Season 2016-2017

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Karen Cargill Mezzo-soprano
Women of the Philadelphia Symphonic Choir
Amanda Quist Director
The American Boychoir
Fernando Malvar-Ruiz Music Director

Mahler Symphony No. 3 in D minor
Part I
   I. Kräftig. Entschieden
Part II
   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 program runs approximately 1 hour, 40 minutes, and will be performed without an intermission.

The May 18 concert is sponsored by Ballard Spahr.

The May 19 concert is sponsored by Elia D. Buck and Caroline B. Rogers.

The May 20 concert is sponsored by Wells Fargo.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM. Visit WRTI.org to listen live or for more details.
The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin’s connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra’s area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia’s many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation’s richest arts ecosystems, the Orchestra has launched its HEAR initiative, a portfolio of integrated initiatives that promotes Health, champions music Education, eliminates barriers to Accessing the orchestra, and maximizes impact through Research. The Orchestra’s award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing’s National Centre for the Performing Arts and the Shanghai Oriental Art Centre. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO.

For more information on The Philadelphia Orchestra, please visit www.philorch.org.
Music Director

Music Director Yannick Nézet-Séguin is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes music director of the Metropolitan Opera beginning with the 2021-22 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of the Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The New York Times has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.” Highlights of his fifth season include an exploration of American Sounds, with works by Leonard Bernstein, Christopher Rouse, Mason Bates, and Christopher Theofanidis; a Music of Paris Festival; and the continuation of a focus on opera and sacred vocal works, with Bartók’s Bluebeard’s Castle and Mozart’s C-minor Mass.

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. He was also principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick Nézet-Séguin and Deutsche Grammphon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with two CDs on that label. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada, Musical America’s 2016 Artist of the Year, Canada’s National Arts Centre Award, the Prix Denise-Pelletier, and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music in Philadelphia, and Westminster Choir College of Rider University in Princeton, NJ.

To read Yannick’s full bio, please visit www.philorch.org/conductor.
Scottish mezzo-soprano Karen Cargill was the winner of the 2002 Kathleen Ferrier Award. She made her Philadelphia Orchestra debut in 2013 as a soloist in Bach's St. Matthew Passion, returning in 2015 to reprise the role and to sing as soloist in performances of Handel's *Messiah*. Opera engagements in the 2016-17 season and beyond include Waltraute in Wagner’s *Götterdämmerung* in her debut with the Canadian Opera Company; a return to Scottish Opera as Judith in Bartók’s *Bluebeard's Castle*; her debut at the Glyndebourne Festival Opera; and return invitations to both the Royal Opera in London and the Metropolitan Opera in New York.

Ms. Cargill's concert highlights include her debut with the Royal Concertgebouw Orchestra in Mahler's Symphony No. 2 with Daniele Gatti; Tippett's *A Child of our Time* with the Bavarian Radio Symphony; Verdi's Requiem with both the Philharmonia Orchestra and the Royal Philharmonic; Mahler’s *Das Lied von der Erde* with Esa-Pekka Salonen and the Met Orchestra at Carnegie Hall; performances with the Orchestre National de France and Robin Ticciati and with the Staatskapelle Dresden and Donald Runnicles; and return invitations to the London Symphony to sing Berlioz's *The Damnation of Faust* with Simon Rattle and Bruckner's Te Deum with Bernard Haitink. She regularly appears at the Salzburg and Edinburgh festivals and at the BBC Proms. Past and future recital highlights with her regular partner, pianist Simon Lepper, include appearances at Wigmore Hall, the Concertgebouw, the Kennedy Center, and Carnegie Hall, as well as recitals for BBC Radio 3. She and Mr. Lepper have recorded a critically acclaimed recital of lieder by Alma and Gustav Mahler for Linn Records.

