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JOHN ADAMS PROFILE

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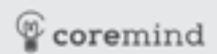
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PROGRAM INFORMATION

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THE MELBOURNE SYMPHONY ORCHESTRA

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Benjamin Northey
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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 *Tribute to the Songwriters* under Bramwell Tovey, Mahler's Symphony No.3 under Markus Stenz, the Australian premiere of Brett Dean's *The Last Days of Socrates* under Simone Young 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.

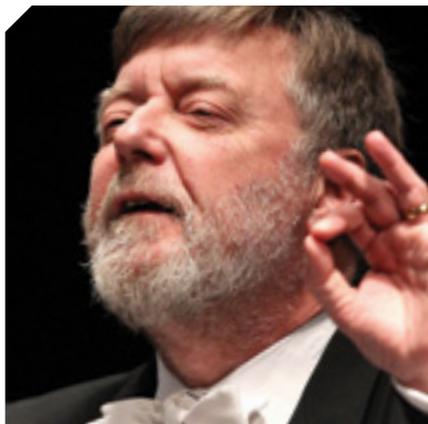
The MSO, the first Australian symphony orchestra to tour abroad, has received widespread international recognition in tours to the USA, Canada, Japan, Korea, Europe, China and St Petersburg, Russia. In addition, the Orchestra tours annually throughout regional Victoria including a concert season in Geelong.

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.

PHOTO COURTESY OF LUCAS DAWSON



I'm thrilled to be back for my second set of concerts in this, my inaugural year as Chief Conductor of this marvellous Orchestra.

The concerts captured within this program book are a testament to the exceptional work of your Orchestra, in repertoire which takes in more than more than 300 years of musical history – over four weeks!

John Adams is a major figure in the world of music, and it is an important moment in Australia's cultural life to have him here, conducting some of his major works with the MSO for the first time. If you think of the major international composers to have conducted their music in this country – Stravinsky, Copland, Boulez, Lutosławski, Thomas Adès and Tan Dun among them – this visit by John Adams is equally significant.

Near the end of September, one of today's leading conductors of baroque and classical repertoire, Bernard Labadie, returns to Melbourne to direct an all-Haydn program which culminates in the MSO's first performance of Haydn's glorious Mass in B flat, the *Theresienmesse*. With a marvellous team of soloists and the wonderful MSO Chorus, these will be concerts to remember.

Speaking of the Chorus, in this Verdi anniversary year I'm delighted that his Requiem is part of my first season here. I am really thrilled at the cast we've assembled for you. Amber Wagner is one of the most exciting young American sopranos today; mezzo-soprano Jamie Barton has just won the Cardiff Singer of the World Competition; René Barbera won Plácido Domingo's *Operalia* contest in Moscow in 2011, and Brindley Sherratt will come straight from triumphant performances of the villainous Claggart in Britten's *Billy Budd* with me at England's Glyndebourne Festival Opera. For these performances, the MSO Chorus will perform together with the Sydney Philharmonia Choirs, who are travelling to Melbourne for the occasion – making for around 200 choristers on stage.

Elgar's *Enigma Variations* is one of my favourite of the composer's works as the portraits of his friends that it contains are all so vividly drawn. I love conducting it as much as I hope you'll love hearing it! The program in which this work appears, on 13 and 14 September, is an especially important one for me as the soloist is Louie Lortie, with whom I've had the pleasure of collaborating on many occasions.

A few weeks ago the MSO announced details of the 2014 season. This will be an outstanding year of music for you in every way, from the beginning of our journey through the symphonies of Mahler through to the appearances by major soloists including Emanuel Ax, Yefim Bronfman and James Ehnes. To find out more, simply visit mso.com.au. I do hope you will join us for an enthralling musical adventure next year.

With best wishes for a great month of concert-going with the MSO.

