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IN CONCERT

JULY/AUGUST 2013

.....
THE LORD OF THE RINGS: THE TWO TOWERS
THE EPIC MOTION PICTURE WITH LIVE MUSIC
FRIDAY 12 AND SATURDAY 13 JULY AT 7PM
SUNDAY 14 JULY AT 2PM

THE PASSION OF TRISTAN AND ISOLDE
EMIRATES MASTER SERIES
THURSDAY 18 AND FRIDAY 19 JULY AT 8PM

SIMONE YOUNG CONDUCTS MAHLER 5
MONASH SERIES
FRIDAY 26 JULY

SATURDAY NIGHT SYMPHONY
SATURDAY 27 JULY

GREAT CLASSICS ON MONDAYS
MONDAY 29 JULY

MOZART AND STRAUSS FAVOURITES
EMIRATES MASTER SERIES
THURSDAY 1 AND FRIDAY 2 AUGUST AT 8PM

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BRETT DEAN DISCUSSES
THE DEATH OF SOCRATES

EDUCATION WEEK WRAP-UP
.....

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PROGRAM INFORMATION

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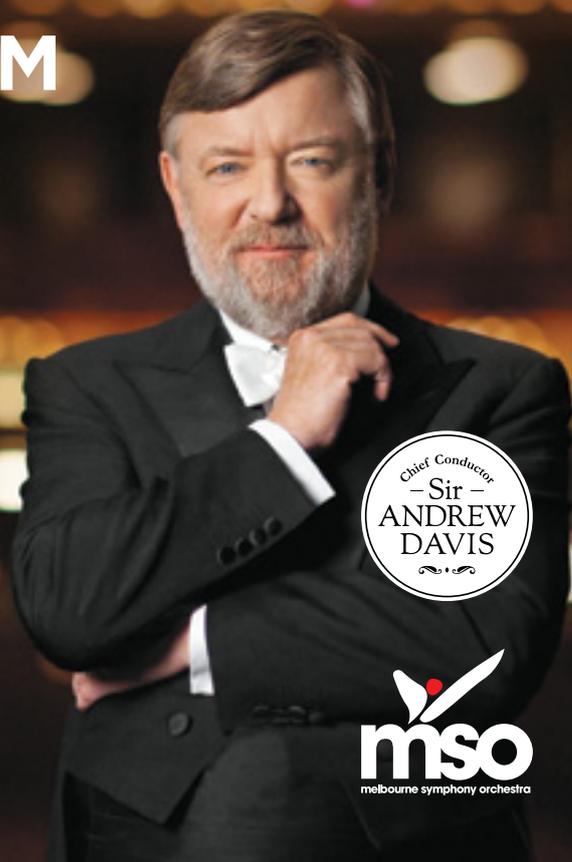
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THE MELBOURNE SYMPHONY ORCHESTRA

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Chairman

André Gremillet
Managing Director

Sir Andrew Davis
Chief Conductor

Diego Matheuz
Principal Guest Conductor

Benjamin Northey
Patricia Riordan Associate
Conductor Chair

With a reputation for excellence, versatility and innovation, the internationally acclaimed Melbourne Symphony Orchestra is Australia's oldest orchestra, established in 1906.

This fine orchestra is renowned for its performances of the great symphonic masterworks with leading international and Australian artists including Maxim Vengerov, John Williams, Osmo Vänskä, Charles Dutoit, Yan Pascal Tortelier, Olli Mustonen, Douglas Boyd, Jean-Yves Thibaudet, Yvonne Kenny, Edo de Waart, Lang Lang, Nigel Kennedy, Jeffrey Tate, Midori, Christine Brewer, Richard Tognetti, Emma Matthews and Teddy Tahu Rhodes. It has also enjoyed hugely successful performances with such artists as Sir Elton John, John Farnham, Harry Connick, Jr., Ben Folds, KISS, Burt Bacharach, The Whitlams, Human Nature, Sting and Tim Minchin.

The MSO performs extensively with its own choir, the Melbourne Symphony Orchestra Chorus, directed by chorus master Jonathan Grieves-Smith. Recent performances together include Walton's *Belsazzar's Feast* under Bramwell Tovey, Mahler's Symphony No.3 under Markus Stenz and, under Sir Andrew Davis, music of Percy Grainger and Beethoven's Symphony No.9.

Key musical figures in the Orchestra's history include Hiroyuki Iwaki – who was Chief Conductor and then Conductor Laureate, between 1974 and his death in 2006 – and Markus Stenz, who was Chief Conductor and Artistic Director from 1998 until 2004. Oleg Caetani was the MSO's Chief Conductor and Artistic Director from 2005 to 2009. In June 2012 the MSO announced the appointment of Sir Andrew Davis as Chief Conductor, from the 2013 season. He gave his first concerts in this capacity in May.

The MSO, the first Australian symphony orchestra to tour abroad, has received widespread international recognition in tours to the USA, Canada, Japan, Korea, Europe, China and St Petersburg, Russia. In addition, the Orchestra tours annually throughout regional Victoria including a concert season in Geelong.

Each year the Orchestra performs to more than 200,000 people, at events ranging from the **Sidney Myer Free Concerts** in the Sidney Myer Music Bowl to the series of **Classic Kids** concerts for young children. The MSO reaches an even larger audience through its regular concert broadcasts on ABC Classic FM, and CD recordings on Chandos and ABC Classics. The Orchestra's considerable ceremonial role in Victoria has included participation in the opening ceremony of the 2006 Commonwealth Games, in the 2009 Bushfire memorial service **Together for Victoria**, the Prime Minister's Olympic Dinner and the 2010 and 2011 **AFL Grand Final**.

The MSO's extensive education and community outreach activities include the **Meet the Orchestra**, **Meet the Music** and **Up Close and Musical** programs, designed specifically for schools. In 2011 the MSO launched 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, and individual and corporate sponsors and donors.



We take you on some incredible musical journeys over the next few weeks, from Tolkien's Middle Earth to a contemporary Australian view of Socrates' ancient Greece, from the classical Vienna of Mozart to the world of medieval legend as imagined by Richard Wagner.

In fact, the work of the Orchestra right now is a textbook demonstration of the MSO musicians' versatility, and of the many different kinds of music available for you to enjoy in concert with your Orchestra.

Over the last few weeks, the musicians have also taken part in the kind of work that brings us closer to Melbourne's youngest music lovers. The MSO ArtPlay Ensemble, comprising Melbourne musicians

aged between 7 and 13, mentored by and performing with musicians of the MSO, created a new piece over the course of two days at the City of Melbourne's ArtPlay space near Birrarung Marr. This group gets together to make music four times a year, and will be appearing at our special Russian Festival Open Day (about which see more below). At the end of June we also presented one of our regular MSO Family Jams in Deakin Edge at Federation Square. These provide an opportunity for everyone aged 6 and up to jam with MSO players, culminating in a public performance.

These activities are only a small part of the education and outreach work the Orchestra presents throughout the year. At Education Week in May, more than 10,000 young people interacted with the Orchestra, and the next series of Family Classic Kids performances – in which children aged 3 to 7 are invited to sit right next to the Orchestra – is just a few months' away. All this is made possible thanks, in large part, to the generous support we receive from our many donors. If you would like to find out more about this aspect of the MSO's activities, or if you would like to help secure the future of great orchestral music, I urge you to visit mso.com.au.

One of the major artistic events of the year begins on Wednesday 7 August in Hamer Hall: The Russian Festival, celebrating The Rite of Spring. Making his first appearances as the Orchestra's Principal Guest Conductor, Diego Matheuz, an extraordinary young Venezuelan musician, conducts three programs celebrating the epoch-making music Stravinsky created for Diaghilev's Ballets Russes, as well as major works by Tchaikovsky, a composer revered by Stravinsky and loved by audiences the world over. In addition to the pre-concert talks and interviews before each performance, the Festival's Open Day, on 10 August, offers you many free events in which you can explore this period of rich cultural history – from a beginner's guide to Stravinsky through to a re-imagined *Rite of Spring* for jazz trio. To find out more, see page 25 of this program.

My best wishes for your enjoyment of the MSO.

André Gremillet
Managing Director

Emirates
Principal Partner

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melbourne symphony orchestra

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THE LORD OF THE RINGS

THE TWO TOWERS

HOWARD SHORE'S ACADEMY-AWARD® WINNING SCORE PERFORMED LIVE TO THE EPIC MOTION PICTURE BY THE MELBOURNE SYMPHONY ORCHESTRA AND CHORUS, NATIONAL BOYS CHOIR OF AUSTRALIA AND SOLOISTS.

Friday 12 and Saturday 13 July at 7pm
Sunday 14 July at 2pm
Arts Centre Melbourne, Hamer Hall

Melbourne Symphony Orchestra
Ludwig Wicki conductor

National Boys Choir of Australia
Peter Casey Artistic Director

Royal Melbourne Philharmonic Choir
Andrew Wailes Music Director and Chief Conductor

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If you do not need this printed program after the concert, we encourage you to return it to a member of staff.

This performance has a duration of approximately three hours and 20 minutes, including one interval of 20 minutes.

Please turn off your mobile phone and all other electronic devices before the performance commences.



LUDWIG WICKI conductor

Born in Lucerne, Ludwig Wicki was raised in a musical environment influenced by folk and church music. He joined the Lucerne Symphony Orchestra as a trombonist before pursuing studies in conducting in Bern, in Dresden with Martin Flämig, and in Pescara with Donato Renzetti.

His work as a conductor encompasses various genres and styles. As Music Director of Lucerne's historic Hofkirche, his repertoire ranged from Gregorian chant to contemporary sacred music. On the concert platform he has conducted a wide variety of repertoire.

In 1999 he founded the 21st Century Symphony Orchestra which is dedicated primarily to the performance of film music, including presentations of classic silent movies. The Orchestra presents over ten film music projects each season, collaborating with

renowned screen composers such as Howard Shore, Randy Newman, Martin Böttcher, George Fenton and Michael Giacchino.

In 2008 Ludwig Wicki conducted the 21st Century Symphony Orchestra in the world premiere of *The Fellowship of the Ring* in Lucerne, the first live performance of the original music to the first film of the *Lord of the Rings* trilogy. Since then he has also conducted world premiere performances of the scores to the remaining two films, *The Two Towers* and *The Return of the King*, with subsequent performances around the United States, and in London, Canada, Poland, Finland, Munich and Lyon.

Ludwig Wicki is professor of chamber music and conducting at the conservatories of Lucerne and Bern. In 2007 he received the Recognition Award of the City of Lucerne.



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THE MSO PRESENTATION OF *THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING* IN 2012



NATIONAL BOYS CHOIR OF AUSTRALIA

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

The Choir has toured internationally on 15 occasions with destinations including UK, France, Italy, Germany, Austria, Japan, United States, New Zealand, Taiwan, China and the Philippines, giving performances in venues ranging from Disneyland in three countries to St Peter's in Rome.

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

The Choir regularly performs with the Melbourne Symphony Orchestra, Opera Australia and Victorian Opera. Apart from these more 'classical' performances, the boys have entertained crowds at the Sydney 2000 Olympic Games, Melbourne 2006 Commonwealth Games, the Grand Prix, Bledisloe Cup Rugby, and Carols by Candlelight. In 2009 the choristers sang with André Rieu during his 30th Anniversary tour of Australia.

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



PETER CASEY Artistic Director, National Boys Choir of Australia

Peter, a graduate of Melbourne State College with a voice major, joined the Victoria State Opera Chorus in 1989 and performed in many of that company's major productions. He understudied several roles and sang the role of Spoletta in a schools' performance of *Tosca*. For Opera Australia he has performed in *Turandot*, *Wozzeck*, *Billy Budd*, *Pelleas et Melisande* and *Beatrice and Benedict*, and he was one of the Apprentices in *The Mastersingers of Nuremberg*. Peter has also performed regularly in recital, often recording for 3MBS FM.

Peter is an accomplished choral conductor, having studied with Robert Rosen, and he was appointed Music Director of the Choir in 1987. He has led the Choir on several overseas tours, including two concert tours of the United States and two tours of Europe. Peter has prepared the Choir for many performances with the Melbourne Symphony Orchestra, has conducted the Boys' Chorus for Britten's *War Requiem* and was children's chorus Director for Mahler's *Symphony No. 8* in 2001.

GUEST MELBOURNE SYMPHONY ORCHESTRA MUSICIANS FOR

THE LORD OF THE RINGS: THE TWO TOWERS

Eoin Andersen *concertmaster*
Rebecca Adler *violin*
Ingrid Homburg *violin*
Susannah Ng *violin*
Ceridwen Davies *viola*
Simon Oswell *viola*
Cameron Campbell *viola*
William Clark *viola*
Molly Kadarauch *cello*
Rachel Atkinson *cello*
James Churchill *cello*
Rosy Hunt *cello*
Anna Pokorny *cello*
Stuart Riley *double bass*
Emma Sullivan *double bass*

Ann Blackburn *oboe*
Geoffrey Dodd *cor anglais*
Chloe Turner *contrabassoon*
Laura Brown *bassoon*
Jenna Breen *horn*
Julia Brooke *horn*
David Evans *principal horn**
Robert Collins *trombone*
Timothy Hook *percussion*
Daniel Richardson *percussion*
Alannah Guthrie-Jones *harp*
Louisa Breen *piano/celeste*
*Courtesy of West Australian Symphony Orchestra



JULIAN DODS boy soprano

Julian joined the National Boys Choir of Australia in 2006 and is currently Choir Co-Captain. He has performed with the Choir nationally and internationally, including the 2010 World Expo in Shanghai, tours to China and New Zealand, and at G'Day USA. He is also a seasoned opera performer, having appeared with Victorian Opera and in four operas with Opera Australia, culminating in *The Magic Flute*. Julian attends Kingswood College in Box Hill South on a performing arts scholarship. He has a passionate appreciation of *The Lord of the Rings*, and one day hopes to be involved in the movie industry.



NATIONAL BOYS CHOIR
OF AUSTRALIA

- | | |
|-------------------------|----------------------------|
| Joshua Astbury | Arthur Hinton |
| Joe Bourke | Joshua Hogan |
| Will Brand | Oscar Jenkins-Wing |
| Harry Brown | Daniel Joy |
| William Camfield | Matthew Lee |
| Adam Casamento | Tom Lerk |
| Vance Chao | Stanley Liau |
| Nicholas Cheer | Victor Liew |
| Gavin Choong | Ben Lyons |
| Nicholas D'Amico | Alexander Macdonald |
| Callum Davies | Henry Makmur |
| Rhys Denison | Theodore Ong |
| Julian Dods | Angus Pond-Tresise |
| Lucas Dunoon | Hudson Scheggia |
| Aidan Gates | Lachlan Stamp |
| Jotham Gates | Matthew Stevenson |
| Theo Gong | Michael Szemeti |
| Austin Haynes | Oliver Thomson |
| Brock Heavyside | David Youings |
| Luka Henderson | Harry Young |

THE LORD OF THE RINGS
THE RETURN OF THE KING

HOWARD SHORE'S ACADEMY-AWARD® WINNING SCORE PERFORMED LIVE TO THE EPIC MOTION PICTURE BY THE MELBOURNE SYMPHONY ORCHESTRA AND CHORUS, NATIONAL BOYS CHOIR OF AUSTRALIA AND SOLOISTS.

