



UNIVERSITY OF
THE THIRD AGE
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BTHVN

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Programme Notes
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About Today's Music Selections

Well, talk about Feast or Famine! After last month's smorgasbord of music from the MSO brochure, October's offering is limited to works by a mere half dozen composers. And Beethoven is not among them. Which, I suppose, takes the difficulty out of what to present – we simply take three for each session and include a couple of Beethoven compositions. The only limiting factor is one of these works is Mahler's monumental 8th Symphony – in its complete form it occupies almost an hour and a half, maybe far too large a work for us to digest in one go, and certainly prohibitive for those who receive our programmes by DVD. So just a fraction of the whole with the YouTube link to the complete performance for the musically adventurous.

A Brahms piano quartet to get us underway this time – his third, although it was the first of three he composed, but the last to be published. Reason: It's a work full of the passion of young love: Brahms was only in his early 20s and smitten with pianist Clara Schumann which frustratingly could not come to anything, and so the work was set aside for two decades. More of that later perhaps.

The performance we hear comes from another of the Solsberg Festivals – this time the 2017 Festival – and the artists are: Veronika Eberle (violin), Veronika Hagen (viola), Monika Leskover (cello) and Nelson Goerner (piano).



Brought to international attention at the 2006 Salzburg Festival in Austria (not to be confused with Solsberg festivals in Switzerland), **Veronika Eberle's** exceptional talent and the poise and maturity of her musicianship have been recognised by many of the world's finest orchestras, venues and festivals, as well as by some of the most eminent conductors. Her violin (on loan) is the Aurea Stradivari, which as its name suggests, hails from Stradivari's Golden Period. The instrument is particularly praised for its playability and unparalleled sonority.

Salzburg born **Veronika Hagen** is also internationally known – but as a member of the Hagen Quartet, which she formed with her three siblings and with whom she has performed all over the world for over 30 years. The viola she plays is also a “Stradivari” – dating from 1731, the so-called “Paganini”, an instrument once owned by the legendary Paganini.



Monika Leskover is a Croatian cellist who has been described as “the sort of talent that only appears by the Grace of God”. She has performed as soloist with orchestras throughout Europe and plays on a Vincenzo Postiglione cello from 1884 which was entrusted to her by the City of Zagreb and the Zagreb Philharmonic. Since 2017 she is teaching at the Zagreb Music Academy.

Argentinian-born **Nelson Goerner** has established himself as one of the foremost pianists of his generation. He was awarded First Prize at the Liszt Competition in Buenos Aires in 1986, and in 1990 he won First Prize at the Geneva Competition. In the 2019-20 season he was scheduled to give recitals on some of the world's most important stages.





In the mid 1920s, **Francis Poulenc** was an up-and-coming composer in the Parisian music scene, already having made a name for himself with the music to the ballet *Les Biches*. Nevertheless, he was taking lessons from French composer Charles Koechlin and seeking advice from many great composers. He was close to Igor Stravinsky, Manuel de Falla, Erik Satie, Béla Bartók, and Sergei Prokofiev (to name a few). He was close to authors, film makers, painters, and rich benefactors. In short, he was a rising star, full of the confidence and insecurities so prevalent in youth.

In his *Trio for piano, oboe and bassoon* – the composer's first true chamber work – he imitated the French Baroque style, with its emphasis on clarity, balance, simplicity and a generous dose of humour. It's an unusual combination of instruments, however they sound perfectly matched. Effortlessly melodic and witty, it is a perfect demonstration of the composer's distinct style.

Our performance of the Trio is by 3 members of the **Esbjerg Ensemble** – a Danish group of ten passionate, expressive musicians from the four corners of the globe, all especially selected for their unique qualities. The ensemble has set the standard for chamber music in Denmark and has had an immense influence on the entire cultural scene throughout the country. Its mission then was the same as it is today: to perform classical chamber music at the highest level.



The pianist here is **Henri Sigfridsson** (a professor teaching at the Folkwang University in Essen, Germany). As a celebrated soloist and sought-after chamber music partner, Sigfridsson appears in all the major music centres of Europe and Asia.

