
24 September 2021

7.30pm

Barbican Hall

**Guildhall Symphony
Orchestra & Chorus**

Takuo Yuasa
Conductor

Giselle Allen
Soprano

Kitty Whately
Mezzo-soprano

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Mahler
Symphony No 2
‘Resurrection’

Guildhall Symphony Orchestra
Guildhall Symphony Chorus

Takuo Yuasa conductor

Giselle Allen soprano

Kitty Whately mezzo-soprano

Linnhe Robertson chorus master

Friday 24 September 2021
7.30pm, Barbican Hall



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Welcome



Welcome to a very special season opener. This is a double celebration as we cheer the arrival of the next generation of Guildhall musicians – on stage together for the first time – and your return as a live audience to experience our music-making in the Barbican Hall. For all the low-latency wizardry that allowed us to stream our orchestra from multiple locations straight to your living rooms last year, we have missed your physical presence. The performers tonight will savour the energy you bring, your focus, your response, just as we hope you will relish hearing them play and sing in Mahler's Second Symphony.

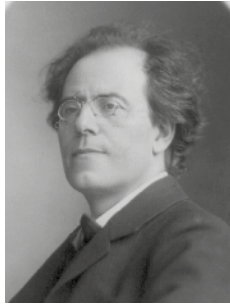
We could not have aimed bigger to mark this joint arrival of musicians and audience. Mahler called for huge forces in a piece that resonates with the emotions of our pandemic time. Horror and hope crash together, chaos and calm intertwine, disruption lurks around the corner of even the most comforting musical moment. Yet in the end, when massed voices enter for the final movement, we know this is a work of recovery, of renewal – the 'resurrection' of the title. We are delighted to share it with you as we look forward to better days, joined by alumnae Giselle Allen and Kitty Whately as soloists, and conductor Takuo Yuasa, a regular friend of Guildhall School.

Welcome back.

Armin Zanner
Interim Director of Music

Gustav Mahler (1860–1911)

Symphony No 2 in C minor, ‘Resurrection’ (1888–94)



1. *Allegro maestoso: Mit durchaus ernstem und feierlichem Ausdruck (With a serious and solemn expression throughout) – Vörwärts (Forwards): Poco più mosso*
2. *Andante moderato: Sebr gemächlich. Nie eilen (Very moderate – Never rush)*
3. *In rubig fließender Bewegung (Calmly flowing) –*
4. *‘Urlicht’: Sebr feierlich, aber schlicht (Choralmässig) (Very solemn but simple, like a chorale) –*
5. *Im Tempo des Scherzos: Wild herausfabrend (In the same tempo as the Scherzo: in a wild outburst) – Langsam (Slow) – Maestoso – Allegro energico – Langsam – ‘Der grosse Appell’ (The Great Call) – Langsam, misterioso – Etwas bewegter (A little livelier) – Mit Aufschwung, aber nicht eilen (With uplift, but no rushing) – Langsam*

There’s a monumentality about Mahler’s Second Symphony that provokes a matching response. The conductor Hans von Bülow, hearing Mahler play through the symphony’s first movement at the piano, commented: ‘Compared with this, [Wagner’s opera] *Tristan and Isolde* is a Haydn symphony’. Over 70 years later, for the 11-year-old Simon Rattle, hearing this work was the ‘totally transfiguring experience’ that inspired him to take up the baton. It is a high-water mark in the symphonic canon, not only for its length – its five movements span around 85 minutes – or its scoring for huge orchestra including offstage brass and percussion and ‘the largest possible contingent of strings’, plus soprano and alto soloists and a chorus; but also for its subject matter, which deals with human struggles in the real world, longing for God and the ultimate reckoning – the Day of Judgement.