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2013

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ROYAL MELBOURNE PHILHARMONIC CHOIR

In 2013 the Royal Melbourne Philharmonic Choir celebrates its 160th year of music-making in Melbourne, making it Australia's oldest surviving musical organisation and one of the oldest secular choirs in the world.

Since 1853, the RMP has presented performances at many historic occasions and important events including the Melbourne International Exhibition of 1880, Great Centennial Exhibition of 1888, opening of the First Australian Parliament in 1901, opening of the Melbourne Town Hall, the 1956 Olympic Games, the Commonwealth Games and Centenary of Federation. Today, the 120-voice RMP Choir continues to present critically acclaimed performances, and is committed to the encouragement and fostering of young musicians.

One of the country's leading symphonic choirs, the RMP presents performances of major choral and orchestral works to great acclaim, often as Australian or Melbourne premieres. Recent highlights have included Brahms' *Ein deutsches Requiem*, Lauridsen's *Lux Aeterna*, Prokofiev's *Alexander Nevsky*, Verdi's *Requiem*, Elgar's *The Dream of Gerontius*, Mozart's *Requiem* and Jenkins' *The Armed Man* as well as world premiere performances of works by Gordon Kerry, Stuart Greenbaum, John Peterson, Stefan Cassomenos, Nicholas Buc, David Howell and Christopher Willcock.

Recently the choir has appeared at many important events including Josh Groban's tour, Anzac Day dawn services, President's Cup, Starry Starry Night Gala as well as concerts with Orchestra Victoria and the MSO.

The RMP gratefully acknowledges the continuing support of the City of Melbourne as its principal sponsor. For further information, please visit the choir's website: www.rmp.org.au

ANDREW WAILES chorus master

Andrew Wailes enjoys a busy performing and teaching schedule in and around Australia, and increasingly overseas. Music Director and Chief Conductor of the RMP Choir and Orchestra since 1998, his other posts include Artistic Director of The Australian Children's Choir, Melbourne University Choral Society (since 1992) and Box Hill Chorale. For ten years he directed the Australian Catholic University Choir in Melbourne and lectured there in Choral Studies and Conducting.

He has taught and conducted ensembles at the University of Melbourne's Faculty of Music, Monash University, Melba Conservatorium, and the Victorian College of the Arts. Recent works conducted include highly praised performances of Elgar's *The Dream of Gerontius*, Prokofiev's *Alexander Nevsky*, Verdi's *Requiem*, Dvořák's *Stabat Mater*, Haydn's *The Creation* and Rachmaninov's *The Bells*. In 1999 Andrew was the winner of the prestigious Australasian International Choral Conducting Competition, and has appeared with major choirs and orchestras as guest conductor, including the Stuttgart Radio Orchestra, Camerata Academica Freiburg, Harvard-Radcliffe Collegium Musicum, Stanford Symphony Orchestra and local ensembles such as Orchestra Victoria, VCA Symphony Orchestra, Melbourne Youth Orchestra and Stonnington Symphony. Andrew has conducted in New Zealand, Germany, England, Austria, Scotland, the Czech Republic, Russia, Slovakia and extensively throughout China. In 2012 he participated in a series of new music concerts presented by the Weil Institute at Carnegie Hall, in New York. In 2013/14 Andrew will lead concert tours to the People's Republic of China, Austria, Germany, France, and Italy and will also appear as an international Adjudicator and Artistic Advisor at festivals and competitions in Melbourne, Vienna, Salzburg, Prague, Rio de Janeiro, Buenos Aires and Washington D.C.



ROYAL MELBOURNE PHILHARMONIC CHOIR

SOPRANOS

Angela Babb
Renata Bloor
Polly Buckland
Rosie Cocklyn
Susan Crawshaw
Kathryn De Garis
Madeleine Dyer
Nuala Gallagher
Carolyn Hayward
Laura Linden
Caitlin Murray
Jana Music
Michaela Patel
Catherine Penington
Barbara Pitts
Jessica Reidy
Helena Ring
Stacia Sabrina
Gina Sartore
Justine Schaefer
Sarah Styles

Ruth Sutherland
Alicia Szlawski
Johanna Tan
Kate Taylor
Alex Twining
Karen Van Ulzen
Anh-Dao Vlachos
Karyn Wallbrink

ALTOS

Ginette Aitchison
Samantha Allen-Craig
Silvana Angilletta
Cathryn Barbagallo
Marja Barisic
Sandra Burdett
Peta Cumming
Lizzie Davis
Ainslie Ellis
Jenny Fang
Lynne Featonby
Diana Fogl

Stine Hasselholt
Ellan Hyde
Kristin Hosking
Teresa Janakievski
Margot Jones
Geraldine Kinsella
Kaye Knight
Elizabeth Lawson
Rita Maciulaitis
Anna Morton
Samir Mozayan
Linda Norman
Jenny Peers
Jo Pollott
Lisa Salamis
Natalya Vagner
Tormey Reimer

TENORS

Jack Barker
Stephen Bedding
Adam Birch

Chin Han Chng
Keaton Cloherty
Paul Collier
Thomas Daddow
Carlos Fernandez
David Floyd
Grant Hardisty
John Harper
Robert Hayes
Sean Jesudason
Stephen Marino
Chris Oakey
Thomas Parkins
Tony Pugsley
Chris Runciman
Cedric Scheerlinck
John Tiernan
Andrew Wailes

BASSES

Dean Allen-Craig
Lachlan Blake

John Craick
Josh Currell
Simon Cuthbert
Sam Daffy
Richard Farr
Greg Galon
Nicholas Grant
Terry Hart
Peter Hayes
Chris Hayward
Ryan Hodgman
Rodrigo Kleintert
Nigel Mann
Pat Marley
Brendan Mckee
Sam Nicol
Cameron Schmidt
Edward Smith
Camden Tilley



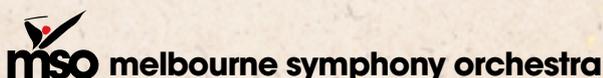
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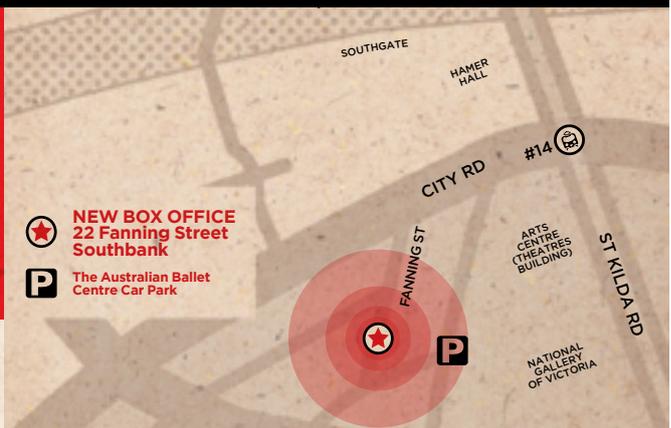
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THE LORD OF THE RINGS: THE TWO TOWERS

ORIGINAL SCORE COMPOSED BY HOWARD SHORE

Academy-Award® winner
Howard Shore's score
performed live to Peter
Jackson's epic motion picture

**Melbourne Symphony
Orchestra**

Ludwig Wicki conductor

**National Boys Choir
of Australia**

**Royal Melbourne
Philharmonic Choir**

Composer Howard Shore's score to *The Lord of the Rings: The Fellowship of the Ring* introduced audiences to J.R.R. Tolkien's Middle-earth and its resident cultures. In the saga's second chapter, *The Two Towers*, the world has darkened, cloaked beneath the advancing shadow of Mordor and the threat of the evil One Ring.

The Two Towers opens with the Fellowship of the Ring broken three ways. Yet even as the band is pulled apart, Middle-earth's cultures begin drawing together. So begins the gradual commingling of civilisations, as neatly compartmentalised social

structures are dissolved, cultural strata are folded inwards and the free people of Middle-earth respond to the growing power of Mordor. *The Two Towers* score presents a more complex musical world than *The Fellowship of the Ring*. 'The Fellowship of the Ring ends with the breaking of the Fellowship,' says Shore. 'The Two Towers follows the fragments – the shards of the Fellowship. Three distinct stories are being told linearly now.'

In *The Two Towers* Shore develops the themes introduced in *The Fellowship of the Ring* and debuts figures for new cultures and characters – but it is the strengthening relationships within the amassed material that illustrates the increasingly entangled plight of Middle-earth. The Shire's themes, for example, are carried by Merry and Pippin into Fangorn Forest, where they mix with the austere music of the tree-herding Ents. The Ents relate to the cleansing waves of the Nature's Reclamation theme, the purity of which is embodied in the voice of a boy soprano – the

same vocal sound with which the Seduction of the Ring lures its victims. The One Ring's principal motif, the History of the Ring, mixes with the Pity of Gollum as the wretched, obsessive creature leads Sam and Frodo – and his Precious – ever closer to Mordor. Sauron's arsenal of material looms on the horizon, flaring and rearing up behind the blunt pestle of the Isengard music, which sprawls across Middle-earth's plains, assailing the new Rohan Fanfare. The nobly braided Rohan music, in turn, finds an impressive ally: the Fellowship theme, now representing a reduced coalition of Man, Elf, Dwarf and Wizard.

And so the connections continue, worlds of musical material circling and intertwining to create a vast ring of related themes. Across the grey slopes of Middle-earth, dusk deepens

Doug Adams © 2013

Doug Adams is a Chicago-based musician and writer. He is the author of The Music of the Lord of the Rings Films.

All Compositions by Howard Shore (ASCAP) Except:

"Evenstar" Featured in "One of the Dúnedain" Music by Howard Shore, Lyrics by J.R.R. Tolkien, translated into Sindarin by David Salo.

"The Grace of the Valar" known as "Breath of Life" Featured in "Arwen's Fate" Music by Howard Shore, Lyrics by Fran Walsh, translated into Sindarin by David Salo.

"Haldir's Lament" Featured in "Retreat" Music by Howard Shore, Lyrics by J.R.R. Tolkien.

"Gollum's Song" Featured in "The Tales That Really Matter" Music by Howard Shore, Lyrics by Fran Walsh.

Choral Text by J.R.R. Tolkien, Philippa Boyens and Fran Walsh.

Published by New Line Tunes (ASCAP)

Except: "Evenstar, Pt. 1"; "Breath of Life"; "Evenstar, Pt. 2"; "Haldir's Lament"; "Gollum's Song"; and "Evenstar End Credits, Pt. 3" Co-Published by New Line Tunes (ASCAP) and South Fifth Avenue Publishing (ASCAP).

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Mr. Shore would like to thank: Peter Jackson, Fran Walsh, Philippa Boyens, J.R.R. Tolkien, Ronald Wilford, Jean-Jacques Cesbron, New Line Cinema, Mark Ordesky, Paul Broucek, Stephen Einhorn, Michael Mulvihill, Danny Bramson, Lori Silfen, Elizabeth Cotnoir, Alan Frey, Ludwig Wicki, Pirimin Zängerle, Doug Adams, James Sizemore, Tim Starnes,

Jeffrey Markowitz, Ekaterina Stepanov, the Melbourne Symphony Orchestra, vocalist Kaitlyn Lusk, the National Boys Choir of Australia, the Royal Melbourne Philharmonic Choir and conductor Ludwig Wicki

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THE THEMES OF THE LORD OF THE RINGS: THE TWO TOWERS

Notes by Doug Adams

PART I

Glamdring
Elven Rope
Uglúk's Warriors
The Three Hunters
The Banishment of Éomer
Night Camp
The Plains of Rohan
Fangorn
The Dead Marshes
'Wraiths on Wings'
Gandalf the White
Eorlas
The Court of Meduseld
Théoden King
The Forests of Ithilien

INTERVAL 20 MINUTES

PART II

One of the Dúnedain
The Wolves of Isengard
Refuge at Helm's Deep
Voice of Saruman
Arwen's Fate
The Story Foretold
Faramir's Good Counsel
Aragorn's Return
War is Upon Us
'Where is the Horse and the Rider?'
The Host of the Eldar
The Battle of the Hornburg
The Breach of the Deeping Wall
The Entmoot Decides
Retreat
Master Peregrin's Plan
The Last March of the Ents
Théoden Rides Forth
The Tales That Really Matter

The One Ring

The One Ring is the story's most proactive element. It has three distinct themes to represent its multi-dimensional nature:

The History of the Ring

In each film, this theme is first heard as 'The Lord of the Rings' text appears, and reappears whenever the One Ring changes hands or marks

significant progress in its journey. In *The Two Towers* The History of the Ring intertwines with Gollum's Pity theme to illustrate his besetting obsession with the Ring.

The Seduction of the Ring

This theme, set in pure, clean choral tones and punctuated by rumbling bass drum strokes, represents the One Ring's overwhelming allure.

The Evil of the Ring (Mordor/Sauron)

The third theme for the One Ring is an impervious snarl, limited to only four or five pitches, and unwavering in its focus. As with the other ancient powers of Middle-earth, Shore treats this theme to Eastern-tinted harmonic inflections suggesting a past age.

The Shire and the Hobbits

This theme is composed of basic and unadorned musical elements. The diatonic melody hints at a simple pentatonic scale while the harmonies present only a sensitive handful of chord changes. Because this tune is so simply and flexibly constructed, Shore is able to create several distinct variations out of the material. The reserved Pensive Setting and solemn Hymn Setting follow Frodo and Sam along their draining journey. More upbeat Playful and Lullaby variations join Merry and Pippin in Fangorn Forest. But in the end it is the more fully developed Hobbit's Understanding line that speaks of the hobbits' innate decency and perseverance.

Gollum

The Pity of Gollum (Sméagol's Theme)

The enfolding triads of this melody represent Gollum's wretched state of existence. By the end of *The Two Towers* they are reorganised and developed into *Gollum's Song*, an upsetting articulation of Gollum's warped psyche and his intentions towards the hobbits.

Gollum's Menace

In *The Fellowship of the Ring*, the Shire's music included, among

other Celtic sounds, the hammered dulcimer. In *The Two Towers* the cimbalom, a distant relative of the dulcimer, represents Gollum's heritage with twitchy chromatic figures. Eventually, the cimbalom becomes so strongly associated with Gollum that it appears alongside him, even when *Gollum's Menace* does not.

