

# TONIGHT'S CONCERT

## **Sir Simon Rattle: Gerhard, Strauss and Mahler**

---

Thursday 21 May 2026  
Barbican

---

7pm

### **Roberto Gerhard**

Symphony No 3, 'Collages'

### **Richard Strauss**

Four Last Songs

Interval

### **Gustav Mahler**

Symphony No 4

**Sir Simon Rattle** conductor

**Lucy Crowe** soprano

**London Symphony Orchestra**

Concert finishes at approximately 9.20pm

# Welcome



Welcome to tonight's London Symphony Orchestra concert, conducted by Sir Simon Rattle, LSO Conductor Emeritus, and featuring soprano Lucy Crowe in a programme of Gerhard, Strauss and Mahler. A long-standing collaborator with the LSO and Sir Simon Rattle, Lucy Crowe returns following many memorable appearances – including her portrayal of the Vixen in Janáček's *The Cunning Little Vixen* at the Barbican in June of 2019 – to perform Strauss' *Four Last Songs* and Mahler's Symphony No 4.

The concert opens with Gerhard's Symphony No 3, 'Collages', composed in 1960, a work that reflects the composer's distinctive voice and has been championed by Sir Simon Rattle. Strauss' *Four Last Songs* follow, written towards the end of the composer's life. After the interval, Mahler's Symphony No 4 provides a contrast, with Lucy Crowe as soprano in its final movement.

It is a pleasure to welcome guests from BMW this evening, the LSO's esteemed Principal Partner since 2012. Their generous support has made possible our annual BMW Classics open-air concert in Trafalgar Square,

enabling us to share the LSO's music-making with our largest audience – in the heart of London and online around the world – entirely free of charge. This year's concert takes place on Saturday 13 June, and features an all-British programme conducted by Sir Antonio Pappano, LSO Chief Conductor.

We hope you enjoy tonight's concert. Later this week and next week, Sir Simon Rattle conducts a programme of Wagner, featuring the *Siegfried Idyll* and excerpts from *Götterdämmerung*, with soprano Anja Kampe and mezzo-soprano Elizabeth DeShong. Next month, Dirk Brossé conducts *LSO on Film: Blockbusters*, celebrating iconic scores from the world of film music that were originally recorded by the LSO. We hope to see you there.

**Dame Kathryn McDowell** DBE DL  
Managing Director

# Coming Up

---

Sunday 24 and Thursday 28 May 7pm  
Barbican

---

## Wagner: Siegfried Idyll and Excerpts from Götterdämmerung

Four soul-stirring moments from the final chapter of Wagner's mighty operatic *Ring* cycle alongside the composer's affectionate birthday gift to his wife. Two renowned Wagnerians, Anja Kampe and Elizabeth DeShong, sing the roles of the Valkyrie Brünnhilde and her sister Waltraute with the LSO and its Conductor Emeritus, Sir Simon Rattle.

---

Sunday 7 June 7pm  
Barbican

---

## LSO on Film: Blockbusters

Dirk Brossé returns for the final instalment in our *LSO on Film* series. From *Superman* to *Star Wars* – spectacular cinematic scores from some of the biggest and most celebrated movies of all time, all originally recorded by the London Symphony Orchestra.

### Welcome to tonight's group bookers

Gerd Klein  
St Louis Rep, Missouri

Groups of 10+ save up to 30%, with further benefits for larger groups. School groups of 10+ save with £6 tickets for under-18s.

[iso.co.uk/groups](http://iso.co.uk/groups)

# Contents

## The Programme

- 4 Symphony No 3, 'Collages'
- 5 Roberto Gerhard
- 6 Four Last Songs
- 7 Richard Strauss
- 8 Four Last Songs: Text and Translation
- 12 Symphony No 4
- 14 'The Heavenly Life':  
Text and Translation
- 16 Gustav Mahler

## The Performers

- 18 Sir Simon Rattle
- 19 Lucy Crowe
- 20 London Symphony Orchestra

**Please switch off all phones.  
Photography and audio/video recording  
are not permitted during the performance.**

Details correct at time of going to print.

**Editorial Photography** John Davis, Enric Albiol,  
Mark Allan, Victoria Cadisch

**Print** John Good 024 7692 0059

**Advertising** Cabbells Ltd 020 3603 7937

### Share Your Thoughts

Visit [iso.co.uk/survey](http://iso.co.uk/survey) or scan the QR code to complete a short survey about tonight's concert.



