Orchestra of the Age of Enlightenment

GUSTAV MAHLER (1860–1911)

track list

1) TOTENFEIER 22:32

lieder eines fahrenden gesellen

2) WENN MEIN SCHATZ HOCHZEIT MACHT 03:38

3) GING HEUT’ MORGENS ÜBERS FELD 03:47

4) ICH HAB’ EIN GLÜHEND MESSER 03:08

5) DIE ZWEI BLAuen AUGen 05:11

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recorded live at the Royal Festival Hall, Southbank Centre, on 21 January 2011.

total playing time 58:18

booklet text in German with English translation

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As a Wagnerian, the young Mahler took the Wagner-Liszt views on ‘the music of the future’ very seriously. Yet at the same time something in Mahler fought against the idea of viewing Beethoven merely as the inspired prophet of the Lisztian symphonic poem or the Wagnerian ‘total work of art’. Mahler’s first three symphonies see him struggling to reconcile these opposing urges. When his purely orchestral First Symphony first appeared in 1884 (around the same time as Lieder eines fahrenden Gesellen) it was entitled ‘Symphonic Poem’ and came with an explanatory programme, linking it to Jean-Paul Richter’s once hugely influential novel Titan. But before long Mahler had begun to lose faith in programmes. People would go taking them literally, like the old Russian lady who asked him to describe heaven for her – surely not a problem for the composer of the ‘Resurrection’ Symphony? By the time he came to write his Fourth Symphony he had dispensed with literary props altogether.

Something of this inner conflict can be sensed in the indecision that marked the early stages of composition of the Second Symphony (the so-called ‘Resurrection’ Symphony). Mahler began work on a huge symphonic funeral march in the summer of 1888. At first he seems to have viewed it as the first movement of an orchestral symphony; but before long the conception had changed, and Mahler was looking on this movement as a self-standing symphonic poem with the title Totenfeier – ‘Funeral Rites’. Eventually this was revised, but not essentially reconceived, as the first movement of the Second Symphony. Totenfeier is scored for more modest orchestral forces than the later symphonic version (though they are still large by the standards of the time). It was only later that Mahler added the second harp and set of timpani, the two piccolo clarinets and the four extra brass. Yet the colours remain more or less the same. We also find broadly the same narrative sequence: the harsh tones and jagged rhythms of the opening march theme are offset by a gentler, aspiring melody in the major key. The opposition between these two types of music – grim pessimism and tentative aspiration – continues through all the changes of tempo, texture and key that follow. But in Totenfeier, as in the Second Symphony’s first movement, it is death who finally proves the victor: a brusque falling scale ends pathetically in hush, and extinction.

On one level Mahler’s Lieder eines fahrenden Gesellen (‘Songs of a wayfarer’) is romanticised autobiography. Mahler himself had fallen in love with a young woman, striking for her ‘two blue eyes’ [die zwei blauen Augen of the fourth song]. The woman in question was a singer named Johanna Richter, a member of Mahler’s cast of singers at the Kassel Opera House. As in Lieder eines fahrenden Gesellen it all ended in tears – though obviously not in suicide (the implied fate of the lovelorn young man in the final song). The personal ‘truth’ of the cycle lies in its dramatised representation of Mahler’s own intense mood swings: the ecstasies and agonies of the rejected lover, and his growing sense of alienation, from the loved one in the first song, from nature in the second, and from hope in the finale.

At the same time Mahler is acutely conscious of his artistic lineage. The great figure looming in the background is not Beethoven – as so often in the symphonies – but Schubert, the towering
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father figure of German romantic Lieder. As in Schubert’s great song cycle *Winterreise* [Winter Journey], the outcast lover sets out on a journey that leads away from the promise of happiness in love to despair and death. Schubert’s imagery is echoed too. The linden tree (*Der Lindenbaum*) that evokes such powerfully mixed feelings in the first part of *Winterreise* returns in the final song of *Lieder eines fahrenden Gesellen*, as the lover’s grief finds final release.

However even in this relatively early work (the first version dates from Mahler’s 24th year) there is so much that is recognisably Mahler: the bitter-sweet folksong phrases of the second song, the brilliant, acrid woodwind and brass writing (the ‘burning knife’) in the third – and above all the sharp-edged irony: the limp, forlorn little dance figures that begin the first song, or the seemingly childlike simplicity of the very last flute and harp phrases, which nevertheless manage to snuff out any suggestion of major-key consolation. Again one may be reminded of *Winterreise*, in particular the delicate but grim final minor-key twist in the song *Frühlingstraum* [‘Dream of Spring’]. But although Mahler may have taken his cue from Schubert, at 24 he has already made this kind of device entirely his own.