In 2013 Ms. Cargill was appointed associate artist of the Scottish Chamber Orchestra and together they have performed Berlioz's *The Death of Cleopatra*, *L'Enfance du Christ*, and *Les Nuits d'été*; Mahler’s *Das Lied von der Erde*, Symphony No. 4, and *Kindertotenlieder*; Wagner’s *Wesendonck Lieder*; and Berlioz's *Beatrice and Benedict*. Their recent Linn Records recording of *Les Nuits d'été* and *The Death of Cleopatra* with Mr. Ticciati was chosen as *Gramophone* magazine’s Recording of the Month in June 2013.
The Philadelphia Symphonic Choir made its Philadelphia Orchestra debut earlier this year in Orff's *Carmina burana*. Consisting of talented vocalists auditioned from throughout the greater Philadelphia region, this ensemble is uniquely created to marry the gifted voices of Philadelphia with the legendary Philadelphia Sound. The Choir also performed with The Philadelphia Orchestra in Handel's *Messiah* this past December.

For these performances the Philadelphia Symphonic Choir was prepared by Amanda Quist, associate professor and department chair of conducting, organ, and sacred music at Westminster Choir College of Rider University. She earned a Doctor of Music in Choral Conducting from the University of North Texas and her Bachelor of Music and Master of Music in Music Education and Choral Conducting from Western Michigan University.

The American Boychoir made its Philadelphia Orchestra debut in 1952 and most recently performed with the ensemble in March 2017 in Britten's *War Requiem*. Under the leadership of Fernando Malvar-Ruiz, Litton-Lodal Music Director, the choir performs regularly with world-class orchestras and collaborates with artists ranging from great classical singers such as Jessye Norman and Frederica von Stade to jazz legend Wynton Marsalis to pop icons Beyoncé and Paul McCartney. The Boychoir has also been invited to sing for every sitting U.S. president since John F. Kennedy. Recent performance highlights include four national tours and engagements at the Metropolitan Museum of Art and Carnegie Hall.

The singers—boys in fourth through eighth grades—pursue a rigorous musical and academic curriculum at the American Boychoir School in Princeton, N.J., balancing schoolwork with an intense performance schedule. The legacy of the American Boychoir is preserved through an extensive recording catalogue, which boasts over 45 commercial recordings and its own label, Albemarle Records. Members of the choir are also featured in the 2014 film *Boychoir* starring Dustin Hoffman and Kathy Bates.
“My symphony will be unlike anything the world has ever heard! All of nature speaks in it, telling deep secrets that one might guess only in a dream!” So the 36-year-old Gustav Mahler wrote as he was completing his Third Symphony, which concludes The Philadelphia Orchestra’s 117th subscription season. It is quite a claim, but then it is quite a symphony, the longest in the standard concert repertoire and one of the largest, calling for an immense orchestra, mezzo-soprano soloist, and women and boy’s choirs.

Mahler conceived of the work as “encompassing all the stages of evolution, ascending step by step. It begins with lifeless Nature and rises to God’s love! People will need time to crack the nuts I am shaking down from the tree for them.” After eight French horns intone the mighty opening theme there are primordial rumblings, blossoming life, and joyous marches in the lengthy first movement.

The remaining five movements continue to chart the evolutionary track, from flowers, to animals, to mankind (a mezzo-soprano setting of a poem by Friedrich Nietzsche), to angels (a brief choral movement), and finally to love in a deeply felt slow finale.
The Music
Symphony No. 3

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

The Genesis of Mahler’s Creation Symphony
Mahler created the Third Symphony amidst the natural beauty of the Austrian Alps, in Steinbach am Attersee, during the summers of 1895 and 1896. He changed his mind at various points concerning how many movements to include, what their titles should be, and the overall name for 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 some years 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 in the summer of 1895. (The eliminated seventh movement dates from 1892.) In August he wrote quite similar letters to various friends, mainly ones who were not themselves professional musicians, seeking responses purely 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 Morning'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." It was a playful 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 song entirely and later used it to conclude his Fourth Symphony.

The titles (as well as the subtitles within movements that are found in Mahler's manuscript) are not the only indications of extra-musical meaning. As Mahler informed the Czech musicologist Richard Batka, "If I have occasionally given [movements] titles, it was in order to provide pointers to where feeling is meant to change into imagining. If words are needed, then we have the articulate human voice, which can realize the most daring intensions—simply by combining with the illuminating word!"

