



# Mahler 4

## Geelong Series

Friday 19 June at 8pm  
Costa Hall, Deakin University  
Geelong

## Saturday Night Symphony

Saturday 20 June at 8pm  
Arts Centre Melbourne  
Hamer Hall

## ANZ Great Classics on Mondays

Monday 22 June at 6.30pm  
Arts Centre Melbourne  
Hamer Hall



PRINCIPAL PARTNER

# What's On July — September



## BABE

**Saturday 11 July**  
**Sunday 12 July**

George Miller's *Babe* is an icon of Australian cinema. To coincide with its twentieth anniversary, the MSO and original soundtrack composer, Nigel Westlake, join forces to present the world premiere of *Babe: The Twentieth Anniversary Concert*, an exclusive all-ages screening with the Orchestra performing the film's score.



## YUJA WANG PLAYS PROKOFIEV

**Thursday 23 July**  
**Friday 24 July**  
**Saturday 25 July**

Chinese piano superstar Yuja Wang brings her acclaimed virtuosity to Prokofiev's tempestuous Second Piano Concerto, in a program that includes Tchaikovsky's *Marche Slave* and Brahms' luminous fourth and final symphony.



## TCHAIKOVSKY'S PIANO CONCERTO No.1

**Friday 7 August**  
**Saturday 8 August**  
**Monday 10 August**

The very epitome of Romantic music, Tchaikovsky's Piano Concerto No.1 is performed by Simon Trpčeski, appearing alongside Rimsky-Korsakov's *Capriccio espagnol* and Scriabin's Third Symphony.



## RACHMANINOV 3

**Thursday 20 August**  
**Friday 21 August**  
**Saturday 22 August**

Russian-American pianist Kirill Gerstein displays his mastery of the formidable 'Rach 3', conducted by Sir Andrew Davis, alongside Rimsky-Korsakov's *Dubinushka* and Strauss' autobiographical tone poem, *Ein Heldenleben*.



## MOZART'S PIANO CONCERTO No.17

**Friday 28 August**  
**Saturday 29 August**  
**Monday 31 August**

The irrepressible overture to Rossini's *La gazza ladra* is set alongside works by Mozart and Messiaen, and the lush melodies of Brahms' Symphony No.3.



## AN EVENING WITH RENÉE FLEMING

**Thursday 3 September**  
**Saturday 5 September**

Famed for her magnetic performances and sheer beauty of tone, celebrated American soprano Renée Fleming joins the MSO and Sir Andrew Davis for two Melbourne-exclusive orchestral concerts.

Presented by MSO and Arts Centre Melbourne



Melbourne Symphony



@MelbSymphony



@MelbourneSymphonyOrchestra



TheMSOrchestra



Download our free app  
[at mso.com.au/msolearn](http://mso.com.au/msolearn)



Sign up for our monthly e-news at  
[mso.com.au](http://mso.com.au) and receive special offers  
from the MSO and our partners.

# Welcome to Mahler 4

## MELBOURNE SYMPHONY ORCHESTRA

It was once said of Audrey Hepburn that every time she walked into a room, all heaven broke loose. This irresistible image also applies to Mahler's Symphony No.4 – indeed a celestial work, whose last movement is a rhapsodic setting of Mahler's song, *Das himmlische Leben* (*The Heavenly Life*).

Welcome to this concert, in which Chief Conductor Sir Andrew Davis and the MSO not only head into the Mahlerian clouds – helped by soprano Jacqueline Porter – but, beforehand, into the dazzling world of Prokofiev's late work, the Sinfonia Concertante. This, the composer's own reworking of his Cello Concerto, was inspired by Mstislav Rostropovich, who said of the work's conclusion that the cello sounded 'as if spiraling up to the very summit of a domed roof'. I am sure that our soloist, the Dutch virtuoso Pieter Wispelwey, will negotiate Prokofiev's dizzying demands with his usual daring brilliance.

I hope you enjoy this evening of great music-making.



**André Gremillet**  
Managing Director

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 Eugene Goossens, a 2014 European Festivals tour, and a multi-year cycle of Mahler's Symphonies.

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 have included 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, Ben Folds, 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 Community Engagement 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 Creative Victoria, Department of Economic Development, Jobs, Transport and Resources. The MSO is also funded by the City of Melbourne, its Principal Partner, Emirates, corporate sponsors and individual donors, trusts and foundations.*



## ABOUT THE ARTISTS

### Melbourne Symphony Orchestra

**Sir Andrew Davis**  
conductor

**Pieter Wispelwey**  
cello

**Jacqueline Porter**  
soprano

—  
**PROKOFIEV**  
Sinfonia Concertante, Op.125

—  
**Interval 20 minutes**

—  
**MAHLER**  
Symphony No.4 in G

This concert has a duration of approximately 2 hours including one 20 minute interval.

Saturday night's concert will be broadcast and streamed live around Australia on ABC Classic FM.

 105.9 ABC  
Classic FM  
[abc.net.au/classic](http://abc.net.au/classic)

### Pre-Concert Talks

**7pm Friday 19 June**  
Onstage, Costa Hall

**7pm Saturday 20 June**  
Stalls Foyer, Hamer Hall

MSO Director of Artistic Planning Ronald Vermeulen will present a talk on the artists and works featured in this program.

### Post-Concert Conversation

**8.30pm Monday 22 June**  
Stalls Foyer, Hamer Hall

Join MSO Director of Artistic Planning Ronald Vermeulen for a post-concert conversation with tonight's artists.

### Sir Andrew Davis conductor

Sir Andrew Davis is Music Director and Principal Conductor of the Lyric Opera of Chicago and Chief Conductor of the Melbourne Symphony Orchestra. In a career spanning over 40 years, he has been the musical and artistic leader at several of the world's most distinguished opera and symphonic institutions, including the BBC Symphony Orchestra (1991–2004), Glyndebourne Festival Opera (1988–2000), and the Toronto Symphony Orchestra (1975–1988). He recently received the honorary title of Conductor Emeritus from the Royal Liverpool Philharmonic Orchestra.

