

Mahler Symphony No.2: Resurrection

Thurs 1 Oct, 7:30pm

Please note that all timings are approximate and may be subject to change. Performers are correct at time of uploading.

Mahler *Symphony No. 2, 'Resurrection' (77')*

- I. Allegro maestoso
- II. Andante moderato
- III. *In ruhig fließender Bewegung* (With quietly flowing movement)
- IV. "Urlicht" (Primal light)
- V. Im Tempo des Scherzo

Domingo Hindoyan *conductor*

Lucy Crowe *soprano*

Natalie Lewis *mezzo-soprano*

Royal Liverpool Philharmonic Choir

Matthew Hamilton *Director of Choirs and Singing*

First Violins

Thelma Handy *
Andrew Harvey
Peter Liang
Martin Richardson *
Concettina Del Vecchio
Stephan Mayer *
Ruth McNamara
Susanna Poole
Elizabeth Lamberton
Emily Mowbray
Qian Wu
Pak Ho Hong
Claire Stranger Ford
Helen Boardman
Laura Embrey
Nathan Fenwick

Second Violins

Kate Richardson *
Sophie McQueen
Sophie Coles
Kate Marsden
James Justin Evans *
David Rimbault
Olga Smoleń
James Pattinson
Frances Evans
Chu Yu Yang
Marino Capulli
Dewi Tudor Jones
Celia Goodwin
Laura Concar

Violas

Catherine Marwood
Nadia Debono
Sarah Hill
Gwendolyn Cawdron
David Ruby *
Fiona Stunden *
Rachel Jones
Ian Fair
Amy Hark
Daniel Sanxis
Ray Lester
Joanna Claire

Cellos

Karen Stephenson
Hilary Browning *
Ian Bracken *
Gethyn Jones *
Alexander Holladay
Mark Lindley
Anna Stuart
Anna Crawford
Georgina Aasgaard
Lucy Hoile

Double Basses

Marcel Becker
Nathan Knight
Ashley Frampton *
Nigel Dufty *
Anthony Williams
Filipe Dandalo
Richard Lewis
Sian Rowley

Flutes

Cormac Henry
Helen Wilson

Piccolos

Dimis Demetriades
Lily Vernon Purves

Oboes

Helena Mackie
Catrin Ruth Davies *

Cor Anglais

Drake Gritton
Anna Wheal

Clarinets

Miquel Ramos Salvadó
Emma Burgess
Isaac Prince
Chris Hardy

Bass Clarinet

Lewis Graham

Bassoons

Cerys Ambrose Evans
Rebekah Abramski
Rory McGregor

Contrabassoon

Gareth Twigg

Horns

Timothy Jackson
Simon Griffiths
Stephen Nicholls
Timothy Nicholson
Millie Lihoreau
Lindsey Stoker
Erin Cooper-Gay
Catherine Hewitt
Robert Ashworth
Alan Tokeley
Peter Richards

Trumpets

Jonathan Holland
Hannah Mackenzie
James Nash
Andrew Dallimore
Gary Farr
Cameron Chin-See
Imogen Timmins
Jim Bulger
Peter Mainwaring
Graham South
Peter Chappell Athans

Trombones

Simon Cowen
Simon Powell

Bass Trombone

Simon Chappell
Mark Frost

Tuba

Robin Haggart *

Timpani

Neil Hitt
Josephine Frieze

Percussion

Matthew Brett
Scott Lumsdaine
Ben Gray
Jim Goodwin
Fran Lombardelli
Tom Hall
Gareth Ceredig
Jenny Marsden

Harps

Elizabeth McNulty
Eira Lynn Jones

Organ

Graham Eccles



**ROYAL
LIVERPOOL
PHILHARMONIC
CHOIR**

Sopranos

Faye Louise Ahsam
O'Hara
Suzanne Bell
Ruth Brown *
Anne-Marie Brzezicki
Catherine Butters
Effie Cadwallader
Gemma Caro
Jen Coombs
Emily Rose Copping
Shelagh Crosbie *^
Laura Duthie
Hannah Dutton
Sarah Dyas +
Holly Fane de Salis
Beatrix Flynn
Clare Griffiths *
Claire Hetherington
Patricia Heyes
Christine Hill
Olivia Holmes
Charlotte Krahé
Atim Laber-Craig
Imogen Lavin
Clare Ledingham +
Lindsey Macdonald
Anna Macleod
Susan Main
Nina Maryanji
Melissa McCarthy
Ellie McCormick
Amelita Mercer
Fiona Miller
Katharyn Parry
Ella Ryrie
Ella Rose Sansbury
Pip Sheldon
Laura Smoult
Hannah Williams *
Chlöe Wood
Cassie Worsley
Alexandra Worthington

