



NOVEMBER 2014

/ IN CONCERT

.....
AMERICAN PANORAMA

MSO POPS

SATURDAY 1 NOVEMBER AT 7PM

SUNDAY 2 NOVEMBER AT 2PM

.....
**SIR ANDREW CONDUCTS JAMES
EHNES IN BERLIOZ AND BEETHOVEN**
MONASH SERIES

FRIDAY 7 NOVEMBER AT 8PM

SATURDAY MATINEES

SATURDAY 8 NOVEMBER AT 2PM

ANZ GREAT CLASSICS ON MONDAYS

MONDAY 10 SEPTEMBER AT 6:30PM

.....
MAHLER 2: RESURRECTION

THURSDAY NIGHT MASTERS

THURSDAY 13 NOVEMBER AT 8PM

FRIDAY NIGHT MASTERS

FRIDAY 14 NOVEMBER AT 8PM

SATURDAY NIGHT SYMPHONY

SATURDAY 15 NOVEMBER AT 8PM

.....
**YEFIM BRONFMAN PLAYS
SCHUBERT'S TROUT QUINTET**

SOLOIST'S CHOICE

TUESDAY 18 NOVEMBER AT 7:30PM

.....
YEFIM BRONFMAN PLAYS BRAHMS

GEELONG SERIES

FRIDAY 21 NOVEMBER AT 8PM

SATURDAY MATINEES

SATURDAY 22 NOVEMBER AT 2PM



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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

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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November promises to be a wonderful month of concerts as we welcome back Sir Andrew Davis for his first MSO performances since our European tour. These include the epic **Mahler 2** and performances with James Ehnes, who will display his amazing versatility by performing two different Berlioz works on the violin and viola. In addition to performing Brahms' Second Piano Concerto with Sir Andrew at concerts in Geelong and Melbourne, internationally renowned pianist Yefim Bronfman

will also present an intimate performance of solo and chamber works with MSO musicians at the Melbourne Recital Centre including Schubert's *Trout Quintet* and piano sonatas by Prokofiev and Haydn.

Our 2014 Pops season will also end on a high note when the Orchestra joins Keith Lockhart, conductor of the Boston Pops and genre-defying string trio Time for Three for **American Panorama**, an exciting program of works that shaped American music in the last century.

Our Saturday matinee concert on 22 November marks the farewell MSO performance for Wilma Smith, who will be stepping down from her role as MSO Concertmaster after 12 years with the Orchestra. Wilma's musicianship, deep integrity and charisma have made her one of the most beloved and respected musicians in Australia, and we wish her the very best in her future endeavours. Make sure you have your tickets for this very special concert.

Tickets are now on sale for 2015, which will include performances from some of the world's most celebrated artists including: soprano Renée Fleming, pianist Yuja Wang, violinist Sarah Chang, pianist Benjamin Grosvenor and bass-baritone Bryn Terfel, who will be returning to perform at our 2015 Season Opening Night concert. We will also continue to offer engaging and creative experiences for all ages through our 2015 Education and Community Engagement season. Please visit mso.com.au to find out more.

With best wishes for a great month of concertgoing with the MSO,

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 Mork, the release of recordings of music by Percy Grainger and Eugene Goossens, and its recent 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 Ades, 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 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 Arts Victoria, Department of Premier and Cabinet. The MSO is also funded by the City of Melbourne, its Principal Partner, Emirates, corporate sponsors and individual donors, trusts and foundation.

NEW CD RELEASE: RICHARD STRAUSS



SIR ANDREW DAVIS, ERIN WALL AND THE MSO PERFORM STRAUSS' FOUR LAST SONGS AT HAMER HALL

Renowned as one of the world's great conductors, Sir Andrew Davis draws searing, impassioned playing from the MSO, whilst Erin Wall is a deeply engaging soloist in the *Four Last Songs*.

'The orchestra was in full flight, with Richard Strauss' *Don Juan* offering an explosion of sound.'
– *Sydney Morning Herald*

Richard Strauss: Don Juan, Four Last Songs, Also Sprach Zarathustra, is available now through ABC Classics

RICHARD STRAUSS

(1864-1949)

Don Juan
Four Last Songs
Also Sprach Zarathustra

Melbourne Symphony Orchestra

Sir Andrew Davis conductor
Erin Wall soprano

Recorded live at Hamer Hall at concerts in 2013 and 2014, the CD features the Orchestra performing alongside MSO Chief Conductor Sir Andrew Davis and internationally renowned soprano Erin Wall.

The release contains signature works from one of orchestral music's most important early modernists, opening with Strauss' energetic *Don Juan*, continues with the melodic and rich *Four Last Songs*, and concluding with the inspirational *Also sprach Zarathustra* (well known as part of the soundtrack to *2001: A Space Odyssey*).



To celebrate the 150th anniversary of Richard Strauss' birth, the Melbourne Symphony Orchestra has released *Richard Strauss: Don Juan, Four Last Songs, Also Sprach Zarathustra*, through ABC Classics.

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MELBOURNE SYMPHONY ORCHESTRA PRESENTS

AMERICAN PANORAMA: BERNSTEIN GERSHWIN WILLIAMS BRUBECK

MSO POPS

SATURDAY 1 NOVEMBER AT 7PM

SUNDAY 2 NOVEMBER AT 2PM

HAMER HALL, ARTS CENTRE MELBOURNE

PRESENTED WITH



Bernstein *Candide*: Overture
Gershwin *Three Preludes*
Copland *Rodeo*: Four Dance Episodes
Williams *Far and Away*: Suite

INTERVAL 20 MINUTES

Dave Brubeck *Blue Rondo à la Turk*
Chris Brubeck *Travels in Time for Three*
AUSTRALIAN PREMIERE

.....
Melbourne Symphony Orchestra
Keith Lockhart conductor
Time for Three instrumental ensemble



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

Sunday's performance will be broadcast and streamed live around Australia on ABC Classic FM.

PHOTO © STU ROSNER



KEITH LOCKHART
conductor

Keith Lockhart was appointed Principal Conductor of the BBC Concert Orchestra in August 2010. Highlights of his tenure include two critically acclaimed North American tours, annual performances at The BBC Proms, and the Diamond Jubilee Concert for Queen Elizabeth II, which was broadcast around the world. This season he celebrates his twentieth anniversary as conductor of the Boston Pops, whom he has lead on 38 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. He has also served as Artistic Director of the Brevard Music Center Summer Institute and Festival since 2007.

Keith Lockhart has conducted nearly every major orchestra in North America, as well as the Royal Concertgebouw Orchestra, Deutsches Symphonie-Orchester Berlin, NHK Symphony Orchestra, London Philharmonic Orchestra. He first conducted the Melbourne Symphony Orchestra in 2009. In the opera pit, he has conducted productions with the Atlanta Opera, Washington National Opera, Boston Lyric Opera and Utah Opera. In 2009 he concluded eleven seasons as Music Director of the Utah Symphony. During his tenure he led the Orchestra during the Opening Ceremonies of the 2002 Olympic Winter Games and brought them to Europe on tour for the first time in two decades. He served as Music Director of the Cincinnati Chamber Orchestra for seven years, and was Associate Conductor of the Cincinnati Symphony Orchestra and Cincinnati Pops Orchestra from 1990 to 1995.

Born in Poughkeepsie, New York, Keith Lockhart began his musical studies on piano at the age of 7, and holds degrees from Furman University and Carnegie Mellon University.



TIME FOR THREE
instrumental ensemble

The groundbreaking, category-shattering trio Time for Three (Tf3) transcends traditional classification, with elements of classical, country western, gypsy and jazz idioms forming a blend all its own. The members — Zachary (Zach) DePue, violin; Nicolas (Nick) Kendall, violin; and Ranaan Meyer, double bass — carry a passion for improvisation, composing and arranging, all prime elements of the ensemble’s playing.

To date, the group has performed hundreds of engagements as diverse as its music: from featured guest soloists on the Philadelphia Orchestra’s subscription series to Club Yoshi’s in San Francisco to residencies at the Kennedy Center to Christoph Eschenbach’s birthday concert at the Schleswig-Holstein Festival in Germany. Recent highlights included their Carnegie Hall debut, appearances with the Boston Pops, and a sell-out concert at the 2014 BBC Proms.

Tf3’s high-energy performances are free of conventional practices, drawing instead from the members’ differing musical backgrounds. The trio also performs its own arrangements of traditional repertoire and Ranaan Meyer provides original compositions to complement the trio’s offerings.

Time for Three recently released their debut Universal Music Classics album, *Time for Three*, which spent seven consecutive weeks in the Top 10 of Billboard’s Classical Crossover Chart.

The ensemble has also embarked on a major commissioning program to expand its unique repertoire for symphony orchestras. It includes *Concerto 4-3*, written by Pulitzer-Prize winning composer Jennifer Higdon; *Travels in Time for Three* by Chris Brubeck in 2010, co-commissioned by the Boston Pops, the Youngstown Symphony, and eight other orchestras; *Games and Challenges* by William Bolcom; and their latest project, a commission by the Sun Valley Summer Symphony for the group to write and perform a 55-minute piece with orchestra to premiere August, 2015 in Sun Valley, Idaho.



ZACH DePUE

violin

Known for his virtuosic, high-energy performances, violinist Zachary DePue successfully balances his roles as concertmaster, soloist, chamber musician, fiddler and classical jam-band member with passion and dedication.

A rising star among both classical and crossover music fans, he was appointed concertmaster of the Indianapolis Symphony Orchestra in 2007 and became one of the youngest concertmasters in the country. He graduated in 2002 from the Curtis Institute of Music in Philadelphia, where he studied with renowned violinists Ida Kavafian and Jaime Laredo. He earned a full-tuition scholarship to Curtis and he also held the David H. Springman Memorial Fellowship. He served as concertmaster of the Curtis Symphony Orchestra before becoming a violinist in The Philadelphia Orchestra. Prior to entering Curtis, he attended the Cleveland Institute of Music, where he studied with William Preucil, concertmaster of the Cleveland Orchestra.

With an innate talent for improvisation and arranging, Zach found much of his inspiration from his three older brothers, all violinists and fiddlers. In 1985, the four classically-trained brothers formed their own acclaimed group, The DePue Brothers, which combines classical and bluegrass for an eclectic, fun concert experience.