One of today's most recognised and acclaimed conductors, Sir Andrew has conducted virtually all the world's major orchestras, opera companies, and festivals. This year he celebrates his 40-year association with the Toronto Symphony, and aside from performances with the Melbourne Symphony, he will conduct the BBC Symphony Orchestra at the Proms, Philharmonia Orchestra at the Three Choirs Festival, and the Scottish Chamber Orchestra at the Edinburgh International Festival.

Born in 1944 in Hertfordshire, England, Sir Andrew studied at King's College, Cambridge, where he was an organ scholar before taking up conducting. His wide-ranging repertoire encompasses the Baroque to contemporary, and his vast conducting credits span the symphonic, operatic and choral worlds.

Sir Andrew was made a Commander of the British Empire in 1992, and a Knight Bachelor in 1999.

### Pieter Wispelwey cello

Pieter Wispelwey is equally at ease on the modern or period cello. His acute stylistic awareness, combined with a truly original interpretation and a phenomenal technical mastery, has won the hearts of critics and the public alike.

Recent performances and coming highlights include concerto performances with the Orchestre national d'Île-de-France, Finnish Radio Symphony Orchestra, Philharmonia Orchestra and Beethoven Orchester Bonn. Recital appearances include London's Wigmore Hall; the Konzerthaus, Vienna; Concertgebouw, Amsterdam; Flagey, Brussels; Toppan Hall, Tokyo; and the Seoul Arts Center.

He has over twenty recordings to his credit on the Channel Classics, Onyx Classics and Evil Penguin Records Classic labels, which have attracted major international awards. His more recent release features C.P.E Bach's Cello Concerto in A major with Musikkollegium Winterthur.

Pieter Wispelwey plays a 1760 Giovanni Battista Guadagnini cello and a 1710 Rombouts baroque cello.



## ABOUT THE MUSIC

### Jacqueline Porter soprano

Jacqueline Porter, an honours graduate in Music Performance and BA (Italian) from the University of Melbourne, was also the recipient of a Dame Nellie Melba Opera Trust Scholarship in 2010.

She appears regularly with Australia's major symphony orchestras and choral societies, in repertoire ranging from Grieg's *Peer Gynt* and Prokofiev's *The Ugly Duckling* (Sydney Symphony Orchestra), Rachmaninov's *The Bells* and a Mozart/Haydn tour (Melbourne Symphony Orchestra), Last Night of the Proms (Tasmanian Symphony Orchestra), to Adelaide Symphony Orchestra's New Year's Eve Gala. Jacqueline's roles in opera include *Susanna* (*The Marriage of Figaro*) for Victorian Opera, and *Gretel* (*Hansel and Gretel*) for State Opera South Australia.

Other 2015 performances will include appearances at the Woodend Winter Arts Festival, and Isabelle in *L'amant jaloux* with Pinchgut Opera.



### Sergei Prokofiev (1891-1953)

#### Sinfonia Concertante

#### Symphony-Concerto for cello and orchestra, Op.125

*Andante*

*Allegro giusto*

*Andante con moto - Allegretto - Allegro marcato*

#### Pieter Wispelwey cello

The last five years of Prokofiev's life were miserable. Following a series of cultural crackdowns instigated by Stalin's most powerful cultural warrior Andrei Zhdanov, Prokofiev in particular was singled out for the crime of 'formalism' – Soviet code for writing music which experimented with bourgeois 'western' techniques and which 'rejected the principles of classical music'. Much of his music was effectively banned, and the composer – in serious ill-health – was forced to write a public recantation of his 'errors'. Moreover, the lack of performances was matched by a lack of commissions for new work, so Prokofiev's financial situation became ever more dire.

One of the few happy aspects to Prokofiev's last years is the friendship he enjoyed with the young cellist Mstislav Rostropovich. Not only was Rostropovich the inspiration for a number of new works, he was also fierce in his defence of the composer.

Prokofiev had written his Cello Concerto Op.58 in the mid-1930s but had been dissatisfied with both the work and its first performance in 1938. Meeting Rostropovich a decade later made Prokofiev return to the piece, rewriting it substantially enough to label it his Concerto No.2 in which form Rostropovich performed it in 1952. Still dissatisfied, Prokofiev made further revisions, expansions and re-workings with much technical advice from the cellist so that the work reached its definitive form as the Symphony-Concerto Op.125 later that year. (Contrary to rumour, however, Rostropovich didn't actually compose any of the music except for an eight-bar section of the solo part for which Prokofiev had already worked out the harmony and rhythm.) Another work for Rostropovich, the Concertino in

G minor, was begun at the same time but only completed by the cellist and Dmitri Kabalevsky after Prokofiev's death the following year.

The Symphony-Concerto has a valedictory feel to it. Notwithstanding its occasionally extreme virtuosity, there are numerous reflective passages throughout the work, not just in the *Andante* sections of the outer movements, but in the central scherzo as well. The first movement contains echoes of the earlier Prokofiev: a hint of the march from *The Love for Three Oranges*, a swelling melody or woodwind solo that recalls *Romeo and Juliet*; but the music remains generally spare and the movement almost peters out in a series of evanescent cello figurations.

The central movement has some of the energy and harmonic tartness of earlier Prokofiev (and indeed hints of the sardonic wit of Shostakovich) at first, but soon falls into a dreamy reverie characterised by a songful line and delicate icy orchestral textures. The spell is soon broken by timpani and dissonant winds. The music briefly regains its scurrying energy before another episode of lyrical cello writing against a spare orchestral background; yet again the momentum increases with rapid cello figurations and a goose-stepping orchestral march which in turn seems to dissolve before the movement ends in classic Prokofievian style.

A single tutti chord introduces the finale. To his original *Allegro* finale, Prokofiev added a new opening – *Andante* again but now *con moto* (with movement).

Shades of Prokofiev's humour can be heard as the music ratchets through increasingly fast tempos to a breathtaking passage of high intensity solo writing at the work's conclusion.

