

## CONCERT PROGRAM

**Saturday, April 2, 2016, 8:00pm**

**Sunday, April 3, 2016, 3:00pm**

David Robertson, conductor

Susanna Phillips, soprano

### **RAVEL**

(1875-1937)

#### *Ma mère l'oye (Mother Goose) Suite* (1911)

Pavane de la Belle au bois dormant (Pavane of the Sleeping Beauty)

Petit Poucet (Tom Thumb)

Laideronnette, Impératrice des pagodes (Laideronnette,  
Empress of the Pagodas)

Les Entretiens de la Belle et de la Bête (Conversations of  
Beauty and the Beast)

Le Jardin féérique (The Fairy Garden)

### **VIVIER**

(1948-1983)

#### *Lonely Child* (1980)

Susanna Phillips, soprano

## INTERMISSION

### **MAHLER**

(1860-1911)

#### *Symphony No. 4 in G major* (1892, 1899–1900, rev. 1901–10)

Bedächtig. Nicht eilen (Deliberately. Not too fast)

In gemächlicher Bewegung, ohne Hast (With easy motion)

Ruhevoll (Poco adagio) (Peaceful)

Sehr behaglich (Very comfortably)

Susanna Phillips, soprano

David Halen, violin

## ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors Orchestral Series.

These concerts are presented by Thompson Coburn LLP.

David Robertson is the Beofor Music Director and Conductor.

Susanna Phillips is the Lucy and Stanley Lopata Guest Artist.

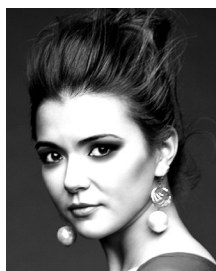
The concert of Saturday, April 2, is underwritten in part by a generous gift from Marjorie M. Ivey.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of Bellefontaine Cemetery and Arboretum and are located at the Customer Service table in the foyer.

## CONCERT CALENDAR

Call 314-534-1700 or visit [stlsymphony.org](http://stlsymphony.org) for tickets



Karen Gomyo

### **DVOŘÁK 7: April 22-24**

Natalie Stutzmann, conductor; Karen Gomyo, violin

MENDELSSOHN *Hebrides Overture*

SIBELIUS *Violin Concerto*

DVOŘÁK *Symphony No. 7*



Celeste Golden Boyer

### **STORYTELLING: April 29**

David Robertson, conductor; Celeste Golden Boyer, violin

BERNSTEIN *Candide Overture*

PONCHIELLI *Dance of the Hours*

VITALI *Chaconne*

HUMPERDINCK *Hansel and Gretel Prelude*

DUKAS *The Sorcerer's Apprentice*

FREUND *Cyrillic Dreams*

WAGNER *Ride of the Valkyries*

*Presented by the Whitaker Foundation*

*Supported by University College at Washington University*



Shannon Wood

### **SCHUBERT "GREAT": April 30-May 1**

David Robertson, conductor; Shannon Wood, timpani

KRAFT *Timpani Concerto No. 2, "The Grand Encounter"*

SCHUBERT *Symphony No. 9, "The Great"*

*Presented by the Thomas A. Kooyumjian Family Foundation*



Christine Brewer

### **THE PLANETS: May 6-8**

David Robertson, conductor; Christine Brewer, soprano; Kathleen Mattis, viola; St. Louis Symphony Chorus; Amy Kaiser, director

