



JULY-AUGUST 2014

# mso / IN CONCERT

.....

**THE ROMANTICS: BRAHMS,  
SCHUMANN AND STRAUSS**

MASTER SERIES THURSDAY  
THURSDAY 3 JULY AT 8PM

MASTER SERIES FRIDAY  
FRIDAY 4 JULY AT 8PM

SATURDAY NIGHT SYMPHONY  
SATURDAY 5 JULY AT 8PM

.....

**SMETANA'S MÁ VLAST**

MONASH SERIES  
FRIDAY 18 JULY AT 8PM

SATURDAY MATINEES  
SATURDAY 19 JULY AT 2PM

ANZ GREAT CLASSICS ON MONDAYS  
MONDAY 21 JULY AT 6:30PM

.....

**MAHLER 1: THE CYCLE BEGINS**

MASTER SERIES THURSDAY  
THURSDAY 24 JULY AT 8PM

MASTER SERIES FRIDAY  
FRIDAY 25 JULY AT 8PM

SATURDAY NIGHT SYMPHONY  
SATURDAY 26 JULY AT 8PM

.....

**BACH'S MASS IN B MINOR**

MELBOURNE RECITAL CENTRE SERIES  
THURSDAY 7 AUGUST AT 8PM  
SATURDAY 9 AUGUST AT 6:30PM

GEELONG SERIES  
FRIDAY 8 AUGUST AT 8PM

.....

**SIR ANDREW DAVIS  
ON THE MAHLER CYCLE**



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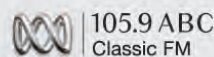
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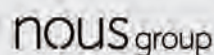
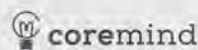
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PROGRAM INFORMATION

Melbourne Symphony Orchestra programs can be read online or downloaded up to a week before each concert, from [mso.com.au](http://mso.com.au)

If you do not need this printed program after the concert, we encourage you to return it to a member of staff. Please share one program between two people where possible.

This program has been printed on FSC accredited paper.

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This winter, join the MSO as we embark on an epic artistic journey.

From 24 to 26 July, Chief Conductor Sir Andrew Davis will conduct Mahler's First Symphony, the first

concert in a multi-year cycle of Mahler's entire symphonic works for orchestra. With a distinguished history of conducting Mahler across his career, Melbourne is privileged to have a master artist at the height of his powers, present one of music's grandest symphonic sequences.

As a major event in the MSO's Education and Outreach program, the success of our recent **Education Week** is also a cause for celebration. Audience participation was at the heart of the 'Meet the Orchestra' events included as part of Reconciliation Week. Eric Avery/Marrawuy Kabi, a young Aboriginal musician and dancer, created a piece titled *Yananha*, which gave thousands of children the opportunity to perform with the MSO - a profoundly moving experience for all. To learn more about Education Week go to page 11.

The MSO's network of supporters and patrons play an essential role in facilitating the Orchestra's vision. To this valued community, we are delighted to welcome ANZ Private as Maestro Partner, supporting our Great Classics Series and Chinese New Year Concert.

I look forward to seeing you at this month's concerts as we continue to bring you inspiring performances of the world's finest music.

**André Gremillet**  
Managing Director

## THE MELBOURNE SYMPHONY ORCHESTRA



With a reputation for excellence, versatility and innovation, the Melbourne Symphony Orchestra is Australia's oldest orchestra, established in 1906. The Orchestra currently performs live to more than 200,000 people annually, in concerts ranging from subscription performances at its home, Hamer Hall at Arts Centre Melbourne, to its annual free concerts at Melbourne's largest outdoor venue, the Sidney Myer Music Bowl.

Sir Andrew Davis gave his inaugural concerts as Chief Conductor of the MSO in April 2013, having made

his debut with the Orchestra in 2009. Highlights of his tenure have included collaborations with artists including Bryn Terfel, Emanuel Ax and Truls Mørk, the release of recordings of music by Percy Grainger and Eugène Goossens, and its upcoming European Festivals tour.

The MSO also works each season with Principal Guest Conductor Diego Matheuz, Associate Conductor Benjamin Northey and the Melbourne Symphony Orchestra Chorus. Recent guest conductors to the MSO include Thomas Adès, John Adams, Tan Dun, Charles Dutoit, Jakub Hrůša, Mark

Wigglesworth, Markus Stenz and Simone Young. The Orchestra has also collaborated with non-classical musicians including Burt Bacharach, Nick Cave, Sting and Tim Minchin.

The MSO reaches an even larger audience through its regular concert broadcasts on ABC Classic FM, also streamed online, and through recordings on Chandos and ABC Classics. The MSO's Education and Outreach initiatives deliver innovative and engaging programs to audiences of all ages, including MSO Learn, an educational iPhone and iPad app designed to teach children about the inner workings of an orchestra.

*The Melbourne Symphony Orchestra is funded principally by the Australian Government through the Australia Council, its arts funding and advisory body, and is generously supported by the Victorian Government through Arts Victoria, Department of Premier and Cabinet. The MSO is also funded by the City of Melbourne, its Principal Partner, Emirates, individual and corporate sponsors and donors, trusts and foundations.*

**MASTER SERIES THURSDAY**  
Thursday 3 July at 8pm

**MASTER SERIES FRIDAY**  
Friday 4 July at 8pm

**SATURDAY NIGHT SYMPHONY**  
Saturday 5 July at 8pm

Arts Centre Melbourne, Hamer Hall

**Brahms** *Academic Festival Overture*  
**Schumann** *Cello Concerto*

INTERVAL 20 MINUTES

**Strauss** *Don Juan*  
**Grainger** *The Warriors*

**Melbourne Symphony Orchestra**  
**Sir Andrew Davis** conductor  
**Truls Mørk** cello

This performance has a duration of approximately one hour, 45 minutes, including one interval of 20 minutes.

Saturday Night's performance will be broadcast and streamed live across Australia on ABC Classic FM.

# THE ROMANTICS:

## BRAHMS, SCHUMANN AND STRAUSS

### BEYOND THE STAGE

Learn more about the music in these free events.

**PRE-CONCERT TALK**  
**Thursday 3 July at 7pm**  
Stalls Foyer, Arts Centre Melbourne, Hamer Hall

**Friday 4 July at 7pm**  
Stalls Foyer, Arts Centre Melbourne, Hamer Hall

**Saturday 5 July at 7pm**  
Stalls Foyer, Arts Centre Melbourne, Hamer Hall

Dr Elizabeth Kertesz will present a talk on the artists and works featured in the program.





**SIR ANDREW DAVIS**  
conductor

Sir Andrew Davis is Chief Conductor of the Melbourne Symphony Orchestra.

He recently extended his contract as Music Director and Principal Conductor of the Lyric Opera of Chicago through to the 2020/2021 season, having been appointed in 2000. He is also Conductor Laureate of both the Toronto Symphony and BBC Symphony Orchestras, and was previously Music Director of Glyndebourne Festival Opera.

A former organ scholar at King's College, Cambridge, he has conducted all of the world's major orchestras as well as at leading opera houses and festivals. His tenure as Chief Conductor of the BBC Symphony, whom he led at the Proms and on tour to Europe, the USA and Asia, was the longest since that of the Orchestra's founder Sir Adrian Boult. His repertoire is diverse, however he is a keen proponent of works by Elgar, Tippett, Britten, Boulez, Messiaen and Janáček. Recent performance highlights include Lyric Opera's 2012/2013 season with Strauss's *Elektra*, Verdi's *Simon Boccanegra*, Massenet's *Werther* and Wagner's *The Mastersingers of Nuremberg*, the Metropolitan Opera (*Don Giovanni*) and engagements with the Philharmonia Orchestra, BBC Symphony Orchestra, Rotterdam Philharmonic and the opening of the Edinburgh Festival.

Sir Andrew has a massive discography on the Chandos, Decca, Deutsche Grammophon, Warner Classics International, Capriccio, EMI, and CBS labels, among others. Sir Andrew currently records exclusively for Chandos Records.

He was made a Commander of the British Empire in 1992, and a Knight Bachelor in 1999. He is also a recipient of the Royal Philharmonic Society/Charles Heidsieck Music Award.



**TRULS MØRK**  
cello

Truls Mørk's compelling performances have established him as one of the preeminent cellists of our time. He has performed with some of the world's most distinguished orchestras including the Orchestre de Paris, Berlin Philharmonic, Vienna Philharmonic, Royal Concertgebouw Orchestra, Munich Philharmonic, Leipzig Gewandhaus Orchestra, New York Philharmonic, Boston Symphony Orchestra, Los Angeles Philharmonic, and The Philadelphia and Cleveland Orchestras. Performance highlights in 2014 include concerts with the London Philharmonic Orchestra, Philharmonia Orchestra and WDR Symphony Orchestra Cologne as part of the Salzburg Festival, and European tours with the Royal Concertgebouw Orchestra and the Orchestre de la Suisse Romande. He makes a return to the Melbourne and Sydney Symphony Orchestras in 2014, followed by a European tour with the MSO under Sir Andrew Davis.

Truls Mørk is a great champion of contemporary music and has performed in excess of 30 premieres, including Rautavaara's *Towards the Horizon* with the BBC Symphony Orchestra and John Storgårds, and Pavel Haas' Cello Concerto with the Vienna Philharmonic and Jonathan Nott. He has an impressive recording output, several of which have won international awards such as the Gramophone, Grammy, MIDEM and ECHO Klassik Awards. His recordings include the Britten Cello Symphony and Elgar Cello Concerto (Sir Simon Rattle/City of Birmingham Symphony Orchestra); an album of C.P.E. Bach cello concertos (Bernard Labadie/Les Violons du Roy); and the Shostakovich cello concertos with the Oslo Philharmonic and Vasily Petrenko.

Initially taught by his father, Truls Mørk continued his studies with Frans Helmerson, Heinrich Schiff and Natalia Schakowskaya.

## JOHANNES BRAHMS (1833-1897)

*Academic Festival Overture*,  
Op.80



JOHANNES BRAHMS

Brahms had never been a formally enrolled university student, but in 1853 he'd had a rattling good time leading a student-style existence in Göttingen, singing drinking songs with the local student population.

In 1880, after receiving an honorary doctorate from the University of Breslau, the (by now famous) composer responded with a concert overture in honour of the occasion. But rather than writing an 'academic' work, Brahms set out to complete a jovial piece based on the convivial aspects of student life which he had known first-hand. He took four of his favourite student drinking songs and worked them into a free sonata structure using the largest and most percussion-dominated orchestra that he had ever employed. His working title had been *Viadrina* (the Latin name for the University of Breslau), but he soon changed it to the title by which it is known today, noting that it was 'a very boisterous potpourri of student songs à la Suppé' – a reference to Suppé's opera *Flotte Bursche*, which is constructed in the same way.

The four songs on which the work is based are *Wir hatten gebauet ein*

*stattliches Haus* (We had built a stately house), which is introduced in chorale-like fashion by the brass; *Der Landesvater* (The father of our country), heard first on the second violins; the undergraduate initiation song *Was kommt dort von der Höh*, introduced by bassoons over pizzicato figures in the violas and cellos; and finally, a full orchestral version of *Gaudeamus igitur*, a medieval student song that Suppé had also used in *Flotte Bursche*.

The fun starts right at the beginning, with a pompously solemn opening in C minor, rapidly giving way to the high spirits which characterise the piece as a whole. With rushing scales in the strings, brass chorales, and cymbals, triangle and drum pounding away, Brahms parodies the Wagner of the *Mastersingers* Overture, and towards the end it seems Schumann's Spring Symphony comes in for the same treatment.

The work was first performed in Breslau's Konzerthaus in January 1881 with the composer conducting an all-Brahms program including the Second Symphony and the *Tragic Overture*. According to one report, the Breslau students were so impressed by the *Academic Festival Overture*, they began singing their own obscene versions of the words during the premiere.