Sadly Prokofiev didn't live to hear the final version, which Rostropovich premiered in Denmark in 1954.

Abridged from an annotation by Gordon Kerry © 2007

*The only previous performances of Prokofiev's Sinfonia Concertante by the Melbourne Symphony Orchestra took place in October 1995 with conductor Lawrence Foster and soloist Mischa Maisky.*



## ABOUT THE MUSIC

### Gustav Mahler (1860-1911)

#### Symphony No.4 in G

*Bedächtig – Recht gemächlich*  
(Deliberately – Really unhurried)  
*In gemächerlicher Bewegung, ohne Hast*  
(In a leisurely tempo, without haste)  
*Ruhevoll (Peacefully)*  
*Sehr behaglich*  
(Very homely and comfortable)

#### Jacqueline Porter soprano

'It is too beautiful: one shouldn't allow oneself such a thing!' exclaimed Mahler one day in 1900. He was standing on the balcony of his newly-built summer residence at Maiernigg, on the shores of the Wörthersee. Mahler's career as a conductor usually left him only the summer months for composition; when he became Director of the Vienna Court Opera in 1897 and conductor of the Vienna Philharmonic in 1898 the intensity of the workload meant that he composed nothing during those years. The house at Maiernigg was a perfect retreat, and the perfect place to complete his Fourth Symphony which he had begun in the summer of 1899.

The symphony is at once the culmination of certain aspects of the previous two and their complete antithesis. The Second Symphony is Mahler's musical dramatisation of nothing less than death and resurrection, while in the Third, as he put it, 'all nature finds a voice'. The Fourth, by contrast, is on an altogether more modest scale: it consists of the 'standard' four movements (the first time Mahler

adhered to that pattern), plays for a comparatively short 55 minutes or so, and is scored for a much smaller orchestra. What it shares with its two predecessors is a preoccupation with ideas of life and death, and a relationship to the collection of folk poetry, *Des Knaben Wunderhorn* (The Youth's Magic Horn), which Mahler mined for various song settings. The final movement – which Mahler first set in 1892 and which was originally planned for inclusion in the Third Symphony – is taken from the *Wunderhorn* collection, and describes a child's vision of heaven.

Commentator Paul Bekker has suggested that the whole symphony was germinated by the song, and Michael Kennedy has noted that all the movements are 'thematically interconnected'. Dramatically, too, the work is unified by a pervasive sense of innocence: Mahler's music is never naïve, and its simplicity is deceptive given the formal sophistication of its structure and elaboration of its counterpoint, but the work is careful to avoid the obtuse, the rhetorical and the monumental. The philosopher Theodor Adorno points out that the whole work's 'image-world is of childhood. The means are reduced, without heavy brass; horns and trumpets are more modest in number. No father figures are admitted to its precincts.'

This first movement quickly establishes the mood of childish innocence with the sound of four flutes and sleigh bells, simple melodies with pizzicato accompaniment from low strings. But as the great Mahler scholar Deryck

Cooke once put it, the serene surface of the work conceals figures whom he described as 'moving behind a veil which obscures their naked horror and makes them like the bogeymen who appear in illustrations to books of fairy tales'. There is perhaps latent danger in the brief eruption of the Fifth Symphony's tempestuous fanfare in the first movement of this work, but the movement ends with a moment of seraphic peace before its good-humoured conclusion.

One 'bogeyman' is 'Freund Hain', a devilish fiddler such as we also meet in Saint-Saëns' *Danse macabre*. In an early sketch for his scherzo Mahler wrote 'Freund Hain spielt auf' (Our friend Hain strikes up). In the final version of this movement with its *ländler* (a peasant dance in triple time) Trio section, there is a prominent solo for a violin which is tuned higher than normal to make it sound like 'ein Fiedel' (a fiddle). Mahler compared composing this work with 'wandering through the flower-scented garden of Elysium and it suddenly changes to a nightmare of finding oneself in a Hades full of horrors.'

There is no horror in the opening of the central *Adagio*, by far the longest movement in the work. A set of variations, it is unified by the device of the pizzicato double bass which plays a repeated figure or ostinato. There is a violent passage towards the end of the movement, where the timpani take over the basses' figure, playing, as Adorno says, 'as drums once seemed before the age of seven'.

In the final movement the orchestra is joined by the soprano soloist for the *Wunderhorn* song, 'Das himmlische Leben' (The Heavenly Life), and it is here that the work's ambiguities come into clear focus. Ostensibly a cute account of how a child might see heaven, it is actually a cleverly disguised set of variations which allows Mahler to seem simple while constantly spinning new and fascinating sounds. It characterises various saints carrying on their earthly tasks to produce the gastronomic delights of the afterlife: St Martha cooks, of course; St Peter fishes; Herod (somehow admitted through the pearly gates) is the butcher. As Adorno notes:

These are not only the modest joys of the useful south German vegetable plot ... Immortalised in them are blood and violence; oxen are slaughtered, deer and hare run to the feast in full view on the roads. The poem culminates in an absurd Christianity.

After hymning St Cecilia, the work ends quietly. For Cooke it is a 'peaceful close', for Adorno this 'fairy-tale symphony is as sad as the late works ... Joy remains unattainable, and no transcendence is left but yearning.' Like Maierigg, this work is perhaps 'too beautiful' to be true.

Gordon Kerr © 2003

The Melbourne Symphony Orchestra first performed Mahler's Symphony No.4 in 1949 with soprano Elisabeth Schwarzkopf and conductor Otto Klemperer, and most recently in 2013 with soloist Siobhan Stagg and Benjamin Northey conducting.