Mahler completed the first movement in August 1888, only months after finishing his First Symphony. It was four years later that he returned to the symphony, with work possibly hampered by the deaths in close succession of his father, mother and sister Leopoldine, and then the commitments of his new role as chief conductor of the Hamburg State Theatre. So it was in 1893, in the idyllic seclusion of his country composing hut in Steinbach-am-Attersee, that Mahler worked on the next three movements. Two of them stemmed from his orchestral song-cycle *Des Knaben Wunderhorn* (‘The Youth’s Magic Horn’), settings of texts from the

German folk-poetry collection that was popular with the German Romantics. The song ‘Des Antonius von Padua Fischpredigt’ (St Anthony of Padua’s Sermon to the Fish) was reworked to form the symphony’s third movement, and ‘Urlicht’ (Primal Light) became the fourth. Mahler also returned to earlier sketches, made around the time of his *Wunderhorn* settings, to complete the symphony’s second movement.

It was at the funeral of the conductor von Bülow, where he heard the resurrection chorale ‘Aufersteh’n’ (Rise again), that Mahler found the inspiration for the finale. ‘It was as if I had been struck by lightning,’ he wrote. ‘Everything suddenly seemed crystal clear.’ Working from sketches he wrote down immediately afterwards, he completed the finale’s draft in three weeks during that summer.

Mahler outlined various versions of a programme for the symphony, one of which begins with a hero being laid to rest. The second movement recalls an episode of blissful happiness, while the third reflects his remoteness from the world – like ‘someone who has lost himself and his happiness’ and who ‘watches a dance from a distance, without hearing the music’. The fourth movement, ‘Urlicht’, explores the human soul’s search for God while the dramatic finale tackles the subjects of redemption and judgement: ‘rich and poor, peasants and kings, the whole church with bishops and popes’.

The first movement is almost as dramatic as the finale to come, beginning with a stabbing tremolo from which emerges a grim funeral march in cellos and basses. Contrast comes with a heavenly ascending theme in violins. Elsewhere we hear the typical influences of fanfares, birdsong and chorales.

The Andante brings relief in the guise of a gentle Ländler, the country cousin of the waltz. The contrasting minor-key section raises a tone of doubt, especially on its second appearance, when it gains ground, but the sheer charm of the Ländler prevails.

As Mahler’s programme suggested, the third movement (linked to ‘St Anthony of Padua’s Sermon to the Fish’) presents a note of isolation. (In the song, St Anthony finds the church empty and preaches instead to the fish by the river, but they show no interest). The swirling movement takes on the impression of a slow, dizzying dance of death. Towards the end comes a cry of anguish before the Scherzo gradually winds down.

'Urlicht' (the second *Wunderborn* borrowing) calms the tension again, with a radiant summoning of the soul to heaven, after which the finale crashes in with a return of the third movement's cry of anguish. The triumph in this vast movement – around 30 minutes in length – is hard-won. At the heart-stopping turning point all falls silent and offstage brass eerily sound the Last Trump. Here the chorus enters with that resurrection chorale; 'Rise again' sings the large chorus. Mahler was clear on what he believed our fate to be. 'There is no judgement, no sinners, no just men, no great and no small, there is no punishment and no reward.' It's a triumph of the human spirit over the shackles of earthbound life.

Programme notes by Edward Bhesania © 2021

Takuo Yuasa

conductor



Takuo Yuasa is a personable and highly regarded conductor. He regularly performs throughout Europe and the Far East and in recent seasons has conducted at the Grand Théâtre de Provence in Aix, the Royal Festival Hall and Barbican in London, the Konzerthaus in Vienna, the Alte Oper in Frankfurt, the Liederhalle in Stuttgart and the Sibelius Hall in Lahti, Finland.

Born in Osaka, where he studied piano, cello, flute and clarinet, he is deeply imbued in western culture having left Japan when he was eighteen to study in the USA at the University of Cincinnati where he completed a bachelor degree in theory and composition. He then went on to study conducting, at the recommendation of István Kertész and János Starker, with Hans Swarowsky at Vienna's Hochschule, Igor Markevich in France and Franco Ferrara in Siena, before becoming assistant to Lovro von Matačić.

