

# Melbourne Symphony Orchestra

CONCERT PROGRAM



Sir Andrew Davis conducts

# Mahler 5

**Friday 18 March at 8pm**  
Robert Blackwood Hall

**Saturday 19 March at 2pm**  
Arts Centre Melbourne,  
Hamer Hall

**Monday 21 March at 6:30pm**  
Arts Centre Melbourne,  
Hamer Hall



Principal Partner

**WHAT'S ON**  
MARCH – MAY 2016

**THE GODFATHER  
LIVE IN CONCERT**

Thursday 31 March  
Friday 1 April

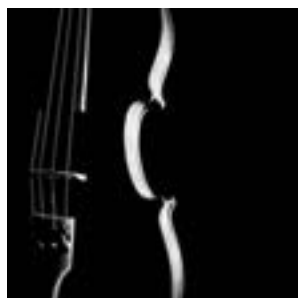
An offer you can't refuse. Francis Ford Coppola's legendary film with Nino Rota's glorious score played live by the MSO. See and hear *The Godfather* as never before.



**THREE OF THE BEST**

Sunday 1 May

Three very different and captivating trios by three very different composers. From France, the String Trio by neoclassicist Jean Françaix. From the United States, the Piano Trio by Charles Ives. And from the Czech composer Bedřich Smetana, his impassioned Piano Trio.



**SCHUBERT'S UNFINISHED  
SYMPHONY**

Friday 22 April

Schubert's plangent Unfinished Symphony is the ideal coupling for the *Requiem* by Gabriel Fauré, which features the celebrated *Pie Jesu* solo. The Melbourne Symphony Orchestra Chorus is joined by Australian soloists: soprano Jacqueline Porter and bass James Clayton.



**METROPOLIS NEW  
MUSIC FESTIVAL**

Saturday 14 May  
Wednesday 18 May  
Saturday 21 May

The 2016 Metropolis New Music Festival is especially metropolitan in content and spirit. Its theme, *Music of the City*, will examine all facets of city life, through time, place and history. The director of Metropolis 2016 is dynamic American conductor, pianist and composer Robert Spano.



**BACH SUITES**

Thursday 28 April  
Friday 29 April  
Saturday 30 April

Two of the most popular suites of the Baroque period, featuring the famous *Badinerie* and *Air* in D major, are paired with two of Haydn's finest symphonies: 'La Passione', so-called because of the fierce intensity of the music, and the 'Oxford', considered one of the pinnacles of Haydn's symphonic output.



**BRAHMS' FOURTH SYMPHONY**

Friday 27 May  
Saturday 28 May

German conductor Christoph König directs a program of three masterpieces. Ravel's *Le tombeau de Couperin* is followed by Bartók's rarely performed Viola Concerto with British virtuoso Lawrence Power. Brahms' Symphony No.4 completes the program.



ARTISTS

**Melbourne  
Symphony Orchestra**

**Sir Andrew Davis** conductor  
**Pierre-Laurent Aimard** piano

REPERTOIRE

**Ravel**  
**Piano Concerto**  
**for the Left Hand**  
— Interval —  
**Mahler**  
**Symphony No.5**

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

This performance will be recorded for live broadcast on ABC Classic FM on Saturday 19 March at 2pm.

**Pre-Concert Talk**  
7pm Friday 18 March,  
Foyer, Robert Blackwood Hall  
1pm Saturday 19 March,  
Stalls Foyer, Hamer Hall

Warren Lenthall will present a talk on the artists and works featured in the program.

**Post-Concert Talk**  
8:30pm Monday 21 March,  
Stalls Foyer, Hamer Hall

Join MSO Director of Artistic Planning Ronald Vermeulen for a post-concert conversation with Sir Andrew Davis.

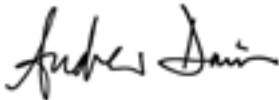
## WELCOME

I am delighted to welcome you to this concert at the beginning of the season in which the MSO and I reach the halfway mark in our transversal of Gustav Mahler's symphonies.