# Symphony No 3, 'Collages'

Roberto Gerhard

---

**Peter Mycroft**

tape electronics

**Allegro  
moderato –  
Lento –  
Allegro  
con brio –  
Moderato –  
Vivace –  
Allegretto –  
Calmo**



1960



20 minutes

Programme note by

**Timmy Fisher**

'I believe in the machine,' said Roberto Gerhard, 'but only if imagination at all times has the upper hand' – thus capturing the essence of his Third Symphony, with its part-mechanical, part-spiritual inspiration. The impulse for the work came – so the story goes – during a transatlantic flight, as a heavenly sunrise broke over clouds high above the Irish coast. 'Like the blast of 10,000 trumpets,' is how Gerhard later described it. Beginning with this image, the Symphony charts a journey from dawn through to night in response to a line from Psalm 113: 'From the rising of the sun unto the going down of the same the Lord's name is to be praised.' Each of the seven continuous movements loosely evokes a time of day and corresponding abstractions or images. The restless Allegro con brio, for example, summons 'the world of man, with the darkness at noon, with his despair, his rage, his pity, his defeat', while the Allegretto sees lights turning on in distant cities as the day winds to a close.

A student of Arnold Schoenberg, Gerhard displays here the influence of serialism and other modernist trappings – but also the invention and musicality required to make atonal music engaging. Spare harmonics and percussive string techniques such as *col legno* (playing 'with the wood' of the bow) are artfully dotted throughout the

texture of the Lento in the manner of another Schoenberg disciple, Anton Webern. Gerhard uses a huge percussion section to ratchet up tension, but balances sudden outbursts and shattering climaxes with moments of tenderness and mystery. The central Moderato, for example, is built from widely spaced notes continuously passed between instruments, producing a kaleidoscopic, three-dimensional quality that nods to Schoenberg's 'sound-colour melody' principle. In a gleeful violation of modernist principles, Gerhard also harks back to his Catalan roots in the tipsy Vivace, haunting it with castanets and Latin rhythms.

The subtitle, 'Collages', refers to the integration of a pre-recorded tape. These sputtering, indeterminate noises – built by Gerhard in his studio from found sounds and old recordings, then mixed in the BBC Radiophonic workshop – were inspired (unconsciously, he said) by the jet engines that enabled his sunrise vista. Though Gerhard had already begun to experiment with electronics, this was the first time he had combined them with a live orchestra. It was, in his words, 'A gamble, a real adventure into the unknown', but one which offered him a useful metaphor for the Symphony's central paradoxes: nature vs man, imagination vs machine, the meeting of spiritual and physical planes.

# Roberto Gerhard

1896 (Spain) to 1970 (United Kingdom)



## Contemporaries

Luigi Dallapiccola,  
Michael Tippett

## Key events

**1923–28:** Studies  
with Arnold  
Schoenberg

**1932:** Wins  
first prize at the  
International Society  
of Contemporary  
Music Festival

**1939:** Moves to UK

**1950:** Premiere of  
ballet *Don Quixote*  
at the Royal  
Opera House

## Listen to

Violin Concerto

Composer profile  
by **Timmy Fisher**

In life and in music, Roberto Gerhard balanced his proud Catalan heritage with a cosmopolitan, outward-looking sensibility. He is today considered one of the most important Spanish nationalist composers of the 20th century – though he studied with Arnold Schoenberg in Vienna and Berlin and spent most of his professional life in England.

Born near Barcelona, Gerhard was a key member of the city's flourishing avant-garde during the 1930s, until his Republican sympathies forced him to flee, and eventually settle in Cambridge. He supported himself for the rest of his life primarily as a composer for stage and radio. Only in the 1950s, with the advocacy of the BBC and its modernising Controller of Music, William Glock, did he gain international attention as a force in contemporary music.

From his very earliest works, Gerhard displayed an instinct for modernism. As a young man, he absorbed symbolist and surrealist influences via friendships with Catalan poets such as Josep Carner, and he

later became a fierce advocate in Spain for the Second Viennese School, facilitating the Spanish premiere of Schoenberg's *Pierrot lunaire* in 1925.

Gerhard was also a pioneer of electronic music, with his score to Bridget Boland's 1954 play *The Prisoner* likely the first in Britain to include tape. But though he constantly sought to push boundaries, this radicalism was always tempered by an instinct for expression: 'I stand by the sound of my music. It is the sound that must make the sense,' he once said. He also never fully discarded his Catalan roots, and much of his music resonates with a longing for his homeland, particularly in those works written immediately after his exile, such as the Cervantes-inspired ballet *Don Quixote* (1940) and the Violin Concerto (1942–43). Even in his more experimental later period, he gives subtle, often surreal hints of Spain, as in the flamenco strummings of his *Concert for 8* (1962) or the oboe duet, based on a Catalan folk song, in the coda to his Fourth Symphony.

