

the  
national  
**youth  
orchestra**  
of scotland

CONDUCTOR **DIEGO MASSON**  
SOPRANO **JANE IRWIN**

**2 AUGUST 2010**

**CAIRD HALL, DUNDEE, 7:30PM**

**4 AUGUST 2010**

**UNIVERSITY OF LIMERICK, 8PM**

**5 AUGUST 2010**

**NATIONAL CONCERT HALL, DUBLIN, 8PM**

**7 AUGUST 2010**

**ULSTER HALL, BELFAST 7:45PM**

**9 AUGUST 2010**

**GLASGOW ROYAL CONCERT HALL, 7:30PM**

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the  
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## ***SUMMER TOUR 2010***

### **ANTON WEBERN**

Six Pieces for Orchestra Op 6 13'

### **ALBAN BERG**

Three Fragments from *Wozzeck* 20'

### **GUSTAV MAHLER**

Symphony No 5 in C-sharp minor 68'

## **THE NATIONAL YOUTH ORCHESTRAS OF SCOTLAND**

Since its foundation in 1979, the objective of NYOS has been to promote excellence in artistic standards, whilst nurturing the performance, appreciation and enjoyment of music across Scotland and beyond. NYOS continues to provide instrumental instruction and orchestral tuition of the highest calibre, unparalleled on a national scale, to thousands of young musicians from all over Scotland.

As well as organising training, intensive rehearsals and national and international concert tours for its orchestras, The National Youth Orchestras of Scotland is committed to introducing musical experiences to Scotland's young people through workshops in primary and secondary schools.

Six ensembles maintain two courses each year: The National Youth Orchestra of Scotland, Camerata Scotland, The National Children's Orchestra of Scotland, The National Youth Jazz Orchestra of Scotland, NYJOS Collective and NYOS Futures. NYOS Strings meets for a variety of projects and, in addition, the annual NYOS Spring Academy seeks to develop new players for future participation in senior ensembles. NYOS' latest project is NYJOS Access, a jazz training ensemble providing experience for young, aspiring jazz musicians.

NYOS also operates an international student exchange scheme for orchestra members, supported by the European Union. They regularly commission new works from Scottish composers including Sally Beamish, Rory Boyle, Edward Harper, John Maxwell Geddes, Edward McGuire, John McLeod, Gordon McPherson, Thea Musgrave and Thomas Wilson and have produced several CD recordings of its ensembles' work.

**For more information on The National Youth Orchestras of Scotland, please visit our website [www.nyos.co.uk](http://www.nyos.co.uk).**



## A MESSAGE FROM THE NYOS CHIEF EXECUTIVE

Welcome to the 2010 Summer Concerts given by the National Youth Orchestra of Scotland. During this tour we are delighted to be visiting Northern Ireland and the Republic of Ireland for the first time in the history of our organisation.

Over the years NYOS has prided itself on building successful relationships with other national youth orchestras and youth organisations. This year we welcome students from the National Youth Orchestra of Ireland and Ulster Youth Orchestra, as well as Young Sinfonia and the Royal Northern College of Music.

We are also delighted to welcome Bass Trombonist Lukas Hirzberger, who joins us from the Wiener Jeunesse Orchester, Austria. This exchange was made possible through the European Federation of National Youth Orchestras' Mobility of Pre-Professional Musicians Programme "MusXchange", funded by the EU Commission. The programme aims to increase training and networking opportunities for young musicians by enabling student exchanges between European youth orchestras.

Tonight our young musicians are performing a varied and interesting repertoire and are excited to be working with conductor Diego Masson and soprano Jane Irwin, both of whom have worked with our ensembles in the past. I am sure you will agree that a wonderful evening of music awaits!

Summer Concerts 2010

### WEST SIDE STORY: SYMPHONIC DANCES

by Leonard Bernstein

### SCOTIA (NEW COMMISSION)

by Bill Campbell

### SYMPHONY NO 2, OP. 27 IN E MINOR

by Sergey Rachmaninov

Conductor: NICHOLAS BRAITHWAITE



Friday 20th August 2010 at 7.45pm  
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Image Courtesy of Katie Vandyck

# DIEGO MASSON

## CONDUCTOR

**The French conductor Diego Masson studied at the Paris Conservatoire and, on completing his studies, became a percussionist with Pierre Boulez's concert society 'Domaine Musicale'. In 1966, following a period of study with Boulez, he formed 'Musique Vivante' which became famous for its regular concerts presenting important contemporary works.**

After considerable success as Music Director of the Marseille Opera in the 1970s, Diego Masson went on to pursue an international conducting career which has taken him to the major musical centres of Europe, Scandinavia and the Antipodes.

