

In Concert

Mahler 3

Thursday Night Masters
26 March at 8pm
Arts Centre Melbourne,
Hamer Hall

Monash Series
27 March at 8pm
Robert Blackwood Hall
Monash University

Saturday Matinees
28 March at 2pm
Arts Centre Melbourne,
Hamer Hall

What's On April — July



Sarah Chang Plays Bruch

FRIDAY 10 APRIL
SATURDAY 11 APRIL
MONDAY 13 APRIL

Following her enormously popular concerts in 2013, celebrated violinist Sarah Chang returns to perform Bruch's famous Violin Concerto in G minor. Conducted by MSO Chief Conductor Sir Andrew Davis.



Anzac Tribute

THURSDAY 23 APRIL
FRIDAY 24 APRIL

On the eve of the 100th anniversary of the Gallipoli landings, Diego Matheuz conducts Beethoven's Ninth Symphony, and incidental music to Goethe's *Egmont*. With the MSO Chorus and Australian and international soloists.



Beethoven: the 1808 Vienna Concert

SATURDAY 2 MAY

With a line-up of internationally acclaimed soloists and the Royal Melbourne Philharmonic Choir joining the Orchestra for this rare event, we invite you to sit back and relax in the company of one of music's greatest creative minds.



Beethoven's Symphony No.7

THURSDAY 22 MAY
FRIDAY 23 MAY
MONDAY 25 MAY

One of the world's most sought-after composers, Matthias Pintscher, returns to conduct the Australian premiere of *idyll*, an MSO co-commission, in a program that also includes Beethoven's Seventh Symphony and Saint-Saëns' Third Violin Concerto.



Britten's War Requiem

THURSDAY 11 JUNE
FRIDAY 12 JUNE

Benjamin Britten's *War Requiem*, a haunting piece interweaving the traditional Latin Mass for the Dead with the works of First World War poet Wilfred Owen, is paired with the profoundly moving *Elegy in memoriam Rupert Brooke* by Frederick Septimus Kelly.




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. Also featuring Tchaikovsky's *Marche Slave* and Brahms' luminous fourth and final symphony.


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Welcome to Mahler 3

MELBOURNE SYMPHONY ORCHESTRA

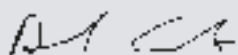
Welcome to this, the latest concert in the MSO's cycle of Mahler symphonies under Chief Conductor Sir Andrew Davis. For Sir Andrew, who has spent his professional lifetime interpreting Mahler's works, this traversal with the MSO represents the combination of inexhaustible experience and brave new discoveries.

Tonight brings us to the longest of Mahler's works – indeed, the longest symphony in the entire repertoire – his monumental Third. It requires many forces to perform. In addition to the huge orchestra, there is a mezzo-soprano soloist (Sasha Cooke) and two choirs: the women of the MSO Chorus and the National Boys Choir of Australia.

Mahler's Symphony No. 3 is a work that transports the audience from the earthbound glories of nature to the rarefied heights of angelic voices and eternal light.

In a similar way, our whole Mahler cycle is, for the MSO, let alone everyone experiencing it, an enormous rite of passage. For many of those in our audience, Mahler represents a musical affirmation of something deep in their hearts. For some, these symphonies are familiar; for others, they are new. But for all, Mahler's particular world invites curiosity and fulfilment.

I hope you relish tonight's performance.



André Gremillet
Managing Director, MSO

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.





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Mahler 3

ABOUT THE ARTISTS

Melbourne Symphony Orchestra

Sir Andrew Davis
conductor

Sasha Cooke
mezzo-soprano

Melbourne Symphony Orchestra Chorus

Jonathan Grieves-Smith
chorus master

National Boys Choir of Australia

Peter Casey
co-artistic director

Mahler Symphony No.3

This concert will run for 1 hour 40 minutes duration with no interval

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



105.9 ABC
Classic FM
abc.net.au/classic

Pre-Concert Talk

Thursday 26 March at 7pm,
Stalls Foyer, Hamer Hall

Friday 27 March at 7pm,
Foyer, Robert Blackwood Hall

Saturday 28 March at 1pm,
Stalls Foyer, Hamer Hall

Join MSO Orchestra Librarian Alastair McKean for 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 the 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 the Toronto Symphony and BBC Symphony Orchestras. 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.