The oboist is Australian Rachel Bullen, who, after completing her degree in Melbourne, travelled to Europe for further studies with a leading oboist, eventually being selected to join the Esbjerg Ensemble. She has since returned to Australia where she was guest principal oboist with the Adelaide Symphony Orchestra and currently is guest principal oboist with Orchestra Victoria and Teacher of Oboe at the Melbourne Conservatorium.



Bassoonist is Canadian **Etienne Boudreault**, who, after completing studies at the Conservatoire de Musique du Québec, has fashioned career in Europe. He is currently a teacher of bassoon at Odense Conservatory, Denmark and principal bassoonist with the Turku Philharmonic Orchestra, Finland.

Beethoven's Triple Concerto is arguably the least successful of any of Beethoven's mature concertos in the concert hall. Said to be one of those pieces that never seems to get a performance that does it justice, because, usually, you get three star names try to out-do each other, as the cello, violin, and piano soloists fight for the limelight; and that it's a nadir of gigantic egos trying to trump each other, a bonfire of the vanities. For all that it was voted in at No.11 in the ABC Top 100 Beethoven compositions.

The "competing egos" in this presentation will be French violinist Renaud Capuçon, his younger brother Gautier as cellist, Martha Argerich on piano, all accompanied by the Simon Bolivar Youth Orchestra of Venezuela conducted by Gustavo Dudamel.



Renaud Capuçon is firmly established internationally as a major soloist, recitalist and chamber musician. He is known and loved for his poise, depth of tone and virtuosity, and he works with the world's most prestigious orchestras, artists, venues and festivals.

It is said of his brother, Gautier, that he is a true 21st century ambassador for the cello. Performing internationally with many of the world's foremost conductors and instrumentalists, he is also founder and leader of the Classe d'Excellence de Violoncelle at the Foundation Louis Vuitton in Paris. A multiple award winner, he is acclaimed for his expressive musicianship, exuberant virtuosity, and for the deep sonority of his 1701 Matteo Goffriller cello "L'Ambassadeur".



The Simon Bolivar Youth Orchestra of Venezuela was founded by José Antonio Abreu and a group of fellow musicians, who were inspired by the ideals of national hero Simón Bolívar.



The orchestra is comprised of over 200 young musicians between the ages of 17 to 30. Most of its music students come from poor socio-economic backgrounds. By 2011 it was no longer officially a youth orchestra because the average age of the players had risen too high, and was replaced as the national youth orchestra by the Teresa Carreño Youth Orchestra.

Gustavo Dudamel (pictured) has been resident conductor since 1999 and is also Music Director of the Los Angeles philharmonic Orchestra..

In the MSO Programme Notes for their planned performance of Mahler's 8th Symphony, the work is described as "explosive" – "a cosmic swirl of orchestral power, sublime melody and the spiritual majesty of the human voice, and is widely considered the greatest he composed". "Mahler's Eighth was the first symphony to score the voice throughout: from the famous, full blast of the opening movement to the climactic finale of the second. It breaks free from convention and carries the audience, spinning, into a new kind of space".

"It's an epic so gigantic it is rarely staged on the scale he intended, with eight soloists, massed choirs and the combined might of 130 players under a single conductor. Instead the masterwork is often downsized, leaving the complete wonder of the original unheard for years at a time".

For the purpose of this presentation most of the performance will also go unheard. Perhaps just the final 15 minutes or so. taken from a BBC Proms recording in 2010.

The Orchestra is the BBC Symphony Orchestra conducted by Czechoslovakian, Jirí Belohlávek. In the complete recording there are 8 vocal soloists (3 sopranos, 2 mezzo, sopranos , a tenor a baritone and a bass) together with Choristers of St Paul's Cathedral, Choristers of Westminster Abbey, Choristers of Westminster Cathedral, The BBC Symphony Chorus, the Crouch End Festival Chorus and Sydney Philharmonia Choirs.



Johannes Brahms – Piano Quartet No.3 In C minor, Opus 60



“You might display a picture on the title page. Namely a head – with a pistol pointing at it. Now you can form an idea of the music! I will send you my photograph for this purpose! You could also give it a blue frockcoat, yellow trousers, and riding boots, since you appear to like colour printing.”

