

MAHLER

in miniature



Presented by

MAHLER PLAYERS (mp)

WAGNER	Siegfried Idyll
SCHOENBERG	Five Orchestral Pieces
MAHLER	Songs from Des Knaben Wunderhorn

Laura Kelly McInroy mezzo-soprano Douglas Nairne baritone
Tomas Leakey conductor

Dornoch Strathpeffer Nairn
17th, 18th, 19th September 2014

Welcome to this evening's performance. We are performing major works by three composers whose music is very closely linked. Mahler was one of Schoenberg's strongest supporters from their first introduction in 1904 to his death in 1911. Schoenberg for his own part came to regard Mahler as a 'saint', comparable to Beethoven, and gave a moving and almost hysterical defence of his music in a memorial lecture in 1912. He also made arrangements of some of Mahler's works for chamber ensemble, including the *Lieder eines fahrenden Gesellen*, which this ensemble performed in May. Both Mahler and Schoenberg were heavily influenced by Wagner's music. Mahler conducted all of Wagner's works during his time as Music Director of the Vienna State Opera. The expansion, loosening and eventual destruction of tonality in the hands of Schoenberg and others was set in motion by Wagner with works which were as radical in their own day as Schoenberg's were in his.

PROGRAMME

Richard Wagner: *Siegfried Idyll*

Arnold Schoenberg: *Five Orchestral Pieces* Op. 16 (arr. Greissle)

I. Vorgefühle (Premonitions)

II. Vergangenes (Yesteryears)

III. Farben: Sommermorgen am See (Chord colours: Summer-morning by a lake)

IV. Peripetie (Peripetia)

V. Das obligate Rezitativ (The obbligato recitative)

Interval

Gustav Mahler: Nine songs from *Des Knaben Wunderhorn*

I. Verlorne Müh' (Wasted Effort)

II. Das irdische Leben (Earthly Life)

III. Wer hat dies Liedlein erdacht (Who made up this little song?)

IV. Lob des hohen Verstands (In praise of lofty intellect)

V. Des Antonius von Padua Fischpredigt (Antony of Padua's Sermon to the fishes)

VI. Wo die schönen Trompeten blasen (Where the splendid trumpets sound)

VII. Urlicht (Primeval light)

VIII. Revelge (Reveille)

IX. Trost im Unglück (Consolation in misfortune)

Please withhold your applause until the end of the final song.

Laura Kelly McInroy mezzo-soprano, Douglas Nairne baritone
Tomas Leakey conductor
The Mahler Players

RICHARD WAGNER (1813 - 1883) *Siegfried Idyll*

Although Wagner's overtures and excerpts from his music dramas have always been performed away from the opera house, he wrote very little music that was originally intended to be performed on the concert platform. *Siegfried Idyll* itself was never planned to be a public work - it was composed as a 33rd birthday present for his wife Cosima. Wagner wanted the performance to be a complete surprise for her, and on Christmas morning 1870 he assembled thirteen musicians on the steps leading up to their bedroom in their house at Tribschen, Lucerne. Cosima's diary entry of that day is as follows:

As I awoke, my ear caught a sound, which swelled fuller and fuller; no longer could I imagine myself to be dreaming: music was sounding, and such music! When it died away, Richard came into my room with the children and offered me the score of the symphonic birthday poem. I was in tears, but so were the rest of the household. Richard had arranged his orchestra on the staircase, and thus was our Tribschen consecrated forever.

The main themes from *Siegfried Idyll* are also heard in three of the four music dramas which make up the 'Ring Cycle' - *Die Walküre*, *Siegfried* and *Götterdämmerung* - and it has been well described as a 'sequence of dream pictures'. The piece begins with an extended section for strings only, using fragments of motifs which appear fully later. They increase in tension and die down again before a complete rendition of the first theme, which is in fact the same as that used during Brünnhilde's 'awakening' scene in the 3rd Act of *Siegfried*. This is followed shortly by the first entries of the wind instruments, one by one, with a variant of Brünnhilde's 'slumber' theme from the 3rd Act of *Die Walküre*. Following is music of great passion and intensity, a transition section and finally the arrival at the second main theme of the work, again from the love scene between the title character and Brünnhilde in the 3rd Act of *Siegfried*. The gradual build up of intensity is achieved firstly by the use of wind alone, then strings alone, then the whole ensemble together. A bold new theme (used in the 'Rhinejourney' section in Act 1 of *Götterdämmerung*) is presented by the horn, accompanied by 'birdcalls' in the flute and clarinet and builds up to an extraordinary display of technical skill - all three main themes from the work played at once. The trumpet, which has not been used up to this point, now enters, joining in with the main theme, then exclaiming joyfully for the first and only time in this work the birdsong theme from Act 2 of *Siegfried*. After this glorious climax, the music from the opening sections appears again in altered form and the work slowly comes to its conclusion.