The Elves

Lothlórien

The Lothlórien theme first appears in *The Two Towers* as a mysterious air aloft Galadriel's concerned voice. It reappears, transformed into a militaristic anthem, when the elvish archers arrive at Helm's Deep.

Rivendell

Rivendell's theme bears a pronounced sadness in *The Two Towers*. The curving arpeggios conveyed a sense of age and wisdom in Fellowship. But the Elves are departing Middle-earth, and Arwen must choose between her immortality and her love for Aragorn.

The Dwarves

The stout, gruff music of the Dwarves makes a quick cameo appearance in *The Two Towers*. During the film's opening, which occurs during the Fellowship's final moments in Moria, Howard Shore returns to the parallel harmonies and percussive choral writing native to the Dwarves' stone halls.

The World of Men: Rohan

The Rohirrim's love for their land is embedded in every turn of phrase present in their theme. The songful melody is equally at home in proclamatory brass or the intense, thoughtful strains of the Hardanger, a Norwegian fiddle.

The Fellowship of the Ring

The Fellowship of the Ring was broken at the end of the first film. *The Two Towers* finds the members of the Fellowship scattered, but no less determined. Likewise, the Fellowship theme lacks the weight and heroism it once displayed, but it braves adversity unwaveringly.

Isengard

Tolkien scholars have long designated the conflicting goals of the industrial and natural worlds as one of the major dramatic themes in *The Lord of the Rings*, and Shore's material follows suit with Isengard's asymmetrically mechanical music.

Isengard/Orc Theme

This is Isengard's equivalent of the Fellowship theme, defying its burnished heroism with a sinewy show of impious force. It's generally scored for low brass in their deepest registers. Like Isengard's vicious culture, this theme is free of any artifice or decoration.

Five-Beat Pattern

It is the Five-Beat Pattern that most often represents Isengard's presence in the film. This thunderous, hammering rhythm is scored for collections of metal bell plates, anvils, bass drum, Japanese taiko drum, and metal chains beating the strings inside a piano. In *The Two Towers* this malleable figure works its way deep inside opposing

thematic material, attempting – virus-like – to corrupt and overpower.

Mordor

Where the Shire's music is familiar and warmly inviting, Mordor's is morbid, threatening and sinister. This music favours low strings and the deepest registers of brass, fused to create a thick fog of overtones. Mixed choruses erupt into primal rhythms with abnormally close-spaced harmonies for a towering, ritualistic effect.

Mordor/Sauron (The Evil of the Ring)

The primary motif for Barad-dûr and Sauron is identical to the One Ring's Evil theme. (The three are practically interchangeable story elements.) Shore uses this theme to portray the Ring's 'character', but it also represents its effect upon the world.

The Ents

Appropriately, the Ents are represented by the wooden voices of the orchestra: bassoons, low strings, log drums and

bass marimba. The rigid melody turns paired pitches back and forth, towards and away from each other, swaying to-and-fro like windblown branches.

Nature's Reclamation

The Nature music spends most of its existence resisting outward manifestations of emotion. It is rarely angry or vengeful. It is, instead, ethereal and restrained – resolute, perhaps, but as a musical balm for the imbalances in Middle-earth. But as the Orc themes infect the musical landscape of Middle-earth, *Nature's Reclamation* is spurred to action. The Ents' march on Isengard introduces a grand manifestation of Nature's will. Nature, of course, is a timeless force, and so the theme remains vocal and stepwise, but now summoned into great swelling choral blocks accompanied by stern strings, winds and martial percussion. The music rises ceaselessly, ebbing and flowing, and ultimately overcoming Isengard's percussive attacks through sheer force of presence.

Original text © 2006, 2009 by
Doug Adams

HOWARD SHORE



ABOUT THE COMPOSER

Howard Shore is among today's most respected, honoured and active composers and conductors. His work with Peter Jackson on the *Lord of the Rings* trilogy stands as a towering achievement, earning him three Academy Awards. He has also been awarded four Grammy Awards and three Golden Globes.

Shore was one of the original creators of *Saturday Night Live*, and served as music director on the show from 1975 to 1980. At the same time he began collaborating with David Cronenberg, and has scored 14 of the director's films, including *The Fly*, *Dead Ringers*, *Crash*, *Naked Lunch* and *Eastern Promises*, for the last of which he received a Genie Award. Shore continues to distinguish himself with a wide range of projects, from Martin Scorsese's *The Departed*, *The Aviator*, *Gangs of New York* and *Hugo* to *Ed Wood*, *The Silence of the Lambs*, *Philadelphia* and *Mrs. Doubtfire*.

Shore's music has been performed throughout the world. In 2003 he conducted the New Zealand Symphony Orchestra and Chorus in the world premiere of *The Lord of the Rings* Symphony in Wellington. Since then, the work has had over 140 performances by the world's most prestigious orchestras.

In 2008 his opera of *The Fly* premiered at the Théâtre du Châtelet in Paris and at Los Angeles Opera. Other recent works include *Fanfare for the Wanamaker Organ in Philadelphia*, a piano concerto in 2010 for Lang Lang, and a return to Middle-earth for *The Hobbit: An Unexpected Journey*.

Among his many awards are honorary doctorates from Berklee College of Music and York University (Toronto), and the Career Achievement for Music Composition Award from the National Board of Review of Motion Pictures.

Brock Imison has held the position of Principal Contrabassoon with the Melbourne Symphony Orchestra since 2004. Born in Brisbane, Brock began playing bassoon at age 13 and completed his studies at the Queensland Conservatorium Music School. During his studies he was a member of the Queensland Youth Orchestra and has also appeared with the Queensland Symphony Orchestra, Tasmanian Symphony Orchestra, Auckland Philharmonic, Australian Opera and Ballet Orchestra, Melbourne Chamber Orchestra and Australian Chamber Orchestra.

Recently he has been a guest principal bassoonist for the Maribor festival in Slovenia and in August 2011 he was a member of the Australian World Orchestra for its inaugural season in Sydney. Brock strives to improve the profile of the Contrabassoon, premiering new music in solo recitals, arranging chamber music and hosting workshops for composers to learn more about the instrument. In 2008 he toured as soloist with the MSO performing his own transcription of Weber's Bassoon Concerto for the Contrabassoon.

How did you choose your instrument?

I love things a little out of the ordinary, so the bassoon and contra were a perfect fit.

Who would you most like to perform with (past or present)?

Sergio Azzolini, Dag Jensen and Jeremie Papasergio (all bassoon heroes of mine)

Which composer would you most like to have dinner with? And what would you serve?

Mozart for sure, sweet meats and loads of red wine. On the other hand maybe Bruckner, to tell him his bassoon parts are rubbish and to try again please. I'll serve him brussels sprouts!

Favourite book?

Water for Elephants by Sara Gruen

If you weren't a musician what would you be?

Meteorologist or Horticulturist



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Rouse *Der gerettete Alberich*

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Wagner arr. de Vlieger

*Tristan and Isolde –
An Orchestral Passion*
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Melbourne Symphony Orchestra

Alexander Shelley conductor

Colin Currie percussion

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ALEXANDER SHELLEY conductor

Born in 1979, English conductor Alexander Shelley was awarded first prize in the 2005 Leeds Conductors Competition. Since 2009 he has been Principal Conductor of the Nuremberg Symphony Orchestra, and recently extended his contract until 2017.

As a guest conductor he has performed with many of the major UK orchestras, as well as the Rotterdam Philharmonic, Frankfurt and Swedish Radio Symphony orchestras, Salzburg Mozarteum Orchestra, Royal Stockholm Philharmonic, Gothenburg Symphony, Komische Oper Berlin, and the Seattle, Houston and Singapore Symphony orchestras, among others. Future plans include debuts with the Leipzig Gewandhaus Orchestra, Deutsches Symphonie-Orchester Berlin, NDR Radio Philharmonic, Sapporo Symphony and the Netherlands Radio Philharmonic.

He made his professional opera debut with *The Merry Widow* for Royal Danish Opera in 2008, and returned in 2011 for Gounod's *Roméo et Juliette*. He recently conducted *La bohème* for Opera Lyra at the National Arts Centre in Ottawa and in 2014 conducts *The Marriage of Figaro* with Opera North.

He has an ongoing relationship with the German Chamber Philharmonic Bremen, and is artistic director of their groundbreaking Zukunftslabor project, which engages young audiences through innovative programming concepts. In 2001 he founded the Schumann Camerata, with which he presents '440Hz', a series of concerts involving prominent German television, stage and musical personalities which Shelley conceived as an initiative to attract young adults to the concert hall.

The son of professional musicians, Alexander Shelley studied cello at the Royal College of Music in London and at the Robert Schumann Hochschule, Dusseldorf, and conducting with Thomas Gabrisch.



COLIN CURRIE percussion

A major contributor to contemporary music and soloist of choice for composers from Steve Reich to Rautavaara, Colin Currie champions new music at the highest level, with past commissions by composers such as Simon Holt, Kurt Schwertsik, Jennifer Higdon, Alexander Goehr and Kalevi Aho, whose new percussion concerto *Sieidi* he performed with the London Philharmonic conducted by Osmo Vänskä in 2012. Other recent commissions include Elliott Carter's double concerto, *Conversations*, premiered with pianist Pierre-Laurent Aimard at the 2011 Aldeburgh Festival (followed by a new longer version, *Two Controversies and a Conversation*, which he premiered the following year with the New York Philharmonic under David Robertson). Forthcoming commissions include new works by Nico Muhly, Steve Reich, James MacMillan and Louis Andriessen.

A recipient of the Royal Philharmonic Society Young Artist Award and Borletti-Buitoni Award, in 2011 he was appointed Artist in Residence at London's Southbank Centre. Highlights of last season include debuts with the Radio France Philharmonic Orchestra, Oslo Philharmonic and Gothenburg Symphony, and engagements with the Philadelphia Orchestra, Baltimore Symphony, BBC Philharmonic, Orchestre national du Capitole de Toulouse, Britten Sinfonia, and the New Zealand Symphony Orchestra.

His percussion ensemble The Colin Currie Group, which continues to receive critical acclaim for its performances of Reich's *Drumming*, recently made its international debut following sell-out performances in the UK.

Colin Currie's recordings include Jennifer Higdon's Percussion Concerto with the London Philharmonic and Marin Alsop (2010 Grammy Award), Rautavaara's *Incantations* with the Helsinki Philharmonic and John Storgårds, and a new recording of MacMillan's *Veni, Veni, Emmanuel* with the Netherlands Radio Chamber Philharmonic conducted by the composer.

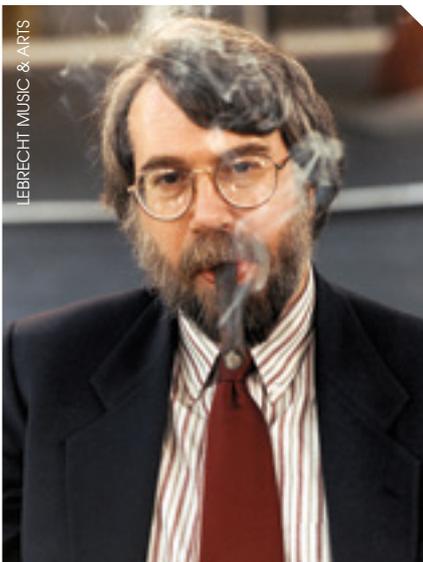
CHRISTOPHER ROUSE

(born 1949)

Der gerettete Alberich – fantasy for percussionist and orchestra (1997)

I
II
III

Colin Currie *percussion*



CHRISTOPHER ROUSE
PHOTO BY BETTY FREEMAN

At the end of *Götterdämmerung*, the final opera in Wagner's *Ring* cycle, Brünnhilde has ridden her horse into Siegfried's funeral pyre, Valhalla has burned to the ground killing the gods, and the Rhine has flooded the world, leaving the earth ripe for renewal. But what has happened to Alberich, the Nibelung-king, who set the chain of destruction in motion by cursing the ring? Wagner doesn't say. Is he free to wreak havoc all over again?

This is the question that inspired Christopher Rouse when he composed *Der gerettete Alberich*. What you have here is part-concerto. Composed for Evelyn Glennie, the work demands the soloist's skill on a different set of percussion instruments in each movement – guiros and a bank of bongos, wood blocks, and other drums in the first; marimba and steel pan in the second; drum kit in the third. But the work is also programmatic. The title can be translated into English as *Alberich Saved* and critic Colin Anderson has outlined the three movements in terms of 'Alberich plotting his nefarious schemes, then reflecting on his misspent and, in some ways, tragic life, and then ... on the rampage to once again seek the ring of power to make him lord of the world'. Rouse himself has described the work as 'more of a fantasy for solo percussionist and orchestra'. But it's also 'a fantasy ... on themes of

Wagner, with the soloist taking on the "role" of Alberich'.

Use of quotation is nothing new in Rouse's work – his Symphony No.1 incorporated the *Adagio* from Bruckner's Symphony No.7; the Trombone Concerto (1991) cited music of Leonard Bernstein who had recently died. But Rouse's use of quotation is not gimmickry. Rather it is a Mahlerian embrace of the world. *Los Angeles Times* critic Mark Swed has spoken of Rouse incorporating 'uncontrived, the range of the musical experience typical of his generation', and this includes rock music, which no doubt inspired Alberich's drum-kit workout at the beginning of the third movement.

You can cite impressive facts about Rouse. He's currently the Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic. He won a Pulitzer Prize in 1993 for his Trombone Concerto and a Grammy Award in 2002 for his 1999 Guitar Concerto, *Concert de Gaudi*. What is perhaps more impressive is the genuine emotional experience he can provide to an audience. Early works could be speedy and harrowing; a change of direction saw him master the slow movement. Many listeners have remarked on a darkness in Rouse's vision. The last page of his Symphony No.1 carries the inscription 'de profundis clamavi' (From the depths I have cried out to

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THE RHINEMAIDENS TEASING ALBERICH
(1910) ILLUSTRATION BY
ARTHUR RACKHAM

you, O Lord). But works from the late 1990s marked a 'look towards the light'. *Der gerettete Alberich* could be thought to straddle both dark and light visions.

The work opens with the closing bars of *Götterdämmerung* (the 'Redemption through Love' motif). Then Alberich insinuates his return on the guiro. This segues into music

to which Alberich slipped on rocks at the bottom of the Rhine in *Das Rheingold*. The return of this motif later, after much development of themes, signals a kind of recapitulation. The second movement is one of Rouse's 'wondrous' slow movements. The appropriateness of Alberich's 'Renunciation of Love' motif, played by a forlorn solo oboe after a downward string glissando, is almost uncanny. The dawn music followed by the baleful pronouncement of the 'Power of the Ring' motif leads into the third movement which begins sounding almost like an American high school football marching band. In this movement 'Alberich' wreaks maximum havoc, most obviously in timpani and percussion cadenzas on the Nibelung motif. It's terrifying but not without humour when you realise that Rouse has used the 'Alberich turning himself into a serpent' motif to wind up tension in the bass.