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

Sasha Cooke mezzo-soprano

Grammy Award-winning mezzo-soprano Sasha Cooke appears frequently this season singing the works of Mahler and Berlioz, which she has performed to great acclaim on four different continents. Engagements during the 2014-2015 season include Berlioz's *Roméo et Juliette* with the Deutsches Symphonie-Orchester Berlin, Verdi's *Requiem* with the Houston Symphony, Handel's *Messiah* with The Philadelphia Orchestra, Beethoven's *Missa solemnis* with the San Francisco Symphony, and Mozart's *Requiem* with the Colorado Symphony and Seattle Symphony. In recital, she appears with pianist Julius Drake at Carnegie Hall and in San Francisco under the auspices of San Francisco Performances.

Other recent highlights include her role debut as Smeton in *Anna Bolena* at the Opéra National de Bordeaux, and recitals at Wigmore Hall and the Lincoln Center's Alice Tully Hall.



ABOUT THE ARTISTS

Melbourne Symphony Orchestra Chorus

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

With the finest conductors, including Sir Andrew Davis, Edward Gardner, Mark Wigglesworth, Bernard Labadie, Stephen Layton, Masaaki Suzuki and Manfred Honeck, the Chorus sings a broad range of repertoire from Bach's Mass in B minor to Brett Dean's *The Last Days of Socrates*, from Kancheli's *Styx* to Rachmaninov's *The Bells*.

The Chorus commissions and performs new Australian and international choral repertoire, including music by Gabriel Jackson, Brett Dean, Paul Stanhope, James MacMillan, Arvo Pärt, Hans Werner Henze, and Peteris Vasks.

Jonathan Grieves-Smith chorus master

Jonathan Grieves-Smith is Chorus Master of the Melbourne Symphony Orchestra Chorus, Director of Music at Trinity College, University of Melbourne, and Artistic Director of Australia's professional choir Hallelujah Junction. Former posts include Music Director of Brighton Festival Chorus, Chorus Master of Huddersfield Choral Society, and the Hallé Choir.

Jonathan has guest-conducted widely and intensively with, among many others, the BBC Singers, Royal Liverpool Philharmonic Orchestra, Orchestre National de Lille, Hallé Orchestra, Choir of the Academy of Santa Cecilia in Rome, Royal Philharmonic Orchestra.

As chorus master Jonathan has trained choirs for concerts, recordings and broadcasts with outstanding musicians including Sir Simon Rattle, Valery Gergiev, Mark Wigglesworth, Stephen Layton, Klaus Tennstedt, Pierre Boulez and Sir Roger Norrington.

MSO Chorus

SOPRANO

Philippa Allen
Naomi Angelico
Julie Arblaster
Carolyn Archibald
Aviva Barazani
Eva Butcher
Anna Castro Grinstein
Thea Christie
Veryan Croggon
Samantha Davies
Piera Dennerstien
Laura Fahey
Rita Fitzgerald
Catherine Folley
Susan Fone
Rashika Gomez
Camilla Gorman
Karina Gough
Jillian Graham
Karling Hamil
Juliana Hassett
Penny Huggett
Jasmine Hulme
Tania Jacobs
Rachel Jeffreson
Gwen Kennelly
Judith McFarlane
Ruth McIntosh
Lynne Muir
Caitlin Noble
Susie Novella
Susannah Polya
Natalie Reid
Jo Robin
Lynda Smerdon
Elizabeth Stephens
Sylvia Tiet
Eloise Verbeek
Beth Ylvisaker

