



*A collaboration between  
Manchester's orchestras and  
The Bridgewater Hall  
January – June 2010*

MANCHESTER

# MAHLER'S SYMPHONIES

*Between January and June 2010, Manchester's orchestras and The Bridgewater Hall collaborate on a major concert series which includes all of Mahler's symphonies, Das Lied von der Erde and events celebrating the composer's life and work, 150 years since his birth.*

Mahler's symphonies are considered the greatest pinnacle of the symphonic repertoire, an unparalleled challenge for even the greatest symphony orchestras of today. At his meeting with Sibelius in 1907, Mahler declared, 'the symphony must be like the world. It must embrace everything.' Consequently he conveyed the highs and lows of human existence with shattering immediacy. Never before had a composer's life become so bound up in his output. The recurring themes of joy, fear, terror, love and death may have been rooted in autobiography, but they are themes shared by us all.

Growing up in the Moravian countryside town of Iglau instilled a lifelong love of nature in the young Mahler (he even called for cowbells in the Sixth and Seventh Symphonies), while other influences were of the local dance band and of fanfares and military music (reflecting the barracks in the town). The love for his wife, Alma, would also inspire both his most gushingly romantic outbursts and his most painfully anguished.

*'the symphony must be like the world. It must embrace everything.'*

Completed in 1888 at the age of only 27, his **FIRST SYMPHONY** opens with a picture of awakening nature, and in the third movement evokes a Huntsman's Funeral with a twisted, minor-key version of the well-known children's round Frère Jacques. If this was unusual, Mahler's ambitions immediately expanded in the epic **SECOND SYMPHONY** – requiring not only a soprano and mezzo-soprano soloist, but also a chorus and offstage brass. Already Mahler's punishing conducting schedule was limiting his time for composing, and his new job as Music Director of the Budapest Opera interfered with progress in the Second Symphony. As in the **THIRD** and **FOURTH SYMPHONIES**, the Second continues his fascination with the collection of folk poetry *Des Knaben Wunderhorn*, and the last movement ends in a searing depiction of the Day of Judgement.

By the time of his **FIFTH SYMPHONY**, Mahler had risen to become Director of the Vienna Court Opera. In 1901, soon after beginning the work, he met his future wife, Alma. The Fifth's sumptuous *Adagietto* – popularised by Visconti's film version of *Death in Venice* – was an effusively romantic offering to Alma, the 'most beautiful girl in Vienna'.

'Not one of his works came as directly from his innermost heart as this,' said Alma of the **SIXTH SYMPHONY**, once known as the 'Tragic'. Its haunted expression culminates in the three famous hammerblows of fate in its finale – Mahler's triple premonition, Alma claimed, of his forced resignation from the Vienna Court Opera, the death of their first daughter and the diagnosis of his heart condition, which would eventually take his life.

Having completed the two 'Night Music' movements of the **SEVENTH**, it was nature again – a boat crossing on an Alpine lake – that gave Mahler the impetus to complete the work; the **EIGHTH** too, the 'Symphony of a Thousand', was composed in a fever of inspiration, in 1906, leading Mahler to combine a celebration of the 'creator spirit' with a setting from Goethe's *Faust*.

In Mahler's **DAS LIED VON DER ERDE (SONG OF THE EARTH)**, his life-long search to create a synthesis of symphony and song reaches a climax in a work that signals the end of the heroic symphony. Though it ends with resigned acceptance, the **NINTH SYMPHONY** has been described as Mahler's 'dark night of the soul'. And it was while composing his **TENTH SYMPHONY** in 1910 that Mahler learned of Alma's affair with the architect Walter Gropius, leading to deep emotional turmoil. 'To live for you! To die for you!' he wrote on the last pages of the manuscript. Even near the end of his own life, Mahler's passions continued to flood into his music, here combining almost unbearable intensity with heartbreaking poignancy.

# THE PREMIERES

*Before each Mahler symphony, there will be a world premiere of a new work commissioned by BBC Radio 3, the Hallé or Manchester Camerata. Each piece has been conceived to reflect upon the symphony which follows.*

**KURT SCHWERTSIK** (born Vienna, 1935) started his career as a horn player in the Vienna Philharmonic Orchestra: no better place to learn about Mahler. But there's nothing traditional about Schwertsik's own music, which is mercurial, highly personal and rarely entirely serious. Who could fail to be drawn to a composer whose works include the opera *The Wondrous Tale of Fanferlizzy Sunnyfeet* and the recent marimba concerto, *Now you hear me, now you don't*.

