



Peter Oundjian, conductor

A dynamic presence in the orchestral world, Peter Oundjian continues to make his mark as one of today's most exciting faces on the conducting scene. His strong bond with the musicians and community of Toronto continues as he serves as Music Director of the Toronto Symphony Orchestra. Through his communicative gifts on and off the podium, Mr. Oundjian's concerts draw capacity audiences as he explores the breadth and depth of orchestral repertoire and as he helps to create compelling seasons featuring world-renowned soloists and guest conductors. His probing musicality, collaborative spirit, and engaging personality have earned him accolades from musicians and critics alike.

Peter Oundjian continues to serve as Principal Guest Conductor of the Detroit Symphony Orchestra. He regularly guest conducts such orchestras as the San Francisco Symphony, the Philadelphia Orchestra, and the Zürich Tonhalle. Born in Toronto, Peter Oundjian was the first violinist of the renowned Tokyo String Quartet, a position he held for fourteen years. Mr. Oundjian is now in his 28th year as a visiting professor at the Yale School of Music.



Barbara Hannigan, soprano

With a "seemingly limitless vocal technique and an unflinching sense of colour," Canadian Barbara Hannigan is attracting world-wide attention as a soprano. Her operatic roles include Lucia in Britten's *The Rape of Lucretia*, Despina in Mozart's *Così fan tutte*, Amore in Gluck's *Orfeo ed Eurydice*, Anne Truelove in Stravinsky's *The Rake's Progress*, and the title role in Janáček's *The Cunning Little Vixen*.

She has received much acclaim for her performances of Ligeti's *Mysteries of the Macabre*, a tour-de-force for soprano and orchestra which she has sung with the Toronto Symphony Orchestra, Finnish Radio Symphony Orchestra, Frankfurt Radio Symphony Orchestra, and the Asko and Schönberg Ensembles of Amsterdam. She made her BBC Proms debut in August 2003 and sang Ligeti's *Requiem* in 2004 with the Bamberger Symphoniker conducted at the Salzburg Festival, and in 2007 with the Berliner Philharmoniker.



Toronto Symphony Orchestra

The TSO is recognized internationally as one of the world's great orchestras. More than 300,000 patrons hear the Toronto Symphony Orchestra at Roy Thomson Hall in Toronto each year, and an additional five million Canadians tune in to frequent concert broadcasts on CBC Radio. International tours have taken the Toronto Symphony Orchestra to such hallowed destinations as the Musikverein in Vienna, New York's Carnegie Hall, and other prestigious venues throughout the USA, Japan, Australia, Europe, and the Canadian North.

Founded in 1922, The New Symphony Orchestra, as it was then called, gave its first performance in April 1923 at Massey Hall. Since then, artistic leadership has included Sir Ernest MacMillan (1931-1956); Seiji Ozawa (1965-1970); Sir Andrew Davis, now Conductor Laureate (1975-1988); Günther Herbig (1988-1994), and Jukka-Pekka Saraste (1994-2001). Peter Oundjian began his tenure as Music Director in the fall of 2004.

TSO ORCHESTRA MEMBERS

violins

Jonathan Carney, CONCERTMASTER
Mark Skazinetsky, ASSOCIATE CONCERTMASTER
Marc-André Savoie, ASSISTANT CONCERTMASTER
Etsuko Kimura, ASSISTANT CONCERTMASTER

Paul Meyer, PRINCIPAL, SECOND VIOLINS

Wendy Rose, ASSISTANT PRINCIPAL, SECOND VIOLINS
Ivan Alexander
Adele Armin
Atis Banks
Sandra Baron
Sydney Chun
Jin-Shan Dai
Carol Lynn Fujino
Michele Fox
Amanda Goodburn
Terry Holowach
Bridget Hunt
Amalia Joanou-Canzoneri
Mi Hyon Kim
Leslie Dawn Knowles
Sergei Nikonov
Hyung-Sun Paik
Young-Dae Park
Victoria Richards
Semyon Pertsovsky
Peter Seminovs
Jennifer Thompson
Angélique Toews
James Wallenberg
Virginia Chen Wells
Arkady Yanivker

violins

Teng Li, PRINCIPAL
Susan Lipchak, ASSISTANT PRINCIPAL
Daniel Blackman
Ladislau Darida
Gary Labovitz
Charmain Louis