Zach's violin was made by Ferdinand Gagliano of Naples, Italy, in 1757.



NICK KENDALL

violin

Nicolas Kendall picked up his first violin at the age of three. With an insatiable appetite for a diversity of expression, he went to the streets of Washington D.C. to play trash cans for lunch money as a teenager. By college, he was forming pick-up rock bands at Curtis Institute between concert debuts at the most prestigious halls in the world.

Nick is one of our generation's most persuasive champions of bringing new audiences to concert halls across America. Irreverent, funny, and relentless, Nick has become a force for bringing people together through music, on stage and off. His work is based on the simple idea that the energy you exude greatly impacts the relationships that you build.

Nick's leadership comes from a long personal history with collective action. Years ago, Nick gathered his friends to form a band whose direction comes from the power of the collective, now the critically acclaimed East Coast Chamber Orchestra.

Trained in the Suzuki method, which his grandfather, John Kendall, brought to America in the 1960s, Nick continues the teaching tradition. As a caretaker of his craft, he is passing on the vitality of classical music to a new generation.



RANAAN MEYER

double bass

Ranaan Meyer is a double bassist redefining the career path of a professional musician. His work runs the gamut from appearances with the Philadelphia Orchestra to Joshua Radin, and all points between. Ranaan began playing the double bass at age 11 and has worked with many of the instrument's greatest teachers, including Rufus Reid, Hal Robinson, Gary Karr, Neil Courtney, Larry Grenadier and many more. His studies at the Curtis Institute of Music led him to the formation of Time for Three with fellow students and violinists Nick Kendall and Zach DePue.

When not performing with Time for Three, Ranaan spends his time building Ranaan Meyer Entertainment, a company dedicated to the universal education of double bass players. Through summer camps Wabass Institute and Wabass Workshop, Ranaan works with the most promising students and professionals in the world every summer. Recently, Ranaan began publishing *The Next Level Bassist*, a free online journal that is dedicated to bass education.

Ranaan currently performs on a Cavani double bass made in Italy circa 1892 and a Reid Hudson bow. Committed to enhancing his live sound, Ranaan has developed a new system for amplification for his instrument.

AMERICAN PANORAMA

Leonard Bernstein (1918 –1990)
Candide: Overture

George Gershwin (1898 –1937)
Three Preludes
(arr. Don Sebesky)

Aaron Copland (1900 – 1990)
Rodeo: Four Dance Episodes

John Williams (1932 –)
Far and Away: Suite

INTERVAL 20 MINUTES

Dave Brubeck (1920 – 2012)
Blue Rondo à la Turk
(arr. Chris Brubeck)

Chris Brubeck (1952 –)
Travels in Time for Three



YOUNG LEONARD BERNSTEIN

When it comes to a concert charting the development of the American ‘voice’ in orchestral music, Keith Lockhart is something of an authority.

As the Conductor of the Boston Pops Orchestra, an organisation that has a long and illustrious history as a major force in the evolution of American music for the last 130 years, Lockhart’s wealth of knowledge has been put to good use in developing the program for **American Panorama** which he says is ‘fairly reflective of the best and most idiomatically American of music that we could present to an audience.’

This presentation has been deliberately narrowed down to the

last 100 years because ‘... it was really only in the 20th century, with composers such as Gershwin, Duke Ellington and Aaron Copland that America really began to have a distinct musical identity. That identity was tied closely to American folk songs and music that was brought over on the backs of slave labour and integrated into the music of the country. It became jazz, it became blues, it became R’n’B.’

Not surprisingly, several works in the program have some connection to the Pops, although Lockhart is at pains to point out this is not deliberate. ‘The Boston Pops has had a lot to do with American music for the last 130 years and it is hard to get away from that.’

As a country adept at venerating its past, it is interesting to note that many works represent a ‘golden age’, not necessarily of music but the country’s own history: the early days of jazz and Tin Pan Alley, to the mythology of the ‘Wild West’ populated by cowboys and cowgirls, the famous Land Runs in the western states, and the hugely influential music of Broadway.

Candide: Overture

As a composer, Leonard Bernstein’s musical output was both prolific and eclectic, ranging from ballets, operas and symphonies to choral and chamber works. However, the works that remain enduring favourites are his remarkable stage musicals.

Premiering on Broadway in 1956, *Candide* - based on Voltaire’s satirical novella - tells of the misadventures of a naive, simple and pure-hearted young man, and his sweetheart, Cunégonde. While the musical itself received a mixed response, the overture - a vibrant four-minute work which uses a sonata-form structure - remains a cherished curtain raiser at concerts to this day. Poking fun at the ‘opera bouffe style’ and other nineteenth century classical music conventions, it weaves in songs such as the duet *Oh Happy We* and the refrain from the aria *Glitter and Be Gay*, seamlessly into the structure.



GEORGE GERSHWIN

Three Preludes

Composed originally for solo piano, Gershwin’s Preludes - three short works that collectively span just five minutes in duration - were written by the composer at the height of his fame, shortly after *Rhapsody in Blue*, *Concerto in F* and *American in Paris*.

Gershwin, who was himself an accomplished pianist, first performed the Preludes in 1926 at the Roosevelt Hotel in New York. The works recall Gershwin’s formative years as a teenage ‘song plugger’ in New York’s legendary Tin Pan Alley. In a time before radio, pluggers were musicians employed by the various publishing houses to sit out on the street, hammering out songs on out-of-tune pianos, in an effort to drive the sales of sheet music.

The works bear the unmistakable imprint of improvisatory theatrics and ragtime, with the first particularly notable for its syncopated, Brazilian-inspired rhythms and a distinctive five-note blues motif. Lockhart was instrumental in the development of the new orchestral arrangement that will be featured in American Panorama. ‘I asked Don Sebesky - who to my mind is one of the greatest arrangers living - to arrange the Preludes for orchestra, so in a way we added another Gershwin piece into the repertoire.’



BERNSTEIN AND COPLAND

Rodeo: Four Dance Episodes

In the minds of many commentators, the works of Aaron Copland mark a defining point in American composition – in their time they were considered the quintessentially ‘American’ sound.

After studying with Nadia Boulanger in Paris, Copland’s return to the US was marked by experiments in modernism and atonality, however in the mid 1930s, his creative outlook started to shift. ‘I began to feel an increasing dissatisfaction with the relations of the music-loving public and the living composer,’ he reflected.*

‘The old “special” public of the modern-music concerts had fallen away, and the conventional concert public continued apathetic or indifferent to anything but the established classics. It seemed to me that we composers were in danger of working in a vacuum... I felt it was worth the effort to see if I couldn’t say what I had to say in the simplest possible terms.’

This realisation brought about a creative spurt that resulted in his most famous concert works including *Appalachian Spring*, *Fanfare for the Common Man* and *Rodeo*.

‘Aaron Copland, I think, very sincerely had a true need to communicate with his audience,’ says Lockhart.

‘He deliberately changed his sound and his approach to orchestral composition, and that is what made him not just another 20th century composer. His music has a flavour of “real people” to it, there is nothing academic about it, though it is obviously crafted by a very skilled composer.’

Written originally as a ballet set on a ranch in the ‘Wild West’, *Rodeo* follows the trials and tribulations of a ‘ornery’ cowgirl and her attempts to shake off her tomboy image and snare a suitor. Copland’s orchestral suite of music from the ballet, was first premiered – without *Corral Nocturne* – by Arthur Fielder and the Boston Pops in 1943.

The first part, *Buckaroo Holiday* is filled with evocations of galloping horses in the percussion and brass. Opening with a vibrant syncopated fanfare, it segues to the lyrical Cowgirl’s theme introduced by the woodwinds, with folk tunes *Sis Joe*, an old railroad tune and *If He’d Be a Buckaroo* making appearances.

The second dance, *Corral Nocturne*, punctuated by melancholy solo wind motifs, expresses the Cowgirl’s feelings of unrequited love and loneliness. This is followed by *Saturday Night Waltz*, with a musical narrative recalling an old fashioned country dance, complete with fiddlers tuning up. The final and most recognisable of all the episodes, *Hoedown*, is a memorable salute to square dance tradition, and references the folks songs *Bonaparte’s Retreat* and *McLeod’s Reel*.

Far and Away: Suite

As the 20th century has progressed, film music has increasingly played a larger role in American culture including in the concert hall.

In selecting a work by John Williams – who was also Lockhart’s predecessor at the Pops – Lockhart says ‘I think that John could very well be the best known composer in the world. You ask people pretty much anywhere to hum a few notes of *Star Wars* and they know who wrote that.’



NICOLE KIDMAN AND TOM CRUISE PLAY IRISH IMMIGRANTS IN AMERICA IN RON HOWARD’S *FAR AND AWAY* (1992)

Like *Rodeo*, *Far and Away* takes place in frontier America. While *Rodeo* explores the western expansion of the United States, *Far and Away* was written to accompany a film about two Irish immigrants and their eventual participation in the 1893 Oklahoma Land Run.

‘This score is very much in a kind of a traditional Celtic music vein, really intensely beautiful, soaring and exhilarating in the way great Celtic music is. I’ve just always really liked it,’ says Lockhart. ‘But obviously, *Far and Away* is not an Irish story, it’s an American story. Very little of it takes place in Ireland; most of it deals with the characters adapting to a new country that was in many ways both promising and hostile.

When you think about it, it’s one of the most similar things in our two countries’ developments – a nation of immigrants: people who, based on flimsy promises, came over and sacrificed a lot to get a toehold in what was a very difficult place to live.’

Blue Rondo à la Turk

In 1959, one of the most influential albums in the history of jazz, Dave Brubeck’s *Time Out*, was released. A subtle blend of Cool and West Coast jazz, it was a rare cross-over hit peaking at number two in the pops albums chart buoyed by the top 40 single, *Take Five*.

In addition to insanely catchy melodies, *Time Out* drips with rhythmic invention, consciously exploring a number of unusual time signatures outside the standard 4/4 or 3/4 time. Its original liner notes proclaimed it was ‘a first experiment with time, which may well come to be regarded as more than an arrow pointing to the future.’