Martin Buzacott © 1997

*The Melbourne Symphony was the first of the Australian state symphony orchestras to perform the Academic Festival Overture, with Malcolm Sargent on 21 August 1939. The Orchestra most recently performed this work in May 2002, conducted by Christopher Seaman.*

## ROBERT SCHUMANN (1810-1856)

Cello Concerto in A minor,  
Op.129

*Nicht zu schnell* (Not too fast) –  
*Langsam* (Slowly) –  
*Sehr lebhaft* (Very lively)  
Truls Mørk cello



ROBERT SCHUMANN

The fluency and spontaneous grace of this work could be thought to reflect the single span of inspiration in which Schumann composed it. The work was composed by the 40-year-old, newly arrived in Düsseldorf from Dresden, in the space of 15 days – from 10 to 24 October 1850.

Schumann at first considered calling this masterpiece a *Konzertstück*, to reflect its less than concerto-length dimensions (it runs to about 25 minutes). However, it is only the brevity of the slow movement which could in any way threaten its claim to the grander title.

In contrast with certain passages in the Violin Concerto of 1853, Schumann composed here solo music which is well-pitched for the instrument. Schumann, though remembered as a pianist, in fact possessed a reasonably deep first-hand knowledge of the cello, having taken it up briefly after the injury in 1832 which put an end to his piano



career. He once explained that he was able to handle the bow despite the paralysis which affected one of the fingers of his right hand.

Although Schumann didn't study cello for long, this concerto is evidence that his time on the instrument paid off. As his wife, Clara, confided in her diary (16 November 1850): 'Last month [Robert] composed a concerto for violoncello ... It appears to be written in the true violoncello style.' As always Clara was Schumann's most perceptive critic and keenest admirer, and she added in her diary, a year later:

'I have played Robert's Violoncello Concerto again and thus procured for myself a truly musical and happy hour. The romantic quality, the flight, the freshness and the humour, and also the highly interesting interweaving of cello and orchestra are, indeed, wholly ravishing, and what euphony and what deep sentiment are in all the melodic passages.'

One could forgive Clara for being partisan, but in this case, her summary is quite apt. For once, Schumann's habitually over-painted orchestration is under control. The cello is exploited for its eloquent tenor tone, and the work has a wonderful lyricism.

Schumann the musical poet is evident in the way each movement is linked to the next to allow for a continuity of thought unlikely to be broken by applause, and in the eschewal of virtuosity for its own sake. 'I cannot write a concerto for the virtuosos,' Schumann had commented early in his career. The cadenza is in fact shifted from the first movement to the last, so that an audience may first attend to the warmth and scope of the musical ideas. The triplets in the first movement are the only early concessions to virtuosity.

There is no orchestral introduction as was customary in the Classical concerto – just four bars of material which introduces a sweeping opening melody in the cello. The cello goes

on for some time in its attractive tenor register, until a more vigorous orchestral passage takes over. Then a secondary, slightly more chromatic, more rhythmically pointed melody is heard, before triplets are introduced in the codetta, taking the listener almost imperceptibly into the development section, a passage notable for pert, light scoring for the orchestra and long, flowing responses in the solo cello. A recollection of the opening melody in more languorous mood, in the remote key of F sharp minor, marks the furthest point of the development, before a return to the material of the opening section, now slightly varied.

A gradual retarding of the coda leads to the slow movement, where traditionally the soloist plays in duet with the leader of the orchestral cellos. It is only 34 bars long, but rises to a glorious climax with the cello in its tenor register. An accelerating coloratura leads to the last movement. Here the cello takes on a more playful character, while remaining essentially melodic.

G.K. Williams © 1997

*Robert Schumann's Cello Concerto was first performed in Leipzig on 9 June 1860, about 10 years after its completion and four years after the composer's death. The concert was in honour of Schumann's 50th birthday, and the soloist was Ludwig Ebert.*

*The Melbourne Symphony Orchestra first performed the concerto in June 1968 with Willem van Otterloo and Rohan de Saram. Most recently, the MSO performed it in August 2010 with Li-Wei Qin and Johannes Fritzsche.*

## RICHARD STRAUSS (1864-1949)

*Don Juan, Op.20*



RICHARD STRAUSS

*Don Juan* arrived like a bolt out of the blue when it was premiered in Weimar in 1889. Up until that time Richard Strauss appeared to be heading down a reasonably conventional career path, with works that were tinged with progressive tendencies (such as the 'symphonic fantasy' *Aus Italien*) but still mostly within the bounds of conservative concert culture (that is to say, he had written serenades, concertos and symphonies). But with *Don Juan*, Strauss nailed his colours firmly to the mast of outré composers such as Berlioz, Liszt and Wagner. This is all the more surprising since Strauss had grown up in a household with very straight-laced musical tastes – his father, Franz, was one of the most celebrated horn players of the time and an outspoken opponent of Wagner's music. By aligning himself with the radical trio of composers listed above, Richard Strauss was breaking with the father and declaring his own identity. If the scenario wasn't oedipal enough, how fitting it is that the work that should mark the rupture was *Don Juan*, which takes as its narrative the sexual adventures of a young, virile hero.

Strauss wrote *Don Juan* in a flurry of

activity in the spring and summer of 1888, during which time he turned 24. *Don Juan* was inspired by the verse drama of the same name by Austro-Hungarian poet Nikolaus Lenau. In fact, the frontispiece of the published orchestral score includes three specially selected quotations from Lenau's poem. Swaggering sexual adventurer Don Juan has been an archetype in European literature since the early 17th century. He is well known to musical audiences through his characterisation in the Mozart-Da Ponte opera *Don Giovanni*. The events that befall him vary from one telling of the tale to another, but they invariably involve serial seductions and a trail of destruction.

Strauss' tone poem opens with a scurrying figure played by the entire orchestra which leads without a break into an energetic theme announced by the violins. Here is Strauss' representation of the indefatigable lover. Various episodes follow – 'love scenes' all – in which the objects of Don Juan's desire are signalled by a solo violin, in the first instance, and a solo oboe, in the second. These contrasting episodes are interspersed with the return of the opening theme as the protagonist moves 'onward and upward to ever new conquests' (to quote Lenau). A significant new theme – which bursts forth on the four horns in unison – is further associated with the sexually adventurous hero. However, in keeping with most versions of the *Don Juan* narrative, things do not end well for the protagonist. Tired of life, he thrusts himself on the sword of an opponent. Robbed of vitality, Don Juan falls lifeless to the ground.

As the foregoing suggests, Strauss' *Don Juan* traces a story. But enjoyment of the tone poem is not contingent upon following the narrative step by step. Simply relish the untrammelled brio, brilliant orchestration and profound imagination of a fresh, young talent. Richard Strauss had arrived.

Robert Gibson © 2014

*The Melbourne Symphony Orchestra first performed Strauss' Don Juan on 2 April 1941 with conductor Georg Schnéevoigt, and most recently in November 2012 with Tadaaki Otaka.*

## PERCY GRAINGER (1882-1961)

*The Warriors – Music to an imaginary ballet for orchestra, three pianos and 'tuneful percussion'*



PERCY GRAINGER

In September 1914 Percy Grainger sailed with his mother from Britain to the United States. Ostensibly for reasons of his mother's health, this trans-Atlantic move was popularly interpreted in Britain as panic at the onset of European war. Whatever the reason, the 32-year-old Grainger quickly established a higher prominence as a pianist in America than he had ever managed in Europe, and his compositions were eagerly sought. An off-hand comment to a journalist in early 1917, 'Let those who don't like life and want to be killed, go [to fight]', fuelled American perceptions of his cowardice, however, and Grainger soon felt obliged to sign up as an American warrior, albeit with the US Army band corps.

Against this backdrop of war, Grainger composed his 'music to an imaginary ballet', *The Warriors*, between December 1913 and

December 1916. Whether *The Warriors* glorifies or deplors war is still debated. Grainger archivist Stewart Manville has interpreted Grainger's music as 'perhaps the most devastating indictment in artistic creation of armed conflict and the wasting of young lives', while Wilfrid Mellers detects no such deep message. He hears *The Warriors* as a 'ripplingly boyish Global Village fiesta', a kind of audible comic strip. In his program note to the work, Grainger himself wrote of 'a united show of gay and innocent pride and animal spirits, fierce and exultant'. But some decades later, in his bitter old age, he claimed its bellicosity, sadism and destructiveness as 'true self-revelments', for 'I am as cruel as I am kind, as merciless as I am sorrow-sharing'.

Percy Grainger was a miniaturist interested in settings or imitations of folk music and short avant-garde experiments with 'free music'. *The Warriors*, at just under 20 minutes, was his longest work, yet is still essentially miniature in conception as it consists of eight shortish episodes rather than one symphonic sweep. It also involved Grainger's most expansive instrumentation, with a large orchestra augmented by extensive percussion, including three (or more) pianos. These pianists needed to be especially strong players, so Grainger invited future conductors of the work to duplicate each piano part, as necessary. The record, so far, seems to be 30 pianists at one early Chicago performance!

The *Warriors* originated in 1912 as a chance idea of the British conductor Sir Thomas Beecham. Beecham failed to come up with a promised plot, but Grainger started to imagine scenes of warriors from around the world. He worked up these loose images into 'an orgy of war-like dances, processions and merry-makings broken, or accompanied, by amorous interludes'. Of the eight sections of the finished work, the slower ones correlate with the voluptuous pleasures, while the faster ones represent the passages of 'wholesale animal glee'.



Although Grainger protested that the work had no set program, he was surprisingly specific with the images listed in his program note. There, he recited a grand accumulation of his favourite racial types, including the ancient Greek heroes and Nordic warriors beloved of his childhood reading, along with shining Zulus and graceful Polynesians encountered on some of his early concert tours. As much as warriors, these were proud and vital peoples whom Grainger chose to parade before his listeners.

*The Warriors* contains some 15 distinct and original themes. Rather than unveil these themes in turn, Grainger throws the majority of them into the opening martial section, and then presents these and new themes in fresh juxtapositions and guises in following sections. The themes are short, and so create a deliberately jolty effect as they ride over, bump into and interpenetrate each other. To a Scottish critic in 1916 Grainger wrote about how he thought of music as tickling, grating upon or smoothing out his ear. 'I love my parts to jostle and rub and irritate,' he confessed.

In his overall use of instruments in *The Warriors* Grainger encouraged a gliding, sliding texture (one of his 'free music' aims) from the strings,

brass and even winds, which contrasts starkly with the sharp, bright tones from the generously used percussion instruments. Two particularly novel sonorities are the fourth section's pastoral melody on bass oboe, set against two uncoordinated instrumental groups; and the use of off-stage brass in the fifth section, again playing at a different tempo from the 'amorous' music of the on-stage strings, wind and percussion.

Grainger's 'orgy' reaches its climax in the seventh section, with a Hollywood-style majestic march to the composition's dominating theme. After such grandeur, no polite cadence is possible. Rather, Grainger's final section returns briefly to his orgy music, and then, imitating Stravinsky's ending to *The Rite of Spring*, breaks off and simply explodes.

David Pear and Malcolm Gillies © 1999

*The Warriors was formally premiered, under Grainger's baton, at the Norfolk Festival in Connecticut on 7 June 1917. Grainger returned to Melbourne in 1926 for the Australian premiere of the work, performed by the University Symphony Orchestra conducted by Bernard Heinze.*

*The Melbourne Symphony Orchestra first performed The Warriors on 28 February 1970 under conductor John Hopkins, and most recently on 23 July 1999 under Jonathan Grieves-Smith.*

#### GUEST MUSICIANS

#### THE ROMANTICS: BRAHMS, SCHUMANN AND STRAUSS

Jacqueline Edwards *violin*  
Jenny Khafagi *violin*  
Lynette Rayner *violin*  
Ceridwen Davies *viola*  
Stefanie Farrands *viola*  
Isabel Morse *viola*  
Simon Oswell *viola*  
Rachel Atkinson *cello*  
Molly Kadarauich *cello*  
Emma Sullivan *double bass*  
Rachel Curkpatrick *oboe*  
Annabelle Badcock *cor anglais*  
Melissa Woodroffe *contrabassoon*  
Stefan Bernhardtsson *horn*  
Robert Collins *trombone*  
Mike Szabo *trombone*  
Brent Miller *percussion*  
Jennifer Morrish *percussion*  
Evan Pritchard *percussion*  
Daniel Richardson *percussion*  
Leah Scholes *percussion*  
Alannah Guthrie-Jones *harp*  
Calvin Bowman *piano*  
Louisa Breen *piano*  
Leigh Harrold *piano*

## GRAINGER AT A GLANCE

*Gordon Williams takes a look at this unconventional composer and the diverse influences on his music.*

Born in Brighton, Victoria in 1882, Percy Grainger made his Melbourne debut as a pianist in 1894 before studying at the Hoch Conservatory in Frankfurt. After some 13 years in London he moved to the United States, where he lived for the remainder of his life.