Thus remarked Brahms in a letter to the publisher of his Piano Quartet in C minor, Op. 60. Any educated German in the late 19th century would recognize this man in blue frockcoat and yellow trousers to be the protagonist of Goethe’s “The Sorrows of Young Werther”, who commits suicide for his love of a friend’s wife. Many programme notes writers have thus interpreted this quartet as a musical tragedy of an autobiographical nature, citing the above words as proof of the composer’s authorization of such a reading. (Acknowledgement: VCK Cheung – web.mit.edu).

Begun in 1855 as his mentor, Robert Schumann, lay dying and Brahms was, himself, infatuated with Schumann’s wife, Clara, Brahms’ No 3 quartet is about as emotionally wrenching as anything Wagner, Liszt, or even Schumann wrote. In fact, it seems the music’s deeply personal resonance gave Brahms pause: it took him twenty years to complete.

One story is that Schumann had been admitted to an asylum and Brahms moved into the Schumann home. Clara had recently had her seventh child and was also trying to maintain her brilliant international career as a pianist. Brahms was acting as head of the household, dealing with bills and tradesmen, and had fallen in love with Clara who reciprocated, as she told her diary:



Brahms & Clara Schumann

“It is not his youth that attracts me...No, it is the fresh mind, the gloriously gifted nature, the noble heart, that I love in him.”

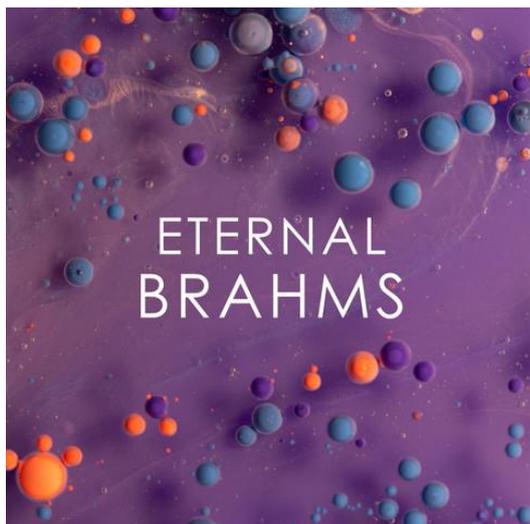
Suffice it to say, then, the work overflows with passionate outpourings of frustrated love and emotional turmoil, which led Brahms to draw a parallel between his emotional state at the time and the hero of Goethe’s Werther, whose love for an unattainable, older, married woman drives him to suicide; and suggest that the work be published with the illustration mentioned above.



Jonathan Blumhofer

Modern-day American composer Jonathan Blumhofer (in his blog he describes himself as a ‘composer, violist, music critic, whatnot’) describes the Quartet this way: “You get a sense of [the above-mentioned] intensity from the very beginning of the Quartet’s big first movement, which opens with tolling octaves from the piano. In response, the strings play a short, falling figure that develops into a longer-breathed melody. Gradually, shards of rhythms and motives coalesce like a maelstrom and build to a turbulent climax before suddenly vanishing away into the ether. It’s all terrifically unsettled, troubling, and almost uncomfortably intimate.

Then comes a welcome change: out of this decay, the piano introduces the movement's second theme, a noble tune first heard in the warm, burnished key of E-flat major.



But this new mood doesn't last too long. The development comes next and much of it focuses on ideas derived from the Quartet's first pages, with a particularly violent emphasis given the strings' opening, falling dyad. And when the second theme is finally referenced at the end of it it's not fervent and homey but rhythmically dizzy.

This last episode leads into the driving transition to the recapitulation. The turbulent mood here is now heightened by a subtle harmonic stroke: Brahms transposes the lyrical E-flat-major melody not to the expected C major but to G. The result extends the stormy emotional aura of the movement all the way to the (eventual) C-minor coda.

The middle movements are shorter and a mite less fraught. In the Scherzo, pregnant pauses and sudden rhythmic shifts lead to an unanticipated cadence in C major. And the E-major third movement is all singing, radiant glory.