VAUGHAN WILLIAMS *Flos campi (Flower of the Field)*

BERG *Altenberg Lieder*

HOLST *The Planets*

*Presented by Mary Pillsbury*

# SONGS OF INNOCENCE

BY PAUL SCHIAVO

## TIMELINKS

1892, 1899-1900,  
rev. 1901-10

### MAHLER

Symphony No. 4 in

G major

New theories of Max  
Planck herald the birth of  
quantum physics

1911

### RAVEL

*Ma mère l'oye (Mother  
Goose) Suite*

French troops occupy  
Morocco

1980

### VIVIER

*Lonely Child*

John Lennon murdered in  
New York City

Each of the compositions we hear concerns childhood, or at least a childlike perspective. Maurice Ravel's *Mother Goose Suite*, created for a pair of children the composer befriended, evokes the magical world of fairy tales. Canadian musician Claude Vivier's *Lonely Child* is more enigmatic, its music redolent of exotic ritual and prayer as much as of the subject its title indicates. Still, that title surely tells us something about this extraordinary composition. Finally, Gustav Mahler's Symphony No. 4 conjures, in music of great sophistication, a spirit of innocence that culminates in a childlike vision of heaven.

## MAURICE RAVEL

*Ma mère l'oye (Mother Goose) Suite*

**CHILDREN'S TALES** "Ravel... used to tell me marvelous stories. I would sit upon his lap and invariably he would begin 'Once upon a time ...' And it was Laideronnette, Beauty and the Beast, and above all the adventures of a poor mouse that he had made up for me."

This unusual remembrance of Maurice Ravel was written in 1938 by Mimie Godebski, whose father had been a close friend of the French composer. Ravel was a frequent guest in the Godebski home and, as Mimie suggests, was fond of her and of her brother, Jean. He passed many evenings enchanting the children with tales, and sometimes would make paper animals and other trinkets for them. Both children played the piano, and in 1908 Ravel presented them a more substantial gift: a suite of pieces for piano, four hands, whose music evoked the fairy-tale world he had so often conjured in his stories. Three years later Ravel, who possessed an exceptionally keen and original sense of orchestral sonorities, transcribed the music to create a concert suite for orchestra.

Despite its title, Ravel's inspiration for this work was not the nursery rhymes of the familiar *Mother Goose* collection but the more involved

world of fairy tales transmitted chiefly by Charles Perrault. The suite opens with the delicately scored “Pavane for the Sleeping Beauty.” A princess has pricked her finger on an enchanted spindle and fallen into a deep sleep. The music of this first movement imagines her attendants laying her to rest on a bed in the wood.

In “Tom Thumb,” a variant of the Hansel and Gretel story, a woodcutter’s boy wanders into the forest, believing that he can find his way back by following the trail of bread crumbs he has left. Of course, these have vanished into the mouths of birds, which Ravel depicts through high-pitched chirps of flutes and three solo violins.

Laideronnette (“Little Ugly One”) was once a beautiful princess, but a witch has transformed her into a diminutive ogress. Now she rules as empress in the Land of Pagodas, lording over tiny porcelain creatures no larger than herself. Ravel conveys the oriental atmosphere of her realm through pentatonic scales and other forms of musical *chinoiserie*. In the next movement, the “Conversations of the Beauty and the Beast” are represented by an improbably eloquent duet for clarinet and contrabassoon.

*Ma mère l’oye* ends in classic fairy-tale fashion with Sleeping Beauty rescued by a prince. As she wakes, the wood in which she has slumbered is magically transformed into a fairy garden. In the same way, a restrained melody begun by the strings blossoms ardently into the final passage.

## CLAUDE VIVIER

### *Lonely Child*

**A COMPOSER’S JOURNEY** In the three decades and more since his untimely death, at age 34, the Canadian composer Claude Vivier has attracted increasing interest and admiration. Not only does his work now appear to be one of the more original bodies of composition created during the late 20th-century, but its concern with chant-like melody and its intimations of an otherworldly spirituality resonate with the music of such recently fashionable composers as Arvo Pärt, Sofia Gubaidulina, and Olivier Messiaen.