ALTO

Aleksandra Acker
Ruth Anderson
Catherine Bickell
Cecilia Björkegren
Kate Bramley
Jane Brodie
Elize Brozgul
Alexandra Chubaty
Elin-Maria Evangelista
Jill Giese
Debbie Griffiths
Alexandra Hadji
Ros Harbison
Sue Hawley
Kristine Hensel
Christina McCowan
Rosemary McKelvie
Helen MacLean
Siobhan Ormandy
Sharmila Periakarpan
Alison Ralph
Kerry Roulston
Annie Runnells
Rosemary Saunders
Helen Staindl
Libby Timcke
Jenny Vallins
Emma Warburton

REPETITEUR Tom Griffiths



**National Boys Choir
Of Australia**

The National Boys Choir of Australia, founded in 1964 and based in Melbourne, has established itself as one of Australia’s finest treble choirs with a performance schedule that includes major concerts, interstate and overseas tours, events of national significance and regular television appearances.

The Choir has toured internationally on fifteen occasions with destinations including UK, France, Italy, Germany, Austria, Japan, United States, New Zealand, Taiwan, China and the Philippines, giving performances in venues ranging from Disneyland in three countries to St Peter’s in Rome.

When the boys are not traveling overseas, they tour their own vast country, from far north Queensland to Albany in South West Australia.

The Choir regularly performs with The Melbourne Symphony Orchestra, Opera Australia and Victorian Opera. Apart from these more ‘classical’ performances, the boys have entertained crowds at the Sydney Olympic Games, Melbourne’s Commonwealth Games, the Grand Prix, Bledisloe Cup Rugby, and Carols by Candlelight.

Choristers of The National Boys Choir of Australia were honored to represent both Qantas and their country in the acclaimed ‘I Still Call Australia Home’ advertising campaigns.



Peter Casey
co-artistic director

Peter, a graduate of Melbourne State College with a voice major, sang with the Victoria State Opera Chorus and performed in many of that company’s major productions. He understudied several roles and sang the role of Spoletta in a schools performance of *Tosca*. For Opera Australia he has performed in *Lohengrin*, *Turandot*, *Wozzeck*, *Billy Budd*, *Pelleas et Melisande*, *Beatrice and Benedict*, and he was one of the Apprentices in *The Meistersingers of Nuremberg*.

Peter was appointed Music Director of the Choir in 1987. He has led the Choir on many overseas tours, including three concert tours of the United States, two tours of Japan, two tours of Europe and tours of New Zealand and China. He has prepared the Choir for many performances with the Melbourne Symphony Orchestra and directed the children’s chorus in a performance of Mahler’s Eighth Symphony at the Exhibition Building in 2001. In 2010 he conducted the offstage boys’ chorus for performances of Benjamin Britten’s *War Requiem*, and he prepared the boys choir for the *Lord of The Rings* trilogy concerts.



**National Boys Choir
of Australia**

- Oscar Allen
- Tom Allen
- Nicholas Bowers
- Harry Brown
- Nicholas Cheer
- Callum Corbally
- Connor Chong
- Callum Davies
- Lucas D’Costa
- Rhys Denison
- Jay Dingle
- Declan Edwards
- Jordyn Entwisle
- Callyn Fenwick-Kearns
- Jonah Fleming
- Samuel Goh
- Brock Heavyside
- Oscar Jenkins-Wing
- Alexander Karathanassis
- Stanley Liau
- Victor Liew
- Michael Maher
- Samuel Mak
- Hayden Makmur
- Henry Makmur
- James Manson
- James McCartney
- Ben Phillips
- Lewis Pring
- Luke Rodrigues-Jones
- Cameron Roper
- Daniel Seo
- Hamish Sin
- Henry Smith
- Lachlan Stamp
- Matthew Stevenson
- Oliver Thomson
- Max Young
- Alex Zaskowski