Blue Rondo à la Turk, which borrows from classical rondo form, utilises rhythmic patterns Brubeck first heard on the streets of Istanbul. It starts in 9/8 – grouped not in the usual form (3-3-3) but in 2-2-2-3 – eventually alternating between this and 4/4 time.

Originally written for Brubeck’s Quartet, tonight’s concert features

the Australian premiere of a new orchestral version written by the composer’s son, Chris Brubeck, as a memorial to his father.

‘As well as being an accomplished composer in his own right, Chris has written a lot of arrangements,’ says Lockhart. ‘He’s heavily involved in propagating and preserving his father’s music. I went to Chris a little over a year ago and asked him if he would take one of his father’s most famous iconic tunes *Blue Rondo à la Turk* and arrange it in a real virtuoso treatment for full orchestra. So in a way we have a father-and-son thing that is kind of cool.’

Travels in Time for Three

Written in 2010 for string trio and orchestra, Chris Brubeck’s *Travels in Time for Three* continues the American composer’s tradition referencing the country’s popular music idioms.

The Boston Pops was part of the consortium of orchestras who commissioned the work, which Lockhart says showcases the tremendous talent of *Time for Three*, for which it was especially written.

‘Time for Three is to me a group which is singular in classical music world. They really have succeeded, from the classical side of the cross-over coin, in breaking boundaries in a way that I’ve never seen before,’ he enthuses.

‘I brought them over to the Proms recently for their UK debut and people were just roaring through the whole entire concert. They are an amazingly wonderful set of ambassadors for the musical art and Chris’ piece fits them like a glove.’

Lockhart says the work’s strength lies in its eclecticism, drawing influences from a range of musical genres and periods.

‘It brings as many different styles as it is possible to imagine – jazz, folksy fiddle music, a lot of R’n’B, and funk and some New Orleans Cajun-style music. All of that is done in a wonderful mash-up that shows what *Time for Three* do –

they bring all these styles together in an amazing way.’

© Danielle Poulos 2014 with additional commentary by Keith Lockhart

**Aaron Copland: A Reader: Selected Writings 1923 – 1972*



DAVE BRUBECK
(IMAGE BY CARL VAN VECHTEN)

GUEST MUSICIANS FOR AMERICAN PANORAMA

Sophie Rowell *associate concertmaster*
Rebecca Adler *violin*
Jo Beamont *violin*
Jacqueline Edwards *violin*
Robert John *violin*
Clare Millar *violin*
Ceridwen Davies *viola*
Sophie Kesoglidis *viola*
Anna Pokorny *cello*
Esther Toh *double bass*
Annabelle Badcock *oboe*
Rachel Curkpatrick *oboe*
Heath Parkinson* *principal horn*
Josh Rogan *trumpet*
Kieran Conrau *trombone*
Timothy Hook *percussion*
Evan Pritchard *percussion*
David Jones *drum kit*
Donald Nicholson *piano / celeste*
*Courtesy of Tasmanian Symphony Orchestra

CHRIS BRUBECK

(1952 –)

Travels in Time for Three

Thematic Ride

Irish Folk, Odd Times

Suspended Bliss

*Clouseau's Mardi Gras, 'Laissez
Les BonTemps Rouler'*

Zach DePue violin

Nick Kendall violin

Ranaan Meyer double bass

Travels in Time for Three was created to feature the unique talents of three remarkable young musicians at the top of their game. The piece is tailor-made for the versatile members of Time for Three, and embraces many musical genres, from jazz to country, funk to classical, and even some gospel! The common thread throughout the work's movements and various styles is the main theme, which reappears in many guises. This theme came to me as I was riding a train to Philadelphia in 2009 to work with the group. Zach, Nick, Ranaan, and I had several jam sessions that I recorded, giving me a sense of what musical directions Tf3 wanted to explore. The 'train' theme stuck, and you will hear it in the first movement in its original, jazzy style before it is transformed through a series of musical adventures, appearing finally in a very Baroque presentation. Moving quickly from the 17th to the 21st century, the piece conveys the feeling that the musicians are 'musical time travelers,' hence the title *Travels in Time for Three*.

In the last movement, *Clouseau's Mardi Gras*, I made the note *Misterioso burlesco* in the score, as this movement takes the audience on a humorous ride from a sneaky, Mancini-influenced opening, to a Cajun fiddle / Mardi Gras funk parade, to a gospel-funk-country groove in 7/4 time, complete with blazing fiddles on top, that matches the intensity of rock 'n' roll. After individual cadenzas, the entire piece climaxes into a fast 7/8 version of the original theme. This serves as a vehicle to propel the celebratory music to an exciting conclusion.

A consortium of orchestras formed the commissioning group that presented *Travels in Time for Three* in its premiere season. I am grateful for the leadership and vision of maestros Keith Lockhart and Randall Fleischer, who had the idea that I would be the right composer to create a piece for this trio of young virtuosos.

© Chris Brubeck, 2010

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Sir Andrew conducts
James Ehnes in

BERLIOZ & BEETHOVEN

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Friday 7 November at 8pm
Robert Blackwood Hall,
Monash University, Clayton

SATURDAY MATINEES

Saturday 8 November at 2pm
Arts Centre Melbourne, Hamer Hall

ANZ GREAT CLASSICS ON MONDAYS

Monday 10 November at 6:30pm
Arts Centre Melbourne, Hamer Hall

Berlioz Harold in Italy

INTERVAL 20 MINUTES

Berlioz Rêverie and Caprice
for violin and orchestra

Beethoven Symphony No.7

.....
Melbourne Symphony Orchestra

Sir Andrew Davis conductor

James Ehnes violin and viola

This concert has a duration of
approximately two hours including
one interval of 20 minutes.

Saturday's performance will be broadcast
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Friday 7 November at 7pm

Foyer, Robert Blackwood Hall,
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Saturday 8 November at 1pm

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Join ABC Classic FM's Graham Abbott for a talk
on the artists and works featured in the program.

POST-CONCERT CONVERSATION

Monday 10 November after 8:30pm

Stalls Foyer, Arts Centre Melbourne, Hamer Hall

Join MSO's Concertmaster Wilma Smith
for a post-concert conversation with
tonight's soloist, James Ehnes.

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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 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 performances of Mozart's *Don Giovanni*, Strauss' *Elektra*, Verdi's *Simon Boccanegra*, Massenet's *Werther* and Wagner's *The Mastersingers of Nuremberg* as well as engagements with the Metropolitan Opera (*Don Giovanni*), Santa Fe Opera (*Arabella*), and the Canadian Opera Company (*Gianni Schicchi*, *A Florentine Tragedy*). Recent symphonic engagements have included the Philharmonia Orchestra, BBC Symphony Orchestra, Royal Scottish National 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.

© BENJAMIN EALOVEGA



JAMES EHNES
violin and viola

Known for his virtuosity and probing musicianship, violinist James Ehnes has performed in over 30 countries on five continents, appearing regularly in the world's great concert halls with celebrated orchestras and conductors. In the 2014-2015 season he performs concerts with the Royal Philharmonic Orchestra, Danish National Symphony Orchestra, and the NHK, Vienna, Boston, Sydney and Melbourne Symphony Orchestras. He appears with the Chamber Music Society of Lincoln Center, and in recital in Prague, London, Toronto, Fort Worth and Montreal. He also performs with the Ehnes Quartet across North America and will lead the winter and summer festivals of the Seattle Chamber Music Society, where he is the Artistic Director.

James Ehnes has an extensive discography of over 35 recordings featuring music ranging from J.S. Bach to John Adams. Recent projects include Khachaturian's Violin Concerto with the Melbourne Symphony Orchestra, paired with Shostakovich's String Quartets Nos. 7 and 8, and the final volume of his four disc collection of the music of Béla Bartók. His recordings have been honoured with many international awards and prizes, including a Grammy, Gramophone and 9 Juno Awards.

James Ehnes was born in Brandon, Manitoba, Canada. He began violin studies at the age of four, and at age nine became a protégé of the noted Canadian violinist Francis Chaplin. He studied with Sally Thomas at the Meadowmount School of Music, and from 1993 to 1997 at The Juilliard School. He plays the Marsick Stradivarius of 1715.

James Ehnes is a Member of the Order of Canada. He currently lives in Florida with his wife and daughter.

HECTOR BERLIOZ

(1803-1869)

Harold in Italy – Symphony, Op.16

1. *Harold in the Mountains: Scenes of Sadness, Happiness and Joy (Adagio – Allegro)*
2. *March of Pilgrims Chanting the Evening Prayer (Allegretto)*
3. *Serenade of an Abruzzi Mountaineer to his Mistress (Allegro assai – Allegretto)*
4. *Brigands' Orgy: Memories of past scenes (Finale: Allegro frenetico)*

James Ehnes viola



BERLIOZ BY GUSTAV COURBET

The title of this piece conjures up the arch-Romantic Lord Byron, and the hero of his poem *Childe Harold's Pilgrimage*. Also figuring in the story is the musician most fascinating to Romantics, a violin virtuoso so extraordinary that some thought he was in league with the devil: Paganini. Berlioz told of receiving the visit, in early 1834, of 'a man with flowing hair, piercing eyes ... haunted by genius'. This was Paganini, who had acquired a Stradivarius viola, and wanted a piece to show it off. When the news got out that Berlioz was writing something for Paganini, it was said to be 'in the genre of the Fantastic Symphony', which Paganini had heard shortly before.

With Paganini as soloist, box office success would be guaranteed, so in Berlioz's story there was an element of wishful publicity. When it became clear that Paganini would not be playing the premiere, the excuse was given that on seeing the music he discovered there were far too many rests in his part. Berlioz had, as usual, done his own thing. One of the handful of repertoire pieces for viola and orchestra, *Harold in Italy* is not a concerto, but, as Berlioz's subtitle indicates, a 'symphony with a principal viola [part]'. Berlioz explained: 'I conceived the idea of writing a series of scenes for the orchestra, in which the viola should find itself involved, like a person more or less in action, always preserving its own individuality.' The solo viola's theme, unlike the *idée fixe* of the *Symphonie fantastique*, remains virtually unchanging, the orchestra developing and modifying other themes. It personifies the melancholy day-dreaming traveller, contemplating Italian scenes and dissolving into them as the soloist is absorbed by the orchestra.

