

MAHLER 8

Friday 13 & Saturday 14 September 2024, 7.30pm
Perth Concert Hall



West Australian Symphony Orchestra respectfully acknowledges the Traditional Custodians and Elders of Country throughout Western Australia, and the Whadjuk Noongar people on whose lands we work and share music.

GALA EVENT

Mahler 8

Gustav MAHLER Symphony No.8

Part 1. Hymnus: Veni, Creator Spiritus

Part 2. Final Scene from Goethe's Faust

This concert does not include an interval.

Asher Fisch conductor

Anna-Louise Cole soprano (Magna Peccatrix)

Samantha Clarke soprano (Una Poenitentium)

Sara MacIver soprano (Mater Gloriosa)

Ashlyn Tymms mezzo-soprano (Mulier Samaritana)

Deborah Humble mezzo-soprano (Maria Aegyptiaca)

Paul O'Neill tenor (Doctor Marianus)

David Greco baritone (Pater Ecstaticus)

Derek Welton bass (Pater Profundus)

Musicians of the Australian National Academy of Music (ANAM)

WASO Chorus

West Australian Opera Chorus

UWA Symphonic Chorus

Voyces

Aquinas College Schola Cantorum

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Hugh Lydon (see page 32 for his biography). The Pre-concert Talk will take place at 6:45pm at the Terrace Level Corner Stage.

Listen to WASO

This performance is recorded for broadcast Saturday 5 October, 1pm (AWST) on ABC Classic. Date subject to change. For further details visit abc.net.au/classic

This concert is presented by West Australian Symphony Orchestra in association with Australian National Academy of Music, WA Opera Chorus, UWA Symphonic Chorus, Voyces and Aquinas College Schola Cantorum.

Asher Fisch appears courtesy of Wesfarmers Arts. Mahler 8 is supported by Alan Whitham.

The Musicians of the Australian National Academy of Music (ANAM) appear with support from the Wright Burt Foundation and Wesfarmers Arts.

View our Digital Concert Program

Access exclusive digital content, learn more about the artists and music, and get our concert program at your fingertips. Simply open your smartphone's camera app and hover the camera over the QR code to access our *Mahler 8* digital program.



Wesfarmers Arts

Principal Partner

Welcome

Asher Fisch

Principal Conductor & Artistic Adviser

One of the great joys of my time with WASO over the last decade as Principal Conductor has been our performances of Mahler's symphonies. Tonight, we are thrilled to present the West Australian premiere of his mighty eighth symphony – the "Symphony of a Thousand".

A work of imaginative genius, Mahler's monumental Symphony No. 8 is a joyous celebration of the creative spirit and an uplifting testament to humanity. It calls for huge orchestral forces, massed choirs and a host of exceptional soloists. Though sometimes performed in stadiums and arenas, I believe a performance in the unmatched acoustics of Perth Concert Hall is the perfect way to experience this awe-inspiring masterpiece.

At WASO we create unforgettable cultural moments, and this astonishing sonic spectacle is no exception. This once-in-a-generation experience is a coming together not only of an orchestra, choruses and an extremely talented all-Australian cast, but also of you – our audience. As the house lights go down and the first notes sing out through the auditorium, know that you are also an integral part of this historic musical event.

We hope that you will find this experience as enthralling as we do. This legendary symphony, which Mahler himself described as his greatest work, has left an indelible mark on the hearts of so many. We look forward to sharing it with you this evening.

Asher Fisch appears courtesy of Wesfarmers Arts.



West Australian Symphony Orchestra

Engage | Excite | Experience | Educate

From the centre of Perth to the furthest corners of the state, we have provided the soundtrack to life in WA since 1928.

As the State Orchestra, Perth's first and finest, WASO is the largest employer of performing artists in Western Australia and reaches two million people with musical experiences each year on stage, in our community, and online.

From concert halls to classrooms, hospitals to aged care, we bring joy, inspire learning, and nurture participation in our community, because everybody deserves the opportunity to experience live music. Every year, through community and leading industry partnerships, we engage a new generation of young and emerging artists to help secure a bright future for music in Australia.

We celebrate our rich classical music heritage with great artists from all over the world and commission and perform new repertoire to renew and expand it.

The Orchestra collaborates widely with major arts companies and independent artists, performing opera to ballet, movies to musicals, jazz to rock. We champion the diversity of music in all its forms, with a team of talented and passionate people who create unforgettable experiences for all West Australians to enjoy.

Asher Fisch is Principal Conductor and Artistic Adviser of our Orchestra and we are proud to call Perth Concert Hall home.

Connect With WASO

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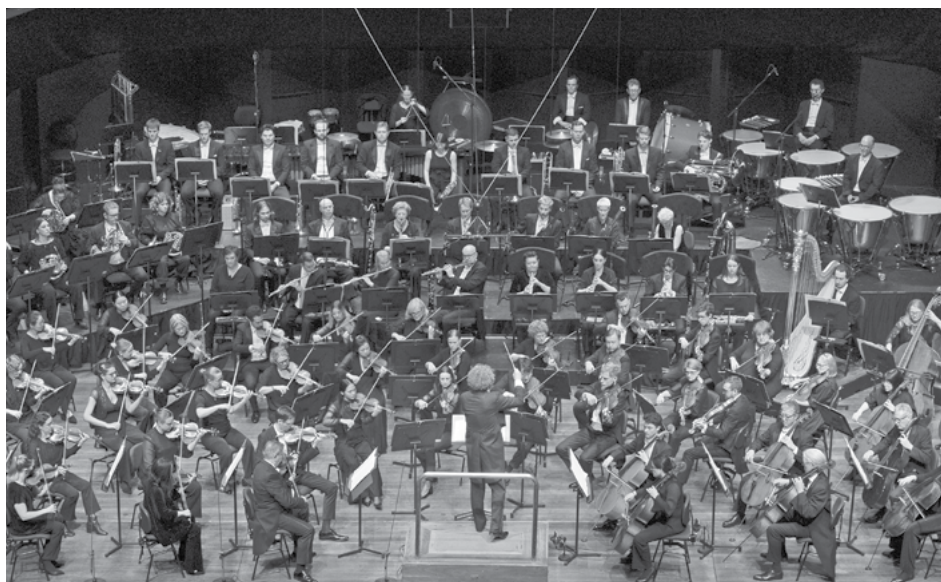
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WestAustSymOrchestra



Stay up to date and sign-up to our
SymphonEnews at waso.com.au/signup



WASO On Stage

VIOLIN

Laurence Jackson
Concertmaster
Riley Skevington^A
Assoc Concertmaster
Semra Lee^A
Assistant Concertmaster
 • MACA
Alexandra Isted^A
Principal 1st Violin
Zak Rowntree^{*}
Principal 2nd Violin
Kylie Liang^A
Assoc Principal 2nd Violin
 • The Baker Family
Kate Sullivan^A
Assistant Principal 2nd Violin
Sarah Blackman^A
Stephanie Dean
Amy Furfaro^A
Rebecca Glorie^A
 • Rosalind &
 Lyndsay Potts
Emma Hunt^A
 • Ulrich &
 Gloria Kunzmann
William Huxtable^A
Sunmi Jung
Christina Katsimbardis^A
Andrea Mendham
 • Dale & Michael Kitney
Akiko Miyazawa
 • MIMI
Lucas O'Brien^A
Yasmin Omran^A
Melanie Pearn
Louise Sandercock
 • Unnamed
Jane Serrangeli
 • Philip &
 Frances Chadwick
Luisa Theis^A
Cerys Tooby
Teresa Vinci^o
Samantha
Wickramasinghe^A
 • The Baker Family
Susannah Williams^A

VIOLA

Daniel Schmitt
Alex Brogan^A
Kierstan Arkleysmith
Nik Babic
 • Maryllis &
 Paul Green-Armytage
Benjamin Caddy^A
 • Future Logic
Alison Hall
Rachael Kirk
James Munro^A
Elliot O'Brien^A
Helen Tuckey
 • Gina Humphries

CELLO

Rod McGrath
Isaac Davis^A
Jeremy Garside^A
Shigeru Komatsu
 • Unnamed (2)
Oliver McAslan
 • M & D Forrest and
 Michelle Todd
Nicholas Metcalfe^A
 • The Gregg Family
Fotis Skordas
 • Unnamed
Tim South
Jon Tooby^A

DOUBLE BASS

Andrew Sinclair^{*}
John Keene
 • Janet Holmes à Court
 AC & Gilbert George
Robin Brawley
Jack Charles^A
Christine Reitzenstein
Mark Tooby
Giovanni Vinci^A

FLUTE

Andrew Nicholson
Mary-Anne Blades
 • Unnamed

PICCOLO

Sonia Croucher
Michael Waye^A

OBOE

Liz Chee
 • Ruth E. Thorn and
 Michael & Helen Tuite
Aiden Labuschagne^A
Stephanie Nicholls^A