*Molly on the Shore, Shepherd's Hey, Country Gardens, Mock Morris and Handel in the Strand:* these are some of the most congenial works in the orchestral repertoire. They remind us that in his day Australian-born Percy Grainger was probably one of the most approachable composers in what has often been termed 'serious music'.

Read the full article at [mso.com.au/romantics](http://mso.com.au/romantics)



PERCY GRAINGER AND HIS MOTHER ROSE, 1917

## REPORT FROM EDUCATION WEEK 2014



ERIC AVERY / MARRAWUY KABI, DURING MEET THE ORCHESTRA



RICHARD GILL HOSTS CLASSIC KIDS



PARTICIPANTS DURING MEET THE ORCHESTRA

The Melbourne Symphony Orchestra's fourth annual **Education Week** at the Melbourne Town Hall in May was a week to be remembered, with the Orchestra, Richard Gill and the MSO Patricia Riordan Associate Conductor Chair Benjamin Northey performing for more than 10,000 school students, parents, teachers and music lovers over six action-packed days.

This year's programming focused on creating new ways for people to engage with the Orchestra, and featured some of our most diverse and exciting programming to date. A highlight of the week was the **Meet the Orchestra** program. Presented by Benjamin Northey, these four engaging concerts for primary school students featured Music of Australia. The Orchestra and Benjamin were joined by special guests Jessica Aszodi (soprano), Shane Charles (didgeridoo) and Eric Avery/Marrawuy Kabi, a young Aboriginal musician and dancer who wrote an audience participation piece titled Yananha, which thousands of children had prepared to perform with the Orchestra.

Younger children and families had the opportunity to craft an imagined instrument out of paper and then "play" it alongside the musicians of the MSO at **Paper Orchestra** - a playful crafting event presented in

partnership with Pop-Up Playground. They also had the opportunity to learn about the Orchestra in Richard Gill's **Classic Kids** program, which encouraged everyone to be active listeners in life.

**Secondary Symphony Project** saw us welcome 52 student musicians from secondary schools across Victoria into our folds for a side-by-side orchestral training program which culminated in a public performance for family and friends, and two nights later, over 50 adult amateur musicians from the community joined us for one of the Orchestra's most popular community initiatives, **Symphony in a Day**.

A new addition to the Education Week line-up this year was an inaugural **Trivia Night**, with live orchestra. Conducted by Richard Gill and hosted by ABC Classic FM's Phillip Sametz and soprano Antoinette Halloran, the night saw 42 teams compete across four rounds of orchestral trivia for the title of MSO Trivia Champions. Complete with audience participation and all sorts of trivial fun and entertainment for the crowd, the night was an instant success with participants already asking when the next one will be!

*Meet the Orchestra is made possible by the Ulmer Family Foundation. This year's concerts were registered National Reconciliation Week events.*



BEN NORTHEY AND THE MSO DURING MEET THE ORCHESTRA



**MONASH SERIES**  
Friday 18 July at 8pm  
Robert Blackwood Hall, Monash University

**SATURDAY MATINEES**  
Saturday 19 July at 2pm  
Arts Centre Melbourne, Hamer Hall

**ANZ GREAT CLASSICS ON MONDAYS**  
Monday 21 July at 6:30pm  
Arts Centre Melbourne, Hamer Hall

.....  
**Smetana** *Má vlast* (complete)  
.....

**Melbourne Symphony Orchestra**  
**Jakub Hrůša** conductor

This concert has a duration of approximately one hour and 20 minutes, with no interval.

The Saturday matinee performance of Smetana's *Má vlast* will be recorded for later broadcast on ABC Classic FM.

# SMETANA'S MÁ VLAST MY COUNTRY



## JAKUB HRŮŠA conductor

Czech conductor Jakub Hrůša is Music Director and Chief Conductor of the Prague Philharmonia and Principal Guest Conductor of the Tokyo Metropolitan Symphony Orchestra. He is a regular guest with many of Europe's leading orchestras, including the Philharmonia Orchestra, Czech Philharmonic, Leipzig Gewandhaus Orchestra, Orchestre Philharmonique de Radio France, Finnish Radio Symphony Orchestra and the BBC Symphony Orchestra. He made his North American debut in 2009, and has since appeared with The Cleveland Orchestra, National Symphony Orchestra, National Arts Centre Orchestra and the Dallas, Houston, Atlanta and Seattle Symphony Orchestras. In the same year he made his Australian debut with the West Australian Symphony Orchestra, followed by visits to the Melbourne and Sydney Symphony Orchestras. He is a regular visitor to Asia where he led the Prague Philharmonia on a major tour of Japan in 2012.

Highlights of the current season include a major series of concerts with the Philharmonia Orchestra devoted to the music of Dvořák, Suk and Janáček, which will be presented at the Royal Festival Hall in London and elsewhere in the UK, and debuts with the Los Angeles Philharmonic, Vienna Radio Symphony Orchestra, Russian National Orchestra, Baltimore Symphony Orchestra, Montreal Symphony Orchestra, Netherlands Radio Philharmonic Orchestra, Oslo Philharmonic Orchestra and Finnish National Opera.

Jakub Hrůša studied conducting at the Academy of Performing Arts in Prague where his teachers included Jiří Bělohlávek. He is currently President of the International Martinů Circle. His recordings include six discs for Supraphon including a critically-acclaimed live recording of *Má vlast* from the Prague Spring Festival in 2010.

## BEYOND THE STAGE

Learn more about the music in these free events.

**PRE-CONCERT TALK**  
Friday 18 July at 7pm  
Foyer, Robert Blackwood Hall, Monash University

**Saturday 19 July at 1pm**  
Stalls Foyer, Arts Centre Melbourne, Hamer Hall

ABC Classic FM's Graham Abbott will present a talk on the work in this evening's program.

**POST CONCERT CONVERSATION**  
Monday 21 July at 8pm  
Stalls Foyer, Arts Centre Melbourne, Hamer Hall

Join MSO's Director of Artistic Planning Huw Humphreys for a post-concert conversation with conductor Jakub Hrůša.





## BEDŘICH SMETANA (1824-1884)

*Má vlast* (My Country)

*Vyšehrad*

*Vltava* (The Moldau)

*Šárka*

*Z českých luhů a hájů* (From  
Bohemia's Woods and Fields)

*Tábor*

*Blaník*



BEDŘICH SMETANA

When Bedřich Smetana died, deaf and insane, in a Prague asylum on 12 May 1884, his life's ambition to create a national music had been achieved. Admittedly his greatest monuments – eight operas of astonishing range and variety and an unprecedented cycle of six symphonic poems under the title 'My Country' (*Má vlast*) – had hardly won a place in the operatic and concert repertoire: *The Bartered Bride* alone had established itself, with more than 100 performances. But Smetana had blazed a trail: he had shown his countrymen a way – through art – out of their political and cultural subjection to Imperial Vienna, even though most of them were too insular, too divided, or too self-interested to see it. Smetana's musical legacy, intended purely as a guiding star to his own people, became the foundation upon which Dvořák could speak, as he put it, 'with a Czech voice' to the world; and it made

possible the remarkable expression of Moravian nationalism that was to burst upon the musical world with *Jenůfa* and the other masterpieces of the Indian summer of Leoš Janáček.

If Smetana died bitter that none of his great operas had yet won recognition, he at least had an inkling that his time was to come when, just 18 months before his death, the six symphonic poems of 'My Country' had their first performance as a complete cycle. Not a note of the music was heard by the now stone-deaf composer, but he was swept up in what an eye-witness described as 'indescribable pandemonium' as hundreds of voices called his name, the cheering crowd waved hats and scarves towards him, and people presented him bouquets beribboned in the national colours.

Honour came to Smetana on his death, when he was interred in the cemetery of national heroes on Vyšehrad overlooking Prague and the river Vltava. His mortal end, appropriately, was implicit in the first two poems of his great national cycle (*Vyšehrad* and *Vltava*) and in the cycle's dedication, to the city of Prague. The national recognition Smetana sought came gradually after his death, and even a degree of international recognition as his works were taken up by such artists as Richard Strauss, Gustav Mahler and Bruno Walter. Today his eight operas are staple repertoire in all the Czech opera houses, and 'My Country', performed as a single complete concert, is the invariable opening of the Prague Spring Festival on the anniversary of his death, 12 May, each year.

The brief descriptions of the content of each poem are by the composer:

*Vyšehrad*. The harps of the minstrels evoke the past; a poet sings of the events on Vyšehrad, of glory and splendour, of tournaments and battles, and of eventual decline and ruin. The poem ends on an elegiac note.

As the River Vltava (Moldau in German) approaches Prague, the huge and venerable rock Vyšehrad

risks sheer from the water's edge, dominating the entrance to the city. This was once the proud home of Bohemia's legendary first dynasty, the Přemyslid kings and princes. The opening harp motif, which evokes the remote and glorious past of Vyšehrad, is also the central theme uniting the cycle philosophically and musically. Recurring towards the end of *Vltava* and again at the end of the whole cycle in *Blaník*, it stands not only for the physical manifestation of the ancient rock, or high castle, but also as a symbol of the pride and glory of the nation.

*Vltava*. The poem depicts the course of the river, beginning from its first small sources, where two springs, one cold and one warm, join into a stream and flow through forests and meadows, through countryside where festivals are being celebrated; by moonlight a dance of water nymphs; proud castles – mansions and ruins – rise up from nearby cliffs. The Vltava swirls through the Rapids of St John, then flows in a broad stream towards Prague, where Vyšehrad comes into sight. It finally disappears in the distance as it sweeps majestically on to join the Elbe.

The two sources of the Vltava are represented by flutes and clarinets respectively; strings introduce the *Vltava* theme proper in E minor, a key which will be constant virtually throughout the piece as the theme recurs in the manner of a rondo. Horns and trumpets suggest a hunt in the forest; from a village festival come the strains of a polka; against a delicately shimmering orchestration, water nymphs dance by moonlight. The *Vltava* theme returns, growing in confidence, before suddenly plunging into the rapids, where cymbals and piccolo vividly highlight its turbulent passage. From this challenge, however, the stream emerges a powerful river, striking out proudly and powerfully in E major to meet its destiny – Vyšehrad and Prague, and thence diminuendo into the distance.

*Šárka*. This poem depicts not the countryside, but action – the legend of the maiden Šárka. It opens with



VIEWS OF OLD PRAGUE: VLTAVA RIVER AND CHARLES BRIDGE

a portrayal of the enraged girl swearing vengeance on the whole male race because of her lover's infidelity. From afar can be heard the approach of Ctirad and his armed men, coming to punish Šárka and her rebel maidens. As he draws near, Ctirad hears feigned cries for help from a maiden bound to a tree. On seeing the maiden, Šárka, Ctirad is so struck by her beauty that he falls passionately in love with her and sets her free. She gives him and his men a potion, which makes them merry and intoxicates them, so that they fall asleep. At a signal from Šárka's horn the rebel maidens pour forth from their hiding places to commit their bloody deed. The horror of mass slaughter, and the passion and fury of Šárka in fulfilling her revenge, bring the poem to an end.

*Z českých luhů a hájů*. This is a general impression of feelings on gazing at the Czech countryside. On all sides fervent singing resounds – gay and melancholy, from field and forest. The woodlands, depicted on the solo horn, and the cheerful, fertile lowlands of the Elbe valley, and other parts besides – all are remembered in a hymn of praise. Everyone may imagine what he chooses on hearing this work – the poet has a free rein as long as he follows the individual details.

*Tábor* (Motif: 'Ye who are God's Warriors'). The whole composition

derives from this majestic chorale. Without doubt, in the Hussite stronghold of Tábor, this stirring hymn rang out most mightily and most often. This work portrays the resolute will, victory in battles, and the Taborites' stubborn refusal to yield – a note on which the composition ends. The poem cannot be analysed in detail: it simply expresses the pride and glory of the Hussite struggle and the indomitable spirit of the Hussite warriors.