As in all of Wagner's works (perhaps most famously his *Tristan und Isolde*, premiered in 1865), a big feature of the music is that the tension is kept going over a long timescale - even between what might otherwise be described as distinct sections of the piece. In broad terms, Wagner achieves this by repeatedly delaying the resolution of dissonant harmony into consonant harmony. This was not a new technique, but Wagner took it to previously unheard of lengths. A notable example of this is in the final section of *Siegfried Idyll*: we hear one of the most dissonant notes to the home key of E major (an 'F double-sharp') first in the violin, then the cello, and the final resolution is not until three bars from the end.

In 1878 Wagner found it necessary to publish the work for financial reasons and he expanded the instrumentation to 35 players, the form in which it is most often heard today. Tonight's performance will be the original thirteen-instrument version.

ARNOLD SCHOENBERG (1874 – 1951) *Five Orchestral Pieces* Op. 16 (arr. Greissle)

Schoenberg completed Op. 16 in August 1909 and was hopeful that it could be premiered that same autumn by the Berlin Philharmonic, whose music director at this time was none other than his slightly older contemporary Richard Strauss. However, although Strauss was generally supportive of Schoenberg at this time, he was not willing to go ahead, writing in a letter: "*Your pieces are such daring experiments in sound and colour that for the moment I dare not introduce them to the more than conservative Berlin public*". It was not until September 1912 that the work received its first performance – given during the 18th season of 'Promenade Concerts' in the Queen's Hall, London - under the baton of Proms founder Sir Henry Wood. We cannot know exactly what kind of a performance was given (the work was bizarrely placed between a Saint-Saëns aria and a piano concerto by Mendelssohn) but there are numerous contemporary reports of the music causing outrage to both the orchestral players and the audience. The second performance, a year and a half later with the same venue and orchestra but conducted this time by the composer himself, was rather more of a success. The young composer Percy Grainger commented "*he is the greatest revolution I have witnessed*" and the Manchester Guardian review made such remarks as: "*Schoenberg's technique of the orchestra is astounding*" and "*Every detail has been carefully considered and bears the stamp of powerful individuality*".

The years from 1908 to 1913 saw the rise of the retrospectively named 'Second Viennese School', which was led by Schoenberg and comprised of numerous followers, the most well-known of whom were Alban Berg and Anton Webern. It was one of the most extraordinary periods of creativity and experimentation in the history of music, the results of which we are still struggling to come to terms with today. In 1921 Schoenberg invented the twelve-tone technique known as serialism. The music composed after this time has been often imitated by other composers, and thus has a certain familiarity even if it is not often performed. The music he composed before 1908 (such as *Verklärte Nacht* and *Gurrelieder*) is in a unique but still 'late-Romantic' style, influenced in equal measure by the two opposing aesthetics in Austro-German music at this time - Wagner and Brahms. But the music in the 'expressionist' period of 1908 – 1913 is something quite different. In spite – or perhaps because – of a series of personal crises in 1908, Schoenberg threw himself into a new way of composition, the most pervasive character of which was 'emancipation of the dissonance'. We have seen in *Siegfried Idyll* that Wagner delays the resolution of dissonance and the resolution back to the 'home' key. This tendency, also known as 'chromaticism', became more and more prevalent in the works of many composers during the 19th and early 20th centuries and can be heard in its most extreme form in works such as the Strauss operas *Salome* and *Elektra*, Schoenberg's First Chamber Symphony and Mahler's 9th and unfinished 10th Symphonies. What Schoenberg and his followers did between 1908 and 1913 was to finally sever all links with a home key and with it the need to resolve dissonances – thus 'emancipating' them. Schoenberg saw this as the logical and necessary next step – it was already implicit in what Wagner had written forty years earlier. Looking back on his life, Schoenberg described himself as "*a conservative who was forced to become a radical*".

Upon publication, the *Five Orchestral Pieces* were given titles by Schoenberg. A diary entry throws light on his thoughts about the description of music in words:

The wonderful thing about music is that it allows you to express everything so the initiates will understand, but without betraying your innermost secrets – the secrets you don't confess even to yourself. But titles betray you after all: moreover, the music already expresses the ideas that are important – so why use words? If words were necessary you would use them in the first place, whereas in art you can express more than in words. Anyway, the titles I might use betray no secrets, because they are either very cryptic or very technical. Thus: I. Premonitions (everyone has them), II. Yesteryears (everyone has one of those, too), III. Chord-Colours (just technical), IV. Peripetia (vague enough, I suppose), V. The Obligato (or perhaps "fully developed" or "endless" Recitative). But there should be a note to say that these titles were added as a necessity of publication and not to provide 'poetic' atmosphere.

The present arrangement is from 1925 by Felix Greissle, one of Schoenberg's students and later his son-in-law.

GUSTAV MAHLER (1861 – 1911) Nine Songs from *Des Knaben Wunderhorn* (arr. Simon)

Des Knaben Wunderhorn ('The Magic Horn of Youth') is a collection of 723 old German songs ('Alte deutsche Lieder') compiled and edited between 1805 and 1808 by the poets Arnim and Brentano. It attained great popularity in what is now Germany and was an important source of idealised Romantic nationalism throughout the 19th Century. It was held in high esteem by significant literary figures such as Goethe and the poems were set by several composers, including Mendelssohn, Brahms, Strauss, Wolf and Schoenberg.