COR ANGLAIS

Jonathan Ryan^A
 • Joshua & Pamela Pitt

CLARINET

Allan Meyer
 • Leanne & Sam Walsh AO
Som Howie
Catherine Cahill^A

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner
 • Meg O'Neill, Chase
 Hayes & Vicky Hayes
Adam Mikulicz^A
 • Meg O'Neill, Chase
 Hayes & Vicky Hayes
Joanne Littlely^A

CONTRABASSOON

Chloe Turner

HORN

★ Rod & Margaret Marston
David Evans^A
Eve McEwen^A
Robert Gladstones
Principal 3rd Horn
Julia Brooke^A
Claudia Leggett^A
Francesco Lo Surdo
Arianne Rooney^A

TRUMPET

Jenna Smith
Acting Principal
 • John & Nita Walshe
Fletcher Cox^A
Daniel Henderson^A
Koominka^A (offstage)
Zachary Ogden^A
(Offstage)
Madeleine Saville^A
(Offstage)

TROMBONE

Joshua Davis
 • Dr Glenda Campbell-
 Evans & Dr Ken Evans AM
Liam O'Malley
Matthew Walker^A
(offstage)
 • Dale & Greg Higham
Justin Gross^A
(offstage)
Peter Younghusband^A
(offstage)

TUBA

Chloe Higgins

TIMPANI

Alex Timcke
 • Jean & Peter Stokes

PERCUSSION

François Combémoré
Assoc Principal
Percussion & Timpani
 • Jim & Freda Irenic

HARP

Yi-Yun Loei^A
William Nichols^A

KEYBOARD

Graeme Gilling^A

ORGAN/CONTINUO

Stewart Smith^A

MANDOLIN

Louise Elaerts^A

KEY

Principal
Associate Principal
Assistant Principal
 Contract Musicians^o
 Guest Musicians^A
 ANAM Alumni^A

★ Section supported through the Duet program by

• Chair supported through the Duet program by

* Instruments used by these musicians are
 on loan from Janet Holmes à Court AC.

About ANAM

Australian National Academy of Music

The Australian National Academy of Music (ANAM) is an international, dynamic and outward-facing cultural institution, training and performance company, with a demonstrated commitment to engaging with its communities. It is internationally renowned as the only purely performance classical music training academy in Australia, and one of the few in the world.

ANAM has industry partnerships with over 20 organisations, including the Australian Chamber Orchestra, the Sydney, Tasmanian, Melbourne and West Australian Symphony Orchestras, the Auckland Philharmonia, Musica Viva Australia, a range of national music and arts festivals, and internationally with the Berlin Philharmonic Orchestra, the Bavarian State Opera Orchestra (Munich), Mahler Chamber Orchestra (Berlin) and London's Royal College of Music.

Alongside NIDA, the Australian Ballet School, NAISDA Dance College and other leading institutions, ANAM is a member of the Australian Government-funded Arts8 group of performing arts training organisations. The Arts8 are committed to providing the high level and intense studio-based training necessary to ensuring that the national performing arts sector has a pipeline of creative talent that will enable it to continue telling Australian stories for generations.

ANAM alumni are found in many of the world's leading orchestras and ensembles, and ANAM's intensive schedule brings together a global network of artists and performers who provide invaluable mentorship and guidance for emerging young musicians through public performances, in-residence masterclasses and other programs.



ANAM On Stage

VIOLIN

Olivia Bartlett
Natalie Mavridis
Miriam Niessl

VIOLA

Helena Burns
Mattea Osenk

CELLO

Max Zhenxiang Wung

DOUBLE BASS

Oakley Paul

FLUTE

Emica Taylor
Maria Zhdanovich

OBOE

Oscar Gillespie

CLARINET

Karen Chen
Georgia White

BASSOON

Kina Lin-Wilmoth

HORN

Tom Allen
Emma John

TRUMPET

Lewis Grey
Stephen Mosa'ati

TROMBONE

Max Gregg

BASS TROMBONE

Angus Pace

PERCUSSION

Steven Bryer
Jamie Willson

KEYBOARD

Po Goh
Timothy O'Malley

ANAM
AUSTRALIAN NATIONAL
ACADEMY OF MUSIC



About the Artists

Asher Fisch

Principal Conductor & Artistic Adviser

A renowned conductor in both the operatic and symphonic worlds, Asher Fisch is especially celebrated for his interpretative command of core German and Italian repertoire of the Romantic and post-Romantic era. He conducts a wide variety of repertoire from Gluck to contemporary works by living composers. Asher is now the longest serving Principal Conductor of the West Australian Symphony Orchestra (WASO), commencing his tenure in 2014. His former posts include Principal Guest Conductor of the Seattle Opera (2007-2013), Music Director of the New Israeli Opera (1998-2008), and Music Director of the Wiener Volksoper (1995-2000).

Born in Israel, Asher began his conducting career as Daniel Barenboim's assistant and Kappellmeister at the Berlin Staatsoper. He has built his versatile repertoire at the major opera houses such as the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Teatro alla Scala, Royal Opera House at Covent Garden, and Semperoper Dresden. Fisch has conducted at leading American symphony orchestras including those of Boston, Chicago, Cleveland, New York, and Philadelphia. In Europe he has appeared with the Berlin Philharmonic, Munich Philharmonic, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, and the Orchestre National de France, among others.

In addition to his concerts with WASO, Asher's 2024 season includes Aribert Reimann's *Lear* at the Teatro Real de Madrid, *Carmen* at the Wiener Staatsoper, and *Dialogues des Carmélites* at the Israeli Opera. Guest engagements with orchestras include a return to the Queensland Symphony in Brisbane.



His recent seasons featured *Lohengrin* and *La forza del destino* at the Teatro Comunale di Bologna, *Cavalleria Rusticana & Pagliacci* at the Tokyo Metropolitan Theatre and concerts with the Düsseldorfer Symphoniker, Queensland Symphony, Sydney Symphony, and Indianapolis Symphony Orchestra.

Asher's award-winning recordings include Bruckner's Symphony No. 8, Wagner's *Tristan und Isolde* and tenor Stuart Skelton's first solo album "Shining Knight" - all recorded with WASO - and Ravel's *L'heure espagnole* with the Munich Radio Orchestra. In 2016, the complete Brahms symphonies with Asher Fisch and WASO were released on ABC Classic to great acclaim. His recording of Wagner's Ring Cycle with the Seattle Opera was released in 2014. His first Ring Cycle recording, with the State Opera of South Australia, won ten Helpmann Awards, including best opera and best music direction. Asher Fisch is an accomplished pianist and has released a solo recording of Wagner piano transcriptions for the Melba label.

Asher Fisch appears courtesy of Wesfarmers Arts.

About the Artists



Anna-Louise Cole

Soprano

In 2022, Anna-Louise Cole appeared as Chrysothemis in *Elektra* for Victorian Opera and as Elsa in *Lohengrin* in Bologna. 2023 engagements included Brünnhilde and Sieglinde in Opera Australia's *Der Ring des Nibelungen* and Venus in their *Tannhäuser*; she sang Lady Macbeth (*Macbeth*) for Opera Queensland, Mahler's Symphony No.8 in Sydney and his Symphony No.2 in Melbourne.

Anna-Louise's stunning 2022 debut as Turandot (at the Sydney Opera House) thrilled critics and audiences alike. Her other appearances with Opera Australia have included the title role in *Aida*, *Gerhilde* in *Die Walküre* and Third Norn in *Götterdämmerung*.

For Australia's state and local opera companies, Anna-Louise has sung the title role in *Tosca*, First Lady in *Die Zauberflöte* and *Der Friedensbote* in *Rienzi*.

Concert appearances have included the soprano solos in Rossini's *Stabat Mater* and Mozart's *Mass in C minor* and recitals of Wagner's *Wesendonck Lieder*, Berg's *Seven Early Songs* and the works of Richard Strauss and Josef Marx.

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Samantha Clarke

Soprano

Australian/British soprano Samantha Clarke is the winner of the 2019 Guildhall Gold Medal and prize winner in the 2019 Grange International Festival Singing Competition. Samantha studied at the Royal Northern College of Music, as a Sir John Fisher Foundation and Independent Opera Scholar, under the tutelage of Mary Plazas.

In addition to the 2019 Guildhall Gold Medal, Samantha is the recipient of numerous awards, including the Leverhulme Royal Northern College of Music Award, the Dame Eva Turner Award, and the Michael and Joyce Kennedy Award for the singing of Strauss.

Her operatic roles include Violetta, Fiordiligi, Countess, Helena, Donna Elvira, Pamina, Anne Trulove, The Governess and Theodora.