Altos

Helen Allwood
Brigid Bell
Kirsty Carpenter
Julie Ann Carr
Maggie Casaus *
Sarah Cole
Barbara Davison ^
Sophie D'Souza
Karen Duffy
Isabel Ewart
Gill Faragher
Greta Fenney
Edith Firth
Susan Gadd
Phoebe Garvie
Jane Grimes *
Clare Hulme
Lauren Jessop
Jan Jones
Denise Kennedy
Alison Knight *
Jo Lynes +
Michelle Maskell
Jenny McLardy
Athena Florence
Mensah
Samantha Mills
Nicola Panagiotakis
Janice Perkins
Helen Pritchard
Sarah Pumfrey
Helen Beatrice Rice
Karine Sá Brasil
Susan Smith *
Clary Amelia Taylor
Helena Thomas
Wendy Thorpe
Rachel Tuson
Emma Ward
Janet Wareing *
Rebekah Wilkinson
Jan Wolfenden +
Nichola Wright

Tenors

Peter Bates *
David Blake
Mark Bloor
Richard Costain
George Grayston
Taran Harris
Andrew Hobson
Bill Kingdon +
Ellis G Marston
Julian Rendell
Marco Roda
Phil Sykes
Marcus Williams
Jon Wimpenny
Robert Paul Wynn +

Basses

Edward Abrahamson
Colin Ashton-Hunt
Andrew Barney
Ken Black *
Simon Cleaver +
Jim Cooke *
Jonathan Davies
Patrick Dumican
Julian Eyre
John Findlow
Paul Flight
Robert Gregory
Adrian Griffiths *
James Hawkins *
Timothy Hill
David Holt
Joe Houghton
John Keogh
Douglas Ligertwood
Robert Macdonald
Gary McCreadie
Daniel Murphy
Matteo Ressa
Jack Roberts
Andrew Rushworth
Robin Stopford
Tony Tudor
David Wetherell *

*Denotes 25 years' continuous service

^ Choir Librarians

+ Choir Consultation Group

Mahler Symphony No.2: Resurrection

Programme Notes

About the Music

Gustav Mahler (1860-1911): Symphony No 2 in C minor ('Resurrection')

1. Allegro maestoso. Mit durchaus ernstem und feierlichen Ausdruck [With serious and solemn expression throughout]
2. Andante moderato. Sehr gemächlich [At a very leisurely pace]
3. In ruhig fliessender Bewegung [With calmly flowing motion]
4. 'Urlicht' ['Primal Light']. Sehr feierlich, aber schlicht [Very solemn, yet simple]
5. Wild herausfahrend [Storming forwards]

Composed: 1888-94

First Performed: 13 December 1895, Berlin, Berlin Philharmonic Orchestra, cond. Mahler

Mahler's Second Symphony comes with the nickname 'Resurrection' – that's also the name of the hymn the choir sings in the work's colossal finale. But what kind of resurrection did Mahler have in mind? The symphony's last two movements both contain passages of text that deal with faith and doubt, the meaning of life, and how a God can coexist with human suffering. Add to that the fact that the first movement is unmistakably a gigantic funeral march, and you can start to see the Second Symphony as a journey from darkness and death through to light, life and love. But Mahler stressed that he wasn't thinking in strict religious terms: 'Behold, this is no judgement. There is no punishment and no reward. An overwhelming love illuminates our being. We know and are.' Whatever Mahler may have thought about 'God', it seems he never doubted the power of love to overcome all.

From the very start it's clear that this symphony has a story to tell. A trembling stab of sound, low growls from cellos and basses, then the music quickly settles into a steady march. Mahler said that he imagined watching a dead hero being carried to his grave, and asking, 'Why did you live? Why did you suffer? Is it all nothing but a huge, dreadful joke?' There are lighter, more hopeful parts to the movement, but the funeral tread always returns, until it's finally snuffed out in a particularly furious and despairing way.

The next two movements are shorter. Mahler said that the second is 'a memory – a shaft of sunlight from out of the life of this hero', and it echoes the Austrian rural dance music the composer would have grown up with. After this, the sinister, sarcastic humour of the third movement comes as a shock. Mahler described the music as 'like the swaying of dancing figures in a brightly lit ballroom' – a scene you peer into from the darkness outside and

‘from which you perhaps start away with a cry of disgust.’ And that ‘cry of disgust’, performed by the full orchestra, is impossible to miss. After that, the music dwindles into deep, deathly bell-like sounds on gong, harps and low horns. More despair – or so it seems.

