THE PHILADELPHIA ORCHESTRA
Wolfgang Sawallisch
MUSIC DIRECTOR

THE PHILADELPHIA ORCHESTRA CHAMBER MUSIC SERIES
BENEFIT CONCERT
Sunday, October 9, at 3 p.m.—Academy of Music Ballroom
1994-95 Season—10th Anniversary Season of Chamber Music Concerts

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| SCHUMANN             | 20 Lieder und Gesänge aus dem           |
|                      | lyrischen Intermezzo [von Heine] im     |
|                      | Buch der Lieder für eine Singstimme     |
|                      | und das Pianoforte (20 songs from the   |
|                      | “Lyric Intermezzo,” from [Heine’s] Buch|
|                      | der Lieder, for solo voice and piano)—  |
|                      | Original 1840 version of the work later |
|                      | called Dichterliebe (Poet’s Love)       |
|                      | 1. Im wunderschönen Monat Mai           |
|                      | 2. Aus meinen Tränen spriessen          |
|                      | 3. Die Rose, die Lillie, die Taube       |
|                      | 4. Wenn ich in deine Augen seh’        |
|                      | 5. Dein Angesicht                       |
|                      | 6. Lehn’ deine Wang’                    |
|                      | 7. Ich will meine Seele tauchen         |
|                      | 8. Im Rhein, im heiligen Strome         |
|                      | 9. Ich grolle nicht                      |
|                      | 10. Und wüssten’s die Blumen            |
|                      | 11. Das ist ein Flöten und Geigen       |
|                      | 12. Hör ich das Liedchen klingen        |
|                      | 13. Ein Jüngling liebt ein Mädchen       |
|                      | 14. Am leuchtenden Sommernachmittag     |
|                      | 15. Es leuchtet meine Liebe             |
|                      | 16. Mein Wagen rollt langsam            |
|                      | 17. Ich hab’ im Traum geweinet           |
|                      | 18. Allnächtlich im Traume              |
|                      | 19. Aus alten Märchen                    |
|                      | 20. Die alten bösen Lieder              |

Thomas Hampson, baritone (guest)
Wolfgang Sawallisch, piano
"Tout finit par des chansons," declares Beaumarchais at the end of Le Mariage de Figaro, the play on which Mozart based his opera—"Everything ends in songs." Because our modern concert life is dominated by instrumental music, we tend to overlook the central role played by the song during the early Romantic period—for composers and music-lovers alike. Today's program presents two seminal works from the first half of the 19th century that manifest the pervasive influence of the lied, or German song. Mendelssohn's A-minor String Quartet, which he composed at age 18 under the influence of Beethoven's late quartets, employs a motif from one of Mendelssohn's own songs, and places it in various contexts in each movement to lend the piece a cyclical unity. Schumann's 20 Lieder und Gesänge, the 1840 song cycle that was later published (in a different version) as the Dichterliebe in 1844, represents the pinnacle of the Romantic song "cycle," one of the most noble examples we have of poetry set to music—a heady and continuously developing musical depiction of Heinrich Heine's ironic view of love and loss.

Today we are privileged to hear not only a relatively rare performance of Mendelssohn’s youthful quartet, but we also have the opportunity to hear Mr. Hampson and Maestro Sawallisch perform the still unpublished original version of Schumann’s song cycle, which the artists will soon record for EMI Classics. Hampson's presentation of this cycle in Geneva in 1992 is believed to be the first performance of the 20-song version in modern times, and the current EMI recording will be the first time the set has been put to disc.

Felix Mendelssohn-Bartholdy

Born: Hamburg, Feb. 3, 1809
Died: Leipzig, Nov. 4, 1847

String Quartet No. 2 in A minor, Op. 13

"Do you know the [late] quartets?" wrote Mendelssohn in 1828 to his friend Adolf Lindblad. "God! get to know them and think of me when you do!" After Beethoven's death in March 1827 the 18-year-old Mendelssohn had wasted little time in getting to know his idol's last string quartets, all five of which were published that year. If Mozart had been Mendelssohn's primary model during his early adolescence, these works of Beethoven ushered in a new period of seriousness in the young composer's work, the first fruits of which were the string quartets, Opp. 12 and 13. The latter of these, by far the more ponderous of the two, was composed between July and October 1827, during a period of rapid artistic growth and assimilation of new styles. For many listeners the piece bears striking resemblance to Beethoven's late style, particularly to that composer's own String Quartet in A minor, Op. 132—the long-breathed development of pregnant rhythmic motives, the free interpolation of imitative devices such as fugue and fugato, and the harmonic language, poised between Classic balance and Romantic chaos.