It is marvellous the way Rouse weaves Alberich-related motives from Wagner's masterwork into his own composition. But the work is not

really an excuse to play 'spot the quote' (although you get the impression Rouse would not begrudge any audience that fun). It's probably enough to acknowledge that this work exemplifies Rouse's music as some of the most compelling, enjoyable and satisfying around today and that *Der gerettete Alberich* is a spectacular showcase for a percussion soloist.

Gordon Kalton Williams © 2013

Der gerettete Alberich was commissioned jointly by the London Symphony Orchestra, the Cleveland Orchestra, the Philadelphia Orchestra and the Baltimore Symphony Orchestra. The world premiere was performed by percussionist Evelyn Glennie, to whom the work is dedicated, with the Cleveland Orchestra conducted by Christoph von Dohnányi. The Melbourne Symphony Orchestra previously performed the work on 18 March 2006 at a Commonwealth Games concert with conductor Richard Mills and Evelyn Glennie.

INTERVAL 20 MINUTES

RICHARD WAGNER

(1813-1883)

arr. Henk de Vlieger
(b. 1953)

Tristan and Isolde —
An Orchestral Passion

AUSTRALIAN PREMIERE

Einleitung (Introduction) -

Isolde's Liebesverlangen
(*Isolde's Desire for Love*) -

Nachtgesang (Night Song) -

Vorspiel und Reigen
(*Prelude and Round Dance*) -

Tristans Vision (Tristan's Vision) -

Das Wiedersehen
(*The Meeting Again*) -

Isolde's Liebestod
(*Isolde's Love-Death*)

Henk de Vlieger's *Tristan and Isolde – An Orchestral Passion*, which dates from 1994, belongs to a long tradition of arranging Richard Wagner's works for performance in venues other than the opera house. Nineteenth-century piano virtuosos, including Wagner's own father-in-law, Franz Liszt, disseminated Wagner's music in the recital hall and salon, and music publishing houses commissioned arrangers to prepare 'easy-to-play' versions of popular excerpts from Wagner's operas for domestic music-making. In fact, it is probably correct to say that Wagner's music was more frequently heard off the stage than on it. In addition to holding in its catalogue excerpts from *Tristan and Isolde* arranged for piano (including piano solo, piano duet, two pianos four hands, and two pianos eight hands), the publishing firm Breitkopf

& Härtel had arrangements prepared for piano, harmonium and violin; piano and strings; brass ensemble; and military band. Oddly enough, the single excerpt in the Breitkopf catalogue for military band is of *Isolde's Love-Death*, which is hard to imagine in a version for pipes, brass and drums.

Where de Vlieger's *An Orchestral Passion* differs from the above is not only that it retains the orchestra (and, for the most part, the orchestration) of Wagner's original work, but that it treats *Tristan* as a symphonic suite. De Vlieger has not so much arranged Wagner's work as synthesised excerpts from it while retaining Wagner's instrumental sonorities and orchestral textures. Although it falls into seven discrete sections, *An Orchestral Passion* unfolds in one continuous arc, rather

like the single act of a Wagner opera. What's more, the order of sections traces the events of the opera from start to finish. It is like a telescoped, wordless version of *Tristan*.

Superficially, *Tristan and Isolde* is a love story. Isolde, an Irish princess, is betrothed to Marke, the king of Cornwall, but she is in love with Marke's nephew, the young knight Tristan. At a deeper level, however, the opera is about the nature of love; above all, its ecstasies and torments. The love that Tristan and Isolde share is presented as a force so powerful it cannot be contained in the material world. The enraptured couple wish to transcend their corporeal existence and dissolve their separate bodies one into the other. They yearn for the metaphysical.

The lovers' dilemma is captured in the *Einleitung*. In what is unquestionably one of the most famous (or infamous) statements in all orchestral music, Wagner commences *Tristan and Isolde* with an enigmatic phrase in which an unstable entity – the so-called 'Tristan chord' – is 'resolved' onto another unstable harmony. This is no resolution at all but a musical metaphor for the unresolved yearning of the young lovers. Throughout the *Einleitung* the music strives to reach a point of resolution but the goal remains continually out of reach, no matter how ecstatic the attempt.



TRISTAN AND ISOLDE WITH THE POTION (1916) BY JOHN WILLIAM WATERHOUSE

Isoldes Liebesverlangen launches us straightaway into the second act. King Marke and his retinue have left for a night-time hunt (listen to the hunting horns as they recede into the distance) and Tristan and Isolde seize the opportunity for a lovers' tryst. As

in the *Einleitung*, the orchestration is wholly Wagner's own – the arranger's hand is in integrating seamlessly the disparate episodes. The ecstasy of *Isoldes Liebesverlangen* gives way to the gentle calm of the *Nachtgesang*, the great love duet from the middle of the second act.

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In the *Nachtgesang* the lovers extol the virtues of night. Darkness provides the cover for their rendezvous and night is metaphorically the other-worldly realm that they crave. This is the point in the opera when the lovers spell out their desire for transcendence. Being a vocal episode, de Vliieger has had to apportion instruments to the sung parts. The voice of Tristan is initially taken up by a solo clarinet and the voice of Isolde by a solo cello. Building to ever more frenzied climaxes, the lovers' edifice comes crashing down when night gives way to day and King Marke and his party surprise the lovers *in flagrante delicto*. One of Marke's party takes up his sword and Tristan acquiesces to the weapon.

We now hear the powerfully dark and resonant *Vorspiel* to the third act. Tristan has been secreted away to his castle on the coast of Brittany and, dying, longs to be reunited with Isolde. The *Vorspiel* segues into the *Reigen*, a mournful cor anglais melody played by a shepherd keeping watch. Tristan experiences feverish dreams and grapples with the real

and the unreal. In *Tristans Vision* he has a premonition of his beloved Isolde coming to his side. Suddenly, the shepherd pipes a joyful melody – Isolde's ship has been sighted – and in *Das Wiedersehen* Tristan rallies at the prospect of being reunited with Isolde, but dies in her arms.

'Isolde!' is the single word that Tristan utters before expiring. Isolde's death – *Isoldes Liebestod* – is both more radiant and perplexing. Tristan dies from a fatal injury. There is no catalyst for Isolde's death other than the demise of her lover. She expires in a state of rapturous transfiguration – a Love-Death – as she joins Tristan in mystical union. Fittingly, the 'Tristan chord' finally comes to rest. *Isoldes Liebestod* closes on an incandescent B major chord, the chord that brings down the curtain on the entire work. Aristotle wrote that 'love is composed of a single soul inhabiting two bodies'. The single chord at the end of *Tristan and Isolde* is that soul in sound.

Robert Gibson © 2013

GUEST MELBOURNE SYMPHONY ORCHESTRA MUSICIANS FOR THE PASSION OF TRISTAN AND ISOLDE

- Eoin Andersen *concertmaster*
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 - Lynette Rayner *violin*
 - Alyssa Conrau *violin*
 - Jenny Khafagi *violin*
 - Kate Sullivan *violin*
 - Ceridwen Davies *viola*
 - Simon Oswell *viola*
 - Cameron Campbell *viola*
 - William Clark *viola*
 - Molly Kadarau *cello*
 - Rachel Atkinson *cello*
 - Svetlana Bogosavljevic *cello*
 - Sharon Draper *cello*
 - Kalina Krusteva-Theaker *cello*
 - Stuart Riley *double bass*
 - Ann Blackburn *oboe*
 - Rachel Cashmore *oboe*
 - Geoffrey Dodd *cor anglais*
 - Chloe Turner *bassoon*
 - Colin Forbes-Abrams *bassoon*
 - Jenna Breen *horn*
 - Julia Brooke *horn*
 - Sebastian Dunn *horn*
 - David Evans *principal horn**
 - Claire Linquist *horn*
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Can you remember the first time you heard a live professional symphony orchestra? Was it a school excursion, were you taken to a matinee concert, or did an orchestra visit the regional town where you grew up?

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The MSO is delighted to announce a multi-year pledge from long-term MSO supporter and Director, Michael Ullmer and his wife Jenny via their family's charitable foundation, which will assist the MSO in delivering this program to schoolchildren across Melbourne.

Designed for upper primary school children, **Meet the Orchestra** forms part of the extensive suite of concerts and activities showcased annually during MSO's **Education Week** at the Melbourne Town Hall. Importantly, the program allows schoolchildren to experience high quality live music featuring some of the world's finest music educators and artists, and incorporates innovative, pre-concert online classroom resources. This generous gift from the Ullmer Family Endowment enables the MSO to keep ticket prices accessible for all schools and families.

"Michael and Jenny's dedication and generosity are a shining example of the difference great benefactors can make."

"Michael and Jenny's dedication and generosity are a shining example of the difference great benefactors can make" said André Gremillet, the MSO's Managing Director. "Our Education program represents the present and future of orchestral music, and to have their financial support is a wonderful endorsement of our work in this area."

The gift was announced at a lunch acknowledging Education Supporters during the MSO's recent Education Week. Representing the Ullmer Family Endowment were William Ullmer and his wife Jenny. William addressed the audience explaining why **Meet**



MICHAEL AND JENNY ULLMER, WHOSE GIFT TO THE MSO WILL HELP DELIVER THE **MEET THE ORCHESTRA** PROGRAM TO CHILDREN ACROSS MELBOURNE

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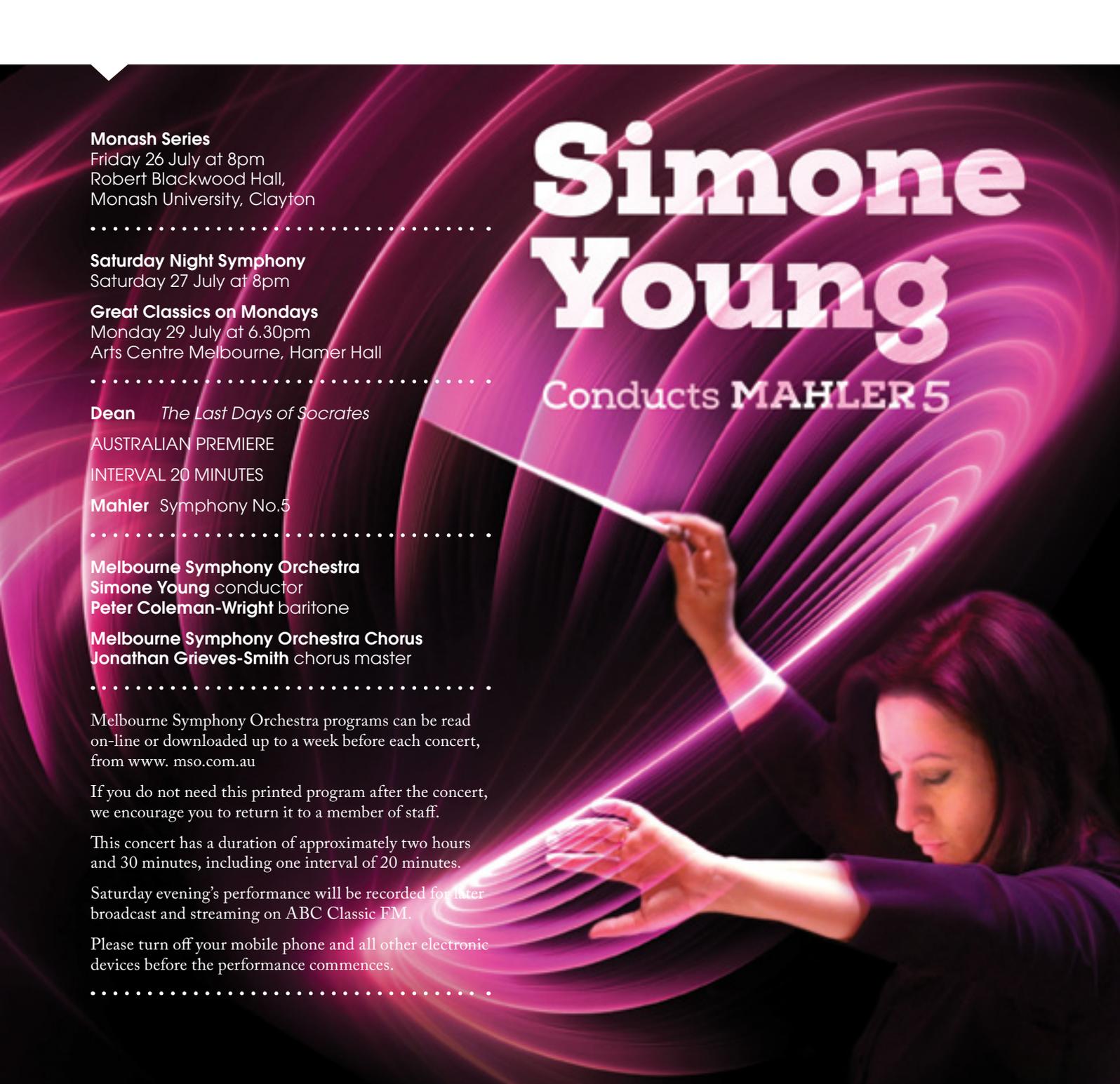
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Saturday Night Symphony

Saturday 27 July at 8pm

Great Classics on Mondays

Monday 29 July at 6.30pm
Arts Centre Melbourne, Hamer Hall

.....

Dean *The Last Days of Socrates*

AUSTRALIAN PREMIERE

INTERVAL 20 MINUTES

Mahler Symphony No.5

.....

Melbourne Symphony Orchestra

Simone Young conductor

Peter Coleman-Wright baritone

Melbourne Symphony Orchestra Chorus

Jonathan Grieves-Smith chorus master

.....

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This concert has a duration of approximately two hours and 30 minutes, including one interval of 20 minutes.

Saturday evening's performance will be recorded for later broadcast and streaming on ABC Classic FM.

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BEYOND THE STAGE

Learn more about the music in these free events.

PRE-CONCERT TALK

Friday 26 July at 7pm

Stalls Foyer, Robert Blackwood Hall

Stephen Snelleman will present a pre-concert talk on the artists and the works featured in the program.

Saturday 27 July at 7pm

Stalls Foyer, Arts Centre Melbourne, Hamer Hall

Composer Brett Dean will discuss *The Death of Socrates*, which receives its Australian premiere performances at these concerts, in a conversation hosted by the MSO's Director of Artistic Planning, Huw Humphreys.