His commanding versatility is recognised by orchestras around the world, and he has performed with the BBC Scottish Symphony Orchestra, the Warsaw National Philharmonic, the Polish Radio National Symphony Orchestra, Ulster Orchestra and many more. Takuo has a most successful recording career as a Naxos artist with the Sydney Symphony Orchestra, New Zealand Symphony Orchestra, Ulster Orchestra, BBC Scottish Symphony Orchestra, National Symphony Orchestra of Ireland and others.

Takuo received the prestigious Iue Cultural Award in October 2007, created by Toshio Iue (founder of SANYO), for his exceptional contribution to music and for his international artistic achievements. He is also Professor Emeritus of the Tokyo University of Fine Arts and Music.

Giselle Allen

soprano



Irish soprano Giselle Allen's recent engagements include her debut in the title role of *Elektra* for Irish National Opera at Kilkenny Festival where she gave exceptional performances. Earlier this year, Giselle travelled to Brussels to appear in La Monnaie's new live-streamed production of *The Turn of the Screw* winning accolades for her renowned portrayal of Miss Jessel.

At her artistic home, Opera North, Giselle has enjoyed some of her greatest successes, most recently as Anna Murrant in *Street Scene* and in the title role of *Tosca* (both new productions), as well as Mila in *Osud* and Santuzza in *Cavalleria Rusticana*. She also sang the title role in *Salome* in concert at The Sage, Gateshead with Richard Farnes conducting. Other Opera North highlights include performances as Gutrune, Gerhilde and Freia in their celebrated *Ring* cycle of 2016, which toured the UK and was broadcast live on BBC Four.

Other career highlights include Ellen Orford in *Peter Grimes* at Bergen International Festival under the baton of Edward Gardner, a role she previously sang at Opera North, at Berlin's Komische Oper and in the renowned 2013 Snape Maltings production on the beach at Aldeburgh (broadcast on BBC Four and released on DVD).

Further afield, Giselle appeared with Opéra National de Lyon and Opernhaus Zürich as Miss Jessel and made her debut with Canadian Opera Company as Marie in *Wozzeck*. She has also appeared as Wellgunde in *Das Rheingold* and Gutrune in *Götterdämmerung* at the Covent Garden Festival, as well as Salome in Massenet's *Hérodiade* at the Anna Livia International Opera Festival in Dublin.

In concert, Giselle sang Wagner's *Liebestod* at St David's Hall Cardiff, Beethoven's Ninth Symphony with the Philharmonia Orchestra and City of Birmingham Symphony Orchestra, Janáček's *Glagolitic Mass* with Sir Mark Elder and the Hallé Orchestra, Dvořák's *Te Deum* with the Royal Liverpool Philharmonic Orchestra, and Kurt Weill's *Rise and Fall of the City of Mahagonny* at Edinburgh International Festival.

Kitty Whately

mezzo-soprano



Kitty Whately trained at Chetham's School of Music, Guildhall School of Music & Drama, and the Royal College of Music Opera Studio. She won both the Kathleen Ferrier Award and the 59th Royal Over-Seas League Competition in the same year, and was a BBC New Generation Artist from 2013-15, when she recorded her debut solo album *This Other Eden*, made recordings with the BBC orchestras, commissioned a new song cycle from Jonathan Dove, and made several appearances at the BBC Proms.

Kitty made her debut with the Berlin Philharmonic Orchestra, singing Mendelssohn's *A Midsummer Night's Dream*, as well as a recital alongside Malcolm Martineau at the Royal Conservatoire of Scotland. Subsequent performances include Mahler *Das Lied von der Erde* at the Mizmorim Festival in Basel, *The Dream of Gerontius* with Crouch End Festival Chorus at the Queen Elizabeth Hall, and recitals of English song at Wigmore Hall, Oxford Lieder Festival and the Salisbury International Festival. She has given performances with most of the UK's major orchestras, including the Dunedin Consort, Royal Philharmonic Orchestra, Royal Northern Sinfonia, Scottish Chamber Orchestra, Philharmonia Orchestra, Britten Sinfonia and the Choir of King's College Cambridge. She performed Elgar's *The Dream of Gerontius* at St John's Smith Square and Queen Elizabeth Hall and Handel's *Messiah* at the Royal Albert Hall. Kitty has performed at all the major music festivals, working regularly with renowned accompanists including James Baillieu, Julius Drake, Graham Johnson, Simon Lepper, Malcolm Martineau, Gary Matthewman, Joseph Middleton, Anna Tilbrook and Roger Vignoles.