Sir Andrew Davis
Chief Conductor

ADAMS CONDUCTS ADAMS

Emirates Master Series
Thursday 29 August at 8pm

Saturday Matinees
Saturday 31 August at 2pm

Arts Centre Melbourne, Hamer Hall

.....
Adams *Short Ride in a Fast Machine*
Adams Violin Concerto

INTERVAL 20 MINUTES

Adams *City Noir*

.....
Melbourne Symphony Orchestra
John Adams conductor
Leila Josefowicz violin
Timothy McAllister alto saxophone

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

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BEYOND THE STAGE

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PRE-CONCERT TALK

One hour before each performance
Stalls Foyer, Arts Centre Melbourne, Hamer Hall

Composer Elliott Gyger will present a pre-concert talk on John Adams and the works featured in the program.

PHOTO COURTESY OF CARNEGIE HALL



JOHN ADAMS composer and conductor

Over the past 25 years, the music of John Adams has played a decisive role in turning the tide of contemporary musical aesthetics away from academic modernism and toward a more expansive, expressive language characteristic of his New World surroundings.

Born and raised in New England, he learned the clarinet from his father and played in marching bands and community orchestras during his formative years. He began composing at the age of ten and heard his first orchestral pieces performed while still a teenager. After earning two degrees from Harvard, he moved to California in 1971 and has since lived in the San Francisco Bay area.

Adams taught at the San Francisco Conservatory of Music for ten years before becoming Composer-in-Residence of the San Francisco Symphony (1982-85). Several of his landmark orchestral works were written for and premiered by the orchestra, including *Harmonium* (1980-81), *Grand Pianola Music* (1982), *Harmonielehre*

(1984-85), *My Father Knew Charles Ives* (2003) and *Absolute Jest* (2012).

In 1985, he began a collaboration with the poet Alice Goodman and stage director Peter Sellars that resulted in two groundbreaking operas: *Nixon in China* (1987) and *The Death of Klinghoffer* (1991). Produced worldwide, these works are among the most frequently performed operas of the last two decades. Five further stage collaborations with Sellars followed: the 1995 songplay, *I Was Looking at the Ceiling and Then I Saw the Sky*; *El Niño* (2000), a multilingual retelling of the nativity story; *Doctor Atomic* (2005), about J. Robert Oppenheimer and the creation of the first atomic bomb; *A Flowering Tree*, inspired by Mozart's *Magic Flute* (2006); and the Passion oratorio *The Gospel According to the Other Mary* (2012).

Other signal Adams works include *Shaker Loops* for strings, *The Dharma at Big Sur* (a concerto for electric violin inspired by the writings of Jack Kerouac), *Doctor Atomic Symphony* (drawn from the opera), the Violin Concerto (1993 Grawemeyer Award), and *On the Transmigration of Souls*, for which he received the 2003 Pulitzer Prize for Music.

He is an active conductor, appearing with the world's major orchestras in programs combining his own works with a wide variety of repertoire ranging from Beethoven and Mozart to Ives, Carter, Zappa, Glass and Ellington. He is currently Creative Chair of the Los Angeles Philharmonic Orchestra.

A highly regarded writer, he has written for *The New Yorker* and the *New York Times*, and his widely acclaimed book *Hallelujah Junction* won the Northern California Book Award for Creative Nonfiction.

The official John Adams website is www.earbox.com.

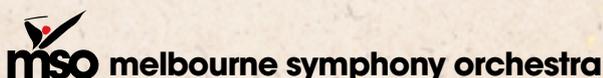
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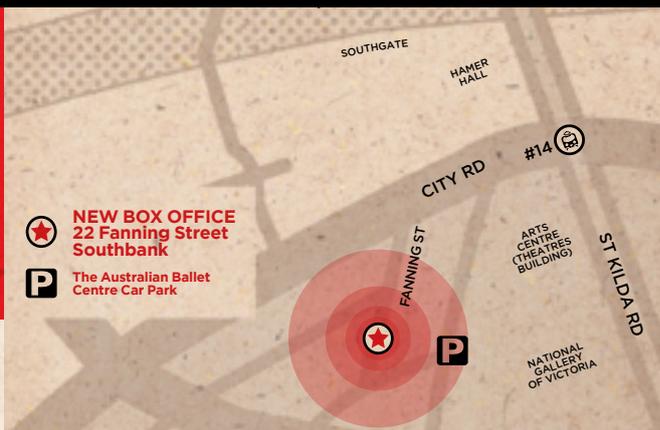
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LEILA JOSEFOWICZ violin