The finale returns to the moody atmosphere of the first movement, featuring a striking contrast between the rhythmically dissonant first theme and the second, a stately, flowing chorale. Light and shade constantly alternate, with the former winning out – some sort of triumph, rather than Werther's fate – at the last moment”{.

The YouTube link to this recording from the 2017 Solsberg Festival is:

<https://www.youtube.com/watch?v=iyAiXNAZ5WE&t=500s>

Francis Poulenc Trio for Oboe, Bassoon and Piano FP 43



Francis Poulenc

In a letter dated 1942 Poulenc wrote: “I know perfectly well that I'm not one of those composers who have made harmonic innovations like Igor [Stravinsky], Ravel or Debussy, but I think there's room for new music which doesn't mind using other people's chords. Wasn't that the case with Mozart-Schubert?”

Indeed, Poulenc's music was driven by a lively sense for melodic invention, set against traditional, even old-fashioned harmonic backgrounds.

This duality was one of many in the life of the composer. He suffered fits of manic-depression, characterized by deep sadness and doubt followed by maniacal states of optimism. French critic Claude Rostand remarked that: “In Poulenc there is something of the monk and something of the rascal.” Poulenc associated with the

modernist circles yet remained faithful to the simplicity and transparency of French neo-classicism.

Introduced to Paris musical circles by his piano teacher, Spanish virtuoso Ricardo Viñes, Poulenc soon struck a friendship with a group of young composers who would present concerts at the studio of the painter Émile Lejeune, in the rue Huyghens in Montparnasse. In a 1920 review of a concert featuring all of them, Henri Collet referred to Poulenc, Milhaud, Auric, Honegger, Tailleferre, and Durey as the “Groupe des Six.”

Though largely self-taught, Poulenc soon caught the attention of patrons and colleagues alike, including Stravinsky, one of his influences, who helped him to get his music published. Despite his many associations with other artists, Poulenc’s compositional style remained firmly independent throughout his long career. His delight in writing for the human voice, fuelled partly by the sacred works composed after his religious re-awakening in 1936, is already present in this early Trio for Oboe, Bassoon, and Piano (1926).



Manuel de Falla

Dedicated to Manuel de Falla, this sparkling piece opens with a presto movement, featuring the oboe and the bassoon as the story-tellers. A largely homophonic piano provides plenty of opportunities for the two wind instruments to alternate cadenzas. Poulenc uses long and contrasting lines, shifting between the harmonies of A major and A minor, to create narrative tension.

The second movement is a lyrical pastorale, described by Poulenc himself as “sweet and melancholic.” The finale, a brisk rondo, continues the pastorale-feel of the preceding section, presenting miniature horn-calls, and concluding with a joyful fanfare.

Poulenc’s professional success was steady; his music was a welcome breath of fresh air, perceived as natural and impulsive, unrestricted by the overt formalism and intellectual games that many of his modernist contemporaries were accused of.

Poulenc died in 1963 of a sudden heart attack in his apartment in Paris.



The 14th Ebsjerg Festival in Denmark at which the work we hear was recorded took place in August 2012. The YouTube link to the performance by Henri Sigfridsson, Rachel Bullen and Etienne Boudreault is: <https://www.youtube.com/watch?v=1jSpvrnK2JQ>

Ludwig van Beethoven – Triple Concerto in C major, Opus 56



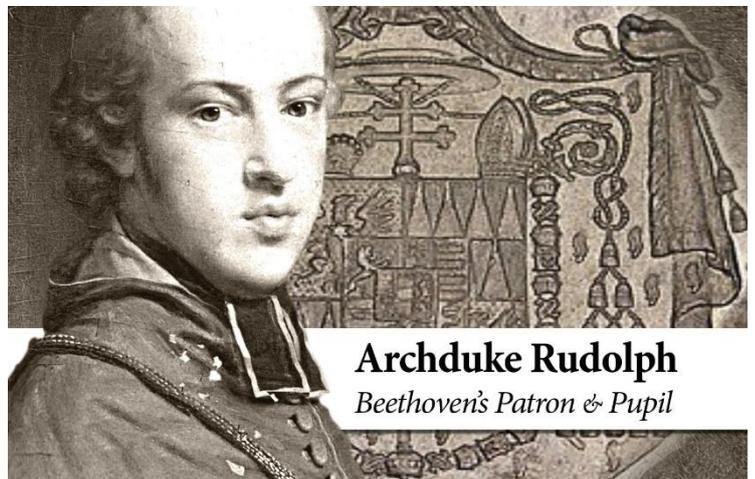
The Triple Concerto isn't a concerto at all, that is according to one critic who claims that "there's no real dialogue between the orchestra and the soloists – the three soloists carry virtually all of the musical argument themselves. It's more an amplified piano trio, with the orchestra providing a generic accompaniment" (Ton Service – theguardian.com, March 2009).