A regular visitor to the UK, Masson has appeared with the BBC Symphony Orchestra, BBC Philharmonic Orchestra, BBC Scottish Symphony Orchestra, London Sinfonietta, Hallé Orchestra, Scottish Chamber Orchestra, English Northern Philharmonic, Nash Ensemble, Opera Factory and Opera North with whom he gave the première of Robert Saxton's opera *Caritas*. He enjoyed a great success with Scottish Opera conducting *Monster*, the first opera by Sally Beamish. He has appeared regularly with the Philharmonia Orchestra at the South Bank Centre and at the Huddersfield Festival.

Diego Masson's engagements in Europe have included appearances with the Berlin Symphony Orchestra, Stuttgart Chamber Orchestra, Orchestre de Radio France, Orchestre de la Suisse Romande, Stavanger Symphony Orchestra, Avanti Chamber Orchestra in Helsinki, Budapest Festival Orchestra, Bergen Philharmonic, Netherlands Radio Philharmonic, Helsinki Philharmonic Orchestra, Residentie Orchestra, BIT20 Ensemble Norway and Barcelona Ensemble 216.

Diego Masson has a very long-standing and regular relationship with London Sinfonietta as well as regularly appearing with the world's leading contemporary ensembles including Ensemble Modern, Musik Fabrik, Ensemble Alternance, Klangforum Wien, Composers Ensemble and Birmingham Contemporary Music Group.

Recent seasons have included a concert at the Musik-Biennale in Berlin with Ensemble Modern, concert performances of Mark Anthony Turnage's *Greek* at the Queen Elizabeth Hall in London and a tour of the UK with the London Sinfonietta. He has toured the UK with Birmingham Contemporary Music Group including a performance at the Aldeburgh Festival. Concerts with the Nash Ensemble have included a tour of Spain, a concert as part of the Poulenc Anniversary celebrations at London's Wigmore Hall as well as performances of Berio's *Folksongs* with Dawn Upshaw at the Barbican Centre and Symphony Hall, Birmingham.

Other recent highlights have included appearances at the Wien Modern Festival, WDR Cologne, Luzerner Sinfonieorchester, a performance of Schoenberg's *Gurrelieder* at the Festival Hall, the Bath Festival and concerts in Scandinavia with the Birmingham Contemporary Music Group. He has toured Japan with the Xenakis Ensemble and has also given concerts in Gothenberg, Argentina and at the BBC Proms with the London Sinfonietta. Most recently he conducted the UK premiere of Luigi Nono's massive and complex *Prometeo*, the climax of the Southbank Centre's Luigi Nono 'Fragments of Venice' Festival.

Diego Masson works regularly in Asia and Australasia, including appearances with the Melbourne and Sydney Symphony Orchestras. In 1998 he appeared at the New Zealand Festival and returned to New Zealand in 1999 to conduct a very successful series of concerts with the New Zealand Symphony Orchestra. He returned to Australia at the beginning of 2003 to conduct *Gurrelieder* at the Perth International Arts Festival. Most recently he had a great success conducting the Australian Youth Orchestra at the 2006 Adelaide Festival in performances of Mahler's *Das Lied von der Erde*.

In the summer of 2000 he conducted much acclaimed performances of John Casken's *Golem* at the Aspen Festival which resulted in an immediate invitation to return to the festival in 2002 to conduct *Gloria* by H K Gruber.

Recent engagements have included concerts with the Philharmonia Orchestra, Ensemble Accroche Note, Royal College of Music Symphony Orchestra, National Youth Orchestra of Ireland, tours to Singapore, Italy and the United States with the London Sinfonietta and a performance at the Barbican Hall with the Guildhall New Music Ensemble. Future engagements include concerts with the Philharmonia Orchestra, Birmingham Contemporary Music Group and Northern Sinfonia.