*Blaník*. This begins where the preceding work, *Tábor*, leaves off. Following their eventual defeat, the Hussite heroes take refuge inside Blaník hill and wait, in heavy slumber, for the moment when they must come to their country's aid. Thus the same basic motif as in *Tábor*, 'Ye who are God's Warriors', serves as the foundation of the structure. On the basis of this melody – the Hussite principle – the resurrection of the Czech nation, its future happiness and glory, unfold. With this victorious hymn in the form of a march, the composition – and thus the whole cycle of My Country – is brought to an end. As a little intermezzo the poem contains a short idyll, descriptive of the landscape around Blaník, in which a shepherd boy joyously plays his pipe, and the echo answers him.

The last two poems are inseparable, contrasting sides of the same

coin. Both are based on the same classic chorale of Jan Hus and his followers of the 15th century, yet they complement each other. Against the dogged, even grim, Puritanism of Tábor, Blaník gleams bright with hope and promise. Smetana wanted the two always to be played together: Tábor without Blaník lacks resolution, while Blaník without Tábor is an empty victory without struggle.

In *Blaník* a majestic statement of the *Vyšehrad* theme, from the opening poem in the cycle, combines with the chorale in a powerful reaffirmation of legendary glory and historical perseverance, giving rise to a jubilant conclusion. In thus bringing the cycle full circle by the introduction of the *Vyšehrad* theme, Smetana gives thematic and philosophical unity to the whole work and establishes the motif of Bohemia's legendary glory as the symbol of her future greatness.

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*Composed over a period of five years, the six symphonic poems comprising Má vlast came together as a single work for the first time under the baton of Adolf Čech in Prague on 5 November 1882. The Melbourne Symphony Orchestra first performed Vltava in 1953 under Rudolf Pekarek. This is the Orchestra's first performance of the complete cycle.*

### GUEST MUSICIANS

#### SMETANA'S MÁ VLAST

Rebecca Adler *violin*  
Jo Beaumont *violin*  
Alyssa Conrau *violin*  
Cameron Hill *violin*  
Jenny Khafagi *violin*  
Michael Loftus-Hills *violin*  
Clare Miller *violin*  
Susannah Ng *violin*  
Lynette Rayner *violin*  
Oksana Thompson *violin*  
Brett Yang *violin*  
Ceridwen Davies *viola*  
Helen Ireland *viola*  
Isabel Morse *viola*  
Vivian Wheatley *viola*  
Paul Ghica *cello*  
Molly Kadarauch *cello*  
Josephine Vains *cello*  
Esther Toh *double bass*  
Rachel Curkpatrick *oboe*  
Stefan Bernhardsson *horn*  
Tim Dowling *trumpet*  
Shannon Pittaway *trumpet*  
Bronwyn Wallis *harp*



# MAHLER I

## THE CYCLE BEGINS

CONDUCTED BY SIR ANDREW DAVIS

**MASTER SERIES THURSDAY**  
Thursday 24 July at 8pm

**MASTER SERIES FRIDAY**  
Friday 25 July at 8pm

**SATURDAY NIGHT SYMPHONY**  
Saturday 26 July at 8pm

Arts Centre Melbourne, Hamer Hall

.....  
**Strauss** *Four Last Songs*

INTERVAL 20 MINUTES

**Mahler** Symphony No.1

.....  
**Melbourne Symphony Orchestra**  
**Sir Andrew Davis** conductor  
**Erin Wall** soprano

This concert has a duration of approximately 1 hour and 50 minutes, including one 20 minute interval.

The Saturday night performance of Mahler 1: The Cycle Begins will be recorded for later broadcast on ABC Classic FM on Sunday 27 July at 2pm.

### BEYOND THE STAGE

Learn more about the music in these free events.

#### PRE-CONCERT TALK

**Thursday 24 July at 7pm**

Stalls Foyer, Arts Centre Melbourne, Hamer Hall

**Friday 25 July at 7pm**

Stalls Foyer, Arts Centre Melbourne, Hamer Hall

**Saturday 26 July at 7pm**

Stalls Foyer, Arts Centre Melbourne, Hamer Hall

MSO's Orchestra Librarian Alastair McKean will present a talk on the artists and works featured in the program.



**ERIN WALL** soprano

Recognised internationally for her expressive portrayals of roles in the lyric repertoire, Canadian soprano Erin Wall's recent seasons have included a remarkable series of debuts as Donna Anna in *Don Giovanni* with the Metropolitan Opera, Vienna State Opera and Bavarian State Opera; Helena in Britten's *A Midsummer Night's Dream* at Teatro alla Scala with Los Angeles Opera; and Pamina

in *The Magic Flute* with the Lyric Opera of Chicago, where she has also performed the roles of Antonia in *The Tales of Hoffmann*, Fiordiligi in *Così fan tutte* and Konstanze in *The Abduction from the Seraglio*. For Santa Fe Opera she has appeared in the title roles of Richard Strauss' *Arabella* and *Daphne*, as well as all four heroines in *The Tales of Hoffmann*. Last season she appeared in the 50th anniversary performance of Britten's *War Requiem* at the site of its premiere - Coventry Cathedral - with the City of Birmingham Symphony Orchestra under Andris Nelsons.

Current season highlights include the title role in *Arabella* with the Metropolitan Opera and Donna Anna (*Don Giovanni*) for the Vancouver Opera. Concert highlights include Beethoven's Symphony No.9 with the Vienna Philharmonic Orchestra, Mahler's Symphony No.8 with the National Symphony Orchestra and Poulenc's Gloria with the NHK Symphony Orchestra, Japan.

Erin Wall's discography includes Mahler's Symphony No.8 and Beethoven's Symphony No.9 with the San Francisco Symphony, a DVD of *Così fan tutte* from Aix-en-Provence, Beethoven's Symphony No.9 with the Orchestre symphonique de Montréal and Mahler's Symphony No.8 with the Staatskapelle Berlin.

**SIR ANDREW DAVIS**  
conductor

For more information on Sir Andrew Davis, please go to page 6.



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**Weber**  
*Oberon:* Overture

**Gounod**  
*Faust:* Jewel Song

**Thomas**  
*Hamlet:* Mad Scene

**FRIDAY 26 SEPTEMBER**  
**AT 7.30PM**

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## SIR ANDREW DAVIS: THE IMPORTANCE OF THE MAHLER CYCLE



**The Mahler cycle, on which the MSO is about to embark, is perhaps the ultimate musical adventure for an orchestra today, according to Chief Conductor Sir Andrew Davis.**

Mahler provides the biggest and most ambitious symphonic cycle, both in the scope and size of the works, and the number of symphonies.

‘There is a great sense of nature in Mahler in a way that very few composers have ever brought. You feel the power of the earth somehow in his music. The way he uses the orchestra is extremely colourful, and goes from the most intimate tender moments when very few instruments are playing, to the most gigantic climaxes,’ Davis says. ‘The power, the beauty, the tenderness, the depth of the emotions is certainly there, but also the force of nature that binds everything together. Nature is kind of our salvation, and I believe that myself.’

The MSO will perform the nine completed symphonies, the 10th finished by Deryck Cooke, and the song cycle *Das Lied von der Erde* – ‘a symphony of voices’, Davis calls it – over several years. It opens with the First Symphony, sometimes known as the *Titan*, with soprano Erin Wall, on

24 July to 26 July. The other concert this year is the Second Symphony, *Resurrection*, with Wall and mezzo Catherine Wyn-Rogers, on 13 to 15 November.

‘The journey through these pieces is the most extraordinary chart through the works and life of a great man. Mahler puts more of himself in a raw state into his music than any other composer I can think of – there’s a sense of autobiography about it,’ Davis says.

‘I’d love to do all the symphonies in one season, but that would kill the Orchestra! I am longing to do it in Melbourne because I think the MSO has all the flexibility and depth that will make it a very special experience for myself, the Orchestra and the audiences.’

Davis describes the First as a young man’s symphony, begun in 1887 when Mahler was 27. It employs the then radical idea of putting his own songs into the score. The Second, which also uses songs Mahler wrote earlier, is considerably more ambitious. Beethoven had used a chorus and soloists in his Ninth Symphony, but Mahler takes it to a much greater length, ending with his great resurrection hymn.

The last time Davis performed a complete Mahler cycle was in Toronto more than 30 years ago, although he has conducted all the symphonies individually in the meantime. Does maturity bring added insights? ‘I hope I have more to offer now than I did with the Toronto Symphony Orchestra. Certainly, the complexity of his musical language and musical thought is something one can have more insight into as one gets older, and has more experience in music and life,’ he replies.

The cycle also demands great virtuosity from the orchestra, but Davis says that this is a given when it comes to the MSO. Some concerts they have done together have demonstrated that the MSO’s combined talents and skill is second to none. ‘I love the sound they are able to produce,’ he says. ‘Above everything, the burning thing that comes across to me – and, I hope, to the audience – is simply a love of making great music together. The most important thing one can bring to an audience is the sense of wonder so that, even with pieces that audiences know well, they listen with fresh ears.’

2014 @ Barney Zwartz

## RICHARD STRAUSS

(1864-1949)

*Four Last Songs*  
(*Vier letzte Lieder*)

*Frühling* (Spring)

*September*

*Beim Schlafengehen* (On  
Going to Sleep)

*Im Abendrot* (In Sunset’s Glow)

Erin Wall soprano

In his biography of Richard Strauss, Michael Kennedy remarks that the *Four Last Songs* ‘are the music of old age and wisdom and serenity, of death and transfiguration’. Like Mozart, whom he adored, Strauss maintained a lifelong love of the soprano voice, particularly that of Pauline, the wife to whom he was devoted for more than 50 years. In opera and song, and even here in these valedictory works, he wrote music of erotic intensity for it, and in that regard they may be seen as a final flowering of German Romanticism. Just as 19th-century figures like Novalis and Wagner conflated eroticism and extinction, here the texts of Hesse and Eichendorff identify the end of life and love with the peaceful embrace of night, dreams and death.

Kennedy reminds us, however, that the works were not conceived as Strauss’ farewell, and that no one knows if the composer intended them as a song-cycle in the strict sense of the term. They were published posthumously as his *Four Last Songs*, and seized upon by the great Norwegian soprano Kirsten Flagstad who disingenuously let it be known that she was Strauss’ ideal interpreter. Flagstad gave the first performance with Wilhelm Furtwängler at London’s Royal Albert Hall in 1950, after which they taken up by Sena Jurinac with Fritz Busch, and Lisa Della Casa with Karl Böhm. In these performances the order of the first three songs was reversed from that which Strauss’ publisher Ernst Roth had arbitrarily devised, and which we hear most commonly today.

## FRÜHLING (SPRING)

Words by Hermann Hesse

In placing this song at the beginning of the set, Roth sets up a satisfying arc for the cycle as a whole. Here Hesse’s poem deals with anticipation – specifically that of the poet at the approach of spring – using many of the well-worn tropes of Romantic poetry such as the imagery of trees, blue skies and birdsong. There is also an echo of eroticism in the blissful trembling of the final lines.

Im dämmrigen Grüften  
Träumte ich lang  
Von deinen Bäumen und blauen  
Lüften,  
Von deinem Duft und Vogelgesang.

Nun liegst du erschlossen  
In Gleiss und Zier  
Von Licht übergossen  
Wie ein Wunder vor mir.

Du kennst mich wieder,  
Du lockest mich zart,  
es zittert durch all meine Glieder  
Deine selige Gegenwart.

In darkling caverns  
long have I dreamed  
of your trees and blue skies,  
your fragrance and bird-songs.

Now you lie before me  
in shining splendour  
glowing with light – a miracle.

You greet me again,  
tempting me gently.  
My whole being trembles  
with the bliss of your presence.

## SEPTEMBER

Words by Hermann Hesse

In *September* spring is long past and the anticipation felt by the poet is transformed into a yearning for rest. Both the poem’s imagery and the musical setting, however, represent this as something to be savoured – the falling of golden leaves causes the summer to smile even as it dies, and the music is full of finely detailed activity. In the final moments of the song, Strauss may be remembering his father, as Franz Strauss’ instrument, the horn, has the last word.