Another critic echoes this: "it's easy to wonder whether an entire orchestral accompaniment was really necessary – but that was Beethoven's call to make, not ours" (classicfm).

Yet another commentator observed: "Beethoven's most ambitious effort, at the turn of the 19th century, was to write a concerto for piano trio and full orchestra. The work is a failure, a noble and ultimately absurd attempt by a superchef to see if ice-cream goes with mustard and cheese.

Any amateur can see why it won't work. A concerto is a balance between conductor, orchestra and soloist whose role is to be first among equals. When there are three soloists, none is primus. The maestro, orchestra and the trio are never quite sure who's in charge. For the listener, it's no less confusing. Beethoven spins our heads from one centre of gravity to another. It can be quite wearing". (Norman Lebrecht in "Slipped Disc", January 2020).

Beethoven composed his "Triple Concerto" op. 56, for his pupil and patron, the Archduke Rudolph of Austria, who was a pianist and amateur composer. Rudolph, who eventually became an archbishop, remained a life-long friend and patron of Beethoven, and was the only person to whom Beethoven ever gave regular instruction in composition.



Archduke Rudolph
Beethoven's Patron & Pupil

When the young Rudolph, Archduke of Austria, turned up among his Viennese pupils, the composer knew he might have struck it lucky. To take advantage of tapping this high echelon of European society, Beethoven wrote the young man his very own composition, a piece that made a grand noise and showed off his piano skills, in a sympathetic setting.

To ensure a good first performance, Beethoven called in two of the best players of the day to share the stage with Rudolph — violinist Carl August Seidler and cellist Anton Kraft. According to Beethoven's friend Schindler, this trio 'undertook it too lightly' ... in other words, they made a bit of a botch of it. And so the Concerto wasn't performed publicly until five years after it was written – at a summer music festival in Vienna in 1808 with **other** musicians.



Beethoven's choice of piano, violin and cello appears to be unprecedented in the literature—"really something new," he wrote to his publisher. Mozart and Haydn had left lovely examples of compositions for two instruments or more with orchestra – sometimes called "sinfonia concertante", but the particular combination of piano, violin, and cello seems never to have been tried before.

The "Triple Concerto" presented formidable compositional problems for Beethoven: how to give each soloist sufficient exposure while keeping the work within manageable formal bounds in its interplay between soloists and orchestra, and its formal cohesion.

The Concerto, therefore, combines the scale of Beethoven's grand concerto style with instrumental dialogues among the soloists in a manner more typical of chamber music.

The first, expansive movement commences in the murmuring cellos and basses presenting the rhythmic motif that dominates the initial subject, and ensuing movement. The second movement, a sublime melody presented by the solo cello, is, in contrast to the lengthy first movement, surprisingly brief. The peaceful theme is not developed; rather Beethoven links it to the final movement using a set of short variations in dialogue between the soloists. The prancing polonaise, "Rondo alla Polacca", dances headstrong before erupting in the duple meter "Allegro". The swaggering polonaise returns, bringing the Concerto to a stirring conclusion.

(Acknowledgement: Ryan Turner emmanuelmusic.org, 2013).