A wonderful contrast follows: the contralto vocalist sings the first line of the folk poem *Urlicht* (‘Primal Light’), before the woodwind section drift in with hymn-like melodies. The music fills with anguish again, building to the line ‘I am from God and will return to God’, then there’s more warmth and light, with a beautiful final sigh on the word *Leben* – ‘Life’.

But that doesn’t last long. In storms the finale with a return of that ‘cry of disgust’ from the third movement. Gradually a new stillness comes over the music, with distant horn-calls and stirrings of life from the woodwind and strings sections. Then an almighty march passage builds to a magnificent climax as Mahler paints a vivid picture of the dead arising for the Day of Judgement. A moment of calm, then the brass and woodwind welcome a vocal line singing: ‘Rise again, yes, you shall rise again’, and later ‘Cease to tremble! Prepare yourself to live!’. Everyone on stage comes together as we hear the message ‘What you have overcome shall carry you to God’, and the symphony comes to a close with massive brass calls and the triumphant chiming of gongs and bells.

Domingo Hindoyan

[Domingo Hindoyan](#) was born in Caracas in 1980 to a violinist father and a lawyer mother. He started his musical career as a violinist in the ground-breaking Venezuelan musical education programme *El Sistema*. He studied conducting at [Haute Ecole de Musique in Geneva](#), where he gained his masters, and in 2012 was invited to join the Allianz International Conductor’s Academy, through which he worked with the London Philharmonic and the Philharmonia Orchestra and with conductors like Esa-Pekka Salonen and Sir Andrew Davis.

He was appointed first assistant conductor to [Daniel Barenboim](#) at the Deutsche Staatsoper Berlin in 2013, and in 2019, he took up a position as principal guest conductor of the Polish National Radio Symphony Orchestra. In the same year, he made his debut with the Royal Liverpool Philharmonic Orchestra and was appointed as the Orchestra’s new Chief Conductor in 2020, taking up his position in September 2021. He has now extended his contract with the Orchestra to 2028.

Royal Liverpool Philharmonic Choir

When the Liverpool Philharmonic Society was founded in 1840, it saw the birth not only of an orchestra but of a chorus too. [The Choir](#) added ‘royal’ to its title in 1990. The Choir is led by Matthew Hamilton, who was appointed as Director

of Choirs and Singing in October 2023. Under the direction of Matthew, the Choir boasts an impressive schedule of concerts every season. In recent years, the Choir has performed Brahms' *A German Requiem*, Janáček's *Glagolitic Mass*, Mahler's *Symphony No.3*, Verdi's *Requiem* and Walton's *Belshazzar's Feast* and alongside annual performances at the Spirit of Christmas and Handel's *Messiah*.

Although maintaining an amateur status, the Choir strives for high professional standards which has led to frequent recordings and broadcasts. The Choir's 2024/25 performances of Walton's *Belshazzar's Feast* and Janáček's *Glagolitic Mass* were broadcast on *BBC Radio 3* as part of their *BBC Radio 3 in Concert* series.

Lucy Crowe

One of the leading lyric sopranos of her generation, [Lucy Crowe](#) is internationally acclaimed for her work across opera, concert and recital. Her repertoire spans music from the Baroque to the 20th Century, encompassing roles including the title role in *Rodelinda*, Pamina *Die Zauberflöte*, Susanna *Le nozze di Figaro*, Musetta *La bohème*, Fiordiligi *Così fan tutte* and the title role in Janáček's *The Cunning Little Vixen*, alongside major concert works by Mozart, Bach, Brahms, Mahler and Strauss. [Crowe](#) appears regularly with many of the world's leading opera houses, orchestras and conductors, including The Royal Opera and Ballet, English National Opera, Glyndebourne, Deutsche Oper Berlin, Bayerische Staatsoper, Teatro Real Madrid and the Metropolitan Opera.

During the 26/27 season on the concert stage, she returns to Symphonieorchester des Bayerischen Rundfunks with Liverpool's Sir Simon Rattle for Beethoven's Ninth Symphony in Munich before joining them on an Asian tour with Mahler's Second Symphony.

In addition to her appearance at the Liverpool Philharmonic, other season highlights include a European tour of Handel's *Messiah* with Concert d'Astrée and Emmanuelle Haïm, Beethoven's Ninth Symphony with Orchestre Philharmonique de Radio France and Pablo Heras-Casado, Mendelssohn's *Lobgesang* with the London Symphony Orchestra and concerts with Philharmonia Baroque Orchestra/Peter Whelan, Handel & Haydn Society/Jonathan Cohen, Hong Kong Philharmonic/James Sherlock and Scottish Chamber Orchestra/Raphaël Pichon.