ABOUT THE MUSIC



**‘The Third is a ‘nature’ symphony.
The opening movement is Mahler’s own *Rite of Spring*,
composed nearly two decades before
Stravinsky’s masterpiece.’**

GUSTAV MAHLER (1860 - 1911)



Symphony No.3 in D minor

Part I

Kräftig. Entschieden
(Vigorous, decisive)

Part II

Tempo di menuetto
Sehr mässig (Very moderately)

Comodo. Scherzando
Ohne Hast (Without haste)

Sehr langsam
Misterioso (Very slowly,
mysteriously) -

Lustig im Tempo und keck im
Ausdruck (Lively in tempo and
jaunty in expression) -

Langsam. Ruhevoll. Empfunden
(Slowly, with serenity, expressively)

Melbourne Symphony Orchestra

Sir Andrew Davis conductor

Sasha Cooke mezzo-soprano

**Ladies of the Melbourne
Symphony Orchestra Chorus**

Jonathan Grieves-Smith
chorus master, MSO Chorus

National Boys Choir of Australia

Peter Casey co-artistic director,
National Boys choir

The World of Symphony No.3

Mahler's Second, Third and Fourth Symphonies form a trilogy depicting the composer's search for spiritual meaning in a tragic-comic universe. Each of them employs vocal texts from *Des Knaben Wunderhorn* (The Youth's Magic Horn), an anthology of Germanic folk-poetry published in 1805-08, and they lunge back and forth between the most profound philosophical insights and absurd banality, as they attempt to achieve Mahler's stated symphonic ambition of 'embracing the world'.

Dating from the 1890s, they were composed at a time of great spiritual uncertainty, both for Mahler himself and for European society in general. Reflecting the broader cultural trends, it was a time of innovation and anxiety in the arts: the Expressionist movement was at its height; in music, Arnold Schoenberg was just beginning to push the boundaries of tonal harmony; and dreams and the role of the unconscious became means of establishing a higher truth within the arts. All this was in response to a world in which increasing mechanisation was seen as dehumanising.

Mahler felt particularly keenly these psychological and spiritual crises of alienation and anxiety deriving from the prevailing zeitgeist. Throughout his life he had been plagued by spiritual doubt and a fear of death – a fear that was amply justified by his declining health during his forties and premature death at the age of fifty.

Like so many of his scores, Mahler's Second, Third and Fourth Symphonies contain all the symptoms of his anxieties – the death-obsession and the paradoxical but understandable celebrations of life and the innocence of childhood, the virtual worship of nature, and the desire to depict all human experience within the confines of the symphonic form. Within the Third Symphony, completed in 1896, these ambitions are encapsulated in a massive journey which effectively retraces human spiritual evolution, beginning deep in the primeval dust, working its way up through vegetation and the animal world, on to humanity and then finally up to the angels and heaven, existing within the broader category of absolute love.

It's no small ambition, which is why the Third Symphony takes more than an hour and a half to perform. In fact the symphony was going to be even longer, but Mahler removed the seventh and final movement, saving it for the finale of his Fourth Symphony instead.

Writing the Symphony

Perhaps because of its size, the Third Symphony received more in-depth programmatic analysis by Mahler than any of his other works. It went through countless changes of title and subtitle: at various times he referred to it as *Pan*, *The Happy Life*, *The Happy Science*, *My Happy Science*, *A Midsummer Night's Dream*, *A Midsummer Noonday's Dream*, *A Summer Morning Dream*, and further variations on these themes. In the end, he chose to call it Symphony No.3 in D minor.

Aside from the overall title, each of the movements also went through a variety of name and program changes, with Mahler eventually settling on a design which addressed the awakening of Pan and coming of summer, the flowers in the meadow, the animals in the forest, mankind, the angels, and love – in that order.