Monday 29 July at 9pm (post-concert event)

Simone Young will take part in a conversation with Huw Humphreys.



SIMONE YOUNG conductor

Australian-born Simone Young is internationally recognised as one of the leading conductors of her generation. She has been General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg since 2005, where her repertoire ranges from Mozart, Verdi, Puccini, Wagner and Strauss, to Hindemith, Britten and Henze. She is an acknowledged interpreter of Wagner and Strauss operas, and has conducted several complete cycles of *Der Ring des Nibelungen* at the Vienna Staatsoper, the Staatsoper in Berlin and, most recently, to great acclaim in Hamburg as part of the 2013 Wagner-Wahn festival. Her Hamburg recordings include the *Ring* cycle and the symphonies of Bruckner, Brahms and Mahler.

She has been Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra and Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon. She conducts at leading opera houses including the Opéra National de Paris, Royal Opera House Covent Garden, Bavarian State Opera, Metropolitan Opera and Los Angeles Opera, and collaborates with major orchestras including the Vienna, Berlin, New York and London Philharmonic orchestras, Staatskapelle Dresden and City of Birmingham Symphony.

She was elected to the Akademie der Kuenste in Hamburg, and awarded a Professorship at the Musikhochschule in Hamburg as well as Honorary Doctorates from Griffith University, Monash University and UNSW. She has been honoured with the Chevalier de l'Ordre des Arts et des Lettres from France, appointed a Member of the Order of Australia in 2004, and has received the Goethe Institute Medal and the Sir Bernard Heinze Award.



PETER COLEMAN-WRIGHT baritone

Peter Coleman-Wright has performed in many of the world's great opera houses, including the Metropolitan Opera, Houston Grand Opera, Royal Opera House Covent Garden, Netherlands Opera, La Scala, Bastille Opera House, Glyndebourne, the Edinburgh Festival, Bordeaux National Opera, Bavarian State Opera, and English National Opera. He has performed the roles of Falke (*Die Fledermaus*), Belcore (*The Elixir of Love*), Papageno (*The Magic Flute*), Rodrigo (*Don Carlos*), Michele (*Il tabarro*), Sharpless (*Madame Butterfly*), Demetrius (*A Midsummer Night's Dream*), Dandini (*La Cenerentola*), Marcello (*La bohème*), Gunther (*Götterdämmerung*), Scarpia (*Tosca*) and the Traveller (*Death in Venice*), among others. He has performed the title roles in *Eugene Onegin*, *Don Giovanni*, *Billy Budd* and *The Marriage of Figaro*, and he created the roles of John in Jonathan Harvey's *Inquest of Love*; Colin in David Blake's *The Plumber's Gift*; Henry in Jake Heggie's *The End of the Affair* and Harry Joy in Brett Dean's *Bliss*. He has performed a number of roles in his native Australia, including Macbeth, Mandryka (*Arabella*), Il Conte (*Il trovatore*), Germont (*La traviata*), Golaud (*Pelléas et Mélisande*) and Sweeney Todd, a role for which he won the Helpmann Award for Best Actor in a Musical.

Equally at home as a concert artist, Peter Coleman-Wright has performed in major venues throughout the world, most notably the BBC Proms, the Barbican, Avery Fisher Hall, Wigmore Hall, the Concertgebouw and Sydney Opera House. He has recorded extensively for Telarc, Chandos, Hyperion and EMI, and was recently awarded an Honorary Doctorate from the University of Melbourne.



MELBOURNE SYMPHONY ORCHESTRA CHORUS

The Melbourne Symphony Orchestra Chorus is renowned for its excellence in repertoire from the baroque to the present day. Known as the Melbourne Chorale until 2008, it has since then been integrated with the Melbourne Symphony Orchestra. It sings with the finest conductors, including Sir Andrew Davis, Mark Wigglesworth, Bernard Labadie, Stephen Layton, Vladimir Ashkenazy, Masaaki Suzuki and Manfred Honeck. Recent highlights include Britten's *War Requiem*, Kancheli's *Styx*, Haydn's *The Creation*, Elgar's *The Dream of Gerontius*, Westlake's *Missa Solis* and Wagner's *The Flying Dutchman*.

The Chorus is committed to developing and performing new repertoire. Recent commissions include Brett Dean's *Katz und Spatz* (commissioned with the Swedish Radio Choir), Ross Edwards' *Mountain Chant*, Paul Stanhope's *Exile Lamentations* (with Sydney Chamber Choir and London's Elysian Singers), and Gabriel Jackson's *To the Field of Stars* (with the Netherlands Chamber Choir and Stockholm's St Jacob's Chamber Choir). The Chorus has also premiered works by MacMillan, Pärt, Henze, Schnittke, Bryars, Silvestrov, Maskats, Machuel, Vasks and more.

The Chorus has performed in Brazil, and in Kuala Lumpur with the Malaysian Philharmonic Orchestra, with The Australian Ballet, Sydney Symphony Orchestra, West Australian Symphony Orchestra, with Barbra Streisand, at the 2011 AFL Grand Final and at the Sydney Olympic Arts Festival. The Chorus records for ABC Classics and MSO Live, and continues its relationship with Chandos with the recent release of Grainger's choral works with the Melbourne Symphony Orchestra and Sir Andrew Davis.



JONATHAN GRIEVES-SMITH chorus master

English conductor and chorus master Jonathan Grieves-Smith has established an international reputation for his compelling performances and artistic leadership. He is Chorus Master of the Melbourne Symphony Orchestra Chorus and Artistic Director of Hallelujah Junction, Australia's professional chamber choir.

Jonathan has trained choirs for the world's leading conductors including Sir Simon Rattle, Seiji Ozawa, Valery Gergiev, Pierre Boulez, James Levine and Sir Roger Norrington, and has premiered music by composers including Brett Dean, Paul Stanhope, Gabriel Jackson, Giya Kancheli, Richard Mills, Alfred Schnittke, Ross Edwards, Krzysztof Penderecki, Arvo Pärt and Peteris Vasks.

Jonathan was Chorus Master of the Huddersfield Choral Society, the Hallé Choir, and Music Director of Brighton Festival Chorus and as guest conductor has worked with the Academy of St Martin in the Fields Chorus, Sydney Chamber Choir, the BBC Singers, Cantillation, Sydney Philharmonia Choirs, Dartington International Summer School, the Flemish Federation of Young Choirs, and Europa Cantat.

Conducting highlights include tours of Brazil with the Chorus of Rome's Academy of Santa Cecilia, with pianist Nelson Freire and the London Mozart Players, and with the Melbourne Chorale (now MSO Chorus). With the Hallé Orchestra and soloists Bryn Terfel and Tasmin Little he conducted Walton's *Belsazzar's Feast* and the Elgar Violin Concerto; and with the Royal Philharmonic Orchestra, he conducted Mendelssohn's Symphony No.2 *Lobgesang* at the Brighton Festival.



TIMOTHY REYNOLDS tenor

Timothy completed his Bachelor of Music in 2007 and a Postgraduate Diploma of Teaching in 2009 at the University of Melbourne. Timothy made his principle debut with Victorian Opera as the Narrator in Bach's *Coffee Cantata* in the Company's Baroque Triple Bill during 2011 and appeared as Zen in the Elliott Carter opera *What Next?* in VO's Double Bill in August of 2012. Timothy is currently completing a Masters of Music (Opera Performance) at Melbourne University in conjunction with Victorian Opera. Timothy has also performed with Opera Australia's chorus since 2010 in the Melbourne Spring and Autumn seasons. He has appeared in concert as a soloist for many groups including Victorian Opera, the Melbourne Symphony Orchestra, the Australian Brandenburg Orchestra, the Consort of Melbourne, the National Boys Choir, Gloriana and The Choir of St James, King St. He has also appeared as soloist at St John's Southgate for the Bach cantata services. Other performances as soloist include Bach's Mass in B minor and St John Passion, the Mozart Requiem and Mass in C minor and Handel's *Messiah*.

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THE DEATH OF SOCRATES (1787) BY JACQUES-LOUIS DAVID (SEE OVER)

BRETT DEAN

(born 1961)

Text by Graeme William Ellis

The Last Days of Socrates for
baritone, chorus and orchestra

Part I *Prelude (Goddess
Athena)*

Part II *Apology (The Trial)*

Part III *Phaedo
(The Hemlock Cup)*

Peter Coleman-Wright
baritone

Timothy Reynolds tenor

**Melbourne Symphony
Orchestra Chorus**

AUSTRALIAN PREMIERE



BRETT DEAN
PHOTO BY PAWEŁ KOPCZYŃSKI

PHOTO COURTESY OF PAWEŁ KOPCZYŃSKI

Brett Dean's professional career began in 1984 when, after studying in Brisbane, he moved to become a member of the Berlin Philharmonic Orchestra. He returned to Australia in 2000 to concentrate on composition, and is now one of the most internationally performed composers of his generation. He also performs widely, as solo violist, chamber musician and conductor, and these performing relationships inform his world as a composer.

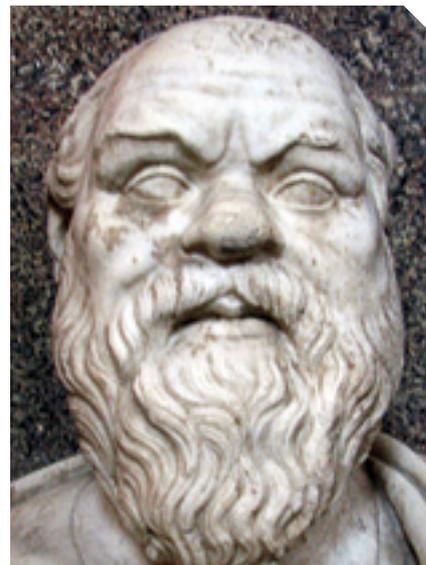
Dean began composing in 1988 in Berlin, initially working on experimental film and radio projects and as an improvising performer. He became established as a composer through works such as his clarinet concerto *Ariel's Music* (1995), which was awarded by the UNESCO

International Rostrum of Composers. He has since been commissioned by the Berlin Philharmonic, Royal Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Proms, BBC Symphony, Lucerne Festival, Royal Stockholm Philharmonic, Cologne Philharmonie, Sydney Symphony and the Melbourne Symphony Orchestra, among others. In 2009 he won the prestigious Grawemeyer Award for his violin concerto *The Lost Art of Letter Writing*, and the following year his opera *Bliss*, based on the Peter Carey novel, brought him wider recognition. It has since been performed in Melbourne (by the MSO), Sydney, Hamburg, and at the Edinburgh Festival.

Much of Dean's work draws from extra-musical stimuli. Paintings by his wife, the artist Heather Betts, have inspired several of his pieces, including *The Last Days of Socrates*, his three-part composition for bass-baritone, chorus and orchestra written in 2012 at the behest of Simon Halsey and the Berlin Radio Choir. With a text by Australian poet Graeme William Ellis, who also collaborated recently with Dean on *The Annunciation* (2012), *The Last Days of Socrates* focuses on the trial and death of the Greek philosopher Socrates, as recorded by his disciple Plato. Acknowledged as one of the founders of Western philosophy whose influence in the field of ethics is felt today, Socrates was accused by his enemies of corrupting the minds of the young and controversially sentenced to death by a jury in 399 BC. He was condemned to take hemlock, which he did, refusing offers to help him escape.

For the text, Ellis has drawn from the *Apology* of Socrates and the dialogues *Crito* and *Phaedo*, with a nod to the present-day Chinese dissident artist Ai Weiwei. The baritone soloist takes on the 'role' of Socrates, with the chorus representing Socrates' followers and the jury.

The work begins with a prelude appealing to the goddess Athena. Here, although the text of the entire



BUST OF SOCRATES IN THE
VATICAN MUSEUM

work is in English, Dean and Ellis advance the notion of 'classical distance' by having the chorus sing the protagonist's name with both Greek pronunciation (*Sōkrátēs*, strong-beat emphasis on the second syllable), and English (*Socrates*, emphasis on the first syllable).

In the second movement, *Apology*, Socrates stands trial before a double chorus and is condemned to death (Dean authentically reproduces the sound of the terracotta vessels into which Athenian jurors dropped one of two types of coin – with a hole, and without – as a means of casting their vote).

A cello solo (dedicated to the memory of Berlin Philharmonic cellist Jan Diesselhorst) followed by a soft vocalise sung by a semi-chorus of offstage sopranos, opens the final movement, in which Socrates, in the presence of his students Phaedo and Crito, drinks from the hemlock cup.

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The Last Days of Socrates was commissioned by the Berlin Radio Choir in partnership with the Melbourne Symphony Orchestra and the Los Angeles Philharmonic Orchestra. Simon Rattle conducted the first performance on 25 April 2013 with the Berlin Philharmonic Orchestra, John Tomlinson and the Berlin Radio Choir. This is the Australian premiere.

Brett Dean discusses his new work with David Allenby

What first appealed to you about *The Last Days of Socrates* as a subject?

The original suggestion regarding the Socrates story came from my wife, Heather, while I was researching ideas for a possible future opera project. She is a visual artist and was painting a cycle of pictures dealing with the Socrates story, specifically the impact that his death must have had on the young Plato and other Socratic followers.

Eventually, I came to the conclusion that the story was better suited to a concert setting with soloist, chorus and orchestra. When writing for chorus, I've always found it helpful to imagine what might motivate a large group of voices to unify in sound and song. In the same way that a solo instrumental concerto has, for me, great inherent drama in its pitting of one against many, so too the image of this extraordinary individual being tried (what's more, on trumped-up charges) in front of a jury of some 500 people seemed to carry with it great musical and dramatic potential.

How did you and poet Graeme William Ellis select the texts from Plato's dialogues?

Though the commission is being shared by two orchestras (the Melbourne Symphony and the Los Angeles Philharmonic), it was initiated by Simon Halsey and the Berlin Radio Choir with the explicit wish for a major choral-orchestral work in which the choir takes a central role.

This drew us quite naturally to pivotal 'peopled' scenes of the Platonic dialogues, specifically the *Apology* in which Socrates argues his case before the court, and *Phaedo*, in which he awaits his death in the company of his followers. The Melbourne-based poet, Graeme William Ellis, has adapted aspects of these particular writings as well as other strands of philosophical thought attributed to Socrates and prefaced them with a 'scene-setting' hymn to the Goddess Athena.

With Socrates being such a wide-ranging thinker on politics, religion and morality, what aspects did you particularly focus on?