Chau Luk
Mary Carol Nugent
Marie Peebles
Christopher Redfield
Harry Skura
Kent Teeple

cellos

Winona Zelenka, ACTING PRINCIPAL
* David Hetherington, ASSISTANT PRINCIPAL
Esther Gartner
Igor Gefter
Marie Gelinas
Roberta Janzen
Audrey King
Amy Laing
Kirk Worthington

double basses

Jeffrey Beecher, PRINCIPAL
Edward Tait, ASSISTANT PRINCIPAL
Timothy Dawson
Charles Elliott
John Gowen
David Longenecker
Peter Madgett
Paul Rogers

flutes

Nora Shulman, PRINCIPAL
Julie Ranti, ASSOCIATE PRINCIPAL
Leonie Wall
Camille Watts

piccolo

Camille Watts

oboes

Sarah Jeffrey, PRINCIPAL
Keith Atkinson, ASSOCIATE PRINCIPAL
Cary Ebli
Frank Morphy

Peter Oundjian, Music Director
Sir Andrew Davis, Conductor Laureate | Gary Kulesha, Composer Advisor
Abigail Richardson and Andrew Staniland, Composer Affiliates

english horn

Cary Ebli

clarinets

Joaquín Valdepeñas, PRINCIPAL
Raymond Luedeke, ASSOCIATE PRINCIPAL
David Bourque
Joseph Orlowski

e-flat clarinet

Raymond Luedeke

bass clarinet

David Bourque
Micah Heilbrunn

bassoons

Michael Sweeney, PRINCIPAL
Kathleen McLean, ASSOCIATE PRINCIPAL
Lisa Chisholm
Fraser Jackson

contrabassoon

Fraser Jackson

saxophone

Wallace Halladay

horns

Neil Deland, PRINCIPAL
Christopher Gongos, ASSOCIATE PRINCIPAL
Richard Cohen
Harcus Hennigar
Erin Cooper Gay
Gabriel Radford

trumpets

Andrew McCandless, PRINCIPAL
Barton Woomert, ASSOCIATE PRINCIPAL
Brendan Cassin
James Gardiner
James Spragg