Der Garten trauert,  
Kühl sinkt in die Blumen der Regen.  
Der Sommer schauert  
Still seinem Ende entgegen.

Golden tropft Blatt um Blatt  
Nieder vom hohen Akazienbaum.  
Sommer lächelt erstaunt und matt  
In den sterbenden Gartentraum.

Lange noch bei den Rosen  
Bleibt er stehen, sehnt sich nach Ruh.  
Langsam tut er die  
Müde gewordenen Augen zu.

The garden mourns.  
Cool rain sinks on the flowers;  
the summer shudders  
as he quietly nears his end.

One by one, the golden leaves  
fall slowly from the tall acacia tree.  
Wondering and weary, the summer  
smiles on the dying garden-dream.

Yearning for rest  
he lingers long by the roses  
before he slowly closes  
his wide, tired eyes.



## BEIM SCHLAFENGEGEHEN (ON GOING TO SLEEP)

Words by Hermann Hesse

Yearning for rest is also the theme of *Beim Schlafengehen* where Hesse further explores the Romantic wish to be free from the bonds of consciousness. Strauss responds with one of his most celebrated inspirations: the violin solo which ecstatically rises to imitate the soul's soaring into 'the magic circle of night'.

Nun der Tag mich müd gemacht,  
Soll mein sehnliches Verlangen  
Freundlich die gestirnte Nacht  
Wie ein müdes Kind empfangen.

Hände lasst von allem Tun,  
Stirn vergiss du alles Denken,  
Alle meine Sinne nun  
Wollen sich in Schlummer senken.

Und die Seele unbewacht  
Will in freien Flügen schweben,  
Um im Zauberkreis der Nacht  
Tief und tausendfach zu leben.

Now the day has made me tired,  
may the starry night receive  
all my fervent longing  
like a weary child.

Leave your doing, O my hands,  
brow, forget your thinking!  
All my senses yearn for rest  
and would sink into slumber.

Freed from all bonds  
my soul would like to soar  
so that it may live deeply and a  
thousandfold  
in the magic circle of night.

## IM ABENDROT (IN SUNSET'S GLOW)

Words by Joseph von Eichendorff

Strauss set this poem by the great 19th-century poet Eichendorff before the Hesse settings, but it forms a fitting end to the set. Here the implicit is made plain: that these songs are all in some way about his love for Pauline. The scene is sunset, where an old couple stop to rest after a long and eventful life together amid the splendours of nature. The trilling larks remind us of the promise of spring in the birdsong of *Frühling*, and as the poet asks whether 'this' (and Strauss altered the text from 'that') might be death, we hear a reminiscence of the 'idealism' theme from *Death and Transfiguration*. As Norman Del Mar puts it, 'only the memory of Pauline's voice could be his companion on these farewell excursions through the music to which his life had been dedicated.'

Wir sind durch Not und Freude  
Gegangen Hand in Hand,  
Vom Wandern ruhn wir  
Nun überm stillen Land.

Rings sich die Täler neigen,  
Es dunkelt schon die Luft,  
Zwei Lerchen nur noch steigen  
Nachträumend in den Duft.

Tritt her und lass sie schwirren,  
Bald ist es Schlafenszeit,  
Dass wir uns nicht verirren  
In dieser Einsamkeit.

O weiter, stiller Friede!  
So tief im Abendrot.  
Wie sind wir wandermüde –  
Ist dies etwa der Tod?

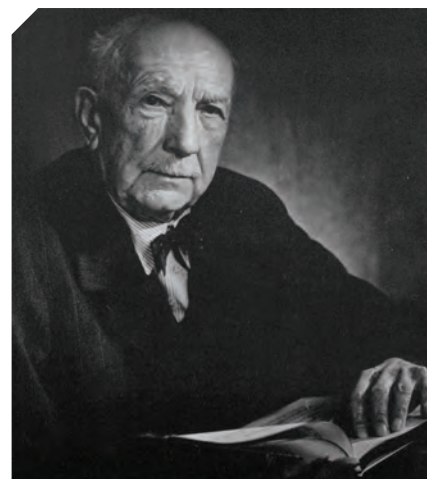
Through grief and joy together  
we have walked, hand in hand.  
Now let us rest from the journey  
high above the quiet land.

Around us the valleys are slumbering  
and darkness veils the sky.  
Only two larks are still soaring  
and dreaming as they fly.

Come close and let them flutter,  
soon it is time to sleep  
lest we should go astray  
in this dark solitude.

O peace, so wide and silent,  
deep in the sunset glow!  
How weary we are with wandering –  
can this, perchance, be death?

Gordon Kerry © 2001



RICHARD STRAUSS

*The text by Hermann Hesse for Frühling, September and Beim Schlafengehen from Four Last Songs (Vier letzte Lieder) by Richard Strauss is reproduced by permission of Hal Leonard Australia, exclusive agent for Boosey & Hawkes Music Publishers Ltd. of London.*

*Translations by Hedwig Roediger, ABC/Symphony Australia © 1986*

*The Melbourne Symphony Orchestra first performed this work on 19 June 1965 with Heather Harper and conductor Antál Dorati. The MSO most recently performed it in August 2009 with Christine Brewer and Sir Andrew Davis.*

## GUSTAV MAHLER

(1860-1911)

Symphony No.1 in D

*Langsam, schleppend – Im Anfang sehr gemächlich (Slow, dragging – Very comfortably)*

*Kräftig bewegt, doch nicht zu schnell (Forcefully, yet not too fast)*

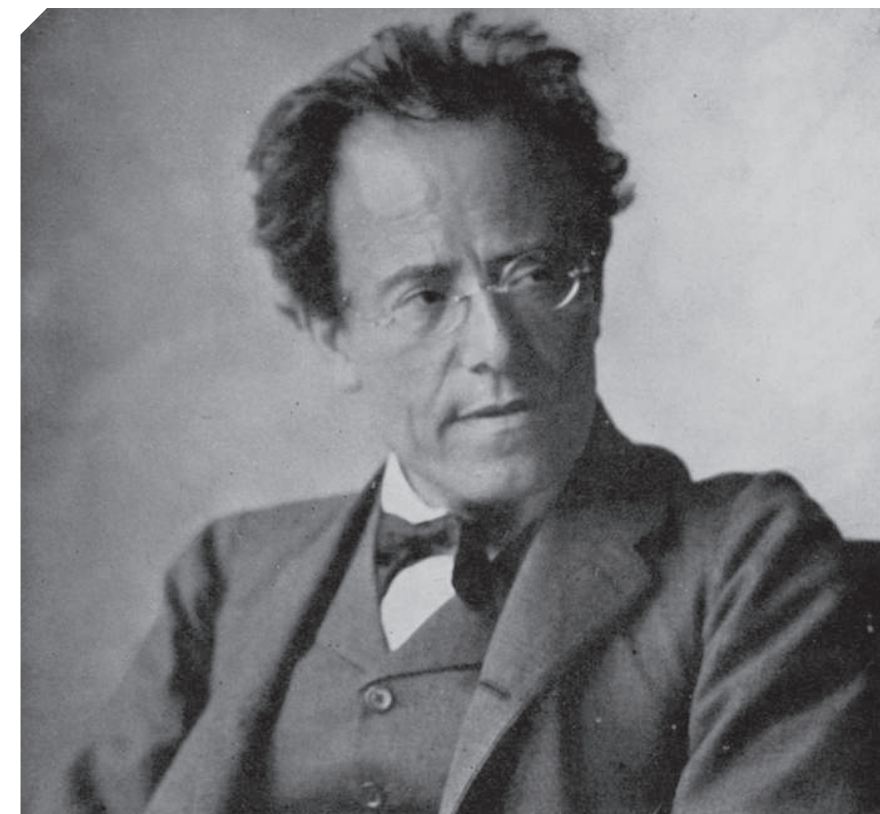
*Feierlich und gemessen, ohne zu schleppen (Solemn and measured, without dragging)*

*Stürmisch bewegt (Stormily)*

Mahler once said that 'composing is like playing with building blocks, where new buildings are created again and again using the same blocks. Indeed these blocks have been there, ready to be used, since childhood, the only time that is designed for gathering.'

Mahler's First Symphony proved the point. Composed in 1888, he drew his idea for the first movement and middle section of the slow movement from his own *Songs of a Wayfarer*, the song cycle he'd composed in 1884. The *scherzo* contains a tune first composed by Mahler as early as 1880. The First Symphony also quotes from Wagner's *Parsifal*, Liszt's *Dante* Symphony, and German drinking songs. A failed love affair played its part too. Back in 1884, Mahler and the soprano Johanna Richter parted ways after an intense affair and Mahler poured out his rejected soul in poetry, some of which found its way into the *Songs of a Wayfarer* and indirectly into the symphony. 'The symphony begins where the love-affair ends,' Mahler wrote subsequently. 'The real life experience was the *reason* for the work, not its content.'

Mahler composed the bulk of the work in just six weeks in the early spring of 1888, juggling the conducting of opera rehearsals and performances at the Leipzig City Theatre with early-morning and late-evening composition. In early



GUSTAV MAHLER

1888 this punishing regimen had resulted in his completion of Weber's opera *The Three Pintos*. Inspired by its success, the 28-year-old Mahler launched into his new symphony. 'It flowed out of me like a mountain river. For six weeks I had nothing but my desk in front of me.' When the first movement was done, he played it on the piano for the Weber family, who were stunned and requested an encore. But the work would never enjoy such immediate approval again.

By contemporary standards, the completed symphony was massive. Nearly an hour long and in five movements (originally including a slow movement, *Blumine*), it employed a large orchestra including seven horns and four trumpets. Mahler conducted the premiere in 1889 in Budapest (where he was now Artistic Director of the Royal Hungarian Opera), heading it 'A Symphonic Poem in Two Sections' and including a detailed program. The audience was divided, some hailing it as a masterpiece, others mystified.

In response, Mahler locked his manuscript away, only returning to

it in 1893. 'As a whole, everything has become more slender and transparent,' he wrote to Richard Strauss about the revision, successfully performed in Hamburg. Strauss programmed it in Weimar, but there, wrote Mahler, 'my symphony was received with furious opposition by some and wholehearted approval by others. The opinions clashed in an amusing way, in the streets and in the salons.'

One of the major criticisms was that the program of the symphony, adapted from Jean Paul Richter's novel *Titan*, was 'confused and unintelligible'. The closest connection that could be made with the music was simply a similarity of fantasy and grotesque humour, and a vague Promethean sense of heroic, titanic struggle. Mahler himself said that he had in mind only a generalised concept of 'a powerfully heroic individual, his life and suffering, struggles and defeat at the hands of Fate'.

Mahler took the criticism to heart and when the next performance occurred in 1896, it bore no program



and was labelled simply 'Symphony in D major'. *Blumine* was dropped, turning it into the four-movement work familiar today.

Right from the outset, the score gives some indication of the work's intentions. Over a suspended note, the composer writes the direction 'like a sound of nature' and soon we hear a cuckoo's call which will permeate the movement as a whole. As the original program stated, it is intended to depict 'Spring without end ... the awakening of nature in the early morning'. It need hardly be stated how revolutionary this 'natural' approach to composition would have sounded back in 1889. Even in the post-Beethoven era, the strict rules of traditional composition remained current in the musical capitals of Europe, and aside from the storm scene in Beethoven's *Pastoral* Symphony and 'Forest Murmurs' from Wagner's *Siegfried*, there were still few precedents for a composer attempting to imitate the sounds of nature, and never at the very beginning of a symphony!

With the rise of scientific discovery and the theoretical work of Émile Zola, however, a naturalistic revolution was sweeping theatre and literature. Mahler adapted the aesthetic to music, and in doing so created a new kind of symphonic form. In it, the inconsistencies,

the expansive structures, and the clash between the sublime and the facile that so characterise everyday existence found a musical form, as the tight classical structures of sonata form were exploded.

Each of the work's usual four movements has its own take on this revolutionary aesthetic. In the second movement, it's Mahler's employment of the *ländler* – not the refined waltz that we might expect, but a much cruder, earthier and more authentic kind of peasant dance.