## Symphony No.4

*Wir geniessen die himmlischen Freuden  
d'rum thun wir das Irdische meiden.  
Kein weltlich' Getümmel  
hört man nicht im Himmel!  
Lebt Alles in sanfester Ruh!  
Wir führen ein englisches Leben!  
Sind dennnoch ganz lustig daneben!  
Wir tanzen und springen  
wir hüpfen und singen!  
Sanct Peter in Himmel sieht zu!*

*Johannes das Lämmlein auslasset,  
der Metzger Herodes drauf passet!  
Wir führen ein geduldig's,  
unschuldig's, geduldig's,  
ein liebliches Lämmlein zu Tod!  
Sanct Lucas den Ochsen thät schlachten  
ohn' einig's Bedenken und Achten,  
der Wein kost kein Heller  
im himmlischen Keller  
die Englein, die backen das Brot.*

*Gut' Kräuter von allerhand Arten,  
die wachsen im himmlischen Garten!  
Gut' Spargel, Fisolen,  
und was wir nur wollen!  
Ganze Schüsseln voll sind uns bereit!  
Gut' Äpfel, gut' Birn' und gut' Trauben!  
Die Gärtn'r, die Alles erlauben!  
Willst Rehbock, willst Hasen,  
Auf offener Strassen  
sie laufen herbei!*

*Sollt ein Fasttag etwa kommen  
alle Fische gleich mit Freuden  
angeschwommen!  
Dort läuft schon Sanct Peter  
mit Netz und mit Köder  
zum himmlischen Weiher hinein.  
Sanct Martha die Köchin muss sein!*

*Kein Musik ist ja nicht auf Erden,  
die uns'rer verglichen kann werden.  
Elftausend Jungfrauen  
zu tanzen sich trauen!  
Sanct Ursula selbst dazu lacht!  
Kein Musik ist ja nicht auf Erden,  
die uns'rer verglichen kann werden.  
Cäcilia mit ihren Verwandten  
sind treffliche Hofmusikanten!  
Die englischen Stimmen  
ermuntern die Sinnen!  
dass Alles für Freuden erwacht.*

Text: Des Knaben Wunderhorn

We taste the joys of Heaven  
leaving behind all that is earthly.  
No worldly strife  
is heard in Heaven.  
We live here in sweetest peace!  
We live an angelic life,  
yet we are merry as can be.  
We dance and spring  
and skip and sing  
while St Peter in heaven looks on.

St John lets the lamb go running,  
the butcher Herod is waiting for it.  
We lead the patient,  
meek, guiltless  
dear little Lambkin to death!  
St Luke is slaughtering the oxen  
without care or consideration,  
The wine is free  
in the heavenly tavern,  
and the angels, they bake the bread.

Fine vegetables of every kind  
grow in the gardens of Heaven,  
good asparagus and beans,  
whatever we fancy,  
big bowls are prepared for us!  
Good apples and pears and grapes!  
The gardeners let us take all!  
Do you want a roebuck or hare?  
Here in the open streets  
they run about!

And when there is a fast day  
the fish come swarming  
in merrily!  
St Peter, he runs  
with net and with bait  
to fish in the heavenly pond.  
St Martha is the cook, who else?

No music on earth  
can compare with ours.  
Eleven thousand virgins  
come forward to dance!  
Even St Ursula laughs to see that!  
No music on earth  
can compare with ours.  
Cecilia and her relations  
are excellent court musicians!  
The angelic voices  
lift our spirits  
and all things awaken to joy!

Translation: Hedwig Roediger  
ABC/Symphony Australia © 1986

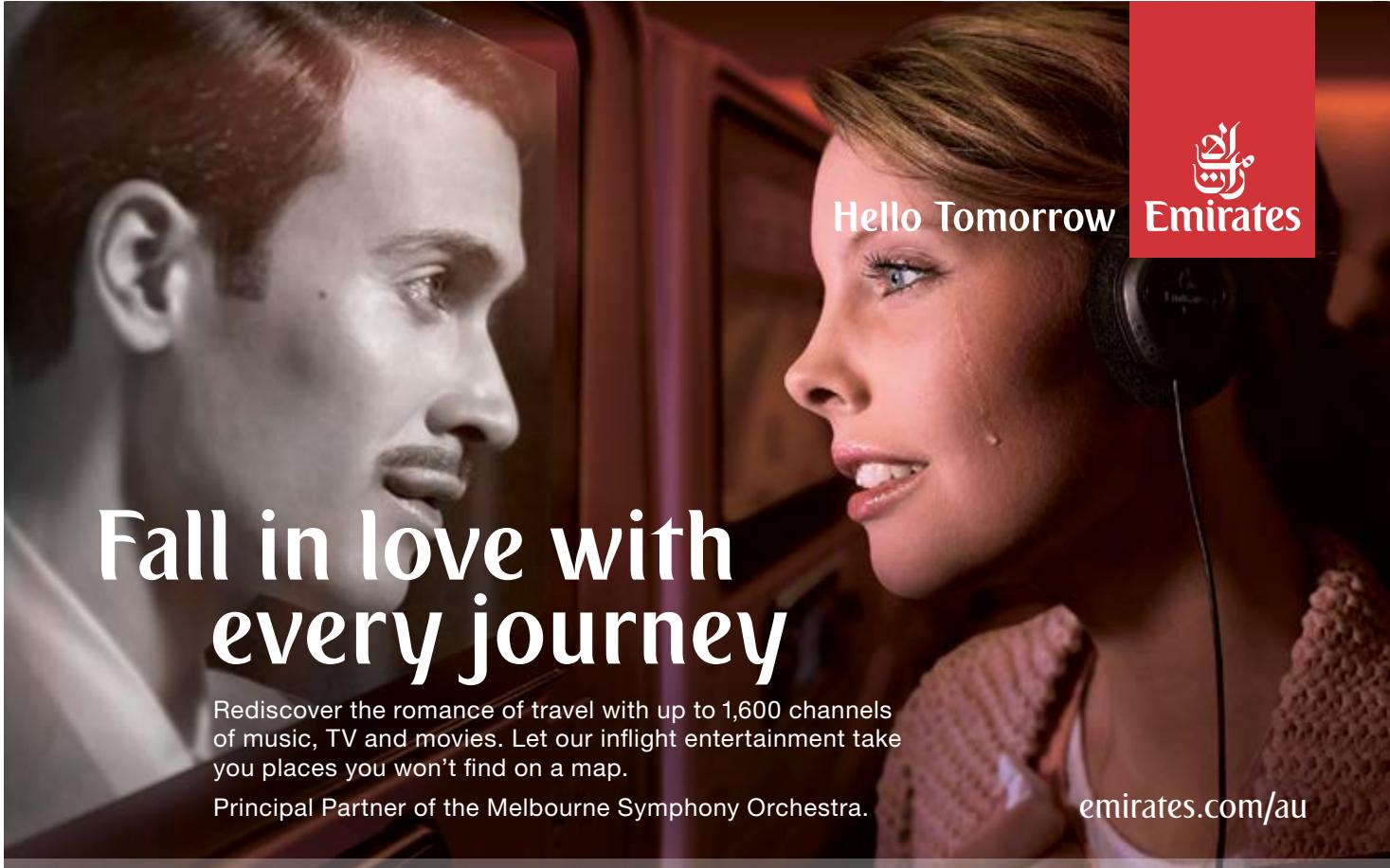
## PHILANTHROPY AND MAHLER — A SPECULATION