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*CD notes by Stephen Johnson © 2011*
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(“When My Sweetheart is Married”)

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<td>Horns</td>
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<td>JOHN HUTCHINS</td>
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</table>

Wann mein Schatz Hochzeit macht,
Fröhliche Hochzeit macht,
Hab’ich meinen traurigen Tag!
Geh’ich in mein Kämmerlein,
Dunkles Kämmerlein,
Weine, wein’ um meinen Schatz,
Um meinen lieben Schatz!
Blümlein blau! Verderre nicht!
Vöglein süß!
Du singst auf grüner Heide.
Ach, wie ist die Welt so schön!
Ziküth! Ziküth!
Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh’,
Denk’ich an mein Leide!
An mein Leide!

### II - “GING HEUT’ MORGEN ÜBERS FELD”
(“I Went This Morning over the Field”)

<table>
<thead>
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<td>Harp</td>
<td>ALISON MARTIN</td>
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<tr>
<td>Tuba</td>
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Ging heut’ morgen übers Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust’ge Fink:
“Ei du! Gelt! Guten Morgen! Ei gelt?”

### I - "WENN MEIN SCHATZ HOCHZEIT MACHT"
(“When My Sweetheart is Married”)

Wann mein Schatz Hochzeit macht,
Fröhliche Hochzeit macht,
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(“I Went This Morning over the Field”)

Ging heut’ morgen übers Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust’ge Fink:
“Ei du! Gelt! Guten Morgen! Ei gelt?”

When my darling has her wedding-day,
her joyous wedding-day,
I will have my day of mourning!
I will go to my little room,
my dark little room,
and weep, weep for my darling,
for my dear darling!
Blue flower! Do not wither!
Sweet little bird
you sing on the green heath!
Alas, how can the world be so fair?
Chirp! Chirp!
Do not sing; do not bloom!
Spring is over.
All singing must now be done.
At night when I go to sleep,
I think of my sorrow,
of my sorrow!

When my darling has her wedding-day,
her joyous wedding-day,
I will have my day of mourning!
I will go to my little room,
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When my darling has her wedding-day,
I - "Wenn mein Schatz Hochzeit macht"
("When My Sweetheart is Married")

Wenn mein Schatz Hochzeit macht,
Friülliche Hochzeit macht,
Hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,
Dunkles Kämmerlein,
Weine, wein' um meinen Schatz,
Um meinen lieben Schatz!
Blümein blau! Verdorre nicht!
Vöglein süß!
Du singst auf grüner Heide.
Ach, wie ist die Welt so schön!
Ziküth! Ziküth!
Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!

At night when I go to sleep,
I think of my sorrow,
of my sorrow!

11 - "Ging heut' morgen übers Feld"
("I Went This Morning over the Field")

Ging heut' morgen übers Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust'ge Fink:
"Ei du! Gelt? Guten Morgen! Ei gelt?"

I walked across the fields this morning;
dew still hung on every blade of grass.
The merry finch spoke to me:
"Hey! Isn't it? Good morning! Isn't it?
Du! Wird's nicht eine schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!

Auch die Glockenblüm' am Feld
Hat mir lustig, guter Ding',
Mit den Glockchen, klinge, kling,
Ihren Morgengruß geschellt:
“Wird's nicht eine schöne Welt?
Kling, kling! Schönes Ding!
Wie mir doch die Welt gefällt! Heia!”

Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles Ton und Farbe gewann
Im Sonnenschein!

Blum' und Vogel, groß und Klein!
“Guten Tag,
ist's nicht eine schöne Welt?
Ei du, gelt? Schöne Welt!”

Nun fängt auch mein Glück wohl an?
Nein, nein – das ich mein’,
Mir nimmer blühen kann!

III - “ICH HAB’ EIN GLÜHEND MESSER”
(“I Have a Gleaming Knife”)

Ich hab’ ein glühend Messer,
Ein Messer in meiner Brust,
O woh! Das schneid’t so tief
in jede Freud’ und jede Lust.

Du! Wird's nicht eine schöne Welt?
Chirp! Chirp! Fair and sharp!
How the world delights me!

Also, the bluebells in the field
merrily with good spirits
toled out to me with bells (ding, ding)
their morning greeting:
“Isn’t it becoming a fine world?
Ding, ding! Fair thing!
How the world delights me!”

And then, in the sunshine,
the world suddenly began to glitter;
everything gained sound and color
in the sunshine!

Flower and bird, great and small!
“Good day,
Is it not a fine world?
Hey, isn’t it? A fair world?”