Recent and future engagements include Countess (*Le Nozze di Figaro*) at Garsington, Fiordiligi (*Così fan tutte*) with the Seiji Ozawa Music Academy in Japan, Cleopatra (*Giulio Cesare*) and Theodora for Pinchgut Opera, Violetta (*La traviata*) with Opera Australia and West Australian Opera, and a US tour with the Monteverdi Choir and Orchestra.

About the Artists



Sara Macliver

Soprano

Sara Macliver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire. Sara is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, the Australian Chamber Orchestra and Australian Brandenburg Orchestra, Musica Viva, and a number of international companies.

Sara records for ABC Classics with more than 35 CDs and many awards to her credit. In recent years Sara has sung with West Australian Opera, Sydney, Melbourne, West Australian, Tasmanian, Queensland and Adelaide Symphony Orchestras, the Australian String Quartet, St George's Cathedral and Auckland Philharmonic Orchestra. She also sang with the Sydney Philharmonia, Ten Days on the Island, the Peninsula Summer Festival, Brisbane Camerata, ANAM, Bangalow Festival, St George's Cathedral and Collegium Musicum amongst many other projects.

Sara has been awarded an honorary doctorate from The University of Western Australia in recognition of her services to singing, and teaches at the Conservatorium there.



Ashlyn Tymms

Mezzo Soprano

In 2024, Ashlyn Tymms sang Ježibaba in *Rusalka* and Dido in *Dido and Aeneas* for West Australian Opera and Fanny Price in *Mansfield Park* for New Zealand Opera; she takes the alto solos in Mozart's *Requiem* for West Australian Symphony Orchestra, Beethoven's Symphony No.9 with the Queensland Symphony Orchestra and Bach's *St. John Passion* with the Melbourne Symphony Orchestra.

Ashlyn's 2022 performances included Beethoven Symphony No.9 with the Melbourne Symphony Orchestra and Mahler's Symphony No.3 with the West Australian Symphony Orchestra. She also made her Sydney Opera House debut in Handel's *Messiah*.

For West Australian Opera, she has sung Dorabella (*Così fan tutte*), Santuzza (*Cavalleria rusticana*), Hansel (*Hansel and Gretel*) and Flora (*La traviata*); in 2023, Ashlyn returned to WAO in the title role in *Carmen*.

International engagements include Rosimonda in *Faramondo* at the London Handel Festival and Judith in the world premiere of *The Two Sisters* with Tête à Tête Opera.

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About the Artists



Deborah Humble
Mezzo Soprano

British/Australian Mezzo-Soprano Deborah Humble is one of Australia's most successful international artists.

Recognised for her performances of Wagner and the dramatic mezzo repertoire, recent engagements include Erda in *Das Rheingold* and *Siegfried* with the Hong Kong Philharmonic Orchestra, Brangäne in *Tristan and Isolde* with the Mexico City Symphony, Amneris in *Aida* for Opera Australia, Mahler's Symphony No.3 for Queensland Symphony Orchestra, Klytämnestra in Strauss' *Elektra* for Edinburgh Opera, Wagner's *Wesendonck Lieder* for Orchestra Wellington and Ring Cycles in Hamburg, Halle, Bari, Ludwigshafen and Melbourne.

In the 2022/23 season, Deborah was soloist in Mahler's Symphony No.2 with the Sydney Symphony Orchestra, Klytämnestra (*Elektra*) for Victorian Opera, and Erda and Waltraute in Wagner's *Der Ring des Nibelungen* for Melbourne Opera. She was alto soloist in Rossini's *Petit Messe Solenne* with the Melbourne Symphony Orchestra and *Messiah* with New Zealand Symphony Orchestra. Other 2023 engagements included Waltraute and her role debut as Fricka in three complete cycles of *The Ring* for Opera Australia.

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Paul O'Neill
Tenor

Australian tenor Paul O'Neill has forged a compelling international career singing in opera houses and concert halls throughout Europe and Australasia. His 2021/2022 engagements included Alfredo (*La traviata*) for Opera Australia and Turiddu (*Cavalleria rusticana*) and Canio (*Pagliacci*) for West Australian Opera.

In 2022/23, he sang Pinkerton (*Madama Butterfly*) for Opera Australia, Macduff (*Macbeth*) for State Opera South Australia and Don José, Cavaradossi, Alfredo, Rodolfo and Otello for West Australian Opera; he was tenor soloist in Britten's *War Requiem* and Siegmund in *Die Walküre* for West Australian Symphony Orchestra. He returns to WA Opera this year as The Prince in *Rusalka*.

Other recent engagements include Don José and Cavaradossi for West Australian Opera, Rodolfo, Narraboth (*Salome*) and Alfredo for Opera Australia and the title role in *Faust* for Theater Münster. He has sung Don José at the Glyndebourne Festival; Laca (*Jenůfa*) for Opéra de Lille; Rodolfo for Halle Opera; Elvino (*La sonnambula*) and Laca with Graz Opera.

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About the Artists



David Greco

Baritone

ARIA Award-nominated baritone David Greco is internationally regarded for his recordings of Schubert lieder and the works of J.S Bach. In demand for opera and concerts throughout Australia, he works regularly with groups such as the Australian Haydn Ensemble, Australian Chamber Orchestra, Australian String Quartet. His 2019 performances with Sydney Symphony featuring Bach's *Ich habe genug* received a Helpmann Award.

In 2012, he became the first Australian to be appointed a position with the Sistine Chapel Choir in the Vatican, Rome. Most recently David received acclaim for his interpretation of Britten's *War Requiem* with Melbourne Symphony Orchestra, followed soon after by Verdi's *Requiem* in the Sydney Opera House with Sydney Philharmonia.

In 2020, David received his PhD in 19th century Historical Voice which led to the first complete ABC Classic recordings of Schubert's song cycles *Winterreise* and *Die schöne Müllerin*, the latter disk receiving an ARIA nomination for Best Classical Album. His recording of Schubert's *Schwanengesang* is due for release with ABC Classic in Spring, 2024.

Upcoming performances in 2024 include a recital of Schubert's *Die schöne Müllerin* with acclaimed early keyboardist Chad Kelly at Melbourne Recital Centre, Durufle's *Requiem* with Sydney Symphony and *Messiah* with Melbourne Symphony Orchestra.



Derek Welton

Bass

The Australian-born bass-baritone Derek Welton has established himself as a respected and versatile artist both on the concert platform and the opera stage, with a repertoire ranging from Bach and Handel to the present day.

He is a regular guest at companies such as the Royal Opera House, Covent Garden, Salzburg Festival, Vienna State Opera, Bayreuth Festival, Bavarian State Opera, Deutsche Oper Berlin, Semperoper Dresden, Hamburg State Opera, Paris Opera, Dutch National Opera, and Lyric Opera of Chicago, in roles such as Wotan *Das Rheingold*, Wanderer *Siegfried*, Amfortas and Klingsor *Parsifal*, König Marke *Tristan und Isolde*, Orest *Elektra*, Voland *Der Meister und Margarita*, Bluebeard *Bluebeard's Castle*, Pizarro *Fidelio*, Forester *The Cunning Little Vixen*, Prus *The Makropulos Case*, Saint-Bris *Les Huguenots*, Pandolfe *Cendrillon* and Mozart's Figaro.

Derek Welton's engagements for the 2023/2024 season include a return to the Opéra de Lyon in the title role of a staged version of Mendelssohn's *Elijah*, his début at the Teatro Real Madrid as Duke of Albany *Lear* and his role début as Wotan in *Die Walküre* at the Deutsche Oper Berlin, a role that he will also sing in concert with Concerto Köln.

About the Artists

WASO Chorus

The WASO Chorus was formed in 1988 and consists of around 120 volunteer choristers who represent the finest form of community music making, bringing together singers from all walks of life. They regularly feature in the WASO annual concert season and are directed by Andrew Foote.

The Chorus has built an international reputation for its high standards and diverse range of repertoire. While its main role is to perform with the West Australian Symphony Orchestra the Chorus also maintains a profile of solo concerts, tours and community engagements.

The Chorus sings with the finest conductors and soloists including Asher Fisch, Simone Young, Stephen Layton and Paul Daniel. Recent highlights have included Britten's *War Requiem* and Verdi's *Requiem*. In 2019 the Chorus performed at the Denmark Festival of Voice and in 2018 toured China with performances of Orff's *Carmina burana*.



In 2020 they performed two Gala events on the Kalbarri Skywalk. In 2023 the Chorus was invited to Hobart to perform Brahms' *German Requiem* with the Tasmanian Symphony Orchestra (TSO), the TSO Chorus, Sydney Philharmonia Choirs and members of the public, conducted by Simon Halsey.