The recording of the concerto by the Capucon brothers and Martha Argerich with the Simon Bolivar Youth Orchestra of Venezuela, conducted by Gustavo Dudamel may be accessed on YouTube at:

<https://www.youtube.com/watch?v=dS8CkxkQ-YE>

Gustav Mahler – Symphony No. 8

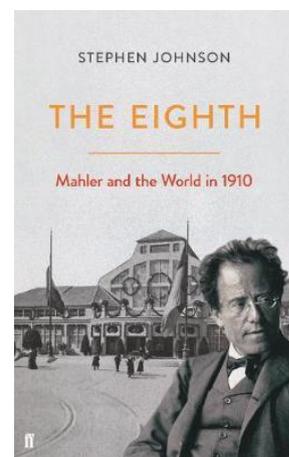


Can you imagine.....171 instrumentalists and 858 singers—totalling 1029 musicians— all on stage at the one time? That's the number of participants at the premiere of Mahler's 8th Symphony at the newly-built Musik Fest-Halle, Munich, (pictured) on 12 September 1910 – an auditorium with a 3000 seat capacity.

This, in turn, prompted the concert promoter to advertise Symphony no. 8 as “Symphony of a Thousand”. And name has stuck!.

And then Can you imagine a symphony sung throughout from beginning to end? Well not quite..... only the first of the two movements is completely sung; and the greater part of the 2nd movement. While there is nothing new with the incorporation of the human voice in symphonic compositions (Beethoven did it almost a hundred years previously in his 9th Symphony, and Mahler himself used vocal soloists and choirs in his 2nd and 3rd Symphonies), in this work Mahler used the voice as he would an instrument. In fact, writing about this work Mahler speaks of the human voice as just that – an instrument. “It is completely strange”, he said, “that no one has thought of this before”. Here, “the most beautiful instrument of all is given the role it was destined for” – that's how Mahler described it. “Yet it is used”, he said, “not only as sound, since in it the human voice is the bearer of the poet's thoughts”.

In his book “The Eighth : Mahler and the World in 1910” author Stephen Johnson wrote: “Mahler wrote the Eighth in 1906, in an astonishing eight weeks. The new symphony “was to be his religious rite, his High Mass, but conceived and expressed in terms that were both mystical and humanist”. He chose to set the words of the ninth-century Christian hymn “Veni Creator Spiritus”, along with passages from the close of the second part of Goethe's Faust, and fashioned music meant to match the grandeur of both texts. The result is either one of the triumphs of 20th-century musical composition, or an overwrought mess. Of course, it may well be both – sometimes the opposite is also true”.



The Eighth Symphony's two parts, then, combine the sacred text of the 9th-century Latin hymn *Veni Creator Spiritus* (Come, Creator Spirit) with the secular text from the closing passages from Goethe's 19th-century dramatic poem *Faust*.

“*Veni Creator Spiritus*” concerns Pentecost, or the events described in the 2nd chapter of the ‘Acts of the Apostles’ in the New Testament, how the Holy Spirit descended upon the Apostles and other disciples of Christ. It is sung in churches today at Confirmations, Ordinations and Consecrations invoking the love and power of God to descend upon and fill the lives of those being so presented.

Come, Holy Ghost, Creator, come
From thy bright heavenly throne;
Come, take possession of our souls
And make them all thine own.

Thou who art called the Paraclete
Best gift of God above
The living spring, the living fire
Sweet unction and true love.

Thou who art sevenfold in thy grace
Finger of God's right hand;
His promise, teaching little ones
To speak and understand

O guide our minds with thy blest light
 With love our hearts inflame;
 And with thy strength, which never decays
 Confirm our mortal frame

Far from us drive our deadly foe;
 True peace unto us bring;
 And through all perils lead us safe
 Beneath thy sacred wing

Through thee may we the Father know
 Through thee the eternal Son
 And thee the Spirit of them both
 Thrice-blessed three in One

All glory to the Father be
 With his coequal Son;
 The same to thee, great Paraclete
 While endless ages run .

In contrast, Mahler said that “as an answer to it I could imagine nothing more beautiful than Goethe’s text in the scene with the anchorites!



Goethe’s Faust concerns a man who sells his soul to the devil named Mephistopheles in exchange for knowledge and truth. Their pact rests upon the devil’s ability to grant Faust either wisdom or an experience so rewarding that he forgets his dissatisfaction with the world.