Now will my happiness also begin?
No, no – the happiness I mean
can never bloom!

Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh’,
nimmer hält er Rast,
Nicht bei Tag, noch bei Nacht,
wen ich schliefl
O woh!
Wenn ich den Himmel seh’,
Seh’ich zwei blae Augen stehn!
O woh! Wenn ich im gelben Feld geh’,
Seh’ich von fern das blonde Haar
Im Winde weh’n!
O woh!
Wenn ich aus dem Traum auffahr’
Und höre klingen ihr silbern Lachen,
O woh!
Ich wollt’, ich läg auf der
Schwarzen Bahr’,
Könnt’ nimmer die Augen aufmachen!

IV - “DIE ZWEI BLAUEN AUGEN VON MEINEM SCHATZ”
(“The Two Blue Eyes of my Beloved”)

Die zwei blauen Augen
von meinem Schatz,
Die haben mich in die
weite Welt geschickt.
Da muß ich Abschied nehmen
vom allerliebsten Platz!
O Augen blau,

Die zwei blauen Augen
von meinem Schatz,
Die haben mich in die
weite Welt geschickt.
Da muß ich Abschied nehmen
vom allerliebsten Platz!
O Augen blau,

Alas, what an evil guest it is!
Never does it rest,
ever does it relax,
not by day, not by night,
when I would sleep.
O woe!
When I gaze up into the sky,
I see two blue eyes there.
O woe! When I walk in the yellow field,
I see from afar her blond hair
waving in the wind.
O woe!
When I start from a dream
and hear the tinkle of her silvery laugh,
O woe!
I wish I could lay down on my
black bier,
Would that my eyes never open again!
Du! Wird’s nicht eine schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!

Auch die Glockenblumen am Feld
Hat mir lustig, guter Ding,
Mit den Glöckchen, klinge, kling,
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Da muß ich Abschied nehmen
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O Augen blau,

Die zwei blauen Augen
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Die haben mich in die
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Seh’ich zwei blaue Augen steh’n!
O woh! Wenn ich im gelben Felder geh’,
Seh’ich von fern das blonde Haar
Im Winde wehn’!
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Wenn ich aus dem Traum auffahr’
Und höre klingen ihr silbern Lachen,
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When I start from a dream
and hear the tinkle of her silvery laugh,
O woe!
I wish I could lay down on my
black bier,
Would that my eyes never open again!
warum habt ihr mich angeblickt?
Nun hab’ ich ewig Leid und Grümen!
Ich bin ausgegangen
in stiller Nacht
wohl über die dunkle Heide.
Hat mir niemand Ade gesagt
Ade!
Mein Gesell’ war Lieb und Leide!
Auf der Straße stand ein Lindenbaum,
Da hab’ ich zum ersten Mal
im Schlaf geruht!
Unter dem Lindenbaum,
Der hat seine Blüten
über mich geschneit,
Da wußt’ ich nicht, wie das Leben tut,
War alles, alles wieder gut!
Alles! Alles, Lieb und Leid
Und Welt und Traum!

why did you gaze on me?
Now I have eternal sorrow and grief.
I went out into the
quiet night
well across the dark heath.
To me no one bade farewell.
Farewell!
My companions are love and sorrow!
By the road stood a linden tree,
Where, for the first time,
I found rest in sleep!
Under the linden tree
that snowed its blossoms
over me,
I did not know how life went on,
and all was well again!
All! All, love and sorrow
and world and dream!

SARAH CONNOLLY
Born in County Durham, mezzo-soprano
Sarah Connolly studied piano and singing at the
Royal College of Music, of which she is now a
Fellow. She was made CBE in the 2010 New Year’s
Honours List.

In opera, highlights include Purcell’s Dido
at La Scala and Covent Garden; Komponist
(Ariadne auf Naxos) and Clairon (Capriccio) at
the Metropolitan Opera; Gluck’s Orfeo at the
Bayerische Staatsoper; the title role in Giulio
Cesare and Brangäne (Tristan und Isolde) at
the Glyndebourne Festival; Sesto (La clemenza di
Tito) at the Festival d’Aix-en-Provence; Phædre
(Hippolyte et Aricie) at the Paris Opera and
Nerone (L’Incoronazione di Poppea) at the Maggio
Musicale in Florence and at the Gran Teatro del
Liceu in Barcelona.
She has also sung Octavian (Der
Rosenkavalier) for Scottish Opera; Komponist
for the Welsh National Opera; the title role in Maria
Stuarda and Romeo (I Capuleti e i Montecchi)
for Opera North and Octavian, Romeo, Sesto,
Agrippina, Xerxes, Ariodante, Ruggiero (Alcina),
the title role in The Rape of Lucretia and Didon
(The Trojans) at the English National Opera.