Andrew Foote
Chorus Director

Adrian Soares
Répétiteur

WASO Chorus On Stage

SOPRANO

Lisa Barrett
Anna Börner
Penelope Colgan
Caitlin Collom
Clara Connor
Ceridwen Dumergue
Rachel Doulton
Fay Edwards
Bronwyn Elliott
Davina Farinola
Marion Funke
Kylie Grima
Diane Hawkins
Michelle John
Katherine Langdon
Claire McGlew
Natasha Meyers
Elysia Murphy
Sue Nightingale Hingston
Carol Unkovich
Sarah Shneier
Kate Sugars

Rebecca Thorne
Carol Unkovich
Alicia Walter
Margo Warburton

ALTO

Marian Agombar
Lisa Barz
Llewela Benn
Patsy Brown
Sheila Byfield
Sue Coleson
Catherine Dunn
Kaye Fairbairn
Jenny Fay
Susanna Fleck
Dianne Graves
Jill Jones
Mathilda Joubert
Emma Lejonberg
Kate Lewis
Tina McDonald
Lynne Naylor

Deborah Pearson
Deborah Piesse
Neb Ryland
Moira Westmore
Jacquie Wright

TENOR

Chris Bedding
Peter Campbell
David Collings
Nick Fielding
Allan Griffiths
Alan Harvey
John Murphy
Andrew Paterson
Christopher Ryland
Sim Taylor
Arthur Tideswell
Stephen Turley
Malcolm Vernon
Brad Wake

BASS

Michael Berkeley-Hill
Charlie Bond
Paul Brayshaw
Ken Gasmier
Brad Hilton
Brendon Jones
Francis Joseph
François Joubert
Benjamin Lee
Adam Lynch
Tony Marrior
Geoff Massey
Jim Rhoads
Mark Richardson
Stace Rogers
Steve Sherwood
Frank Sverha
Andy Tuckey
Robert Turnbull
Michael Whitby
Andrew Wong

About the Artists

West Australian Opera Chorus

West Australian Opera Chorus appear in a range of mainstage and concert performances for the state opera company. Led by West Australian Opera's Artistic Director Chris van Tuinen, the West Australian Opera Chorus features 40 professional opera singers from across Western Australia.

For over 55 years, the West Australian Opera Chorus has brought musical and dramatic life to countless performances and transported audiences to new worlds of discovery.

In 2024, the West Australian Opera Chorus has appeared in the world premiere of Sir Jonathan Mills' opera *Eucalyptus* and the state opera company's recent season *Rusalka*.



They next appear in a thrilling new production of Gluck's *Orpheus and Eurydice*, alongside acrobatic ensemble *Circa*, at His Majesty's Theatre from 24 October – 2 November.

Hugh Lydon
Chorus Director

Adrian Soares
Répétiteur

WA Opera Chorus On Stage

SOPRANO

Alexandra Bak
Jessica Blunt
Chelsea Burns
Jessica Clancy
Allysha Cleeman
Claire Condipodero
Priscilla Cornelius
Leilah Fox
Yann Kee
Magda Lisek
Rachel Liu
Audrey Lombardi
Lucy Mervik
Beth Redwood
Prudence Sanders
Veronica Santoro
Bonnie Staude
Xiaojia Zhang

ALTO

Helen Brown
Ruth Burke
Belinda Butler
Caitlin Cassidy
Olivia Ferguson
Morgan Halket
Jillian Halleron
Katie How
Katherine Humphreys
Chelsea Kluga
Amber Lister
Elena Marcello
Harriet Marshall
Rabiya Plush-Noad
Charis Postmus
Rachel Singer
Stephanie Thyer
Elizabeth Vale

TENOR

Ry Charleson
Jacob Correia
Kohsei Gilkes
Jason Kroll
Stuart Laing
Matthew Lester
Euan MacMillan
Joshua Mitting
Keaton
Staszewski-Hose
Vin Trikeriotis

BASS

Jake Bigwood
Callen Dellar
David Dockery
Kyle Garces
Theo Murphy-Jelley
Brett Peart
David Penco
James Pinneri
David Valsamidis
Laurence Westrip

About the Artists

UWA Symphonic Chorus

The University of Western Australia's Symphonic Chorus is the Conservatorium of Music's largest choir, open to all students studying at UWA. Directed by Dr Andrew Foote (Chair of Vocal Studies and current Director of the WASO Chorus), members are drawn from the UWA Vocal Program, the wider Conservatorium student-body and a growing number of non-music majors, who participate as volunteers or as students enrolled in one the Conservatoriums Music Ensemble units.

The choir regularly collaborates with West Australian Opera, UWA Symphony and Chamber Orchestras, UWA Wind Orchestra, and WASO to perform a wide range of repertoire at venues across Perth, including the Perth Concert Hall, St Mary's Cathedral and Winthrop Hall. Recent highlights include: Beethoven's Symphony No.9 with WASO, *Dido and Aeneas* with West Australian Opera, *Oratorio* with



West Australian Opera, *Elijah* with West Australian Opera, Handel's *Messiah* with the UWA Chamber Orchestra, and the WA Premiere of Lili Boulanger's *Psalm 130: Du fond de l'abîme* and *Eumeralla* with WASO.

Andrew Foote
Chorus Director

Adrian Soares
Répétiteur

UWA Symphonic Chorus On Stage

SOPRANO

Talya Jacinta Aulia
Elizabeth Bruk
Vivienne Hingston
Bridget Hutchinson
Sanya Jones
Ella Jurjevich
Keeva Kirwan
Beth Musikanth
Phoebe Xuan Hui Ong
Tamsyn Ong
Em Robertshaw
Aimee Ryan
Phoebe Tait
Victoria-Grace Whiting
Matilda Wilson
Megan Wong

ALTO

Samantha
Anderson-Mayes
Mairead Buchanan
Suraya Edwards
Jasmine Gilbert
Sarah Huang
Lili Huntly
Rebecca Jones
Saffron Kakulas
Joscelyn Leahy
Katie Lines
Shirley Ng
Emma Osling
Cassandra Palermo
Golbon Rezaei
Insiah Riaz
Megan Shelley
Isabel Torabi
Kiki Wang

TENOR

Jules Arnold
Abbie Fairweather
Ciaran Mcchord
Harry Smith

BASS

Xavier Anthony
Jared Ashley
Glen Bain
Jacob Gordom
Felix Longworth-Baker
Kizito Mutoya
Cai Pitman
Rose Russell
Ilario Sellitto
Connor Siekman
Archie Targett
Daniel van der Moezel
Jun Yap
Ka Ming Yu
Chengyi Zhang

About the Artists

Voyces

Voyces is an ensemble that focuses on contemporary choral music, believing in its power to tell stories and unite audiences. Voyces is an auditioned ensemble consisting of some of Perth's most talented choral musicians guided by Artistic Director, Dr Robert Braham OAM.

Voyces showcases works by Australian composers such as Peter Sculthorpe, Iain Grandage and Stephen Leek, alongside international composers including Eric Whitacre, Morten Lauridsen and Ola Gjeilo. Voyces has gained a reputation of excellence in the choral sector, premiering national and international works and has toured extensively and has performed with artists such as the Song Company, The Gesualdo Six, AdeleS, John Butler, Katie Noonan & Björk.

Beyond performance, Voyces is a strong proponent of emerging composers and



has showcased works by a number of local composers including Perry Joyce, Stefan Pugliese and Alex Turley and runs a regular composition competition called *Aspire* which is open to emerging composers from around Australia.

Dr Robert Braham
Chorus Director

Ann Clarke
Répétiteur

Voyces On Stage

SOPRANO

Retha Agenbach
Rose Belford
Georgia Crowe
Jess Goodwin
Catherine Tweedie
Pia von Perger
Ailsa Webb

ALTO

Greta Hays
Felicia Ellora Hutabarat
Jada Ratray
Sharmaine Tan
Katherine Swann

TENOR

William Groucutt
Kieran Lynch
Daniel Santelli

BASS

Alec Barclay
Sholto Foss
Jack Kay
Peter McUtchen
Curtis Novacek
Matthew Smith
Joshua Sumich

About the Artists

Aquinas College Schola Cantorum

The Aquinas College Schola Cantorum is a choir of 51 choristers, currently consisting of boys between years 4-12. Known throughout the College as the Schola, it is a choral program unique to Aquinas College.

Formed in 2019, the Schola contributes significantly to the liturgical component of Aquinas College's identity by singing at three weekly Chapel Services, as well as at significant College events. In addition to these, the Schola also performs at the Saturday Vigil Mass at St Patrick's Basilica, Fremantle every week during term time.

On average, each chorister spends nine hours a week making music in addition to their school commitments.

The Schola is regularly invited to perform in external events with other organisations.



Past performances with WASO include Britten's War Requiem, Mahler's Third Symphony and Lachlan Skipworth's The Tides of Longing, which was nominated for an APRA AMCOS Arts Award this year. Numerous choristers have also had the opportunity to perform as part of the WA Opera Children's Chorus, for productions including Tosca and Carmen.

