

Symphony No.3 in D Minor

Composed By: Gustav Mahler

Date: 1895-1896

Première: June 9th, 1902; conducted by Gustav Mahler

US Première: May 9th, 1914, Cincinnati May Festival; conducted by Ernst Kunwald

Recording Première: April 20th, 1952; ORF, Vienna, conducted by F. Charles Adler

Canadian Première: Spring 1964, York Concert Society, by the Toronto Mendelssohn Choir/Toronto Symphony Orchestra, conducted by Heinz Unger

Part One:

I. Kräftig. Entschieden (Vigorous. Decisive)

Part Two:

II. Tempo di Menuetto. Sehr mässig (Very moderately)

III. Comodo. Scherzando. Ohne Hast (Without haste)

IV. “O Mensch! Gib Acht“ Sehr langsam. Misterioso (Very slowly. Mysteriously)

V. “Es sungen drei Engel.“ Lustig im Tempo und keck im Ausdruck (Lively in tempo and jaunty in expression)

VI. Langsam. Ruhevoll. Empfundem. (Slowly. With serenity. Expressively)

With his own characteristic mixture of sarcasm and affection, Mahler once called his Symphony No.3 his “monster.” And a monster it must have seemed to some – monstrous in its dimensions (with a first movement lasting longer than Beethoven’s entire Fifth Symphony) and monstrous in the crass contrast of its emotional extremes.

Mahler composed his beloved “monster” during the summers of 1895 and 1896 at Steinbach on the Attersee, some 30 miles east of Salzburg. Before the end of the first summer, Mahler was convinced that his new Symphony was turning into “probably the ripest and most individual work I have yet composed.” By the second summer, he felt possessed by the growth of the Symphony, which seemed to have taken on a life of its own. In a letter of July 18th, 1896, to his close friend and colleague the Wagnerian soprano Anna von Mildenburg, he declared: “My Symphony will be something that the world has never heard before! In this score, all nature speaks and tells such deep secrets as one may intuit in a dream! I tell you, at certain places in the score, a quite uncanny feeling takes possession of me, and I feel as if I had not created this myself. If only I can complete the whole as I envisage it!”

Some days before August 6th, 1896, the score was “done to a turn,” and Mahler mailed to his friend Max Marschalk, the critic of the Berlin *Vossische Zeitung*, the following titles for the new Symphony and its six movements:

A Summer Noon's Dream

First Section

I. Introduction: The awakening of Pan; Summer marches in (procession of Bacchus)

Second Section

II. What the flowers of the meadow tell me

III. What the animals in the forest tell me

IV. What man tells me

V. What the angels tell me

VI. What love tells me

Mahler was of two minds concerning explanatory titles and other verbal aids for the listener. Initially, he wrote his own titles and programmes. Then, finding that his words were misinterpreted, he fulminated against all “programmes.” And having fulminated, he would again resort to words to explain the unexplainable.

On the occasion of the world première of Mahler's Symphony No.3, which he himself conducted in the small Ruhr city of Krefeld on June 9th, 1902, he had the above titles printed in the program, and then promptly regretted it.

With or without program or titles, the Third Symphony was slow to make its way. It took 12 years to reach the United States for its first presentation on May 9th, 1914, at the Cincinnati May Festival, when it was conducted by Ernst Kunwald. The New York Philharmonic first performed the Symphony on February 28th, 1922, under the direction of Willem Mengelberg.

I. Kräftig. Entschieden

This is one of the most gigantic opening movements of symphonic literature [in fact, it remains in the Guinness Books of Records ranked in its sheer length among similar symphonic forms]. Its dimensions startled even Mahler himself as he was writing it.

The movement opens with a powerful theme somewhat reminiscent of Brahms's First Symphony and proclaimed *fortissimo* by eight horns in unison. The theme is punctuated by outbursts of the full orchestra, which, however, quickly die away to silence. There follows a melancholy figure for the woodwinds like the rise and fall of a sigh. This in turn is cut through by a stabbing little fanfare in a muted trumpet. Both the sustained melancholy of this sigh figure and the dissonant trumpet fanfare are characteristically Mahlerian. All this material is developed richly, culminating in the long-sustained elegy for the solo trombone. Then follows the lively march section originally designed by the words “Summer marches in.”