Operatic performances include Hansel *Hansel and Gretel* (Scottish Opera), Kate Owen *Wingrave* (Grange Park Opera), Annina *Der Rosenkavalier* (Garsington Opera), Peep-Bo *The Mikado* (English National Opera), Isabella *Wuthering Heights* and Kate Owen *Wingrave* (Opéra national de Lorraine), Paquette *Candide* (Bergen National Opera) and Mother/Other Mother *Coraline* (world premiere at the Barbican, produced by the Royal Opera House).

Kitty's second album, *Nights not spent alone*, was recorded in a co-production between Champs Hill Records and the BBC, and accompanied by distinguished pianist Simon Lepper, the disc presents complete works for mezzo-soprano by Jonathan Dove.

Kitty is the co-founder of the charity SWAP'ra (Supporting Women and Parents in Opera).

Linnhe Robertson

chorus master



Linnhe Robertson has worked extensively in the major music centres throughout the world as a vocal coach, répétiteur, accompanist and harpsichordist. She began her career as a member of music staff at Australian Opera. After a period of study in Germany in Lied Accompaniment, Linnhe remained there working as a vocal accompanist and as assistant to vocal Professor Kaiser-Breme at the Bayreuth International Wagner Festival. With her move to Great Britain, Linnhe changed music direction and pursued a high-profile career as a harpsichordist throughout the UK and Europe. She performed and recorded as the resident harpsichordist with the Bournemouth Sinfonietta and with other notable early music ensembles, such as the English Baroque Soloists under Sir John Eliot Gardiner. During this period, she also worked as répétiteur with the English National Opera under the Music Directorship of Sir Mark Elder.

In 1989 Linnhe was invited to take up the position as Head of Music and Director of the Young Artists' Programme at the Victoria State Opera in Melbourne, a position which continued with the merger of that company and the Sydney-based national company (renamed Opera Australia). Through the success of her work with the training and development of young opera singers, Linnhe was awarded a Churchill Fellowship in 1993, which she used for further research into varying worldwide training systems for young singers.

On returning to the UK in 1999, Linnhe completed a Masters degree in Arts Management at City University. After a period of working as an artists' manager, and as General Manager of a contemporary classical music ensemble, she became Deputy Head of Vocal Studies and subsequently Head of Vocal Studies at Guildhall School until 2013. She is now the Artistic and Research Consultant for Opera & Voice at Guildhall. Linnhe also coaches the Jette Parker Young Artists at the Royal Opera House.

Linnhe has worked as chorus master for many Guildhall concerts and projects. She was assistant chorus master for the production of *Peter Grimes* at Salzburg Festival with Sir Simon Rattle and chorus master in Berlin, also with Simon Rattle, and the Berlin Philharmonic. Linnhe was chorus master for Aldeburgh Festival's *The Rake's Progress* and assistant chorus master for their production of *Peter Grimes* which was performed on the beach at Aldeburgh (and subsequently produced as a film).

Guildhall Symphony Orchestra

Violin I

Yuriko Matsuda*
Willard Zhong
Anna Mollà Aliaga
Mariana Cabral Monteiro
Jacqueline Monteiro
Rowan Dymott
Madeleine Dawson
Isabelle Allan
Emma McNeely
Stefan Horvath
Ross Hume
Tanya Perez Jovetic
Abbie Davis
Ho Chun Yuen
Vanessa White
Dominique Judd
Anna Holmes

Violin II

Anna Kosinska-Zalubska*
Elizabeth Merrifield
Maris Pilgrim
Fiona Cheung
Wei Ling Thong
Anna Brown
Joyce Lee
Evan Lawrence
Amy Le-Mar
Erola Masqué
Lara Caister
Tilman Fleig
Laura Hussey
Grace Powell