Diego Masson has many strong relationships with youth orchestras including the Australian Youth Orchestra, the orchestras of Trinity College of Music, Royal Northern College of Music, Juilliard School and the Royal Welsh College of Music and Drama as well as with The National Youth Orchestra of Scotland and Camerata Scotland.

Diego Masson has for many years held regular conducting classes at the Dartington International Summer School.



Image Courtesy of Clive Barda

## JANE IRWIN

### SOPRANO

**Jane Irwin studied music at Lancaster University and singing at the Royal Northern College of Music as a mezzo-soprano. As a concert and recital singer she has appeared regularly in Britain, Europe and America. In 2002 she made her Carnegie Hall debut with the Pittsburgh Symphony under Mariss Jansons. She has sung at the BBC Proms, the Edinburgh International Festival, the Berlin Festival, the Concertgebouw and the Musikverein.**

She has worked with the Berlin Symphony Orchestra, Deutsche Symphonie-Orchester Berlin, Orchestre de Paris, Rotterdam Philharmonic, Pittsburgh Symphony, American Symphony Orchestra, Seattle Symphony, San Francisco Symphony, Colorado Symphony, Swedish Chamber Orchestra, Spanish National Orchestra, Zurich Tonhalle, Philharmonia, City of Birmingham Symphony, Royal Liverpool Philharmonic and Bournemouth Symphony Orchestra, Royal Scottish National Orchestra and the Hallé Orchestra, and with conductors Myung Whun Chung, Günther Herbig, Semyon Bychkov, Ivor Bolton, Andrew Davis, Libor Pesek, Donald Runnicles, Antonio Pappano, Sakari Oramo, Mark Elder, Matthias Bamert, Trevor Pinnock, Petr Altrichter, Paul Daniel, Joseph Swensen, Sir Richard Armstrong and Jakov Kreizberg. She has given recitals at the Châtelet in Paris, as well as in London, Edinburgh, Geneva, Aix-en-Provence and Japan.

Since 2009 Jane Irwin has moved into the soprano repertoire. She sang her first Britten War Requiem in January 2010 for the Cambridge University Music Society under David Hill.

As a mezzo, her concert repertoire included Verdi's Requiem, Wagner's *Wesendonck Lieder*, Mahler's Symphonies No 3 and 8, *Lieder eines fahrenden Gesellen*, *Rückert-Lieder*, *Das Lied von der Erde* and *Kindertotenlieder*, Elgar's *Dream of Gerontius*, *The Music Makers*, *The Apostles* and *The Kingdom*, Britten's *Phaedra*, Chausson's *Poème de L'amour et de la mer*, Berlioz's *La mort de Cléopâtre*, Tippett's *A Child of our Time* and Brahms's Alto Rhapsody. She made her debut at the ROH in a new production of *Second Norn/Götterdämmerung* under Bernard Haitink returning in 2003 to sing Suzuki/*Madam Butterfly*. She has sung in *Die Walküre* at Bayreuth, as Brangäne/*Tristan und Isolde* for San Francisco Opera and English National Opera, and as *Mère Marie/Dialogues des Carmélites* for the Lyric Opera of Chicago. She appears regularly with Scottish Opera with whom her highlights have included *Waltraute/Götterdämmerung* and *Anezka* in *The Two Widows* by Smetana at the Edinburgh Festival.

Future engagements include concerts with Manchester Camerata, San Diego Orchestra, Bamberg Symphony and the Finnish Radio Symphony Orchestra, as well as appearances in Bartok's *Duke Bluebeard's Castle* in Valencia and Madrid. In 2011 she will sing Brangäne in a new production of *Tristan und Isolde* for the Deutsche Opera Berlin conducted by Donald Runnicles and directed by Graham Vick.



Image Courtesy of Marianne Swienink-Havard

# the national youth orchestra of scotland

**The National Youth Orchestra of Scotland was formed in 1979 for young musicians from all over Scotland aged 12 to 21.**

After 30 years the list of soloists, conductors and composers with whom the orchestra has worked is extensive and includes, among others, Sir Alexander Gibson, Sir Charles Groves, Sir Edward Downes, James Loughran and Matthias Bamert.

The orchestra has also had the pleasure of working with outstanding soloists including John Lill, Raphael Wallfisch, Nigel Kennedy and Paul Watkins. Nothing demonstrates the success of The National Youth Orchestra of Scotland better than the return of alumni to perform with Camerata Scotland.