A new section, which we may think of as the free fantasia section of a grand-scale sonata-form movement, culminates in an even wilder march. The recapitulation of the opening material with which the movement concludes is very free, but its architectural sense seems clear.

II. Tempo di Menuetto. Sehr mässig

This movement, half minuet and half scherzo in character, is predominantly a pastoral interlude. It opens with a simple, charmingly dancelike figure related to the opening theme of the first movement. We hear it first in an oboe solo accompanied by pizzicato strings. It is taken up by violins and a clarinet solo, and touches of other woodwind color are added, but with the utmost delicacy. The effect is of chamber music. There are two contrasting episodes, more strident and scherzo-like in character, and the movement concludes with a shimmering chord of high string harmonics, including the harp.

III. Comodo. Scherzando. Ohne Hast

The movement begins with a perky quotation in the orchestra from one of the composer's own *Wunderhorn* songs (originally for voice and piano). Again Mahler indulges his love of folklike themes and delicate coloristic effects. There are several extended solos for an instrument designated as a "posthorn," an ancestor of our present-day French horn. This instrument has an especially bright and gleaming tone. Toward the end of the movement, one of the most poetic passages for the solo posthorn is accompanied very softly by four of the normal symphonic French horns, with unforgettable effect.

IV. "O Mensch! Gib Acht" Sehr langsam. Misterioso

This movement includes an alto solo, using a text from Nietzsche's *Thus Spake Zarathustra*. Against a background of murmuring strings, two French horns, playing in thirds, suggest the mood of a sensuous nocturne rather than the austere Nietzschean rhapsody

Original German

O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht?
"Ich schlief, ich schlief—,
aus tiefem Traum bin ich erwacht:—
Die Welt ist tief,
und tiefer als der Tag gedacht.
Tief ist ihr Weh—,
Lust—tiefer noch als Herzeleid.
Weh spricht: Vergeh!
Doch all' Lust will Ewigkeit—,
—will tiefe, tiefe Ewigkeit!"

In English

O Man! Take heed!
What says the deep midnight?
"I slept, I slept—,
from a deep dream have I awoken:—
the world is deep,
and deeper than the day has thought.
Deep is its pain—,
joy—deeper still than heartache.
Pain says: Pass away!
But all joy seeks eternity—,
—seeks deep, deep eternity!"

V. "Es sungen drei Engel." Lustig im Tempo und keck im Ausdruck

The choral text for this movement is taken from the famous German collection traditional poetry called *Das Knaben Wunderhorn*, an inexhaustible source of inspiration for several generations of Romantic composers. This movement opens with a boys' choir imitating the ding-dong of joyful bells. The charmingly naïve text is sung by a women's chorus:

Original German

Es sungen drei Engel einen süßen Gesang,
mit Freuden es selig in dem Himmel klang.
Sie jauchzten fröhlich auch dabei:
daß Petrus sei von Sünden frei!
Und als der Herr Jesus zu Tische saß,
mit seinen zwölf Jüngern das Abendmahl aß,
da sprach der Herr Jesus: "Was stehst du denn hier?
Wenn ich dich anseh', so weinest du mir!"
"Und sollt' ich nicht weinen, du gütiger Gott?
Ich hab' übertreten die zehn Gebot!
Ich gehe und weine ja bitterlich!
Ach komm und erbarme dich über mich!"
"Hast du denn übertreten die zehen Gebot,
so fall auf die Knie und bete zu Gott!
Liebe nur Gott in all Zeit!
So wirst du erlangen die himmlische Freud'."
Die himmlische Freud' ist eine selige Stadt,
die himmlische Freud', die kein Ende mehr hat!
Die himmlische Freude war Petro bereit't,
durch Jesum und allen zur Seligkeit.

In English

Three angels sang a sweet song,
with blessed joy it rang in heaven.
They shouted too for joy
that Peter was free from sin!
And as Lord Jesus sat at the table
with his twelve disciples and ate the evening meal,
Lord Jesus said: "Why do you stand here?
When I look at you, you are weeping!"
"And should I not weep, kind God?
I have violated the ten commandments!
I wander and weep bitterly!
O come and take pity on me!"
"If you have violated the ten commandments,
then fall on your knees and pray to God!
Love only God for all time!
So will you gain heavenly joy."
The heavenly joy is a blessed city,
the heavenly joy that has no end!
The heavenly joy was granted to Peter
through Jesus, and to all mankind for eternal bliss.

