

Toronto Symphony Orchestra

Sir Andrew Davis, Interim Artistic Director

Wednesday, April 17, 2019 at 8:00pm

Thursday, April 18, 2019 at 8:00pm

Saturday, April 20, 2019 at 8:00pm

Matthew Halls, conductor

Joëlle Harvey, soprano

Marie-Nicole Lemieux, contralto

Amadeus Choir

Elmer Iseler Singers

Gustav Mahler

Symphony No. 2 in C Minor “Resurrection”

I. Allegro maestoso

II. Andante moderato

III. In ruhig fliessender Bewegung

IV. Urlicht. Sehr feierlich, aber schlicht

V. Im Tempo des Scherzos

There will be no intermission during this performance.

As a courtesy to musicians, guest artists, and fellow concertgoers, please put your phone away and on silent during the performance.

ABOUT THE WORKS

Gustav Mahler

Symphony No. 2 in C Minor “Resurrection”

77
min

Born: Kalischt, Austria, July 7, 1860

Died: Vienna, Austria, May 18, 1911

Composed: 1887–1894

Gustav Mahler conducted the first complete performance of Symphony No. 2 himself, in Berlin on December 13, 1895.

During the closing months of 1887 and the beginning of 1888, Mahler had worked feverishly on two compositions simultaneously: his First Symphony; and *Totenfeier*, an orchestral funeral march. He finished them both before the latter year was out. Three years later, he played *Totenfeier* on the piano for the eminent conductor and pianist Hans von Bülow. Shattered by Bülow’s utter rejection of it, Mahler fell into a creative funk that lasted two years.

By the end of that period, he had decided to use *Totenfeier* as the opening movement of a new symphony, and to follow its furious drama and grieving with a series of lighter, contrasting intermezzi. Working with materials not originally intended for this symphony—including his 1888 andante sketches and *Urlicht* (*Primal Light*), a song for voice and piano—he completed the second, third, and fourth movements during the summer of 1893.

Hans von Bülow died in February 1894. At his funeral service in March, Mahler heard a choir sing poet Friedrich Klopstock’s *Resurrection Ode*. He knew instantly he had found the material he had been seeking. He eventually added words of his own to bring the text more into line with his own views on the subject.

The symphony’s opening movement is a minor revision of *Totenfeier*. Mahler’s model

was the second movement funeral march from Beethoven’s Symphony No. 3. But his concept, brought to life through the resources of the enormous orchestra he has chosen, is far angrier. Still, he repeatedly leavens it with moments of peaceful consolation. The overriding sense of tragic momentum, however, carries right through to the conclusion.

The first of the three intermezzi is a gentle country dance. Yet even this nostalgic reverie does not know total peace, interrupted as it is by an anxious middle section. The three remaining movements are played without pauses between them. The scherzo is dotted with menacing intrusions and macabre touches of orchestration. Its flowing, sinuous main theme is also the basis of “Des Antonius von Padua Fischpredigt” (“Saint Anthony of Padua Preaching to the Fishes”), one of Mahler’s numerous song settings of texts from a collection of German folk tales called *Des Knaben Wunderhorn* (*The Youth’s Magic Horn*). He composed the song and the symphonic scherzo simultaneously.

The fourth movement is another *Wunderhorn* inspiration, this time retaining the words. Voiced by the mezzo-soprano soloist, the simple, touching sentiments of *Urlicht* (*Primal Light*) prepare the way for the symphony’s apocalyptic, virtually theatrical finale. The first part of the concluding movement is emotionally uncertain, haunted by the evocative echoes of off-stage horns and

whispered, fragmentary allusions to the *Dies irae* (*Day of Wrath*), the chilling theme of the Last Judgment drawn from the medieval plainchant Mass for the Dead. A jubilant outburst sets the stage for a thunderous roll of drums and a lengthy, almost frantic processional. In its aftermath, a demonic offstage band engages in dialogue with the orchestra. A peaceful hush at last descends, its stillness broken only by distant brass, a muffled drum roll and wistful, onstage bird calls.