The music has more to do with Berlioz's biography than with Byron's. As the holder of the Prix de Rome, Berlioz in 1833 from his Roman base explored the hinterland, especially the Abruzzi mountains. The melancholy opening of *Harold in the Mountains*, on cellos and basses, sets the stage for the 'Harold' theme, first heard from the orchestra, but soon identified with the solo viola, heralded by harp. Joyful scenes follow in the *Allegro*.

In the *March of the Pilgrims* the procession comes from the distance into the foreground then recedes. Two themes are heard simultaneously: the pilgrims' hymn and the 'Harold' idea in long notes, eventually resolving into long arpeggios for the solo viola.

The beginning of the *Serenade* was inspired by the playing of the *pifferari*, strolling wind players who dwell in the Abruzzi mountains. The main theme is given out on cor anglais, and the solo viola puts Harold in the picture.

Berlioz called the *Brigands' Orgy* finale '... furious, with drinking, destruction, killing and violation'. We hear themes from earlier movements before Harold, in the person of the solo viola, is put to horrified flight and is heard no more, except, just before the end, for one brief reminiscent comment on the pilgrims' march, heard from offstage. Paganini would have been left, by and large, holding his viola without playing it while the orchestra let loose one of music's most shattering climaxes. But Paganini never played *Harold in Italy*. When he heard it, four years after the premiere, he was moved to give Berlioz 20,000 francs, enabling him to compose *Roméo et Juliette*, which became the third of his unconventional symphonies.

© David Garrett 2014

The first performance of Berlioz's Harold in Italy by the Melbourne Symphony Orchestra was on 20 October 1954 with conductor Eugene Goossens and soloist Robert Pikler. The MSO most recently performed it in July 1989 with Muhai Tang and Lawrence Jacks.



NICOLO PAGANINI

HECTOR BERLIOZ

(1803-1869)

Rêverie et caprice, Op.8

James Ehnes violin



HECTOR BERLIOZ

Berlioz was not by nature drawn to the concerto. His only large-scale work for soloist and orchestra, *Harold in Italy*, was composed for Paganini but rejected by him as being insufficiently virtuosic.

'Harolds' first few outings during the mid-1830s were fairly disastrous, as was the first season of Berlioz's next major piece, the opera *Benvenuto Cellini*, in 1838. When that failed he withdrew the score for revision but, never one to waste music, recycled some of its material. In her Act I cavatina 'Ah, que l'amour une fois dans le coeur', the papal treasurer's daughter Teresa, of whom the sculptor Cellini is a suitor, bewails that she at 17 has to be dutiful when she would rather love. This aria was replaced, but Berlioz used its material in the *Rêverie* section of what he always referred to as his romance for violin and orchestra.

Despite *Harold in Italy's* initial failure to win Paganini over, Berlioz produced the romance in 1841 for its dedicatee, his friend and colleague Alexandre-Joseph Artôt. A short work of immense charm, it shows, as the term 'romance' implies, a feeling for vocal-style melody, especially in the opening section, and its 'quite elaborate orchestral part' displays Berlioz's exquisite sense of tonal colour. The *caprice* section is,

of course, more energetic, but maintains this balance of lyricism and striking timbre.

The piece was almost immediately taken up, featuring in concerts in Germany with Ferdinand David and later Joseph Joachim.

© Gordon Kerry 2014

This is the first performance of this work by the Melbourne Symphony Orchestra.

GUEST MUSICIANS

SIR ANDREW CONDUCTS JAMES EHNES IN BERLIOZ AND BEETHOVEN

Rebecca Chan* *associate concertmaster*
Rebecca Adler *violin*
Edward Antonov *violin*
Jo Beaumont *violin*
Jacqueline Edwards *violin*
Susan Pierotti *violin*
Danielle Arcaro *viola*
Ceridwen Davies *viola*
Simon Oswell *viola*
Svetlana Bogosavljevic *cello*
Rachel Curkpatrick *oboe*
Kieran Conrau *trombone*

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LUDWIG VAN BEETHOVEN

(1770-1827)

Symphony No.7 in A, Op.92

Poco sostenuto - Vivace

Allegretto

Presto - Trio - Presto -

Trio - Presto

Allegro con brio



LUDWIG VAN BEETHOVEN

Five years after the premieres of the Fifth and Sixth Symphonies, Beethoven introduced the Seventh, together with 'battle symphony' *Wellington's Victory*, Op.91, on 8 December 1813. The occasion was a concert in Vienna's University Hall to raise money for Austrian soldiers recently wounded helping to expel Napoleon's army from Germany. Beethoven wrote an open letter of thanks to eminent colleagues who generously condescended to play under his direction, including Hummel, Meyerbeer, Spohr, and Salieri:

'It was a rare assembly of first-class musicians, each impelled not only by craft but also patriotic fervor to benefit the Fatherland, without concern for rank or precedence ... Had I not composed the music myself, I would have been as happy as Mr. Hummel to take my place at the drum!'

The third last symphony is a kind of mirror image of the Third. The Napoleonic Third is spacious and heroic (in E flat, a minor third

above C), the Seventh (in A major, a minor third below C) all energy and bluster, animated by sheer rhythmic propulsion. Wagner labelled it 'the apotheosis of the dance', though so intense is Beethoven's focus on distinctive rhythms that it often leaves conventional dance far behind. That Beethoven might have been drunk, deaf, or daft when he composed it were all possibilities reportedly considered by his colleagues. Weber is supposed to have said 'ripe for the madhouse', and another wondered later whether 'in the last period, he succumbed to a kind of insanity, that his assertive contrasts, vehement expressiveness, and sheer insistence, rankle so?'

Beethoven composed the Seventh during two high summers – sketching it in 1811 and finishing it in 1812 – while, on doctors' orders, visiting a succession of picturesque Czech health resorts. In August 1812, he reported to his pupil, Archduke Rudolph: 'In Teplitz I heard the military band play four times a day – the only musical report to offer you. Otherwise, I spent a good deal of time with Goethe.'

Goethe wrote to his wife that he had seldom met a 'more focused, fervent artist', though to a musical friend he added: 'But he is completely uncontrollable ... although because of his loss of hearing he can be excused, and pitied. As it is, he is naturally laconic, doubly so because of his misfortune.' Meanwhile, Beethoven boasted he gave his senior a lesson in egalitarianism. Strolling through the spa gardens, they saw a crowd form as the imperial family walked by. Goethe, by far the more eminent of the pair and a seasoned courtier, removed his hat and was ignored. But Beethoven, 'hat firmly on my head ... pushed through the crowd, Archduke Rudolph doffed his hat, and the Empress herself came to greet me'.

Resonances of an idealised Teplitz military band and Beethoven's egalitarian spirit can be heard especially in the minor-key *Allegretto*, whose simple, solemn tune and straightforward treatment struck



BEETHOVEN, BY WEIDNER

such a popular chord that it was regularly excerpted by real bands for use as a funeral march. He introduces another disarmingly simple tune in the middle of the scherzo's trio, according to one of Beethoven's clerical friends, borrowed from a hymn traditionally sung by pilgrims to the shrine at Mariazell.

During the Second World War, the Seventh was one of the Beethoven works enlisted to help boost patriotic fervour here in Australia. The Melbourne Symphony's then Chief Conductor, Bernard Heinze, also conducted performances and radio broadcasts of it with other orchestras around the country as part of a nationwide Beethoven Festival. Reaching Perth in winter 1944, its effect on audience morale was electric, as the *West Australian* reviewer noted: 'Even the desolate anti-climax of a late bus, and frigid lower extremities, was mitigated by the persistence in one's pulse and brain of the finale. Professor Heinze had whirled his forces up-to-time through these tremendous Olympian transports, ending ... on a note of high exhilaration.'

Graeme Skinner © 2014

The Melbourne Symphony was the first of the Australian state symphony orchestras to perform Beethoven's Seventh Symphony, on 7 May 1938 under Georg Szell. The Orchestra most recently performed it on a tour of regional Victoria in November 2013 with Benjamin Northey.



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FRIDAY NIGHT MASTERS
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SATURDAY NIGHT SYMPHONY
Saturday 15 November at 8pm

Arts Centre Melbourne, Hamer Hall

Mahler Symphony No.2 *Resurrection*
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Melbourne Symphony Orchestra
Sir Andrew Davis conductor
Erin Wall soprano
Catherine Wyn-Rogers mezzo-soprano
Melbourne Symphony Orchestra Chorus
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This concert has a duration of approximately 90 minutes with no interval.

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

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Thursday 13 November at 7pm
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Stalls Foyer, Arts Centre Melbourne, Hamer Hall

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



SIR ANDREW DAVIS
conductor

For more information on Sir Andrew Davis please turn to page 13.



ERIN WALL
soprano

Canadian soprano Erin Wall's recent seasons have included a remarkable series of debuts as Donna Anna (*Don Giovanni*) with the Metropolitan Opera, Vienna State Opera and Bavarian State Opera; Helena (*A Midsummer Night's Dream*) at Teatro alla Scala with Los Angeles Opera; and Pamina (*The Magic Flute*) with the Lyric Opera of Chicago, where she has also performed the roles of Antonia (*The Tales of Hoffmann*), Fiordiligi (*Così fan tutte*) and Konstanze (*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.

Erin Wall's discography includes Mahler's Symphony No.8 and Beethoven's Symphony No.9 with the San Francisco Symphony.



PHOTO BY PAUL FOSTER-WILLIAMS

CATHERINE WYN-ROGERS
mezzo-soprano

Catherine Wyn-Rogers has appeared with the Three Choirs, Salzburg, Edinburgh and Aldeburgh festivals, and she was a memorable soloist at the BBC Last Night of the Proms. She has appeared at the Lyric Opera of Chicago; Teatro alla Scala; Bavarian State Opera; Scottish Opera; Metropolitan Opera; Welsh National Opera; Opera North; Semperoper, Dresden; Teatro Real, Madrid; Dutch National Opera; Houston Grand Opera; and English National Opera. She has a close relationship with the Royal Opera House, Covent Garden, where roles have included First Norn (*Götterdämmerung*), Erda (*Das Rheingold* and *Siegfried*), Magdalene (*The Mastersingers of Nuremberg*), Cornelia (*Giulio Cesare*), Sosostriis (*The Midsummer Marriage*), Geneviève (*Pelléas et Mélisande*), and Auntie (*Peter Grimes*).