Hugh Lydon
Chorus Director

Aquinas College Schola Cantorum On Stage

Luca Bhatti
Lizzy Brayshaw
James Cacho
Declan D'Costa
Jordan D'Costa
Morgan Davies
Enrico De Santis
Elijah Fitzgerald
Kai Flanagan
Jeremy Grant-Mackay
Aidan Griffiths
Jeremy Grubb

Lewis Hales
James Hawke
Liam Highman
Jacob Huynh
Nathan Huynh
Lewis Jayatilaka-Smith
Sebastian Jennings
Samuel Johnston
Lucas Johnson
Ethan Kent
Evan Kent
Ewan Kent

Isaac Lim
Dominic Lomen
Arthur Lydon
Hugh Lydon
Louis Lynch
Oliver McKinnon
Salvatore Mondello
Matthew O'Neill
Joseph O'Neill
Thomas O'Neill
Luka Patak
Sebastian

Robinson-Cook
Jackson Royce
Francesco Scaglione
Gabrielle Scheggia
Ashton Smales
Marc Sutisna
Henry Townsend
Dashiell Van Ingen
Nathan Veitch
Timothy Wang
Isaac Wake
William Zhu

About the Music

Gustav Mahler

(1860-1911)

Symphony No.8

Part 1. Hymnus: Veni, Creator Spiritus

Part 2. Final Scene from Goethe's Faust

Anna-Louise Cole soprano (Magna Peccatrix)

Samantha Clarke soprano (Una Poenitentium)

Sara MacIver soprano (Mater Gloriosa)

Ashlyn Tymms mezzo-soprano (Mulier Samaritana)

Deborah Humble mezzo-soprano (Maria Aegyptiaca)

Paul O'Neill tenor (Doctor Marianus)

David Greco baritone (Pater Ecstasticus)
Derek Welton bass (Pater Profundus)

A Work for Special Occasions

by David Garrett

The wonder is that Mahler managed to compose any of his later symphonies at all. No full-time composer subsidised by a government grant, he was the extremely busy director of Vienna's Court Opera, involved not just in conducting but in producing and especially administration. Composing could only be done on summer holidays. A flagging of creative energies, even a drying up, would be understandable, and in fact Mahler does seem to have gone through something of the kind in 1906. All the more amazing, then, that the Eighth Symphony was written in just eight weeks, in a period interrupted by a visit to the Salzburg Festival to conduct Mozart's opera *The Marriage of Figaro*.

But this temporary drying-up of creative inspiration does help explain why the Symphony came out as it did, why the first movement seems composed in one huge sweep, and drives irresistibly to



its conclusion. It's like the answer to the prayer it sets to music: 'Come, creative spirit' – like what happens when a blockage is removed in a stream and the water flows faster and stronger.

Here, after just one huge prelude chord of E flat major, the full vocal forces come in at once, and let you know exactly what the movement is about: the invocation 'Veni, Creator Spiritus'. Mahler has decided to use voices, and with voices come words. The voices will rarely be silent from now on.

Mahler wrote to the conductor Willem Mengelberg: 'I have just completed my Eighth – it is my greatest work to date. And so unusual in content and form that one cannot describe it in a letter. Imagine the whole universe beginning to sing and resound. These are no longer human voices, but coursing planets and suns.'

Symphony of a Thousand or Barnum and Bailey?

When Mahler composed the Eighth Symphony in 1906, there was no chance in the immediate future of mounting a performance. The music was ready for publication in 1907, but the first performance did not take place until 12 September 1910, Mahler conducting, in the Neue Musikfesthalle (New Festival Music Hall) in the city of Munich's Exhibition Grounds – a kind of superdome, designed for music. There were 858 singers and 171 instrumentalists. 250 choristers came from Vienna, and an equivalent number from Leipzig. These were joined by 350 children of the Munich Central Singing School, and

eight solo singers from Munich, Vienna, Frankfurt, Hamburg and Wiesbaden.

Mahler, who supervised the preparations, was worried about the Munich impresario Emil Gutmann's publicity. He feared that the performance might turn into a sort of 'Barnum and Bailey Show' (the famous 19th-century American circus). The tag 'Symphony of a Thousand', often used to publicise this symphony then and since, encourages this view, but is misleading, since the symphony can be quite satisfactorily performed with fewer than a thousand musicians. Mahler's use of an exceptionally large orchestra was to ensure that the balance with his choral forces was as near perfect as possible. The tag does, however, remind us why this symphony is rarely performed. Since 1951 when Eugene Goossens conducted the first performance in Australia, each state capital except Hobart has had at least one performance, now that Perth and the West Australian Symphony Orchestra have marked another Mahler 8 milestone. Any performance is a triumph of organisation.

What is the Subject of the First Completely Choral Symphony?

Beethoven had introduced singing in the last movement of his Ninth Symphony, and Mendelssohn had followed his example in his Second Symphony, the 'Song of Praise'. But Mahler's Eighth was the first completely choral symphony, just preceding Vaughan Williams' *Sea Symphony*, finished in 1908-9. You would think that the choice of words makes it easy to say what Mahler's symphony is 'about'. In a sense, it is. Mahler wanted the first performance to take place without the aid of detailed explanatory program notes. He hoped that the combination of words and music would make his meaning clear. This is easier for a German speaker, someone brought up

and educated in the works of Goethe, because the second and longer part of the symphony is a setting to music of the final scene of Goethe's *Faust*.

But the first movement had a text hallowed by ancient tradition, unexpectedly presented in Mahler's very personal style of music. What was a composer Jewish by birth, admittedly a convert to Roman Catholicism doing, setting to music one of the great hymns of the Christian tradition?

The First Movement: Veni, Creator Spiritus

This hymn in Latin, whose first words are 'Come, creator spirit', is sung at Pentecost (Whitsunday), the Christian church's feast of the Holy Spirit. It is attributed to the Benedictine Abbot Rabanus Maurus (776-656), though it is now doubted he was its author. In English churches it is sung in a translation by John Cosin (1594-1672), to the words 'Come, Holy Ghost, our souls inspire/and lighten with celestial fire'.

Mahler recalled that he went up to the hut at Maiernigg in that summer of 1906 'with the firm resolution of idling the holiday away and recruiting my strength. On the threshold of my old workshop the Spiritus Creator took hold of me and shook me and drove me on for the next eight weeks until my greatest work was done'. He told his admirer and fellow-composer Arnold Schoenberg that the music came 'as if it had been dictated to me'. And Mahler's wife Alma is reported to have said of him 'Gustav is always on the telephone to God'.

The hymn 'Veni, Creator Spiritus' is often set to music as a humble, prayerful invocation. Mahler's setting is virtually a demand! There are two adult choirs, boys' choir, and eight soloists, matching a very large orchestra. Mahler tends to treat the

words as building-blocks in a vast many-voiced structure, breaking them up so that it is sometimes difficult to hear them. The complexity of the handling of these many parts, masterly though it is, is often more apparent to the eye reading the score than to the ear. But this polyphonic choral treatment of a traditional text has bothered some of Mahler's most fervent admirers. After the searching music (some of it so modern sounding) of his Symphonies Nos 5, 6, and 7, the Eighth appears almost as a throwback. It represents a continuation of where Mahler left off with the concluding choral movement of his Second Symphony, the 'Resurrection' Symphony. But it also looks back much further than that: to Mahler's hero Beethoven, and even to the complex layout in multiple choirs and instrumental groups of the late 16th and 17th centuries, such as the music Gabrieli wrote for the choir galleries of St Mark's Church, Venice.

It is as though Mahler was saying, in this mighty first movement: Look, all you people who've said that my music is chaotic, noisy, incomprehensible – I can do it, too! I can write the most learned music in the most complex counterpoint, and I can make it conform to your Beethovenian symphonic ideal. My conversion to Catholicism isn't just opportunism, either! I didn't do it just to get the coveted position as director of your beloved opera house. I can write music of deep conviction on an ancient sacred text! This is the music which poured out of me when I started to reflect on the old prayer for spiritual inspiration!

A symphonic first movement: the main themes

The first movement can be analysed as a hugely expanded version of the sonata form which underlies symphonies in the Beethoven mould. But at the same time the themes have more than just a musical,

structural function: they carry words as well, and therefore symbols, which knit the huge structure of the symphony together. It is important to listen carefully at the very beginning, where Mahler presents three motifs in succession, which are referred to again and again, not only in the rest of the first movement, but in the second as well.

The first theme, strongly rhythmical and powerfully demanding sets the words 'Veni, Creator Spiritus', and the rhythm setting the word 'spiritus' will be important. Immediately the theme's first notes are taken up by all the trombones in unison, and against them the trumpets play a rising sequence of notes.

After this material has been worked into more climaxes the music suddenly becomes quiet, and a 'second subject' appears to the words 'Imple superna gratia' (Fill with overflowing grace) set to a beautiful flowing melody, presented first by the vocal soloists.