Leila Josefowicz made her Carnegie Hall debut at the age of 16 performing the Tchaikovsky Violin Concerto with Sir Neville Marriner and the Academy of St Martin in the Fields. Since then she has appeared with many of the world's most esteemed orchestras and conductors.

A strong advocate of new music, she collaborates regularly with leading composers such as John Adams and Oliver Knussen, and has premiered concertos written for her by Esa-Pekka Salonen, Steve Mackey and Colin Matthews. She gave first performances of Thomas Adès' violin concerto *Concentric Paths* with the Philadelphia and Cleveland orchestras, the San Francisco, Toronto and Seattle Symphony orchestras and at the Aspen Music Festival.

She has appeared with such orchestras as the Royal Concertgebouw, Leipzig Gewandhaus Orchestra, and the London, Boston and Chicago Symphony orchestras. Her engagements last season included the Knussen Violin Concerto with the BBC Symphony Orchestra conducted by the composer, and performances with the London Philharmonic, Radio France Philharmonic Orchestra, Gothenburg Symphony, Royal Stockholm Philharmonic and Danish National Symphony Orchestra.

Among her recordings, which have garnered several major awards, are works of John Adams including the Violin Concerto with the BBC Symphony, *The Dharma at Big Sur* with the Los Angeles Philharmonic, and the title track on the Grammy-nominated *Road Movies*. Her latest recording features Salonen's Violin Concerto with the Finnish Radio Symphony Orchestra conducted by the composer.

Leila Josefowicz is a graduate of the Curtis School of Music, where she studied with Jamie Laredo and Jascha Brodsky. She is a recipient of the prestigious MacArthur Fellowship.



TIMOTHY MCALLISTER alto saxophone

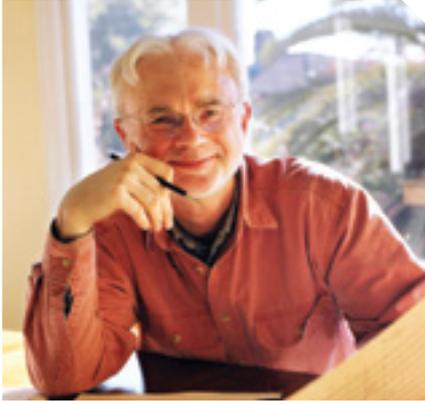
Acclaimed soloist and member of the renowned PRISM Quartet, Timothy McAllister is one of America's leading concert saxophone performers. He is a champion of contemporary music with more than 150 premieres to his credit, including that of John Adams' *City Noir*, performed in 2009 during Gustavo Dudamel's inaugural concert as Music Director of the Los Angeles Philharmonic and subsequently during the Orchestra's 2010 US tour.

He has recently appeared as soloist with the Nashville Symphony Orchestra, Albany Symphony, Cabrillo Festival Orchestra, Reno Philharmonic, Boston Modern Orchestra Project, United States Navy Band, Dallas Wind Symphony, Pacific Symphony, Hong Kong Wind Philharmonia and Tokyo Wind Symphony. In August he was soloist in the world premiere of Adams' Saxophone Concerto with the Sydney Symphony under the direction of the composer, with further premiere performances to include the Baltimore Symphony, Saint Louis Symphony and the São Paulo Symphony Orchestra.

Timothy McAllister serves as Professor of Saxophone and co-director of the Institute for New Music at Northwestern University's Bienen School of Music in Chicago. He has held visiting positions at the University of Michigan School of Music, Paris Conservatoire and the Kunitachi College of Music in Tokyo.

