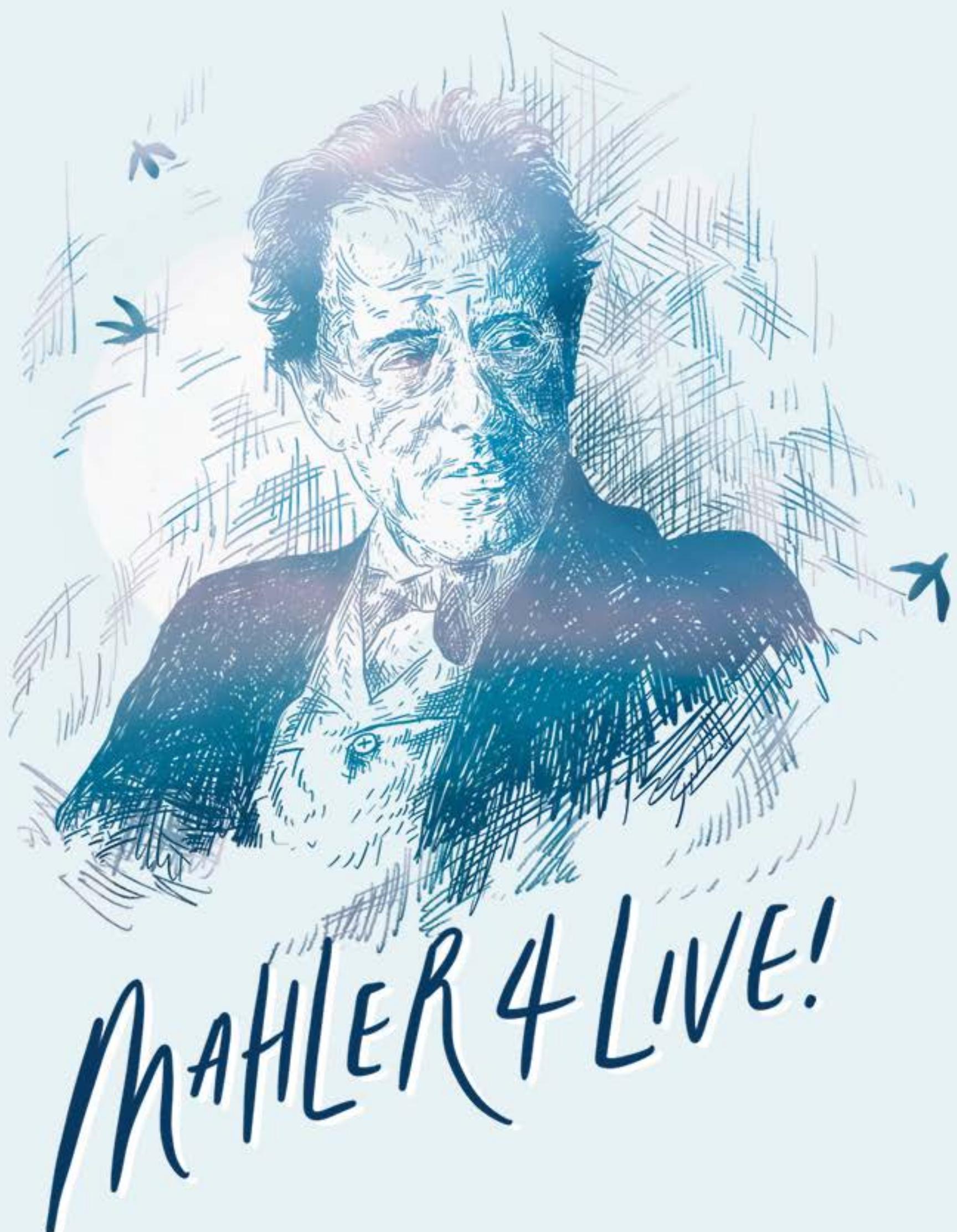


ORCHESTRA
of the MUSIC
MAKERS



MAHLER 4 LIVE!

1 MAY 2021, 4PM • 2 MAY 2021, 4PM & 8PM
ESPLANADE CONCERT HALL

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mahler 4 live!