The Fifth. Mahler's first purely instrumental symphony since the First, is extraordinary orchestral showpiece. It begins funereally, with a commanding phrase on solo trumpet, but ends in triumph: a reflection of the composer's burgeoning relationship with Alma Schindler, who would become his wife.

It is an enormous pleasure to welcome tonight an old musical friend of mine, the great French pianist Pierre-Laurent Aimard, who is soloist in Ravel's Piano Concerto for the Left Hand. This magnificent concerto (in common with ones by Britten, Korngold and Hindemith) was commissioned by Austrian virtuoso Paul Wittgenstein, who lost his right arm during World War I. Intriguingly, Ravel composed this work at the same time as he was writing the Piano Concerto in G, which he regarded as more of a divertissement.

With this program we hope to divert you in the grandest manner! Enjoy!



Sir Andrew Davis  
Chief Conductor

*The Melbourne Symphony Orchestra acknowledges the Traditional Owners of the Land on which we perform – The Kulin Nation – and would like to pay our respects to their Elders and Community both past and present.*

## MELBOURNE SYMPHONY ORCHESTRA

The Melbourne Symphony Orchestra (MSO) was established in 1906 and is Australia's oldest orchestra. It currently performs live to more than 250,000 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. The Orchestra also delivers innovative and engaging programs to audiences of all ages through its Education and Outreach initiatives.

Sir Andrew Davis gave his inaugural concerts as the MSO's Chief Conductor in 2013, having made his debut with the Orchestra in 2009. Highlights of his tenure have included collaborations with artists such as Bryn Terfel, Emanuel Ax, Truls Mørk and Renée Fleming, and the Orchestra's European Tour in 2014 which included appearances at the Edinburgh Festival, the Amsterdam Concertgebouw, the Mecklenburg-Vorpommern Festival and Copenhagen's Tivoli Concert Hall. Further current and future highlights with Sir Andrew Davis include a complete cycle of the Mahler symphonies. Sir Andrew will maintain the role of Chief Conductor until the end of 2019.

The MSO also works with Associate Conductor Benjamin Northey and the Melbourne Symphony Orchestra Chorus, as well as with such eminent recent guest conductors as Thomas Adès, John Adams, Tan Dun, Charles Dutoit, Jakub Hrůša, Mark Wigglesworth, Markus Stenz and Simone Young. It has also collaborated with non-classical musicians including Burt Bacharach, Nick Cave, Sting, Tim Minchin, Ben Folds, DJ Jeff Mills and Flight Facilities.

The Melbourne Symphony Orchestra reaches a wider audience through regular radio broadcasts, recordings and CD releases, which include recent discs of Strauss' *Four Last Songs*, *Don Juan* and *Also sprach Zarathustra* with Sir Andrew Davis and Erin Wall on ABC Classics. On the Chandos label the MSO has recently released Berlioz' *Harold en Italie* with James Ehnes and Ives' *Symphonies Nos. 1 and 2*, both led by Sir Andrew Davis.

*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.*

**SIR ANDREW DAVIS**  
CONDUCTOR

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

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

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

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



**PIERRE-LAURENT AIMARD**  
PIANO

Born in Lyon, Pierre-Laurent Aimard studied at the Paris Conservatoire with Yvonne Loriod and in London with Maria Curcio. Early career landmarks included winning the 1973 Messiaen Competition at the age of 16.

Pierre-Laurent regularly performs throughout the world with major orchestras. Conductors with whom he has worked include Esa-Pekka Salonen, Vladimir Jurowski, Peter Eötvös, Sir Simon Rattle and Riccardo Chailly. In the 2015/16 season he is Artist-in-Residence with the Vienna Symphony Orchestra and will perform all of Beethoven's piano concertos under the baton of Philippe Jordan. He is also Artistic Director of the Aldeburgh Festival, founded by Benjamin Britten, Peter Pears and Eric Crozier.