# Four Last Songs

Richard Strauss

**Lucy Crowe**  
soprano

- 1 **Frühling**  
(Spring)
- 2 **September**
- 3 **Beim**  
**Schlafengehen**  
(Going to Sleep)
- 4 **Im Abendrot**  
(At Dusk)



1947–48



25 minutes

Programme note by  
**Stephen Johnson**

For anyone who believes in historical ‘progress’ in music, Strauss’ *Four Last Songs* are a breathtaking anachronism. In 1947 and 1948, when Strauss composed these exquisite, at times almost painfully tender songs, many continental composers were struggling to forget the past and rise to the challenge of Schoenbergian serialism – a means of organising music without tonality, perhaps even (as the young Pierre Boulez put it) of ‘annihilating the will of the composer’. For them, Strauss’ ripe, very late Romanticism was the sound of the Old World, and thus symptomatic of the very culture that had made Hitler’s rise to power possible.

And yet *Four Last Songs* survives, while the work of most of Strauss’ modernist detractors is long forgotten. The explanation lies partly in his melodic fertility, gorgeous harmony and orchestration and superb writing for the soprano voice – the distillation of a lifetime’s experience in the opera house.

But even more, it is the humanity of the work’s message that makes people turn again and again to this music. Here is a sharply focused sense of joy in life and shared love, intensified by awareness of the closeness of death. Strauss offers no religious consolation, but he shows that it is still possible, in the words of Mary Renault’s *The Persian Boy*, to ‘make peace with your mortality’. How he was able to do this so persuasively with Germany in ruins and news of the human cost of Nazism growing more terrible by the day is hard to

say, but the fact remains that he did; and this finds expression in what is undoubtedly his greatest creation.

It is not clear in what order Strauss intended these songs to be performed, but not long after the premiere, the current sequence was decided on, and it has stuck. Certainly, it makes compelling emotional and musical sense. We begin, naturally enough, with ‘Frühling’, expressing renewal, but as felt by an older man. ‘September’ brings images of autumnal decay after summer’s ripeness, and ends with a touching solo farewell for the horn – Strauss’ father’s instrument. In ‘Beim Schlafengehen’, the image of the soul floating free in the ‘magic circle of the night’ is captured in a rapturous duet for soprano and solo violin – the newly liberated soul’s wordless voice. The ending of a long, shared life is then evoked in ‘Im Abendrot’. Strauss’ long marriage to the formidable Pauline had not been stress-free, but his comment to Mahler that ‘she’s what I need’ was evidently sincere. As the soprano finally asks ‘Is this perhaps death?’, horn and cor anglais recall the transfiguration theme from Strauss’ much earlier tone poem *Tod und Verklärung* – slightly wistfully, it must be said. But then comes the warm close, with two piccolos recalling the poem’s pair of trilling larks, an image that surely needs no explanation.



**Interval – 20 minutes**

Find us on Instagram  
[@londonsymphonyorchestra](#)

# Richard Strauss

1864 to 1949 (Germany)



Richard Strauss was born in Munich in 1864, the son of Franz Strauss, a brilliant horn player in the Munich court orchestra. It is therefore perhaps not surprising that some of the composer's most striking writing is for the French horn. Strauss had his first piano lessons when he was four, and he produced his first composition two years later, but surprisingly, he did not attend a music academy; rather, his formal education ended at Munich University, where he studied philosophy and aesthetics, continuing with his musical training at the same time.

Following the first public performances of his work, he received a commission from Hans von Bülow in 1882 and, two years later, was appointed Bülow's Assistant Musical Director at the Meiningen Court Orchestra, the beginning of a career in which Strauss was to conduct many of the world's great orchestras, in addition to holding positions at opera houses in Munich, Weimar, Berlin and Vienna. While at Munich, he married the singer Pauline de Ahna, for whom he wrote many of his greatest songs.

Strauss' greatest achievements were his operas, songs and magnificent symphonic poems.

Scores such as *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Juan* and *Ein Heldenleben* demonstrate his supreme mastery of orchestration. The thoroughly modern operas *Salome* and *Elektra*, with their Freudian themes and atonal scoring, are landmarks in the development of 20th-century music, and his fifth opera, *Der Rosenkavalier* (1911), has become one of the most popular operas of the century. His later operatic masterpieces include *Ariadne auf Naxos*, *Die Frau ohne Schatten*, *Arabella* and the 'conversation piece in music' *Capriccio*, his final opera.

From the final years of the war until 1948, Strauss experienced a remarkable late flowering, during which he composed works including *Metamorphosen* for strings, the Oboe Concerto and the much-loved *Four Last Songs*. From late 1945 until summer 1948, he and his wife lived in self-imposed exile in Switzerland, waiting to be officially cleared of complicity in the Nazi regime. In June 1948, they returned to their home in Garmisch-Partenkirchen, where Strauss died in 1949, shortly after his widely celebrated 85th birthday.