VI. Langsam. Ruhevoll. Empfundener.

One of the most lyric of all symphonic movements, this presents Mahler at his most serene. The movement is rich in subtle color effects, though color is never used merely for its own sake. The long, melodic line rises slowly from an opening *pianissimo* to a succession of climaxes, each more glowing than its predecessor. The close is powerful, and in the final measures the composer asks for “a noble tone.”

Scored for 2 piccolos, 4 flutes, 4 oboes, English horn, 2 clarinets in E-Flat, 4 Bassoons, contrabassoon, 8 horns, 4 trumpets, 4 trombones, tuba, kettledrum, bass drum, snare drum, tambourine, triangle, tam-tam, bells, cymbals, 2 harps, and the traditional string choir

- *Edward Downes*[†]

[†]Excerpts reprinted from *New York Philharmonic Orchestra – The Mahler Broadcasts*

The "Top 50" - Comparative timings of Mahler's "Symphony No.3" (1895/1896)

Compiled by: Patrick P.L. Lam (updated: 12-2009)

Conductor	Ensemble	Vocal Soloist	Posthorn Soloist	Choir/Chorus	1st Movement	2nd Movement	3rd Movement	4th Movement	5th Movement	6th Movement	Date Recorded/ Venue	Live/Studio	Label
Abbado, Claudio	Berlin Philharmonic Orchestra	Larsson, Anna	Gansch, Hans	City of Birmingham Symphony Youth Chorus; London Symphony Orchestra	33"23'	9:04	16:22	9:09	4:19	22"02'	1999, October 11; Royal Festival Hall, London	Live	Deutsche Grammophon
Abbado, Claudio	Vienna Philharmonic Orchestra	Norman, Jessye	Holler, Adolf	Vienna Boys' Choir; Concert Chorus of the Vienna State Opera	33"36'	9:28	16:17	10:02	4:30	26"38'	1980, September; Vienna, Musikverein, Grosser Saal	Studio	Deutsche Grammophon
Arming, Christian	New Japan Philharmonic	Naidu, Ann-Katrin	Herzog, David	Tokyo FM Boys Choir; Ritsuyukai Choir (Women's Choir)	33"13'	9:35	16:31	8:57	3:58	20"49'	2003, September 26th; Sumida Triphony Hall, Japan	Live	Fontec
Asahina, Takashi	Osaka Philharmonic Orchestra	Nagai, Kazuko	/	Osaka Sumiyoshi Boys and Girls Chorus; Philharmonischer Chor Osaka	34"13'	10:10	17:54	9:22	4:08	25"05'	1995, September 17th; The Symphony Hall, Osaka	Live	Canyon Classics
Barbirolli, John	Hallé Orchestra	Meyer, Kerstin	/	Boys of Manchester Grammar School; Ladies of the Hallé Orchestra	32"28'	9:27	17:24	8:52	4:10	20"25'	1969, May 23rd; Free Trade Hall, Manhattan	Studio	BBC Legends
Barbirolli, John	Berlin Philharmonic Orchestra	West, Lucretia	/	St. Hedwig Cathedral Children's Choir and Chorus	36"10'	10:27	17:38	9:16	4:29	32"16'	1969, March 8th; Berlin	Live	Testament
Bernstein, Leonard	Vienna Philharmonic Orchestra	Ludwig, Christa	Smith, Philip	Brooklyn Boys Chorus; New York Choral Artists	34"52'	10:46	18:32	9:32	4:07	28"01'	1987, November; Avery Fisher Hall, New York	Live	Deutsche Grammophon
Bernstein, Leonard	New York Philharmonic	Lipton, Martha	Ware, John	Boys' Choir of The Church of the Transfiguration; Women's Chorus of The Schola Cantorum	32"41'	10:11	18:08	8:46	4:27	24"28'	1961, April 3rd; Manhattan Center, New York	Studio	Sony Classical
Bertini, Gary	Kölner Rundfunk-Sinfonieorchester	Killebrew, Gwendolyn	/	Knabenchor des Collegium Josephinum, Bonn; Frauenchor des Bayerischen Rundfunks und des Westdeutschen Rundfunks	33"56'	10:01	19:35	10:50	4:04	26"00'	1985, March 25th-27th; Studio Stollberger-Strasse, Köln	Studio	EMI Classics
Boulez, Pierre	Vienna Philharmonic Orchestra	von Otter, Anne Sofie	/		33"36'	9:28	16:35	9:19	4:06	22"22'	2001, February; Musikverein, Grosser Saal, Vienna	Studio	Deutsche Grammophon
Boult, Adrian	BBC Symphony Orchestra	Ferrier, Kathleen	/	/	33"18'	8:11	15:47	9:51	4:45	25"48'	1947, November 29th; Maida Vale Studio, London	Studio	Testament