She recently made her debut for the Glyndebourne Festival with *The Rape of Lucretia*, and appeared in *The Dream of Gerontius* with the Toronto Symphony Orchestra. Later this season she will appear at the Royal Opera House as Mary in *The Flying Dutchman*.

Catherine Wyn-Rogers was a Foundation Scholar at the Royal College of Music, studying with Meriel St Clair. She continued her studies with Ellis Keeler and now works with Diane Forlano. Her numerous recordings include *Peter Grimes* with the London Symphony Orchestra and Sir Colin Davis, and Graham Johnson's Hyperion Schubert Edition.



MELBOURNE SYMPHONY ORCHESTRA CHORUS

Under the artistic leadership of Jonathan Grieves-Smith, the Melbourne Symphony Orchestra Chorus has built an international reputation for the highest standards and for bold artistic planning. Known as the Melbourne Chorale until 2008, it has since been integrated with the Melbourne Symphony Orchestra.

The Chorus sings with the finest conductors, including Sir Andrew Davis, Edward Gardner, Mark Wigglesworth, Bernard Labadie, 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 developing and performing new Australian and international choral repertoire. Recent commissions include Brett Dean's *Katz und Spatz* (commissioned with the Swedish Radio Choir), Ross Edwards' *Mountain Chant* (commissioned with Cantillation), Paul Stanhope's *Exile Lamentations* (commissioned with Sydney Chamber Choir and London's Elysian Singers), and Gabriel Jackson's *To the Field of Stars* (commissioned with the Netherlands Chamber Choir and Stockholm's St Jacob's Chamber Choir). The Chorus has also premiered works by many composers including MacMillan, Pärt, Henze, Schnittke, Bryars, Silvestrov, Maskats, Machuel and Vasks.

The Chorus has made critically acclaimed recordings for Chandos and ABC Classics and has performed across Brazil including at the Cultura Inglesa Festival in Sao Paulo, in Kuala Lumpur with the Malaysian Philharmonic Orchestra, with The Australian Ballet, Sydney Symphony Orchestra, West Australian Symphony Orchestra, Barbra Streisand, at the Melbourne International Arts Festival, at the 2011 AFL Grand Final and the Sydney Olympic Arts Festival.



JONATHAN GRIEVES-SMITH chorus master

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

Jonathan has guest-conducted widely and worked intensively with the BBC Singers, Royal Liverpool Philharmonic Orchestra, Bochumer Symphoniker, Choir of the Accademia di Santa Cecilia in Rome, Royal Philharmonic Orchestra, Orchestra National de Lille, Academy of St Martin-in-the-Fields Choir, New Zealand Symphony Orchestra, London Mozart Players, Bournemouth Symphony Orchestra, North Carolina School of the Arts, Royal Academy of Music, Dartington International Summer School, and for the Flemish Federation of Young Choirs and Europa Cantat.

As chorus master Jonathan has trained choirs for many outstanding musicians including Sir Simon Rattle, Valery Gergiev, Seiji Ozawa, Stephen Layton, Mark Wigglesworth, Bernard Labadie, Klaus Tennstedt, Pierre Boulez, James Levine, Lorin Maazel and Sir Roger Norrington, for concerts and broadcasts from the BBC Proms in London to Rio de Janeiro, from Granada to Brussels, Nairobi to Melbourne, and for recordings for Chandos, Decca, Conifer, Phillips and ABC Classics.

An outstanding conductor of old music Jonathan is also a champion of the new, premiering music by James MacMillan, Brett Dean, Lou Harrison, Ugis Praulins, Gabriel Jackson, John Woolrich, Arvo Pärt, Paul Stanhope, Paul Ruders, Nigel Westlake, Giya Kancheli, Richard Mills, Henryk Gorecki and Krzysztof Penderecki.

MELBOURNE SYMPHONY ORCHESTRA CHORUS

SOPRANO

Philippa Allen
Naomi Angelico
Julie Arblaster
Sheila Baker
Emily Bennett
Evanna Brando
Eva Butcher
Anna Castro Grinstein
Kathryn Cookson
Veryan Croggon
Samantha Davies
Pierra Dennerstein
Jacqueline Dwyer
Catherine Folley
Charlotte Fox
Camilla Gorman
Karina Gough
Jillian Graham
Alexandra Hadji
Karling Hamill
Juliana Hassett
Penny Huggett
Jasmine Hulme
Tania Jacobs
Gwen Kennelly
Alex Lüneburg
Brigid Maher
Camilla Martin

Judith McFarlane
Emily Mignot
Lynne Muir
Zoe Nikakis
Ai Negata
Caitlin Noble
Susie Novella
Carolyn O'Brien
Shaunagh O'Neill
Jodie Paxton
Anne Payne
Tanja Redl
Jo Robin
Katherin Salter
Ruth Shand
Lynda Smerdon
Katherine Tomkins

ALTO

Aleksandra Acker
Ruth Anderson
Nicole Beyer
Catherine Bickell
Cecilia Björkegren
Kate Bramley
Jane Brodie
Elize Brozgul
Alexandra Chubaty

Anna Dyer
Elin-Maria Evangelista
Jill Giese
Debbie Griffiths
Ros Harbison
Sue Hawley
Kristine Hensel
Rosemary McKelvie
Siobhan Ormandy
Alison Ralph
Kerry Roulston
Annie Runnalls
Rosemary Saunders
Lauren Simpkins
Helen Staindl
Jenny Stengards
Libby Timcke
Norms Tovey
Jenny Vallins
Emma Warburton

TENOR

James Allen
Denny Chandra
John Cleghorn
Geoffrey Collins
James Dipnall
Marcel Favilla

Lyndon Horsburgh
Wayne Kinrade
Colin MacDonald
James MacNae
Dominic McKenna
Simon Milton
Michael Mobach
Jean-Francois Ravat
Yoram Regev
Luke Sheehy
Malcolm Sinclair
Marcus Travaglia
Tim Wright

BASS

Maurice Amor
Richard Barber
David Brown
Richard Corboy
Roger Dargaville
Ted Davies
Phil Elphinstone
Gerard Evans
Michael Gough
Andrew Ham
John Howard
Jemly Kalangie
Stephen Makin

Eric McGrath
Alastair McKean
Andrew Murrell
Edward Ounapuu
Hugh Platt
Douglas Proctor
Joe Rabar
David Sharples
Matthew Toulmin
Ian Vitcheff
Foon Wong
Maciek Zielinski

REPETITEUR

Tom Griffiths

LANGUAGE COACH

Michael Leighton-Jones

MAHLER 2: RESURRECTION

GUSTAV MAHLER

(1860-1911)

Symphony No. 2 in C minor

Resurrection

Allegro maestoso (A pause of about five minutes)

Andante moderato (Scherzo)
Calmly flowing -

Urlicht (Primordial Light).
Very solemn, but simple -

(Finale) In the tempo of the Scherzo (- Slowly - Allegro energico - Slowly)

Erin Wall soprano

Catherine Wyn-Rogers
mezzo-soprano

**Melbourne Symphony
Orchestra Chorus**



GUSTAV MAHLER

'If this is music, then I know nothing of music,' said Hans von Bülow, the legendary conductor, when, in 1891, Mahler played through a long symphonic poem entitled *Todtenfeier* (funeral rites) to him.

Todtenfeier was conceived as a sequel to the First Symphony, which was, like Beethoven's *Eroica* and numerous works by Richard Strauss, intended as the musical portrait of a hero.

Todtenfeier was to be the hero's funeral rites, and sought, as Mahler put it, to ask: 'Why did you live, why suffer? Is it all nothing but a huge, terrible joke?'

Despite recasting *Todtenfeier* as the first movement of his Second Symphony, by 1894 Mahler had written only the *Andante, scherzo* and *Urlicht* movements to follow it, and they rely heavily on previous works. Then in 1894 Bülow died, and at his funeral in Hamburg the choir sang

a setting of the 'Resurrection' Ode by the 18th-century religious poet Friedrich Klopstock. Suddenly, Mahler recalled, 'everything was revealed clear and plain to my soul in a flash': a choral finale would fulfil the work musically and answer the existential questions posed by the earlier movements.

The first movement opens with a dramatic gesture. One theme, which strides through the stormy texture, returns in the finale to depict the resurrection of the dead. In the central development section Mahler quotes the *Dies irae* plainchant, which foretells the day of wrath, when heaven and earth are shaken and consumed by fire. The movement is long and structurally complex, with an enormous variety of colour made possible by the huge orchestra required. Despite using a massively enhanced brass section, Mahler's work is as notable for its kaleidoscope of delicate effects as for its monumental ones, such as the crashing chords that seem to threaten total collapse later in the movement. Its range of mood asks those searching questions, and reflects Mahler's remark that 'You are battered to the earth with

clubs and lifted to the heights on angels' wings.'

Mahler's problem was how effectively to follow such a powerful and complex statement. Eventually he opted for a significant pause between the first and second movements, partly because the short, nostalgic *Andante moderato* is rather lightweight. Evoking 'the image of a long-dead hour of happiness which now enters your soul like a sunbeam that nothing can obscure', it is cast as a *ländler* (a rustic cousin to the waltz) with a central contrasting section.

The third movement *scherzo* is similarly short, but much different in tone. Between 1888 and 1899 Mahler composed numerous songs to folk poetry published in a collection entitled *Des Knaben Wunderhorn* (The Youth's Magic Horn). In 1893, he set 'St Anthony of Padua's Sermon to the Fishes' in which the fish listen intently to the saint's words, and then, like humans, behave exactly, and as badly, as before. After arresting timpani beats, the relentless movement depicts the perpetual motion of the fish, a symbol for the futility of much human activity; the high-pitched E flat clarinet and

certain effects on the bass drum give the movement an edge of hysteria which culminates in a shattering climax: the hero 'despairs of himself and of God.'