It is with Mahler, however, that the collection has come to be most closely associated. It is likely that his first contact with *Des Knaben Wunderhorn* was in the early 1880s and the songs being performed this evening date from 1892 – 1899. Some light is shed on Mahler's fascination with the poetry (until the *Rückert Lieder* of 1901 he set poems from no other collection or poet) by the following quote from a 1905 letter:

I have devoted myself heart and soul to that poetry (which is essentially different from any other kind of 'literary poetry', and might almost be called something more like Nature and Life – in other words, the sources of all poetry – than art) in full awareness of its character and tone.

Mahler was thus attracted to the raw and elemental nature of the poetry and at another time he vividly described the texts as "*blocks of marble*".

He set a total of 24 texts from *Des Knaben Wunderhorn* – all initially for voice and piano. He later orchestrated 15 of these and incorporated four of them into his 2nd, 3rd and 4th Symphonies. The opportunity to hear nine of the songs together gives us an impression of the huge variety and range of the settings.

In the research for the critical edition prepared in 1998 by the baritone Thomas Hampson, it was found that Mahler called for a significantly reduced string section for these 'chamber-music-like songs' compared to what was used for his symphonies. This makes them wonderfully suited for the further reduction in orchestration by Klaus Simon that will be performed this evening (for the first time in Scotland and only the second time in the UK).

VERLORNE MÜH

Sie:

Büble...wir!

Büble, wir wollen ausgehe! ausgehe!

Wollen wir? Wollen wir? Unsere Lämmer
besehe?

Gelt! Komm'!

Komm! lieb's Büberle, komm', ich bitt'!

Er:

Närrisches Dinterle, ich mag dich halt nit!

Sie:

Willst vielleicht...

Willst vielleicht a bissel nasche? bissel
nasche?

Willst vielleicht? Willst vielleicht?

Hol' dir was aus meiner Tasch'!

Hol' dir was! Hol' dir was!

Hol'! Hol'!

Hol', lieb's Büberle, hol', ich bitt'!

Er:

Närrisches Dinterle, ich nasch' dir halt nit!

Sie:

Gelt? Ich soll...

Gelt? Ich soll mein Herz dir schenke?

Herz dir schenke?

Gelt? Ich soll? Gelt? Ich soll?

Immer willst an mich denken!

Immer! Immer! Immer!

Nimm's! Nimm's!

Nimm's, lieb's Büberle! Nimm's, ich bitt'!

Er:

Närrisches Dinterle, ich mag es halt nit!

DAS IRDISCHE LEBEN

"Mutter, ach Mutter, es hungert mich!

Gib mir Brot, sonst sterbe ich."

"Warte nur! Warte nur, mein liebes Kind!

Morgen wollen wir ernten geschwind!"

Und als das Korn geerntet war,

rief das Kind noch immerdar:

"Mutter, ach Mutter, es hungert mich!

Gib mir Brot, sonst sterbe ich!"

"Warte nur! Warte nur, mein liebes Kind!

Morgen wollen wir dreschen geschwind!"

Und als das Korn gedroschen war,

rief das Kind noch immerdar:

"Mutter, ach Mutter, es hungert mich,

gib mir Brot, sonst sterbe ich!"

"Warte nur! Warte nur, mein liebes Kind!

Morgen wollen wir backen geschwind!"

Und als das Brot gebacken war,

lag das Kind auf der Totenbah!

WER HAT DIES LIDLEIN ERDACHT?

Dort oben am Berg in dem hohen Haus,

in dem Haus,

da gucket ein fein's, lieb's Mädel heraus.

Es ist nicht dort daheime!

WASTED EFFORT

She:

Laddie, why...

Laddie, why don't we go a-walking?

Shall we now? Shall we now? See how our
lambkins are faring?

Yes? Come?

Come, dear laddie, O come, I beg!

He:

Stupid young lassie, I have no time for you!

She:

Would you like...

Would you like a little nibble? Little nibble?

Would you now? Would you now?

Take a bit from my pocket!

Take something! Take something!

Take! Take!

Take, dear laddie, O take, I beg!

He:

Stupid young lassie, I won't take your bait!

She:

Tell me, shall...

Tell me, shall I give my heart then,

give my heart then?

Shall I now? Shall I now?

So I shall be yours forever?

Ever! Ever! Ever!

Take! Take!

Take, dear laddie, o take, I beg!

He:

Stupid young lassie, I do not want your
heart!

EARTHLY LIFE

"Mother, oh mother, how hungry I am!

Give me bread, or I shall die!"

"Wait awhile, wait awhile, my darling child!

Tomorrow the reaping will soon be done".

But when at last the corn was reaped,

still the child cried on and on:

"Mother, oh mother, how hungry I am!

Give me bread, or I shall die!"

Wait awhile, wait awhile, my darling child!