Her future engagements include returns
to the Gran Teatro del Liceu in Barcelona, the
Glyndebourne Festival, the Festival d’Aix-en-
Provence, the English National Opera and to
Covent Garden.

Her many concert engagements include
appearances at the Aldeburgh, Edinburgh,
Lucerne, Salzburg, Tanglewood and Three Choirs
Festivals and at the BBC Proms where, in 2009,
she was a memorable guest soloist at the Last Night.
Much in demand with the world’s great orchestras
for the great lyric mezzo-soprano repertoire, she
works regularly with conductors such as Bolton,
Chailly, Colin Davis, Elder, Harding, Herreweghe,
Jurowski, Nézet-Séguin and Rattle.

She has recorded prolifically and twice been
nominated for a Grammy Award.
warum habt ihr mich angeblickt?
Nun hab' ich ewig Leid und Grämen!
Ich bin ausgegangen
in stiller Nacht
wohl über die dunkle Heide.
Hat mir niemand Ade gesagt
Ade!
Mein Gesell' war Lieb und Leide!
Auf der Straße stand ein Lindenbaum,
Da hab' ich zum ersten Mal
im Schlaf geruht!
Unter dem Lindenbaum,
Der hat seine Blüten
über mich geschneit,
Da wußt' ich nicht, wie das Leben tut,
War alles, alles wieder gut!
Alles! All, love and sorrow
and world and dream!

why did you gaze on me?
Now I have eternal sorrow and grief.
I went out into the
quiet night
well across the dark heath.
To me no one bade farewell.
Farewell!
My companions are love and sorrow!
By the road stood a linden tree,
Where, for the first time,
I found rest in sleep!
Under the linden tree
thatsnowed its blossoms
over me,
I did not know how life went on,
and all was well again!
All! All, love and sorrow
world and dream!

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Vladimir Jurowski was born in Moscow, but in 1990 moved with his family to Germany, where he completed his musical studies at the High Schools of Music in Dresden and in Berlin. In 1995 he made a highly successful debut at the Wexford Festival conducting Rimsky-Korsakov’s *May Night*, which launched his international career. Since then he has been a guest at some of the world’s leading opera houses such as the Royal Opera House Covent Garden, Opéra Bastille de Paris, Welsh National Opera, Dresden Semperoper, Komische Oper Berlin and Metropolitan Opera, New York.

In January 2001 Vladimir Jurowski took up the position as Music Director of Glyndebourne Festival Opera and in May 2006 was also appointed Principal Conductor of the London Philharmonic Orchestra. He also holds the titles of Principal Artist of the Orchestra of the Age of Enlightenment and Artistic Director of the Russian State Academic Symphony Orchestra, and from 2005 to 2009 served as Principal Guest Conductor of the Russian National Orchestra.

Vladimir Jurowski is a regular guest with many of the world’s leading orchestras including the Berlin and Oslo Philharmonic orchestras, the Royal Concertgebouw, Philadelphia Orchestra, Chicago Symphony, Tonhalle Orchester Zurich, Bavarian Radio Symphony Orchestra, Gewandhausorchester Leipzig, Mahler Chamber Orchestra and the Dresden Staatskapelle. Highlights of the 2011/12 season and beyond include his debuts with the Vienna Philharmonic, Boston Symphony, NHK Symphony Orchestra Tokyo, San Francisco Symphony, and return visits to the Chicago Symphony, Chamber Orchestra of Europe, Royal Concertgebouw Orchestra, St Petersburg Philharmonic, Tonhalle Orchester Zurich, Accademia di Santa Cecilia, Dresden Staatskapelle and the Philadelphia Orchestra.

His operatic appearances have included *Jenufa*, *The Queen of Spades* and *Hansel and Gretel* at the Metropolitan Opera, *Parsifal* and *Wozzeck* at the Welsh National Opera, *War and Peace* at the Opera National de Paris, *Eugene Onegin* at La Scala Milan, and *Tolstoy* at the Dresden Semperoper, as well as *Die Zauberflöte*, *La Cenerentola*, *Otello*, *Falstaff*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, *Don Giovanni*, *The Rake’s Progress* and Peter Eötvös’ *Love and Other Demons* at Glyndebourne Opera. Future engagements include new productions of *Ariadne auf Naxos* and *The Cunning Little Vixen* at Glyndebourne, *Die Frau ohne Schatten* at the Metropolitan Opera, *Moses and Aron* at the Komische Oper Berlin and *Ruslan and Ludmila* at the Bolshoi Theatre.

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