Pierre-Laurent has a broad repertoire. A noted exponent of contemporary music, he gave the world premiere of Harrison Birtwistle's *Responses; Sweet disorder and the carefully careless*, as well as Elliott Carter's last piece *Epigrams* for piano trio (both works written for him).

Pierre-Laurent was *Musical America's* Instrumentalist of the Year in 2007. His first recording for Deutsche Grammophon (Bach's *Art of Fugue*) received both the Diapason d'Or and Choc du Monde de la Musique awards. Other recordings include Ives' *Concord Sonata; Songs* (with Susan Graham), *The Liszt Project* in 2011 and Debussy's *Préludes* in 2012.



**MAURICE RAVEL**  
(1875-1937)

Piano Concerto for the Left Hand

*Lento* –

*Andante* –

*Allegro* –

*Tempo primo*

**Pierre-Laurent Aimard** piano

Ravel's Piano Concerto for the Left Hand is of such ferocious technical difficulty that its dedicatee and first performer, Paul Wittgenstein, begged the composer for some simplification. Ravel, however, was a little too fond of his 'neat and nice labours', according to the London *Musical Times*, and refused outright.

The first performance occurred not with the composer at the helm, but with Robert Heger conducting, in Vienna, prompting much speculation about 'artistic personalities'. It was not until several years later, in 1933, that the concerto was heard in Paris. All differences apparently resolved, Ravel conducted the Orchestre Symphonique de Paris, while Wittgenstein performed.

We can be glad today of Ravel's pride in his 'neat and nice labours', as the Concerto for the Left Hand occupies a unique place in the repertoire. But Wittgenstein can hardly be accused of faint-heartedness. Brother of the philosopher Ludwig, he lost his right arm at the Russian front in 1914, but resolved to continue his career as concert pianist. He commissioned works for left hand alone from Prokofiev, Hindemith and Britten. Ravel's Left Hand Concerto was published in 1931, as Wittgenstein's 'exclusive property'.

Compositions for the left hand were not without precedent – pianists, it seems, had been losing their arms or hands or disabling themselves since time immemorial. And for some reason the right hand was always the first to go. Schumann famously ruined his right hand through 'overdone technical studies', perhaps involving the use of a mechanical device; in the 19th century a Count Géza Zichy contributed a concerto for left hand after losing his right arm hunting. Leopold Godowsky, who lost the use of his right hand in a stroke, had by good fortune previously composed 22 studies on Chopin etudes for left hand alone.

Ravel studied Saint-Saëns' Six Studies for the Left Hand in his preparation for this concerto, and may have been exposed to Scriabin's Prelude and Nocturne for Left Hand Alone. Ravel's solutions to the problem of 'half a pianist', however, are entirely his own. The difficulty, he claimed, was 'to avoid the impressions of insufficient weight in the sound-texture', something he addressed by reverting to the 'imposing style of the traditional concerto'.

The Left Hand concerto and the G major concerto for both hands were composed simultaneously, in the years 1929 to 1931, but the two works could scarcely be more different. The Concerto in G is a popular and enduring work, but essentially a divertissement – a good-hearted

rollick. Perversely, the composer saves his deepest statements, and his greatest virtuosity, for his 'lame' work. It unfolds almost as a concerto grosso, with the pianist responding to the orchestra in dazzling cadenzas. Here the soloist really is tragic hero, triumphing against orchestra and handicap.

The concerto begins with cellos and double bass in their lowest register, creating less a sound than a mere feeling of darkness. A contrabassoon in its lowest range introduces fragments of the theme. Other instruments gradually enter the fray until the texture builds to an enormous climax, and the piano enters, in a cadenza of extraordinary virtuosity. The orchestra responds and builds to an even greater plane, before the piano returns and surprises us with transparent lyricism. This introduces the central section, of distinct jazz influence. Parallel triads skid downwards through the piano; a tarantella recalls the opening melody. Finally, Ravel returns to his opening material, and a yet more dazzling piano cadenza. The piece ends almost too abruptly, with what the composer described as a 'brutal peroration'.