'CAN'T BE DEFINIED
IN TRADITIONAL
TERMS'Gordon Williams speaks
to John Adams

PHOTO COURTESY OF MARGARETTA MITCHELL



The American composer John Adams has had a longstanding presence in Australia. The MSO gave the first Australian performances of *Harmonielehre* in 1988 and *The Wound-Dresser* in 1999, and has performed many of his other major works, including *The Dharma at Big Sur*, *The Chairman Dances*, *Shaker Loops* and the Chamber Symphony. I interviewed Adams at the Sydney Opera House at the time of the Australian premiere of *Naive and Sentimental Music*, a co-commission of the Sydney Symphony, in 2000. Back then Adams was almost patriotically proud of being part of the late 20th-century movement, minimalism. But there have been major additions to his output in the intervening years, and I wondered if his views of minimalism had changed in the meantime.

I think that it was a very important stylistic development and it spawned several masterpieces, but I haven't really thought in terms of minimalism myself since the early 1980s. I'm surprised when the subject comes up but then audiences know my early pieces like *Shaker Loops*, and think about them and listen to them more than I do, so it's understandable. I mean it's a style of composition that is defined by three things: it's emphatically tonal; it's got a regular pulse; it uses repetition

to create its musical structures. But I sublimated minimalism. I was very restless within its confines and tried to break out early on.

Anyone who has seen the rapturous reaction of an audience to Adams' 1985 symphony *Harmonielehre* will realise that he is a living orchestral composer with the magnetic pull of a Beethoven or Mahler; and a great deal of that power can be credited to Adams' ability to re-evolve traditional tension and climax. I asked if he had come back to cadential motion refreshed by minimalism.

My music is definitely harmonic and has a sense of tonality, but it's too elusive and evasive and moves so quickly that I don't think it can be defined in any particular traditional terms. What's interesting in recent pieces is my use of mode. I'm not unlike a jazz performer in that I create modes using various combinations of whole steps and half steps and they generate both the harmonic and melodic feel of the piece.

I home in on what he says about harmony as that's really the sphere in which audience reaction to contemporary music has been played out in the past 100 years.

I really don't believe that you can be a good composer unless your music has a very strong, harmonic...let's say 'profile'. The problem is that harmony is not taught seriously anymore. I sound like the sort of old guy I never wanted to be, but I look back on my life and realise I was lucky because my parents found a teacher who exposed me to harmonic practice, and then I studied with a student of Nadia Boulanger so I've had this developed sense of harmonic awareness all my life.

It might be argued that Adams broke out of minimalism partly through what has been described as 'hypermelody', a melodic line that, in certain works, began to float over the top of minimalism's mosaics of repeated motifs. Critic Paul Griffiths has said that 'the first movement of the Violin Concerto is a supreme

example of this technique. Entering over rainbow staircases of arpeggios from the orchestra, the soloist begins with just one interval, a falling minor third ... and spins a line that goes on for almost a quarter hour with little interruption.' Perhaps Adams' sense of line was inherently American, a melodic straightforwardness learnt from songwriters like Gershwin or Richard Rodgers. I asked Adams about the artistic influence of America, a homeland he's paid tribute to in a number of works.

Well, we're an intensely musical culture and part of the reason for that is the ethnic mix. I can't imagine how pale and uninteresting American music would be if it hadn't been for African-American culture. We've mixed it up in many ways. And I think it's fair to say that I am conscious of what I'm doing when I incorporate elements of the music that's around me. *City Noir* is a good example of what I do, a symphony informed with and full of my experiences with jazz and particularly jazz as it appears in the movies, circa 1940 and 50.

City Noir was partly inspired by Kevin Starr's *California Dream* series of books, which cleverly convey the mood of the 'noir' period in Los Angeles' history when LA was 'a *Front Page* kind of city ... a *demi-monde* of rackets, screaming headlines, and politicians on the take ... [a] sense of evil beneath the sunny surface of palm-lined streets ...'