The symphony's final structure is bizarre. It is effectively divided into two parts. The gargantuan first movement alone forms the first part and the following five movements the second. Not only the form, but the orchestra, too, was inflated. The score calls for four flutes, four oboes (plus cor anglais), five clarinets with bass clarinet, four bassoons (plus contrabassoon), eight horns, four trumpets, four trombones with tuba, two harps, a myriad of percussion, large forces of strings to balance them all, not to mention a solo contralto, choirs of women and boys – and a conductor. Small wonder then that it wasn't until 1902 that the work was performed in its entirety, at a music festival in Crefeld, with Mahler himself conducting. And it took much longer than that for it to reach the 'outside' world: it was only publicly premiered in England in 1961 and in Australia (by this orchestra) in 1967. But then Mahler always did say that it would be some time before his music was understood.

The Music

The Third is a 'nature' symphony. The opening movement is Mahler's own 'rite of spring', composed nearly two decades before Stravinsky's masterpiece. As he was composing it, Mahler wrote to Natalie Bauer-Lechner: 'This almost ceases to be music, containing mostly sounds from nature. And it is eerie how from lifeless matter ... life gradually breaks forth, developing step by step into ever-higher forms of life.'

It begins with a call to attention by the eight horns, with trombones and tuba then depicting the darkness before the arrival of life on earth. Of course no matter how primeval the subject matter, it wouldn't be a large-scale Mahler movement if it didn't have a marching band thrown in – and here one duly appears, as if emerging unconcerned from the prehistoric swamp. This is summer coming in, and its arrival corresponds with what would be regarded as 'the opening *Allegro* proper' in a traditional symphony. However the 'rite of spring' primitive quality never leaves the movement entirely and the marching band is soon swallowed up once more by the primordial swamp, as Mahler's evolving world continues its process of creation and decay.

The second part of the symphony begins a world away from the first – purportedly with the flowers in the meadow, but musically very much within the confines of Viennese salons. Undoubtedly it was inspired in part by the beautiful summer displays of flowers in the meadows outside Mahler's composing hut in Steinbach. But Mahler never just saw the beauty of nature divorced from its terror. As he himself wrote: 'Suddenly a stormy wind blows across the meadow and shakes the leaves and flowers, which whimper and moan on their stems as if begging for salvation.'

The third movement (in the world of animals now) introduces an instrumental version of Mahler's setting of *Ablösung im Sommer* (Relief in Summer) from *Des Knaben Wunderhorn*. Again, it's superficially happy and playful but the darkness (and the minor tonality) is never far away. There is a beautiful solo for posthorn, an unusual brass instrument which lends its name to Mozart's Serenade, K320. It appears in the

ABOUT THE MUSIC

distance and then gradually draws closer, ending with a bright fanfare.

The final three movements then proceed without a break. The first of these introduces the human element into the symphony – and the human voice itself. There is a rapt stillness marking the contralto's entry, as if humanity is rising from the ashes. The text is from Nietzsche's *Also sprach Zarathustra*, and the voice longs for eternity. In this ever-so-slow slow movement Mahler gives us one of his most sublime creations – a world where time stands still.

After a return to the deep bass of the opening, the fifth movement then enters with astonishing contrast, marked by the voices of boys, the sound of bells and woodwind, and the setting of another poem from the *Wunderhorn* collection (*Es sungen drei Engel*). It's a radiant sound, soon joined by choral and solo women's voices, harps, horns and trumpets. Those who know the Fourth Symphony will instantly recognise the descending melody from the soprano's solo at the end of that symphony. This music was how Mahler imagined Heaven.

And then at last, the finale emerges, and we are in the world of love, in Mahler's words, 'the highest level from which the world can be viewed'. Mahler based this magnificent slow movement on the words of Christian reconciliation and forgiveness – 'Father, look on these my wounds – let not one creature be lost!' The movement proceeds as a series of variations which occasionally touch on the drama of the symphony's opening, but which ultimately lead to a climax in which fear is confronted with a steadfast faith. And here at last, at the conclusion of one of the truly monumental works of Western civilisation, that faith triumphs, and an absolute love wins out over all that would dare to destroy it.