During the previous year or two Mendelssohn had begun to make a mark in Berlin, as a composer and pianist of extraordinary and precocious talents. With his Octet for strings of 1825 and the brilliant Overture to A Midsummer Night's Dream of 1826, he established himself as a composer of broad ability—or in Schumann's words, "the most finished artistic nature of our day, a master of all styles." As a pianist he was also an important north-German champion of Beethoven's keyboard
works, frequently performing the “Emperor” Concerto in concert, and the late piano sonatas (such as Op. 106, the “Hammerklavier”) in public. While the later 19th century sometimes criticized Mendelssohn as a composer of brilliance and facility but with insufficient “substance,” in fact few musicians of the era grasped the ethereal spirituality of Beethoven’s Last works as intuitively and as profoundly as he did—and few works pay more delightful homage to the master from Bonn as does Mendelssohn’s Op. 13.

The A-minor Quartet begins and ends in A major, with a songlike passage that quotes more or less directly the motto of a song Mendelssohn had composed earlier that year, “‘Frage.’ ‘Is it true?’ the song asks, ‘That you always wait for me there in the vineyard’s leafy pathway, consulting the moon and the stars about me? Is it true? Tell me! The things I feel can only be understood by the one who feels the same—and by one who remains ever true.’

The idea of building a quartet on a phrase so potent with meanings (“Ist es wahr?”—“Can it be,” Mendelssohn could be asking, “that Beethoven is really dead?”) was derived, perhaps, from Beethoven’s F-major Quartet, Op. 135: “Muss es sein?” asks Beethoven, in a separate line of staff that has been inscribed at the top of that work’s final movement. “Es muss sein!” resounds the composer’s assertive response. (Must it be? It must be! This exchange reportedly stemmed from a disagreement between composer and publisher.) The finale of Beethoven’s work is built from these simple motivic fragments.

Mendelssohn’s piece shares other features with Beethoven’s late works. The freely chromatic harmonic changes of Mendelssohn’s Op. 13 recall, perhaps, the modal subject of Beethoven’s “Heiliger Dankgesang” (from Op. 132—again, a “song” placed in an instrumental setting). After the slow introduction (Adagio), the first movement proper begins (Allegro vivace) with a dotted motif that immediately recalls—once again—the first movement of Op. 132. The Adagio second movement builds from a slow, stealthy fugue to a remarkably effective climax. The third movement (Intermezzo: Allegretto con moto) provides easy-going respite from the seriousness of the foregoing; the movement breaks into a bouncing, fugato “Trio.” The Presto finale sets an operatic recitative effect (which, again, Beethoven had employed in his last works) against a tremolo in the accompaniment. The principal theme of this declamatory passage grows organically into the movement’s real subject. The dashing Presto finale presses forward, as if in a race with Beethoven himself—pausing, finally, to reiterate the sentimental lines of the lied.

Mendelssohn provided Lindblad with the following performance instructions:

Play the introduction [Adagio] very gently and warmly; and in the first Allegro all four should improvise [fantastieren] and make quite a fuss; once you have paused after the first movement (which must end fortissimo and con fuoco), then you must immediately begin the Adagio. ... The Adagio is played in one continuous crescendo that lasts until the end; after the movement has “slid” into F minor, the Intermezzo is played quite comfortably; the A-major section very quietly; in the last movement (Presto) one must let all fury break loose, right up to the “fantasy” and, finally, the gentle song.

Robert Schumann
Born in Zwickau, Saxony June 8, 1810
Died in Endenich (near Bonn), July 29, 1856

20 Lieder und Gesänge aus dem lyrischen Intermezzo im Buch der Lieder [von Heinrich Heine] für eine Singstimme und das Pianoforte
(20 Songs from the “Lyric Intermezzo,” from [Heine’s] Buch der Lieder, for solo voice and piano)

Complete Schumann cycle as contained in the composer’s manuscript in the Deutsche Staatsbibliothek, written in 1840 and designated by him as Op. 29—later revised and published as the Dichterliebe, Op. 48

“The first conception was always the most natural and best,” Schumann once said. But the composer was of two minds on this issue, for he was forever “tinkering” with pieces before their publication. Significantly, he would revise and revise—and then would often return, in the last version, to the original idea! This aspect of his character has special bearing on the work he originally called 20 Lieder und Gesänge, for this song cycle exists in two versions: the original manuscript of 1840, designated Op. 29, and the published version, given the title Dichterliebe (Poet’s Love) and designated Op. 48. (Other intermediate versions existed, but are lost.) The two extant versions contain substantial differences, most notably the omission of four songs for the published Dichterliebe. (The four were later published separately.) Despite these and many other variants between the two versions, until fairly recently the original set of 20 Lieder has received little attention from the scholarly or the musical community.