That Gustav Mahler was a tortured soul no-one today doubts, but whether his health was weakened by the need to work incessantly at conducting roles, pushing his time for composing into his summer holidays, is still under debate. It is well known that this musical iconoclast drove himself and his colleagues relentlessly to achieve ever greater heights of musical achievement. It is interesting, then, to speculate what a difference to his life a major benefactor might have made — more symphonies? More song cycles? More time spent creating? We will never know.

What we do know though, is how very grateful the MSO is to those people whose benefaction is realised in the Mahler Syndicate, making possible our presentation of the complete Mahler Cycle over the years 2014–2018.

If you would like to join this committed group, please contact Ben Lee on (03) 9626 1248 or [philanthropy@mso.com.au](mailto:philanthropy@mso.com.au)





Hello Tomorrow

Emirates

# Fall in love with every journey

Rediscover the romance of travel with up to 1,600 channels of music, TV and movies. Let our inflight entertainment take you places you won't find on a map.

Principal Partner of the Melbourne Symphony Orchestra.

[emirates.com/au](http://emirates.com/au)

Enjoy our generous baggage allowance • Gourmet cuisine • Over 140 destinations worldwide

'Airline of the year' 2013 Skytrax World Airline Awards.

## Grow your choices by getting to know your finances better.



Introducing the Grow by ANZ App. Your banking, investments and super together in one place.  
To learn more visit [anz.com/growapp](http://anz.com/growapp)



We live in your world **ANZ** 

Investments and super are not provided by ANZ but by entities which are not banks. ANZ does not guarantee these entities. Please consider if Grow is right for you. Apple, the Apple logo and iPad are trademarks of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc. Grow by ANZ is a trademark of Australia and New Zealand Banking Group Limited (ANZ) ABN 11 005 357 522. ANZ's colour blue is a trade mark of ANZ. ANW0200/R

# MELBOURNE SYMPHONY ORCHESTRA

## Sir Andrew Davis Diego Matheuz Benjamin Northey

**FIRST VIOLINS**  
Dale Bartrop  
Concertmaster  
**Eoin Andersen**  
Concertmaster  
**Sophie Rowell**  
Associate Concertmaster  
**Peter Edwards**  
Assistant Principal  
**Kirsty Bremner**  
MSO Friends Chair  
Sarah Curro  
Peter Fellin  
Deborah Goodall  
Lorraine Hook  
Kirstin Kenny  
Ji Won Kim  
Eleanor Mancini  
Mark Mogilevski  
Michelle Ruffolo  
Kathryn Taylor  
Jacqueline Edwards\*  
Robert John\*  
Jennen Ngiau-Keng\*

**SECOND VIOLINS**  
**Matthew Tomkins**  
The Gross Foundation  
Principal Second Violin  
Chair  
**Robert Macindoe**  
Associate Principal  
**Monica Curro**  
Assistant Principal  
**Mary Allison**  
Isin Cakmakcioglu  
Freya Franzen  
Cong Gu

Harold Mitchell AC Chief Conductor Chair  
Principal Guest Conductor  
Patricia Riordan Associate Conductor Chair

**VIOLAS**  
**Christopher Moore**  
Principal  
**Christopher Cartlidge**  
Acting Associate  
Principal  
**Lauren Brigden**  
Katharine Brockman  
Simon Collins  
Gabrielle Halloran  
Trevor Jones  
Fiona Sargeant  
Cindy Watkin  
Caleb Wright  
Ceridwen Davies\*  
Helen Ireland\*  
Isabel Morse\*

**CELLOS**  
**David Berlin**  
MS Newman Family  
Principal Cello Chair  
**Rachael Tobin**  
Associate Principal  
**Nicholas Bochner**  
Assistant Principal  
**Miranda Brockman**  
Rohan de Korte  
Keith Johnson

**SARAH MORSE**  
Angela Sargeant  
Michelle Wood

**DOUBLE BASSES**  
**Steve Reeves**  
Principal  
**Andrew Moon**  
Associate Principal

**Sylvia Hosking**  
Assistant Principal  
**Damien Eckersley**  
Benjamin Hanlon  
Suzanne Lee  
Stephen Newton  
Young-Hee Chan\*

**FLUTES**  
**Prudence Davis**  
Principal Flute Chair –  
Anonymous  
**Wendy Clarke**  
Associate Principal  
**Sarah Beggs**

**PICCOLO**  
**Andrew Macleod**  
Principal

**OBOS**  
**Jeffrey Crellin**  
Principal  
**Ann Blackburn**

**COR ANGLAIS**  
**Michael Pisani**  
Principal

**CLARINETS**  
**David Thomas**  
Principal  
**Philip Arkinstall**  
Associate Principal  
**Craig Hill**

**BASS CLARINET**  
**Jon Craven**  
Principal

**BASSOONS**  
**Jack Schiller**  
Principal  
**Lyndon Watts\***  
Guest Principal  
**Elise Millman**  
Associate Principal  
**Natasha Thomas**