At the end of that first summer of 1895, while his vision of the symphony was still evolving, Mahler wrote to archeologist Friedrich Löhr:

My new symphony will take approximately 1 ½ 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. ...

The First Movement, "Summer Marches In," is intended to hint at the humorously subjective content. Summer is conceived in the role of victor—amidst all that grows and flowers, creeps and flies, thinks and yearns, and, finally all that of which we have only an intuitive inkling (angels—bells—transcendental).

Eternal love spins its web within us, over and above all else—as rays flow together into a focal point. Now do you understand?

It is my most individual and my richest work. …

A Year Passes 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 be written 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 by this time had changed in significant ways. He informed the composer and 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

A Delayed Premiere Mahler would have to wait some years for the premiere of the Symphony, although its modest second movement, the *Blumenstück* (Flower Piece), was played separately on a number of occasions. This met with varying degrees of success, although Mahler had misgivings about performing detached movements, fearing it misrepresented the whole. He presided over the premiere of the complete Symphony on June 9, 1902, in Krefeld, Germany, as part of a festival of which his friend and rival Richard Strauss was president. This concert marked the first triumph, and one of the greatest, of Mahler’s compositional career.

The Vienna premiere of the Third, with the Philharmonic on December 14, 1904, proved especially brilliant and earned great praise from the generation of young composers associated with Arnold Schoenberg. In the years before his death in 1911 at age 50, Mahler conducted the Third Symphony more often than any of his other symphonies, leading performances in Amsterdam, Heidelberg, Mannheim, Prague, Cologne, Leipzig, Breslau, and Graz.

“Down with Programs!” Yet at the turn of the century, as Mahler’s personal life and compositional career were entering a new stage, he repeatedly and ardently 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 “non-musicians.” 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, and near the end of his life he had become somewhat more accommodating with respect to his first four symphonies.

A Closer Look 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 quasi-vocal 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,” “The South Storm” for the march section 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:

Of course no one gets an inkling that for me Nature includes all that is terrifying, great and also lovely (it is precisely this that I wanted to express in the whole work, a kind of evolutionary development). I always feel it strange when most people speak of “Nature” what they mean is flowers, little birds, the scent of the pinewoods, etc. No one knows the god Dionysus, or great Pan. Well there you have a kind of program—i.e. a sample of how I compose. Always and everywhere it is the very sound of Nature!

The third movement is a scherzo (Comodo. Scherzando. Ohne Hast). The opening of the “animal movement” is an example of “unsung song”: Mahler casts one of his earliest Wunderhorn settings, “Ablösung im Sommer” (Relief in Summer) in a purely instrumental form. 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 posthorn, the instrument used to announce from a distance the arrival of the mail coach. The effect in the Symphony is elegiac and nostalgic. Mahler said he had in mind “Der Postillon,” a poem by Nikolaus Lenau, in which a young man thinks of his dead friend. Near the end of the movement there is an eruption of panic horror, of which Mahler said, “We once again feel the heavy shadow of lifeless nature, of as yet uncrystallized, inorganic matter.”

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 heed!), 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. In the middle of 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 setting of “Es sungen drei Engel” (Three Angels Sang) from Des Knaben Wunderhorn. 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. As Mahler told Bauer-Lechner, “In the Adagio, everything is resolved into quiet ‘being’; the Ixion-wheel of appearances has at last been brought to a standstill. But in the fast movements, the Minuet and Allegro (and even in the Andante, according to my tempos) everything is flow, movement, ‘becoming.’ So, contrary to custom—and without knowing why, at the time—I concluded my Second and Third symphonies with Adagios: that is, with a higher as opposed to a lower form.” The music builds to a loud and majestic conclusion, the final vision of Mahler’s vast evolutionary scheme.

—Christopher H. Gibbs

Mahler composed his Third Symphony from 1895 to 1896.