The slow movement is perhaps even more startling and characteristic. It's a funeral march, but set to a children's nursery tune – *Bruder Martin* in German, *Frère Jacques* in French. Its inspiration was a woodcut entitled 'The Huntsman's Funeral Procession in which animals follow a dead man's coffin: hares, cats, frogs and crows, all making music. Mahler's take on the children's illustration begins on a solo double bass and is later interrupted by some crude street music. It's the sound of everyday life, but with fantasy and grotesquerie thrown in for unsettling effect.

And then of course there is one of the most famous transitions in all Mahler, with the Funeral March giving way to the shocking, shrieking, almost despairing *attacca* into the final movement. Mahler described

this transition as being 'like a flaming accusation of the Creator' and also 'the cry of a deeply wounded heart'. But this apocalyptic final movement ends in triumph, with the radiant key of D major gradually taking over for a conclusion of deep beauty and emotion.

Adapted from a note by Martin Buzacott © 2003

*The Melbourne Symphony Orchestra first performed this symphony on 9 October 1948 under conductor Paul Klecki. The Orchestra's most recent performance took place in March 2008 with Oleg Caetani conducting.*

#### GUEST MUSICIANS

#### MAHLER 1: THE CYCLE BEGINS

Lucy Carrig *violin*  
Jacqueline Edwards *violin*  
Jenny Khafagi *violin*  
Lynette Rayner *violin*  
Ceridwen Davies *viola*  
Stefanie Farrands *viola*  
Isabel Morse *viola*  
Simon Oswell *viola*  
Rachel Atkinson *cello*  
Molly Kadarau *cello*  
Emma Sullivan *double bass*  
Rachel Curkpatrick *oboe*  
Melissa Woodroffe *contrabassoon*  
Stefan Bernhardsson *horn*  
Robert Shirley *horn*  
Callum G'Froerer *trumpet*  
Robert Collins *trombone*  
Shannon Pittaway *trombone*  
Mike Szabo *trombone*  
Evan Pritchard *percussion*  
Louisa Breen *celeste*

## EUROPEAN TOUR 2014: WHERE WE'RE GOING

**The MSO's Director of Artistic Planning, Huw Humphreys talks about the five extraordinary venues and events that make up the MSO's European tour**

#### Royal Albert Hall, The BBC Proms:

'The BBC Proms is simply the world's greatest festival of orchestral music. Firstly due to its scope - this year there are 76 concerts - but also its track record for commissioning new music and featuring the world's greatest orchestras. The Royal Albert Hall, where it takes place, is one of the world's great historic venues. Sir Andrew also has a long association with the Proms and this year he's also conducting the First Night of the Proms.'

#### Usher Hall, Edinburgh International Festival

'The Director of the Edinburgh Festival is an Australian so there's a natural connection there. The Edinburgh Festival is a highly curated festival - it's not just an orchestra festival but features the full artistic spectrum. Edinburgh in August is a magical time - all the festivals are

on including the Edinburgh Fringe, Edinburgh Film festival and the Tattoo. The whole city is buzzing.'

#### Concertgebouw, Amsterdam

'The Amsterdam Concertgebouw is one of the greatest concert halls in the world and home to the Royal Concertgebouw Orchestra. It's an acoustic miracle and there is this extraordinary tradition that runs through this hall, which you can see it in all its eccentricities. For instance, the conductor doesn't enter from the side of the stage as he would do in every other concert hall but instead walks down a red velvet staircase through the middle of the stage, and the names of the greatest composers in history are inscribed in the architecture.'

#### Schloss Ulrichshusen, Mecklenburg-Vorpommern Festival

'We are performing in the barn of a historic castle in Mecklenburg-Vorpommern area of Germany. Schloss Ulrichshusen is a small venue but with an extraordinary atmosphere. That is the vital thing about these summer music festivals



such as this - they are celebratory, joyous occasions. The Mecklenburg - Vorpommern Festival is becoming one of Germany's most important Summer Festivals, including a residency from the great Berliner Philharmoniker in 2015.'

#### Tivoli Concert Hall, Copenhagen

'Tivoli Gardens is an amazing fun park in the middle of Copenhagen, and in the middle of the Tivoli Gardens is the Tivoli Concert Hall. It is quite an institution - everyone has appeared at the Tivoli at some point. It appeals to people of all ages, and tastes - it's a real summer destination. It is wonderful that music forms a focal point of this historic summer house of fun!'

# SNARE DRUM AWARD 2014

## ENCOURAGING EXCELLENCE IN SNARE DRUM PERFORMANCE

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## THE EDWARD FAMILY: CELEBRATING MUSIC, LOVE AND LAURA



L-R: MSO PERCUSSIONIST ROBERT COSSOM, KRIS EDWARD, MSO PERCUSSIONIST  
JOHN ARCARO, LYN AND TIM EDWARD

The passionate enthusiasm of MSO  
Patrons Tim and Lyn Edward,  
together with their son Kris, has  
brought them closer to the MSO  
staff, musicians and the music, in a  
very personal way.

‘We loved coming to the MSO  
so much, we decided to become  
MSO Patrons. It’s been wonderful  
and has brought us so much  
closer to musicians’, says Lyn. The  
Edward family share a particularly  
close association with the MSO’s

percussion section through their  
support of the MSO’s annual Snare  
Drum Award, an Artist Development  
Program designed to encourage  
the pursuit of excellence in snare  
drum performance in Australia and  
New Zealand. ‘The Award is Rob’s  
[Cossom, MSO Percussionist] baby.  
For the last seven years, we’ve been  
really privileged to ‘rock the cradle’ by  
commissioning the annual test piece,’  
explains Lyn.

Thanks to their generosity, the

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Edward family have enabled seven  
new works to be written and  
performed. This year, the commission  
is particularly personal for the  
Edward family, with composer and  
MSO percussionist John Arcaro,  
dedicating the piece to Kris’ partner,  
Laura Harrer, who heartbreakingly  
died last year.

‘It’s a huge responsibility – and a little  
bit scary - to reflect somebody’s life  
and character in a piece of music,’  
reflects John. ‘After spending so much  
time with Lyn, Tim and Kris, listening  
to their memories and visiting their  
home, *Laura* really evolved.  
The ending of the piece is Kris’  
favourite part. ‘It’s really our way of  
saying goodbye to Laura. It’s going to  
be difficult and emotional hearing it  
played, but I’m also looking forward to  
seeing the finalists perform it.’

The 2014 Snare Drum Award  
Final will take place at the Iwaki  
Auditorium on Friday 8 August at  
6.30pm and is a free event.



#### MELBOURNE RECITAL CENTRE SERIES

Thursday 7 August at 8pm  
Saturday 9 August at 6:30pm  
Elisabeth Murdoch Hall,  
Melbourne Recital Centre

#### GEELONG SERIES

Friday 8 August at 8pm  
Costa Hall, Deakin University, Geelong

.....  
J. S. Bach Mass in B Minor  
.....

Melbourne Symphony Orchestra  
Stephen Layton conductor

Siobhan Stagg soprano  
Christopher Lowrey counter-tenor  
Nicholas Mulroy tenor  
Derek Welton bass

Jonathan Grieves-Smith chorus master  
Melbourne Symphony Orchestra Chorus

# BACH

## MASS IN B MINOR

This concert has a duration of approximately one hour and 30 minutes including one interval of 20 minutes.

### BEYOND THE STAGE

Learn more about the music in these free events.

#### PRE-CONCERT TALK

Thursday 7 August at 7pm

Elisabeth Murdoch Hall, Melbourne Recital Centre

Friday 8 August at 7pm

Costa Hall, Deakin University, Geelong

Professor Graham Lieschke will present a talk on the work in this evening's program.

#### POST-CONCERT CONVERSATION

Saturday 9 August post 8:30pm

Elisabeth Murdoch Hall, Melbourne Recital Centre

Join MSO's Chorus Coordinator Lucy Rash for a post-concert conversation with tonight's artists.

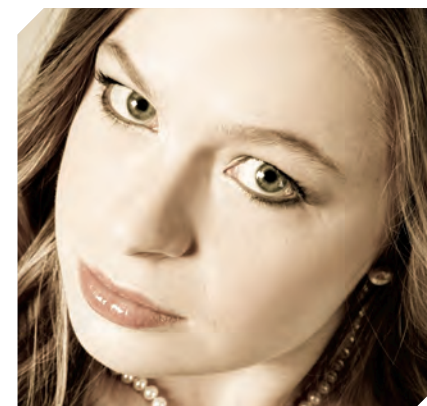


**STEPHEN LAYTON**  
conductor

Stephen Layton has worked extensively as a guest conductor with the Hallé Orchestra, The Philadelphia Orchestra, Minnesota Orchestra, City of London Sinfonia, London Philharmonic Orchestra, BBC Singers, Latvian Radio Choir, Estonian Philharmonic Chamber Choir, English Chamber Orchestra, Scottish Chamber Orchestra, Queensland Symphony Orchestra and Melbourne Symphony Orchestra. He collaborates regularly with the Orchestra of the Age of Enlightenment, Academy of Ancient Music and Britten Sinfonia. Projects this season with the City of London Sinfonia include a performance of Arvo Pärt's *Litany* with the Hilliard Ensemble and a performance of Sir John Tavener's *The Protecting Veil* with cellist Matthew Barley.

A champion of new music, Stephen Layton has premiered new repertoire by composers such as Gabriel Jackson, Veljo Tormis, Morten Lauridsen and Ēriks Ešenvalds. His many recordings include Uģis Praulīns' *The Nightingale* with Michala Petri and the Danish National Vocal Ensemble, which was nominated for two Grammy Awards in 2013 and won the prestigious ECHO Klassik award.

Stephen Layton succeeded the late Richard Hickox as Artistic Director and Principal Conductor of the City of London Sinfonia in September 2010. He is the Founder and Director of Polyphony, Music Director of the Holst Singers, and in 2006 was made a Fellow and Director of Music of Trinity College, Cambridge.



**SIOBHAN STAGG**  
soprano

Originally from Mildura, Siobhan Stagg took part in the 2013 Salzburg Festival's Young Singers Project performing the roles of Pamina (*Die Zauberflöte für Kinder*), Konstanze (*Die Entführung aus dem Serail für Kinder*) and a concert performance of Walter Braunfels' *Jeanne d'Arc*. She then joined the Deutsche Oper Berlin where she performed the roles of Pamina, Woglinde (*Das Rheingold*), Frasquita (*Carmen*) and Waldvogel (*Siegfried*) with Sir Simon Rattle. Other recent performances include Sophie (*Werther*) at the Berlin Philharmonie with Donald Runnicles and Cordelia (*Lear*) at the Hamburg State Opera with Simone Young.

Siobhan Stagg graduated from the Wales International Academy of Voice in Cardiff, having previously studied in Melbourne and on scholarship in Italy, New York and Austria. She has won the Stuart Burrows International Voice Award, Australian International Opera Award, Mietta Song Competition, Italian Opera Foundation Award, and was a Dame Nellie Melba Opera Trust scholar. Her debut album *Hymne à l'amour* has been released on Move records.



**CHRISTOPHER LOWREY**  
counter-tenor

Christopher Lowrey has sung for such distinguished conductors as Laurence Cummings, Christian Curnyn, Martin Pearlman, Richard Egarr, Masaaki Suzuki and Leonardo García Alarcón, in a wide range of venues including La Fenice, Ambronay Festival, Casa da Música, Sablé-sur-Sarthe Festival and the London Handel Festival. Recent engagements include Handel's *Messiah* with the Royal National Scottish Orchestra, *Il trionfo del tempo e del disinganno* with La Nuova Musica, *L'Orfeo* with the Academy of Ancient Music and a return to Aix-en-Provence in Cavalli's *Elena*. Future engagements include St John Passion for Boston Baroque, revivals of *Elena* in Angers-Nantes Opéra and Opéra de Rennes, *Nabucco* with Cappella Mediterranea, *A Midsummer Night's Dream* for Grand Théâtre de Genève and *L'Orfeo* for the Royal Opera House.

Christopher Lowrey's solo recordings include Handel arias for EMI; two settings of *Dixit Dominus* by Handel and Vivaldi on Harmonia Mundi; Bernstein's *Missa Brevis* on Hyperion; and *Il ritorno d'Ulisse in patria* with Boston Baroque.