NYOS regularly commissions new works from Scottish composers, including Edward Harper, Edward McGuire, John Maxwell Geddes, John McLeod, Rory Boyle, Sally Beamish, Thea Musgrave and Thomas Wilson. During the 2005 Summer Tour in Berlin the orchestra performed the world premiere of *Wound Up* by BBC composer in residence Anna Meredith and the 2007 Summer Tour saw the world premiere of *Gemini*, the NYOS commission by John Maxwell Geddes. The New Year Concerts 2010 saw the orchestra once again perform John McLeod's *The Gokstad Ship*, originally commissioned for NYOS in 1982.

From its inception, The National Youth Orchestra of Scotland has established strong connections with other national youth orchestras, resulting in many reciprocal visits between NYOS musicians and musicians from Australia, Austria, Japan, Spain, Ireland, the United States of America, Norway and Chile. The orchestra has also performed in many different venues throughout the UK and Europe, from village halls to the finest concert halls.



Image Courtesy of Jonathon Holt

## ERIN SMITH LEADER

Erin began playing the violin at the age of 4 after being inspired by a busker outside a shopping centre. She studied mainly Scottish traditional music with Jean-Ann Callander until the age of 11, winning over 200 competitions. These included her five-time success at the All-Scotland championships and her four successes each at the National Mod and the World Burns Federation championships. She appeared many times on television and radio, performing live on the final broadcast for Radio Scotland from Beechgrove in Aberdeen. Erin has performed at Westminster and Holyrood on many occasions, including at the opening of the Scottish parliament in 2007. She was awarded the DipLCM with honours and the DipABRSM with distinction in 2005.

Erin auditioned and was accepted for NCOS at the age of 9. Since then she has been a member of several ensembles within NYOS including NYOS Strings and Camerata. During her gap year she had lessons with the late Howard Davis at the Royal Academy of Music in London. Erin, entering her fourth year, is now taught by Diana Cummings. This year she was awarded her teaching diploma.

She has twice received a Daughter of Dewar Award and is very thankful for all their help and support.

# THE ORCHESTRA

## VIOLIN

Maggie Adamson  
Emma Allingham  
Catherine Cherry  
Jessica Coleman  
Tara Cunningham  
Eilidh Firth  
Katie Foster  
Amy Fraser  
Gillian Grant  
Alexandra Gray-Renfrew  
Freya Hall  
Zoe Hodgson  
Rosie Hyde  
Eve Kennedy  
Heather Macleod  
Kirsty Macleod  
Kirsty Main  
Colin McKee  
Alison Miller  
James Montgomery  
Campbell Parker  
Daniel Rainey  
Joanna Ramasawmy  
Jaimie Rees  
Hannah Renton  
Iona Roberts  
Lisa Robertson  
Nora Schreckenschlaeger  
Miriam Scott  
Riyoko Shibe  
Rachael Smart  
Erin Smith (Leader)  
Kian Sterritt  
Maria Taheny  
Rosie Taylor  
Miranda Whitmarsh  
Ye-Ye Xu  
Abigail Young  
Calum Zuckert

Fladdabister  
Strathaven  
Ayr  
Aberdeen  
Tarland  
Dundee  
Edinburgh  
Edinburgh  
Greenock  
Glasgow  
Aberdeen  
Seamill  
Edinburgh  
Greenock  
Strathaven  
Strathaven  
Edinburgh  
Milngavie  
Lundin Links  
Glasgow  
Glasgow  
Dumbarton  
Edinburgh  
Ellon  
Aberdeen  
Glasgow  
Oban  
Edinburgh  
Dalry  
Edinburgh  
Crieff  
Aberdeen  
Kingussie  
Glasgow  
Perth  
Glasgow  
Edinburgh  
Rosewell  
Edinburgh

## VIOLA

Lydia Abell  
*(Guest, Young Sinfonia)*  
Jan Anderson  
Joshua Gibson  
Marsailidh Groat Hardy  
Sarah Leonard  
Orla Murphy  
*(Guest, National Youth Orchestra of Ireland)*  
Dmitri Olayzola  
Jonathan Penny  
Phoebe Rees  
Morag Robertson  
Steven Segaud  
Michael Tang  
Joanna Waller  
Bartłomiej Was