The first Philadelphia Orchestra performances of Mahler’s Third Symphony weren’t until September 1972, when Eugene Ormandy led mezzo-soprano Betty Allen, the Women of the Mendelssohn Club of Philadelphia, and the Newark Boys Chorus. The most recent subscription performances of the work were in June 2010, with mezzo-soprano Mihoko Fujimura, women of the Philadelphia Singers Chorale, the American Boychoir, and Charles Dutoit conducting.

The Symphony is scored for a large orchestra of four flutes (all four doubling piccolo), four oboes (IV doubling English horn), three clarinets (III doubling bass clarinet), two E-flat clarinets (II doubling clarinet), four bassoons (IV doubling contrabassoon), eight horns, four trumpets, four trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, rute, suspended cymbals, tambourine, tenor drum, triangle, wood block), two harps, and strings; offstage: posthorn (movement III), various small drums, tubular bells; and a vocal complement of mezzo-soprano soloist, women’s choir, and boys choir.

The Third Symphony runs approximately 1 hour and 40 minutes in performance.
Fourth Movement: “Zarathustras Mitternachtslied” (Zarathustra’s Midnight Song), from Friedrich Nietzsche, *Also sprach Zarathustra*

Mezzo-soprano

O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht?
Ich schlief!
Aus tiefem Traum bin ich erwacht!
Die Welt ist tief!
Und tiefer, als der Tag gedacht!

O Mensch! O Mensch!
Tief ist ihr Weh!
Lust, tiefer noch als Herzeleid!
Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit!
Will tiefe, tiefe Ewigkeit.

O man! Take heed!
What does the deep midnight say?
I was sleeping!
I awoke from deep dreams!
How deep is the world!
And deeper than the day realized!

Fifth Movement: “Es sungen drei Engel” (Three Angels Sang), from Achim von Arnim and Clemens Brentano, *Des Knaben Wunderhorn*

Boys Chorus

Bimm, bamm, bimm, bamm ...

Women’s Chorus

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 weinst du mir!

Three angels sang a sweet song;
its blessed sounds rang joyfully through
the heavens,
they shouted happily as they sang,
happy that Peter was freed from sin.

And while Lord Jesus sat at the table,
and ate the last supper with his twelve
disciples,
the Lord spoke:
Why are you here?
When I look at you, you begin to weep!

Mezzo-soprano

Und sollt’ ich nicht weinen, du gütiger
Gott.
Ich hab’ übertreten die zehn Gebot.
Ich gehe und weine ja bitterlich.

Du sollst ja nicht weinen!

How can I keep from weeping, O gracious
God?
For I have broken the Ten Commandments.
I must go away and weep bitterly.

Women’s Chorus

But you shouldn’t weep!
**Mezzo-soprano**

*Ach komm und erbarme dich über mich!*

Oh come and have mercy on me!

**Women's Chorus**

*Hast du denn übertreten die zehen Gebot,*

If you have broken the Ten Commandments,

*so fall auf die Knie und bete zu Gott!*

then fall on your knees and pray to the Lord!

*Lieber nur Gott in alle Zeit!*

At all times love only the Lord!

*So wirst du erlangen die himmlische Freud'.*

Thus you will attain heavenly joy!

**Boys and Women**

*Die himmlische Freud' ist eine selige Stadt;*

Heavenly joy is a blissful city;

*die himmlische Freud', die kein Ende mehr hat!*

heavenly joy that has no end!

*Die himmlische Freude war Petro bereit',*

Heavenly joy was granted to Peter,

*durch Jesum und Allen zur Seligkeit.*

through Jesus, and to all men to bliss.

*Bimm, bamm, bimm, bamm ...*

*Ding, dong, ding, dong ...*

English translation by Paul J. Horsley
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Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded. Your entry constitutes your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice, and name for any purpose whatsoever in connection with The Philadelphia Orchestra.

Phones and Paging Devices: All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall. The exception would be our LiveNote™ performances. Please visit philorch.org/livenote for more information.

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