## Contemporaries

Gustav Mahler,  
Claude Debussy

## Key events

**1889:** Triumphant premiere of *Don Juan*

**1905:** First operatic success with *Salome*

**1911:** Premiere of his opera *Der Rosenkavalier*

**1945–48:** 'Indian Summer', during which he produces several masterpieces

## Listen to

*Eine Alpensinfonie*  
[Isolive.co.uk](http://Isolive.co.uk)

## With the LSO

**1953:** UK premiere of *Symphonic Fragment*, *The Legend of Joseph*

Composer profile by  
**Andrew Stewart**

# Four Last Songs

## Text & Translation

---

### Original Text

#### Frühling

*In dämmrigen Grüften  
Träumte ich lang  
Von deinen Bäumen und blauen Lüften,  
Von deinem Duft und Vogelsang.*

*Nun liegst du erschlossen  
In Gleich und Zier,  
Von Licht übergossen  
Wie ein Wunder vor mir.*

*Du kennst mich wieder,  
Du lockst mich zart,  
Es zittert durch all meine Glieder  
Deine selige Gegenwart!*

Text by Hermann Hesse (1877-1962)

#### September

*Der Garten trauert,  
Kühl sinkt in die Blumen der Regen.  
Der Sommer schauert  
Still seinem Ende entgegen.*

*Golden tropft Blatt um Blatt  
Nieder vom hohen Akazienbaum.  
Sommer lächelt erstaunt und matt  
In den sterbenden Gartentraum.*

*Lange noch bei den Rosen  
Bleibt er stehen, sehnt sich nach Ruh.  
Langsam tut er die großen  
Müdigwordnen Augen zu.*

Text by Hermann Hesse (1877-1962)

### Translated Text

#### Spring

In dusky vaults  
I have long dreamt  
of your trees and blue skies,  
of your scents and the songs of birds.

Now you lie revealed  
in glistening splendour,  
flushed with light  
like a wonder before me.

You know me again,  
you beckon tenderly to me,  
all of my limbs quiver  
from your blissful presence!

Translation © Emily Ezust

#### September

The garden is mourning,  
the rain sinks coolly into the flowers.  
Summer shudders  
as it meets its end.

Leaf upon leaf drops golden  
down from the lofty acacia.  
Summer smiles, astonished and weak  
in the dying garden dream.

For a while still by the roses  
it remains standing, yearning for peace.  
Slowly it closes its large  
eyes grown weary.

Translation © Emily Ezust

## Beim Schlafengehen

*Nun der Tag mich müd gemacht,  
Soll mein sehnliches Verlangen  
Freundlich die gestirnte Nacht  
Wie ein müdes Kind empfangen.*

*Hände, laßt von allem Tun,  
Stirn vergiß du alles Denken,  
Alle meine Sinne nun  
Wollen sich in Schlummer senken.*

*Und die Seele unbewacht  
Will in freien Flügen schweben  
Um im Zauberkreis der Nacht  
Tief und tausendfach zu leben.*

Text by Hermann Hesse (1877–1962)

## Im Abendrot

*Wir sind durch Not und Freude  
Gegangen Hand in Hand,  
Vom Wandern ruhen wir  
Nun überm stillen Land.*

*Rings sich die Thäler neigen,  
Es dunkelt schon die Luft,  
Zwei Lerchen nur noch steigen  
Nachträumend in den Duft.*

*Tritt her, und laß sie schwirren,  
Bald ist es Schlafenszeit,  
Daß wir uns nicht verirren  
In dieser Einsamkeit.*

*O weiter stiller Friede!  
So tief im Abendrot,  
Wie sind wir wandermüde  
Ist dies etwa der Tod?*

by Joseph Karl Benedikt (1788–1857)

## While going to sleep

Now that the day has made me so tired,  
my dearest longings shall  
be accepted kindly by the starry night  
like a weary child.

Hands, cease your activity,  
head, forget all of your thoughts,  
all my senses now  
will sink into slumber.

And my soul, unobserved,  
will float about on untrammelled wings  
in the enchanted circle of the night  
living a thousandfold more deeply.

Translation © Emily Ezust

## In the twilight

Through adversity and joy  
We've gone hand in hand,  
We rest now from our wanderings  
Upon this quiet land.

Around us slope the valleys,  
The skies grow dark,  
Two larks alone are just climbing  
As if after a dream, into the scented air.

Come here and let them whirl past,  
For it will soon be time to rest,  
We do not wish to get lost  
In this solitude.

O wide, quiet peace,  
So deep in the red dusk,  
How weary we are of our travels  
Is this perhaps Death?