Newcastle  
Falkirk  
Crieff  
Edinburgh  
Killearn  
Cork  
Aberdeen  
East Lothian  
Edinburgh  
Glasgow  
Forgandenny  
Glasgow  
Edzell  
Moffat

## CELLO

Alice Allen  
Elaine Glass  
Iain Hall  
James McAulay  
Iain McHugh  
Julia Munday  
David Munn  
Donald Robinson  
Patrick Spracklen  
Andrew Thomson  
James Tradgett  
Julia Astrid Wagner  
Joanna Wilson  
Rachel Wilson

## DOUBLE BASS

Peter Bruce  
Emily Cheyne  
Andrew Dougall  
Douglas Fraser  
Tamara Hardy  
Laura Lovat  
David McCreath  
Ailsa Purdie  
Owain Ramsay  
Stewart Wilson

## FLUTE

Alasdair Garrett  
Helena Gourd  
Taylor MacLennan  
Elizabeth Marr  
Mark Taylor

## OBOE

Rachel Curry  
Charmaine Murdoch  
Andrew Nunn  
Siobhan Parker  
Sandra Scott

## CLARINET

Lewis Anderson  
Michael Devlin  
Rebecca Humphreys  
Erica Sinclair  
Ewan Zuckert

## BASSOON

David Bennett  
*(Guest, Ulster Youth Orchestra)*  
Richard Ion  
Mhairi MacFarlane  
Ryan Sullivan

## CONTRA BASSOON

Alexander Benn  
*(Guest, Royal Northern College of Music)*

Banchory  
Prestwick  
Aberdeen  
Glasgow  
Clarkston  
Dollar  
Glasgow  
Glasgow  
Huntly  
East Kilbride  
Tyne and Wear  
Helensburgh  
Ayr  
Crieff

Aberdeen  
Aberdeen  
Cardross  
Stonehaven  
Tain  
Glasgow  
Aberdeen  
Dundee  
Gullane  
Prestwick

Bishopton  
Helensburgh  
Larkhall  
Aberdeen  
Larkhall

Edinburgh  
Bearsden  
Glasgow  
Larkhall  
Perth

Glasgow  
Uddingston  
Scarborough  
Caithness  
Edinburgh

Belfast  
Alloa  
Inverurie  
Glasgow

Huddersfield

## HORN

Joe Boyd  
Hannah Cheyne  
Hilary James  
William Jamieson  
Jonathan Maloney  
Emma McLean  
Helen Scott  
Bethan Williams

Aberdeen  
Aberdeen  
Falkirk  
Aberdeen  
Glasgow  
Aberdeen  
Edinburgh  
Blanefield

## TRUMPET

Rhona Carse  
Craig Kilgour  
Peter Longworth  
Briony McKenzie  
Alastair Taylor

Kirkwall  
Glasgow  
Brig O'Turk  
Huntly  
Bo'ness

## TENOR TROMBONE

Ewan Burns  
Ewan Gray  
Daniel Pickering  
Ewan Taylor

Gourock  
Cumbernauld  
Dollar  
Perth

## BASS TROMBONE

Andrew Forbes  
Lukas Hirzberger  
*(Guest, Wiener Jeunesse Orchester)*

Perth  
Frohnleiten

## TUBA

Andrew Mallon  
David Wishart

Greenock  
Glasgow

## HARP

Roberto Burn  
Mairi Chaimbeul

Edinburgh  
Kyle

## CELESTA

Hebba Benyaghla

Newton Mearns

## PERCUSSION

Michael Clark  
Erin Gilmour  
Ross Gunning  
Sandeep Khutan  
Thomas Lowe

Glasgow  
Paisley  
Clarkston  
Livingston  
Coatbridge

# ANTON WEBERN (1883-1945)

## Six pieces for Orchestra, Op 6 (1909, revised 1928)

Langsam

Bewegt

Massig

Sehr massig

Sehr langsam

Langsam

Webern's complete works can be contained on three CDs, which seems no vast output to have come from one of the twentieth century's acknowledged masters. But when we remember that his mastery lay in the art of compression, then all becomes clear. Webern's Symphony, Op 21, says as much in its nine-minute span as does a great romantic symphony in an hour or more. The third of his Six Pieces for Orchestra, designed to be played at a "measured" pace, lasts all of fifty seconds. Though the epigrammatic themes in Webern's music consist very often of no more than a few notes, what he did with these notes could amount to a miniature music drama or a funereal dirge of briefly pensive expressiveness.