### **Born**

March 7, 1875, Ciboure, in southwest France

### **Died**

December 28, 1937, Paris

### **First Performance**

January 21, 1912, in Paris, Gabriel Grovlez conducted the orchestra of the Théâtre des Arts

### **STL Symphony Premiere**

December 19, 1913, Max Zach conducting

### **Most Recent STL Symphony Performance**

February 3, 2010, Ward Stare conducted an Education Concert

### **Scoring**

2 flutes  
piccolo  
2 oboes  
English horn  
2 clarinets  
2 bassoons  
contrabassoon  
2 horns  
harp  
celesta  
timpani  
percussion  
strings

### **Performance Time**

approximately 16 minutes

**Born**

April 14, 1948, Montreal

**Died**

March 7, 1983, Paris

**First Performance**

1981, Vancouver, by the CBC Vancouver Chamber Orchestra, Sergei Garant conducting, with Marie-Danielle Parent, soprano

**STL Symphony Premiere**

September 23, 2005, the only previous performance, with soprano Dawn Upshaw and David Robertson conducting his first concert as Music Director

**Scoring**

solo soprano  
flute  
piccolo  
2 oboes  
2 clarinets  
2 bassoons  
2 horns  
percussion  
strings

**Performance Time**

approximately 17 minutes

Born in Montreal in 1948, Vivier studied at the Montreal Conservatory and subsequently in Europe. After returning to Canada and teaching for several years, Vivier undertook a long trip to Asia and the Middle East. Afterward he observed: "I realize that this journey was, above all, one of self-discovery." Specifically, his sojourns in Japan, Bali, and Iran confirmed his growing dissatisfaction with the highly cerebral nature of much Western music created during the 1950s and 1960s, and he increasingly began to compose in a manner influenced by the Asian music he encountered during his travels.

That influence was, however, filtered through a remarkable musical imagination. For although Vivier wrote melodies hinting at exotic chant and modal harmonies that recall those of Eastern or medieval composers, his music could never be mistaken for any traditional kind—nor, indeed, for that of any other recent composer. Its instrumental colors are unique, and Vivier often expanded his harmonic palette with additional tones derived from the natural overtone series, thereby creating sounds that seem at once timeless and modern. He also took to setting vocal texts written in a language of his own invention. The result often is music that could be taken for that of some strange and previously unknown culture.

**HINTS OF TIMELESS RITUAL** We hear these aspects of Vivier's work in *Lonely Child*, an unusual cantata for soprano and orchestra, written in 1980. The sung text offers comfort to a "beauteous child," helping the child to sleep in the darkness with the promise of fairies and elves to dance with. We can note that Vivier was given up for adoption at age three and grew up in a series of orphanages. As a child Vivier was afraid of the dark, and the words, both real and invented, may be consoling both an imaginary child and his former self. For all this, there is nary a trace of self-pity or sentimentality about the music.

Instead, Vivier gives us sounds that seem, in many instances, to be of a ritualistic nature. In particular, the simultaneous stroke of bass drum and bell produces a gong-like sonority that opens the piece and punctuates it repeatedly

as it unfolds. The vocal line intimates chanting, while the harmonies, particularly at the start, use drones and the most elemental note combinations. All this imparts an ancient, or perhaps timeless, quality to the music, which the complications that eventually arise cannot dispel. The piece moves in a long, seamless arc from simplicity to more complex, more generally modern, sound events and back again.

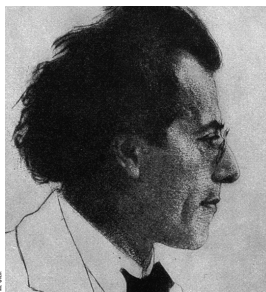
## GUSTAV MAHLER

Symphony No. 4 in G major

**FROM SONG TO SYMPHONY** Most of Gustav Mahler's music addresses, at least subliminally, the issue of mortality. His Symphony No. 4 offers perhaps the composer's happiest meditation on that subject, tracing a musical journey from earthly life through death to a heavenly afterlife.