Taking these two scenes as our starting point, we felt it was important to acknowledge Socrates' ongoing significance for us today. To this day, he demonstrates more than any other philosopher that any life, indeed *every* life, is open to aspects of philosophy. By making a stand for causes of liberty and justice, an individual can be no less subject to persecution and repression nowadays as they have been in the past. Thus I was interested in drawing links between the principles that Socrates stood for (above all, his search for self-knowledge by asking questions and humbly acknowledging what one *doesn't* know) and the motivations behind 'Socratic' protagonists in our own time. One such example is to be found in the writings and actions of the Chinese dissident artist, Ai Weiwei, which reflect a Socratic understanding of ethics and the necessity to make individual moral choices. (*Liberty is the right to question everything.*) Furthermore, Graeme Ellis takes the idea – attributed since antiquity to Socrates – of the beauty and significance of a swan's final song in the moment of death, as a metaphor for the visionary Socratic concept of death being the ultimate fulfillment of an ethical and well-lived life. (*How we live here decides on that other life.*)

How do you musically balance the work's classical setting with a modern approach?

I've always been fascinated by Stravinsky's well-documented choice, in *Oedipus rex*, to use a Latin text to deliberately create a distance between the work and its audience, to bring about a conscious abstraction and not to simply 'tell the story'. This thought occupied me in the early stages of conceiving *Socrates* and certainly Graeme's opening Athenian chorus, although written in English like the remainder of the work, carries with

it something of a classical distancing rather than launching straight into the drama of the *Apology*.

However, we also revisit and reinvent the classics largely to uncover what contemporary relevance they may offer us. The Socrates story transcends eras and raises questions relevant for all humanity in all epochs. It's a story which is hovering whenever we witness the attempts of free-thinking opposition to state control, for example. Our approach is built on the inherent energetic and dramatic discourse of this very real human drama which, although having taken place well over 2,000 years ago, nevertheless still resonates to us through the ages. One could tell this universal story in a myriad of contemporary or stylised ways; in this instance it's told using a modern choral/orchestral setting which I feel contains both message and mystery.

How have you moved from orchestral and instrumental scores to writing for voices and chorus in recent years?

My first major work for solo voice was the song cycle *Winter Songs* for tenor and wind quintet written in 2000 to texts of e.e.cummings. I've written a lot for voice in the decade since then, with three further song cycles, several choral works and an opera. And it's no coincidence; both of my daughters are accomplished singers with significant choral experience gained through their time with the extraordinary Gondwana Voices children's choir and going on to further vocal studies at a tertiary level. They both provide me with ready feedback and tryouts of my vocal lines, and have given me a keen insight into the process of music-making as experienced by singers.

As in your recent *Fire Music* you employ unusual groupings and spatial elements.

I've been experimenting with spatial elements in my music for quite some time, often in site-specific circumstances outside of the concert

hall. Trying to capture something of this in the concert hall is a special challenge and can suffer from the simple fact that somebody sitting coincidentally right near one of the satellite groups may hear nothing but the third trumpet part all night long. So the spatial thing needs careful consideration. Nevertheless the sonic, dramatic and poetic potential of it remains irresistible.

In this new work, a distant group of violins in the first movement is echoed by an offstage group of female voices in the final movement, used ostensibly as instruments. The orchestration uses the distinctive, street-wise colours of the accordion

and the electric guitar in addition to extensive use of terracotta and metal percussion sounds (inspired by the legend that the verdict of guilt or innocence in Athenian courts was reached by ordering the jury members to cast one of two different types of metal disc or coin into large terracotta vats). What's more, being in essence a work about the philosophical and moral potential of the individual, the score is inhabited by a large cast of individual protagonists; not only the bass-baritone role of Socrates himself and the solo and multi-layered uses of the choral forces, but also within the orchestral fabric,

including significant moments for the six horns, for three solo double basses and a long, reflective cello solo at the opening of the final movement, written in memory of Berlin Philharmonic cellist Jan Diesselhorst, one of the most philosophically minded musicians I ever had the pleasure to meet.

Brett Dean was interviewed by David Allenby (2013). Reprinted by kind permission of Boosey & Hawkes Music Publishers.

THE LAST DAYS OF SOCRATES

Text by **GRAEME WILLIAM ELLIS**

PART I. *Prelude (Goddess Athena)*

CHORUS

TUTTI (MOTTO)

Sōkrátēs! Sōkrátēs!
Son of Sophroniscus!
Socrates!

Goddess Athena
Protector of Athens

No greater born in art or intellect
Shall be or thirst
No city more to feel
The meaning of your birth.

Goddess Athena
Athena Parthenos
Crown of beauty, wisdom and time.

You raised our race
To greatness
To wisdom and greatness.

From marble form and bronze
Shall never cease
The Attic flowering night
Of war and peace.

PART II. *Apology (The Trial)*

MELETUS AND ACCUSERS

(Semi-chorus: Tenors and Basses)

Obedient to your gods' commands
In oracles and dreams.

You, who pass among Athenians
Telling them that dying is better than living
Now stand accused of corrupting the minds of our children
And believing in gods of your own invention!

SOCRATES

O Meletus, o men of Athens,
Did any man ever believe in human things,
The razor, the mirror,
But not believe in human beings?

Did any man ever believe in the ring of silver
But not the money lenders?
In the market place
But not the vermin?

If I believe in divine activities,
Surely I believe in divine beings?

CHORUS A

You mock them, Socrates
Their intelligence
You call them cowards and false.

Beware! Beware!
You cannot drag them down –
Their gods and their state –
Into the market place.

Goddess Athena
Protector of Athens
Our most original mind now faces trial.

CHORUS B

Perversity called Socrates
You, who undermines our state.

CHORUS A

By the Oracle at Delphi
No wiser considered

CHORUS B

To be in your company
Engenders hatred!

CHORUS A

Liberty!
Our right to question everything.

CHORUS B

Hatred for daring to gaze
In the mirror of reason
We want you to die.

CHORUS A

Our most original mind
We cannot abandon
Our right to question
Everything!

MELETUS AND ACCUSERS

Enough! Enough!
Socrates, you are to stand!
Answer your accusers!

SOCRATES

You do not see
We are always and ever
Practising our death.

When we die
Our souls pass over
To another life
For the soul is immortal.

How we live here
Decides on that other life.

Those involved in crime
Shall wander alone
In desolate regions.

Those who lived in purity
Are set free to join their guardians
In the company divine.

The important thing
Is not just to live
But to live well.

This is what I mean
By practising our death.

MELETUS AND ACCUSERS

What defense is this, great Socrates?
You, who pass among Athenians
Telling them that dying is better than living;
You stand on trial for your life.

SOCRATES

I believe the white swans
That belong to Apollo
Have prophetic powers
And sing at the moment of death.
Knowing it returns to god
The swan sings.

No bird sings in distress
Nor do I believe the nightingale laments.
Therefore I do not regard my end as misfortune.

This plain speaking of mine offends.
It seems the whole of Athens
Wishes to live like its children
In innocence
Except for Socrates;
Am I alone?

MELETUS AND ACCUSERS

Who else dares fly
So close to the heavens with such impiety?
The sun and the moon are gods
Yet you say the sun is a fiery stone!

SOCRATES

Ha! Old writings, well known
Of Anaxagoras, Parmenides and the others.
You may well buy them down in your market place
For a song.
Not mine alone
To turn the heads of your children.

TUTTI CHORUS

Danger, Socrates!

MELETUS AND ACCUSERS

Who else dares fly so high
With such impiety?
You are in great danger.

CHORUS A

Genius we cannot abandon.

CHORUS B

Hatred for daring to gaze in the mirror of reason.

SOCRATES

And so?
When a man stands against a life of deceit
Against the worthless life unexamined
He must face his ending
Always preferring a possible good to a certain evil.

TUTTI CHORUS

No one knows for certain
Of the soul and its journey.
This is mythology!

SOCRATES

And all I know
Is that I know nothing.

It is your fear of death which speaks –
This imitation of wisdom, not real wisdom.

MELETUS

(Solo Tenor or Bass – spoken)

Enough! Out of your own mouth you stand condemned!
You know nothing!

The vote must be taken!

TUTTI CHORUS (MOTTO)

Sōkrátēs! Sōkrátēs! Socrates!
You stand condemned!
Guilty! Guilty!

CHORUS B

Then by hemlock you must die.
Send him thence to Hades.

PART III. *Phaedo (The Hemlock Cup)*

PHAEDO

(Semi-chorus: Altos and Tenors)

The philosopher was condemned.
As the hour of sunset was approaching
The executioner was called.
He entered, and said:

EXECUTIONER

(Solo Tenor)

Socrates, you are the greatest of men I have known.
Take this cup and drink;
Walk around until your legs feel heavy;
Then the hemlock will do its duty.

PHAEDO

And then the executioner wept and left.

SOCRATES

The swan does not grieve for its end.

Phaedo, our learning here on earth
Is just a recollection of the soul's existence,
Contrary to the evidence of our senses.

PHAEDO/TUTTI CHORUS

Socrates took the cup and drained it steadily.
I wept.
Despite myself I wept.
Crito left the room in distress
And Apollodorus collapsed with grief.

SOCRATES

Calm yourselves my friends and be brave.
This is no way to behave.
I have heard that a man should die in peace.

PHAEDO

With this we felt ashamed and fell silent.

SOCRATES

Apollo's white swans
Have prophetic powers
And sing at the moment of death.

And when, after many a summer,
The swan dies
It sings more sweetly than it sang in a lifetime
Knowing it returns to god,

We think the swan grieves for its end
But we are wrong.
It is only our fear of death which speaks.

PHAEDO

The swans sing to Apollo
Knowing they return to the laurel
Which wreathes his brow.
They are happier on that day than ever.

SOCRATES

I, like the swan,
Dedicated to the very same god,
Am no worse endowed with prophetic powers
And no more disconsolate
At leaving this life.

I shall never feel fear
At something
Which may be a blessing.

Phaedo, the swan sings!

INTERVAL 20 MINUTES

GUEST MELBOURNE SYMPHONY ORCHESTRA MUSICIANS FOR

SIMONE YOUNG CONDUCTS MAHLER 5

Michael Loftus-Hills <i>violin</i>	Stuart Riley <i>double bass</i>
Lynette Rayner <i>violin</i>	Ann Blackburn <i>oboe</i>
Alyssa Conrau <i>violin</i>	Geoffrey Dodd <i>cor anglais</i>
Francesca Hiew <i>violin</i>	Nicholas Evans <i>clarinet</i>
Jenny Khafagi <i>violin</i>	Chloe Turner <i>bassoon</i>
Kate Sullivan <i>violin</i>	Jenna Breen <i>horn</i>
Ceridwen Davies <i>viola</i>	Julia Brooke <i>horn</i>
Simon Oswell <i>viola</i>	David Evans <i>principal horn*</i>
Merewyn Bramble <i>viola</i>	Rachel Shaw <i>horn</i>
William Clark <i>viola</i>	Robert Collins <i>trombone</i>
Rosie Pasteur <i>viola</i>	Timothy Hook <i>percussion</i>
Molly Kadarau <i>cello</i>	Delyth Stafford <i>harp</i>
Rachel Atkinson <i>cello</i>	Lousia Breen <i>piano/celeste</i>
Svetlana Bogosavljevic <i>cello</i>	Doug de Vries <i>guitar</i>
Sharon Draper <i>cello</i>	*Courtesy of West Australian Symphony Orchestra
Josephine Vains <i>cello</i>	

GUSTAV MAHLER

(1860-1911)

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)



MAHLER IN 1907

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 in one or more of the movements. The Fifth Symphony, 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 meeting with, and 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 in characteristic fashion, 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.

Mahler's friend Natalie Bauer-Lechner recalled Mahler speaking to her about the symphony he was writing in his hut in the woods during the summer of 1901. She recorded in her diary:

Within the last few days Mahler has spoken to me for the first time about his work this summer, his Fifth Symphony, and in particular about the third movement: 'The movement is immensely difficult to work out because of the structure and the supreme artistic mastery which it demands in all its relationships and details... The human voice would be utterly out of place here. There is no call for words, everything is said in purely musical terms. It will be a straightforward symphony in four movements too, with each movement independent and complete in itself and related to the others only by the common mood.'

Mahler worked on the first two movements and part of the third movement during the summer of 1901 (summer being the only opportunity he had to compose because of his conducting duties during the winter). The rest of the symphony was completed the following summer, by which point Alma Schindler (whom he had met in

November 1901) was very much part of his life. By the autumn of 1902 the Fifth Symphony was complete and Mahler played it for his new wife, who later recalled in her memoirs:

It was the first time that he played a new work for me. Arm in arm we walked solemnly up to his studio in the woods. Soon afterwards the vacation was over, and we moved to Vienna. The Fifth was completed, and he worked all winter on the final copy.

At the premiere in Cologne in 1904, the reception was mixed. The great conductor and early champion of Mahler's music, Bruno Walter, recalled years later:

I clearly remember the premiere of the Fifth in Cologne in 1904 for a particular reason: it was the first and, I think, the only time that a performance of a Mahler work under his own baton left me unsatisfied. The instrumentation did not succeed in bringing out clearly the complicated contrapuntal fabric of the parts, and Mahler complained to me afterwards that he never seemed able to master the handling of the orchestra: in fact he later subjected the orchestration to the most radical revision that he ever felt obliged to undertake.

Walter was not alone; Richard Strauss, also an admirer of Mahler's music, had reservations after witnessing a further performance of the symphony some months later.

Revision after revision ensued, beginning with the overwritten percussion parts and following through into the entire orchestration. So thorough was Mahler's reworking that, while the symphony's popularity grew, each performance was nevertheless different from the previous one. 'The Fifth is an accursed work,' Mahler wrote. 'No one understands it!'

The symphony follows Mahler's principle of 'progressive tonality', working its way from the beginning in C sharp minor to a conclusion in a triumphant D major. On its travels it passes through a vast range of moods and emotions – 'passionate, wild, pathetic, sweeping, solemn, gentle, full of all the emotions of the human

heart', in Bruno Walter's memorable description. A massive work, it is in three parts and five movements (rather than the four movements Mahler had planned in 1901).

The opening movement begins with a trumpet call which recurs as the movement proceeds, and which Mahler noted in the score should be played 'somewhat hurriedly, in the manner of military fanfares'. Like Berlioz and Tchaikovsky before him, Mahler opens with a funeral march and the first movement itself is filled with pain and grief.

The main theme is based on Mahler's song *Der Tamboursg'sell* about a drummer boy facing execution. There are two trios in the movement: 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 toward the end, the movement dies away amid echoes of the opening trumpet call.

Much of the material in the *allegro* second movement – marked 'Stormy, with utmost vehemence' – derives from that in the first and there is a distinct reminiscence of the march rhythms. A brass chorale in part anticipates the conclusion of the symphony as a whole; after some distinctly sinister turns, the main themes of the *allegro* return as the movement ends quietly and ominously.

The main thematic material of the *Scherzo*, which forms the third movement, 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.