Abridged from a note by
Martin Buzacott © 1998

The first Australian performance of Mahler's Third Symphony was given by the Melbourne Symphony Orchestra, on 1 and 3 July 1967 under the direction of Willem van Otterloo. The soloists were Helen Watts, Boys of St Paul's Cathedral Choir, and the Ladies of the Melbourne University and Monash University Choral Societies.

The Wunderhorn collection

Des Knaben Wunderhorn (The Youth's Magic Horn) was originally an anthology of Germanic folk-poetry from the early 19th century. Collected by Achim von Arnim and Clemens Brentano, and published in 1805-08, the collection became immensely popular, informing literary styles and culture for much of the century. Mahler is believed to have been acquainted with the style and texts of the *Wunderhorn* poetry well before he set any of the poems in his Lieder, or indeed picked the 12 that comprise his own song collection of the same name. Mahler however, 'gave a new twist to his *Wunderhorn* settings by lifting them out of the realm of fairy tale and medievalism and by re-interpreting them through his personal experience'. *Wunderhorn* songs with their orchestral accompaniment became the basis of movements in Mahler's Second, Third and Fourth Symphonies.

Mahler 3

Also sprach Zarathustra

O Mensch, gib Acht!
Was spricht die tiefe Mitternacht?
Ich schlief! Aus tiefem Traum bin ich erwacht!
Die Welt ist tief!
Und tiefer, als der Tag gedacht!

Tief ist ihr Weh!
Lust tiefer noch als Herzeleid!
Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit,
Will tiefe, tiefe Ewigkeit.

text: Friederick Nietzsche

O Man, take heed!
What does the deep midnight say?
I slept. From deep dreaming I was wakened!
The world is deep,
And deeper than the day imagined!

Deep is its grief!
Longing, deeper still than heartache!
Grief says: Go hence!
But all longing craves eternity,
Craves deep, deep eternity.

Des Knaben Wunderhorn

Es sungen drei Engel einen süßen Gesang;
Mit Freuden es selig in dem Himmel klang,
Sie jauchzten fröhlich auch dabei,
Dass Petrus sei von Sünden frei,
Und als der Herr Jesus zu Tische sass,
Mit seinen zwölf Jüngern das Abendmahl

ass:
Da sprach der Herr Jesus: Was stehst du denn hier?
Wenn ich dich anseh', so weinst du mir!
Und sollt' ich nicht weinen, du gütiger Gott,
Ich hab' übertreten die zehn Gebot.
Ich gehe une weine ja bitterlich.
Ach komm und erbarme dich über mich!

Hast du denn übertreten die zehen Gebot,
So fall auf die Knie und bete zu Gott!
Liebe nur Gott in alle Zeit!
So wirst du erlangen die himmlische Freud'.
Die himmlische Freud' ist eine selige Stadt,
Die himmlische Freud', die kein Ende mehr hat!
Die himmlische Freude war Petro bereit't,
Durch Jesum und Allen zur Seligkeit.

Three angels were singing a sweet song,
With blessing and joy it rang in Heaven,
They shouted for joy, too,
That Peter was set free from sin.
And as the Lord Jesus sat at table,
With his twelve disciples at the evening meal,
Lord Jesus said: 'Why stand you here?
When I look at you, you weep before me.'
'And should I not weep, thou God of goodness,
I have broken the ten commandments.
I go my way and weep bitterly,
Ah, come and have mercy on me!'

'If you have broken the ten commandments
Then fall on your knee and pray to God,
Love only God for all time!
So you will attain heavenly joy.'
Heavenly joy is a blessed city,
Heavenly joy, that knows no end!
Heavenly joy was granted to Peter,
Through Jesus, and for the delight of all.

MAHLER 4

A moment of soulful introspection from one of music's intrepid travellers, Mahler's fourth recalls an age of innocence with its moments of childlike joy.