This work grew directly out of its predecessor, Mahler's Symphony No. 3, completed in 1896. The composer originally planned to end that work with an elaboration of a song called *Das himmlische Leben* ("The Heavenly Life"), which he had written in 1892 in a setting for voice and piano. But as the Third Symphony took shape, Mahler began to realize that the song didn't really fit with the rest of the work. He therefore excised *Das himmlische Leben* from the Third Symphony, but he still wished to use the song in a symphonic setting. What was needed was a musical context appropriate to *Das himmlische Leben*, with its childlike vision and tone of unblemished innocence. That need begat the Symphony No 4. With *Das himmlische Leben* set as its last movement, Mahler began writing the rest of this composition in the summer of 1899. He finished the work in most essentials the following year and completed its orchestration in the spring of 1901.

*Das himmlische Leben* not only provided the creative impulse for the Fourth Symphony but gave rise to its broad emotional and structural outlines as well. Each of the first three movements were planned to complement the song, making its appearance at the end of the work a logical and fulfilling event. Moreover, composing backward from the finale, as it were, Mahler was



### Born

July 7, 1860, Kalište, Bohemia

### Died

May 18, 1911, Vienna

### First Performance

November 25, 1901, in Munich, Mahler conducted the Kaim Orchestra, and Margarete Michalek was the soprano soloist

### STL Symphony Premiere

December 13, 1923, with soprano Helen Traubel Carpenter, Rudolf Ganz conducting

### Most Recent STL Symphony Performance

November 10, 2007, with mezzo-soprano Isabel Leonard, Jiří Bělohlávek conducting

### Scoring

solo soprano (final movement only)  
4 flutes  
2 piccolos  
3 oboes  
English horn  
3 clarinets  
E-flat clarinet  
bass clarinet  
3 bassoons  
contrabassoon  
4 horns  
3 trumpets  
timpani  
percussion  
harp  
strings

### Performance Time

approximately 54 minutes

able to incorporate into the first three movements certain thematic references whose significance becomes clear with the arrival of *Das himmlische Leben*.

**LIFE, DEATH, AND AFTERLIFE** The symphony's opening movement is deliberately archaic in its use of mock-classical themes and accompaniment figures, as well as in its relatively lean textures. (Mahler's orchestra here is smaller than usual.) Its music seems, often, a nostalgic recollection of the age of Mozart and Haydn, and its mostly placid tone seems calculated to convey a sense of youthfulness and even naiveté. Of the several thematic ideas whose expansion and variation provide the substance of this opening movement, two deserve particular attention: the jingling motif, sounding like distant sleigh bells, heard at the very outset; and a flute solo midway through the movement, which seems a joyous call from on high. Both figures will reappear in striking fashion later in the symphony.

In contrast to this mostly blithe first movement, the second is a *Totentanz*, a scherzo with a macabre aspect. Indeed, Mahler's manuscript bore the inscription "Friend Hein strikes up," a reference to a minstrel of German folklore who, like a sinister pied piper, was said to have used music to lead his followers to the realm of death. It is, specifically, a fiddle that "Friend Hein" strikes up, his playing on that instrument taking the form of a seemingly rustic or inebriated violin solo, performed in an unorthodox tuning. Two Trio episodes, introduced by brief flourishes in the horn and trumpet respectively, provide graceful contrasts to the almost surreal dance that frames them. (The term "Trio" here indicates not a composition for three instruments but the relaxed central sections of a dance or scherzo movement.)

If the second movement considers death with grotesque humor, the third envisions it serenely. Mahler once told the conductor Bruno Walter that the opening theme was suggested by "a vision of a church sepulcher showing a bas-relief of the deceased reclining with arms crossed in eternal sleep." The movement presents various transformations of this theme, reaching a climax marked by the return of the flute call from the first movement, now heard in the brass.

The concluding movement, Mahler's setting of *Das himmlische Leben*, assures us that the passage through death leads to a blissful afterlife. With its opening moments, we realize that the first movement's flute theme did indeed represent a voice from heaven, for we find that theme's contour of sustained high tones followed by gently lilting rhythms transformed into the clarinet melody that begins the finale. Passing to the soprano soloist, that same melody becomes a celestial song. And the return of the "sleigh bell" motif leaves no doubt that heaven was our destination from the symphony's very first measures.