Tomorrow the threshing will soon be done."

But when at last the corn was threshed,

still the child cried on and on:

"Mother, oh mother, how hungry I am!

Give me bread, or I shall die!"

Wait awhile, wait awhile, my darling child!

Tomorrow the baking will soon be done."

But when at last the bread was baked,

the child lay dead upon the bier.

WHO MADE UP THIS LITTLE SONG?

Up there on the hill in the lofty house,

a sweet darling girl stands there peeping
out.

She's not really at home there,

Es ist nicht dort daheim!
 Es ist des Wirts sein Töchterlein.
 Es wohnet auf grüner Haide.
 Mein Herzle ist wund.
 Komm', Schätzle, mach's g'sund!
 Dein' schwarzbraune Äuglein,
 die hab'n mich verwund't!
 Dein rosiger Mund
 macht Herzen gesund.
 Macht Jugend verständig,
 macht Tote lebendig,
 macht Kranke gesund,
 macht Kranke gesund,
 ja, gesund.

Wer hat denn das schön schöne Liedlein
 erdacht?
 Es haben's drei Gäns übers Wasser
 gebracht!
 Zwei graue und eine weisse!
 Zwei graue und eine weisse!
 Und wer das Liedlein nicht singen kann,
 dem wollen sie es pfeifen! Ja!

LOB DES HOHEN VERSTANDS

Einstmals in einem tiefen Tal
 Kuckuck und Nachtigall
 tät'en ein Wett' anschlagen.
 Zu singen um das Meisterstück,
 gewinn' es Kunst, gewinn' es Glück!
 Dank soll er davon tragen!

Der Kuckuck sprach: "So dir's gefällt,
 hab' ich den Richter wählt,"
 und tät gleich den Esel ernennen!
 "Denn weil er hat zwei Ohren gross,
 Ohren gross, Ohren gross,
 so kann er hören desto bos,
 und, was recht ist, kennen!"

Sie flogen vor den Richter bald.
 Wie dem die Sache ward erzählt,
 schuf er, sie sollten singen!
 Die Nachtigall sang lieblich aus!
 Der Esel sprach: "Du machst mir's kraus!
 Du machst mir's kraus! Ija! Ija!
 Ich kann's in Kopf nicht bringen!"

Der Kuckuck drauf fing an geschwind
 sein Sang durch Terz und Quart und Quint.
 Dem Esel g'fiel, er sprach nur:
 „Wart! Wart! Wart!
 Dein Urteil will ich sprechen,
 ja sprechen.
 Wohl sungen hast du, Nachtigall!
 Aber Kuckuck, singst gut Choral!
 Und hältst den Takt fein innen!
 Das sprech' ich nach mein' hoh'n Verstand,
 und kost' es gleich ein ganzes Land,
 so laß ich's dich gewinnen, gewinnen!"
 Kuckuck, kuckuck! Ija!

she's not really at home there,
 she is the daughter of "mine host";
 she lives up on the green heath.
 My heart is so sick!
 Come, dear, make it well!
 Your dark brown eyes' glances
 have given me a wound!
 Your sweet rosy mouth
 cures hearts that are sick,
 makes young people clever,
 gives life to the dying,
 makes ill people well,
 makes ill people well'
 ay, well.

Who was it that made up this fine little
 song?
 Three geese brought it over the water one
 day.
 Two grey ones and a white one!
 Two grey ones and a white one!
 And anyone who can't sing the song,
 they'll gladly whistle it for him! Ay!

IN PRAISE OF LOFTY INTELLECT

Once in a deep and shady vale
 Cuckoo and nightingale
 met and made a wager,
 that each would sing his masterpiece,
 and one, by either skill or luck,
 should prove himself the master.

The cuckoo said: "If you agree,
 I've found the perfect judge",
 and said that he had chosen the donkey!
 "Because he has two great big ears,
 great big ears, great big ears,
 he'll hear much clearer what is bad,
 and he'll know what is perfect!"

They quickly flew to find the judge.
 When they did tell him how things stood,
 he bade them start their singing.
 The nightingale sang gloriously!
 The donkey said: "Too hard for me!
 Too hard for me! Hee-haw! Hee-haw!
 I just can't understand it!"

At that the cockoo started swift
 his song of thirds and fourths and fifths.
 The donkey liked it, and he said: "Wait!
 Wait!
 My verdict I';; deliver, deliver.
 You sang quite well there, Nightingale!
 But cuckoo, what a splendid tune,
 splendid tune,
 and such a nice firm tempo, firm tempo!
 So says my lofty intellect, intellect, intellect
 and even if it costs the earth
 I make you out the winner, the winner."
 Cuckoo! Cuckoo! Hee-haw!

DES ANTONIUS VON PADUA FISCHPREDIGT

Antonius zur Predigt
die Kirche find't ledig!
Er geht zu den Flüssen
und predigt den Fischen!
Sie schlag'n mit den Schwänzen!
Im Sonnenschein glänzen!

