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Mahler

5

Sunday, April 26, 2026
2:30 p.m. at the Isabel




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Mahler 5

Kingston Symphony

Evan Mitchell, Conductor

Program

Gustav Mahler (1860-1911)

Symphony No. 5 in C-sharp minor

Trauermarsch


Stürmisch bewegt

Intermission

Scherzo: Kräftig, nicht zu schnell

Adagietto

Rondo-Finale



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One of the great things about symphonic music is that the barest moments can leave you breathless. A single note scored properly and in the right context, can stop time. The greatness of Gustav Mahler is not only that he can create these incredible moments of astonishing intimacy, but he can dial things up to 11 and just let the sheer force of an enormous orchestra loose unto the world. Mahler's Fifth Symphony is a gigantic undertaking, an unbelievable musical testament, and the ultimate season finale.



Gustav Mahler as child, 1865



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Gustav Mahler (1860-1911) was the leading Austro-German composer of symphonies after Brahms and Bruckner, and one of the great masters of song for voice and orchestra. Born to Jewish parents in Bohemia, Mahler went to Vienna in his teens to study piano and composition at the Conservatory and later attended classes at the University of Vienna.

Mahler made his living as a conductor, renowned for his dynamism, expressivity, and tyrannical precision. After conducting at numerous opera houses, he was appointed director of the Vienna Court Opera in 1897, converting to Catholicism in order to be eligible for the post. From 1907 to 1910, he spent most of each year in New York conducting German operas at the Metropolitan Opera. He led the New York Philharmonic, which was reorganized as a full-time professional ensemble especially for him, from 1909 to 1911.

Mahler's life coincided with some of the most radical changes in music history, encompassing the end of the Romantic tradition and the beginning of modernism with the revolutionary language of Schoenberg. His compositional style can be seen as a link between the two, while also being entirely unique.

Composing mostly in the summers between busy seasons of conducting, Mahler wrote nine symphonies, leaving a tenth unfinished. Through these symphonic works, Mahler extended Beethoven's concept of the symphony as a bold personal statement. He once observed that to write a symphony was to "construct a world," and his symphonies often convey a sense of life experience, as if telling a story or depicting a scene.



Gustav Mahler and his sister Justine Mahler, 1899.

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Mahler's Fifth Symphony (1902) is considered by many scholars to represent a transformation from death to life, or from darkness to light. In February of 1901, Mahler suffered a severe hemorrhage, nearly ending his life and forcing him to cease all professional activities for a number of months. This experience deeply impacted his psyche, and the concept of mortality frequently emerged in his compositions following his illness. Later in 1901, Mahler met and became engaged to Alma Schindler. The pair married in early 1902 and their first child, Anna Maria, was born the same year. These changes in Mahler's personal life had a tremendous impact on the way he viewed the world as well as his compositional output.



Gustav Mahler, photographed by Moritz Nähr, 1907.



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While the Fifth Symphony contains five movements, it can be divided into three main sections. The first and second movements, a slow-fast pair composed following Mahler's near-death experience, can be viewed to represent darkness. The first movement was designated by Mahler as a Trauermarsch (funeral march). A lone trumpet starts the work before being joined by the orchestra. While this solo quotes an Austrian military call, it also echoes the famous rhythmic motif from Beethoven's Fifth Symphony. Mahler features quotations from two of his prior vocal compositions in this movement to enhance the sombre mood, both from his collection "Kindertotenlieder" (Songs on the Death of Children). Mahler gave the second movement the expressive indication, "Violently agitated. With greatest vehemence," continuing on the dark thematic material from the opening. It is loosely written in sonata form, featuring a soaring chorale at the end of the development section which is cut short by the stormy music of the recapitulation.

The third movement, a lively scherzo, serves as a pivot point in the work and represents a turn from death to life. In the summer of 1901, Mahler described the third movement in a letter to a friend: "Every note is full of life, and the whole thing whirls around in a dance...There is nothing romantic or mystical about it; it is simply the expression of unheard-of energy. It is a human being in the full light of day, in the zenith of life." This movement features lively solos in the French horn which are echoed throughout the orchestra, contrasted with slower trio sections before returning to the main theme.

Mahler composed the fourth movement of the Fifth Symphony in the final months of 1901, during the period of his courtship with Alma Shindler. Despite being the shortest movement of the work, it is by far its most well-known. According to an annotation on a score used by Joseph Willem Mengelberg, a personal friend of Mahler, the fourth movement was created as a musical love letter

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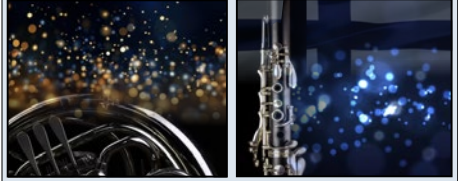
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for his soon-to-be wife. A stark contrast from the dense orchestration found earlier in the piece, Mahler scores this movement for strings and harp. It begins very softly with sustained notes in the strings and gentle harp arpeggios. Sweeping, lyrical melodies follow, growing with intensity until the peaceful conclusion

The fifth and final movement was penned during the summer of 1902. Mahler designated this section as a "rondo-finale", due to the many appearances of the folk-like theme that first is played by the horns. In this movement, Mahler continually manipulates motifs and builds tension through fugue sections. The theme from the Adagietto returns, but at a quicker tempo and more dance-like. The music increases in intensity towards a celebratory chorale, accelerating to a dramatic finish.



Alma Schindler Mahler photographed circa 1905-1906 with daughter Maria at left (who died in 1907) and future sculptor Anna at right.

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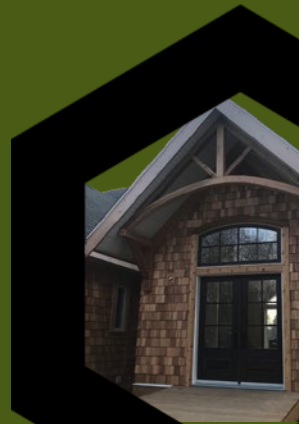


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