**CONTRABASSOON**  
**Brock Imison**  
Principal

**HORNS**  
**Zora Slokar**  
Principal  
**Geoff Lierse**  
Associate Principal  
**Saul Lewis**  
Principal Third  
**Jenna Breen**  
**Abbey Edlin**  
**Trinette McClimont**

**TRUMPETS**  
**Geoffrey Payne**  
Principal  
**Shane Hooton**  
Associate Principal  
**William Evans**  
Julie Payne

**TROMBONES**  
**Brett Kelly**  
Principal  
**Jessica Buzbee\***

**BASS TROMBONE**  
**Mike Szabo**  
Principal

**TUBA**  
**Timothy Buzbee**  
Principal

**TIMPANI**  
**Christine Turpin**  
Principal

**PERCUSSION**  
**Robert Clarke**  
Principal  
**John Arcaro**  
**Robert Cossom**  
**Timothy Hook\***

**HARP**  
**Yinuo Mu**  
Principal

\*Guest musician

## MANAGEMENT

**BOARD**  
Harold Mitchell AC  
Chairman  
**André Gremillet**  
Managing Director  
**Michael Ullmer**  
Deputy Chair  
**Andrew Dyer**  
**Danny Gorog**  
Brett Kelly  
**David Krasnostein**  
David Li  
Ann Peacock  
Helen Silver  
Kee Wong

**COMPANY**  
**SECRETARY**  
Oliver Carton

**EXECUTIVE**  
**André Gremillet**  
Managing Director  
**Catrin Harris**  
Executive Assistant

**HUMAN RESOURCES**  
**Miranda Crawley**  
Director of Human Resources

**BUSINESS**  
**Francie Doolan**  
Chief Financial Officer  
**Raelene King**  
Personnel Manager  
**Leonie Woolnough**  
Financial Controller  
**Phil Noone**  
Accountant  
**Nathalia Andries**  
Finance Officer  
**Suzanne Dembo**  
Strategic  
Communications and  
Business Processes  
Manager

**ARTISTIC**  
**Ronald Vermeulen**  
Director of Artistic  
Planning  
**Andrew Pogson**  
Special Projects Manager  
**Laura Holian**  
Artistic Coordinator  
**Helena Balazs**  
Chorus Coordinator

**EDUCATION AND  
COMMUNITY  
ENGAGEMENT**  
**Bronwyn Lobb**  
Director of Education  
and Community  
Engagement  
**Lucy Bardoe**  
Education and  
Community Engagement  
Coordinator  
**Lucy Rash**  
Pizzicato Effect  
Coordinator

**OPERATIONS**  
**Gabrielle Waters**  
Director of Operations  
**Angela Bristow**  
Orchestra Manager  
**James Foster**  
Operations Manager  
**James Poole**  
Production Coordinator  
**Alastair McKean**  
Orchestra Librarian  
**Kathryn O'Brien**  
Assistant Librarian  
**Michael Stevens**  
Assistant Orchestra  
Manager  
**Stephen McAllan**  
Artist Liaison  
**Lucy Rash**  
Operations Coordinator

**MARKETING**  
**Alice Wilkinson**  
Director of Marketing  
**Jennifer Poller**  
Marketing Manager  
**Megan Sloley**  
Marketing Manager  
**Ali Webb**  
PR Manager  
**Kate Eichler**  
Publicity and Online  
Engagement Coordinator  
**Kieran Clarke**  
Digital Manager  
**Nina Dubecki**  
Front of House Supervisor  
**James Rewell**  
Graphic Designer  
**Chloe Schnell**  
Marketing Coordinator  
**Claire Hayes**  
Ticket and Database  
Manager  
**Paul Congdon**  
Box Office Supervisor  
**Jennifer Broadhurst**  
Ticketing Coordinator  
**Angela Lang**  
Customer Service  
Coordinator  
**Chelsie Jones**  
Customer Service Officer

**DEVELOPMENT**  
**Leith Brooke**  
Director of Development  
**Arturs Ezergailis**  
Donor and Patron  
Coordinator  
**Jessica Frean**  
MSO Foundation  
Manager  
**Justine Knapp**  
Major Gifts Coordinator  
**Ben Lee**  
Donor and Government  
Relations Manager  
**Michelle Monaghan**  
Corporate Development  
Manager  
**James Ralston**  
Corporate Development  
and Events Coordinator  
**Judy Turner**  
Major Gifts Manager

## THANKS TO OUR WONDERFUL MSO SUPPORTERS

The MSO relies on your ongoing philanthropic support to sustain access, artists, education, community engagement and more. We invite our supporters to get close to the MSO through a range of special events and supporter newsletter *The Full Score*.

The MSO welcomes your support at any level. Donations of \$2 and over are tax deductible, and supporters are recognised as follows: \$100 (Friend), \$1,000 (Player), \$2,500 (Associate), \$5,000 (Principal), \$10,000 (Maestro), \$20,000 (Impresario), \$50,000 (Benefactor)

The **MSO Conductor's Circle** is our bequest program for members who have notified of a planned gift in their Will.

**Enquiries: Ph +61 (03) 9626 1248 Email: [philanthropy@mso.com.au](mailto:philanthropy@mso.com.au)**

This honour roll is correct at time of printing.