The world and life become a chaotic nightmare; loathing for all being and becoming seizes him with iron fist and drives him to an outburst of despair.'

The fourth movement, *Urlicht*, offers some comfort for this despair, in the words of another song from *Des Knaben Wunderhorn* to which Mahler made some alterations (see text for *Urlicht* below).

The simplicity here, with its velvety texture, is breathtaking as the movement unfolds with a growing sense of ecstasy at the prospect of reunion with God.

But as in Beethoven's Ninth Symphony, the finale begins with the overpowering 'outburst of despair' from the end of the third movement. It then visits a number of contrasting, purely instrumental worlds occasionally recalling episodes from earlier movements. A sense of infinite space is evoked by the use of offstage horn-calls described by



GUSTAV MAHLER

URLICHT

Mezzo-soprano

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht' ich im Himmel sein!
Da kam ich auf einen breiten Weg;
Da kam ein Engelein und wollt' mich abweisen.
Ach nein! Ich liess mich nicht abweisen.
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

PRIMORDIAL LIGHT

Mezzo-soprano

Little Red Rose!
Mankind lies in extreme need!
Mankind lies in extreme pain!
If only I could be in heaven!
I came upon a broad path;
An angel appeared and wanted to turn me away.
Ah no! I did not let myself be turned away.
I came from God and will return to God!
My dear Lord will give me the light,
That leads me to a life of everlasting joy.

text for Mahler 2: Resurrection continues on page 26

Mahler as a 'voice in the wilderness' and adumbrating the theme to which he later sets the words 'Believe, my heart, believe'.

After some musical reflection on the *Dies irae*, cataclysmic percussion crescendos lead into a violent, aggressive, militaristic march. Here Mahler depicts the moment when:

'The earth quakes, the graves burst open, and the dead arise ... they all come marching along in a mighty procession: beggars and rich men, common folk and kings, the Church Militant, the Popes. All give vent to the same terror, the same lamentations and paroxysms.'

There follows an eerie calm in which we hear, offstage, an echo of the Last Trumpet (represented again by brass and timpani), answered by a beautiful flute solo known as the Bird of Death. At the very edge of inaudibility, the chorus intones Klopstock's ode with its promise of eternal life, joined by the soprano solo. The mezzo-soprano enters with words by Mahler, to a melody which had become more and more insistent earlier, which answer the question of existence posed by the

first movement: 'Believe: You were not born in vain! You did not live or suffer in vain.'

This work predates Mahler's controversial conversion from Judaism to Catholicism by some years. In his all-encompassing vision, the dead equally 'give vent to the same terror, the same lamentations and paroxysms', but are redeemed and saved. There is no judgement and damnation: 'an overwhelming love lightens our being. We know, and are.'

Adapted from a note
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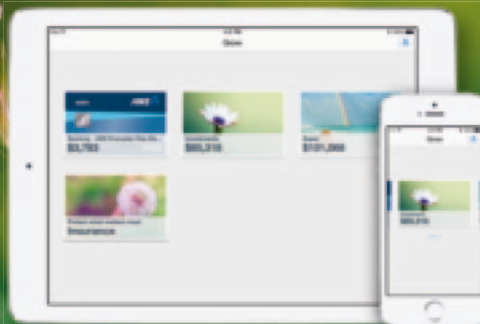
The Melbourne Symphony Orchestra first performed Mahler's Symphony No.2 on 6 April 1966 under Henry Krips. The soloists were Elisabeth Hellawell, Florence Taylor and the Royal Melbourne Philharmonic Society. The Orchestra most recently performed it in March 2009 with Oleg Caetani. The soloists were Penelope Mills, Bernadette Cullen and the Melbourne Symphony Orchestra Chorus.

GUEST MUSICIANS

MAHLER 2

Sophie Rowell *associate concertmaster*
Rebecca Adler *violin*
Jo Beaumont *violin*
Robert John *violin*
Clare Millar *violin*
Oksana Thompson *violin*
Ceridwen Davies *viola*
Isabel Morse *viola*
Simon Oswell *viola*
Josephine Vains *cello*
Emma Sullivan *double bass*
Rachel Curkpatrick *oboe*
Andrew Bain* *principal horn*
Sydney Braunfeld *horn*
David Evans** *horn*
Anthon Schroeder *horn*
Rachel Shaw *horn*
Joel Brennan *trumpet*
David Farrands *trumpet*
Tristan Rebien *trumpet*
Bruno Siketa *trumpet*
Bradley Todd *trumpet*
Allison Wright *trumpet*
Kieran Conrau *trombone*
Timothy Hook *percussion*
Daniel Richardson *percussion*
Delyth Stafford *harp*
Calvin Bowman *organ*
*Courtesy of Los Angeles Philharmonic
**Courtesy of West Australian Symphony Orchestra

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AUFERSTEHUNG

Chorus and Soprano

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh'!
Unsterblich Leben! Unsterblich Leben
Wird der dich rief dir geben.
Wie der aufzublüh'n
wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben uns ein,
Die starben!

Mezzo-soprano

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, Dein, ja Dein, was du gesehnt!
Dein, was du geliebt,
Was du gestritten!

O glaube:
Du wardst nicht umsonst geboren!
Hast nicht umsonst gelebt,
Gelitten!

Chorus

Was entstanden ist,
Das muss vergehen!
Was vergangen, auferstehen!
Hör auf zu beben!
Bereite dich zu leben!

Soprano, Mezzo-soprano and Chorus

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben
Werd' ich entschweben
Zum Licht, zu dem kein
Aug' gedrungen!

Mit Flügeln, die ich mir errungen
Werd' ich entschweben!
Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

RESURRECTION

Chorus and Soprano

You will rise again, rise again,
My mortal dust, after a brief rest.
You will be given immortal life
By Him who calls you.
To flower once again
You are sown.
The lord of the harvest goes forth,
And gathers us in sheaves,
We who have died.

Mezzo-soprano

Believe, my heart, believe:
You have lost nothing.
All that you longed for is yours, yes, yours:
All you loved,
And fought for.

Believe:
You were not born in vain!
You did not live or suffer in vain.

Chorus

All that is created
Must die.
All that has died must rise again!
Do not be afraid!
Prepare to live!

Soprano, Mezzo-soprano and Chorus

The pain that possessed me,
I have escaped!
Death the conqueror
Is now conquered!
On the wings I won
Striving for love,
I will soar
Towards the unseen light!

On the wings I won
I will soar!
I will die so I may live!

You will rise again, yes rise again,
My heart, and at that moment
All your striving
Will carry you to God!

YEFIM BRONFMAN PLAYS SCHUBERT'S TROUT QUINTET

SOLOIST'S CHOICE

Tuesday 18 November at 7:30pm
Elisabeth Murdoch Hall,
Melbourne Recital Centre

Haydn Piano Sonata No.60
Prokofiev Piano Sonata No.6

Interval 20 minutes

Schubert *Trout Quintet*

.....
Yefim Bronfman piano
Dale Barltrop violin
Fiona Sargeant viola
David Berlin cello
Steve Reeves double bass

This concert has a duration of
approximately two hours including
one interval of 20 minutes.

Yefim Bronfman's visit is supported
through the Marc Besen AO and Eva
Besen AO International Guest Chair.

©DARIO ACOSTA



YEFIM BRONFMAN
piano

Winner of the prestigious Avery Fisher Prize, Yefim Bronfman is widely regarded as one of the most talented virtuoso pianists performing today. Summer festival appearances at Tanglewood, Aspen, Vail, La Jolla and Santa Fe provide the starting point for his 2014-15 season, which will include performances with the Chicago, St. Louis, San Francisco, Dallas, Seattle, Atlanta, Pittsburgh and New World Symphony Orchestras; the Metropolitan Orchestra; and the New York and Los Angeles

Philharmonic Orchestras. He gave the world premiere of Magnus Lindberg's Piano Concerto No.2 with the New York Philharmonic in 2012, and performs it this season with the Gothenburg Symphony Orchestra and London Philharmonic Orchestra. In December he will give the world premiere of a concerto written for him by Jörg Widmann with the Berlin Philharmonic. He returns to Japan for recitals and orchestral concerts with the Philharmonia Orchestra and Esa-Pekka Salonen, and appears in Singapore, Hong Kong, Taipei, Beijing,

Sydney and Melbourne. Last year he toured Australia with the Royal Concertgebouw Orchestra.

Yefim Bronfman's recordings include the three Bartók Piano Concerti with the Los Angeles Philharmonic (winner of a Grammy Award) and all of the Beethoven Piano Concerti with Tonhalle Orchestra Zurich. He will perform and record both Brahms Piano Concerti with The Cleveland Orchestra and Franz Welser-Möst.

Born in Tashkent, Yefim Bronfman studied with Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at The Juilliard School, Marlboro and the Curtis Institute, and his teachers included Rudolf Firkušný, Leon Fleisher and Rudolf Serkin.



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DALE BARLTROP

violin

Violinist Dale Barltrop began his violin studies in Brisbane, where he made his solo debut at age 15 with the Queensland Symphony Orchestra. He later moved to the United States to complete tertiary studies at the University of Maryland and the Cleveland Institute of Music.

Dale is currently Co-Concertmaster of the Melbourne Symphony Orchestra, and is also Concertmaster of the Vancouver Symphony Orchestra. Previously, he has held Principal and Guest Concertmaster positions with the Australian Chamber Orchestra, the Camerata of St John's Chamber Orchestra and the Saint Paul Chamber Orchestra.

Dale has performed at numerous music festivals across North America, was a prizewinner at the Fischhoff National Chamber Music Competition and winner of the violin division of the American String Teachers Association National Solo Competition.

Dale has served on the faculty of the University of British Columbia and the Vancouver Academy of Music, and has taught at the National Orchestral Institute in Maryland and the Australian National Academy of Music.



FIONA SARGEANT

viola

Fiona Sargeant has held the position of Associate Principal Viola at the Melbourne Symphony Orchestra since 2000.

Fiona studied Viola Performance and Chamber Music in Stuttgart with Hermann Voss, violist of the Melos Quartet and graduated with the highest result ever to be given to a violist at the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart. Fiona has also studied with Ulrich Koch, Wolfram Christ and Emile Cantor.