Many aspects of this beloved song cycle, which Schumann composed in only nine days in the spring of 1840, remain shrouded in mystery. The original 20-song version is represented in Schumann’s own manuscript, preserved in the Deutsche Staatsbibliothek in Berlin, bearing the title 20 Songs from [Heine’s] Lyrical Intermezzo, from his Book of Songs, for solo voice and piano. The 16-song version—published by the Leipzig firm of C.F. Peters in 1844—not only contains four fewer songs, it also reveals a number of other differences in the remaining 16, including variants of dynamics, tessitura, and individual pitches. Curiously, although logic would suggest the existence of corrected copies, no intervening versions have been found.

What is even more puzzling is this: for more than three years (from 1840 to late 1843) Schumann continually referred to the set as a “20-song cycle,” and there is every indication that he initially intended to publish the work in the exact form of the Berlin manuscript. Then in late 1843 there was one substantial revision, resulting in the 16-song version that we know today—on which was placed the title Poet’s Love. Under what real or imagined pressure did Schumann (if it was indeed him) so dramatically revise a work whose original version was obviously so dear to him? And perhaps more important, why did scholars neglect for so long this fascinating 1840 version that Mr. Hampson is now recording for the first time? (The music world has known of the Berlin manuscript for at least a century.)

The latter situation will soon be rectified: the musicologist Renate Hilmar-Voigt and Mr. Hampson have prepared the original manuscript for a critical edition of the 20 Lieder, to be issued in 1995 by Wiener Urtext/Universal Edition. And the EMI recording of it with Mr. Hampson and Maestro Sawallisch will soon allow us to hear the two versions side by side.
Heine’s *Buch der Lieder*; the poems are clearly an expression of Heine’s psychology, which Schumann set to music, rather than an expression of Schumann’s thought or trauma or biography. Indeed, the composer set a number of Heine’s other poems to song; in fact he had owned and loved the poet’s *Lyrisches Intermezzo* for more than a decade when he used the set during his “year of song” (1840)—the brief, passionate period in which he composed some 130 songs. Thus “Dein Angesicht,” the first of the omitted songs, introduces the ironic self-pity later expressed in “Das ist ein Flöten und Geigen” and “Es leuchten meine Liebe”: “When I am in the grave, concludes the latter, only then will this fairy tale be ended.” In addition, the motivic and textual interconnections of the songs make it appear how easily one can upset the “thread” of the cycle: the brilliant (and omitted for the 1844 print) “Mein Wagen rollet langsam,” with its rolling carriage-sound in the piano part, contains striking musical anticipations in the following song, “Ich hab’ im Traum geweinet.” Not to mention the echo of the word “leuchten” between songs 14 and 15. Numerous other examples could be cited.

Furthermore, an examination of details of voice line and piano part reveals many changes that took place between the two versions. On the whole the high notes found throughout the *Dichterliebe* are absent from the 20 *Lieder*, making the 1840 version singable by a baritone. (The untransposed *Dichterliebe* is most often sung by tenors.) And piano parts such as that accompanying “Das ist ein Flöten” are (intentionally) rougher and more prone toward dissonance. There remains a little question of the integral beauty and validity of the 20 *Lieder*.

Heinrich Heine first published his *Buch der Lieder* in 1827, and Schumann acquired a copy of this first edition the following year. This anthology contained a previously published collection the poet called the *Lyric Intermezzo*; 66 lyrics and a Prologue from which Schumann selected the poems for the 20 *Lieder und Gesänge*. (Though Schumann did not set the Prologue to music, it has been translated below for the sake of coherence.) His 20 settings are mostly brief and tend toward strophic settings, but with a great variety of vocal and musical settings and textures. At times the piano part takes utmost prominence (as in Nos. 6, 11, 14, 19, and 20), and the voice seems “added on”; in other songs the voice declaims almost alone (17). It is worth pointing out that all of the songs except for “Das ist ein Flöten und Geigen” and “Aus alten Märchen,” Schumann wrote the vocal lines first, then added the piano part.