Ravel makes few concessions to single-handedness, and the piano part is expressed in virtuosic, stereo sound. The pianist Alfred Cortot suggested that a two-handed arrangement would do nothing to diminish the music, but would rather allow it a more permanent place in the repertory. The Ravel family refused. The concerto exists as a unique piece of musical illusion, and perhaps they wished to preserve this.

The first performances received an excited audience and critical response, not least because of the work's outpouring of sentiment. The concerto's overt emotionalism refutes Stravinsky's dismissal of the composer as 'the Swiss watchmaker'. Musicologist Henry Prunières noted wistfully that he should have liked Ravel to have 'been able to let us observe more frequently what he was guarding in his heart, instead of accrediting the legend that his brain alone invented these admirable sonorous fantasmagorias. From the opening measures [of the concerto], we are plunged into a world to which Ravel has but rarely introduced us.'

It was to be a short-lived introduction. Ravel soon exhibited symptoms of the debilitating brain disease that was to end his life. He composed three songs for a projected film about Don Quixote which, along with the two piano concerti, became his unexpected swansong.

© Anna Goldsworthy

*The Melbourne Symphony Orchestra first performed Ravel's Piano Concerto for the Left Hand in April 1951 with conductor Harry Hutchins and soloist Richard Farrell, and most recently in 1994 with Hiroyuki Iwaki and Leon Fleisher.*

**GUSTAV MAHLER**  
(1860-1911)

Mahler's first four symphonies were more or less programmatic in their intention, drawing their inspiration from folk poetry, incorporating themes from songs, and (in all but the first) using the human voice. The Fifth, on the other hand, revealed no obvious program and was scored for orchestra alone.

It was written in 1901-02 around the time of Mahler's rather hasty betrothal to Alma Schindler. While no period in Mahler's life could be described as unequivocally happy, there is no doubt that the Fifth Symphony was conceived at a time of substantial personal and professional satisfaction. Yet any sign of outward pleasure or optimism tends to be avoided, at least early on in the symphony; pointedly, and notoriously, it begins with a funeral march.

At the premiere in Cologne on 18 October 1904, the reception was mixed. Revision after revision ensued, and so thorough was Mahler's reworking that, while the symphony's popularity grew, each performance was nevertheless different from the last.

The symphony follows Mahler's principle of 'progressive tonality', working its way from C sharp minor to a conclusion in a triumphant D major. It passes through a vast range of moods – 'passionate, wild, pathetic, sweeping, solemn, gentle, full of all the emotions of the human heart', in Bruno Walter's memorable description.

The opening movement begins with a distinctive trumpet call which recurs as the movement proceeds. As if to belie the claim that the symphony is 'absolute' rather than 'programmatic' music, the main theme is based on a song by Mahler ('Der Tamboursg'ssell') about a drummer boy facing execution. There are two trios: the first in B flat minor with a brief violin theme, the second a quieter section in A minor following the return of the march theme. After an impassioned climax, the movement dies away amid echoes of the opening trumpet call.

Mahler leaves no doubt as to the intended mood of the second movement – marked 'Stormy, with utmost vehemence'. Much of the material derives from that in the first movement and there is a distinct reminiscence of the march rhythms. A brass chorale in part anticipates the conclusion of the symphony as a whole.

The *Scherzo's* main thematic material is in the form of a joyous ländler. Ideas tumble over themselves in an inventive contrapuntal display while a slower waltz theme is juxtaposed with the main material. Contrasting trios add a more sombre note and in one of these there occurs a striking obbligato passage for the principal horn.