Prior joining the MSO, Fiona held the position of Solo Violist in Det Jyske Chamber Ensemble in Denmark and Solo Viola of Orchestre de Chambre de Lausanne, Switzerland. With violinist Elizabeth Sellars, forming Temenos String Trio, Fiona competed in the Ninth Concorso Musicale Internazionale winning Third Prize. Fiona was also a finalist in the Maurice Vieux International Viola Competition, France. In Stuttgart Fiona worked in the Stuttgart Radio Symphony Orchestra and was Violist of the Koechlin Ensemble.



DAVID BERLIN

cello

David Berlin has held the position of Principal Cello at the Melbourne Symphony Orchestra since 1989.

David was born in Jerusalem and studied cello with Lois Simpson in Sydney at the New South Wales Conservatorium and Channing Robbins at the Julliard School of Music in New York. For over twenty-five years he has been at the forefront of classical music making in Australia, having also held the position of Principal Cello with the Adelaide Symphony Orchestra.

He has made numerous appearances as soloist with the Melbourne and Adelaide Symphony Orchestras, and has played as guest Principal Cello with the Sydney and Tasmanian Symphony Orchestras as well as the Australian Chamber Orchestra. David has been involved in numerous collaborations with some of Australia's leading musicians, including Richard Tognetti, Brett Dean, the Goldner and Australian String Quartets and Leslie Howard, with whom he performed the first complete collection of music for Cello and Piano by Franz Liszt in London in 1992.

David currently holds the position of MS Newman Family Principal Cello Chair with the Melbourne Symphony Orchestra.

PHOTO BY JAMES PENLIDIS



STEVE REEVES
double bass

Steve Reeves has been Principal Bass with the Melbourne Symphony Orchestra since 1989. Prior to joining the MSO, he held principal positions with Orchestra Victoria and the West Australian Symphony Orchestra.

Born in Sydney but growing up in Adelaide, Steve studied with Gary Karr at the Hartt School of Music, Eugene Levinson at Julliard, Knut Guettler in Oslo and Anthony Woodrow in Amsterdam. As a soloist, he has appeared with the Melbourne Symphony Orchestra, the Academy of Melbourne, Adelaide Chamber Orchestra and the Hunter Orchestra.

Steve has given recitals in Melbourne, Sydney, Adelaide and Perth and worked with the Young Bassists program at the 2001 International Society of Bassists Convention in Indianapolis and at the 2003 convention in Richmond, Virginia.

Steve lives with his wife Judy, and children Xander, Zachary and Kobe in the hills at the edge of Melbourne.

JOSEPH HAYDN

(1732-1809)

Sonata No.60 in C, Hob.XVI:50

Allegro

Adagio

Allegro molto

Yefim Bronfman piano



JOSEPH HAYDN

A sudden late flowering of piano works which graced Haydn's output in 1794-95 was inevitably overshadowed by the great public acclaim for his last six symphonies. While the symphonies, performed in the grand concert halls of London, were copiously reported in the press, the keyboard works more modestly met publishers' demands to satisfy the needs of professional and skilled amateur pianists.

Having produced only one major keyboard work since 1790 (the Variations in F minor of 1793), Haydn now composed at least 16 significant works either for or during his second London sojourn. As well as three 'English' or 'London' sonatas, there were 13 piano trios – in effect, keyboard sonatas with string accompaniment. Apart from a solitary trio completed after his return to Vienna (Hob.XV:30), the sixteen were Haydn's last keyboard works.

It was for the celebrated virtuoso Therese Jansen, a pupil of Clementi, that he composed four of the 13 piano trios as well as the two most imposing, and demanding, of his last

three solo sonatas, the present Sonata No.60 in C and Sonata No.62 in E flat (Hob.50 and 52 respectively). In the former, for the only time, Haydn uses the extended treble range and special dampers characteristic of the powerful English pianos of the day.

Sonata No.60 is both witty and intellectual. The first movement alternates coy and assertive statements of what began as a simple doodle on the notes of the C major chord. It builds a sonata-type structure from this unpromising material which, from another viewpoint, can be seen as the subject of a set of continuous variations – either way, a monothematic *tour de force*. Reflecting the 63-year-old composer's constant readiness to explore new technical possibilities, the movement makes liberal use of graduated dynamics where Haydn hitherto would have used simple *forte* (loud) or *piano* (soft). And Haydn twice invokes the special English damping effect, writing 'open Pedal' in conjunction with his softest marking, *pp* (*pianissimo*). Sadly, where the original effect was fascinatingly sepulchral, the much more resonant modern piano produces only a normal *pianissimo*.

For the slow movement Haydn, possibly pressed for time, 'borrows' from himself a lyrical *Adagio* (which had already been published in Vienna in 1794) of improvisatory character. A few modifications, particularly added dynamic markings, may be adjustments for English instruments.

The brief finale, marked simply *Allegro molto*, is a *scherzo* in the true – jesting – sense of the term. From its seven-bar opening phrase leading to an incongruous false cadence, it runs cat-and-mouse-wise through stops and starts, enjoys high jinks at the top of the extended English keyboard (up to an unprecedented – for Haydn – top A), and eventually goes to ground in a quiet, self-satisfied scamper.

Anthony Cane © 2004

This is the first presentation of this work by the Melbourne Symphony Orchestra.

SERGEI PROKOFIEV

(1891-1953)

Piano Sonata No.6 in A, Op.82

Allegro moderato

Allegretto

Tempo di valzer lentissimo

Vivace

Yefim Bronfman piano



SERGEI PROKOFIEV

Contemporary reports and recordings of Prokofiev playing the piano reveal a strong, steely, forceful style. The volume he achieved was described by several people as unbearable, particularly in a smallish room. The composer's years at the St Petersburg Conservatory were marked by his arguments with teaching staff – only when threatened with expulsion did he agree to obey his piano lecturer, Anna Esipova, who finally managed to convert some of his innate power into an understanding of lyricism.

This picture that we have of Prokofiev's performing style is borne out by Sviatoslav Richter, who as a young man in the spring of 1940 witnessed Prokofiev playing his own new Sonata No.6 for a group of colleagues. 'Even before he had finished, I had decided to practise it,' wrote Richter. 'The unusual clarity of style and the perfection of the form astonished me. Never had I heard anything like it!' Richter gave its official premiere in Moscow that autumn, although Prokofiev had already broadcast the sonata on radio.

Prokofiev had begun work on what were to be the Sonatas Opp.82, 83 and 84, later collectively given the title the 'War Sonatas', in 1939.

No.6, Op.82 is considered one of the composer's most 'modernistic' works, with an enigmatic quality, veering between Expressionistic displacements of tonality and sudden bursts of folk-like lyricism; between mechanistic virtuosity and moments of touching naivety. Richter continued to champion it throughout his career, but it still developed something of a reputation for being a 'pianist-eater', such are its technical, physical and musical demands.

The sonata opens with a shockingly brutal main theme, which will recur throughout the work. This first movement explores the wide range of the instrument and its tonal possibilities. At one stage the performer is directed to play *col pugno* ('with the fist'); Prokofiev said he put this in 'to frighten the grandmothers'.

The *Allegretto* provides some relief, dancing lightly through its three sections, as though it were a displaced and rather anxious minuet and trio. Following the charming third-movement waltz, Prokofiev returns, in the finale, to the kind of *perpetuum mobile* style that is often associated with his much earlier works for piano. Tearing high spirits race through the modified rondo form, boisterously pushing the melodies across three octaves in an impossibly short space of time. The harsh motif of the opening movement suddenly recurs, unifying the sonata and underpinning the lightness with tragedy.

Katherine Kemp
Symphony Australia © 1999

The Melbourne Symphony Orchestra has previously presented this sonata in recital in 1974 (John Lill), 1978 (Joseph Kalichstein) and 1986 (Dang Thai Son).



SERGEI PROKOFIEV AT THE PIANO

FRANZ SCHUBERT

(1797-1828)

Quintet in A, D667 *The Trout*

Allegro vivace

Andante

Scherzo and Trio

Theme and Variations:

Andantino

Finale: Allegro giusto

Yefim Bronfman piano

Dale Barltrop violin

Fiona Sargeant viola

David Berlin cello

Steve Reeves double bass



FRANZ SCHUBERT

Franz Schubert wrote a staggering number of songs in his short lifetime. 'The Trout' ('Die Forelle') was one of his most popular. According to legend, it was dashed off after a round of heaving drinking with friends in February 1818. In fact, the song that Schubert 'composed' on that occasion was a variant version of 'The Trout', the original having been written the previous year. Indeed, Schubert was to write five authentic versions of 'The Trout'. Such was the song's popularity that the tune made its way in to the work performed in this program, the Quintet in A, D667 *The Trout*.

The Trout was most likely written during the summer of 1819 when the 22-year-old composer was travelling through the Austrian countryside with his friend Michael Vogl, a well-known baritone and champion of Schubert's songs.

The commission for the Quintet seems to have come from Sylvester Paumgartner, an amateur cellist. Paumgartner is also thought to have been responsible for stipulating the somewhat unusual inclusion of a double bass instead of the expected second violin. Also unusual is that *The Trout* is in five movements instead of four. This points to another feature of the work – the fact that it resembles a divertimento more strongly than the more formally rigorous and hidebound string quartet or string quintet.

The *Allegro vivace* commences with a rhetorical flourish – a loud tutti chord followed by a rising triplet arpeggio. The introductory material offers glimpses of motifs and ideas that will coalesce into the cheerful principal theme which, when it arrives, is announced by the violin in dialogue with the piano. Adhering to the principles of sonata form, the *Allegro vivace* offers subsequent themes in related keys which are easily discerned as they are always flagged as points of arrival. But while the *Allegro vivace* follows conventions of form and structure, it also gives Schubert plenty of scope to demonstrate his trademark harmonic daring. There are further examples of this in the *Andante*, which offers some truly surprising harmonic manoeuvres. The vigorous *Scherzo* is marked by short punchy phrases while the accompanying *Trio* offers a subdued and lilting contrast. The fourth movement, *Andantino*, heralds the arrival of Schubert's celebrated tune 'The Trout'. The melody is first enunciated by the violin before it is taken up and embellished by the other instruments in turn in a series of variations. It appears in its 'purest' form (i.e. closest to the texture of the original song) towards the end of the fifth and final variation when it is played by the violin and piano. Motifs from 'The Trout' echo in the lively *Finale*, a movement in which tunefulness and glittering figuration appear to be uppermost in Schubert's mind.