**COLIN MATTHEWS** (born London, 1946) will be familiar to many as the Hallé's Associate Composer, whose orchestrations of Debussy's *Préludes* have been widely acclaimed. Mahler runs through his veins, having assisted (along with his brother David) Deryck Cooke in his completion of Mahler's Tenth. His studies with Benjamin Britten and Imogen Holst have given him a particular taste for vocal writing, as witness *Crossing the Alps*, for unaccompanied chorus.

The music of **BUSHRA EL-TURK** (born London, 1982) draws on eclectic roots, from her Lebanese heritage to a particular love of the world's folk music, resulting in works that range from settings of Ancient Phoenician texts to surreal dance pieces. Common to all is an unstoppable vitality, a witty delight in the unexpected and an endless curiosity about the possibilities of the juxtapositions of sounds.

**FRIEDRICH CERHA** (born Vienna, 1926) shares with Kurt Schwertsik not only his birthplace, but also a desire to establish contemporary music within a city mired in tradition, leading them to found the new music ensemble, Die Reihe, in 1958. Cerha is nothing if not eclectic, being fascinated by early music too; he's also famed for the completion of the work of another, in this case Alban Berg's brutal, hyper-Romantic opera *Lulu*.

The German composer **DETLEV GLANERT** (born Hamburg, 1960) names Mahler – along with Schubert and Shostakovich – as an idol, the unabashed romanticism of his scores resonating with his own music. Many of Glanert's works display an unnerving darkness and a fascination with universal themes, his large-scale orchestration of one of Schubert's most epic songs, 'Einsamkeit' ('Loneliness'), being a case in point.

The American composer **URI CAINE** (born Philadelphia, 1956) defies categorisation: who else could have translated Bach's *Goldberg Variations* or Wagner's *Liebsteod* into a contemporary and subversive sound-world without being lynched? For Caine, Mahler is a preserver and a

destroyer of tradition, something to which he, too, can lay claim. It was a commission to write the score for a silent film about Mahler's life that first piqued Caine's interest in his music.

**EDWARD GREGSON** (born Sunderland, 1945) enjoys a close relationship with Manchester, having been, until last year, Principal of the Royal Northern College of Music. He revels in writing music where dramatic contrast and direct brilliance are to the fore, and is particularly admired for his concertos and his works for brass band. *Dream Song*, for large orchestra, takes as its starting point snippets from Mahler's Sixth Symphony but the results are utterly personal.

**DAVID MATTHEWS** (born London, 1943), elder brother of Colin, is a composer for whom tradition is a constant source of inspiration, not only in using forms some have denounced as defunct but also reconciling past with present and future. He has said of the symphony, '*I feel I am now perhaps learning how to write them*' – an overly modest statement from a composer whose Seventh Symphony is coupled with that of Mahler.

**OLIVIER LATRY** (born Boulogne-sur-Mer, 1962) is considered to be one of his generation's most remarkable organists. Since 1985, he has been one of the tenured organists of the Great Organ of Notre-Dame de Paris. Preferring not to specialise in a particular repertoire, he is an exceptional improviser, bringing his dazzling imagination and skill to the Eighth Symphony's 'Veni, Creator Spiritus' theme.

**LUKE BEDFORD** (born Berkshire, 1978) has a lot to thank Mahler for, having got into classical music via Ken Russell's lurid and phantasmagorical biopic of the composer. '*It was the first time I'd heard any Mahler, so I persuaded my gran to buy me Mahler's symphonies.*' Bedford has already won two prestigious British Composer Awards and is currently the first-ever Composer-in-Residence at London's Wigmore Hall.

It's ironic that **ANTHONY PAYNE** (born London, 1936) is most readily known for his completion of Elgar's Third Symphony (and more recently, the sixth *Pomp and Circumstance March*), for he is a much-commissioned and played composer in his own right. Payne's choice of subject-matter for his new work – the universe – would surely have struck a chord with Mahler, who believed that a symphony should encompass an entire world.

All events take place at  
The Bridgewater Hall,  
Manchester, except film  
screenings which take place  
at Cornerhouse, Oxford  
Street.

## SATURDAY 16 JANUARY

### 6.30<sup>PM</sup> | PREVIEW

Lynne Walker talks to the BBC Philharmonic's Chief Conductor Gianandrea Noseda and General Manager Richard Wigley about the Mahler cycle.

## N<sup>o</sup>. 1

### 7.30<sup>PM</sup> | BBC PHILHARMONIC

**KURT SCHWERTSIK** Nactmutsken

**MAHLER** Symphony No.1, 'Titan'

**GIANANDREA NOSEDA** conductor

Tickets: £9 | £12 | £17 | £21 | £25 | £31

### CONCERT PLUS

Takes place half an hour after the end of the main concert in the auditorium.