trombones

Gordon Wolfe, PRINCIPAL
William Cross

bass trombone

Jeffrey Hall

tuba

Mark Tetreault, PRINCIPAL

timpani

David Kent, PRINCIPAL

percussion

John Rudolph, PRINCIPAL
Patricia Krueger
Donald Kuehn
Daniel Ruddick

harp

Julie Spring

keyboard

Patricia Krueger, PRINCIPAL

librarian

Gary Corrin, PRINCIPAL
Kim Gilmore

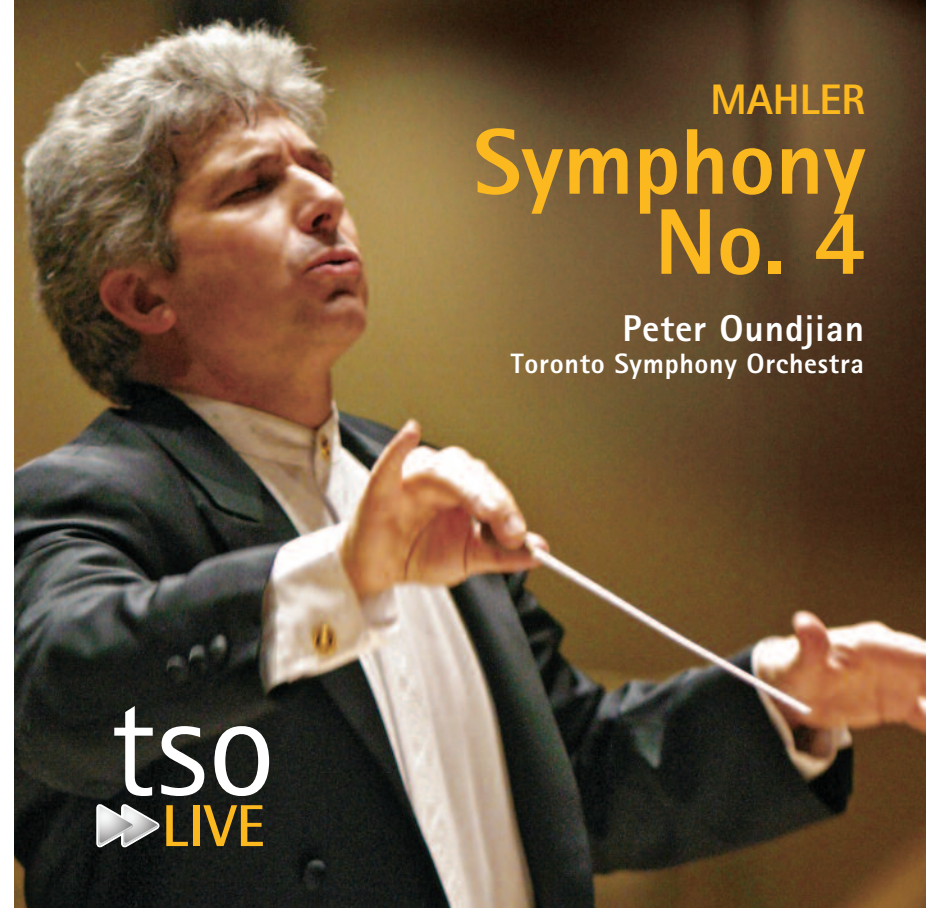
orchestra personnel manager

David Kent

orchestra assistant personnel manager

Peter Madgett

* on Sabbatical Leave for season



MAHLER Symphony No. 4

Peter Oundjian
Toronto Symphony Orchestra



Mahler, Symphony No. 4

Peter Oundjian, Conductor | Toronto Symphony Orchestra

Gustav Mahler, 101:10
Symphony No. 4 in G Major

The collection of German folk poetry *Des Knaben Wunderhorn* ("The Youth's Magic Horn") was compiled between 1805 and 1808 by the poet Ludwig Achim von Arnim and the folklorist Clemens Brentano. Capturing, as it did, the timely notion of a national identity that all could embrace, Goethe proclaimed that the collection deserved a "place in every household," and several composers turned to it for inspiration, including Brahms, Schumann, Mendelssohn, and, most notably, Gustav Mahler.

Mahler "discovered" *Wunderhorn* in 1886, but he had known the poems since childhood; these were the songs he had heard sung by shepherds, peasants, and soldiers in the small, German-speaking Moravian town of Iglau where he grew up. Revisiting them as an adult, they found a natural home in his music, in the form of military fanfares, rustic country dances and reverent hymns to nature. In his years as Kappelmeister in Hamburg (1891-1897), Mahler set nearly a dozen of the *Wunderhorn* poems to music, not only in his song cycle of the same name, but also in his Second and Third Symphonies.

It was in the Fourth Symphony that the song which had perhaps preoccupied him the most, *Das himmlische Leben* ("The Heavenly Life"), eventually found a home. Mahler had set *Das himmlische Leben* for voice and piano in 1892; a few years later, he orchestrated it and added it as the seventh movement of his Third Symphony. The Third had already attained mammoth proportions (and Mahler was fully aware of his growing reputation for one who tended toward excess) and so he decided to recast it as the finale of the Fourth.