19 June at 8pm

Costa Hall, Geelong Performing Arts Centre

20 June at 8pm & 22 June at 6.30pm

Arts Centre Melbourne, Hamer Hall



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BRITTEN'S WAR REQUIEM

Sir Andrew Davis conducts this haunting piece, and the profoundly moving *Elegy in memoriam Rupert Brooke* by Frederick Septimus Kelly.

11 & 12 June at 8pm

Arts Centre Melbourne, Hamer Hall



Tatiana Pavlovskaya soprano

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Mahler Syndicate inspires through raw emotion

‘Mahler has transformed my life, sometimes painfully, but he sensitises every part of my being.’

THE HON DR BARRY JONES AC, AUSTRALIAN POLYMATH, WRITER, LAWYER, SOCIAL ACTIVIST, QUIZ CHAMPION, FORMER POLITICIAN AND MAHLER SYNDICATE MEMBER, SPOKE AT THE RECENT MAHLER SYNDICATE EVENT IN MARCH.



It was a wonderful turn out at the recent ‘Mahler and Me’ event in March featuring the Hon Dr Barry Jones AC. Sharing his personal recollections of lifelong Mahler encounters, MSO Mahler Syndicate Members were thrilled by his moving tales, eager to share their own stories, highlights and experiences.

As a beneficiary of the great Mahler revival from the late 1940s, Jones’ recount of his seeing Eugène Goossens conduct the Australian premiere of Symphony No.1 was captivating.

‘I grew up with wonderful recordings made by Mahler’s protégé Bruno Walter, and his discovery, the sublime Kathleen Ferrier, robbed from us in 1953. In 1958 on my first visit to New York I saw Alma Mahler up close and personal – that’s only two degrees of separation from the master himself.’ Jones’ first experience of Sir Andrew’s Mahler was in Toronto in 1985, conducting a searing performance of Symphony No.9.

Mahler’s Third Symphony, described as nature’s very soul, transports the listener from earth to rarefied heights. Over this exciting four year period to 2018, the Mahler Cycle continues as the cornerstone of Chief Conductor Sir Andrew Davis’ tenure with the MSO, and Mahler enthusiasts have the opportunity to become intimately involved with the Orchestra’s presentation of the complete Mahler Cycle through the Mahler Syndicate.

Since the launch of the Mahler Syndicate in 2014, members have positively embraced this significant cultural initiative and the chance to come together at Syndicate events to socialise, share and connect with like-minded individuals. It is through the generosity and ongoing support provided by Syndicate members

that enables MSO to deliver the complete Mahler Cycle over the next few years.

Our very own Ronald Vermeulen, MSO Director of Artistic Planning, whose own career has been largely influenced by Mahler’s work is busy planning some ‘out of the ordinary’ activities for the Syndicate, providing members with an even deeper connection to Mahler and the world he inhabited.

Having staged some key Mahler events in Europe, Ronald is a great asset to this group. Despite his connection to this composer, it’s not an easy love affair. ‘He’s a scary composer and I don’t always want to listen to him as he can be too absorbing’, but says Vermeulen ‘I keep coming back’.

Playing Mahler – a Panel Discussion with three MSO musicians is the next Syndicate event scheduled for June 2015. Don’t miss our fabulous MSO Librarian, Alastair McKean as he leads the discussion about the wonders (and challenges) of playing Mahler.

To support this major cultural journey, Mahler-lovers are invited to join the Mahler Syndicate and receive invites to exclusive Mahler events including receptions with artists, guest lecturers and behind-the-scenes experiences. Annual Membership of the Mahler Cycle Syndicate is \$5000 (\$500 + tax-deductible donation of \$4,500). Membership entitles you to two places at each specially organised Syndicate event, and an additional range of exclusive rehearsal and behind-the-scenes experiences across the year.

For enquiries, please contact Ben Lee on (03) 9626 1248 or philanthropy@mso.com.au.

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