the hierarchy of organisms. . . . It is my most individual and my richest work."

During the 1895–96 season, Mahler resumed his duties at the Hamburg Opera, where he was principal conductor, and continued work on the symphony the following summer back in Steinbach. All that remained to write was the first movement, the longest of them all. He told his confidant Natalie Bauer-Lechner, "It's frightening the way this movement seems to grow of its own accord more than anything else I have done. . . . It is in every sense larger than life. . . . Real horror seizes me when I see where it is leading." He believed that he could not have written this gigantic opening, some 35 minutes long, had he not already composed the later movements: "They are as infinite in their variety as the world itself, reaching their final culmination, their liberating resolution, in the 'Love' movement."

The celebrated dramatic soprano Anna von Mildenburg, with whom Mahler was romantically involved at the time, was understandably interested in exactly this finale. As Mahler wrote:

> *You would like to know "What Love Tells Me?" Dearest Annerl, love tells me very beautiful things! And when love speaks to me now it always talks about you! But the love in my symphony is one different from what you suppose. The [motto] of this movement . . . is:*
>
> *Father, behold the wounds I bear!*
> *Let no creature be lost!*
>
> *Now do you understand what it is about? It is an attempt to show the summit, the highest level from which the world can be surveyed. I could equally well call the movement something like "What God Tells Me!" And so my work is a musical poem that goes through all the stages of evolution, step by step. It begins with inanimate Nature and progresses to God's love! People will need time to crack the nuts I am shaking down from the tree for them. . . .*

The mammoth symphony, now divided in two parts, was completed by the beginning of August 1896. Mahler was still willing to divulge the program, which had changed in significant ways. He informed the critic Max Marschalk of his latest thoughts:

My work is finished. It has the following titles, from which you will be able to gather at least something about the contents:

A Summer Midday's Dream
First Part
Introduction: Pan Awakens
I. Summer Marches In (Bacchic Procession)
Second Part
II. What the Flowers in the Meadow Tell Me
III. What the Animals in the Forest Tell Me
IV. What Mankind Tells Me
V. What the Angels Tell Me
VI. What Love Tells Me

Mahler would have to wait some years for the premiere of the symphony, except for the modest second movement, the *Blumenstück* (Flower Piece), which was played separately on several occasions. He presided over the triumphant premiere of the complete work on June 9, 1902, in Krefeld, Germany, as part of a festival of which his friend and rival Richard Strauss was president. The Vienna premiere, with the Vienna Philharmonic on December 14, 1904, proved especially brilliant and earned great praise from the younger generation of composers associated with Arnold Schoenberg. In the nearly seven years before his death at age 50, Mahler conducted the Third more often than any of his other symphonies, leading performances in Amsterdam, Heidelberg, Mannheim, Prague, Cologne, Leipzig, Breslau, and Graz.

At the turn of the century, as Mahler's personal life and compositional career were entering a new stage, he repeatedly denounced programmatic crutches: "Down with programs, which are always misinterpreted! The composer should stop giving the public his own ideas about his work; he should no longer force listeners to read during the performance and he should refrain from filling them with preconceptions." He abandoned writing programs for his new symphonies and tried to suppress what he had already divulged about his earlier ones. When the conductor Josef Krug-Waldsee, who gave a performance of the Third Symphony in Magdeburg in October 1902, inquired about the titles of the movements, Mahler's response suggests that what had helped him formulate the symphony seven years earlier caused difficulties when revealed to general audiences:

Those titles were an attempt I made at the time to provide non-musicians with a clue and a guide to the thought, or rather mood of the individual movements and so the relationship between the movements and their place in the whole. Only too soon, alas, did it become clear to me that the attempt had failed (indeed, it can never succeed), leading merely to misrepresentations of the direst sort.