Yet Webern's roots lay in the same Vienna as produced Beethoven's Eroica symphony and Schubert's Great C major. Webern himself, as a student, seemed to be following in the footsteps of his predecessors, as his early, rich-textured music, such as the vast unnumbered Langsamer Satz ("Slow Movement") for string quartet suggests. By the time he reached his Six Pieces for Orchestra, however, all the big romantic statements, the dramatic changes of mood, the sweetly blossoming high notes, the Wagnerian chromaticism, the Straussian lushness, the erotic tensions and relaxations had been stripped away.

Yet in these pieces Webern continues to use a large orchestra full of colourful potential. It's what he does with his forces that is different. A melody may be picked out, note by note, by several instruments in succession, in a manner demanding the listener's utmost concentration. If you miss a single sound or motif, you do not get an opportunity to hear it again.

But, the way Webern wrote it, the contrasting of one chord played by one section of the orchestra with another chord played by another section, becomes a major event in the music's progress. The slow opening piece tinkers with rising and falling figures from the harp, celesta, horns and trumpets. The second traces the timbres of flute, clarinet and tremolo strings, ending in a burst of trumpet tone. In the third the trumpets are softer. The fourth, lasting more than three minutes, is the longest, incorporating percussion (bell, gong) and loud brass, its effect almost that of a march - at one time, indeed, it was thought to be a funeral march for Mahler, who was not, in fact, yet dead. The very slow fifth piece, just under two minutes in duration, brings back the strings with some flecks of woodwind tone, plus harp, celesta and trumpet. Then, in the 75 seconds of the final piece, the strains of woodwind and strings evaporate, leaving bell, celesta and harp alone at the close.

# ALBAN BERG (1885-1935)

## Three Fragments from *Wozzeck* (1914-22)

Berg's *Wozzeck*, it is said, is an opera that dares to work like a play or film - and it does so, moreover, on Berg's own powerfully creative terms. Though inspired by Georg Büchner's dishevelled nineteenth-century drama about the savagery of military life, the libretto is by the composer himself, drawn from his grim personal experience of conscription during the First World War. The action moves with the swiftness of speech, and the musical technique - employed in fifteen terse scenes and a series of linking orchestral interludes modelled both on Debussy's *Pelleas et Melisande* and Strauss's *Salome* - is not only atonal and cinematic but also symphonic in the sense that each scene is based on an established musical form: sonata, rondo, scherzo and so forth.

The three fragments for soprano and large orchestra, each of them composed ahead of the opera, are concerned not so much with *Wozzeck* himself - a tormented soldier-cum-barber who is driven close to insanity by his sadistic superiors - as with the fate of his mistress, Marie, whom he murders towards the end of the opera before drowning himself. The music, which Berg subsequently transferred to the opera almost note for note, searingly chronicles Marie's role in the progress of the drama.

The first fragment, destined to form the third scene of Act One, depicts Marie at her window, watching the bull-like Drum Major, who is soon to usurp *Wozzeck* as her lover, strutting past at the head of his military band. When she slams the window shut, the march dissolves into a lullaby which she sings to her illegitimate child, *Wozzeck's* son.

Next comes Marie's candle-lit "Bible" scene from the start of Act Three, where she remorsefully reads the story of the woman taken in adultery. After comforting her child with a fairy-tale, she returns to the subject of Mary Magdalen, uttering a prayer for mercy which incorporates a three-part fugue.

The third fragment, bringing the opera to its climax, tracks the deaths of Marie and *Wozzeck* through the final orchestral interlude to a shattering twelve-

note chord and an epilogue in which Marie's child is seen playing on an imaginary hobby-horse, unaware of what has happened. A second child tells of the discovery of Marie's body and both children, with their friends, go off to look. The scoring of this fragment allows for the singer of Marie to intone the child's "Hopp, Hopp" refrain as the music moves poignantly to its close.