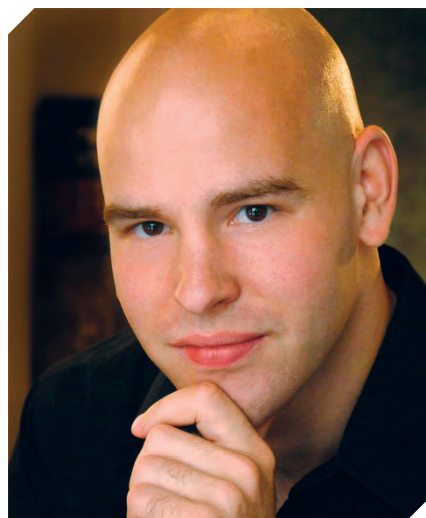




### NICHOLAS MULROY tenor

Born in Liverpool, Nicholas Mulroy studied at Clare College, Cambridge and the Royal Academy of Music. He regularly appears with leading ensembles throughout Europe, including the Monteverdi Choir, Le Musiciens du Louvre, Le Concert d'Astrée, Gabrieli Consort, Orchestra of the Age of Enlightenment, Kölner Akademie, Dunedin Consort, Staatskapelle Dresden, Royal Scottish National Orchestra, English Chamber Orchestra, BBC Philharmonic, BBC Proms, Copenhagen Philharmonic, Wrocław Philharmonic, and Spitalfields Festival. On stage he has worked with Glyndebourne Festival Opera and Glyndebourne Tour, Opéra Comique, Théâtre du Capitole de Toulouse and the Opéra de Lille.

Nicholas Mulroy's recordings include Handel's *Messiah* with the Dunedin Consort on Linn Records, winner of a Gramophone Award for best Baroque vocal. He was recently featured on two versions of St John Passion with Stephen Layton and Polyphony on Hyperion Records, and performing the Evangelist and arias with John Butt and the Dunedin Consort on Linn Records.



### DEREK WELTON bass

Derek Welton is a graduate of the University of Melbourne (BA Linguistics and German) and of the Guildhall School of Music and Drama (MMus and MMusPerf). His numerous competition successes include the Emmerich Smola Förderpreis, the Handel Singing Competition (UK) and the Australian Youth Aria.

He has performed at the Salzburg Festival, Salzburg Easter Festival, Hamburg State Opera, Opera di Roma, Glyndebourne, Opera North, Beijing Music Festival and many others, in roles including Mozart's Figaro, Count Almaviva, Don Giovanni, Guglielmo, Papageno and Speaker, De Brétigny (*Manon*), Nick Shadow (*The Rake's Progress*), Monterone (*Rigoletto*), Donner (*Das Rheingold*) and Klingsor (*Parsifal*). His concert repertoire comprises over fifty works, performed in many of Europe's major concert halls.

Derek Welton features on three recordings: a solo CD of Vaughan Williams for Albion Records; as Creonte (Haydn's *L'anima del filosofo*) for Pinchgut Live; and as Gralsritter (*Parsifal*) with Christian Thielemann on DVD for Deutsche Grammophon.



### JONATHAN GRIEVES-SMITH chorus master

Jonathan is Chorus Master of the Melbourne Symphony Orchestra Chorus, Director of Music at Trinity College, University of Melbourne, and Artistic Director of Hallelujah Junction. His former posts include Music Director of Brighton Festival Chorus, and Chorus Master of the Huddersfield Choral Society, and Hallé Choir.

As guest conductor, Jonathan has conducted the Royal Philharmonic Orchestra, BBC Singers, Royal Liverpool Philharmonic, Bochumer Symphoniker, Choir of Rome's Accademia di Santa Cecilia, Orchestra National de Lille, Academy of St Martin-in-the-Fields Choir, New Zealand Symphony Orchestra, London Mozart Players, Bournemouth Symphony Orchestra, Dartington International Summer School, the Flemish Federation of Young Choirs and Europa Cantat.

Jonathan has trained choirs for many outstanding musicians including Sir Simon Rattle, Valery Gergiev, Seiji Ozawa, Vernon Handley, Stephen Layton, Mark Wigglesworth, Klaus Tennstedt, Pierre Boulez, James Levine and Sir Roger Norrington.

An outstanding conductor of old music, Jonathan has also premiered music by James MacMillan, Brett Dean, Gabriel Jackson, Arvo Pärt, Paul Stanhope, Giya Kancheli, Richard Mills, Henryk Górecki, and Krzysztof Penderecki.

### MELBOURNE SYMPHONY ORCHESTRA CHORUS

Under the artistic leadership of Jonathan Grieves-Smith, the Melbourne Symphony Orchestra Chorus has built an international reputation for its high standards and bold artistic planning.

The Chorus sings with the finest conductors, including Sir Andrew Davis, Mark Wigglesworth, Bernard Labadie, Edward Gardner, Stephen Layton, Vladimir Ashkenazy,

Masaaki Suzuki and Manfred Honeck. Recent highlights include Britten's *War Requiem*, Kancheli's *Styx*, Brett Dean's *The Last Days of Socrates*, Elgar's *The Dream of Gerontius*, Rachmaninov's *The Bells*, and Wagner's *The Flying Dutchman*.

The Chorus is committed to performing new Australian and international choral repertoire. Recent commissions include Gabriel Jackson's *To the Field of Stars* (commissioned with the Netherlands

Chamber Choir and Stockholm's St Jacob's Chamber Choir), Brett Dean's *Katz und Spatz* (with the Swedish Radio Choir), Ross Edwards' *Mountain Chant* (with Cantillation) and Paul Stanhope's *Exile Lamentations* (with Sydney Chamber Choir and London's Elysian Singers) as well as works by Calvin Bowman and Andrew Ford. The Chorus has also premiered works by MacMillan, Pärt, Henze, Schnittke, Bryars, Silvestrov, Maskats, Machuel, Vasks, and many more.

The Chorus has made critically acclaimed recordings for Chandos and ABC Classics, has toured Brazil, and has performed with the Malaysian Philharmonic Orchestra in Kuala Lumpur, The Australian Ballet, Sydney Symphony Orchestra, and with Barbra Streisand. It has featured at the Melbourne International Comedy Festival with Eddie Perfect and Tripod, the 2014 ANZAC Day Dawn Service in Melbourne, the 2011 AFL Grand Final, the Melbourne International Arts Festival, and the Sydney Olympic Arts Festival.



### MELBOURNE SYMPHONY ORCHESTRA CHORUS

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## JOHANN SEBASTIAN BACH

(1685-1750)

Mass in B minor, BWV 232

**Siobhan Stagg** soprano

**Christopher Lowrey**  
counter-tenor

**Nicholas Mulroy** tenor

**Derek Welton** bass

**Melbourne Symphony  
Orchestra Chorus**



Bach's Mass in B minor may never have been heard complete in his lifetime. The first known complete performance was more than a century after Bach's death, in Leipzig in 1859, and was based on the first published edition, which came out in 1845. Since then the Mass in B minor has remained one of Bach's most performed large-scale works.

Although assembled over more than a quarter of a century, Bach's Mass is a unity. In its final form, it is Bach's only setting of all the parts of the Roman Catholic Ordinary of the Mass. The devoutly Lutheran Bach completed it not for any service of worship, but probably to satisfy his sense of artistic completeness – to leave a worthy setting of the most important liturgical text. One of Bach's very last works, it illustrates the 'encyclopaedic tendencies' of his final years, seen also in the Goldberg Variations, The Musical Offering, and The Art of Fugue: a compendium displaying the composer's achievement in every

### AT A GLANCE:

- Bach's Mass in B minor stands alongside his St. Matthew and St. John Passions as a major contribution to the music of Christian worship.
- Bach probably never heard it complete. Its first known complete performance was in 1859, more than a century after Bach's death.
- Bach's Lutheran church kept, from the Catholic Mass in Latin, the Kyrie and Gloria. In 1733 Bach submitted a setting of those two parts of the Mass to the Royal Court of Saxony in Dresden, seeking an official position. Most of the music was adapted, wonderfully, from other music by Bach.
- Towards the end of his life Bach added the remaining parts of the Mass to form a complete setting. He probably wanted it to stand alongside the Passions as an exemplary work.
- Too long for almost any service of worship, Bach's B minor Mass is a marvellous compendium of his musical and instrumental styles. Virtuoso solo arias with brilliant parts for solo instruments match exciting, powerful and expressive choruses, all illustrating the meaning of the text. This Mass transcends Christian divisions, and makes available, in a form that can be given in concert, much music originally devised by Bach for more transient contexts – you'd never guess!

appropriate type of writing, and an exemplary work.

Bach selected and adapted, largely from pre-existing vocal works of his own, music matching the words of the Mass. Where the adapted originals are not known, they may be assumed to have existed: this makes the Mass a treasure trove of lost glories! Most of this music was composed for specific occasions and days of the Christian year. By putting it into a Mass, Bach gave it a durable context. Some of the pieces are intimate, some brilliant. Some are deliberately old-fashioned and learned, others fashionably up to date.

### HISTORY OF THE COMPOSITION

On 27 July 1733, Bach deposited a set of parts of a Missa – the Lutheran term for a work comprising the Kyrie and Gloria of the Latin Mass – with the electoral court of Saxony in Dresden. He accompanied it with a supplication to be appointed Court Composer to the Elector. By acquiring this official, though largely honorific, title Bach probably wanted to strengthen his position vis-à-vis the municipal authorities in Leipzig, his employers with whom he often

had difficult relations. The Saxon court had turned Catholic in 1697, so the sacred work accompanying such an application had to be suitable for the Catholic liturgy. This was not a religious compromise on the part of the Lutheran Bach. Luther had kept the Latin Kyrie and Gloria as part of Protestant worship.

Bach may have assembled his Latin Missa rather hastily, and many of the movements show signs of adaptation of music for different words. Bach may also have had in mind the music ensemble of the Dresden court. These instrumentalists and singers were among the most brilliant musicians in Europe. All the arias of the Gloria have solo instrumental parts, and each of the five voices in the ensembles has either a solo number or a duet. In Dresden, the music would probably have been performed with one voice and one instrument to each part, even in the choruses. Such a performance is hardly practicable in a large hall, but does remind us that much of the music, especially the solos and duets, is essentially chamber music.

The Saxon court probably never heard a performance of the Missa, though Bach did secure the appointment three years later. The remaining three

sections of what we call the Mass in B minor were written in the very last years of Bach's life. He expanded the unused score of the Missa into a full setting of the Roman Mass. The way Bach divides the remaining sections is neither Catholic nor Lutheran – the Creed, here called Symbolum Nicenum, is followed by a Sanctus which, according to Lutheran practice, does not incorporate the

Benedictus and Osanna. These, however, are grouped together in a separate section with the Agnus Dei and Dona nobis pacem. At the end Bach writes 'S.D.G.' (Soli Deo Gloria – to God alone be the glory.) Bach in his last years wrote this at the end of major compositions, showing that all that precedes these words is a unity. The same is shown by the return of the music for Gratias agimus tibi, to

set the words Dona nobis pacem.

*Performance history on page 34.*

### GUEST MUSICIANS

#### BACH'S MASS IN B MINOR

Ceridwen Davies *viola*  
Simon Oswell *viola*  
Svetlana Bogosavljeric *cello*  
Rachel Curkpatrick *oboe*  
Robert Collins *trombone*  
Mike Szabo *trombone*  
Calvin Bowman *organ*

## I. MISSA

### KYRIE

Bach divides the text of the Mass into separate movements, with arias, duets and choruses (perhaps his model was Masses from Naples such as those by Alessandro Scarlatti). After four mighty introductory bars the Kyrie continues as a vast five-part fugue, a measured and thoughtful prayer for mercy. The Christe eleison is chamber music in the Italian style, where the two soloists sing in thirds, and plead in canon. The second Kyrie is a fugue on different material.