Of course, John Adams is a good, solid New England name, and Adams had what might be considered a typical East-Coast upbringing. But he now lives in San Francisco and has written a piece about California's other city. I wondered to what extent people mightn't realise the enormous contribution that Los Angeles has made to music?

I think the outside world tends to look at California in a very hackneyed way. They look at Los Angeles as Walt Disney and Arnold Schwarzenegger, and San Francisco as beatniks and the Golden Gate Bridge. But Los Angeles is one

of the most ethnically rich urban environments in the world. So I think I've had a good time – not in every work – but occasionally in my works of placing myself in this culture and trying to make a musical evocation of it.

You use an obbligato saxophone in City Noir.

Well, the saxophone doesn't get a lot of respect in the world of classical music and when it's used – which is rarely – it's usually for special effect. I've included saxophone in my pieces since *Nixon in China* in 1987. I wanted to evoke that kind of nervous bebop sound that you occasionally heard in the background in film noir and so I wrote a virtuoso solo part in *City Noir* for alto saxophone and it sounds like it's being improvised but in fact isn't. In fact, Tim McAllister played it so brilliantly [in the premiere performances] that I thought, gee maybe I should write a concerto for this guy. (This work was premiered last week by the Sydney Symphony and soloist Timothy McAllister, under Adams' direction).

You've already written a violin concerto so you've got some experience in concerto form. Did you have to rethink it for saxophone?

When I enter into a piece I don't have formal plans. Paul Hindemith said you should have everything

already planned before you've written the first note and that's completely counter-intuitive for me. I look at composing as an adventure, like Magellan going out. There might be some continents out there but I don't know what they look like and I really launch an expedition, so the form usually ends up being the result of the materials that I've chosen.

The last time Adams came to Australia he was sitting in the audience listening, as Edo de Waart conducted his work. This time he's conducting.

I've actually been conducting all of my professional life. I try to control the amount of it because, not only does it take time away from my composing, it takes psychological energy. I have to become like a Dr Jekyll and Mr Hyde. When you're composing you're very inward and solitary and when you're conducting you have to be very public and outward. On the other hand, it's also tremendously fruitful for me, because not only am I able to polish my own pieces but when I do music that isn't my own I think I can bring a certain perception to the performance of it.

Adams' music has often been inspired by big themes: the creation of the Atomic Bomb (*Doctor Atomic*), several new takes on Christianity (*El Niño*, *The Gospel According to the Other Mary*). I ask him what's next?

I wish I could tell you. Every book I read, every story I encounter, I'm always kind of prospecting for a story because I think that, if people remember me in a hundred years, it'll be more for my stage works because they do really kind of put their finger on the pulse of our time ... It's just very hard to find the right spin. It has to be universal in its theme and yet at the same time localised into an extremely compact time and group of characters.

I was very impressed that you'd read all those California Dream books.

Yeah, sometimes I think I read too much. I look around and think there are other things to do in life, but I was at a farmer's market shopping for vegetables, and this guy was wearing a T-shirt that said 'Eat, Sleep, Read'.

He laughs. It almost sounds like 'eat, sleep, read' is precisely what Adams wishes he could do now, but I know that pretty soon after I get off the phone he's going to 'hunker down' (his agent's words) to write, something he'll be doing between this interview and preparing for a concert tour of Australia. I can kind of understand how he answered my question about minimalism by saying that his music 'moves so quickly that I don't think it can be defined in any particular traditional terms'.

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JOHN ADAMS (born 1947)



In 1971 Adams moved from the US east coast to California, where he taught at the San Francisco Conservatory of Music. The next big thing in music was minimalism, but while Adams felt it was ‘the only really interesting, important stylistic development in the past 30 years’ he was aware of its expressive limitations. As Anthony Fogg has written:

Instead of the trance-like Eastern rhythms and mechanical repetitiveness of much early minimalism, Adams’ music began to establish much clearer directions, with climaxes and more clearly defined structures underlying the minimalist method.