The F major *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, Dutch conductor Willem Mengelberg, the *Adagietto* was intended as a declaration of love for Alma and was composed shortly after they met. Mengelberg wrote in his score, (pictured, right):

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.

Also in Mengelberg's score at the beginning of the *Adagietto* was the following brief poem, possibly given to Mengelberg by Alma (and composed by Mahler), although it has also been suggested that Mengelberg wrote the poem himself, fitting the words to the opening violin melody:

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 *Adagietto* gained a wider audience when used in the soundtrack for Visconti's film *Death in Venice*.

The *Rondo-Finale* is a remarkable movement, sharing 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, the movement 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 as counter-subjects. When the main melody from the *Adagietto* returns it is so transformed with energy that it is practically unrecognisable. The movement closes with an ecstatic brass chorale – as close as the melancholy Mahler ever came to writing an 'Ode to Joy'.

Adapted from a note by Martin Buzacott
Symphony Australia © 1997

The Melbourne Symphony Orchestra first performed the Adagietto from Mahler's Symphony No.5 on 21 March 1946 with conductor Bernard Heinze. In November 1952 Tibor Paul conducted the Orchestra's first performance of the complete symphony. The MSO most recently performed the work at a 2011 Sidney Myer Free Concert under Tadaaki Otaka's direction.



THE FIRST PAGE OF THE ADAGIETTO MOVEMENT FROM MAHLER'S SYMPHONY NO. 5, WITH CONDUCTOR WILLEM MENGELBERG'S REMARKS IN THE LEFT MARGIN.

I joined the Chorus (then the Melbourne Chorale) in 2001 when I was a student at the Melbourne Conservatorium of Music, majoring in flute. Only a few weeks later I found myself on stage at the Sidney Myer Music Bowl performing for the gala opening of the Melbourne Festival, singing the Berlioz *Te Deum* conducted by Richard Gill. This experience would have been enhanced had I remembered my glasses, but I struggled through nonetheless!

My first musical memory is...

I remember catching the train into Melbourne to see the MSO play *Peter and the Wolf* in about 1987. I'm not sure if it was the music, the train ride or the lemon sherbert lollies, but the memory has stuck ever since.

The music that has changed my life...

would be playing second bassoon in State Music Camp in 1996, where we performed Sibelius' *Symphony No.2*. The opening of the first movement really implanted a love of the orchestral sound in my head.

My favourite chorus memory...

would have to be the tour of Brazil in 2002, despite a journey that went Melbourne-Auckland-San Francisco-Chicago-Miami-São Paulo, the experience will be hard to top, although one can always put the farewell to Markus Stenz in 2004 as one of the great MSO highlights.

My favourite place to perform...

is Hamer Hall. We are absolutely spoiled in Melbourne to have one of the most magnificent of all the Australian concert halls. The grand Truscott vision looks as glorious as ever since the re-opening.

My ideal program is...

I have always enjoyed a concert program that explores the old and the new. So a perfect program for me would include something by Bach, something lush and Romantic, like Bruckner, and perhaps some Phillip Glass.



MEET YOUR MSO MUSICIAN

LUKE SHEEHY Tenor Melbourne Symphony Orchestra Chorus

THE MSO'S EDUCATION WEEK A WEEK OF MUSIC-MAKING FOR EVERYONE

A wave of music-making energy involving 10,000 Melburnians of all ages and backgrounds – that was the MSO's Education Week in May.

.....

Packing in 14 concerts in just five days, MSO's Patricia Riordan Associate Conductor, Benjamin Northey was joined during the festivities by acclaimed UK composer and educator, Fraser Trainer, and dynamic UK percussion team O Duo.

The foot-tapping, hand-clapping musical extravaganza included age-specific concerts for pre-school, primary and secondary school children complete with online preparatory classroom resources, school visits by MSO musicians, surprise pop-up performances by O Duo around the city, a Mystery Program inspired by the Orchestra's popular Secret Symphony concert series, a performance collaboration with Melbourne Youth Orchestra and a day-long music education professional development workshop for classroom teachers.

For 1300 of our younger audience members, the opportunity to participate was only made possible thanks to the generous donations of MSO Patrons, which enabled students

from low socio-economic backgrounds to participate via sponsored excursions – providing, for many, their first encounter with a live orchestra.

The week concluded with 138 community musicians from all over Victoria joining the MSO for **Symphony in a Day**, in which they spent the day rehearsing with MSO musicians prior to presenting a larger-than-life evening performance of symphonic greats, under Northey's direction, to a Melbourne Town Hall filled to capacity with friends and family. The day allowed community musicians to gain valuable, first-hand performance advice from MSO musicians, as well as meet and share the joy of music-making with like-minded community members.

"Symphony in a Day was one of the best musical experiences I have ever had. To have the opportunity to create music with so many excellent musicians was truly memorable. My family and friends came and were extremely impressed by the performance. I loved every second of it." – community participant, Symphony in a Day.

From our team of hardworking volunteers who assist on the ground, to our generous education donors, the MSO sincerely thanks the many supporters of its Education and Community Outreach program, all of whom helped make the Orchestra's annual Education Week such a positive and inspiring experience for so many.



MSO FIRST VIOLIN KIRSTIN KENNY AND ASSOCIATE PRINCIPAL DOUBLE BASS ANDREW MOON SHARED THE FUN OF MUSIC-MAKING WITH THOUSANDS OF MELBOURNE'S YOUNGEST DURING THE MSO'S THIRD ANNUAL EDUCATION WEEK

MOZART & STRAUSS FAVOURITES

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Thursday 1 and Friday 2 August at 8pm
Arts Centre Melbourne, Hamer Hall

Strauss *Till Eulenspiegel's Merry Pranks*

Mozart Piano Concerto No.22

INTERVAL 20 MINUTES

Mozart Concert aria: *Ch'io mi scordi di te*

Strauss Three orchestral songs

Mozart Symphony No.35 *Haffner*

Melbourne Symphony Orchestra

Johannes Fritzs conductor

Jonathan Biss piano

Nicole Car soprano

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

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Thursday 1 and Friday 2 August at 7pm

Stalls Foyer, Arts Centre Melbourne, Hamer Hall

Soprano soloist Nicole Car discusses the repertoire she will perform in *Mozart and Strauss Favourites* in conversation with MSO Artistic Coordinator Anna Melville.



JOHANNES FRITZSCH conductor

Born in Meissen, Germany, Johannes Fritzsich received his first musical tuition in piano and organ from his father, a cantor and organist. He completed his musical education at the Carl Maria von Weber Music Academy in Dresden.

At the age of 22 he secured his first conducting position at the Volkstheater in Rostock, and in 1987 he became Kapellmeister at the Semperoper Dresden, where he conducted over 350 opera and ballet performances within five years. Currently Chief Conductor of the Queensland Symphony Orchestra, he has previously held chief conductor positions at Graz Opera and Graz Philharmonic Orchestra (2006-2013), and the Städtische Bühnen and the Philharmonic Orchestra in Freiburg (1993-1999).

As a guest conductor he has appeared with the Hamburg Symphony Orchestra, Dusseldorf Symphony, Essen Philharmonic, Staatskapelle Dresden, Mannheim National Theatre Orchestra, Berlin Symphony Orchestra, Mecklenburg Staatskapelle Schwerin, Halle State Philharmonic Orchestra, North German Philharmonic Orchestra Rostock, Strasbourg Philharmonic, Orchestre national du Capitole de Toulouse, National Orchestra of Montpellier, and the Norwegian, Danish and Swedish Radio Symphony Orchestras. Within Australia he has conducted the Melbourne, Sydney, Queensland, Tasmanian and West Australian Symphony orchestras and Orchestra Victoria.

On the opera stage he has worked with Deutsche Oper Berlin, Cologne Opera, Komische Oper Berlin, Paris Opera, Royal Swedish Opera, Malmö Opera and Opera Australia in Sydney and Melbourne.

Johannes Fritzsich is committed to working with young people and gives master classes for the Symphony Services International Conductor Development program and for the German conductor training and development organisation, Dirigentenforum des Deutschen Musikrates.



JONATHAN BISS piano

Pianist Jonathan Biss performs at the highest level with such orchestras as the Boston Symphony, New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Royal Concertgebouw Orchestra, London Philharmonic, London Symphony, BBC Symphony, Rotterdam Philharmonic, Leipzig Gewandhaus Orchestra and the Budapest Festival Orchestra, among others.

A keen recitalist and chamber musician, he is a regular guest at Carnegie Hall and plays in the major recital series, including the Concertgebouw's Master Pianists series, the Beethovenfest Bonn, and the Salzburg, Lucerne and Edinburgh Festivals. Highlights of recent seasons include a highly successful debut at the Berlin Philharmonic Orchestra piano series and a four-part chamber music series entitled *Schumann, under the influence* presented at Wigmore Hall, the Concertgebouw, Carnegie Hall, and in San Francisco.

His award-winning discography includes an ongoing nine-disc cycle of the complete Beethoven sonatas and a recording of the Schumann and Dvořák Piano quintets with the Elias String Quartet. In addition to his blog, his writings include the essay *Beethoven's Shadow*, written in support of his first volume of Beethoven sonata recordings and a subsequent Amazon Kindle best-seller, and *A Pianist Under the Influence*, released to coincide with his Schumann chamber series.

Born in 1980, Jonathan Biss represents the third generation in a family of professional musicians: his grandmother, Raya Garbousova, was the cellist for whom Samuel Barber composed his Cello Concerto, and his mother is the distinguished violinist and teacher Miriam Fried. He studied at Indiana University and under Leon Fleisher at the Curtis Institute of Music, where he currently teaches piano.



NICOLE CAR soprano

One of Australia's outstanding young sopranos, Nicole Car completed her Bachelor of Music at the Victorian College of the Arts in 2007. The same year she won the Herald Sun Aria and was a finalist in the Australian Singing Competition where she was awarded the Symphony Australia Young Vocalist Award. More recently, she was recipient of the 2012 Opera Awards.

She made her major role debut in 2009 performing Donna Anna in Victorian Opera's *Don Giovanni*, and was a member of that company's Developing Artist Program in 2010. With Opera Australia she has performed the roles of Donna Anna, Mimì (*La bohème*), the Italian Singer (*Capriccio*), Micaëla (*Carmen*), a role for which she earned her first Helpmann Award nomination in 2011, Pamina (*The Magic Flute*), Léila (*The Pearl Fishers*), and Valencienne in *The Merry Widow*.

With the Queensland Symphony Orchestra she has sung the soprano solos in Mahler's *Das klagende Lied* and Brahms' *German Requiem*; she has also performed the Brahms with the Tasmanian Symphony Orchestra.

Nicole Car's recordings include *A German Requiem* with the Melbourne Symphony Orchestra and Teddy Tahu Rhodes conducted by Johannes Fritzsich. She was a featured artist on the ABC Classics CD *Rule Britannia* with the TSO.

In 2013, she sings Mimì and Micaëla for Opera Australia, Donna Anna for West Australian Opera and is soloist with the Auckland Philharmonia Orchestra. Future appearances in leading roles are scheduled for Melbourne, Perth, Sydney and the United States.

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A TRADING CARD PRODUCED FOR LIEBIG'S EXTRACT OF MEAT IN 1896 DEPICTS TILL EULENSPIEGEL TEACHING A DONKEY TO READ BY PLACING OATS BETWEEN THE PAGES OF A BOOK

RICHARD STRAUSS

(1864-1949)

Till Eulenspiegel's Merry Pranks
- Symphonic Poem, Op.28

There is evidence to suggest that the legendary Till Eulenspiegel, the subject of Richard Strauss's fourth symphonic poem, actually did exist, a peasant who lived and died (perhaps of the Black Death) in the 14th century. Till's exploits reflected the growing self-assertiveness of the peasants against the upper classes at that time, and he became the hero of an expanding pool of anecdotes.

Strauss had originally intended to use Till as the subject of an opera, but found difficulty in seeing him in sufficient detail to put him on stage. While still working on the opera, Strauss wrote an entirely orchestral treatment of the story, finishing it on 6 May 1895.

Still attached to the traditional forms, Strauss cast his symphonic poem in the

form of a Classical rondo. The choice works ingeniously, as Till's adventures provide the episodes which contrast with the reappearing signature material. Strauss at first seemed unwilling to reveal a program for the work, but later marked into his score some of the more important references. Over the opening phrases, for example, he wrote, 'Once upon a time there was a roguish jester'; above the horn call: 'whose name was Till Eulenspiegel.'

To omit the storyline is to obscure Strauss' illustrative genius. After the introduction, Till rides through a crowded market place. The point is marked by a cymbal clash. Next, Till poses as a monk to deliver a mock sermon. He tires of this and flirts with girls. Outraged by being rejected, he 'vows he will take his revenge on all mankind'. Coming across a group of pedants (bassoons and bass clarinet) he sets them arguing amongst themselves (expert fugato writing). A climax is reached with a piercing trill from the whole orchestra, which Strauss called Till's 'Great Grimace'. Pleased with the trouble he has caused,

Till whistles jauntily as he goes off down the street. The recall of earlier material at this point has no literal significance but could suggest Till's growing recklessness.

Eventually the authorities have had enough! Till is arrested and sentenced to hang. The death drop is marked in the heavy brass. Finally Strauss brings back the opening material in the manner of closing a folk-tale.

Strauss biographer Norman Del Mar regarded *Till* as the composer's masterpiece. On top of brilliant orchestral writing, the perfect balance between illustration and musical proportion, the concision and humour, set this work high among Strauss' achievements.

G.K. Williams
Symphony Australia © 2000

The Melbourne Symphony Orchestra first performed Till Eulenspiegel's Merry Pranks on 10 November 1945, with Joseph Post conducting. Benjamin Northey conducted the orchestra's most recent performance of this work in February 2010 at a Sidney Myer Free Concert.

WOLFGANG AMADEUS MOZART

(1756-1791)

Piano Concerto No. 22 in E flat,
K.482

I *Allegro*

II *Andante*

III *Rondo (Allegro - Andante
cantabile - Allegro)*

Jonathan Biss piano

This concerto was composed when Mozart was working on his opera *The Marriage of Figaro*. Mozart gave its first performance at a concert in Vienna for the Pension Fund for Musicians' Widows early in 1786; it was a success, and he had to repeat the slow movement. The whole work blends majesty with a sociable and accessible tone, and Cuthbert Girdlestone, in his book *Mozart and his Piano Concertos*, calls it the queenliest of the concertos. It is also the first to include clarinets in the orchestra (in place of the more biting oboes), and the wind instruments are featured throughout, to such an extent that certain passages could be from one of Mozart's wind serenades.