Symphony No.5 in C sharp minor

*Part I*

*Trauermarsch (In gemessenem Schritt. Streng. Wie ein Kondukt) [Funeral march (With measured pace, stern, like a funeral procession)]*

*Stürmisch bewegt. Mit grösster Vehemenz [Stormy, with utmost vehemence]*

*Part II*

*Scherzo (Kräftig, nicht zu schnell) [Strong, not too fast]*

*Part III*

*Adagietto (Sehr langsam) [Very slow]*

*Rondo-Finale (Allegro)*

The *Adagietto* – arguably the most famous single movement in all the Mahler symphonies – is essentially a song without words. Scored for harps and strings alone, it is closely related to Mahler's song 'Ich bin der Welt abhanden gekommen' (I am lost to the world). According to Mahler's colleague Willem Mengelberg, the *Adagietto* was intended as a declaration of love for Alma. More like a fascinated bystander than a conductor, Mengelberg wrote in his score:

*Instead of a letter, he sent her this manuscript without further explanation. She understood and wrote back that he should come! Both have told me this ... If music is a language, then this is proof. He tells her everything in tones and sounds in music.*

And also in Mengelberg's score at the beginning of the *Adagietto* was the following brief poem, possibly written by Mahler himself:

*Wie ich Dich liebe  
Du meine Sonne  
Ich kann mit Worten Dir's nicht sagen  
Nur meine Sehnsucht kann ich Dir klagen  
Und meine Liebe  
Meine Wonne!*

How I love you,  
my sun,  
I cannot tell you in words,  
I can only pour out to you my longing  
and my love,  
my delight!

The *Rondo-Finale* shares material with each of the previous four movements, particularly with the *Funeral March* and the *Adagietto*. Merging elements of fugue and sonata form into a unified whole, it is a joyous celebration which begins with a series of folk-like figures on solo wind instruments. The main rondo theme is first stated on the horns and the other ideas are woven contrapuntally around this. When the main melody from the *Adagietto* returns it is so transformed with energy that it is practically unrecognisable. The development is elaborate, and the movement as a whole works its way towards the ecstatic brass chorale of the conclusion – as close as the melancholy Mahler ever came to writing an 'Ode to Joy'.

Abridged from a note by © Martin Buzacott

*The Melbourne Symphony Orchestra first performed the Adagietto from Mahler's Symphony No.5 at an ABC Patriotic Concert on 21 March 1946 with conductor Bernard Heinze. The Orchestra first performed the complete symphony in September 1949 under conductor Percy Code, and most recently in July 2013 with Simone Young.*

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**Enquiries:  
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## ORCHESTRA