Die Karpfen mit Rogen
sind all' hierher zogen;
hab'n d'Mäuler aufrissen,
sich Zuhörn's beflissen!
Kein Predigt niemalsen
den Fischen so g'fallen!

Spitzgoscchete Hechte,
die immerzu fechten
sind eilends herschwommen,
zu hören den Frommen!
Auch jene Phantasten,
die immerzu fasten:
die Stockfisch ich meine,
zur Predigt erscheinen!
Kein Predigt niemalsen
den Stockfisch so g'fallen!

Gut' Aale und Hausen,
die Vornehme schmausen,
die selbst sich bequemen,
die Predigt vernehmen!
Auch Krebse, Schildkroten,
sonst langsame Boten,
steigen eilig vom Grund,
zu hören diesen Mund!
Kein Predigt niemalsen
den Krebsen so g'fallen!
Fisch' große, Fisch' kleine,
vornehm' und gemeine,
erheben die Köpfe,
wie verständ'ge Geschöpfe!
Auf Gottes Begehren,
Die Predigt anhören!

Die Predigt geendet,
ein jener sich wendet,
Die Hechte bleiben Diebe,
die Ahlen viel lieben;
die Predigt hat g'fallen,
sie bleiben wie Allen!
Die Krebs' geh'n zurücke;
die Stockfisch' bleib'n dicke;
die Karpfen viel fressen,
die Predigt vergessen!
Die Predigt hat g'fallen,
sie bleiben wie Allen!

ANTHONY OF PADUA'S SERMON TO THE FISHES

For Anthony's sermon
the church is quite empty;
so he goes to the river to preach to the
fishes.
Their tales are all flickering,
in sunshine all glittering!

The carp, fat with roe,
in shoals are arriving,
with mouths gaping open,
to pay strict attention!
There ne'er was a sermon
the fish found so splendid!

The pike so sharp-snouted,
habitual fighters,
come hurriedly swimming,
to hear the good preacher.
Even those strange fanatics,
habitual fasters,
-it's the cod I refer to-
appear at the sermon.
There ne'er was a sermon
the cod found so splendid!

Fine eels and fine sturgeon,
devoured by the wealthy,
decide to submit to
a taste of the sermon.
Even crabs, even turtles,
those wonted slow-movers,
shoot up from the bed,
to hear the address.
There ne'er was a sermon
the crabs found so splendid!
The large fish, the small fish,
the high-born, the low-born,
they all lift their heads up,
like rational creatures,
and on God's orders,
they listen to the sermon!

The sermon once over,
away they go swimming.
The pike to their thieving,
the eels to their loving;
the sermon was splendid,
but they're still like the others!
The crabs still move backwards,
the cod are still bloated,
the carp are still gorging,
the sermon's forgotten!
The sermon was splendid,
but they're still like the others!

WO DIE SCHÖNEN TROMPETEN BLASEN

"Wer ist denn draussen und wer klopfet an,
der mich so leise, so leise wecken kann?"

"Das ist der Herzallerliebste dein,
steh' auf und lass mich zu dir ein!
Was soll ich hier nun länger steh'n?
Ich seh' die Morgenröt' aufgeh'n,
die Morgenröt', zwei helle Stern'.
Bei meinem Schatz da wär ich gern',
bei meinem Herzallerlieble!"

Das Mädchen stand auf und ließ ihn ein;
sie heisst ihn auch willkommen sein.
"Willkommen lieber Knabe mein,
so lang hast du gestanden!"
Sie reicht' ihm auch die schneeweisse
Hand.

Von ferne sang die Nachtigall;
das Mädchen fängt zu weinen an.

"Ach weine nicht, du Liebste mein,
ach weine nich, du liebste mein,
auf's Jahr sollst du mein Eigen sein.
Mein Eigen sollst du werden gewiss,
wie's Keine sonst auf Erden ist!
O Lieb auf grüner Erden.
Ich zieh' in Krieg auf grüne Haid,
die grüne Haide, die ist so weit!
Allwo dort die schönen Trompeten blasen,
da ist mein Haus, mein Haus von grünem
Rasen"

URLICHT

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht' ich im Himmel sein!

Da kam ich auf einen breiten Weg:
Da kam ein Engelein und wollt' mich
abweisen.
Ach nein! Ich ließ mich nicht abweisen!
Ich bin von Gott, und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen
geben,
Wird leuchten mir bis in das ewig selig
Leben!

REVELGE

Des Morgens zwischen drei'n und vieren,
da müssen wir Soldaten marschieren
das Gäßlein auf und ab.
Tralali, tralaley, tralalera,
mein Schätzel sieht herab!
"Ach Bruder, jetzt bin ich geschossen,
die Kugel hat mich schwere, schwer
getroffen,
trag' mich in mein' Quartier!
Tralali, tralaley, tralalera,

WHERE THE SPLENDID TRUMPETS SOUND

"Who's that outside that knocks at my door,
and who so gently, gently wakens me?"