**SCHREKER** Valse Lente

**JOE DAVIS** Orchestral Fantasy after Mahler

**MAHLER** Blumine

**STEPHEN THRELFALL** conductor

**CHETHAMS CHAMBER ORCHESTRA**

## THURSDAY 28 JANUARY

### 6.15<sup>PM</sup> | PRE-CONCERT EVENT

Christopher Cook, Colin Matthews and Professor Julian Johnson discuss Mahler's musical legacy.

With a performance by musicians from Chetham's School of Music.

## N<sup>o</sup>. 2

### 7.30<sup>PM</sup> | THE HALLÉ

**COLIN MATTHEWS** Crossing the Alps

**MAHLER** Symphony No.2, 'Resurrection'

**MARKUS STENZ** conductor

**SUSAN GRITTON** soprano

**KATARINA KARNÉUS** mezzo-soprano

**HALLÉ CHOIR**

Tickets: £9.50 | £14.50 | £21 | £25 | £32 | £37

## SATURDAY 30 JANUARY

### ETERNAL BLUE HORIZONS:

A COLLABORATION BETWEEN THE BRIDGEWATER HALL AND MANCHESTER CAMERATA

A day of events exploring Mahler's *Song of the Earth*.

### 1.30<sup>PM</sup>–4.30<sup>PM</sup>

#### MAHLER IN SYMPHONY AND SONG

Professor Julian Johnson and Peter Davison investigate the background to Mahler's *Song of the Earth* through his songs and symphonies.

Tickets: £10

### 5<sup>PM</sup>–6<sup>PM</sup>

#### BBC RADIO 3'S DISCOVERING MUSIC

An in-depth musical investigation of *Song of the Earth* led by Stephen Johnson.

Reserve a free ticket at the Box Office.

### 7.30<sup>PM</sup>

#### MANCHESTER CAMERATA

**BUSHRA EL-TURK** Mosaic

**BEETHOVEN** Symphony No.6, 'Pastoral'

**MAHLER ARR. SCHOENBERG-RIEHN**

Das Lied von der Erde (chamber version-sung in German)

**DOUGLAS BOYD** conductor

**JANE IRWIN** mezzo soprano

**PETER WEDD** tenor

Tickets: £10 | £17 | £21 | £26 | £29

#### SONGBOOK OF THE EARTH

Together, The Bridgewater Hall and Manchester Camerata will deliver Songbook of the Earth, an education project for 450 primary school children who will produce a songbook inspired by and working with Mahler's symphonic song cycle devoted to Nature.

This project has a live performance at The Bridgewater Hall on Monday 19 April and an online element which can be found at [www.manchestercamerata.co.uk/learning/songbook-of-the-earth-online](http://www.manchestercamerata.co.uk/learning/songbook-of-the-earth-online).

'To judge a composer's  
work, one must consider  
it as a whole.'

GUSTAV MAHLER

The BBC Philharmonic and Hallé concerts will be broadcast on BBC Radio 3 as part of Performance on 3 at 7pm on consecutive Mondays for ten weeks, starting on 5 April and running until 7 June.

## SUNDAY 7 FEBRUARY

### MAHLER ON FILM: CORNERHOUSE

Cornerhouse presents the first of two films to celebrate the life and work of Gustav Mahler.

1.45<sup>PM</sup>

### DEATH IN VENICE [CERT. 12A] (MORTE A VANEZIA)

Dir. Luchino Visconti | Italy 1971 | 130 mins  
Dirk Bogarde, Björn Andresen, Silvana Mangano,  
Marisa Berensen

Beautifully shot, with a Mahler soundtrack, *Death in Venice* enjoyed huge success upon its original release and remains one of Bogarde's most memorable roles. Introduced by Peter Davison.

Tickets: £5 (£3.50 for Mahler concert ticket holders)

## SATURDAY 13 FEBRUARY

6.30<sup>PM</sup> | PREVIEW

Richard Wigley in conversation with H.K. Gruber.

### N<sup>o</sup>.3 7.30<sup>PM</sup> | BBC PHILHARMONIC

FRIEDRICH CERHA like a musical tragedy \*  
MAHLER Symphony No.3

H.K. GRUBER conductor \*

VASSILY SINAIISKY conductor

KAREN CARGILL mezzo-soprano

CITY OF BIRMINGHAM SYMPHONY CHORUS  
AND YOUTH CHORUS

Tickets: £9 | £12 | £17 | £21 | £25 | £31

## THURSDAY 18 FEBRUARY

6.30<sup>PM</sup> | PRE-CONCERT EVENT

Markus Stenz and Christopher Cook discuss the *Wunderhorn* symphonies. With musical illustrations by musicians from the RNCM.