The songs are joined not only by musical connections (the delicately tragic piano “postludes,” for example, to songs 14 and 20), but also by words and images: flowers, birds, trees, valleys, forests, fairy tales, the grave. The final song summarizes Schumann’s (and Heine’s) ironic pessimism, in a poem that describes a huge coffin to be sunk into the sea, filled not only with the “old evil songs,” but something that takes up even more “space.”

Do you know why the coffin should be so large and heavy?
I have also sunk my love and my pain in it.

With its odd mixture of grim irony and very real suffering, it forms an appropriately chilling close to the composer’s (and the poet’s) ironic/tragic cycle.
Vor alle dem Glanz und Geflitter.
Doch hält ihn die Nixe umarmet gar traut,
Der Ritter ist Bräut'gam, die Nixe ist Braut,
Ihre Jungfrau spielen die Zither.
Sage ihnen zu, singen sie aus der Brust,
Und singen so schön,
Und heben zum Tanz die Füsse;
Dem Ritter, dem wollen die Sinne vergehn,
Und fester umschliesst er die Sätze —
Da löschen auf einmal die Lichter aus,
Der Ritter sitzt wieder ganz einsam zu Haus,
In dem düstern Poetenstübchen.

20 Lieder ...

1.
Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.

Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab ich ihr gestanden
Mein Sehnen und Verlangen.

2.
Aus meinen Tränen spriesen
Viel blühende Blumen hervor,
Und meine Seufzer werden
Ein Nachtigallenchor.

Und wenn du mich liebe hast, Kindchen,
Schenk ich dir die Blumen all,
Und vor dein Fenster soll klingen
Das Lied der Nachtigall.

3.
Die Rose, die Lilie, die Taube, die Sonne,
Die liebt ich einst alle in Liebeswonne.
Ich liebe sie nicht mehr; ich liebe alle
Die Kleine, die Feine, die Reine, die Eine;
Sie selber, aller Liebe Bronne,
Ist Rose und Lilie und Taube und Sonne.
Ich liebe alle
Die Kleine, die Feine, die Reine, die Eine.

as he stands in astonishment.
But the water-nymph embraces him dearly,
The knight is the groom, the nymph is bride,
their bride's maids play the zither.
They play and sing, beautifully singing,
and raise their feet in a dance;
the knight wants to lose his senses,
grasping ever more tightly his sweet one —

Oft sass er im finsteren Winkel zu Haus;
Er hatt sich vor Menschen verkrochen.
Da streckte er sehnd kann die Arme aus,
Doch hat er kein Wörtlein gesprochen.
Kam aber die Mitternachtstunde heran,
Ein seitsames Singen und Klängen
—
An die Türe da hört er es pochen.

Da kommt seine Liebste in der Nacht herein
Im rauschenden Wellenschaumkleide,
Sie blüht und glüht wie ein Roselein,
Ihr Schleier ist tief Geschniecht.
Goldlocken umspiele die slanke Gestalt,
Die Augleib äugleins mit süßer Gewalt
—
In die Arme sinken sich beide.

Der Ritter umschlingt sie mit dem Liebesmantel,
Der Holzerne steht jetzt in Feuer,
Der Blaseherr, der träumerisch
erwacht,
Der Blode wird freier und freier.
Sie aber, sie hat ihn gar schalkhaft
gezogen,
Sie hat ihm ganz leise den Kopf bedeckt
Mit dem weissen, demantenen Schleier.

In einen kristallenen Wasserpalast
Ist plötzlich gezaubert der Ritter.
Er staunt, und die Augen erblenden
ihn fast

Prologue
There once was a knight, dejected
and mute,
with hollow, snow-white cheeks;
unsteadily he reeled and staggered
about,
immersed in gloomy dreams.
He was so stiff, clumsy, and awkward,
that the flowers and the girls giggled
all around him
as he stumbled clumsily past.

Often he would sit in the darkest
corner of the house;
having crept away from human
company.
Longingly he stretched out his arms,
but spoke not a single word.
Yet when the midnight hour drew near,
there began a curious singing and
ringing
on the door below he heard a knock.