"It is your own true dearest love,
arise and let me in to you!
Why leave me longer waiting here?
I see the pale red dawn appear,
the pale red dawn and two bright stars.
Were I but only with my love,
with my own dearest beloved!"

The girl got up and let him in,
and gladly does she welcome him.
"O welcome, dearest lad of mine,
so long you've been a-waiting!"
She gives to him her snow-white hand.

From far off sang the nightingale;
the girl began to weep.

"Ah do not weep, my dearest love,
ah do not weep, my dearest love,
within a year you shall be mine.
You shall be mine, my own for sure,
as no-one else upon the earth!
O love on the green earth.
I'm going to war on the green heath,
the green heath, so far away.
And there were the splendid trumpets
sound,
there is my home, my home of green turf

PRIMEVAL LIGHT

O red rose!
Man lies in deepest need.
man lies in deepest Pain.
yes, I would rather be in heaven!

I came upon a broad pathway:
An angel came and wanted to send me
away.
Ah no! I would not be sent away!
I am from God and will return to God.
The dear God will give me a light.
Will light me to eternal blessed life!

REVEILLE

From three to four o'clock every morning,
we soldiers must parade and go marching
along the village street,
tralalee, tralalay, tralalaira,
my love looks down on me!
"O comrade, they've hit me, I'm wounded,
the bullet struck me, fair and square it
struck me
O help me back to base!
Tralalee, tralalay, tralalaira,

es ist nicht weit von hier!"

"Ach Bruder, ach Bruder, ich kann dich
nicht tragen,
die Feinde haben uns geschlagen!
Helf dir der liebe Gott,
helf dir der liebe Gott!
Tralali, tralaley, tralalera,
ich muß, ich muß marschieren bis in' Tod!"

"Ach Brüder, ach Brüder, ihr geht ja mir
vorüber,
als wär's mit mir vorbei,
als wär's mit mir vorbei!
Tralali, tralaley, tralalera,
ihr tretet mir zu nah,
ihr tretet mir zu nah!

Ich muss wohl meine Trommel rühren,
ich muß meine Trommel wohl rühren,
tralali, tralaley, tralali, tralaley,
sonst werd' ich mich verlieren,
tralali, tralaley, tralala!"
Die Brüder, dick gesät, die Brüder,
dick gesät
sie liegen wie gemäht.

Er schlägt die Trommel auf und nieder,
er wecket seine stillen Brüder,
tralali, tralaley, tralali, tralaley,
sie schlagen und sie schlagen ihren Feind,
Feind, Feind,
tralali, tralaley, tralaleralala,
ein Schrecken schlägt den Feind!

Er schlägt die Trommel auf und nieder,
da sind sie vor dem Nachtquartier schon
wieder,
tralali, tralaley, tralali, tralaley!
Ins Gässlein hell hinaus, hell hinaus,
Sie zieh'n vor Schätzleins Haus,
tralali, tralaley, tralali, tralaley, tralalera,
sie zieh'n vor Schätzleins Haus, tralali!

Des Morgens stehen da die Gebeine,
in Reih' und Glied, sie steh'n wie
Leichensteine,
in Reih', in Reih' und Glied.
Die Trommel steht voran, die Trommel
steht voran,
dass sie ihn sehen kann!
Tralali, tralaley, tralali, tralaley, tralalera,
dass sie ihn sehen kann!

it's not so far from here!"

"O comrade, o comrade, I can't stop to help
you,
our foes have struck and we are beaten,
commend your soul to God,
commend your soul to God!
Tralalee, tralalay, tralalaira,
I must, must march on to meet my death!"

"O comrades, o comrades, you pass me by
so quickly,
As if I were a corpse,
as if I were a corpse!
Tralalee, tralalay, tralalaira,
you press on me too close,
you press on me too close!

My drum I now must start a-beating,
my drum I now must start a-beating,
tralalee, tralalay, tralalee, tralalay,
or I'll be lost forever,
tralalee, tralalay, tralala!"
The comrades strewn so thick, the
comrades strewn so thick,
seem mowed down by a scythe

He marches up and down a-drumming,
he wakens up his silent comrades,
tralalee, tralalay, tralalee, tralalay,
they fall upon the foe, upon the foe, foe,
foe,
tralalee, tralalay, tralalaira,
and terror strikes the foe!

He marches up and down a-drumming,
he leads them back towards their village
quarters,
tralalee, tralalay, tralalee, tralalay!
In the street, so clear to see, clear to see,
they pass his sweetheart's house,
tralalee, tralalay, tralalee, tralalay,
tralalaira, they pass his sweetheart's house

Their bones are on parade in the morning,
in rank and file their skeletons are
standing,
in rank, in rank and file.
The drummer's out in front, the drummer's
out in front,
that she might see him there!
tralalee, tralalay, tralalee, tralalay,
tralalaira,
That she may see him there!