Robert Gibson TSO © 2010

The Melbourne Symphony Orchestra first performed the Trout Quintet on 7 September 2003 with Helen Ayres, Monica Curro, David Berlin, Arturs Ezergailis and Anna Goldsworthy. It was last performed in February 2014 at a Secret Symphony performance at SEALIFE Melbourne Aquarium with Ji Won Kim, Caleb Wright, Rachael Tobin, Stephen Newton and Timothy Young.



FRANZ SCHUBERT AND MICHAEL VOGEL, SKETCH BY FRANZ VON SCHROBER

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.....

Melbourne Symphony Orchestra

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Yefim Bronfman piano

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SIR ANDREW DAVIS

conductor

For more information on Sir Andrew Davis please turn to page 15.



YEFIM BRONFMAN

piano

For more information on Yefim Bronfman please turn to page 30.

ABOUT THE MUSIC YEFIM BRONFMAN PLAYS BRAHMS

JOHANNES BRAHMS

(1833-1897)

Piano Concerto No.2 in B flat,
Op.83

Allegro non troppo

Allegro appassionato

Andante

*Allegretto grazioso – Un poco
più presto*

Yefim Bronfman piano



JOHANNES BRAHMS

Brahms wrote the bulk of his Second Piano Concerto during visits to Italy in 1878 and 1881. While there is nothing essentially 'Italian' about this concerto, there is no doubt that when Brahms returned to Vienna with the completed score, he was still very much in holiday humour. To Elisabeth von Herzogenberg he talked of 'a little piano concerto with

a teeny-weeny wisp of a *scherzo*'. To the public at large he presented the work as it truly was: an immense, quasi-symphonic, four-movement concerto filled with massive chords and wide stretches in the piano part – Brahms was famous for the size of his hands – and an orchestration filled with richness and variety. The contrasts between this work and the First Piano Concerto could not be stronger. The earlier work was in a minor key (D minor) while this is in the major; the D minor began with a lengthy orchestral ritornello before the soloist entered, whereas here the soloist begins in the second bar; the D minor was impassioned and youthful, while the B flat tends more toward reflection, nostalgia and lyricism.

Given the failure of the First Piano Concerto at its premiere in Leipzig some 20 years earlier, Brahms might have felt some trepidation in writing a second. By this time, however, he had finally conquered the two major

instrumental forms which had always given him trouble: the string quartet and the symphony. With the Violin Concerto and *German Requiem* also behind him, it was time to revisit the piano concerto genre. Indeed the Second Piano Concerto seems to employ the style of these other forms from time to time. While the four-movement form without cadenzas is clearly symphonic, the *scherzo* (*Allegro appassionato*) is actually based on a movement intended originally for the Violin Concerto. And the instrumental textures sometimes have a chamber music feel to them.

Following rehearsals with Hans von Bülow and the Meiningen Court Orchestra, the public premiere, with Brahms himself as soloist, occurred in Budapest in November 1881. The concerto was dedicated to Eduard Marxsen, Brahms' teacher – as if to indicate that only now did Brahms feel confident enough to honour his revered mentor. But he retained his characteristic self-doubt. Shortly before publication, he suggested to his publisher, Simrock, that the *scherzo* be dropped (it wasn't).

The expansive first movement begins romantically with a horn call reminiscent of that in Weber's *Oberon* Overture. The piano enters immediately, embroidering the melody and soon indulging in the closest thing to a cadenza to be found in the concerto. From here an orchestral tutti introduces the main thematic material. Rather than restating the main themes, the piano enters into a free, organically-developing dialogue with the orchestra, often becoming impassioned and occasionally visiting distant keys like B minor.

As self-deprecating as ever, Brahms described the first movement as 'innocuous', which is why, he said, he took the bold step of inserting the fiery, *scherzo*-like *Allegro appassionato* as the second of the four movements. Here the drama is increased still further in a D minor movement originally intended for the Violin Concerto, but also bearing some resemblance to the equivalent movement in the Op.11 Serenade.



HANS VON BÜLOW AND JOHANNES BRAHMS

The tonic key of B flat is re-established at the beginning of the slow movement, where a solo cello introduces one of Brahms' most sublime melodies. Throughout this *Andante*, the textures are intimate, almost like chamber music, and the soloist and orchestra participate as equal partners in one of Brahms' most glorious slow movements.

The mood lightens in the final rondo, where the spirit of Mozart is invoked. At the opening, the tripping Hungarian-style tune sets the prevailing mood, then in quick succession new ideas emerge. There are no trumpets and drums in this movement, and the soloist is left to shine through some extraordinarily difficult and surprisingly elaborate passages, even, at the transition to the coda in a section marked *Un poco più presto* (a little faster). Nothing can hold back the sway of the gypsy dance rhythms and the music drives on to its emphatic conclusion.

Martin Buzacott
Symphony Australia © 2001

The Melbourne Symphony Orchestra first performed Brahms' Piano Concerto No.2 on 7-8 September 1945 with conductor Malcolm Sargent and soloist Hepzibah Menuhin. The Orchestra's most recent performance took place in November 2012 with Tadaaki Otaka and soloist Garrick Ohlsson.

GUEST MUSICIANS FOR YEFIM BRONFMAN PLAYS BRAHMS

Rebecca Adler violin
Jacqueline Edwards violin
Robert John violin
Susan Pierotti violin
Ceridwen Davies viola
Isabel Morse viola
Simon Oswell viola
Rachel Atkinson cello
Shefali Pryor* oboe
Rachel Curkpatrick oboe
David Evans** principal horn
Jessica Buzbee trombone
Delyth Stafford harp

*Courtesy of Sydney Symphony Orchestra

**Courtesy of West Australian
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EDWARD ELGAR

(1857-1934)

Symphony No.1 in A flat, Op.55

Andante (Nobilmente e semplice) – Allegro

Allegro molto –

Adagio

Lento – Allegro



EDWARD ELGAR

Elgar's First Symphony is a musical time machine that – so some critical opinion has it – returns us to a period of opulence, paternalism, the Empire on which the sun never set. Nevertheless, the notion that Elgar's symphonies represent the official musical branch of British imperialism, that they are simply extended versions of a *Pomp and Circumstance* march, does not stand up to attentive listening. The first audiences of the A flat Symphony enjoyed the work precisely because its language conveyed a musical understanding of cultures and landscapes beyond those of the 'green and pleasant land' and its Empire.

Elgar was 50 before he produced a symphony, and it was a long time coming. It may be that the composer of the *Enigma Variations* – already Britain's most famous musical figure – was fearful for his reputation and for his fragile faith in himself should so major a declaration as a first symphony be a failure. However, almost a decade after first contemplating a symphony, an Italian holiday in 1907 got Elgar going on the project, and he completed it in just a few months.

Whatever doubts lay in Elgar's mind about this ambitious work were banished on the night of its premiere in Manchester on 3 December 1908. 'The greatest symphony of modern times,' its first conductor, Hans Richter, called the work, 'and not only in this country.' Within 18 months the symphony had been played 100 times, in Britain, the United States, in Vienna, Berlin, Leipzig, St Petersburg, Toronto, Sydney, Budapest and Rome – an incredible sweep of success before the age of radio.

The opening of the symphony is a solemn slow march, a recurring presence whose theme has a decisive influence on the rest of the symphony. Elgar shifts into a remote key for the main *Allegro*: music of strife and turbulence, in contrast to the splendours left behind. A tender second subject for violins and clarinets is soon tossed aside for another passage of great ferocity; the opening march theme tries to reassert itself but is swept away. As critic Neville Cardus said of his first hearing of these wild juxtapositions: 'fountains of string tone, brass instruments in ricochet; no such virtuoso orchestration had been heard before in the music of an Englishman.' At the very end, after much struggle, the march theme returns grandly, only to be enfolded in reminiscences of, in turn, the main *Allegro* theme and a radiant, benedictory variation on the *Allegro*'s lyrical music, before the mood becomes hazy and doubtful at the close.

Elgar did not call his second movement a scherzo because it is not playful or humorous, yet it serves this function. The unsettled opening theme soon gives way to a malicious quick march. Elgar then quickly eases us away into a short, delicate 'trio' episode for strings and woodwind. But this collides with a vehement return of the quick march, now scored virtuosically for the brass, until, in the closing minutes, we are

given fleeting glimpses of all the ideas encountered in this movement. As the texture clears, the heartbeat of the music seems to slow down almost to a complete stop – the slow movement has begun.

'My dear friend,' the dying Jaeger (Elgar's publisher) wrote to him after reading through the score, 'that is not only one of the very greatest slow movements since Beethoven, but I consider it *worthy of that master*.' Richter agreed. It is a rare expression of contentment in Elgar's music, and at times seems to be describing a state of bliss.

The finale opens with a soft, sinister tread that recalls the volatility of the symphony's first half, which has clearly not been banished by the slow movement. We are then plunged into a tempestuous *Allegro*, which opens with a jagged theme for the strings. This rises in fury before being interrupted by the return of the slow march that dominated the symphony's beginning, but in a new key. Finally this 'recurring presence' stages a blazing return, but must battle its way through an astonishing orchestral barrage of shocks and explosions before struggling through to affirmation and exultation.

Elgar himself spoke of this symphony embodying 'a massive hope for the future', but hope is not certainty, and to conclude this work so ambiguously speaks of Elgar's own feelings about the discrepancy between the actual – even the possible – and the ideal. It is this, ultimately, that makes him a modern spirit, whatever may have been said about the outward manner and appearance of his music.

Adapted from a note by Phillip Sametz © 1998

The Melbourne Symphony was the first of the Australian state symphony orchestras to perform Elgar's First Symphony, on 13 August 1938, conducted by Malcolm Sargent. The Orchestra most recently performed it on 18–19 November 2011 under Tadaaki Otaka.

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