# FROM THE STAGE

Scott Andrews, Principal Clarinet, on the music of Ravel and Mahler: “The whole program is music related to childhood. The last song in Mahler Four is from the vantage point of a child thinking about heaven. It’s a great way to conclude a concert that begins with Ravel’s orchestral interpretation of those Mother Goose tales.

“The orchestration for both the Ravel and Mahler is sparse—like children’s songs themselves. It makes the concert very chamber-like, which gives the orchestra many opportunities to bend and stretch and expand with such smaller forces.

“It’s the concert of the season for me. Everything about the Mahler is smaller—it’s not as big or grownup as his other symphonies. This is Ravel’s simplest and most beautiful music.”



Scott Andrews



David Robertson conducts the next Music You Know concert, "Storytelling," with soloist Celeste Golden Boyer and the orchestra on April 29.

## DAVID ROBERTSON

BEFOR MUSIC DIRECTOR AND CONDUCTOR

A consummate musician, masterful programmer, and dynamic presence, American maestro David Robertson has established himself as one of today's most sought-after conductors. A passionate and compelling communicator with an extensive orchestral and operatic repertoire, he has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. In fall 2015, Robertson launched his 11th season as Music Director of the 136-year-old St. Louis Symphony. In January 2014, David Robertson assumed the post of Chief Conductor and Artistic Director of the Sydney Symphony Orchestra in Australia.

Highlights of the 2015-16 season with the St. Louis Symphony include a recently completed California tour in January and February, featuring Mahler's *Symphony No. 5* and Messiaen's *Des canyons aux étoiles... (From the Canyons to the Stars...)*, with accompanying video imagery by photographer Deborah O'Grady. Also on the California tour, soloist Timothy McAllister performed John Adams's *Saxophone Concerto*. The concerto was part of the latest Symphony recording, *City Noir*, on Nonesuch, which received the 2014 Grammy Award for Best Orchestral Performance. Other highlights for Robertson and the St. Louis Symphony include the U.S. premiere of Tan Dun's *Contrabass Concerto: The Wolf*, which featured Principal Double Bass Erik Harris in November, and John Adams's most recent symphony for violin, *Scheherazade.2*, performed by Leila Josefowicz in February. The *Scheherazade.2* performances were recorded live by Nonesuch for future release.

In 2014-15, Robertson and the orchestra returned to Carnegie Hall with a program featuring the music of Meredith Monk. In 2013-14, Robertson led the St. Louis Symphony and Chorus in a Carnegie Hall performance of Britten's *Peter Grimes* on the Britten centennial. Robertson and the St. Louis Symphony and Chorus again return to Carnegie in March 2017 to perform Adams's *The Gospel According to the Other Mary*, in celebration of the composer's 70th birthday.

## SUSANNA PHILLIPS

LUCY AND STANLEY LOPATA GUEST ARTIST

Alabama-born soprano Susanna Phillips, recipient of the Metropolitan Opera's 2010 Beverly Sills Artist Award, continues to establish herself as one of today's most sought-after singing actors and recitalists. The 2015-16 season includes Phillips's return to the Metropolitan Opera for an eighth consecutive season starring as Roselinda in the Jeremy Sams production of *Die Fledermaus* conducted for the first time by Music Director James Levine, as well as a return of her acclaimed Musetta in Puccini's *La Bohème*. Phillips will also return to the stage of Lyric Opera of Chicago as Juliet in Gounod's *Romeo and Juliet* under the baton of Emmanuel Villaume. A return to Boston Lyric Opera will mark Phillips's debut in the role of Hanna in a new production of Lehár's *The Merry Widow*.