TROST IM UNGLÜCK

Husar:

Wohlan! Die Zeit ist kommen!
Mein Pferd, das muß gesattelt sein!
Ich hab' mir's vorgenommen,
geritten muß es sein!
Geh' du nur hin! Ich hab' mein Teil!
Ich lieb' dich nur aus Narretei!
Ohn' dich kann ich wohl leben!
Ohn' dich kann ich wohl sein!
So setz' ich mich auf's Pferdchen,
und trink' ein Gläschen kühlen Wein!
Und schwör's bei meinem Bärtchen:
dir ewig treu zu sein!

Mädchen:

Du glaubst, du bist der Schönste
wohl auf der ganzen weiten Welt,
und auch der Angenehmste!
Ist aber weit, weit gefehlt!
In meines Vaters Garten
wächst eine Blume drin!
So lang' will ich noch warten,
bis die noch größer ist!
Und geh' du nur hin! Ich hab' mein Teil!
Ich lieb' dich nur aus Narretei!
Ohn' dich kann ich wohl leben,
ohn' dich kann ich wohl sein!

Beide:

Du glaubst, ich werd' dich nehmen?
Das hab' ich lang' noch nicht im Sinn!
Ich muß mich deiner schämen,
wenn ich in Gesellschaft bin!

CONSOLATION IN MISFORTUNE

Hussar:

Ah well! The time has come then!
My horse, it must be saddled now.
At last I've made my mind up
that I must ride away.
Leave me alone! I've had my fill!
I love you but from foolishness.
I can well live without you.
Without you I'll be fine!
So now I'll mount my charger,
and drink a glass of cooling wine.
But by my beard I swear it,
I'll still be true to you

Girl:

You think you are the fairest
of all men in the whole wide world;
and more than that, the nicest.
But there you're wrong – sadly wrong!
Within my father's garden
there grows a little flower.
And I am only waiting
until it grows quite tall.
So be on your way! I've had my fill!
I love you but from foolishness.
I can well live without you.
Without you I'll be fine!

Both:

You think that I would take you?
Long since I've had no thought of that!
I'm quite ashamed of you, dear,
when I'm in company!

LAURA KELLY McINROY – Mezzo-soprano

Last season, Laura Kelly sang Rosina *Il barbiere di Siviglia* for Diva Opera throughout the UK and France, and made her debut with English Touring Opera as Second Lady and Third Boy *Die Zauberflöte*. Looking ahead Laura will sing Alissa *Lucia di Lammermoor* for Winslow Opera, and will return to English National Opera to cover Cherubino *Le nozze di Figaro*. Born in Scotland, Laura obtained a Bachelor Degree from the Royal Scottish Academy of Music and Drama (*now Royal Conservatoire Scotland*) and studied on the Opera Course at the Royal Academy of Music. She is an alumna of the Britten Pears School and the English National Opera Baylis Programme (Opera Works).

Her operatic experience has included Olga *Eugene Onegin* for Stanley Hall Opera, Alisa *Lucia di Lammermoor* for Opera Bohemia and Hänsel *Hänsel und Gretel* for Open Door Opera. At English National Opera she has covered Cherubino *The Marriage of Figaro* and Siebel *Faust*. Whilst on the Opera Course at the Royal Academy of Music, Laura performed Juno *Semele* with Sir Charles Mackerras, Nancy *Albert Herring* in a production directed by John Copley, Jenny *Die Dreigroschenoper* and in the world premiere of "Kommilitonen" composed by Sir Peter Maxwell Davies.

Experienced on the concert platform, Laura's repertoire includes: Vivaldi *Gloria* with the

Brandenburg Sinfonia, Leighton *Columba Mea* at St John's Smith Square, Vaughan Williams *Serenade to Music* at the Queen Elizabeth Hall for the Concordia Foundation and Beethoven's *9th Symphony* at Canterbury Cathedral. With the Classical Opera Company, Laura has sung 2nd Bridesmaid *Le nozze di Figaro* and Handel's *Dixit Dominus* at King's Place.

DOUGLAS NAIRNE - baritone

Born in Fife, Douglas studied at the RSAMD, before winning a scholarship to study at the Guildhall School of Music where he gained an advanced Masters with distinction. He was the baritone soloist in Faure's 'Requiem' with the Ulster Youth Choir in a live performance on BBC Radio Ulster and was the guest soloist with the Ulster Orchestra. In 2004 he led the National Anthem at Scotland's televised home games of the RBS 6 Nations Rugby Tournament and in 2009 appeared as the baritone soloist at the Edinburgh Military Tattoo.

Major roles include Don Giovanni with Fife Opera, Dancairo 'Carmen' at Haddo House Opera, Silvio 'Pagliacci' with Lakeland Opera, Marcello 'La Boheme', Enrico 'Lucia di Lammermoor', 'Eugene Onegin' with Opera Bohemia, Sid 'Albert Herring', Tarquinius 'Rape of Lucretia' and Papageno 'The Magic Flute' with the RSAMD and Herald in 'Burning Fiery Furnace' which he performed at the Aldeburgh Festival and at the Hermitage in St Petersburg with Mahogany Opera. He has covered roles at Garsington Opera and Scottish Opera.