### ARTIST CHAIR BENEFACTORS

Harold Mitchell AC  
Chief Conductor Chair  
Patricia Riordan  
Associate Conductor Chair  
Joy Selby Smith  
Orchestral Leadership Chair  
Marc Besen AC and Eva Besen AO  
International Guest Chair  
MSO Friends Chair  
The Gross Foundation  
Principal Second Violin Chair  
MS Newman Family  
Principal Cello Chair  
Principal Flute Chair – Anonymous

### PROGRAM BENEFACTORS

*Meet The Music*  
Made possible by The Ullmer Family Foundation  
*East meets West*  
Supported by the Li Family Trust  
*The Pizzicato Effect (Anonymous)*  
*MSO UPBEAT*  
Supported by Betty Amsden AO DSJ  
*MSO CONNECT*  
Supported by Jason Yeap OAM

### BENEFACITOR PATRONS \$50,000+

Betty Amsden AO DSJ  
Phillip Bacon AM  
Marc Besen AC and Eva Besen AO  
Jennifer Brukner  
Rachel and Hon. Alan Goldberg AO QC  
The Gross Foundation  
David and Angela Li  
Annette Maluishi  
Harold Mitchell AC  
MS Newman Family  
Roslyn Packer AO  
Mrs Margaret S Ross AM and Dr Ian Ross  
Joy Selby Smith  
Ullmer Family Foundation

### IMPRESARIO PATRONS \$20,000+

Perri Cutten and Jo Daniell  
Susan Fry and Don Fry AO  
John McKay and Lois McKay  
Elizabeth Proust AO  
Rae Rothfield  
Inés Scotland

### MAESTRO PATRONS \$10,000+

Michael Aquilina  
Kaye and David Birks  
Mitchell Chipman  
Jan and Peter Clark  
Andrew and Theresa Dyer  
Future Kids Pty Ltd  
Robert & Jan Green

Lou Hamon OAM  
Konfir Kabo and Monica Lim  
Norman and Betty Lees  
Mimie MacLaren  
Ian and Jeannie Paterson  
Onbass Foundation  
Peter and Natalie Schiavello  
Glenn Sedgwick  
Maria Soldà, in memory of Malcolm Douglas  
The Gabriela and George Stephenson Gift,  
in tribute to the great Romanian pianist  
Dinu Lipati  
Lyn Williams AM  
Kee Wong and Wai Tang  
Jason Yeap OAM  
Anonymous (1)

### PRINCIPAL PATRONS \$5,000+

John and Mary Barlow  
Lino and Di Bresciani OAM  
David and Emma Capponi  
Paul Carter and Jennifer Bingham  
Tim and Lyn Edward  
John and Diana Frew  
Jill and Robert Grogan  
Nereda Hanlon and Michael Hanlon AM  
Hartmut and Ruth Hofmann  
Jenny and Peter Hordern  
Margaret Jackson AC  
Jenkins Family Foundation  
Vivien and Graham Knowles  
David Krasnostein and Pat Stragalinos  
Elizabeth Kraus in memory of Bryan Hobbs  
Dr Geraldine Lazarus and Mr Greg Gailey  
Dr Elizabeth A Lewis AM  
Mr Greig Gailey and Dr Geraldine Lazarus  
Peter Lovell  
The Cuming Bequest  
Mr and Mrs D R Meagher  
Wayne and Penny Morgan  
Marie Morton FRSA  
Dr Paul Nisselle AM  
Lady Potter AC  
Stephen Shanasy  
Gai and David Taylor  
the Hon. Michael Watt QC and Cecilia Hall  
Barbara and Donald Weir  
Anonymous (4)

### ASSOCIATE PATRONS \$2,500+

Dr Bronte Adams  
Pierce Armstrong Foundation  
Will and Dorothy Bailey Bequest  
Barbara Bell in memory of Elsa Bell  
Peter Biggs CNZM and Mary Biggs  
Mrs S Bignell  
Stephen and Caroline Brain

Mr John Brockman OAM and Mrs Pat Brockman  
Leith Brooke  
Rhonda Burchmore  
Bill and Sandra Burdett  
Phillip and Susan Carthew and children  
Oliver Carton  
John and Lyn Coppock  
Miss Ann Darby in memory of Leslie J. Darby  
Mary and Frederick Davidson AM  
Lauraine Diggins and Michael Blanche  
Peter and Leila Doyle  
Lisa Dwyer and Dr Ian Dickson  
Dr Helen M Ferguson  
Mr Bill Fleming  
Colin Golvan QC and Dr Deborah Golvan  
Michael and Susie Hamson  
Susan and Gary Hearst  
Gillian and Michael Hund  
Rosemary and James Jacoby  
John and Joan Jones  
Connie and Craig Kimberley  
Sylvia Lavelle  
Ann and George Littlewood  
Allan and Evelyn McLaren  
Don and Anne Meadows  
Bruce Parncutt and Robin Campbell  
Ann Peacock with Andrew and Woody Kroger  
Sue and Barry Peake  
Mrs W Pearlt  
Ruth and Ralph Renard  
Max and Jill Schultz  
Diana and Brian Snape AM  
Mr Tam Vu and Dr Cherilyn Tillman  
William and Jenny Ullmer  
Bert and Ila Vanrenen  
Brian and Helena Worsfold  
Anonymous (11)

### PLAYER PATRONS \$1,000+

Anita and Graham Anderson, Christine and Mark Armour, Arnold Bloch Leibler, David and Beverlie Asprey, Marlyn and Peter Bancroft OAM, Adrienne Basser, Prof Weston Bate and Janice Bate, David and Helen Blackwell, Bill Bowness, Michael F Boyt, M Ward Breheny, Susie Brown, Jill and Christopher Buckley, Dr Lynda Campbell, Sir Roderick Carnegie AC, Andrew and Pamela Crockett, Natasha Davies, Pat and Bruce Davis, Merrowyn Deacon, Sandra Dent, Dominic and Natalie Dirupo, John and Anne Duncan, Jane Edmanson OAM, Kay Ehrenberg, Gabrielle Eisen, Vivien and Jack Fajgenbaum, Grant Fisher and Helen Bird, Mr William J Forrest AM, Barry Fradkin OAM and Dr Pam Fradkin, David Gibbs and Susie O'Neill, Merwyn and Greta Goldblatt,