Bychkov, Semyon	WDR Sinfonie-Orchester Köln	Lipovšek, Marjana	/	Boys and Girls of the Cologne Cathedral Choir; WDR Chorus	35"12'	10:24	18:19	10:43	4:34	25"46'	2002, January; Kölner Philharmonie	Live	Avie
Chailly, Riccardo	Royal Concertgebouw Orchestra	Lang, Petra	/	Netherlands Children's Choir; Prague Philharmonic Chorus	34"47"	9:38	17:25	10:11	4:17	22"50'	2003, May 5th-9th; Concertgebouw, Amsterdam	Studio	Decca
de Waart, Edo	Netherlands Radio Philharmonic Orchestra	Diadkova, Larissa	/	City Boys Choir Elburg; Ladies of Netherlands Radio Choir	34"51'	9:31	16:59	10:12	4:23	25"04'	1995, February; Concertgebouw, Amsterdam	Studio	RCA Red Seal
Gergiev, Valery	London Symphony Orchestra	Larsson, Anna	/	Tiffin Boys' Choir; Ladies of the London Philharmonic Choir	32"22'	9:41	17:20	8:35	3:50	20"22'	2007, September; Barbican, London	Live	London Symphony Orchestra Live
Gielen, Michael	SWR Sinfonieorchester Baden-Baden und Freiburg	Kallisch, Cornelia	Pulcini, Frank	Freiburger Domsingknaben; Frauenchor der EuropaChorakademie	35"26'	9:36	18:22	9:27	4:27	24"27'	1997, February; Konzerthaus Freiburg	Live	Hänssler Classic
Haitink, Bernard	Royal Concertgebouw Orchestra	Watkinson, Carolyn	/	Noord-Hollands Jongenskoor; Groot Omroepkoor	32"45'	9:19	15:24	9:12	3:58	23"34'	1983, December 25th; Concertgebouw, Amsterdam	Live	Philips
Haitink, Bernard	Vienna Philharmonic Orchestra	van Nes, Jard	/	Boy's Choir from St.Bavo Cathedral, Haarlem; Women of the Netherlands Radio Choir	33"22'	9:42	16:30	9:27	4:01	25"55'	1995, May 7th; Concertgebouw, Amsterdam	Live	Mahler Feest (not for sale)
Haitink, Bernard	Royal Concertgebouw Orchestra	Forrester, Maureen	/	Boys' Chorus of the St. Willibrord Church of Amsterdam; Women's Chorus of the Netherlands Radio	32"09'	10:19	16:50	8:45	4:05	22"05'	1966, May; Concertgebouw, Amsterdam	Studio	Philips
Haitink, Bernard	Chicago Symphony Orchestra	De Young, Michelle	/	Chicago Children's Choir; Women of the Chicago Symphony Chorus	35"10'	9:52	18:13	9:13	4:18	24"39'	2006, Oct 19-21; Orchestra Hall	Live	CSO Resound
Horenstein, Jascha	London Symphony Orchestra	Procter, Norma	Lang, William	Wandsworth School Boys' Choir; Ambrosian Singers	33"28'	9:11	18:14	8:38	4:44	22"52'	1970, July 27th-29th; Fairfield Halls, Croydon	Studio	Unicorn-Kanchana
Inbal, Eliahu	Frankfurt Radio Symphony Orchestra	Soffel, Doris	/	Limburger Dom Children's Choir; Frankfurter Kantorei	32"32'	10:01	18:10	9:34	4:04	23"57'	1985, April 18th-19th; Alte Oper, Frankfurt	Studio	Denon
Kondrashin, Kyrill	Moscow Philharmonic Orchestra	Levko, Valentina	/	Children's Choir and Ladies of Moscow State Choir	32"31'	9:41	15:06	8:20	4:06	20"58'	1961; Moscow	Studio	Melodiya
Kubelik, Rafael	Symphonie-Orchester des Bayerischen Rundfunks	Thomas, Marjorie	/	Tölzer Knabenchor; Bavarian Radio Women's Chorus	31"06'	9:41	16:58	9:22	4:16	22"07'	1967, May; München, Herkules-Saal	Studio	Deutsche Grammophon
Kubelik, Rafael	Symphonie-Orchester des Bayerischen Rundfunks	Thomas, Marjorie	/	Tölzer Knabenchor; Chor des Bayerischen Rundfunks	31"25'	9:38	16:56	9:48	4:02	22"34'	1967, April 20th; München, Herkules-Saal	Live	Audite
Leinsdorf, Erich	Boston Symphony Orchestra	Verrett, Shirley	/	Boston Boychoir; New England Conservatory Chorus	32"29'	9:45	16:06	8:41	4:28	20"20'	1966, October 10th-11; Symphony Hall, Boston	Studio	RCA Red Seal
Levine, James	Chicago Symphony Orchestra	Horne, Marilyn	Herseth, Adolph	Glen Ellyn Children's Chorus; Women of the Chicago Symphony Chorus	32"42'	9:51	18:39	11:38	3:59	26"53'	1976, RCA Records, New York	Studio	RCA Red Seal