After a varied return of the opening come the words 'Infirma nostri corporis' (To our bodies, weak and frail). The music now suggests suffering, doubt, and pain – an important aspect of the middle part of the movement.

Then a very important theme appears: 'Accende lumen sensibus' (Bring light to our senses), a musical motif which the second movement will reveal to be a basic unifier of the whole work, especially in the form in which these words are first presented triumphantly, in E major (in a movement dominated by E flat).

The climax of Mahler's huge working-out of these themes is a double fugue, where a running theme and the trombone motif are explored together, in march rhythm, the boys' choir entering with superb effect. The Gloria which concludes the hymn is the pretext for a symphonic coda (tail-piece), with a change of key.

Goethe and Faust

Johann Wolfgang von Goethe (1749–1832) was the most important man of letters of the German Romantic period. He was poet, novelist, playwright, and natural philosopher (scientist), as well as politician and civil servant. He wrote some of the most influential plays in German, and some of that language's greatest lyric poetry, but it is above all for *Faust* that he will be chiefly remembered. Part I of this great verse drama, published in 1808, reflects the 'storm and stress' of Goethe's youth in its story of academic dissatisfaction (the pact with Mephistopheles), seduction (Gretchen), and infanticide. Part II, completed just before his death, conveys his scientific interests and wisdom expressed in often obscure symbolism. Faust's pact with the devil is part of a restless seeking for knowledge and experience seen as representative of Western man. Faust's activity, a result of the divine spark in humanity, brings his ultimate salvation. The end of Part II of the poem, chosen by Mahler in this symphony, shows what awaits mankind in the spiritual sense.

Mahler and Goethe's Faust: Part II of the Symphony

In Salzburg to conduct Mozart's *Figaro*, Mahler was noticed wandering around with a dog-eared copy of Goethe's *Faust* poking out of his pocket. He had found a link between Goethe's idea in the last scene of *Faust* and the hymn *Veni, Creator Spiritus*. The key to it is in the words from that hymn 'Accende lumen sensibus' (Illuminate our senses, pour love into our hearts). The second part of Goethe's *Faust* is a profound reflection on redemption through love – or at least that is one aspect of a very complex symbolic poem. In this scene Faust's soul is borne aloft by angels and granted salvation by the Virgin Mary as Mater Gloriosa (Mother in glory).

The Mater Gloriosa sings only two lines in Mahler's symphony, but they are crucial, as they are the point to which the whole symphony is tending. 'Come, then,' she sings, 'rise to higher spheres! Seizing you, he will follow.'

Mahler at this time was much preoccupied with the nature of love. He had married, in Alma Schindler, a wife much younger than himself, and he was becoming aware of the (reciprocated) interest of other men in her. Indeed, at about the time of the premiere of the Eighth Symphony, Mahler went to Sigmund Freud for analysis of his sexual and emotional problems. Goethe, too, during a very long life, had meditated on the nature of divine and human love, and his conclusions expressed in Part II of *Faust* can be summarised thus:

'Love is the all-uplifting and all-redeeming power on Earth and in Heaven; and to man it is revealed in its most pure and perfect form through woman. Thus, in the transitory life on earth, it is only a symbol of its diviner being; the possibilities of love, which earth can never fulfil, become realities in the higher life which follows; the Spirit, which Woman interprets to us here, still draws us upwards as Gretchen draws the soul of Faust'.

Mahler revealed, in a letter to his wife, his deep agreement with this aspect of Goethe's thought: Goethe expresses it, he said, with growing clearness and certainty right on to the Mater Gloriosa – the personification of the eternal feminine. So Mahler concludes his symphony with a setting of the Mystical Chorus which ends *Faust*. Here's one attempt at translating these beautiful but difficult lines:

All things transitory
Are but parable;
Here insufficiency
Becomes fulfillment,
Here the indescribable
Is accomplished;
The ever-womanly
Leads us above.

So Mahler dedicated the symphony to Alma, and the music of the Mater Gloriosa is a passionate idealisation of Mahler's own wife. 'You were always, for me,' he wrote, 'the light and the inner point, raising my feelings to the infinite.'

The Scheme of the Symphony

We are now in a position to grasp the overall idea of Mahler's Eighth, the context in which it should be heard. It's a vast shape, beginning with the calling down of divine creative fire and spirit; passing, in the middle of the first movement, through recollection of bitterness, suffering and pain; and rising gradually through the

setting of the final scene of *Faust*, back up to the heaven in which it began, showing us that the creative spirit is an expression of love – in Goethe's terms, that the feminine is the redemptive aspect of God. There are many echoes of the first part in the second, linking the vast structure together.

Text & Translation

PART I

VENI CREATOR SPIRITUS

(text as set by Mahler)

*Veni, Creator Spiritus
mentes tuorum visita,
imple superna gratia
quae tu creasti pectora.*

*Qui Paraclitus diceris
donum Dei altissimi,
fons vivus, ignis, caritas,
et spiritalis unctio.*

*Infirma nostri corporis
firmans virtute perpeti.
Accende lumen sensibus,
infunde amorem cordibus.*

*Hostem repellas longius,
pacemque dones protinus:
ductore sic te praevio,
vitemus omne pessimum.*

*Tu septiformis munere
digitus paternae dexterae.
Per te sciamus da Patrem,
noscamus [atque] Filium,
per te credamus spiritum omni tempore.*

Accende lumen sensibus...

*Veni, Creator Spiritus,
qui Paraclitus diceris
donum Dei altissimi...*

*Da gratiarum munera,
da gaudiorum praemia.
Dissolve litis vincula,
adstringe pacis foedera.*

*Gloria Patri Domino
natoque, qui a mortuis
surrexit, ac Paraclito
In saeculorum saecula, Patri.*

Come, O Spirit of creation,
Enter in the minds you made:
Fill with overflowing grace
The hearts Thou hast created.

Thou, whom we call Comforter
Thou gift to us from God on high,
Thou living source, thou fire, thou love
Thou benediction of the Spirit.

To our bodies, weak and frail,
Give eternal strength and courage
Kindle the light of our understanding
And pour love into our hearts.

Drive the arch-foe further from us
Grant us peace henceforth forever:
And through Thee, our foremost leader,
Let us avoid all evil.

Thou the gift, the sevenfold finger
Of the right hand of God the Father,
Through Thee let us know the Father,
Let us know the Son.
Let us believe in the Holy Ghost
Let us believe forever more.

Kindle the light of our understanding...

Come, O Spirit of creation,
Thou, whom we call Comforter
Thou gift to us from God on high...

Grant us the gift of Thy graces
Grant us the anticipation of joys
Free us from the chains of strife
And bind us in the bonds of peace.

Glory be to God the Father,
And to the Son, who from the dead
Is risen; and to the Holy Ghost
Forever and forever more.

Text & Translation

PART II

Poco adagio –

Allegro passionato –

Sehr langsam –

Allegro –

Langsam –

The second movement is a setting of the final scene of Goethe's *Faust, Part II*. Musically the movement is dominated by the same theme 'Accende lumen' which was proclaimed in the first movement and which, in turn, derives from the opening invocation of the whole work 'Veni, Creator Spiritus'. Slow movement, Scherzo, and Finale are combined here in an unbroken sequence.

Goethe's *Faust, Part II* is perhaps better to read than to experience in the theatre, but its final scene does invoke a vision which could be called theatrical, with stage directions. Goethe wants us to imagine a setting for the complex

religious and philosophical ideas he conveys in difficult but eloquent poetry.

According to Mahler, in a letter 'explaining' Goethe's *Faust* to his wife Alma, Goethe in the final scene presents an allegory, of that which is not transitory, yet indescribable (see the final Chorus Mysticus). The Mater Gloriosa as the personification of the eternal feminine is the resting place, as opposed to masculine striving and struggling towards the goal. In the closing lines, according to Mahler, Goethe in person addresses his listeners, employing 'the beautiful and sufficient mythology of Christianity'.

Faust, Part II

Act V, Sc.vii

The final scene of Goethe's *Faust, Part II*

(Mountain gorges, forest, rocks, desert. Holy anchorites scattered up the mountainside, dwelling among the clefts in the rock.)

A long orchestral introduction paints the wild landscape where Goethe has set his 'holy anchorites' – hermits like the desert fathers of the early Church. This is the scene for Faust's symbolic transformation.

CHORUS AND ECHO

Waldung, sie schwankt heran,
Felsen, sie lasten dran,
Wurzeln, sie klammern an,
Stamm dicht an Stamm hinan.
Woge nach Woge spritzt,
Höhle, die tiefste schützt.
Löwen, sie schleichen stumm
freundlich um uns herum,
ehren geweihten Ort,
heiligen Liebeshort.

Forest sways,
Rocks press heavily,
Roots grip,
Tree-trunk packs close to tree-trunk,
Wave upon wave breaks, foaming,
deepest cavern provides shelter.
Lions, friendly disposed,
pad silently round us –
place sacred to honours,
Refuge sacred to love.