Translation © Emily Ezust



# ALWAYS MOVING

A new season begins this October

---

## **Sir Antonio Pappano**

Conducts **Mahler, Tchaikovsky,  
Vaughan Williams** and **Verdi**

---

## **Sir Simon Rattle**

Conducts **Adams,  
Prokofiev** and **Mahler**

---

## **Plus**

Gianandrea Nosedà

Barbara Hannigan

Thomas Adès

John Adams

Yuja Wang

Janine Jansen

Explore the full season at

**[iso.co.uk/2627](https://iso.co.uk/2627)**

# Symphony No 4 in G major

Gustav Mahler

**Lucy Crowe**

soprano

- 1 Bedächtig.  
Nicht eilen  
(Deliberate.  
Not hurried)  
– Recht  
gemächlich  
(Very leisurely)**
- 2 In gemächlicher  
Bewegung.  
Ohne Hast (At a  
leisurely pace.  
Without haste)**
- 3 Ruhevoll  
(Restful)**
- 4 Sehr behaglich  
(Very cosy)**



1899–1900



60 minutes

Programme note by  
**Stephen Johnson**

In 1900, just after he'd finished his Fourth Symphony, Gustav Mahler wrote about how the work had taken shape. He had set out with clear ideas, but then the work had 'turned upside-down' on him: 'To my astonishment it became plain to me that I had entered a totally different realm, just as in a dream one imagines oneself wandering through the flower-scented garden of Elysium and it suddenly changes to a nightmare of finding oneself in a Hades full of terrors ... This time it is a forest with all its mysteries and its horrors which forces my hand and weaves itself into my work. It becomes even clearer to me that one does not compose; one is composed.'

Mahler's remarks about 'mysteries and horrors' may surprise some readers. Writers often portray the Fourth as his sunniest and simplest symphony: an affectionate recollection of infant happiness, culminating in a vision of Heaven seen through the eyes of a child – with only the occasional pang of adult nostalgia to cloud its radiant blue skies. But Mahler was too sophisticated to fall for the sentimental 19th-century idea of childhood as a Paradise Lost. He knew that children could be cruel, and that their capacity for suffering was often seriously underestimated by adults. There is cruelty in the seemingly naive text Mahler sets in his finale, 'Das himmlische Leben' (The Heavenly Life): 'We led a patient, guiltless darling lambkin to death,' the child tells us contentedly, adding that 'St Luke is slaying the oxen'. A moment or two earlier, we catch a glimpse of 'the

butcher Herod', on whose orders the children were massacred in the biblical Christmas story.

What are images like these doing in Heaven? Interestingly, Mahler wrote this final movement before he'd written a note of the preceding three. It was one of several settings of poems from the classic German folk collection *Des Knaben Wunderhorn* (Youth's Magic Horn) Mahler had composed in the 1890s. At one stage, Mahler thought of including it in his huge Third Symphony; but then he began to see it as more clearly the ending of his next symphony, the Fourth. Even then, Mahler's ideas changed as the new work took shape. In its final form, the first three movements of the Fourth Symphony prepare the way for the closing vision of 'Das himmlische Leben' on every possible level: its themes, orchestral colours, tonal scheme, most of all that strange emotional ambiguity – blissful dream touched by images of nightmare. Far from being Mahler's simplest symphony, it is one of the subtlest things he ever created.

The very opening of the Fourth Symphony is a foretaste of the finale. Woodwind and jingling sleigh bells set off at a slow jog-trot, then a languid rising violin phrase turns out to be the beginning of a disarmingly simple tune. There is a note of contained yearning in the lovely second theme (cellos), but this soon subsides into the most childlike idea so far (solo oboe and bassoon). Later, another tune is introduced by four flutes in unison – panpipes, or perhaps

whistling boys. After this, the 'mysteries and horrors' of the forest gradually make their presence felt, until, in a superb full orchestral climax, horns, trumpets, bells and glittering, high woodwind sound a triumphant medley of themes from earlier on. But this triumph is dispelled by a dissonance, underlined by gong and bass drum, then trumpets sound out the grim fanfare rhythm Mahler later used to begin the Funeral March of his Fifth Symphony. How do we get back to the land of lost content glimpsed at the beginning? Mahler simply stops the music, and the simple theme starts again in mid-phrase, as though nothing had happened. All the main themes now return, but dark disturbances keep casting shadows.

The second movement proceeds at a leisurely pace (really fast music is rare in this symphony). Mahler described the first theme as 'Freund Hain spielt auf' – the 'Friend Hain' who 'strikes up' here is a sinister figure from German folklore: a Pied Piper-like figure whose fiddle-playing leads those it enchants into the land of 'Beyond' – Death in disguise? Mahler evokes Freund Hain's fiddle ingeniously by having the orchestral leader play on a violin tuned a tone higher than normal, which makes the sound both coarser and literally more highly strung. Death doesn't quite have the last word, though the final shrill forte (flutes, oboes, clarinets, glockenspiel, triangle and harp) leaves a sulphurous aftertaste.

The slow movement is marked 'restful', but the peace is profoundly

equivocal. Mahler wrote that this movement was inspired by 'a vision of a tombstone on which was carved an image of the departed, with folded arms, in eternal sleep' – an image half consoling, half achingly sad, and clearly related to the Freund Hain/Death imagery in the second movement. Mahler explores facets of this ambiguity before springing a wonderful surprise: a full orchestral outburst of pure joy. This passage looks forward and backward: horns anticipate the clarinet tune which opens the finale, then recall the whistling boys' flute theme from the first movement. Then the movement slips back into peaceful sleep, to awaken in ...