He was also receptive to a wide range of influences that shaped his style and musical architecture. An example appears as early as the triptych *American Standard* of 1973, which looks to the particular kind of minimalism espoused by Cornelius Cardew in England, but which at the same time abstracts and enshrines, with loving nostalgia, American vernacular music such as march, hymn and jazz ballad. (The central movement, *Christian Zeal And Activity*, is often heard as a standalone work.) A similar impulse is at work in the iridescent string writing of *Shaker*

Loops (composed as a chamber work in 1978 but revised for string orchestra in 1983) or the rolling, big-hearted tune that appears at the climax of *Grand Pianola Music* of 1982.

In 1979, with *Common Tones in Simple Time*, Adams began the series of large-scale orchestral works that have marked the development of his musical language. Works of the early 1980s such as *Short Ride in a Fast Machine* and *Harmonielehre* (whose title references the teaching method of Arnold Schoenberg) spring from a confident, optimistic energy embodied in the use of large-scale fields of stable diatonic harmony; by the early 1990s, in such works as the Chamber Symphony (composed at around the time of the Violin Concerto), Adams explores more introspective, and occasionally darker, worlds music that encompasses references to Schoenberg, Warner Brothers cartoons and the medieval mysticism of Meister Eckhardt. Adams also works closely with particular musicians and this in turn affects his work: *Century Rolls*, his Piano Concerto of 1996, celebrates the artistry of Emanuel Ax and the repertoire for which Ax is so revered.

Adams’ distinguished career in the opera house began in earnest with *Nixon in China* in 1987. This was followed by the still-controversial *The Death of Klinghoffer* and several other works including *El Niño: A Nativity Oratorio* (2000), *Doctor Atomic* (2005) and *A Flowering Tree* (2006).

The operas all have a direct concern with contemporary life; the essential humanism of Adams’ works is also manifest in his setting of Whitman’s Civil War elegy, *The Wound-Dresser* (1988) and, in *On the Transmigration of Souls* of 2002, his response to the appalling events of 11 September 2001.

© Gordon Kerry 2013

Short Ride In A Fast Machine (1986)

Short Ride in a Fast Machine is one of Adams’ ‘occasional pieces’. It was written for performance in the outdoors and first performed by the Pittsburgh Symphony Orchestra under Michael Tilson Thomas in 1986. Of the title, the composer amusingly commented: ‘You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn’t.’

The Melbourne Symphony Orchestra first performed Short Ride in a Fast Machine on 21 March 1991 under conductor Patrick Thomas, and most recently in March 2001 with Markus Stenz.

GUEST MELBOURNE SYMPHONY ORCHESTRA MUSICIANS FOR ADAMS CONDUCTS ADAMS

Rebecca Adler *violin*
 Zoe Black *violin*
 Alyssa Conrau *violin*
 Jacqueline Edwards *violin*
 Michael Loftus-Hills *violin*
 Clare Miller *violin*
 Lynette Rayner *violin*
 Christopher Moore* *principal viola*
 Ceridwen Davies *viola*
 Simon Oswell *viola*
 William Clarke *viola*
 Catherine Turnbull *viola*
 Nelson Yarwood *viola*
 Molly Kadarau *cello*
 Anna Pokorny *cello*
 Emma Sullivan *double bass*
 Ann Blackburn *oboe*
 Georgina Roberts *oboe*
 Geoffrey Dodd *cor anglais*
 Alex Morris *bass clarinet*
 Chloe Turner *bassoon*
 Jenna Breen *horn*
 Julia Brooke *horn*
 Rachel Shaw *horn*
 Liam O’Malley** *trombone*
 Brent Miller *percussion*
 Greg Sully *percussion*
 Alannah Guthrie-Jones *harp*
 Delyth Stafford *harp*
 Leigh Harrold *keyboard*
 Donald Nicolson *keyboard*
 David Jones *drum kit*