Text & Translation

PATER ECSTATICUS (*soaring high and low*)

This holy father sings of the ecstasies and agonies of love (which the Anchorites denied themselves). He soars up and down, because he is in an ecstatic state – an out-of-body experience.

*Ewiger Wonnebrand,
glühendes Liebesband
siedender Schmerz der Brust,
schäumende Gotteslust.
Pfeile, durchdringet mich,
Lanzen, bezwinget mich
Keulen, zerschmettert mich,
Blitze, durchwettert mich;
dass ja das Nichtige
alles verflüchtige,
Glänze der Dauerstern,
ewiger Liebe Kern!*

Eternal passion of delight,
love's glowing bond,
seething agony of the breast,
sparkling happiness divine.
Arrows pierce me through,
spears, subdue me,
clubs, crush me quite,
lightning flash through me,
that all things volatile
should vanish without fail,
that the everlasting star,
nucleus of eternal love, may shine forth!

PATER PROFUNDUS (*from the lower regions*)

A different view of the power of love, in a vision of forest, flood and stream.

*Wie Felsenabgrund mir zu Füßen
auf tiefem Abgrund lastend ruht,
wie tausend Bäche strahlend fließen
zum grausen Sturz des Schaums der Flut,
wie strack, mit eig'nem, kräft'gen Triebe,
der Stamm sich in die Lüfte trägt:
so ist es die allmächt'ge Liebe,
die alles bildet, alles hegt.
Ist um mich her ein wildes Brausen,
als wogte Wald und Felsengrund!
Und doch stürzt, liebevoll im Sausen,
die Wasserfülle sich zum Schlund,
berufen gleich das Tal zu wässern;
der Blitz, der flammend niederschlug,
die Atmosphäre zu verbessern,
die Gift und Dunst im Busen trug:
Sind Liebesboten! sie verkünden,
was ewig schaffend uns umwallt.
Mein Inn'res mög' es auch entzünden
wo sich der Geist, verworren, kalt,
verquält in stumpfer Sinne Schranken,
scharf angeschloss'nem Kettenschmerz.
O Gott! beschwichtige die Gedanken,
erleuchte mein bedürftig Herz!*

As the rocky precipice at my feet
rests heavily in the deep abyss,
as a thousand streams, sparkling, flow
to the dread cataract of the foaming flood;
as, straight upward, of its own powerful drive,
the tree-trunk rears in the air,
so it is almighty love
that shapes all and cherishes all.
When around me wild tumult roars,
as if forest and rocky bottom were in upheaval;
and yet the mass of waters, loving in its bluster,
hurls itself into the gorge
summoned presently to water the valley,
when the lightning flamed downwards,
to purify the atmosphere,
which carried in its bosom poison and fumes,
these are harbingers of love, they proclaim
that which ever seethes, creating, round us,
Oh, might it kindle also my inmost being
where my spirit, confused and cold,
agonizes, imprisoned by a dulled brain
fast locked in fetters of pain.
O God, soothe my thoughts,
enlighten my needful heart!

Text & Translation

ANGELS (*Soaring in the upper air, bearing Faust's immortal soul*)

The Pater Profundus' plea for enlightenment is answered by angels, then blessed boys, uniting thematically the worlds of Goethe and of the hymn 'Veni, Creator Spiritus'.

*Gerettet ist das edle Glied
der Geisterwelt vom Bösen:
Wer immer strebend sich bemüht,
den können wir erlösen.*

Saved is the noble member
of the spirit world from evil;
that man who endeavours, ever striving,
him we have power to redeem.

*Und hat an ihm die Liebe gar
von oben teilgenommen,
begegnet ihm die sel'ge Schar
mit herzlichem Willkommen.*

And if, over and above love from on high
has taken its part,
the blessed host will encounter him
with heartfelt greeting.

BLESSED BOYS (*with the Chorus of Angels, circling the highest peaks*)

*Hände verschlinget euch
freudig zum Ringverein,
regt euch und singet
heil'ge Gefühle drein!
Göttlich belehret,
dürft ihr vertrauen;
Den ihr verehret,
werdet ihr schauen.*

Hands, clasp hands joyfully
in the circle of union,
bestir yourself, and may your songs
add holy sentiments thereto.
Divinely instructed
you may rest assured:
He, whom you worship,
you will behold.

YOUNGER ANGELS

*Jene Rosen, aus den Händen
liebend-heil'ger Büsserinnen,
halfen uns den Sieg gewinnen,
und das hohe Werk vollenden,
diesen Seelenschatz erbeuten.
Böse wichen, als wir streuten,
Teufel flohen, als wir trafen.
Statt gewohnter Höllenstrafen
fühlten Liebesqual die Geister;
selbst der alte Satans-Meister
War von spitzer Pein durchdrungen.
Jauchzet auf! Es ist gelungen.*

Those roses from the hands
of loving-holy-women penitents,
help us to achieve victory
and fulfil the divine purpose,
capture this soul-treasure.
Evil retreated as we strewed,
devils fled as we pelted them.
Instead of the accustomed punishments of hell,
the spirits experienced pangs of love:
even the old master-Satan himself
was pierced by sharp pain.
Rejoice! It is fulfilled.

Text & Translation

MORE PERFECT ANGELS (*choir with contralto solo*)

*Uns bleibt ein Erdenrest,
uns, zu tragen peinlich.
Und wär' er von Asbest
(voices overlapping)
er ist nicht reinlich.
Wenn starke Geisteskraft
die Elemente
an sich herangerafft,
(enter soloist)
kein Engel trennte
geeinte Zwienatur
der innigen beiden;
die ewige Liebe nur
vermag's zu Scheiden.*

To us remains a residue of earth
painful for us to bear;
and though it were of asbestos made,

yet it is not clean.
When the great might of the spirit
has grappled fast
each element to itself,

no angel could divide
the two joined natures,
of the deeply passionate pair
the everlasting love alone
would be capable of dividing them.

YOUNGER ANGELS

*Ich spür soeben,
nebelnd um Felsenhöhen
ein Geisterleben,
regend sich in der Näh'.
Seliger Knaben
seh' ich bewegte Schar
los von der Erde Druck,
im Kreis gesellt,
die sich erlaben
am neuen Lenz und Schmuck
der obern Welt.*

I perceive at this moment,
misty round the rocky heights
a rousing of spirits
nearby.
I see a stirring host
of blessed children,
free from the burden of earth,
in a circle joined,
who delight themselves
in the new springtime and embellishment
of the world above.

DOCTOR MARIANUS (*in the highest, most pure cell of all*)

Doctor Marianus is a teacher of the Church, dedicated to the cult of the Virgin Mary, as his name indicates. This section culminates in an address to the Virgin, and she is seen for the first time, in glory as Mother of God.

*Hier ist die Aussicht frei,
der Geist erhoben.*

Here the prospect's free,
the spirit elevated.

YOUNGER ANGELS

*Sei er zum Anbeginn,
steigendem Vollgewinn
diesen gesellt!*

Let him, at first, be joined with these
till, ever increasing, finally attain
the highest gain.

Text & Translation

DOCTOR MARIANUS

*Dort ziehen Frauen vorbei,
schwebend nach oben;
die Herrliche mittenin,
im Sternenzranke,
die Himmelskönigin...*

Women are passing there,
soaring towards the heights;
in the centre, the all-glorious one,
in a coronet of stars,
the Queen of heaven...

BLESSED BOYS

*Freudig empfangen wir
diesen im Puppenstand;
also erlangen wir
englisches Unterpand.
Löset die Flokken los,
die ihn umgeben!
Schon ist er schön und gross
von heiligem Leben.*

Joyfully we welcome him
in his chrysalis condition;
thus do we receive
an angelic pledge.
Shake off the flakes
that envelop him.
He is already tall and beautiful
through the holy life.

DOCTOR MARIANUS

*...Ich seh's am Glanze
Höchste Herrscherin der Welt!
Lasse mich im blauen
ausgespannten Himmelszelt
dein Geheimnis schauen!
Bill'ge, was des Mannes Brust
ernst und zart bewegt
und mit heil'ger Liebeslust
dir entgegen trägt!
Unbezwinglich under Mut,
wenn du hehr gebietest;
plötzlich mildert sich die Glut,
wenn du uns befriedest.*

...I perceive by the splendour,
most exalted mistress of the world!
In the blue outspread
vault of heaven
make me to behold thy mystery!
Accept that which moves the breast of man
tenderly and gravely
and which, with life's holy joy,
he offers up to thee.
Indomitable our courage,
when thou, sublime, commandest;
passions at once subside,
when thou dost pacify us.