Her 2015-16 orchestra engagements include a return to the San Francisco Symphony with Michael Tilson Thomas conducting Barber's *Knoxville: Summer of 1915*, Beethoven's *Missa Solemnis* with David Robertson and the Sydney Symphony, and Mahler's *Das klagende Lied* with Jaap van Zweden and the Dallas Symphony Orchestra. Phillips will also return to the Oratorio Society of New York for Filas's *Requiem* with Music Director Kent Tritle.

Last season Phillips returned to the Metropolitan Opera starring as Antonia in Bartlett Sher's production of *The Tales of Hoffmann* under the baton of James Levine, as well as a reprise of her house debut role of Musetta in *La Bohème*. Additional engagements included her debut at Oper Frankfurt as Donna Anna in *Don Giovanni*, Arminda in Mozart's *La Finta Giardiniera* at Santa Fe Opera conducted by Harry Bicket, Countess in *The Marriage of Figaro* with Paul McCreesh and the Gulbenkian Orchestra in Lisbon and the title role in Handel's *Agrippina* with Boston Baroque under Martin Pearlman.



Susanna Phillips most recently performed with the St. Louis Symphony as Ellen Orford in its historic production of Britten's *Peter Grimes* at Carnegie Hall in November 2013.

# IF YOU LIKED THIS...

If you love the music you hear in this concert, try this program later in the season.

## THE PLANETS

**Friday, May 6, 2016, 8:00pm**

**Saturday, May 7, 2016, 8:00pm**

**Sunday, May 9, 2016, 3:00pm**

David Robertson, conductor; Christine Brewer, soprano;

Kathleen Mattis, viola; St. Louis Symphony Chorus;

Amy Kaiser, director

VAUGHAN WILLIAMS *Flos campi* (*Flower of the Field*)

BERG *Altenberg Lieder*

HOLST *The Planets*



Christine Brewer

Another otherworldly excursion propelled by Holst's *The Planets*, and another stunning soprano, Christine Brewer.

## PLAYING MAHLER:

SCOTT ANDREWS, PRINCIPAL CLARINET

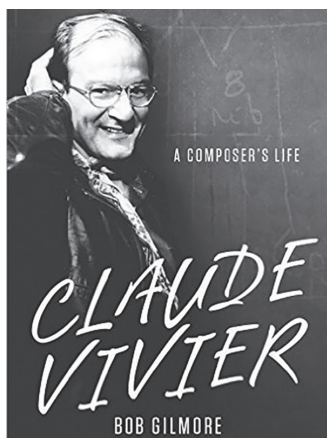
"Orchestral musicians are always excited about performing Mahler symphonies because they're incredibly fun to play. There is so much to do in terms of creating colors. Everything he writes for each instrument is so expressive. They're always exciting. You're always busy in a Mahler symphony. You can never take a break."



Scott Andrews

## YOU TAKE IT FROM HERE

If these concerts have inspired you to learn more, here are suggested source materials with which to continue your explorations.



**Arbie Orenstein, *Ravel: Man and Musician*  
Dover Press**

The essential biography by the leading Ravel scholar.

**Bob Gilmore, *Claude Vivier: A Composer's Life*  
University of Rochester Press**

An important life-and-works study.

**Leo Carey, "The Meaning of Mahler"  
nybooks.com**

A fascinating overview of Mahler's life and work. Google: Meaning of Mahler, and you'll find it.

Read the program notes online, listen to podcasts, and watch the St. Louis Symphony musicians talk about the music. Go to [stlsymphony.org](http://stlsymphony.org). Click "Connect."

Keep up with the backstage life of the St. Louis Symphony, as chronicled by Symphony staffer Eddie Silva, via [stlsymphony.org/blog](http://stlsymphony.org/blog).