On the opera stage, she returns to Garsington Opera as Romilda in *Serse* and joins The English Concert as Berenice in *Scipione*. She also gives recitals with her long-standing duo partner Anna Tilbrook at Oxford International Song, Garsington Opera, Wigmore Hall and Lammermuir Festival. Born in Staffordshire, Crowe studied voice at the [Royal Academy of Music](#) where she is now a Fellow and the Giulia Grisi Professor of Performance Mentoring in Opera

and Vocal Studies. She was awarded an OBE in the 2023 King's Birthday Honours for services to music.

Natalie Lewis

American mezzo-soprano [Natalie Lewis](#) is quickly emerging as one of the brightest young talents on the global operatic scene.

Now in her second season as a member of the Bayerische Staatsoper Ensemble, she has appeared there in such roles as Erda in *Das Rheingold* under Vladimir Jurowski, Emilia in *Otello*, Mary in *Der fliegende Holländer*, and as La Voce in a new production of *Der Mond* of Carl Orff.

During the 26/27 season, in addition to Liverpool she will appear with Zubin Mehta and Orchestra del Maggio Musicale Fiorentino in a performance of Mahler's Second Symphony, with Edward Gardner and the London Philharmonic Orchestra as The Angel in Elgar's *The Dream of Gerontius*, with Kerri-Lynn Wilson and the Ukrainian Freedom Orchestra in performances of the Verdi *Requiem*, with Oksana Lyniv as Birgitte in concert performances of Korngold's *Die tote Stadt* with the Radio Filharmonische Orkest at the Amsterdam Concertgebouw, with Patrick Hahn and the Wiener Symphoniker in Lili Boulanger's *Psalm 130*, and with Nicholas Collon and the Aurora Orchestra in as a part of BBC Proms singing Mahler's *Lieder eines Fahrenden Gesellen*.

On the operatic stage, Lewis will make her debut at the Salzburger Osterfestspiele as Waltraute in the new Ring Cycle, directed by Kirill Serebrennikov and conducted by Kirill Petrenko. She will also appear on her home stage as Maffio Orsini in *Lucrezia Borgia*, Pasqualita in newly staged production of *Doctor Atomic*, and Suzuki in *Madame Butterfly*.

In 2025 she was awarded 2nd Prize as well the Birgit Nilsson Award in the [Operalia Competition](#) and has earned first place and the audience favourite award at the 2023 Houston Grand Opera Concert of Arias and won the National Metropolitan Opera Laffont Competition the same year.

Lewis was educated in [Bedford, Massachusetts](#) and received her bachelor's in music from the University of Massachusetts: Amherst and her Master's in music from The Juilliard School where she was a recipient of the Kovner Fellowship.

Gustav Mahler

During his lifetime, [Gustav Mahler](#) was celebrated as a leading concert conductor – but it would take half-a-century from his death for his own music to be fully appreciated. Mahler was born in 1860 in Bohemia, now part of Czechia, where his father was an innkeeper. Eight of his 13 siblings died in childhood which would deeply influence his later work.

His musical abilities first revealed themselves when he was still a young child, and at the age of 15 he left the family home to study at the Vienna Conservatory. Mahler spent his early musical career as a conductor, and was working at the Leipzig City Theatre when, in 1888, he wrote his first symphony.

By the turn of the 20th Century, a by now middle-aged Mahler had reached the pinnacle of his profession as director of the Vienna Court Opera and principal conductor of the Vienna Philharmonic.

He also had four symphonies and a host of cantatas, orchestral songs and songs with piano to his name – much of his composing being completed during summer holidays from his 'day job'.

The year 1901 turned out to be a landmark one in his life. He started composing what would become his Fifth Symphony, while in November he met and fell for the beautiful and charismatic 22-year-old Alma Schindler and within a month they were secretly engaged, marrying the following March.

Alma Mahler would become not only what some have called a muse for the composer, but also his practical support, running their home and preparing piano scores for many of his works. His constant demands meant she ended up putting her own artistic ambitions (she was a talented pianist and composer) aside.

The final decade of Mahler's life was a busy time. In addition to his conducting career – during the 1910-11 season he had 90 concerts in his diary – he also produced five symphonies (the tenth remaining unfinished), his *Kindertotenliedersong* cycle, and *Das Lied von der Erde* for two male voices and orchestra. He also paid two separate visits to New York.

In 1907, Mahler's elder daughter Maria had tragically died of scarlet fever and around the same time the composer was diagnosed with a heart problem. It was that defective heart valve that eventually proved fatal when he went down with a bad throat in New York – the increasingly poorly Mahler making a tortuous journey first to Paris, then Vienna where he died on May 18, 1911, at the age of 50.