His beloved comes creeping in
dressed in rustling, sea-foam chiffon,
she blooms and glows like a little rose,
hers veil is bejewelled.
Golden tresses fall about her slender
frame,
his little eyes greet him with sweet
force
the two sink into each other's arms.

The knight embraces her with love's
power,
the wooden one is now all ablaze,
the pale one reddens, the dreamer
awakens,
the timid one becomes ever bolder.
But she, coquettishly teasing him,
has gently covered his head
with her white, diamond-studded veil.

In the crystalline water palace
the knight is suddenly bewitched.
His eyes are blinded by all the
brilliance and glitter

20 Songs ...

1.
In the wondrous month of May,
when buds were bursting open,
then it was that my heart
filled with love.

In the wondrous month of May,
when the birds were singing,
then it was that I confessed to her
my longing and desire.

2.
From my tears burst
many full-blown flowers,
and my sighs become
a nightingale chorus.

And if you love me, child,
I'll give you all the flowers,
and at your window shall sound
the song of the nightingale.

3.
Rose, lily, dove, sun —
all I once blissfully loved.
I love them no longer, now I love only
the one who is small, fine, pure, rare;
she, the fountain of all love,
is rose and lily and dove and sun.
I love only
the one who is small, fine, pure, rare.
4. Wenn ich in deine Augen seh',
So schwindet all mein Lied, und Weh;
Doch wenn ich kisse deinen Mund,
So werd ich ganz und gar gesund.

5. Dein Angesicht, so lieb und schön,
Das hab' ich jüngst im Traum gesehen;
Es ist so mild und engelgleich,
Und doch so bleich, und schmerzenziehend.

6. Lehn' deine Wang' an meine Wang',
Dann fliessen die Tränen zusammen,
Und an mein Herz drück' fest dein Herz,
Dann schlagen zusammen die Flammen.

7. Ich will meine Seele tauchen
In den Kelch der Lilie hinein;
Die Lilie soll klingend hauchen
Ein Lied von der Liebsten mein.

8. Im Rhein, im heiligen Strome,
Da spiegelt sich in den Well'n,
Mit seinem grossen Dome
Das grosse, heilige Köln.

4. When I look into your eyes,
all my pain and sorrow vanishes;
but when I kiss your lips,
then I am healed completely.

5. Your face so sweet and fair
lately I saw in a dream;
so mild and angel-like,
yet so pale and full of pain.

6. Rest your cheek on my cheek
together our tears will flow;
press firm to my heart your heart,
together the flames will leap!

7. My soul will I bathe
in the lily's chalice;
the lily shall breathe
a song of my beloved.

8. In the Rhine, the Holy river;
mirrored in the waves,
with its great cathedral
is great holy Cologne.

9. Ich große nicht, und wenn das Herz auch bricht.
Ewig verlorenes Lieb! ich große nicht.

10. Und wüssten's die Blumen, die kleinen,
Wie tief verwundet mein Herz,
Sie würden mit mir weinen,
Zu heilen meinen Schmerz.

9. I bear no grudge, though my heart is breaking,
loved one forever lost! I bear no grudge.
However you may gleam in diamond splendor,
no ray falls into the night of your heart.

10. If the little flowers knew
how deep my heart is hurt,
they would weep with me,
to heal my pain.

The cathedral has a picture,
painted on gilded leather;
into my life's wilderness
it has cast friendly rays.

Flowers and angels float
about Our Lady dear;
no eyes, lips, cheeks
are the image of my loved one's.

But none of them can know,
there is only one who knows my pain;
for it is she who broke
my heart, broke my heart in two.
Das ist ein Flötten und Gelangen,
Trompeten schmettern daran;
Da tanzt der Hochzeitsgäne,
Die Herzallerliebste mein.

Es treibt mich ein dunkles Sehnen
Hinauf zur Waldeshöh,
Dort löst sich auf in Tränen
Mein übergroßes Weh.

Ein Jungling liebt ein Mädchen,
Die hat einen andern erwählt;
Der andere liebt eine andre;
Und hat sich mit dieser vermählt.

Das Mädchen nimmt aus Ärger
Den ersten, besten Mann,
Der ihr in den Weg gelaufen;
Der Jungling ist über dran.

Es leuchtet meine Liebe
In ihrer dunklen Fracht,
Wie n Märchen, traurig und trübe,
Erzählt in der Sommernacht.