## THANKS TO OUR WONDERFUL MSO SUPPORTERS

George Golvan QC and Naomi Golvan, Charles and Cornelia Goode, Dr Marged Goode, Danny Gorog and Lindy Susskind, Louise Gourlay OAM, Ginette and André Gremillet, Dr Sandra Hacker AO and Mr Ian Kennedy AM, Jean Hedges, Paula Hansky OAM and Jack Hansky AM, Tilda and Brian Haughney, Henkell Family Fund, Penelope Hughes, Dr Alastair Jackson, Stuart Jennings, George and Grace Kass, Irene Kearsey, Ilma Kelson Music Foundation, Dr Anne Kennedy, Lew Foundation, Norman Lewis in memory of Dr Phyllis Lewis, Dr Anne Lierse, Violet and Jeff Loewenstein, The Hon Ian Macphee AO and Mrs Julie Macphee, Elizabeth H Loftus, Vivienne Hadj and Rosemary Madden, In memory of Leigh Masel, John and Margaret Mason, In honour of Norma and Lloyd Rees, Trevor and Moyra McAllister, H E McKenzie David Menzies, John and Isobel Morgan Ian Morrey, The Novy Family, Laurence O'Keefe and Christopher James, Graham and Christine Peirson, Andrew Penn and Kallie Blauhorn, Kerryn Pratchett, Peter Priest, Jiaxing Qin, Eli Raskin, Peter and Carolyn Rendit, S M Richards AM and M R Richards, Dr Rosemary Ayton and Dr Sam Ricketson, Joan P Robinson, Tom and Elizabeth Romanowski, Delina Schembri-Hardy, Jeffrey Sher, Dr Sam Smorgon AO and Mrs Minnie Smorgon, Dr Norman and Dr Sue Sonenberg, Dr Michael Soon, Pauline Speedy, State Music camp, Geoff and Judy Steinicke, Mrs Suzy and Dr Mark Suss, Pamela Swanson, Dr Adrian Thomas, Frank and Miriam Tisher, Margaret Tritsch, P & E Turner, Mary Valentine AO, The Hon. Rosemary Varty, Leon and Sandra Velik, Sue Walker AM,

Elaine Walters OAM and Gregory Walters, Edward and Paddy White, Janet Whiting and Phil Lukies, Nic and Ann Willcock, Marian and Terry Wills Cooke, Pamela F Wilson, Joanne Wolff, Peter and Susan Yates, Mark Young, Panch Das and Laurel Young-Das, YMFAustralia, *Anonymous* (17)

### THE MAHLER SYNDICATE

David and Kaye Birks, Jennifer Brukner, Mary and Frederick Davidson AM, Tim and Lyn Edward, John and Diana Frew, Louis Hamon OAM, The Hon Dr Barry Jones AC, Dr Paul Nisselle AM, Maria Solà in memory of Malcolm Douglas, The Hon Michael Watt QC and Cecilia Hall, *Anonymous* (7)

### FOUNDATIONS AND TRUSTS

The Annie Danks Trust  
Collier Charitable Fund  
Creative Partnerships Australia  
The Cybec Foundation  
The Harold Mitchell Foundation  
Helen Macpherson Smith Trust  
Ivor Ronald Evans Foundation, managed by Equity Trustees Limited and Mr Russell Brown  
Ken & Asle Chilton Trust, managed by Perpetual  
Linnell/Hughes Trust, managed by Perpetual  
The Marian and EH Flack Trust  
The Perpetual Foundation – Alan (AGL) Shaw Endowment, managed by Perpetual  
The Pratt Foundation  
The Robert Salzer Foundation  
The Schapper Family Foundation  
The Scobie and Claire Mackinnon Trust

### CONDUCTOR'S CIRCLE

Jenny Anderson, Lesley Bawden Joyce Bown, Mrs Jenny Brukner and the late Mr John Brukner, Ken Bullen, Luci and Ron Chambers, Sandra Dent, Lyn Edward, Alan Egan JP, Louis Hamon OAM, Tony Howe, John and Joan Jones, Mrs Sylvia Lavelle, Cameron Mowat, Laurence O'Keefe and Christopher James, Elizabeth Proust AO, Penny Rawlins, Joan P Robinson, Neil Roussac, Anne Roussac-Hoyne, Jennifer Shepherd, Drs Gabriela and George Stephenson, Pamela Swanson, Lillian Tarry, Dr Cherilyn Tillman, Mr and Mrs R P Trebilcock, Michael Ullmer, Ila Vanrenen, Mr Tam Vu, Marian and Terry Wills Cooke, Mark Young, *Anonymous* (19)

### THE MSO GRATEFULLY ACKNOWLEDGES THE SUPPORT RECEIVED FROM THE ESTATES OF:

Angela Beagley, Gwen Hunt, Pauline Marie Johnston, C P Kemp, Peter Forbes McLaren, Prof Andrew McCredie, Miss Sheila Scotter AM MBE, Molly Stephens, Jean Tweedie, Herta and Fred B Vogel, Dorothy Wood

### HONORARY APPOINTMENTS

Mrs Elizabeth Chernov  
*Education and Community Engagement Patron*  
Sir Elton John CBE  
*Life Member*  
The Honourable Alan Goldberg AO QC  
*Life Member*  
Geoffrey Rush AC  
*Ambassador*

### PRINCIPAL PARTNER



### MAESTRO PARTNERS



### ASSOCIATE PARTNERS



### SUPPORTING PARTNERS

3L Alliance Elenberg Fraser Fed Square Flowers Vasette	Feature Alpha Investment (a unit of the Tong Eng Group) Future Kids	Golden Age Group Kabo Lawyers Linda Britten	Naomi Milgrom Foundation PwC UAG + SJB Universal
---	---	---	---

### GOVERNMENT PARTNERS



### MEDIA PARTNER





YUJA WANG PLAYS

# PROKOFIEV

“Quite simply the most dazzlingly, uncannily gifted pianist in the concert world today, and there’s nothing left to do but sit back, listen, and marvel at her artistry.”

*San Francisco Chronicle*

**23, 24 and 25 July at 8pm**  
Arts Centre Melbourne, Hamer Hall

**BOOK NOW**

MSO.COM.AU | (03) 9929 9600