López-Cobos, Jesús	Cincinnati Symphony Orchestra	De Young, Michelle	/	Cincinnati College Conservatory of Music Children's Choir; Women of the May Festival Chorus	32°15'	9:16	17:53	8:58	4:07	23°11'	1998, January 18th-19th; Music Hall, Cincinnati	Studio	Telarc
Maazel, Lorin	New York Philharmonic	Larsson, Anna	/	Women of the Westminster Symphonic Choir	36°54'	10:37	17:17	9:05	4:24	25°47'	2004, June 16th-19th; Avery Fisher Hall, New York	Live	New York Philharmonic Label
Mácal, Zdenek	Czech Philharmonic Orchestra	Remmert, Birgit	Kejmar, Miroslav	The Prague Philharmonic Children's Choir; Prague Philharmonic Choir	32°09'	9:23	16:51	8:39	4:04	23°51'	2005, May 5th-6th; Rudolfinum Dvořákova síň, Prague	Live	Exton
Martinon, Jean	Chicago Symphony Orchestra	Resnik, Regina	/	Chicago Children's Choir; Women of the Chicago Symphony Chorus	32°02'	9:59	16:22	8:40	4:04	23°06'	1967, March 23rd-25th; Orchestra Hall, Chicago	Live	Chicago Symphony Orchestra Label
Mehta, Zubin	Bavarian State Orchestra	Lipovšek, Marjana	/	Vienna Boys' Choir; Vienna Singverein Women's Chorus	31°55'	11:19	17:16	8:44	4:04	23°25'	2004, September 16th; Musikverein, Vienna	Live	Farao Classics
Mehta, Zubin	Los Angeles Philharmonic Orchestra	Forrester, Maureen	/	California Boys' Chorus; Los Angeles Master Chorale	33°07'	10:21	16:40	9:37	3:58	23°16'	1978, March; Royce Hall, University of California, Los Angeles	Studio	Decca
Mitropoulos, Dmitri	Cologne Radio Symphony Orchestra	West, Lucretia	/	Cologne School Boys' Choir; Cologne Radio Chorus	34°27'	9:11	15:41	9:28	5:04	21°07'	1960, October 30th; Cologne	Live	Arkadia
Mitropoulos, Dmitri	New York Philharmonic Symphony Orchestra	Krebs, Beatrice	/	Westminster Choir	25°17'	7:41	13:43	8:57	4:34	18°04'	1956, April 15th; Carnegie Hall	Live	Archipel
Nagano, Kent	Berlin Deutsches Symphony Orchestra	Pecková, Dagmar	/	Hanover Children's Choir; Berlin Radio Choir	32°06'	9:59	17:10	9:17	3:57	22°39'	1999, September and November; Philharmonie, Berlin	Live	Warner
Neumann, Vaclav	Czech Philharmonic Orchestra	Ludwig, Christa	Kejmar, Miroslav	Kühn Children's Chorus; Prague Radio Chorus	31°02'	8:44	16:27	9:52	4:37	20°00'	1981, December 16th-19th; Dvořák Hall of Rudolfinum, Prague	Studio	Supraphon
Neumann, Vaclav	Czech Philharmonic Orchestra	Beňčková, Marta	/	Czech Philharmonic Children's Choir; Prague Chamber Choir	34°20'	9:08	15:44	4:41	9:12	20°07'	1994, August 1st-3rd, September 5th-7th; Dvořák Hall of Rudolfinum, Prague	Stereo	Canyon Classics
Ozawa, Seiji	Boston Symphony Orchestra	Norman, Jessye	/	American Boychoir; Tanglewood Festival Chorus	33°50'	9:16	16:39	10:20	4:06	23°00'	1993, April; Symphony Hall, Boston	Live	Philips