... Paradise – or, at least, a child's version of it. Sleigh bells open the finale, then the soprano enters for the first time. Possibly fearing what adult singers might get up to if told to imitate a child, Mahler adds an NB in the score: 'To be sung in a happy childlike manner: absolutely without parody!' At the first mention of St Peter, the writing becomes hymn-like, then come those troubling images of slaughter. The singer seems unmoved by what she relates, but plaintive, animal-like cries from oboe and low horn disturb the vision, if only momentarily. At last, the music makes its final turn to E major, the same key as the heavenly vision near the end of the slow movement. 'No music on Earth can be compared to ours', the child tells us. Then the child falls silent (asleep?), and the music gradually fades until nothing is left but the soft, low, repeated tolling of the harp.

# The Heavenly Life (Symphony No 4: Finale)

## Text & Translation

---

### Original Text

*Wir genießen die himmlischen Freuden,  
D'rum tun wir das Irdische meiden.  
Kein weltlich' Getümmel  
Hört man nicht im Himmel!  
Lebt alles in sanftester Ruh'.  
Wir führen ein engelisches 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 geduldig's,  
Unschuldig's, geduldig's,  
Ein liebliches Lämmlein zu Tod.  
Sankt Lucas 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!*

### Translated Text

We enjoy heavenly pleasures,  
and therefore avoid earthly ones.  
No worldly tumult  
is to be heard in heaven!  
All live in greatest peace.  
We lead angelic lives,  
yet have a merry time of it besides;  
We dance and we spring,  
We skip and we sing,  
Saint Peter in heaven looks on.

John lets the lambkin out,  
and Herod the Butcher lies in wait for it.  
We lead a patient,  
an innocent, patient,  
dear little lamb to its death.  
Saint Luke slaughters the ox  
without any thought or concern.  
Wine doesn't cost a penny  
in the heavenly cellars;  
The angels bake the bread.

Good greens of every sort,  
grow in the heavenly vegetable patch,  
good asparagus, string beans  
and whatever we want.  
Whole dishfuls are set for us!  
Good apples, good pears and good grapes;  
and gardeners who allow everything.  
If you want roebuck or hare,  
on the public streets  
they come running right up!

*Sollt' ein Fasttag 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.  
Kein' Musik ist ja nicht auf Erden,  
Die unsrer verglichen kann werden.  
Cäcilia mit ihren Verwandten  
Sind treffliche Hofmusikanten!  
Die englischen Stimmen  
Ermuntern die Sinnen,  
Daß alles für Freuden erwacht.*

Traditional text from *Des Knaben Wunderhorn* (1805–08)  
edited by Achim von Arnim and Clemens Brentano

Should a fast day come along,  
all the fishes at once come  
swimming with joy!  
There goes Saint Peter running  
with his net and his bait  
to the heavenly pond.  
Saint Martha must be the cook.

There is simply no music on earth,  
that can compare to ours.  
Even the eleven thousand virgins  
venture to dance,  
and Saint Ursula herself has to laugh.  
There is simply no music on earth,  
that can compare to ours.  
Cecilia and all her relations  
make excellent court musicians!  
The angelic voices  
gladden our senses,  
so that all awaken for joy.

# Gustav Mahler

1860 (Bohemia) to 1911 (Austria)



## Contemporaries

Richard Strauss,  
Gustav Klimt

## Key events

**1895:** Premiere of Symphony No 2, Mahler's first major success

**1897:** Becomes Director of the Vienna Court (now State) Opera

## Listen to

Symphony No 3  
[isolive.co.uk](https://www.isolive.co.uk)

## With the LSO

First London performance of the cantata *Das klagende Lied*, conducted by Walter Goehr

Composer profile by  
**Stephen Johnson**

Gustav Mahler's sense of being an outsider, coupled with a penetrating, restless intelligence, made him an acutely self-conscious searcher after truth. For Mahler, the purpose of art was, in Shakespeare's famous phrase, to 'hold the mirror up to nature' in all its bewildering richness. The symphony, he told Jean Sibelius, 'must be like the world. It must embrace everything'. Mahler's symphonies can seem almost over-full of intense emotions and ideas: love and hate, joy in life and terror of death, the beauty of nature, innocence and bitter experience. Similar themes can also be found in his marvellous songs and song cycles, though there the intensity is, if anything, still more sharply focused.

Gustav Mahler was born the second of 14 children. His parents were apparently ill matched (Mahler remembered violent scenes), and young Gustav grew dreamy and introspective, seeking comfort in nature rather than human company. Death was a presence from early on: six of Mahler's siblings died in infancy. This no doubt partly explains the obsession with mortality in Mahler's music. Few of his major works do not feature a funeral march: in fact, his first composition (at age ten) was a *Funeral March with Polka* –

exactly the kind of extreme juxtaposition one finds in his mature works.