Mahler never denied that ideas, images, and stories lay behind all his symphonies. And they clearly helped him formulate, organize, and execute his ideas; no matter what he said, they were not just intended for "nonmusicians." Mahler explained to critic Max Kalbeck, who had intuited what he was trying to do:

Everyone will eventually get on the right track, just like you. From Beethoven onwards there is no modern music without its inner program. But any music about which one first has to tell the listener what experience it embodies, and what he is meant to experience, is worthless. And once more: Away with every program! One simply has to come provided with ears and a heart and—not least—give oneself up willingly to the rhapsodist. Some residue of mystery always remains—even for the creator!

Mahler conducted the work for the last time on January 14, 1907, with the Berlin Philharmonic. On that occasion, as his biographer Henry-Louis de La Grange notes, the movement titles were printed in the program. Mahler's ambivalence about what to divulge continued.

Eight horns in unison intone the imposing opening theme, which immediately leads to mysterious, primordial rumblings, a musical idea that will return at the opening of the fourth movement. The first movement (Kräftig. Entschieden) oscillates between chorales, fanfares, marches, and quasivocal passages. In addition to Mahler's final title of "Summer Marches In," he wrote other indications in the score: "The Awakening Call" to open; "Pan Is Sleeping" for the haunting chorale with a folk-like solo violin melody; "The Herald" for one of the fanfares; and "The Rabble," "The Battle Begins," and "The South Storm" for the march sections in the middle.

The second part of the symphony opens with the "Flower Piece," a delicate minuet into which more violent forces intrude (Tempo di menuetto: Sehr mässig). Mahler insisted that his view of nature was not limited to sweet little flowers, but included mighty Dionysus and Pan. The third movement is a scherzo (Comodo. Scherzando. Ohne Hast) in which Mahler casts one of his earliest *Wunderhorn* settings, "Ablösung im Sommer" (Relief in Summer), in a purely instrumental form, omitting the voice. The satirical poem tells of the death of a cuckoo bird and the ascendance of a nightingale, and begins: "Cuckoo has fallen dead/ on a green meadow!/ Cuckoo is dead!/ Then who all summer long/ will while away the time?/ Hey, it should be Mrs. Nightingale/ who sits on the green branch/ the little, delicate nightingale!" At two extended points within the movement there are elaborate solos performed by the post horn, the instrument used to announce from a distance the arrival of the mail. The effect in the symphony is elegiac and nostalgic.

The concluding three movements are performed without pause, with the first two being vocal settings. An alto solo sings the "Midnight Song" from Friedrich Nietzsche's *Also sprach Zarathustra* in the fourth movement (Sehr langsam. Misterioso). The haunting opening words are "O Mensch! Gib Acht!" (O man! Take care!), and later she sings "Tief ist ihr Weh!" (Deep is [the world's] woe!), sung to a theme that will return in the final movement. Amid this slow, dark music, a plaintive oboe interjects the "bird of the night" and is instructed to play *wie ein Naturlaut* (like a sound of nature).

The pain of night is transformed without break to the happiness of day and the pealing of the morning bells. In the fifth movement (Lustig im Tempo und keck im Ausdruck), the alto soloist is joined by a chorus of women and boys for a *Wunderhorn* setting of

“Es sungen drei Engel” (Three Angels Sang).
The bright orchestration calls primarily for winds, four tuned bells, glockenspiel; the lower strings (the violins remain silent) are accompanimental.

The finale (Langsam. Ruhevoll. Empfunden) begins with a broad D-major chorale melody in the strings that contrasts with a minor-mode theme. There are reminiscences of earlier movements, including the eight horns calling forth the “Tief ist ihr Weh!” motif from the fourth. The general tone evokes the solemnity of Wagner’s final opera, *Parsifal*, and prefigures the last movement of Mahler’s Ninth Symphony. The music builds to a loud and majestic conclusion, the final vision of the composer’s vast evolutionary scheme.

—Christopher H. Gibbs, *James H. Ottaway Jr. Professor of Music at Bard College*

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