

Sydney Performance

This concert will be repeated in the Sydney Town Hall on Sunday 4th September at 2.30 pm. Tickets: \$25, \$18 Concession, \$75 Family (2 + 2). Available at the door or through MCA Ticketing (ring 9519 6897 or tickets can be booked online through the tops web site at www.tops.org.au).

Acknowledgements

Regional Express Airline kindly assisted with support for travel.

Thanks to Duval High School, NEGS and New England Conservatorium of Music for the loan of Timpani and percussion instruments.

The orchestra is grateful to Bruce Menzies for his organisational work for this performance and acting as rehearsal conductor in Armidale.

The Armidale Symphony Orchestra wishes to thank Mal Hewitt and TOPS for the opportunity of joining with them in this magnificent work.

Forthcoming concerts

Tango and Tapas

Laitino passion in music, food and wine.

3pm Sunday 11 September, Old Teachers College

Trish O'Brien (cello), Joe Chindamo (accordion and piano),
Emma West (violin), Kees Boersma (bass), Renate Turrini (piano),
Karin Schaupt (guitar), Leonard Grigoryan (guitar).

Tickets \$60 available at NERAM and at the door.
Proceeds to NERAM.

Armidale Choral Society and Armidale Symphony Orchestra

20 November, St. Mary's Cathedral

Conductors Wendy Huddleston and Bruce Menzies

Choral works by Bruckner and Handel

Vivaldi Mandolin Concerto, soloists Steve Tafra and Steve Thorneycroft
Elgar Enigma Variations

Armidale Symphony Orchestra and The Occasional Performing Sonfonia

Conductor
Mal Hewitt

**2 pm, 21 August 2005.
Lazenby Hall, UNE**

www.armsymph.org

Symphony No. 2 (Resurrection)

Gustav Mahler (1860-1911)

In September 1888, just after he had completed his First Symphony, Mahler composed the First movement, *Totenfeier* (Funeral Rite) of a projected symphony in C minor. It was to be nearly five years before he added two further movements, the Scherzo and Andante in 1893. In March 1894 he attended the memorial service in Hamburg for the conductor and pianist Hans von Bulow, and heard a boys' choir sing a chorale setting of verses by Klopstock: "Auferstehn, ja auferstehn wirst du, mein Staub, nach kurzer Ruh!". Immediately he realized that the idea of resurrection must form the basis of the finale of his symphony and he added some stanzas of his own to Klopstock's text, completing the score of the movement in December of that year. The fourth movement, *Urlucht*, a setting of a poem from the folk-poetry collection *Des Knaben Wunderhorn*, had been set and orchestrated separately in 1892-93 but not as it is scored in the symphony. The premiere was in Berlin in December 1895, conducted by the composer.

Mahler's second symphony is scored for an extremely large orchestra. The first movement (*Allegro maestoso*) is a funeral march on a large symphonic scale. The symphony begins with a stormy prelude in which a strongly rhythmic theme on the lower strings thrusts forward over a sustained tremolando on violins and violas. It is restated with a counter-theme. Other themes emerge from this background, one of them – for woodwind and violins – perhaps representing the "hero" whose funeral rite we are attending. The tempo slackens as the key changes to E major and a romantic subject is played by strings and horns. This tune is the first hint of an important theme in the "Resurrection" finale. Later there is a brief anticipation of the chorale theme (*Dies irae*) of the finale.

In this performance there will be a brief intermission after the first movement.

Orchestral Players, Armidale (A), Sydney (S)

Violin 1	Violas	Clarinets	Trumpets
Toby Walker (S) (Concertmaster)	Charles Cox (S) Chris Cunningham (A)	Hannah Bolitho (S) Jane Bolitho (S)	Brenton Burley (S) Gary Clark (S)
Marion Barford (A) Sue Brown (S)	Sofia Dodds (A) Garry Harris (S)	Chris Garden (A) Jane Growns (A)	Graham Howard (S) Tony Jones (A)
Mark Chambers (S) Jackie Chang (S)	Narelle Haynes (A) Kate Hughes (S)	Justin Screen (S)	David Leslie (S) Frank Logan (A)
Steve Ellison (A) Martin Lee (S)	Sam Pickering (S) Suzanna Powell (A)	Oboes Laura Bewley (S)	Andrew Wynter (S)
David Loonam (S) Kahne Rajaratnam (S)	Michael Stockwell (A) Emma Wade (S)	Trombones Sven Morgenson (S) Sue Taylor (A)	Dave Brown (A) E-Yang Liu (S)
Angelika Rogert (S) Maria Schmaltz (A)	Corey White (A) Dan Williams (A)	Cor Anglais Jolyn Hersch (S)	Belinda Pickering (S) Nigel Price (S)
Colin Sholl (A) Letitia Tolhurst (A)	Violincellos Jessica Chapman (S) Rhonda Davey (A)	Bassoons Alex Bell (A) Belinda Lawson (S)	Margaret Sharpe (A)
Lucette Tolhurst (A) Violin 2	Philip Emmanuel (A) Elaine Graham (S)	Contrabassoon Graeme Widmer (S)	Tuba Oliver Harris (S)
Maurice Ankar (A) Marrita Arnold (S)	Alex Khan (S) Sue Metcalfe (A)	French Horns Noel Annett (S) Will Arnold (A)	Harp Barbara Bidencope (A) Leigha Dark (S)
Yvonne Arnold (A) Jillian Bridge (S)	Georg Ramm (S) Pip Shaw (S)	Tom Cooper (A) Bill Cotis (S)	Timpani Katy Brady (S) Steven Clifford (S)
Anne Gates (A) Michelle Guppy (A)	Xenia Shmaltz (A) Cathie Wiltshire (S)	Alastair Finco (A) Andrew Laurich (S)	Percussion Robyn Bradley (A) Fiona Lucas (S)
Beth Kenrick (A) Doug Lawes (S)	Doublebasses Vicki Harbison (A) Sasha Marker (S)	Mathew Lovelace (S) Bruce Menzies (A)	Jess Stocker (A) Murray Winton (A)
Maggie Loo (S) Roland Lubett (A)	John Smith (S)	Emery Schubert (S)	
Graham MacKay (A) Noriko Yamanaka (S)	Flutes Susie Allanson (S) Sharon Davidge (A) Geoff Derrin (A) Cecile van der Burgh (S)		