Mahler completed the Fourth Symphony in August 1900, at his summer "composing retreat" in Mayernigg. He had originally inscribed the movements with programmatic titles, but later removed them; many critics considered him incapable of creating a symphonic movement free of literary or emotional associations, and he wanted to prove them wrong (the critic Arthur Siedl had driven the point home by publishing a private letter in which Mahler had explained the "meaning" of the finale of his Second Symphony, conceived at the funeral of the conductor Hans von Bulow in 1894).

In the simplicity of its musical materials and understated scoring (there are no trombones or tuba), the "neo-classical" Fourth is a stark contrast to the apocalyptic Second and Third, and to late-Romantic symphonic excess in general. In the opening of the first movement, sleigh bells and staccato flutes set a classical tone; both themes — the first, playful and distinctly Viennese; the second, a heartfelt melody for low strings — return in the finale. There is a brief moment of darkness, punctuated by militaristic trumpet calls; but just as suddenly as it appeared, it dissolves into nothing, as if it had been just a bad dream.

Mahler's original heading for the second movement was: "Death strikes up the dance; she scrapes her fiddle bizarrely and leads us up to heaven." The violin solo, which owes its eerie sound to its *scordatura* tuning (each string tuned one tone too high), represents the literary character Freund Hain, a laughing skeleton dancing the Totentanz — yet despite its morbid associations, this sarcastic scherzo has the unmistakable aura of a joke (Mahler was often amused by those who tried to delve too deeply into his darker side).

The third movement is an expansive set of variations, which, Mahler wrote, "laughs and cries at the selfsame time." A remarkable essay in colour and expression, Mahler considered this to be his greatest Andante movement to date, and it famously inspired the jealousy of his good friend Richard Strauss.

An outburst of winds foreshadows the final movement, the setting of *Das himmlische Leben*, which Mahler had originally titled "A Child's Vision of Heaven". The soprano sings of an otherworldly paradise, a fairytale world of happiness and light. The bells have returned, recalling the earthy opening movement — but in the end, the music fades into the heavens.

The afterlife, mortality, longing and regret, the infinite question of existence: all of these Mahler had explored in his symphonies, but in the Fourth they are seen as if through the eyes of a child, and the tone (despite the odd moment of darkness) is one of dreamlike innocence — as the historian Deryck Cooke wrote, "like the bogeymen which appear in illustrations of fairy tales."

~ Heather Slater

text & translation

SOPRANSOLO

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 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 geduldig's,
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 bakken das Brot.
Gut' Kräuter von allerhand Arten,
die wachsen im himmlischen Garten:
Gut' Spargel, Fisolen
und was wir nur wollen.

SOPRANO SOLO

We enjoy heaven's delights,
so can dispense with earthly things.
No worldly turmoil
is to be heard in heaven:
everything lives in peace and calm.
We lead the lives of angels
yet are very gay about it;
we jump and dance,
we skip and sing.
St. Peter in heaven looks on.
St. John lets the lambs go;
Herod the butcher marks it well.
we lead a patient,
innocent, lovable
little lamb to its death.
St. Luke slaughters the ox
without giving it a second thought.
Wine costs not a farthing
in heaven's cellars;
the angels bake the bread.
Tasty vegetables of every kind
grow in heaven's garden:
good asparagus, beans
and whatever we want.

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.

Whole dishfuls ready for us!
Good apples, pears and grapes;
the gardeners let us have anything.
If you want deer or hare
on an open spit,
they come running up!
Should a fast-day occur,
all fish swim
gladly along!
St. Peter already hurries,
with his net and bait,
into the heavenly fishpond.
St. Martha must be the cook.
There's no music on earth
that can be compared to ours.
Eleven thousand virgins
set to dancing;
even St. Ursula laughs to see it.
Cecilia and her kin
are the splendid Court musicians!
The angelic voices
gladden our sense,
so that everything awakes to pleasure.

~ Translation by Lionel Salter 1968