Rattle, Simon	City of Birmingham Symphony Orchestra	Remmert, Birgit	/	City of Birmingham Symphony Youth Chorus; Ladies of the City of Birmingham Symphony Chorus	33°36'	10:21	16:52	9:23	3:57	22°22'	1997, October 5th-7th; Symphony Hall, Birmingham	Studio	EMI Classics
Salonen, Esa-Pekka	Los Angeles Philharmonic Orchestra	Larsson, Anna	/		30°11'	9:51	16:33	8:34	3:50	22°32'	1997, October 19th-20th; Dorothy Chandler Pavilion, Los Angeles	Studio	Sony Classical
Schuricht, Carl	Stuttgart Radio Symphony Orchestra	Siewert, Ruth	/	Eberhard Ludwig School Children's Choir; South German Radio Choir	30°38'	8:04	15:08	8:27	4:21	21:12	1960, April; Stuttgart	Live	Hänssler Classic
Sinopoli, Giuseppe	Philharmonia Orchestra	Schwarz, Hanna	/	New London Children's Choir; Women's Voices of the Philharmonia Chorus	32°22'	10:41	18:23	11:06	4:03	22°56'	1994, January and February; Watford Town Hall, London	Stereo	Deutsche Grammophon
Solti, Georg	Chicago Symphony Orchestra	Dernesch, Helga	/	Glenn Ellyn Children's Chorus; Women of the Chicago Symphony Orchestra Chorus	30°50'	9:50	16:50	9:57	4:24	20°53'	1982, November; Orchestra Hall, Chicago	Studio	London
Svetlanov, Evgeny	The Russian State Symphony Orchestra	Alexandrova, Olga	/	The Moscow Boys' cappella; Russian Academic Choir of the TV "Ostankino"	31°42'	11:52	17:11	8:02	3:57	23°39'	1994, December; Moscow, Large Hall of the Conservatory	Studio	Harmonia Mundi
Svetlanov, Evgeny	The Russian State Symphony Orchestra	Alexandrova, Olga	/	The Moscow Boys' cappella; Russian Academic Choir of the TV "Ostankino"	31°47'	11:57	17:14	8:10	4:03	23:47'	1994, December; Moscow, Large Hall of the Conservatory	Studio	Venezia (Reissue of H. Mundi, with superior remastering)
Tennstedt, Klaus	London Symphony Orchestra	Wenkel, Ortrun	/	Southend Boys' Choir; Ladies of the London Philharmonic Choir	33°16'	10:41	18:56	9:53	4:17	20:58	1979, October 27th-31st; Kingsway Hall, London	Recorded	EMI Classics
Thomas, Michael Tilson	San Francisco Symphony	De Young, Michelle	Fischthal, Glenn	Pacific Boyschoir; San Francisco Girls Chorus; Women of the SFS Chorus	36°16'	10:10	18:58	10:25	4:24	26°31'	2002, September 25th-29th; Davies Symphony Hall, San Francisco	Live	San Francisco Symphony Label
Zander, Benjamin	Philharmonia Orchestra	Paasikivi, Lilli	Mackie, Alistair	Tiffin Boys' Choir; Ladies of the London Philharmonic Choir	33°55'	9:06	18:11	10:25	4:23	23°25'	2003, February 28th, March 2nd-3rd; Walthamstow Assembly Hall, London	Stereo	Telarc
Zinman, David	Zürich Tonhalle Orchestra	Remmert, Birgit	/	Zürich Children's Choir; Schweizer Chamber Choir	34°49'	10:17	17:46	9:17	4:24	22°56'	2006, February 27th, March 1st; Tonhalle, Zurich	Studio	RCA Red Seal