### N<sup>o</sup>.4 7.30<sup>PM</sup> | THE HALLÉ

MAHLER Blumine  
SCHUBERT ORCH. DETLEV GLANERT

Einsamkeit

MAHLER Symphony No.4

MARKUS STENZ conductor

CAROLYN SAMPSON soprano

Tickets: £9.50 | £14.50 | £21 | £25 | £32 | £37

## THURSDAY 4 MARCH

6.30<sup>PM</sup> | PRE-CONCERT EVENT

Sir Mark Elder introduces Mahler's Fifth Symphony. Jonathan Scott and soloists from the Hallé perform the surviving movement of Mahler's Piano Quartet.

### N<sup>o</sup>.5 7.30<sup>PM</sup> | THE HALLÉ

URI CAINE Scenes from Childhood

MAHLER Symphony No.5

SIR MARK ELDER conductor

URI CAINE piano

HALLÉ YOUTH CHOIR

Tickets: £9.50 | £14.50 | £21 | £25 | £32 | £37

### POST-CONCERT TALK

Sir Mark Elder and composer-pianist Uri Caine look back at tonight's concert.

## SATURDAY 27 MARCH

6.30<sup>PM</sup> | PREVIEW

Conversation with Edward Gregson.

### N<sup>o</sup>.6 7.30<sup>PM</sup> | BBC PHILHARMONIC

EDWARD GREGSON Dream Song  
MAHLER Symphony No.6

GIANANDREA NOSEDA conductor

Tickets: £9 | £12 | £17 | £21 | £25 | £31

## MONDAY 19 APRIL

### SONGBOOK OF THE EARTH

The culmination of Manchester Camerata and The Bridgewater Hall Community Education Trust's Songbook of the Earth project. For ticket information, please contact the Box Office on 0161 907 9000.

## SATURDAY 24 APRIL

6.30<sup>PM</sup> | PREVIEW

Lynne Walker in conversation with David Matthews.

### N<sup>o</sup>.7 7.30<sup>PM</sup> | BBC PHILHARMONIC

DAVID MATTHEWS Symphony No.7  
MAHLER Symphony No.7

GIANANDREA NOSEDA conductor

Tickets: £9 | £12 | £17 | £21 | £25 | £31

### CONCERT PLUS

Takes place half an hour after the end of the main concert in the auditorium.

WILLIAM WALTON (ARR. ELGAR

HOWARTH) First Shoot

HERMAN PALLHUBER Titan's Progress

PHIL CHALK conductor

THE FAIREY BAND



## SATURDAY 1 MAY

### 1.45<sup>PM</sup> TO 5<sup>PM</sup> | OPEN REHEARSAL

Sir Mark Elder, the Hallé, the BBC Philharmonic, our soloists and massed choirs warmly invite you to join them as they all come together for the first time to prepare for the performance of Mahler's Eighth Symphony the following evening.

In addition to your concert ticket (which you should bring with you to the rehearsal) you will need a separate rehearsal ticket to ensure admission. Tickets can be reserved from the Box Office from Monday 4 January and are subject to availability. Customers who have not been able to obtain tickets for the concert on Sunday 2 May can purchase a ticket to attend the open rehearsal for £10. (Available from Monday 1 February 2010).

### 5<sup>PM</sup> | MAHLER'S EIGHTH SYMPHONY

Following the rehearsal, John Summers and Richard Wigley, the Chief Executives of the Hallé and BBC Philharmonic, reflect on how Manchester's two symphony orchestras got together to mount Mahler's epic cycle, and the Eighth Symphony in particular.

## SUNDAY 2 MAY

### MAHLER ON FILM: CORNERHOUSE

Cornerhouse presents the second of two films to celebrate the life and work of Gustav Mahler.

1.45<sup>PM</sup>

### MAHLER [CERT. 15]

Dir. Ken Russell / GB 1974 / 115 mins  
Robert Powell, Georgina Hale, Lee Montague  
Ken Russell's imaginative *Mahler* captures the essence of Mahler's musical genius in this biopic.  
*Tickets: £5 (£3.50 for Mahler concert ticket holders)*

### 6.15<sup>PM</sup> | PRE-CONCERT EVENT

#### ALMA MAHLER'S DIARIES

A staged presentation in The Bridgewater Hall, of extracts from Alma Mahler's diaries, revealing a complex life and intimacy with artistic greatness.