## Sir Andrew Davis

Harold Mitchell AC Chief Conductor Chair

## Benjamin Northey

Patricia Riordan Associate Conductor Chair

### First Violins

Dale Barltrop  
*Concertmaster*

Eoin Andersen  
*Concertmaster*

Sophie Rowell  
*Associate Concertmaster*

Ike See \*\*

Peter Edwards  
*Assistant Principal*

Kirsty Bremner  
*MSO Friends Chair*

Kirsty Bremner

Sarah Curro

Peter Fellin

Deborah Goodall

Lorraine Hook

Kirstin Kenny

Ji Won Kim

Eleanor Mancini

Mark Mogilevski

Michelle Ruffolo

Kathryn Taylor

Robert John\*

Oksana Thompson\*

### Second Violins

Matthew Tomkins  
*The Gross Foundation Principal*  
*Second Violin Chair*

Robert Macindoe  
*Associate Principal*

Monica Curro  
*Assistant Principal*

Mary Allison

Isin Cakmakcioglu

Freya Franzen

Cong Gu

Andrew Hall

Francesca Hiew

Rachel Homburg

Christine Johnson

Isy Wasserman

Philippa West

Patrick Wong

Roger Young

Aaron Barnden\*

Jenny Khafagi\*

### Violas

Christopher Moore  
*Principal*

Fiona Sargeant  
*Associate Principal*

Lauren Brigden

Katharine Brockman

Christopher Cartledge

Gabrielle Halloran

Trevor Jones

Cindy Watkin

Caleb Wright

William Clark\*

Ceridwen Davies\*

Isabel Morse\*

### Cellos

David Berlin  
*MS Newman Family*  
*Principal Cello Chair*

Rachael Tobin  
*Associate Principal*

Nicholas Bochner  
*Assistant Principal*

Miranda Brockman

Rohan de Korte

Keith Johnson

Sarah Morse

Angela Sargeant

Michelle Wood

Molly Kadarauch\*

### Double Basses

Steve Reeves  
*Principal*

Andrew Moon  
*Associate Principal*

Sylvia Hosking  
*Assistant Principal*

Damien Eckersley

Benjamin Hanlon

Suzanne Lee

Stephen Newton

Rohan Dasika\*

### Flutes

Prudence Davis  
*Principal Flute Chair -*  
*Anonymous*

Wendy Clarke  
*Associate Principal*

Sarah Beggs

### Piccolo

Andrew Macleod  
*Principal*

### Oboes

Jeffrey Crellin  
*Principal*

Thomas Hutchinson  
*Associate Principal*

Ann Blackburn

### Cor Anglais

Michael Pisani  
*Principal*

### Clarinets

David Thomas  
*Principal*

Philip Arkinstall  
*Associate Principal*

Craig Hill

Alex Morris\*

Lloyd Van't Hoff\*

### Bass Clarinet

Jon Craven  
*Principal*

### Bassoons

Jack Schiller  
*Principal*

Elise Millman  
*Associate Principal*

Natasha Thomas

### Contrabassoon

Brock Imison  
*Principal*

### Horns

Timothy Jones\*‡  
*Guest Principal*

Geoff Lierse  
*Associate Principal*

Saul Lewis  
*Principal Third*

Jenna Breen

Abbey Edlin

Trinette McClimont

Anton Schroeder\*

Robert Shirley\*

### Trumpets

Geoffrey Payne  
*Principal*

Shane Hooton  
*Associate Principal*

William Evans

Julie Payne

### Trombones

Brett Kelly  
*Principal*

Iain Faragher\*

### Bass Trombone

Mike Szabo  
*Principal*

### Tuba

Timothy Buzbee  
*Principal*

### Timpani

Christine Turpin  
*Principal*

### Percussion

Robert Clarke  
*Principal*

John Arcaro

Robert Cossom

Evan Pritchard\*

### Harp

Yinuo Mu  
*Principal*

\*Guest musician

†Courtesy of Australian Chamber Orchestra

‡Courtesy of London Symphony Orchestra

**ISRAEL KIPEN**  
 CELEBRATING A LIFELONG  
 LOVE OF MAHLER AND THE MSO

Our matinee performance on Saturday 19 March coincides with the 97th birthday of a remarkable man, music lover Mr Israel Kipen. His story of travelling from war-torn Europe to the safe haven of Australia in the 1940s, is one that is known to many in our audience.

Mr Kipen's love of music was nourished as a youngster in Poland, through attending a synagogue whose ritual was rich in vocal music, but it was not until he arrived in Australia that he was able to commence his concert going habit.

Since 1948 he has been a dedicated subscriber, and says life without the MSO would have been unthinkable. It was at MSO concerts that he and his future wife Laura Baitz first encountered each other – he remembers her as a school girl in hat and gloves.

Throughout a long life of music listening, Mahler's Fifth Symphony and Sibelius' Fourth Symphony have been the two symphonic pillars from which Mr Kipen has

derived the most strength. He delights in telling the story of how Mahler's father took Mahler deep into the woods, sitting him on a tree stump, and leaving him to listen to the birdsong to develop his musical ear.

Writer, philosopher, businessman and community leader, Mr Kipen listens to music avidly each day, conducting from his chair. As his capacity to attend concerts in person diminishes, his reliance on the spiritual nourishment that music provides is ever greater.

Mr Kipen will attend the matinee with his family, to tap into the 'source of ongoing unlimited joy and satisfaction' that the MSO has been for nearly six decades.

**Sir Andrew Davis, the staff, Board and players of the MSO salute Mr Israel Kipen and wish him a wonderful birthday, hearing his beloved Mahler 5 played live.**

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