# GUSTAV MAHLER (1860-1911)

## Symphony No 5 (1901-2)

Part I: Trauermarsch  
Sturmisch bewegt  
Part II: Scherzo  
Part III: Adagietto  
Rondo finale

Even before Mahler's Fifth Symphony was fully established in the international repertoire, it was known as "the one with the Adagietto" - a movement once played quite often as a separate piece and recorded in that form by the great Bruno Walter, long before Luchino Visconti employed the same music, to haunting effect, in his film of Thomas Mann's *Death in Venice*. Hearing this brief slow movement out of context, however, gives a false impression of a symphony that begins with a massive funeral march and ends in rousingly rustic jubilation. Even the Adagietto's soulful instrumentation for harp and strings is at variance with a work that otherwise calls for triple woodwind (plus a fourth flute), six horns, a virtuoso principal trumpet and an ample array of percussion.

As an expert conductor, Mahler was as preoccupied as Berlioz with the possibilities of the symphony orchestra and he continued to refine the orchestration of his Fifth Symphony long after it had its premiere in Cologne in 1904. In some respects, the music is a tempestuous expansion of ideas previously paraded in the Fourth Symphony. The fierce trumpet fanfare with which it begins had already disrupted the Fourth Symphony's sunny opening movement and, just as the Fourth Symphony followed the principle of "progressive tonality" by beginning in G major and ending in E major, so the Fifth gradually moves out of the sombreness of its opening movement in C sharp minor to the daylight of D major.

Though planned in five movements rather than the conventional four, Mahler's Fifth falls into three clearly recognisable parts. The first two movements form an intentional unity in which the introductory funeral march casts its shadow across the stormy second movement, with which it shares a number of thematic ideas. The third movement, a vast scherzo, forms the central panel of this symphonic triptych. The fourth and fifth movements are thematically linked in the same way as the opening two.

With the exception of the Adagietto, the work is written on a large symphonic scale. The trumpet calls of the first movement act as signposts in the course of a slow march whose route incorporates two contrasted trio sections. The first of these is one of Mahler's most explosive outbursts of grief, the second is more self-controlled but no less pained. The final statement of the march itself reaches a last brassy scream of anguish which Mahler marked "klagend" (lamenting), before dwindling repetitions of the opening trumpet call, soft drum rolls, a frail flute arpeggio and a sudden pizzicato thwack from the lower strings bring the movement to its close.

The start of the second movement, to be played "stormily" and "with the greatest vehemence," brings the symphony's emotions back to the boil. But though ideas from the funeral march are here expanded and even intensified, there are also glimpses, particularly in the manic march-tune that interrupts the movement's minor-key progress, of the symphony's final jubilant goal. For the moment, however, the music dies away as despairingly as did the first movement.

Before the start of the scherzo, Mahler asked for the observance of "a long pause." From the C sharp minor of the first and A minor of the second, the music now moves into D major, the key of affirmation that will be hammered home in the finale. Like other Mahler scherzos, this one is redolent of the open air, though its luscious waltz themes are not free of tension. As so often with Mahler, irony underpins the lilt. The virtuoso role of the trumpet is taken over by the first horn, whose recurring solos supply a magical vision of Mahler's beloved Austrian mountains and valleys.

The famous Adagietto, which follows, possesses that deceptive Mahlerian simplicity upon which many performances founder. Willem Mengelberg, a great early interpreter of Mahler's symphonies, once rehearsed this movement twenty times before he was satisfied that he had achieved the unsentimental poise the music seemed to demand. Yet for all its gentleness, this poem for harp and strings is no less emotionally complex than the rest of the work. In Visconti's unforgettable film of *Death in Venice* it was played four times and seemed to express different emotions on each of its appearances. In its proper context, it serves as an exquisite interlude before the work's final expression of unbuttoned pastoral exultation.

The horn calls and the comic bassoon solo that introduce the finale belong to a world wholly different from that of the opening funeral march. Into the material of this movement - a lavish mixture of sonata form, rondo form, and fugue, reminding us of Mahler's classical leanings - the theme of the Adagietto is exuberantly woven at a new fast tempo, thus proving its emotional aspirations to be thoroughly extrovert as well as introvert.

## TEXT AND TRANSLATION OF "WOZZECK"

### Act 1 Scene 3

Soldaten, Soldaten sind schöne Burschen!  
The soldiers, the soldiers are splendid fellows.

Bist nur ein arm' Huren kind und machst Deiner Mutter doch so viel Freud' mit Deinem un ehr lichen Gesicht!  
You are just a bastard child and give to your mother so pure a joy, although no priest blessed your little face.