Only then does the chorus make its entrance, softly, magically, with the hymn of resurrection—the heartening reply to all the uncertainties which have plagued the symphony from the beginning. From there on, with soprano and mezzo-soprano soloists added, Mahler builds an ever more confident wave of hopeful fervour, climaxing with the exultant mass sounds of singers and orchestra, underpinned by the mighty swell of the organ and punctuated with the joyful clamour of bells.

Program note by Don Anderson

TEXTS AND TRANSLATIONS

TEXT

FOURTH MOVEMENT

URLICHT

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht' ich im Himmel sein!

Da kam ich auf einen breiten Weg:
Da kam ein Engelein und wollt'
mich abweisen.
Ach nein! Ich liess mich
nicht abweisen!
Ich bin von Gott und will
wieder zu Gott!
Der liebe Gott wird mir ein
Lichtchen geben,
wird leuchten mir bis in das
ewig selig Leben!

TRANSLATION

FOURTH MOVEMENT

PRIMEVAL LIGHT

O red rose!
Man lies in deepest need!
Man lies in deepest pain!
Yes, rather would I be in Heaven!

I came upon a broad pathway:
An angel came and wanted to
send me away.
Ah no! I would not be
sent away!
I am from God and will
return to God!
The dear God will give
me a light,
will light me to eternal
blessed life!

TEXTS AND TRANSLATIONS

FIFTH MOVEMENT

Aufersteh'n, ja aufersteh'n wirst du,
mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben
wird der dich rief dir geben.

Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
und sammelt Garben
uns ein, die starben!

O glaube, mein Herz, O glaube:
es geht dir nichts verloren!
Dein ist, was du geseht!
Dein, was du geliebt,
was du gestritten!

O glaube,
du wardst nicht umsonst geboren!
Hast nicht umsonst gelebt,
gelitten!

Was entstanden ist
das muss vergehen!
Was vergangen, auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!

Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben,
Werd' ich entschweben
zum Licht, zu dem kein Aug'
gedrungen!
Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n
wirst du, mein Herz, in einem Nu!
Was du geschlagen
zu Gott wird es dich tragen!

FIFTH MOVEMENT

Rise again, yea, thou shalt rise again,
my dust, after short rest!
Immortal life! Immortal life
he who called thee will grant thee.

To bloom again art thou sown!
The Lord of the Harvest goes
and gathers in, like sheaves,
us who died.

O believe, my heart, O believe
nothing is lost with thee!
Thine is what thou hast desired,
what thou hast lived for,
what thou hast fought for!

O believe,
thou wert not born in vain!
Hast not lived in vain,
suffered in vain!

What has come into being
must perish,
what perished must rise again.
Cease from trembling!
Prepare thyself to live!

O Pain, thou piercer of all things,
from thee have I been wrested!
O Death, thou masterer of all things,
now art thou mastered!

With wings which I have won me,
in love's fierce striving,
I shall soar upwards
to the light to which no eye has
soared.
I shall die, to live!

Rise again, yea thou wilt rise again,
my heart, in the twinkling of an eye!
What thou hast fought for
shall lead thee to God!

THE ARTISTS



Joëlle Harvey **soprano**

These performances mark Joëlle Harvey's TSO début.

The works of Gustav Mahler figure substantially in Ms. Harvey's 2018/19 season engagements. She returns to the Cleveland Orchestra as the soprano soloist in his Symphony No. 2, conducted by Franz Welser-Möst, and performs in Cleveland and on tour to several venues. With the San Diego Symphony, she will reunite with conductor Edo de Waart for Mahler's Symphony No. 4, on a program also featuring Barber's *Knoxville: Summer of 1915*; while Mahler's Symphony No. 8 will be the vehicle for her return to the LA Phil at the Hollywood Bowl, singing the Mater Gloriosa in performances conducted by Gustavo Dudamel. Also during the season she will be presented by Carnegie Hall in recital with pianist Allen Perriello, as part of the Great Singers: Evenings of Song series. With the British ensemble Arcangelo, Ms. Harvey will tour several U.S. cities, in performances with Artistic Director Jonathan Cohen. The season also promises appearances with the New York Philharmonic (Mozart Requiem), Utah Symphony (Beethoven Symphony No. 9), Saint Paul Chamber Orchestra (Bach St. John Passion), North Carolina Symphony (Mozart arias and Mass in C Minor), Indianapolis Symphony (Bruckner Te deum), Music of the Baroque (Bach Coffee Cantata), and Handel & Haydn Society (Mozart Requiem).