The first part of Goethe’s drama centres on Faust’s love for Gretchen, whom he seduces with Mephistopheles’s help. Yet the latter distracts Faust with other pursuits—including a gathering of witches on Walpurgis Night (a dark celebration in the devil’s honour, held on Brocken’s summit in the Harz Mountains of central Germany)—while Gretchen faces the shame of conceiving a child out of wedlock alone. Not until she lies in prison, convicted for drowning their child, does Faust insist the devil return him to Gretchen. But she refuses to escape from her confinement, choosing instead to die in her cell as a full acknowledgment of her crimes. For this reason, Heavenly voices announce that “She is saved”.



Fritz Roerber’s Walpurgis Night Scene from ‘Faust’ shows Gretchen standing in white, with her eyes shut tight. To the left of her are Mephistopheles, in red, and Faust. They are surrounded by flying witches holding pitchforks, and in the background are the rocky slopes of the Brocken.

During the second part , Goethe moves his title character through a variety of situations as he interacts with a large number of mythological figures. Faust introduces paper money to the Holy Roman Empire, sires a son with Helen of Troy, and attends another Walpurgis Night revel; however, none of these bring him the contentment he had hoped to gain through his bargain with Mephistopheles. Ultimately, he grows into an old man who wishes to ameliorate the lives of his fellow human beings. Upon recognition of this selflessness, Faust finds the gratification he has been seeking—and he promptly dies. Although the devil tries to claim his soul, angels take Faust’s spirit to a wilderness inhabited by anchorites.

The final development – which is the small portion of this magnificent work we are to hear – takes place in this wilderness. A chorus of anchorites pleads forgiveness for Gretchen [SUBTITLES: “You who will not refuse the presence of great sinners.....”]. Additional voices join in, including “one of the penitents, formerly called Gretchen” (SUBTITLES: “Look down incomparable and radiant one.....”) and those of angels and innocent boys who died at birth [SUBTITLES: “He already transcends us on mighty limbs.....”]

The three women plead on Faust's behalf, as does Gretchen [SUBTITLES: "Amidst the noble choir of spirits....."]].

The Mater Gloriosa [Glorious Mother, or the Virgin Mary] now requests that Gretchen ascend to a higher realm so that Faust may follow [SUBTITLES: "Come raise yourself to higher spheres"]].

In a hymn-like tenor solo and chorus Doctor Marianus then lauds the Mater Gloriosa: calling on the penitents to "Gaze aloft." [SUBTITLES: "Look up all frail and contrite beings....."]. A short orchestral passage follows, scored for an eccentric chamber group consisting of piccolo, flute, harmonium, celesta, piano, harps and a string quartet. This acts as a transition to the finale, a "Chorus Mysticus" ["Mystical Chorus"] which begins almost imperceptibly—Mahler's notation here is "Wie ein Hauch", "like a breath" . The sound rises in a gradual crescendo, as the solo voices alternately join or contrast with the chorus. which closes the drama with these enigmatic lines: inspired by the final scene of Goethe's Faust:

Whatever was insufficient
here reaches fulfillment.
What cannot be described
is here accomplished.

The eternally feminine
draws us onward.
Everything that passes away
the eternally feminine
draws us onward.

Faust's soul is rescued from the clutches of the Devil, then ascends to Heaven in a blaze of glory as the orchestra ends the symphony with a triumphant flourish.

It is clear that Mahler carefully planned the connections between the two texts. The joining of a 9th-century Latin hymn and Goethe's Faust may strike some as a monumental non sequitur, (a conclusion that doesn't follow) since they obviously come from separate worlds. For years scholars have wondered whether Mahler felt some sort of thematic connection between the two texts, or whether he wished simply to force them into a unity of his own devising by linking them musically. Despite the evident disparities within this juxtaposition, the work as a whole (as Mahler explained to his wife) expresses a single idea, that of redemption through the power of love.



The complete recording is, as stated earlier, from a BBC Proms concert in the Albert Hall, London, in 2010. The YouTube link to the performance is:

<https://www.youtube.com/watch?v=xCZePwl7KuE&t=883s>