For most of his life, Mahler supported himself by conducting, but this was no mere means to an end. Indeed, his evident talent and energetic, disciplined commitment led to successive appointments in Prague, Leipzig, Budapest, Hamburg and climactically, in 1897, at the Vienna Court Opera. In the midst of this hugely demanding schedule, Mahler composed whenever he could, usually during his summer holidays. The rate at which he composed during these brief periods is astonishing. The workload in no way decreased after his marriage to the charismatic and highly intelligent Alma Schindler in 1902.

Nevertheless, many today have good cause to be grateful to Mahler for his single-minded devotion to his art. T S Eliot – another artist caught between the search for faith and the horror of meaninglessness – wrote that 'humankind cannot bear very much reality'. But Mahler's music suggests another possibility. He can take us to the edge of the abyss, then sing us the sweetest songs of consolation. If we allow ourselves to make this journey with him, we may find that we too are the better for it.

London Symphony Orchestra

# THE LSO MIXTAPE

Hear the May playlist, curated by Lucy Crowe



Introducing the LSO Mixtape – a monthly playlist from the London Symphony Orchestra. Each edition features a handpicked selection of tracks from a guest artist, offering a personal lens into their musical world.

Soprano Lucy Crowe curates this month's LSO Mixtape, a vocal journey inspired by the music from tonight's concert. Her hand-picked selections span Bach to Janáček and beyond, shining a light on music she loves and the expressive power of the voice.



Listen now



Explore our full catalogue at  
[Isolive.lso.co.uk](https://isolive.lso.co.uk)

# Sir Simon Rattle

Conductor Emeritus



Sir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music. From 1980 to 1998, he was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. In 2002, he took up the position of Artistic Director and Chief Conductor of the Berlin Philharmonic, where he remained until the end of the 2017/18 season. Sir Simon was appointed Music Director of the London Symphony Orchestra in September 2017, a position he remained in until the 2023/24 season, when he became Conductor Emeritus. That same season, Sir Simon took up the position of Chief Conductor with the Symphonieorchester des Bayerischen Rundfunks in Munich. He is a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group. In 2024, he was announced as the Principal Guest Conductor, Rafael Kubelik Chair, of the Czech Philharmonic Orchestra.

Sir Simon has made over 70 recordings for EMI (now Warner Classics) and has received numerous prestigious international awards for his recordings on various labels. His most recent recordings include Berlioz's *The Damnation of Faust*, Helen Grime's *Woven Space*, Debussy's *Pelléas et Mélisande*, Turnage's *Remembering* and Beethoven's *Christ on the Mount of Olives*, which were all released

by the LSO's own record label, LSO Live. Sir Simon regularly tours within Europe, the United States and Asia, and has long-standing relationships with world-leading orchestras. He regularly conducts the Staatskapelle Berlin, Berlin Philharmonic, Chamber Orchestra of Europe and the Czech Philharmonic. He has conducted opera productions at the Metropolitan Opera, Vienna State Opera, Berlin State Opera and at the Festival d'Aix en Provence.

Music education is of supreme importance to Sir Simon, and his partnership with the Berlin Philharmonic broke new ground with the education programme *Zukunft@Bphil*. He and the Berlin Philharmonic were appointed International UNICEF Ambassadors in 2004, the first time this honour has been conferred on an artistic ensemble. In 2019, Sir Simon announced the creation of the LSO East London Academy, developed by the LSO in partnership with ten East London boroughs. This free programme aims to identify and develop the potential of young East Londoners between the ages of 11 and 18 who show exceptional musical talent.

Sir Simon was awarded a knighthood by Her Late Majesty Queen Elizabeth II in 1994 and received the Order of Merit in 2014. He received the Order of Merit in Berlin in 2018. In 2019, he was given the Freedom of the City of London.



## Next on stage with the LSO

24 & 28 May 7pm, Barbican  
Wagner: *Siegfried Idyll* and  
Excerpts from *Götterdämmerung*

# Lucy Crowe

soprano



Widely regarded as one of the most versatile and respected singers of her generation, Lucy Crowe was awarded an OBE in the 2023 King's birthday honours.

Equally at home in opera, concert and recital, Crowe appears regularly with many of the world's leading opera houses, orchestras and conductors. Her repertoire spans music from the Baroque to the 20th century, embracing roles such as Pamina (Mozart's *The Magic Flute*), Susanna (Mozart's *The Marriage of Figaro*), Musetta (Puccini's *La bohème*), Poppea (Handel's *Agrippina*), Fiordiligi (Mozart's *Così fan tutte*) and the title role in Janáček's *The Cunning Little Vixen*, alongside major concert works by Mozart, Brahms, Strauss and Mahler. She has appeared with companies including The Royal Opera, English National Opera, Glyndebourne, Deutsche Oper Berlin, Bavarian State Opera, Teatro Real, Madrid and the Metropolitan Opera, New York, and performs widely in concert with leading international orchestras.