The Occasional Performing Sinfonia

TOPS is an orchestra based in Sydney that performs four concerts a year in the Sydney Town Hall, the Macquarie University Hall, as well as other venues in Sydney and NSW. It comprises advanced school students, those studying in tertiary institutions (not necessarily as musicians), teachers, professional musicians and members of existing community music organizations to play together and perform great and challenging music. TOPS is also a training ground for young conductors.

Mal Hewitt

TOPS Musical Director Mal Hewitt has a background in music education, and forty years experience working with youth and community orchestras. He believes that each program must be a learning experience for players and audience, and that the whole process of performance preparation must be a journey of discovery travelled together with joy.

Sally-Anne Russell (Mezzo Soprano)

Sally-Anne has performed in concerts, recitals and on the operatic stage in Australia, New Zealand, Europe and North America. She performs with all the Symphony Australia orchestras, Australian Chamber Orchestra, Australian Bach Ensemble and at major Australian Festivals. Sally-Anne has recorded a disc of Bach arias and duets with Sara Macliver on ABC Classics and is also heard on the CD of Handel's *Semele*.

Samantha Cobcroft (Soprano)

Samantha Cobcroft grew up in Rocky River and attended Armidale High School before taking her B.Mus. with the university medal at the Newcastle Conservatorium. She has been a soloist in many concerts and recitals. Samantha appears regularly as a soprano soloist, cantor and chorister with the Newcastle Cathedral Choir. Samantha is well known in Armidale and Newcastle as a vibrant singer, singing teacher, researcher and mother of four.

The second movement, Andante, is characteristically Mahlerian in its lilting style of pastoral sophistication. The cello theme, contrasted with part of the main theme of the movement on muted violins, is a particularly attractive example of piquant scoring. The second subject is more agitated, but the movement generally remains light and good-humoured.

For the third Scherzo movement, Mahler drew on the melody of his *Wunderhorn* song about St Anthony preaching to the fishes. The mood is ironic, with burlesques of dance tunes, bizarre solos for E flat clarinet and a nostalgic trumpet tune in the trio. As the Scherzo fades away the contralto soloist, accompanied by strings, enters the fourth movement with the three ascending notes of the *Urlicht* song, after which the brass intone a Brucknerian chorale. This short but highly concentrated and moving episode is the first of the movement's three sections and ends in hopeful faith.

In the fifth and final movement Mahler's music represents the Day of Judgment and the Resurrection of the Dead. The number of horns and trumpets is increased and two sets of timpani are required for the percussion. There is provision for off-stage forces to convey the spatial effects of this drama of heaven and earth. The finale begins with a violent outburst already heard in the Scherzo. The development section is the march of the resurrected dead to Judgment. The recapitulatory passage which follows ends with the sound of the Last Trumpet. Horns and trumpets from all sides fill the air, and the intervening silences are broken by birdsong (flute and piccolo). The chorus enters very softly, unaccompanied, with the first lines of Klopstock's hymn. The two opening stanzas are separated by more fanfares and by a thrilling orchestral statement of the "Redemption" theme. From the mass of choral tone the soprano soloist is twice detached to soar rapturously. Both soloists become increasingly confident in "O glaube" and the soprano sings a direct quotation from *Urlicht*. All doubts and anxieties begin to be swept away and the symphony moves majestically towards its inspired coda with chorus, brass, bells and organ ringing out.

The following is sung in German.

Alto: Sally-Anne Russell

Soprano: Samantha Cobcroft

Choir: The choir comprises individuals and groups including the Armidale Choral Society and the Armidale Music Foundation Choir.

Urlicht

(from *Das Knaben Wunderhorn*) (Youth's Magic Horn)

Alto Solo

O little red rose!

Man lies in the greatest need!

Man lies in the greatest suffering!

How much rather would I be in Heaven!

I came upon a broad road:

There came an angel and wanted to block my way.

Ah, no! I did not let myself be turned away

I am of God and to God I shall return!

Dear God will grant me a small light

will light my way to eternal, blissful life.

Auferstehen

Friedrich Klopstock

Chorus

Rise again, yes rise again you will

My dust, after brief rest!

Immortal life

Will he who called you grant you!

To bloom again are you sown!

The Lord of the harvest goes

and gathers the sheaves

Of us who died!

(Text added by Mahler)

Alto solo:

O believe, my heart! O believe!

Nothing of you will be lost!

What you yearned for is yours!

Yours, what you loved.

What you struggled to win!

O believe!

You were not born in vain!

Have not lived and suffered in vain!

Chorus

What has been created

Must pass away!

What has passed away, must rise again!

Soprano, alto and chorus

Cease to tremble!

Prepare yourself to live!

O pain! You that pierce all things!

I am rescued from you!

O death, you that overcome all,

Now you are overcome!

With wings that I achieved for myself

In passionate love-struggle,

I shall soar away

To the light, where no eye has penetrated!

Chorus:

I shall die in order to live!

You will rise again

My heart, in a moment!

What your heartbeats have beaten

Will carry you to God!