Marie-Nicole Lemieux **contralto**

Marie-Nicole Lemieux made her TSO début in May 2002.

The vocal talents of Quebec contralto Marie-Nicole Lemieux were revealed to the public in 2000 when she won the Queen Fabiola and Lied Prize at the Queen Elisabeth Competition in Belgium. She then began an international career and now sings on the world's most prestigious stages: Montreal Opera, Teatro alla Scala, Royal Opera House Covent Garden, Paris National Opera, Théâtre des Champs-Élysées, Brussels' La Monnaie, Berlin, Munich, and Wiener Staatsoper, Opernhaus Zürich, Theater an der Wien, Madrid's Teatro Real, Barcelona's Liceu, Salzburg and Glyndebourne Festival, Chorégies d'Orange, and more.

Her powerful voice, her superb sense of line, her faultless virtuosity, as well as her sense of nuance and drama, allow her to triumph in various repertoires. She is regularly invited to perform in concert alongside esteemed orchestras and under the baton of renowned conductors, such as William Christie, Myung-Whun Chung, Ivan Fischer, Mikko Franck, Daniele Gatti, Bernard Haitink, Daniel Harding, Paavo Järvi, Bernard Labadie, Louis Langrée, Kurt Masur, Kent Nagano, John Nelson, Yannick Nézet-Séguin, Gianandrea Noseda, Antonio Pappano, Vasily Petrenko, Michel Plasson, Michael Schönwandt, Pinchas Steinberg, Pinchas Zukerman, and others.

She is acclaimed as a peerless recital artist with an exceptional vocal palette, having a special talent for French and Russian songs, as well as German Lieder. Her rich and varied discography has often been rewarded and, in 2017, Marie-Nicole Lemieux started a collaboration with Warner Classics.



Amadeus Choir of Greater Toronto

The Amadeus Choir made its TSO debut in June 1989.

Enlivening Toronto's arts community for 45 years, the

award-winning Amadeus Choir of Greater Toronto is acclaimed for its excellence, musicality, and beauty of sound. Led by Conductor and Artistic Director Lydia Adams since 1984, the Choir champions the best of choral music, and has commissioned and premièred works of Canadian and international composers through a self-produced Toronto concert series, guest performances, and special events.

The Amadeus Choir partners and collaborates with many professional performing arts organizations in the GTA. Recognized nationally through tours, festivals, recordings, and national broadcasts, the Choir engages in educational and community workshops for conductors and composers.

The Amadeus Choir has received numerous awards, including several Choral Canada National Awards with Lydia Adams conducting: 2014 Outstanding Innovation Award for "Music of the Spheres" with the Elmer Iseler Singers, The Ontario Science Centre, and The Roberta Bondar Foundation; 2012 Most Outstanding Choral Production for *The Sealed Angel* by Rodion Shchedrin, in collaboration with Soundstreams Canada, Producer, and the Elmer Iseler Singers for the Luminato Festival; and the 2002 Most Outstanding Recording for *Songs of the Spirit*.

Members of the Amadeus Choir

Lydia Adams,
Conductor &
Artistic Director

Joan Andrews,
Assistant Conductor
Shawn Grenke,
Associate Conductor

Soprano

Barbara Adams
Kim Alexander
Joan Andrews
Naomi Buck
Erinn Burke
Virginia Gies
Jane Gorman
Lisa Graydon-Yorke
Marianne Hamilton
Kathleen Howie
Janet Lam
Anita Lo
Ilana Lucas
Barbara Marks
Marina Mooney
Joanne Nasmith
Carole Nelles
Jenny Riesenkampff