The St. Louis Symphony is on



## VIVIER LONELY CHILD: TEXT & TRANSLATION

*Bel enfant de la lumière dors, dors, dors, toujours dors.*

*Les rêves viendront, les douces fées viendront danser avec toi.*

*Merveille, les fées et les elfes te fêteront, la farandole joyeuse t'enivra.*

*Ami.*

*Dors, mon enfant, ouvrez-vous portes de diamant, palais somptueux, mon enfant, les hirondelles guideront tes pas.*

*Kuré nouyazo na-oudè waki nannoni eudou-a. Dors, mon enfant.*

*Dadodi yo rrr-zu-i yo a-e-i dage dage da è-i-ou dage dage ou-a-è dagè dadoudè dagè dagè dagè na-ou-è ka jadè-do yanousè mayo rès tè de-i-a wè nanoni nowi i-è ka.*

*Les étoiles font des bonds prodigieux dans l'espace, temps, dimensions zébrées de couleurs.*

*Les temps en paraboles discutent de Merlin, les magiciens merveilleux embrassent le soleil d'or, les acrobates touchent du nez les étoiles pas trop sages, les jardins font rêver aux moines mauves.*

*Rêves d'enfant, donnez-moi la main et allons voir la fée Carabosse, son palais de jade sis au milieu des morceaux de rêves oubliés déjà flotte éternellement.*

*Oh reine des aubes bleues donne-moi s'il te plaît l'éternité.*

*Oh Reine.*

*Koré noy Tazio.*

*Koré kore Tazio Tazio Tazio.*

*Koré noy na-ou yasin kè.*

*L'hélianthe douce dirige vers les étoiles l'énergie sublime, Tazio, la langue des fées, tu la parleras et tu verras l'amour, Tazio, tendrement tes yeux verts, puiseront dans les lambeaux de contes surannés pour en créer un vrai le tien, Tazio, donne-moi la main, Tazio, Tazio, et l'espoir du temps, du temps.*

*Hors temps apparaît mon enfant, les étoiles au ciel brillent pour toi, Tazio, et t'aiment éternellement.*

*Beauteous child of light sleep, sleep, sleep, forever sleep.*

*The dreams will come, the gentle fairies will come and dance with thee.*

*Wonder, the fairies and the elves will fête thee and the merry farandole will inebriate thee. Friend.*

*Sleep, my child. Open up, doors of diamond, sumptuous palaces, my child, the swallows will guide thy steps.*

*Kuré nouyazo na-oudè waki nannoni eudou-a. Sleep, my child.*

*Dadodi yo rrr-zu-i yo a-e-i dage dage da è-i-ou dage dage ou-a-è dagè dadoudè dagè dagè dagè na-ou-è ka jadè-do yanousè mayo rès tè de-i-a wè nanoni nowi i-è ka.*

*The stars make prodigious leaps in space, time, dimensions striped with colored zebra-markings.*

*The times discuss Merlin in parables, the wondrous magicians splash the glowing sun with gold, the acrobats touch with their nose the mischievous stars, the gardens make the mauve monks dream.*

*Children's dreams, give me your hand and let us go and look up the fairy Carabosse, her palace of jade, lying amidst pieces of forgotten dreams, is already floating in eternity.*

*Oh, queen of blue dawns, give me, please, eternity.*

*Oh, Queen.*

*Koré noy Tazio.*

*Koré kore Tazio Tazio Tazio.*

*Koré noy na-ou yasin kè.*

*The gentle helianthus directs the sublime energy towards the stars, Tazio, the language of the fairies, you will speak it and you will know love, Tazio, tenderly, your green eyes will dip into dregs of outmoded tales to create a real one, yours, Tazio, and the hope of time, of time.*

*Beyond time, my child appears, the stars in the sky are shining for you, Tazio, and will love you forever and ever.*

*There may be slight variations in translation between Playbill and the screen supertitles.*

# MAHLER SYMPHONY NO. 4 IN G MAJOR: TEXT & TRANSLATION

*Das himmlische Leben (The Heavenly Life) from Des Knaben Wunderhorn (The Youth's Magic Horn)*

Wir genießen die himmlischen Freuden  
D'rum tun wir das Irdische meiden.  
Kein weltlich' Getümmel  
Hört man nicht im Himmel!  
Lebt Alles in sanfterster Ruh!  
Wir führen ein englisches Leben,  
Sind dennoch ganz lustig daneben;  
Wir tanzen und springen,  
Wir hüpfen und singen.  
Sankt Peter im Himmel sieht zu.