The first movement, to continue the image of the sovereign, is a procession of themes. It brings to mind the comment on Mozart of his fellow-

composer Dittersdorf: 'I have never yet met with a composer who had such an amazing wealth of ideas: I could almost wish he were not so lavish in using them...in the end it is impossible to retain all these beautiful melodies.' So various and rich is this string of themes that the soloist has a challenging task to characterise each of them fully while maintaining the unity of the whole. The 'development' section of the movement is actually a free fantasia, where minor keys predominate. The recapitulation is one of Mozart's most subtly varied – in particular, it omits the rather fierce and weighty passage given to the soloist first time around.

The *Andante* is the last of a succession of slow movements in Mozart's concertos in E flat major which are written in the relative minor key, C minor. This is more than a mere technicality, because all these movements share a deeply personal, melancholy expression. This one begins in the strings, which are muted throughout, with a mournful tune which comes and goes upon itself like a lament. The gloom is broken twice by major-key episodes for the wind instruments, but in the last part of the movement the passion rises to tragedy, with a theme that eventually droops wearily to resignation. This is the remarkable movement which was encored at the premiere.

The refrain of the closing *Rondo* is one of Mozart's hunting-call tunes, though the feeling is more of a dance than a gallop. There is a surprise in the second episode of the rondo: the tempo changes and a slow and spacious minuet unfolds in the key of A flat. Mozart is here harking back to what he had done in a much earlier piano concerto in the same key, K.271 of 1777, at exactly the same point in the final movement. At the very end, a grand flourish seems to conclude the piece, but Mozart has something more in store: after some quiet repeated string chords, in a matchless combination of humour with touching wistfulness, he brings back the faltering phrases of the piano from the first episode, before loudly finishing for good and all.

David Garrett © 1990

The first performance of this concerto by the Melbourne Symphony Orchestra took place on 8 May 1956 with conductor Kurt Woess and Paul Badura-Skoda. Angela Hewitt was the soloist in the MSO's most recent performance, in September 2011, with Roy Goodman conducting.

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MOZART

Ch'io mi scordi di te? – Non temer, amato bene, K.505

Nicole Car soprano
Jonathan Biss piano

From 1783 several British and Irish musicians became important members of Mozart's professional circle, and indeed, his friends. Among these was the soprano Anna Storage, better known as Nancy, who created the role of Susanna in the

first season of *The Marriage of Figaro* in 1786. Jane Glover notes that it was a role to which Nancy was 'perfectly suited in every way'.

Mozart wrote this concert aria for Nancy's farewell concert in February 1787. He had already set the text as an extra aria for a revival of his opera *Idomeneo*, but on this occasion he trimmed the introductory recitative and, more unusually, added a piano *obbligato* part for himself to play as a very personal tribute to the singer.

The text expresses desolation at being parted from one's beloved.

For the opening recitative, Mozart uses a sparse accompaniment of strings; only at the beginning of the aria, with the words 'Do not fear, my beloved, my heart will always be yours' does the piano enter. The aria consists of an andante section, where the piano lovingly decorates long notes from the singer, and then the faster rondo proper, which culminates in a bravura finale for both singer and piano.

Gordon Kerry © 2011

RECIT

Ch'io mi scordi di te?
Che a lui mi doni puoi consigliarmi?
E puoi voler che in vita?
Ah no! Sarebbe il viver mio di morte
assai peggior.
Venga la morte, intrepida l'attendo.
Ma, ch'io possa struggermi
ad altra face,
ad altr'oggetto donar gl'affetti miei,
come tentarlo?
Ah, di dolor morrei!

Am I to forget you?
Can you advise me to give myself
to him?
And then you expect me to live...
Ah no, my life then would be worse
than death.
Come death, I await it with courage.
But to be kindled by another flame,
To place my affections on another,
How could I try?
Oh, I should die of grief!

RONDO

Non temer, amato bene,
per te sempre il cuor sarà.
Più non reggo a tante pene,
l'alma mia mancando va.
Tu sospiri? O duol funesto!
Pensa almen che istante è questo!
Non mi posso, oh Dio! spiegar.
Non temere, amato bene etc.
Stelle barbare, stelle spietate!
perchè mai tanto rigor?
Alme belle, che vedete
le mie pene in tal momento,
dite voi s'egual tormento
può soffrir un fido cuor?

Do not fear, beloved,
My heart will always be yours.
I can bear such pain no longer,
My spirit fails me.
Do you sigh? Oh fatal sorrow!
Only think how terrible this moment is!
Oh God! I cannot begin to express it!
Do not fear, beloved etc.
O cruel stars, pitiless stars!
Why are you so harsh, why?
You tender souls, who behold
My sufferings at such a time,
Tell me, could a faithful heart
Endure another such torment?



SOPRANO NANCY STORAGE,
FOR WHOM MOZART WROTE THIS
CONCERT ARIA

The Melbourne Symphony Orchestra gave its first performance of this aria on 17 May 1975 with conductor Hiroyuki Iwaki, soprano Edith Mathis and pianist Geoffrey Parsons. The MSO's most recent performance took place in June 1984 with Elgar Howarth and soloists Susan Kessler and Stephen McIntyre.

STRAUSS

Liebeshymnus, Op.32 No.3
Das Rosenband, Op.36 No.1
Morgen!, Op.27 No.4
Nicole Car soprano

In certain arias by Mozart, Richard Strauss once wrote, 'Eros himself sings in Mozart's melody; Love in its most beautiful, purest form speaks to our feelings...'. Both composers married singers for whom they wrote some of their most memorable work; the comparison between the two composers' lifelong love for the soprano voice has often been made but is no less valid for that. Like Mozart's, Strauss' writing for the solo voice in opera and song is often more than slightly erotic, and his choice of texts in his 200-odd Lieder bears this out.

The six songs Op.32 were written for soprano Pauline de Ahna, Strauss' much-loved wife, and contain three settings of poems by Karl Friedrich Henckell (1864-1929). With an ecstatic melody and simple chordal accompaniment, *Liebeshymnus* is a straightforward setting of Henckell's poem, which praises the day the beloved was born, throbs with blissful yearning and asks Fate to let the moment where the lovers stare into one another's eyes last forever. Norman Del Mar has noted

that, at this climactic point at the song's end, Strauss' melody, perhaps unconsciously, recalls the 'Gretchen' theme in Liszt's *Faust* symphony, where Faust begs that she be allowed to remain with him: 'Ah still delay, thou art so fair'.

Friedrich Gottlieb Klopstock (1724-1803) is perhaps best known outside of Germany as the poet whose 'Resurrection' ode was set by Mahler in his Second Symphony. *Das Rosenband* shows this sometimes-stolid poet in a relaxed mood, describing the lover playfully binding his beloved with bands of roses while she sleeps. She awakes, they gaze on each other, and the world becomes the mythical paradise of Elysium. Schubert had made a famous setting of the poem, and it is unusual that Strauss chose a poem well known in another setting. Schubert's was for voice and piano; Strauss composed his 1897 setting for voice and orchestra. There is a lush eroticism in the long lines, unexpected harmonic shifts and finally, the flourish or melisma which sets the word 'Elysium'.

One group of late 19th-/early 20th-century German poets was implacably opposed to the leftovers of Romanticism – folk revivals, pseudo-medieval settings and so on. Strauss' breadth, or maybe opportunism, allowed him to range freely in German verse. Perhaps his single most famous song, *Morgen!*, sets a text by

John Henry Mackay (1864-1933), a Scot who lived in Germany from early childhood and devoted himself to anarchist politics, experimental verse and upfront homosexuality at a time when none of the above was exactly tolerated. *Morgen!* is actually a fairly conventional lyric dealing with the promise of lovers being reunited. Strauss wrote the Op.27 set in 1894 as a wedding present for Pauline, orchestrating *Morgen!* and one other Mackay song in 1897. His setting is an early masterpiece, beginning with the orchestra (or piano) before the singer enters in mid-sentence. The violin solo represents the bliss of the united lovers, but as this is still in the future, Strauss likewise ends the song on a note of erotic expectation.

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LIEBESHYMNUS

Heil jenem Tag, der dich geboren,
heil ihm, da ich zuerst dich sah!
In deiner Augen Glanz verloren
steh' ich, ein selger Träumer, da.
Mir scheint der Himmel aufzugehen,
den ich von ferne nur geahnt,
und eine Sonne darf ich sehn,
daran die Sehnsucht nur gemahnt.
Wie schön mein Bild in diesem Blicke!
In diesem Blick mein Glück wie gross!
Und flehend ruf' ich zum Gesckicke:
O weile, weile, wandellos!

Karl Friedrich Henckell

DAS ROSEN BAND

Im Frühlings Schatten fand ich sie,
Da band ich sie mit Rosenbändern:
Sie fühl' es nicht und schlummerte.
Ich sah sie an; mein Leben hing
Mit diesem Blick an ihrem Leben:
Ich fühl' es wohl und wusst' es nicht.
Doch lispelt' ich ihr sprachlos zu
Und rauschte mit den Rosenbändern.
Da wachte sie vom Schlummer auf.
Sie sah mich an; ihr Leben hing
Mit diesem Blick an meinem Leben,
Und um uns ward Elysium.

Friedrich Gottlieb Klopstock

MORGEN!

Und morgen wird die Sonne wieder scheinen,
und auf dem Wege, den ich gehen werde,
wird uns, die Glücklichen, sie wieder einen
inmitten dieser sonnenatmenden Erde...
Und zu dem Strand, dem weiten, wogenblauen,
werden wir still und langsam niedersteigen,
stumm werden wir uns in die Augen schauen,
und auf uns sinkt des Glückes stummes Schweigen...

John Henry Mackay

Tenor Keith Lewis was soloist in the only previous performance of Liebeshymnus by the Melbourne Symphony Orchestra, in June 1993, under conductor Stanislaw Skrowaczewski.

This is the first performance of the orchestral versions of Das Rosenband and Morgen! by the Melbourne Symphony Orchestra; both songs have only been performed previously in recital.

HYMN OF LOVE

*Hail to the day you were born,
Hail to the day I first saw you!
Lost in the sparkle of your eyes,
I stand, a blissful dreamer.
I seem to see Heaven open,
that I had only imagined from afar,
and I am allowed to gaze upon a sun,
something my longing only ever imagined.
How wondrous is my reflection in your eyes!
In your gaze, how great is my happiness!
And I pray to my fate imploringly:
Oh stay, stay, unchanging!*

THE BAND OF ROSES

*In the spring shadows I found her,
and bound her with bands of roses:
she did not feel it, and slept.
I looked at her; my life hung
on her life with that gaze:
I did feel it, and knew it not.
But I whispered to her wordlessly
and rustled the rose bands.
Then she awoke from her slumber.
She looked at me; her life hung
on mine with that gaze,
and around us was Elysium.*

TOMORROW!

*And tomorrow the sun will shine again,
and on the road I shall travel
it will unite us happy ones again,
in the midst of this sunbreathing earth...
And we shall go down to the wide, wave-blue shore,
quietly and slowly;
in silence we shall look into each other's eyes
and the hushed silence of happiness will settle on us...*

Translations: Natalie Shea
Symphony Australia © 2004



FRIEDRICH GOTTLIEB KLOPSTOCK. PAINTING BY JOHANN CASPAR FÜSSL (1750)

MOZART

Symphony No.35 in D, K.385
Haffner

I *Allegro con spirito*

II *Andante*

III *Menuetto – Trio*

IV *Finale (Presto)*



OIL PAINTING OF MOZART BY JOSEPH LANGE (MOZART'S BROTHER-IN-LAW).

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Julia Brooke *horn*
Sam Jacobs *principal horn**
Dale Truscott *trombone**
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This symphony, the first Mozart completed after moving from Salzburg to Vienna in 1781, shows the confidence and richness of the opera he had composed for Munich the previous year, *Idomeneo*, transferred to a grand piece for orchestra alone. It is called the 'Haffner' Symphony because the music was composed for festivities in Salzburg associated with the ennoblement of the Mozarts' friend Siegmund Haffner the Younger.

When in 1782 he received his father's request for some new music appropriate to the occasion, Wolfgang Mozart was preoccupied with the production of his opera *The Abduction from the Seraglio*, and his marriage to Constanze Weber. But he somehow found time to compose festive music in six movements, including two minuets and a march. This was the standard form of an orchestral serenade. (Mozart had already in 1776 composed such a serenade for wedding festivities in the Haffner family – that *Haffner Serenade*, K250, is an entirely different piece.)

Later in the same year, 1782, when planning one of his 'academies' or subscription concerts in Vienna, Mozart asked his father to return to him from Salzburg the 'Haffner music'. When he received it, he wrote back, 'I was quite surprised by the new Haffner symphony, for I had forgotten every single note of it; it must certainly be very effective.' For the concert on 22 March 1783 Mozart adapted his score by adding flutes and clarinets to the first and last movements, and deleting the march and the first minuet. It was common for elaborate multi-movement serenades to be 'reduced' to three or four movement symphonies in this way. In Mozart's case, at least, there is little distinction between 'symphonic' writing and the grand festive style of his most ambitious serenades.

The first movement of the *Haffner* Symphony, an imposing call to attention, begins with the kind of striking gesture which would make a talkative audience sit up and pay attention. Mozart asked for it to be played 'with great fire'. It turns out that

these two leaps of an octave followed by a rhythmic flourish are the main substance of the first movement. As in many of the first movements of Haydn, which we know Mozart was studying at the time, there is no contrasting second theme, yet the tonal drama of the form is not any the less for that.

The grace of the *Andante* has been related by many commentators to its serenade origins, but this is an unnecessary explanation: a symphony, in Vienna's concert life at this time, was not expected to be the main work of the evening. Mozart's own performance of a piano concerto would have taken a higher place. Relaxation was just what was needed after an unusually tightly-written first movement with so much imitative counterpoint.

The *Menuetto* is grand without being pompous – this is certainly a minuet which asks to be listened to, not merely background music for dancing. The delicate subtleties of the *Trio*, then, will not be overlooked by the audience.

In the *Finale* we are in the world of comic opera. Mozart had been exploring how to write opera in a new way in *The Abduction from the Seraglio*, and there are reminders of that here, especially of the blustering triumphant rage of Osmin, the overseer of the harem. But Mozart smiles, laughs, and is serious all at once. In this *Finale*, which he said should go 'as fast as possible', he takes the quicksilver patter of Italian musical comedy and hands it back to the Italians, enriched. It is no accident that the final bars suggest (to modern ears) Rossini, who, as a teenager 20 years after the composition of this symphony, was so mad about Mozart (and Haydn) that his friends called him 'the little German'.

David Garrett © 1999

The Melbourne Symphony Orchestra first performed Mozart's Symphony No.35 on 22 November 1939 under conductor Bernard Heinze, and most recently in June 2004 with Oleg Caetani.



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