Viola

Matt Johnstone*
Iina Marja-Aho
Elena Sanchez
Sirma Baramova
Hannah Roberts
Joshua Law
Eleanor Walton
Eve Quigley
Jennifer McEwan
Iva Durkovic
Jake Montgomery-Smith
Eli Rnic

Cello

William Clark-Maxwell*
Kathryn Monteiro
Gabriel Francis-Dehqani
William Lui
Anna White
Vasco Ferrão Dias
Joseph Barker
Annie Walton
Alexander Scott-Brown
Emma Cox

Double bass

Georgia Lloyd*
Chiu Yung Chan
Antonio Díaz Fernández
Max Salisbury
Evangelos Saklaras
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Flute & Piccolo

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Sam Willsmore (cor anglais)

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Hazalen Tang
Isabelle Cave
Daria Phillips (contra)

Horn

Christos Maltezos*
Paul Coll Tulloch
Fran Gordon
Ka Hei Ma
Joshua Pizzoferro
Alex Harris
David Sztankov

Offstage horn

Tabitha Bolter*
Jack Reilly
Niamh Rodgers
Frederike Schroeder-Rossell

Trumpet

Thomas Nielsen*
Tom Watts
Jacob Griffiths
Maciej Kropidłowski
Imogen Timmins
Louis Grao
Adam Meyer

Offstage trumpet

Lucas Houldcroft*
Patrick Wilson
Frank Coughlan
Olga Malawska

Trombone

Gemma Riley*
Joshua Barber
Ben Newman
Sam Clough (bass)

Tuba

Nicholas Smith

Timpani

John Rousseau*
Francisco Negreiros

Percussion

Charlie Hodge*
Longfei Wang
Tom Hodgson
Will Miles
Lauren Bye

Offstage percussion

Cameron Gorman*
Bogdan Skrypka
Cláudia Costa Gonçalves

Harp

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Chorus master

Linnhe Robertson

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Opera Double Bill: Le docteur Miracle & Cendrillon

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Ashley Dean director
Cordelia Chisholm designer
Kevin Treacy lighting designer

Georges Bizet *Le docteur Miracle*
Pauline Viardot *Cendrillon*
(orch Amy Crankshaw)

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Tickets: £25 (£15 concessions)

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Wednesday 17 November, 7.30pm
Barbican Hall

Guildhall Symphony Orchestra

Guildhall Symphony Orchestra
Baldur Brönnimann conductor
Gabriele Strata piano

Shostakovich *Symphony No 9*
Rachmaninov *Rhapsody on a theme of Paganini, Op 43*
Mussorgsky *Pictures at an Exhibition*
(orch Maurice Ravel)

Guildhall Symphony Orchestra performs a Russian feast of much-loved works by Shostakovich, Rachmaninov and Mussorgsky. For Rachmaninov's ever-popular *Rhapsody on a theme of Paganini*, the orchestra is joined by Guildhall pianist Gabriele Strata, hailed as 'an exceptionally sensitive pianist' (*Il Sole 24 Ore*).

Tickets: £15, £10 (£5 concessions)

Please visit [gsmd.ac.uk/events](https://www.gsmd.ac.uk/events) to find out more and book tickets.

Guildhall School Scholarships Fund

“My scholarship allowed me to continue on into further study. It's been an invaluable year and I'm extremely thankful for all the opportunities given to me while at Guildhall”

Sam Gillespie, MMus Performance (Clarinet)

The School has experienced a considerable increase in demand on its scholarships fund with the cost of living in London continuing to be a major hurdle for many students.

Scholarships are more vital than ever before, ensuring that anyone with the talent and ambition to excel is not constrained by personal circumstances.

For more information about supporting scholarships, please contact the Development Office by email development@gsmd.ac.uk or visit our website [gsmd.ac.uk/support](https://www.gsmd.ac.uk/support)


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As a Patron you will be richly rewarded with performances across the breadth of the School's artistic disciplines. We invite you to witness artists in training and enjoy a fulfilling rapport with Guildhall staff, students and fellow supporters.

For more information about becoming a Patron, please contact:
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