Johannes das Lämmlein auslasset,  
Der Metzger Herodes d'rauf passet.  
Wir führen ein geduldigs,  
Unschuldig's, geduldig's,  
Ein liebliches Lämmlein zu Tod.  
Sankt Lukas den Ochsen tät schlachten  
Ohn' einig's Bedenken und Achten.  
Der Wein kost' kein Heller  
Im himmlischen Keller;  
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,  
Die wachsen im himmlischen Garten.  
Gut' Spargel, Fisolen,  
Und was wir nur wollen,  
Ganze Schüsseln voll sind uns bereit!  
Gut' Äpfel, gut' Birn' und gut' Trauben;  
Die Gärtner, die alles erlauben.  
Willst Rehbock, willst Hasen,  
Auf offener Strassen  
Sie laufen herbei!

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

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

We enjoy heavenly pleasures  
So we avoid all earthly things.  
No worldly clamor  
In heaven is heard!  
All live in gentle peace!  
We lead an angelic life,  
Yet we are quite merry about it;  
We dance and leap,  
We skip and sing.  
St. Peter in heaven looks on.

John lets loose the little lamb;  
Herod the butcher lies in wait for it.  
We lead a meek,  
Innocent, patient,  
Dear little lamb to its death.  
St. Luke slaughters the ox  
Without a thought or a care.  
The wine costs not even a penny  
In the heavenly cellars;  
The angels bake the bread.

Good vegetables of many kinds  
Grow in the heavenly garden.  
Good asparagus, beans,  
And whatever we want.  
Whole platefuls are prepared for us!  
Good apples, good pears, and good grapes;  
The gardeners let us have them all.  
If you want roebuck or hare,  
Down the open streets  
They come running!

Should there be a fast day  
All the fish come happily swimming up!  
There St. Peter comes running  
With his net and his bait,  
To the heavenly pond.  
Saint Martha must be the cook.

There is no music on earth  
That can compare with ours.  
Eleven thousand maidens  
Set themselves to dancing.  
Saint Ursula herself laughs to see it.  
Cecilia and her relations  
Are excellent court musicians!  
The angelic voices  
Gladden the senses,  
So that everything awakens to joy.

*There may be slight variations in translation  
between Playbill and the screen supertitles.*



## STEWARD FAMILY CHALLENGE

Great friends of the orchestra, David and Thelma Steward, have generously pledged \$150,000 to establish The Steward Family Challenge. Through June 30, the Stewards will match new or increased gifts of \$75 or more to the St. Louis Symphony's 2016 Annual Campaign—dollar for dollar up to \$150,000. With your help, the STL Symphony can meet this special challenge and continue to enrich lives through performances at Powell Hall as well as hundreds of free community and music education programs throughout the region.

Deeply committed to our community, David and Thelma both serve on the STL Symphony's Board of Trustees, co-chaired the orchestra's gala event in 2012, and have received numerous awards for widespread civic and philanthropic involvement.

"We're so blessed to have the musicians of the St. Louis Symphony in our community," David and Thelma explain. "It's our great honor to support music education programs with such a positive impact on the lives of area students."

David Steward is chairman and founder of World Wide Technology, a market-leading provider of advanced technology solutions from 3,000+ manufacturers to the commercial, government, and telecom sectors. As a homemaker and registered nurse, Thelma's commitment to caring also extends to community activities with organizations that enhance quality of life for all who call our region home.



David and Thelma Steward: "We're so blessed to have the musicians of the St. Louis Symphony in our community."

*To make your gift in support of The Steward Family Challenge, please call 314-286-4152 or visit [stlsymphony.org/donate](http://stlsymphony.org/donate).*