Eia popeia. . . Mädels, was fangst Du jetzt an? Hast ein klein Kind und kein Mann! Ei, was frag'ich darnach, Sing' ich die ganze Nacht:  
Hush-a-bye baby . . . Maiden, what song shall you sing? You have a child but no ring. Why such sorrow pursue?  
Singing the whole night through;

Eia popeia , mein süßer Bu' Gibt mir kein Mensch nix dazu! Hansel, span' Deine sechs Schimmel an, Gib sie zu fressen auf's neu. Kein haber fresse sie. Kein wasser saufe sie. Lauter kühle wein muß es sein! Lauter kühle wein muß es sein!  
Hush-a-bye baby, my darling son. Nobody cares, ne'er a one. Jackie, go saddle your horses now. Give them to eat and to spare. No oats to eat today. No water to drink today. Purest, coolest wine shall it be. Purest, coolest wine shall it be.

### Act 3 Scene 1

Und ist kein Betrug in seinem Munde erfunden orden.  
And out of his mouth there came forth neither deceit nor falsehood.

Herr Gott, Herr Gott! Sieh mich nicht an!  
Lord God, Lord God! Look not on me!

Aber die Phari säer brachten ein Weib zu ihm, so im ehebruchlebte. Jesus aber sprach: So verdame ich dich auch nicht, geh' hin und sündi ge hin fort night mehr. Herr Gott!  
Wherefore the Pharisees had taken and brought to Him an adulterous woman. Jesus said to her: Thus do I condemn thee no more, go forth in peace and sin no more. Lord God!

Der Bub gibt mir einen Stich in's Herz. Fort! Das brüst sich in der Sonne! Nein, komm, komm her! Komm zu mir!  
The boy looks at me and stabs my heart. Be off! That brat there in the sunlight! Ah, no, come here! Come to me!

Es war einmal ein armes Kind und hatt' keinen Vater und keine Mutter war Alles tot und war Niemand auf der Welt, und es hat gehungert un geweint Tag und Nacht. Und weil es Niemand mehr hatt' auf der Welt.  
And once there was a poor wee child, and he had no father nor any mother for all were dead, there was no one in the world, therefore he did hunger and did weep day and night. Since he had nobody left in the world.

Der Franz ist nit kommen, gestern nit, heut' nit.  
But Franz has not come yet, not yesterday, not today.

Wie steht es geschrieben von der Magdalen? Und kniete hin zu seinen Füßen und weinte und küßte seine Füße und netzte sie mit Tränen und salbte sie mit Salben. Heiland! ich möchte Dir die Fußsalben. Heiland, du hast dich ihrer erbarnt, erbarme dich auch meiner!  
What is written here of Mary Magdalen? And falling on her knees before Him and weeping, she kissed His feet and washed them, and washed them with her tears, anointing them with ointment. Saviour! Could I anoint thy feet with ointment. Saviour, as thou hadst mercy on her, have mercy now on me Lord!

### Act 3 Scene 5

Ringel ringel rosenkranz, ringel reih'n! Ringel, ringel rosenkranz, rin Hopp, hopp! Hopp, hopp! Hopp, hopp! Hopp, hopp! Hopp, hopp! Hopp, hopp!  
Ring a ring a roses, All fall down! Ring a ring a roses, all Hopp, hopp! Hopp, hopp! Hopp, hopp! Hopp, hopp! Hopp, hopp! Hopp, hopp!

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It is fundamental to our mission that our orchestras are open and accessible to all in Scotland. The assistance we receive from our supporters is vital and allows us to offer Scotland's young musicians a wide variety of classical and jazz projects.

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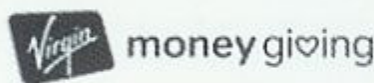
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25 AUGUST GOLSPIE HIGH SCHOOL HALL 7:30PM  
26 AUGUST ST DUTHUS COLLEGIATE CHURCH, TAIN 7:30PM

28 AUGUST ST BRIDE'S EPISCOPAL CHURCH, HYNDLAND, GLASGOW 7:30PM

DIRECTOR ALEXANDER JANICZEK



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3 SEPTEMBER LINKS HOTEL, MONTROSE 8PM

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24 OCTOBER ZESTE, ABERDEEN UNIVERSITY CAMPUS 8PM  
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