1 May 2021, 4pm

2 May 2021, 4pm & 8pm

Esplanade Concert Hall

Orchestra of the Music Makers

Seow Yibin, CONDUCTOR

Teng Xiang Ting, SOPRANO

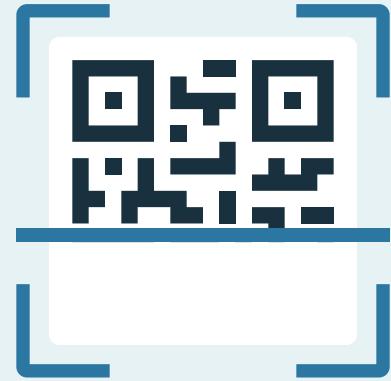
Gustav Mahler (arr. Klaus Simon)

Symphony No. 4 in G major

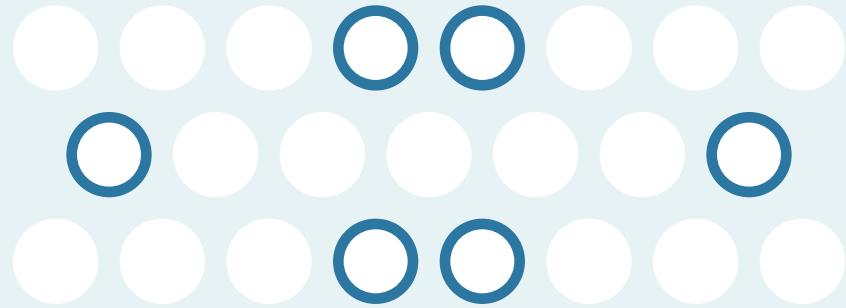
Concert duration: ~1 h 10 min without intermission

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safety rules



1. Please remember to scan in and out SafeEntry before entering and exiting the hall.



2. Please be seated according to your seat number to facilitate contact tracing efforts.



3. Always wear your mask and observe safe distancing measures.



4. Avoid leaving your place of residence if you are feeling unwell.

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Orchestra of the Music Makers
a Successful Performance



YAMAHA
Make Waves

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I S O U R I N S P I R A T I O N



orchestra of the music makers

“We are the music makers.
And we are the dreamers of dreams.”

— Arthur O’Shaughnessy, “Ode”

The Orchestra of the Music Makers (OMM) is a Singapore-based symphony orchestra established in 2008, comprising over 140 highly-trained volunteer musicians. Although many have chosen careers outside of music, our musicians are dedicated to the high standards of music-making and community work which OMM stands for. Under the mentorship of Chan Tze Law, a leading Singaporean conductor and Vice-Dean of the Yong Siew Toh Conservatory of Music, OMM has become an integral part of Singapore’s classical music scene and has gained international repute.

Over the years, OMM has continued to challenge expectations by taking on works of epic proportions. Following our successful performances of Humperdinck's Hansel and Gretel and Bernstein's Mass in 2017 and 2018 respectively, we presented the long overdue Singapore premiere of Wagner's Die Walküre in January 2020 to critical acclaim.

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Orchestra of the Music Makers is supported by the National Arts Council's Major Company Scheme FY2019-21.



seow yibin

conductor

Seow Yibin is a Singaporean oboist and conductor. He is currently Associate Conductor of the Orchestra of the Music Makers and conducts several secondary schools. Whilst based in Europe, he was the conductor of the Junior Royal Northern College of Music, UK; Principal Guest Conductor of North Cheshire Wind Orchestra; UK and conductor of the Musikgesellschaft Harmonie Büsserach, Switzerland.

As a keen educator, he has also led workshops at the Singapore Woodwind Festival and given conducting masterclasses at School of the Arts, Singapore and National Junior College. He currently authors articles for The Band Post.

teng xiang ting

soprano —

Soprano Teng Xiang Ting is a Singaporean professional classical singer. In 2014, she embarked on further studies in music at the Royal Northern College of Music (UK), where she graduated with a Masters of Music Performance (Distinction). From 2017-2019, she

sang with the Swiss Opera Studio where she also obtained a Specialised Masters in Opera (Distinction).

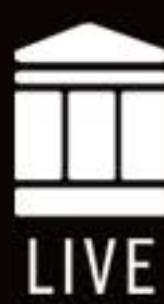
Xiang Ting made her operatic debut in 2012 as Adina (Donizetti's *L'elisir d'amore*) with New Opera Singapore. Her performance was noted by *The Straits' Times* as the 'Best Debut' of 2012. Her upcoming engagements include the title role of *Alcina* (Handel), *Woglinde* (*Das Rheingold*, Wagner), and Berlioz' *Les nuits d'été* as soloist.



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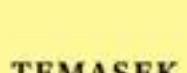
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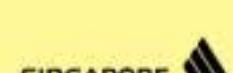
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programme notes

Large orchestra works such as Mahler's Symphonies, once the bread and butter of orchestra concert seasons, have become a rarity during the ongoing pandemic. The gargantuan forces called upon in these works are incompatible with current safe management measures.

Klaus Simon's chamber arrangement of Mahler's jubilant Fourth Symphony manages to distil a large orchestral sound for a small chamber group while still retaining its most-loved qualities. While the contrapuntal rustic tunes and delicate string passages remain present, the versatile piano and accordion are also called into action.

the composer —

Gustav Mahler is best known today for his ten Symphonies. He was an immensely successful conductor, but was generally overlooked as a composer up to the 1960s or so. He was unique in his ability to successfully synthesise innovations and developments made by other leading composers into his massive Symphonies, with an incredible mastery of orchestral sonority, crafted with an unmistakably personal imprint.