## N<sup>o</sup>.8

### 7.30<sup>PM</sup> | THE HALLÉ AND BBC PHILHARMONIC

**OLIVIER LATRY** Improvisation on  
'Veni, Creator Spiritus'

**MAHLER** Symphony No.8

**SIR MARK ELDER** conductor

**OLIVIER LATRY** organ

**CLAIRE RUTTER** soprano

**AGA MIKOLAJ** soprano

**ANNA LEESE** soprano

**SARAH CONNOLLY** mezzo-soprano

**CATHERINE WYN-ROGERS** mezzo-soprano

**LARS CLEVEMAN** tenor

**GERALD FINLEY** bass-baritone

**JAMES CRESWELL** bass

**HALLÉ CHOIR, CHILDREN'S CHOIR AND GIRLS**

**OF THE HALLÉ YOUTH CHOIR**

**CITY OF BIRMINGHAM SYMPHONY CHORUS**

**AND YOUTH CHORUS**

*Tickets: £9.50 | £14.50 | £21 | £25 | £32 | £37*

## THURSDAY 27 MAY

### 6.30<sup>PM</sup> | PRE-CONCERT EVENT

Michael Kennedy, joins fellow writer and critic Michael Henderson and John Summers to reflect on Manchester's response to Mahler.

## N<sup>o</sup>.9

### 7.30<sup>PM</sup> | THE HALLÉ

**LUKE BEDFORD** New work

**MAHLER** Symphony No.9

**SIR MARK ELDER** conductor

*Tickets: £9.50 | £14.50 | £21 | £25 | £32 | £37*

## SATURDAY 5 JUNE

### 6.30<sup>PM</sup> | PREVIEW

Lynne Walker talks to Anthony Payne.

## N<sup>o</sup>.10

### 7.30<sup>PM</sup> | BBC PHILHARMONIC

**ANTHONY PAYNE** The Period of Cosmography  
**MAHLER (COMPL. COOKE)** Symphony No.10

**GIANANDREA NOSEDA** conductor

*Tickets: £9 | £12 | £17 | £21 | £25 | £31*

*A publication by Peter Davison exploring Mahler's life, legacy and impact in Manchester will be available to accompany the series.*

*For more on Mahler visit [www.bridgewater-hall.co.uk](http://www.bridgewater-hall.co.uk)*

# HOW TO BOOK

## CONCERT TICKETS

All concerts take place at The Bridgewater Hall, Manchester M2 3WS

**Box Office 0161 907 9000**

**Book online at [www.bridgewater-hall.co.uk](http://www.bridgewater-hall.co.uk)**

Ticket prices are listed under individual concerts.

Buy tickets for 10 concerts and receive 30% discount - plus a free ticket to the Open Rehearsal of Symphony No.8 on Saturday 1 May (subject to availability). (Please note there are now only returns available for the joint performance of Mahler's Symphony No.8 on Sunday 2 May.)

## ADDITIONAL EVENTS

### PRE- AND POST-CONCERT EVENTS

Unless stated otherwise, pre-concert events, previews, concert plus and post-concert events are free to concert ticket holders.

### OPEN REHEARSAL

The open rehearsal on Saturday 1 May is free to all customers who have a ticket for the concert performance on Sunday 2 May, however you will need to a separate rehearsal ticket to ensure admission. Tickets can be reserved from the Box Office from Monday 4 January and are subject to availability.

Customers who wish to attend the open rehearsal, but have been unable to purchase a ticket for the concert performance, can buy a ticket for the open rehearsal for £10. This can be purchased at the Box Office by phone or in person and will not be subject to a booking fee. Open rehearsal tickets can be booked from Monday 1 February.

### MAHLER ON FILM

Screenings will take place at Cornerhouse, 70 Oxford Street, Manchester M1 1SNH. Tickets for screenings are priced £5 or at a special rate of £3.50 for Mahler concert ticket holders (you will need your concert ticket when you purchase/pick up your ticket).

To reserve your tickets for screenings only, contact the Cornerhouse Box Office on 0161 200 1500. Capacity is limited so patrons should book well in advance to avoid disappointment.

Show your concert ticket to receive 25% off coffee and cake or tea and cake on concert days and on 7 February at Cornerhouse Café Bar.

### MAHLER IN MANCHESTER SOUVENIR PUBLICATION

by Peter Davison is available from the Box Office, price £6.50.

HALLÉ  
MUSIC DIRECTOR  
SIR MARK ELDER CBE



THE BRIDGEWATER HALL



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