Cathy Robinson
Catherine Ross
Debbie Scoffield
Carol Stairs
Tracy Stuchbery
Kate Tapp Mock*
Caitlin Tom
Judy Tracey
Nancy White
Julie Winn

Alto

Tiina Beaudoin
Lynda Clark
Charmyn Clement
Anne Compagnie
Cherie Crosby
A.K. Dionne
Phyllis Doherty
Karen Freedman
Mary Gray
Jane Haskins
Inge Herrmann
Laura Hope
Kathy Irvin
Joyce Kenno
Christine Kerr

Philippa Kilbourn
Danielle Lambert
Elizabeth MacLean
Shirley Madden
Maureen McRae
Mishy Moffitt
Alison Roy*
Laura Schatz**
Sharon Smith
Sandy Tang
Bonnie Tepperman
Eleanor White
Judy Young

Tenor

Mitch Bondy
Todd Colter
Kevin Devitt
Rick Humphrey
Alkiviadis
Leontarakis
Keith Loach
Eric MacKeracher*
Paul Marshall
Bob Missen**
Chris Norman
Will Reid*

Michael Sawarna*
Lincoln Stein
Edward Wiens
Paul Williamson**

Baritone & Bass

David Barlow
Stuart Beaudoin
Scott Bell
John Brooker
Jeremy Carver-James**
Andrew Kellogg
Thomas Lillington**
Nelson Lohnes*
Henry Paterson
Jean François Roy
Zlatko Sakač
Frank Samuels
Christopher Wilson**
Paul Winkelmans*

Music Librarian

Karen Freedman

*Section Leads

**Guest Lead

THE ARTISTS



Elmer Iseler Singers

The Elmer Iseler Singers made their TSO debut in January 1965.

The Elmer Iseler Singers (EIS), conducted by artistic director Lydia Adams, enters its 40th Anniversary season in 2018/19. This 20-voice fully-professional choral ensemble, founded by the late Dr. Elmer Iseler in 1979, has built an enviable reputation throughout

Canada, the United States, and internationally, through concerts and recordings—performing repertoire that spans 500 years, with a focus on Canadian composers.

EIS presents a five-concert series in Toronto each season, and is featured at concerts, workshops, and festivals throughout Canada. Touring is also a major component of EIS activities with national tours, east and west, bi-annually, annual provincial tours and runouts. These events often engage community singers through workshops and in concert performances.

Annually, EIS sponsors choral workshops through their *GET MUSIC!* Educational Outreach Initiative for secondary school conductors and choirs, concluding with a joint public performance. The ensemble also works with university students, to mentor young conductors, who also appear in the joint public performance.

EIS is a 2014 National Choral Award recipient and a 2017 Juno Nominee in the “Classical Album of the Year: Vocal or Choral Performance” category. Most recently, the ensemble was nominated for a 2019 GRAMMY Award and won a 2019 Juno Award as participants in the TSO’s Ralph Vaughan Williams Chandos CD recording, with Peter Oundjian conducting. EIS was also nominated for 2019 Juno Award for “Classical Album of the Year: Vocal or Choral” for David Braid’s *Corona Divinae Misericordiae*, with the Elmer Iseler Singers featuring Patricia O’Callaghan, under the K52*Independent label.

Members of the Elmer Iseler Singers for the 40th Season 2018/19

Lydia Adams,

Conductor & Artistic Director

Victor Cheng,

Singer, Conductor—

James T. Chestnutt Scholar
2018–2019

Honorary Life Members

Donald Bartle, Donna Colley,
Alex Jozefacki, Edward Wiens,
Judith Young

Jessie Iseler,

General Manager

Soprano

Anne Bornath
Amy Dodington
Gisele Kulak
Claire Renouf
Cathy Robinson
Emily Taub

Alto

Claudia Lemke
Victoria Marshall
Lynn McMurray
Alison Roy

Tenor

Ben Keast
Eric MacKeracher
Mitchell Pady
Will Reid
Michael Sawarna

Bass

Nelson Lohnes
Doug MacNaughton
Graham Robinson
Michael Thomas
Paul Winkelmans