Im Zaubergarten wandeln
Zwei Buhlen stumm und allein,
Es singen die Nachtigallen,
Es flimmert der Mondenschein.

Die Jungfrau steht still wie ein Bildnis,
Der Ritter vor ihr kniet.
Da kommt der Riese der Wildnis,
Die bange Jungfrau flieht.

Der Ritter sinkt blutend zur Erde,
Es stolpert der Riese nach Haus,
Wenn ich begraben werde,
Dann ist das Märchen aus.

Slowly my carriage rolls
through gay green woods,
through flowery valleys
blooming magically in the sun.

I sit and muse and dream
and think of my dear love;
three shadowy figures nod at me
through the carriage window.

I wept in my dream,
I dreamed you lay in your grave.
I woke, and tears
still flowed down my cheek.

Du siehst mich an wehmütiglich, Und schüttelt das blonde Köpfchen; Aus deinen Augen schleichen sich Die Perlentrauräpfchen.


Wo bunte Blumen blühen, In goldenem Abendlicht, Und lieblich duftend glühen Mit bräutlichem Gesicht; Und grüne Bäume singen Uralt Melodien, Die Lüfte heimlich klingen, Und Vögel schmettern drein;

Und Nebelbilder steigen Wohl aus der Erd hervor, Und tanzen luftgen Reigen Im wunderlichen Chor; Und blaue Funken brennen An jedem Blatt und Reis, Und rote Lichter rennen Im irren, wirren Kreis;

Und laute Quellen brechen Aus wildem Marmorstein, Und seltsam in den Bächen Strahlt der Widerschein.

Ach, könnt ich dorthin kommen, Und dort mein Herz erfreuen, Und aller Qual entnommen, Und frei und selig sein!

Ach! jenes Land der Wonne Das seh ich oft im Traum; Doch kommt die Morgensonne, Zerfisst's wie eitel Schaum.

18. Nightly in my dream I see you, see your friendly greeting, and weeping loudly, hurl myself at your sweet feet.

You look at me wistfully, shaking your little fair head; from your eyes steal teardrops of pearl.

Secretly you whisper a soft word to me, and give me a bouquet of cypress. I wake, the cypress is gone, and the word is forgotten.

19. A white hand beckons from fairy tales of old, there are songs, and sounds of a magic land,

where gay flowers bloom in golden evening light, and, sweet-scented, glow with bridelike faces.

(And green trees sing old, old melodies, stealthy breezes murmur, and birds warble;

and misty shapes rise up from the earth, and dance airy dances in a strange throng;

and blue sparks blaze on every leaf and twig, and red fires race in mad, wild circles;

and loud springs burst from living marble, and strange in the brooks the reflection shines.)

Oh, could I but go there, gladden my heart there, removed from all pain, blissful and free.

Oh, that land of joy, in dreams I see it often, but, come morning sun, it's gone like foam.


Hinein leg ich gar manches, Doch sag ich noch nicht was; Der Sarg muss sein noch grösser, Wie's Heidelberger Pass.

Und holt eine Totenbähre Und Brotter fest und dick; Auch muss sie sein noch länger, Als wie zu Mainz die Brück.

Und holt mir auch zwölf Riesen, Die müssen noch stärker sein Als wie der starke Christoph Im Dom zu Köln am Rhein.

Sie sollen den Sarg fortragen Und senken ins Meer hinab; Denn solchem grossen Sarge Gebührt ein grosses Grab.

Wissst ihr, warum der Sarg wohl So gross und schwer mag sein? Ich senkt auch meine Liebe Und meinen Schmerz hinein.

20. The evil old songs, the wicked and bad dreams, let us now bury them— fetch us a big coffin.

Much will I lay in it, though what, I won't yet say; the coffin must be even bigger than the Vat of Heidelberg.

And fetch a bier and planks firm and thick; the bier must be longer than the bridge at Mainz.

And twelve giants fetch me, who shall be even stronger than St. Christopher the Strong in Cologne Cathedral on the Rhine.

They shall bear off the coffin, and sink it in the sea; for such a big coffin belongs in a big grave.

Do you know why the coffin should be so heavy and big? I have also sunk my love, and my pain in it.