— the symphony and reduction

Mahler's Fourth Symphony was completed in 1900 and stems from the same folk-poem-inspired roots as his first three Symphonies. It is scored for a relatively modest orchestra, and is one of his most concise Symphonies. He wished to write a musical "humoresque", in contrast to the colossal musical structures he had previously built. There are many light-hearted and sunlit moments, though Mahler punctuates these with his customary irony and sarcasm.

The Fourth Symphony's many chamber music-like qualities resulted in Erwin Stein arranging this Symphony for just 15 musicians for Arnold Schoenberg's Society for Private Musical Performances in Vienna in 1921. The Society operated in Vienna in the post-war years of 1919 to 1921, and its singular mission was to promote contemporary music, often performing customised arrangements of new compositions. It demanded exacting standards of performers while rejecting the influence of critics, who were barred from attending the performances. Unfortunately, it had to cease activities due to hyperinflation.

Klaus Simon arranged the Symphony for the Holst Sinfonietta in 2007 in a similar style, but with an additional bassoon and horn. It is fitting that, in these tumultuous times, we look once more to arrangements of masterpieces to ensure that the music lives on.

the music

The opening of the **First Movement** has been described as one of the most enchanting in the Symphonic repertoire. Jingling sleigh bells set the scene, ushering us into an innocent and cozy world. Charming melodies follow in quick succession, which Mahler likened to *“a dewdrop on a flower that suddenly illuminated by the sun ... bursts into a thousand lights and colours”*. The hearty atmosphere darkens and builds to a thunderous climax, before an ominous figure on the trumpet (played by the clarinet in this arrangement) dispels the dark clouds and the lyrical melodies reappear, building to a jubilant close.





“Freund Hein strikes up the dance for us; he strokes the fiddle most strangely and plays us up to heaven” in the **Second Movement**. In German folklore, Freund (or Brother) Hein is the personification of death, a Grim Reaper-like figure who leads people towards death. The Concertmaster is directed to tune his violin a tone higher, and play it *“like a fiddle”*. Eerie and ghostly moments are contrasted with sappy ones, but Freund Hein’s deathly scythe has the last word.

The **Third Movement** is a magnificently expansive set of theme and variations, which Mahler said was inspired by “*a vision of a tombstone on which was carved an image of the departed, with folded arms, in eternal sleep*”. Two great melodies alternate, and build to an intense climax. The ensuing meditative mood unexpectedly gives way to a circus-like passage, which is then brought to a sudden halt before a grand, musical depiction of the gates of heaven.





The **Fourth Movement** brings us through these pearly gates, into the eternal blue of heaven. Mahler decided to unconventionally end the Symphony with a song titled “*The Heavenly Life*” from a collection of German folk poetry titled “*The Youth’s Magic Horn*”, which he had written eight years before the rest of the Symphony. As the movement unfolds, we realise that Mahler had scattered wisps of musical ideas from the song throughout the Symphony, even from the opening bars.

The genial clarinet introduces the song, depicting a child’s vision of heaven. It is a carefree one, full of dancing and playing, good music and good food. It is a certainly a beautiful place, where “*choirs of angels lift up our spirits to the highest of heavenly joys*”.

(For 4th Movement)

Das himmlische Leben (aus Des Knaben Wunderhorn)

The Heavenly Life (from Des Knaben Wunderhorn)

Wir genießen die himmlischen Freuden,

We enjoy heavenly pleasures

D'rüm tun wir das Irdische meiden.

and therefore avoid earthly ones.

Kein weltlich' Getümmel

No worldly tumult

Hört man nicht im Himmel!

is to be heard in heaven.

Lebt alles in sanftester Ruh'.

All live in greatest peace.

Wir führen ein englisches Leben,

We lead angelic lives,

Sind dennoch ganz lustig daneben;

yet have a merry time of it besides.

Wir tanzen und springen,

We dance and we spring,

Wir hüpfen und singen,

We skip and we sing,

Sankt Peter im Himmel sieht zu.

Saint Peter in heaven looks on.

Johannes das Lämmlein auslasset,

John lets the lambkin out,

Der Metzger Herodes d'rauf passet.

and Herod the Butcher lies in wait for it.

Wir führen ein geduldig's,

We lead a patient,

Unschuldig's, geduldig's,
an innocent, patient,

Ein liebliches Lämmlein zu Tod.
dear little lamb to its death.

Sankt Lucas den Ochsen tät schlachten
Saint Luke slaughters the ox

Ohn' einig's Bedenken und Achten.
without any thought or concern.