#### Chorus

*Kyrie eleison*

Lord, have mercy

#### Duet: Soprano, [Soprano II] Counter-tenor

*Christe eleison*

Christ, have mercy

#### Chorus

*Kyrie eleison*

Lord, have mercy

### GLORIA

The Gloria opens with a lively concerto-like movement with three trumpets and oboes, then, at the words 'And on earth peace', a completely contrasted fugue. Laudamus te is a joyful chamber music solo, with a florid violin obbligato. The Gratias is a strict fugue also existing as the first chorus of Cantata BWV 29 *Wir danken dir Gott* (We thank thee, O God). In Domine Deus intertwining voices symbolise the unity of the Father and Son, with a solo flute as the Holy Spirit. Qui tollis is based on Cantata BWV 46, where music for the words 'Behold and see if there be any sorrow like unto my sorrow' proved suitable for contemplation of sin. Qui sedes features an obbligato for oboe d'amore. The bass solo Quoniam has a peculiar accompaniment for hunting horn and two bassoons, probably to express the singularity of Christ. It leads directly into Cum Sancto Spiritu, a very brilliant chorus with a central fugato section.

#### Chorus

*Gloria in excelsis Deo,  
et in terra pax hominibus bonae  
voluntatis*

Glory to God in the highest  
and on earth peace to men  
of goodwill

#### Aria: [Soprano II] Soprano

*Laudamus te, benedicimus te.  
Adoramus te, glorificamus te.*

We praise thee. We bless thee.  
We adore thee. We glorify thee.

#### Chorus

*Gratias agimus tibi propter magnam  
gloriam tuam.*

We give thee thanks for thy great  
Glory.

#### Duet: Soprano, Tenor

*Domine Deus, Rex coelestis  
Deus Pater omnipotens.  
Domine Fili unigenite  
Jesu Christe altissime  
Domine Deus, Agnus Dei,  
Filius Patris*

O Lord God, heavenly King,  
God the Father Almighty,  
O Lord Jesus Christ, the only begotten Son.  
Jesus Christ the most high  
O Lord God, Lamb of God,  
Son of the Father.



**Chorus**

*Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.*

**Aria: Counter-tenor**

*Qui sedes ad dextram Patris,  
miserere nobis.*

**Aria: Bass**

*Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus, Jesu Christe.*

**Chorus**

*Cum Sancto Spiritu,  
in gloria Dei Patris,  
Amen.*

Who takest away the sins of the world,  
have mercy upon us.  
Who takest away the sins of the world,  
receive our prayer.

Who sittest at the right hand of the Father,  
have mercy on us.

For thou alone art holy,  
thou alone art Lord,  
thou alone, O Jesus Christ, art most high.

Together with the Holy Ghost,  
in the glory of God the Father,  
Amen.

INTERVAL

II. SYMBOLUM NICENUM

CREDO

In contrast with the Gloria, the Creed is dominated by choral movements, beginning with a fugue using the ancient Mixolydian ‘church’ mode, on the ‘Credo’ theme in Gregorian chant. ‘Patrem omnipotentem’ is a fugal movement derived from Cantata 171. In ‘Et incarnatus est’ the drooping theme illustrates the words. For Crucifixus, Bach reworked the opening of the Cantata BWV 12, ‘Weeping, moaning, worry, trembling’, with thirteen repetitions of a ground bass. ‘And was buried’ takes the bass part to its lowest point, a darkness dispelled by the announcement of the Resurrection. The bass solo Et in Spiritum Sanctum is graceful and lyrical, pastoral in its 6/8 rhythm. Confiteor, possibly the only wholly new music in the Mass, is another peak of Bach’s learning and contrapuntal skill. A five-part choral fugue on the Gregorian chant associated with this text, this shows how seriously Bach took the doctrine of baptism. Suddenly the music veers into harmonic no-man’s land (the autograph shows this passage gave Bach a lot of trouble). Searching is resolved with excitement at the idea of the Resurrection.

**Chorus**

*Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilia omnium et invisibilia.*

**Duet: Soprano, Counter-tenor**

*Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum.  
Et ex Patre natum ante omnia secula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum  
consubstantialem Patri,  
per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salutem  
descendit de coelis.*

**Chorus**

*Et incarnatus est de Spiritu Sancto  
ex Maria virgine,  
et homo factus est.*

I believe in one God,  
The Father Almighty,  
maker of heaven and earth,  
and of all things visible and invisible.

And in one Lord, Jesus Christ,  
the only begotten Son of God.  
Born of the Father before all ages.  
God of God, light of light,  
True God of true God,  
begotten not made;  
of one being with the Father,  
by whom all things were made,  
who for us men,  
and for our salvation  
came down from heaven.

And was made flesh by the Holy ghost  
of the Virgin Mary,  
and was made man.

*Crucifixus etiam pro nobis:  
sub Pontio Pilato, passus  
et sepultus est.*

*Et resurrexit tertia die,  
secundum scripturas;  
et ascendit in coelum, sedet ad  
dexteram Dei Patris,  
et iterum venturus est cum gloria  
judicare vivos et mortuos,  
cujus regni non erit finis.*

**Aria: Bass**

*Et in Spiritum Sanctum Dominum,  
et vivificantem,  
qui ex Patre,  
Filioque procedit;  
qui cum Patre, et Filio simul  
adoratur, et conglorificatur,  
qui locutus est per Prophetas.  
et unam sanctam catholicam et  
apostolicam ecclesiam.*

**Chorus**

*Confiteor unum baptisma in  
remissionem peccatorum.*

*Et expecto resurrectionem  
mortuorum, et vitam venturi  
saeculi. Amen.*

He was also crucified for us,  
suffered under Pontius Pilate,  
and was buried.

And on the third day he rose again,  
according to the Scriptures;  
and ascended into heaven, where he sitteth  
at the right hand of the Father,  
and he shall come again with glory  
to judge the living and the dead,  
and of his Kingdom there shall be no end.

And in the Holy Ghost the Lord  
and giver of life,  
who proceedeth from the Father  
and the Son;  
who together with the Father and  
the Son is no less glorified,  
who spoke through the Prophets.  
and in one holy catholic and  
apostolic Church.

I acknowledge one baptism  
for the remission of sins.

And I await the resurrection of  
the dead, and the life of the world  
to come. Amen.

Holy, Holy, Holy,  
Lord God of Hosts,  
Heaven and earth are filled with  
his glory.


III. SANCTUS

The Sanctus is the grandest of Bach’s several settings of this text, originally written for performance at Christmas 1724.

**Chorus**

*Sanctus, Sanctus, Sanctus,  
Dominus Deus, Sabaoth,  
Pleni sunt coeli et terra gloria  
ejus.*

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IV. OSANNA, BENEDICTUS, AGNUS DEI, ET DONA NOBIS PACEM

The Osanna is written for two choirs with the orchestra as the third ‘choir’. Earlier versions show up in cantatas celebrating secular rulers. The Agnus Dei existed in two previous versions, the most recent in the ‘Ascension Oratorio’ (Cantata BWV 11). Bach simplified the elaborate melodic line, shortened the aria, and made it appropriate to the new text. This adaptation cost Bach more effort than writing a new piece: he borrowed from himself with the utmost artistic care.

The mass concludes in D major, the key predominating since the end of the Kyrie. Repeating the music of Gratias agimus tibi to the words, ‘Dona nobis pacem’, Bach links the ideas of thanks and peace, and reverts to the earliest occurring music in his Mass appropriate for the new text.

Chorus 1: Soloists, with Chorus 2: Choir

*Osanna in excelsis*

Hosanna in the highest

Aria: Tenor

*Benedictus qui venit in nomine*

*Domini*

Blessed is he that cometh in the name  
of the Lord.

Chorus 1: Soloists, with Chorus 2: Choir

*Osanna in excelsis*

Hosanna in the highest.

Aria: Counter-tenor

*Agnus Dei,*

*qui tollis peccata mundi,  
miserere nobis.*

Lamb of God,  
who takest away the sins of the world,  
have mercy upon us.

Chorus

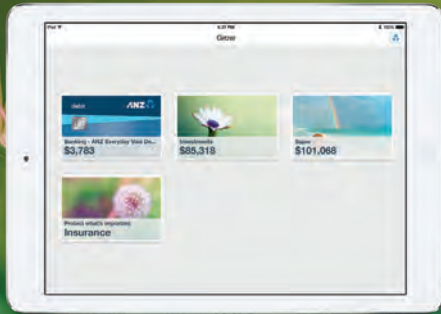
*Dona nobis pacem.*

Grant us peace.

Program notes by David Garrett © 2011/2014

*The Melbourne Symphony was the first of the Australian state symphony orchestras to perform Bach's B minor Mass, on 19 November 1938 under Granville Bantock. The Orchestra most recently performed it on 8 April 1998 under Markus Stenz and with soloists Sara Macliver, Sally-Anne Russell, David Hamilton, Stephen Bennett and the Melbourne Chorale Ensemble.*

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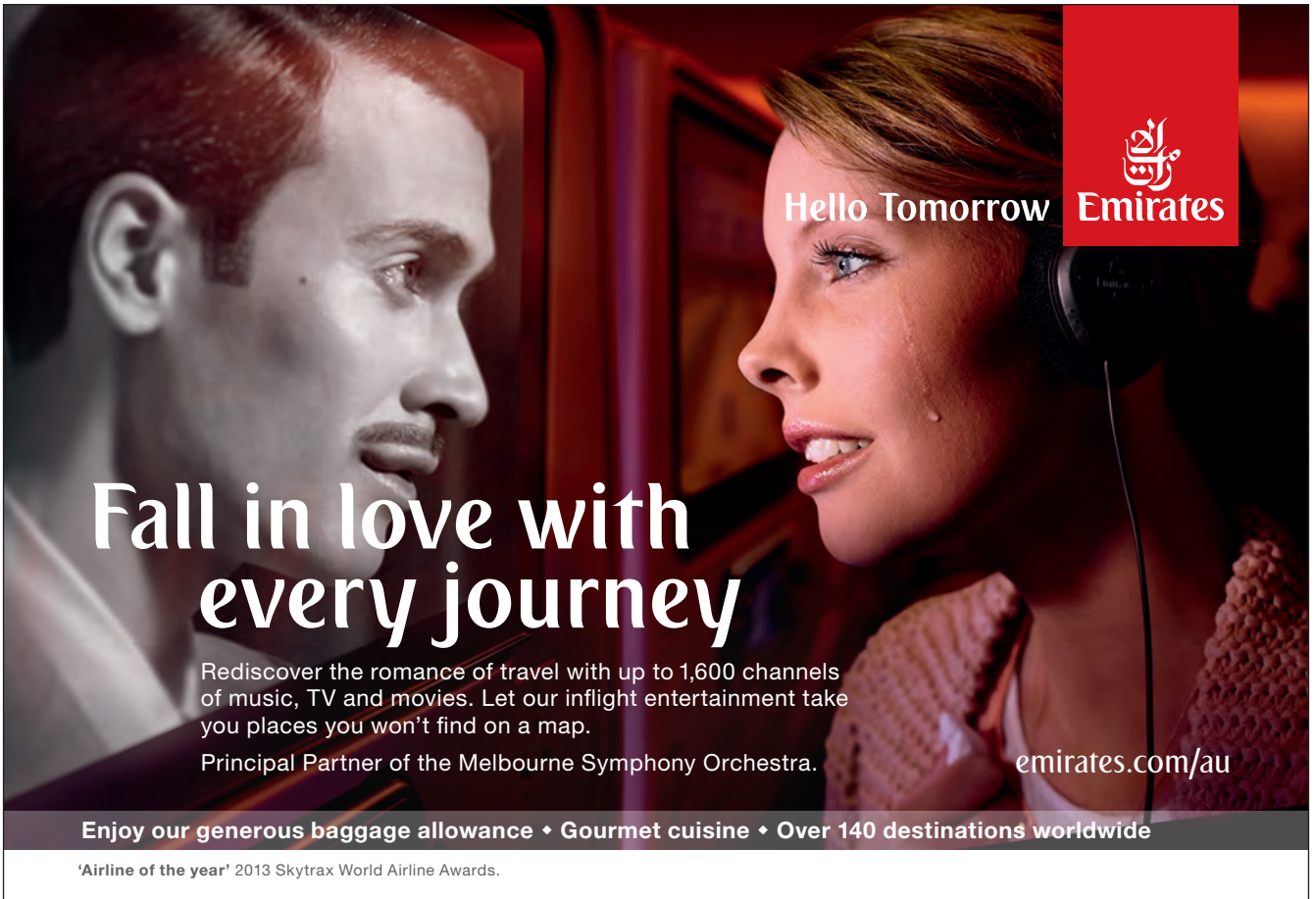
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