This season, Crowe has returned to The Royal Opera as Pamina and made her role debut as Fiordiligi for English National Opera. This summer, she makes her Santa Fe Opera debut in the title role of Handel's *Rodelinda* – a role she has sung in Madrid, Frankfurt and Amsterdam, and in concert in the US and Asia. On the concert platform, she has sung Handel's *Messiah* with both Rafael

Payare and the Orchestre Symphonique de Montréal and with Yannick Nézet-Séguin and the Philadelphia Orchestra.

Last season, she made her role debut as Malinka/Etherea/Kunka in Janáček's *The Excursions of Mr Brouček* at the Berlin State Opera, reprising the roles in concert with the LSO and Sir Simon Rattle, and returned to Garsington Festival as Rodelinda. On the concert stage, she sang Mozart arias with the San Francisco Symphony and Bernard Labadie, Brahms' *German Requiem* with the Bavarian Radio Symphony Orchestra and Rattle, and *Messiah* with the Philadelphia Orchestra and Nézet-Séguin. She also gave numerous recitals at Wigmore Hall as part of her artist focus there.

A committed recitalist, Crowe is a regular guest at Wigmore Hall and major international festivals and has appeared at venues including Carnegie Hall and the Concertgebouw in Amsterdam.

An acclaimed recording artist, she received a Grammy nomination for Janáček's *The Cunning Little Vixen* with Sir Simon Rattle and the LSO, alongside a *BBC Music Magazine* nomination for *Rodelinda*. Her debut recital disc for Linn Records features songs by Berg, Strauss and Schoenberg, and her discography spans a wide range of operatic, orchestral and solo repertoire.

# London Symphony Orchestra

## On Stage

### Leader

Benjamin Marquise  
Gilmore

### First Violins

Seohee Min  
Clare Duckworth  
Ginette Decuyper  
Olatz Ruiz de  
Gordejuela  
Maxine Kwok  
William Melvin  
Stefano Mengoli  
Claire Parfitt  
Elizabeth Pigram  
Laurent Quénelle  
Harriet Rayfield  
Sylvain Vasseur  
Shing-Hong  
Aries Chow\*  
Aaron You-Xin Li  
Julia Rumley  
Rhys Watkins

### Second Violins

Julián Gil Rodríguez  
Thomas Norris  
Miya Väisänen  
Matthew Gardner  
Naoko Keatley  
Belinda McFarlane  
Iwona Muszynska  
Csilla Pogány  
Louise Shackelton  
Eleanor Fagg  
Juan Gonzalez  
Hernandez  
Lyrit Milgram  
Djumash Poulsen  
Chelsea Sharpe

### Violas

Eivind Ringstad  
Malcolm Johnston  
Anna Bastow  
Thomas Beer  
Julia O’Riordan  
Sofia Silva Sousa  
Robert Turner  
Mizuho Ueyama  
Michelle Bruil  
Xinyuan He\*  
Jenny Lewisohn  
David Vainsot  
Matthias Wiesner

### Cellos

David Cohen  
Laure Le Dantec  
Alastair Blayden  
Salvador Bolón  
Daniel Gardner  
Amanda Truelove  
Joanna Twaddle  
Louise McMonagle  
Jessica Schaefer  
Raphaël Unger

### Double Basses

Rodrigo Moro Martín  
Mehdi Nejjoum-  
Barthélémy  
Thomas Goodman  
Joe Melvin  
Jani Pensola  
Will Priest  
James Trowbridge  
Adam Wynter

### Flutes

Gareth Davies  
Amy Yule  
Imogen Royce

### Piccolo

Patricia Moynihan

### Oboes

Olivier Stankiewicz  
Rosie Jenkins

### Cor Anglais

Maxwell Spiers

### Clarinets

Chris Richards  
Chi-Yu Mo

### Bass Clarinet

Ferran Garcerà Perelló

### Bassoons

Rachel Gough  
Joost Bosdijk

### Contrabassoon

Martin Field

### Horns

Timothy Jones  
Timothy Ellis  
Angela Barnes  
Tommaso Rusconi  
Jonathan Maloney

### Trumpets

James Fountain  
Adam Wright  
Katie Smith

### Trombones

Simon Johnson  
Jonathan Hollick

### Bass Trombone

Paul Milner

### Tuba

Ben Thomson

### Timpani

Nigel Thomas  
Patrick King

### Percussion

Neil Percy  
David Jackson  
Sam Walton  
Matthew Farthing

### Harp

Bryn Lewis

### Piano

Elizabeth Burley

\* Members of the LSO String Experience Scheme

Established in 1992, the Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The musicians are treated as professional ‘extras’, and receive fees in line with LSO section players. Kindly supported by the Barbara Whatmore Charitable Trust, the Idlewild Trust and The Thriplow Charitable Trust and The Thistle Trust.