Der Wein kost' kein Heller
Wine doesn't cost a penny

Im himmlischen Keller;
in the heavenly cellars;

Die Englein, die backen das Brot.
The angels bake the bread.

Gut' Kräuter von allerhand Arten,
Good greens of every sort

Die wachsen im himmlischen Garten,
grow in the heavenly vegetable patch,

Gut' Spargel, Fisolen
good asparagus, string beans,

Und was wir nur wollen.
and whatever we want.

Ganze Schüsseln voll sind uns bereit!
Whole dishfuls are set for us!

Gut' Äpfel, gut' Birn' und gut' Trauben;
Good apples, good pears and good grapes,

Die Gärtner, die alles erlauben.
and gardeners who allow everything!

Willst Rehbock, willst Hasen,
If you want roebuck or hare,

Auf offener Straßen
on the public streets

Sie laufen herbei!
they come running right up.

Sollt' ein Fasttag etwa kommen,
Should a fast day come along,

Alle Fische gleich mit Freuden angeschwommen!
all the fishes at once come swimming with joy.

Dort läuft schon Sankt Peter
There goes Saint Peter running

Mit Netz und mit Köder
with his net and his bait

Zum himmlischen Weiher hinein.
to the heavenly pond.

Sankt Martha die Köchin muß sein.
Saint Martha must be the cook.

Kein' Musik ist ja nicht auf Erden,
There is just no music on earth

Die unsrer verglichen kann werden.
that can compare to ours.

Elftausend Jungfrauen
Even the eleven thousand virgins

Zu tanzen sich trauen.
venture to dance,

Sankt Ursula selbst dazu lacht.
and Saint Ursula herself has to laugh.

Cäcilia mit ihren Verwandten
Cecilia and all her relations

Sind treffliche Hofmusikanten!
make excellent court musicians.

Die englischen Stimmen
And choirs of angels

Ermuntern die Sinnen,
lift up our spirit

Daß alles für Freuden erwacht.
to the highest of heavenly joys.

upcoming

5 & 6 June 2021
Singapore Conference Hall

Chan Tze Law, CONDUCTOR
Wang Dandan, VIOLA



Programme*:

Schubert (arr. Tabkova)

Arpeggione Sonata D. 821 (arranged for Viola and Strings)

Bruch (arr. Lee)

Romanze, Op. 85 (arranged for Viola and Strings)

Shostakovich (arr. Barshai)

Chamber Symphony in F major, Op. 73a



20 & 21 August 2021
Esplanade Concert Hall

Chan Tze Law, CONDUCTOR
Qin Li-Wei, CELLO

Programme*:

Bennett - Partita for Orchestra

Saint-Saëns - Cello Concerto No. 1, Op. 33

Weill - Symphony No. 2

**Programmes subject to change according to
prevailing safe management measures*

the music makers

Chan Tze Law, *Music Director*

Seow Yibin, *Associate Conductor*

violin

Zhao Tian, *Concertmaster*

Kimberlyn Wu, *2nd Violin Principal*

Tess Julia Charng

Ho Yin Shan

Tsumugu Misugi

Anne Thong

Christabel Yuen

viola

Yeo Jan Wea, *Principal*

Shannon Chan

Wang Dandan

cello

James Ng, *Principal*

Sharon Ham

Tang Ya Yun

double bass

Julian Li, *Principal*

flute

Cheryl Lim, *Principal*

oboe

Tay Kai Tze, *Principal*

clarinet

Miao Kaiwen, *Principal*

bassoon

Lu Meng, *Principal*

horn

Bryan Chong, *Principal*

percussion

Eugene Toh, *Principal*

Lim Rei

accordion

Syafiqah 'Adha Sallehin

piano

Michael Huang

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Jenny Ang
Assoc. Prof Chan Tze Law
Chay Choong
Christopher Cheong
Susan Loh
Tan Peng Chin
Toh Xue Qian
Prof Bernard Tan (*Advisor*)



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Oliver Tan

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Rei Lim

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Toh Xue Qian, HEAD
Jorim Jireh Sim
Lam Hoyan

project team

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Michael Huang, MARKETING AND OPERATIONS

Lam Yun En, DESIGN

Neo Wei Qing, FINANCE

Estee Ng, HUMAN RESOURCE

Shi Jia Ao, TICKETING AND OPERATIONS

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Mozart



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Mozart's String Quartet no.17, The Hunt brings images of horn calls and nature, and its popularity is such that the music has been used in recent movies such as The Royal Tenenbaums and Star Trek: Insurrection!

This is followed by Mendelssohn's String Quartet no.3 in D major, an exuberant, joyous work, befitting the composer's recent marriage.

Tickets at \$38 / \$20 (concession) | Available via www.resoundcollective.org

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