In 2012 Douglas was the baritone soloist for Go Opera's collaborative project with Peroni Beer, Opera di Peroni, which toured around the UK bringing reimagined opera to thousands of people. In 2013 he was the Baritone soloist for the critically acclaimed 'Sloans Project' which was an opera based around tales from Glasgow's oldest pub.

On the concert platform Douglas has performed many works including the Britten War Requiem, Brahms Requiem, Carmina Burana by Carl Orff, Handel's Messiah, including a New Year performance with the Edinburgh Royal Choral Union and the Vaughan-Williams Sea Symphony with the Scottish Opera Orchestra. Douglas is also the co-founder of Opera Bohemia, a young company dedicated to bringing Opera to more people around Scotland.



TOMAS LEAKEY - conductor

Tomas Leakey's first experiences of orchestral music were as a trombonist in the Highland Regional Youth Orchestra, during which time he was a student of Rob Farmer, who appears on horn in this evening's concert. He later joined the National Youth Orchestra of Scotland.

Tomas studied conducting with the late George Hurst at the Sherborne (formally Canford) Summer School of Music, with Denise Ham at the Blackheath Conservatoire in London and with Toby Purser at the Aberystwyth *Musicfest*. In addition he has studied privately with Susan Dingle and at the Royal Welsh College of Music and Drama from 2013 - 2014.

In 2013 he set up and conducted an educational project in which a full performance of Stravinsky's *Soldier's Tale* was taken round several local schools. Later the same year he founded the Mahler Players who are now presenting their third concert tour.

MAHLER PLAYERS

The Mahler Players was founded in 2013 for the *Mahler in Miniature* project and is a hand-picked ensemble of entirely voluntary professional, former professional and very talented amateur musicians. Between them, the other ensembles with which they have played include the BBC Symphony, BBC Scottish Symphony, Royal Scottish National, Scottish Chamber, Sydney Symphony and Tasmanian Symphony orchestras. They are for the most part resident in the local area. Currently they get together twice a year to rehearse very intensively for each set of concerts which are then toured across the Highlands. One of the aims of the ensemble is to present performances which have at their heart the philosophies and attitudes of chamber music, even if the central works were often conceived for much larger forces.

VIOLIN I:
Eleanor Cameron

VIOLIN II:
Anne Wood

VIOLA:
Rachel Farmer

CELLO:
Rick Lusher

DOUBLE BASS:
Godfrey Herman

FLUTE/PICCOLO:
Catherine O'Rourke

OBOE:
Leslie Callander

CLARINET
Mhairi Callander
James Ross

BASSOON
Bruce Gordon

HORN
Andy Evans
Rob Farmer

TRUMPET
Jennifer Callghan

PIANO
Fiona Sellar

HARMONIUM
Gordon Tocher

PERCUSSION
Alison Russell
Scott Nairn



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www.callandercolgan.com

For your diary

INVERNESS CHORAL SOCIETY

with the Inverness Choral Sinfonia

conducted by GORDON TOCHER

BACH: CHRISTMAS ORATORIO

Eden Court Theatre

Saturday 22 November 2014

7.30 pm

Soloists are Emily Mitchell (soprano), Marion Ramsay (mezzo), Andrew Dickinson (tenor), Douglas Nairne (bass).

It is over 20 years since the Inverness Choral Society performed Bach's Christmas Oratorio in Inverness. Telling the Christmas story in a series of choruses and arias, this uplifting musical experience makes a welcome return. Tickets from Eden Court box office.

www.invernesschoral.org.uk

HIGHLAND YOUNG MUSICIANS CONCERT FESTIVAL

Osprey Arena, Macdonald Aviemore Resort

Saturday 22 November 2014

With music-making starting at 2.30pm, the talented young musicians from all over the Highlands will perform as:

Highland Regional Youth Orchestra

Highland Schools Wind Band

Highland Youth Big Band

Còisir G

Highland Youth Choir

'snas

Highland Youth Pipe Band

Highland Youth String Orchestra

More ticket and performance information can be found at:
www.highland-young-musicians.com

Like many other arts organisations, the Mahler Players are totally reliant on support from individuals and businesses in order to keep giving concerts. We would like to keep our ticket prices as affordable as possible but in order to continue to achieve this we need additional support from those who are able to give it. If you enjoyed the performance this evening and would like to make a small donation, you can do so on the way out. If you are interested in becoming a more formal benefactor then please get in touch with us or fill out the Gift-Aid form enclosed, cheques made payable to 'Mahler Players'. We are also very keen to hear from business owners who want to find out about entering into a sponsorship agreement with us.

More generally we are very interested in your feedback on the concert, so please let us know through social media, email or post. To keep updated on what we are doing you can join our mailing list by filling out the form on our website or sending an email to the address below.

Email: contact@mahlerplayers.co.uk

www.mahlerplayers.co.uk

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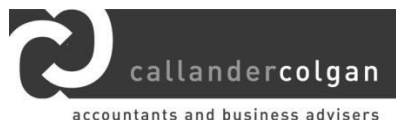
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