Text & Translation

DOCTOR MARIANUS AND CHOIR

*Jungfrau, rein im schönsten Sinne,
Mutter, Ehren würdig,
uns erwählte Königin,
Göttern ebenbürtig.*

Virgin, pure in fairest thought,
mother, worthy to be honoured,
to us elected queen,
equal to gods.

(Mater Gloriosa soars into view)

CHOIR

*Dir, der Unberührbaren,
ist es nicht benommen,
dass die leicht Verführbaren
traulich zu dir kommen.
In die Schwachheit hingerafft
Sind sie schwer zu retten.
Wer zerreisst aus eig'ner Kraft
der Gelüste Ketten?
Wie entgleitet schnell der Fuss
schiefer, glattem Boden?*

To thee, virgin-unassailable,
it is not denied
that the easily-led astray
may confidently approach thee.
Carried away in frailty,
they are difficult to save.
Who, of his own strength,
can quickly break the chains of appetite?
How quickly does the foot slip
upon a smooth sloping floor?

ONE OF THE PENITENT WOMEN, WITH CHORUS OF PENITENT WOMEN

The emphasis now changes to women who have lapsed from grace, as Gretchen did in *Faust*, but are now penitent – the great sinners of Christian tradition: Mary Magdalen, the prostitute who anointed Christ's feet with oil; the Woman of Samaria, whose relationships were divined by Jesus at the well, where he told her 'go, and sin no more'; and Mary of Egypt, a fifth-century penitent, actress and courtesan, who was converted at the Holy Sepulchre and fulfilled a vow to spend 40 years in the desert.

*Du schwebst zu Höhen
der ewigen Reiche,
vernimm das Flehen,
du Gnadenreiche!
Du Ohnegleiche!*

Thou dost soar to the heights
of the eternal kingdom,
accept our prayer,
thou rich in mercy!
Thou, unparalleled!

Text & Translation

MAGNA PECCATRIX (*Mary Magdalen*) (ST LUKE VII:36)

*Bei der Liebe, die den Füßen
deines gottverklärten Sohnes
Tränen liess zum Balsam fliessen,
trotz des Pharisäer-Hohnes;
beim Gefässe, das so reichlich
tropfte Wohlgeruch hernieder;
bei den Lokken, die so weichlich
trockneten die heil'gen Glieder –*

By the love that on the feet
of thy divinely transfigured Son
let fall tears as balsam,
despite the scorn of the Pharisees,
by the vessel that so richly
dropped sweet fragrance,
by the tresses that so softly
dried the holy limbs –

MULIER SAMARITANA (Samaritan Woman)

*Bei dem Bronn, zu dem schon weiland
Abram liess die Herde führen;
bei dem Eimer, der dem Heiland
kühl die Lippe durft' berühren;
bei der reinen reichen Quelle,
die nun dorthier sich ergiesset,
überflüssig, ewig helle,
rings durch alle Welten fliesst –*

By the well to which of old already
Abraham drove his flock,
by the water-pot which was suffered
to touch, refreshing, the Saviour's lips,
by the pure rich spring which,
spilling over, eternally clear,
pours from thence,
flows about through all the world –

MARIA AEGYPTIACA (Mary of Egypt) (ACTA SANCTORUM)

*Bei dem hochgeweihten Orte,
wo den Herrn man niederliess,
bei dem Arm, der von der Pforte
warnend mich zurücke stiess;
bei der vierzigjäh'gen Busse
der ich treu in Wüsten blieb;
bei dem sel'gen Scheidegrusse,
den im Sand ich niederschrieb –*

By the sublime and holy place
where they laid Our Lord,
by the arms that, from the gate,
warning, thrust me back,
by the 40-year long repentance
I faithfully adhered to in the desert.
By the sacred farewell
I wrote in the sand –

ALL THREE

*Die du grossen Sünderinnen
deine Nähe nicht verweigerst
und ein büssendes Gewinnen
in die Ewigkeiten steigerst,
gönn auch dieser guten Seele,
die sich einmal nur vergessen,
die nicht ahnte, dass sie fehle
dein Verzeihen angemessen!*

Thou who dost not deny thy presence
to penitent women who have greatly sinned,
and raise to eternity
the victory gained by repentance,
grant also to this good soul,
who fell but once,
not suspecting that she erred,
thy just pardon!

Text & Translation

UNA POENITENTIUM (*one of the Penitent Women, formerly named Gretchen, drawing closer*)

*Neige, neige,
du Ohnegleiche,
du Strahlenreiche,
dein Antlitz gnädig meinem Glück!
Der früh Geliebte,
nicht mehr Getrübte
er kommt zurück.*

Incline, incline thy countenance graciously,
thou unparalleled,
thou richly-radiant,
upon my happiness.
The love of long ago,
now free from stain,
is returning.

THE BLESSED BOYS (*circling near*)

*Er überwächst uns schon
an mächt'gen Gliedern,
wird treuer Pflege Lohn
reichlich erwidern.
Wir wurden früh entfernt
von Lebechören,
doch dieser hat gelernt:
er wird uns lehren.*

He outstrips us already
on mighty limbs,
he will richly requite
the reward of faithful care.
We were early snatched
from this choir of life;
but this man has learnt,
he will teach us.

UNA POENITENTIUM (*formerly named Gretchen*)

*Vom edlen Geisterchor umgeben,
wird sich der Neue kaum gewahr,
er ahnet kaum das frische Leben,
so gleicht er schon der heil'gen Schar.
Sieh, wie er jedem Erdenbande
der alten Hülle sich entrafft,
und aus ätherischem Gewande
hervortritt erste Jugendkraft!
Vergönne mir, ihn zu belehren!
Noch blendet ihn der neue Tag.*

Encircled by the noble choir of spirits
the newly-arrived is scarcely conscious of
himself,
hardly conscious of the new life,
so much does he resemble the sacred host
already.
See how he divests himself of every earthly
bond of his erstwhile husk.
And, from ethereal raiment,
steps forth in the first flush of youth!
Let me be his tutor,
the new day dazzles him still.

MATER GLORIOSA

The Mater Gloriosa sings, making the final plea.

*Komm! Hebe dich zu höhern Sphären!
Wenn er dich ahnet, folgt er nach.*

Come! Raise yourself to the supreme spheres!
When he apprehends you, he will follow after.

Text & Translation

MYSTICAL CHOIR

Komm! Komm!

Come! Come!

DOCTOR MARIANUS (*Prostrate, adoring. The Chorus repeat his words*)

Doctor Marianus urges all penitents to look up to the Redeemer's gaze, and the mystic chorus echoes his words, then sings of the Eternal Feminine, drawing humankind towards heaven.

*Blikket auf zum Retterblick,
alle reuig Zarten,
euch zu sel'gem Glück
dankend umzuarten!
Werde jeder bess're Sinn
dir zum Dienst erbötig;
Jungfrau, Mutter, Königin,
Göttin, bleibe gnädig!*

Look up, up to the Redeemer's gaze,
all creatures frail and contrite,
that you may gratefully be translated
to blissful fortune.
May every better impulse
be ready at your service;
Virgin, Mother, Queen,
Goddess, be ever gracious!

CHORUS MYSTICUS

*Alles Vergängliche
ist nur ein Gleichnis;
das Unzulängliche,
hier wird's Ereignis;
das Unbeschreibliche,
hier ist's getan;
das Ewig-Weibliche
zieht uns hinan.*

All things transitory
are but parable;
here insufficiency
becomes fulfillment,
here the indescribable
is accomplished;
the ever-womanly
draws us heavenward.

English rendering by Friedel Becker and Peggie Cochrane.

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About the Speaker

Hugh Lydon

Pre-concert Speaker

Hugh Lydon is a teacher, singer and conductor who is passionate about all aspects of choral music. This love was developed by his training as a chorister in Westminster Cathedral from 1992-1997. Hugh moved to Perth in 2010, having previously studied Music Education at Trinity College Dublin.

Whilst living in WA, he has immersed himself in the choral scene, both as a performer and a teacher. Hugh currently holds the role of Director of the Aquinas

College Schola Cantorum, a choral scholarship program unique within WA where choristers receive nine hours of musical training each week. He is also the founder of the Perth Choral Institute and has been the Children's Chorus Master for West Australian Opera for the past three years. Other conducting opportunities have included the WASO Chorus, The Giovanni Consort, Opus WA, Winthrop Singers and St George's Cathedral Consort.

Hugh was awarded a Churchill Fellowship in 2022 to create tertiary pathways for choral musicians in Western Australia.



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Jacques IBERT *Hommage à Mozart*

Wolfgang Amadeus MOZART

Symphony No.31 *Paris*

Wolfgang Amadeus MOZART *Requiem*

Umberto Clerici conductor (pictured)

Samantha Clarke soprano

Ashlyn Tymms mezzo-soprano

Andrew Goodwin tenor

Adrian Tamburini baritone

WASO Chorus



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Julia Brooke – WASO Horn