Chamber Music Concerts Now on Sale
Tickets are now on sale for the first concert in the Philadelphia Orchestra's 10th Anniversary Chamber Music Series, to take place October 30, 1994, at 3:00 p.m. in the Academy of Music Ballroom. The program will feature Christoph Eschenbach on piano and members of the Philadelphia Orchestra. Unreserved seating, $15. And for subscription information call 893-1955.

Paul Arnold, violin
Neil Courtney, bass
Pamela Fay, viola (guest)
Mark Gigliotti, bassoon
Barbara Govatos, violin
Robert Kesselman, bass
John Koen, cello

Michael Lipman, cello (guest)
Donald Montanaro, clarinet
Yayoi Numazawa, violin (guest)
Paul Roby, violin
Peter Smith, oboe
David Wetherill, horn

ROSSINI Sonata a quattro in B flat
DVORAK String Quintet in G
BEETHOVEN Quartet, for piano and winds
THE PERFORMERS

ROBERT CAFARO joined the Orchestra in 1985, after playing with the Baltimore Symphony and at the Metropolitan Opera. A graduate of Juilliard, he won the Juilliard Cello Concerto Competition in 1979. His teachers have included William Stokking, Channing Robbins, and Lorne Munroe. He is a faculty member at Trenton State College and the New York State Music Camp and Institute at Hartwick College.

CHOONG-JIN CHANG, viola, made his solo debut with the Seoul Philharmonic Orchestra at the age of 12. Since then he has performed throughout the United States and Korea as soloist and recitalist. His extensive chamber music activities have included performances at Marlboro, Caramoor, Barge Music, and Taipel Theater. This past summer he collaborated with Eugene Istomin, Jaime Laredo, and Mstislav Rostropovich in a concert at Evian Festival. He has also recorded chamber pieces by Ned Rorem for New World Records. A graduate of the Curtis Institute, he studied with Joseph de Pasquale, Jascha Brodsky, and Margaret Pardee.

BARBARA GOVATOS is the founder and music director of the Academy Chamber Players. Born in Wilmington, she studied with Ivan Galamian at Juilliard and won first prize in the G. B. Dealey Competition. She has appeared as soloist with the Dallas and the Delaware symphony orchestras. Currently music director of the Wilmington Music Festival, she joined the Philadelphia Orchestra in 1982.

THOMAS HAMPSON, internationally acclaimed baritone, divides his time among the worlds of opera, concert, lieder, and recording, while maintaining an active interest in teaching and musical research. He made his operatic debut in Düsseldorf in 1981. His opera repertory on stage and on disc has included roles in Mozart's Cosi fan tutte, Rossini's Il barbiere di Siviglia, Puccini's La Bohème, Verdi's Don Carlo, Monteverdi's Il ritorno di Ulisse in patria, and Honegger's Der Prinz von Homburg, among many others. A committed song recitalist, he has won recognition for his thoughtful researched and creatively constructed programs that explore the rich repertoire of song in a wide range of idiomatic styles, languages, and periods. His discs have received numerous awards, including five Grammy nominations, two Edison prizes, and the Grand Prix du disque. For the first half of 1995 his plans include his debut at the Lyric Opera of Chicago, performances of Il Ritorno di Ulisse in Cologne, and over 30 recitals and concerts throughout Europe and North America.

HIRONO OKA, born in Tokyo and a graduate of the Curtis Institute, is a member of the Orchestra's first violin section. She has performed as a guest artist with orchestras and ensembles in San Francisco, Washington, and Tokyo, and has participated in the Marlboro Festival, Chamber Music West, and the Wilmington Music Festival.

WOLFGANG SAWALLISCH assumed the title of Music Director of the Philadelphia Orchestra in September 1993. Since making his debut with the Orchestra in 1966, he has conducted here frequently, also participating in the chamber music series and leading the Orchestra in recordings of several works for Angel/EMI. His first season with the Orchestra included widely acclaimed performances of works by Britten, Brahms, Wagner, and Stravinsky. Formerly Music Director and General Director of the Bavarian State Opera in his native Munich, he is one of the world's most sought-after conductors. He is also a notable pianist, having won first prize for duos, with Gerhard Seitz, at the Geneva International Competition in 1949. He performs as pianist in chamber music and songs; in this latter field he has recorded music with such colleagues as Dietrich Fischer-Dieskau, Hermann Prey, Peter Schreier, Margaret Price, and the Munich Residenz Quintet. Maestro Sawallisch and Thomas Hampson will record the Schumann songs heard at today's concert, for EMI Classics.