*Courtesy of Australian Chamber Orchestra

**Courtesy of West Australian Symphony Orchestra

Violin Concerto (1993)

- I. (*crotchet = 78*)
- II. *Chaconne: Body through which the dream flows*
- III. *Toccare*

Leila Josefowicz violin

The composer writes:

The proposal to write a violin concerto came from the violinist Jorja Fleezanis, a close friend and enthusiastic champion of new music. Composers who are not string players are seriously challenged when it comes to writing a concerto, and close collaborations are the rule, as it was in this case. For those who have not played a violin or a cello, the physical relation of the turned-over left wrist and grasping fingers defies logic. Intervals that ought to be simple are awkward, while gestures that seem humanly impossible turn out to be rudimentary.

A concerto without a strong melodic statement is hard to imagine. I knew that if I were to compose a violin concerto I would have to solve the issue of melody. I could not possibly have produced such a thing in the 1980s because my compositional language was principally one of

massed sonorities riding on great rippling waves of energy. Harmony and rhythm were the driving forces in my music of that decade; melody was almost non-existent. The 'News' aria in *Nixon in China*, for example, is less melody than it is declamation riding over what feels like the chords of a giant ukulele.

But in the early 1990s, during the composition of *The Death of Klinghoffer*, I began to think more about melody. This was perhaps a result of being partially liberated by a new chromatic richness that was creeping into my sound, but it was more likely due to the need to find a melodic means to set Alice Goodman's psychologically complex libretto.

As if to compensate for years of neglecting the 'singing line', the Violin Concerto emerged as an almost implacably melodic piece – an example of 'hypermelody'. The violin spins one long phrase after another without pause for nearly the full 35 minutes of the piece. I adopted the classic form of the concerto as a kind of Platonic model, even to the point of placing a brief cadenza for the soloist at the traditional locus near the end of the first movement. The concerto opens with a long extended rhapsody for the violin, a free, fantastical 'endless melody'

over the regularly pulsing staircase of upwardly rising figures in the orchestra. The second movement takes a received form, the chaconne, and gently stretches, compresses and transfigures its contours and modalities, while the violin floats like a disembodied spirit around and about the orchestral tissue. The chaconne's title, *Body through which the dream flows*, is a phrase from a poem by Robert Haas, words that suggested to me the duality of flesh and spirit that permeates the movement. It is as if the violin is the 'dream' that flows through the slow, regular heartbeat of the orchestral 'body'.

The 'Toccare' utilises the surging, motoric power of *Shaker Loops* to create a virtuoso vehicle for the solo violin. Jorja Fleezanis gave the memorable premiere with the Minnesota Orchestra under Edo de Waart in January 1994. The work is dedicated to the memory of David Huntley, long-time enthusiast and great champion of my and much other contemporary music.

© John Adams 2010

This is the first performance of John Adams' Violin Concerto by the Melbourne Symphony Orchestra.

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CITY OF MELBOURNE

City Noir

(2009)

The City and its Double
The Song is for You
Boulevard Night

Timothy McAllister saxophone



KEVIN STARR, AUTHOR OF THE BOOKS WHICH INSPIRED CITY NOIR

AUSTRALIAN PREMIERE

City Noir was first suggested by my reading the 'Dream' books of Kevin Starr, a brilliantly imagined, multi-volume cultural and social history of California. In the 'Black Dahlia' chapter of his *Embattled Dreams* volume, Starr chronicles the tenor and milieu of the late 1940s and early 1950s as expressed in the sensational journalism of the era and in the dark, eerie atmosphere of the Hollywood films that have come to define the period's sensibility for us:

... the underside of home-front and post-war Los Angeles stood revealed. Still, for all its shoddiness, the City of Angels possessed a certain sassy, savvy energy. It was, among other things, a Front Page kind of town where life was lived by many on the edge, and that made for good copy and good film noir.

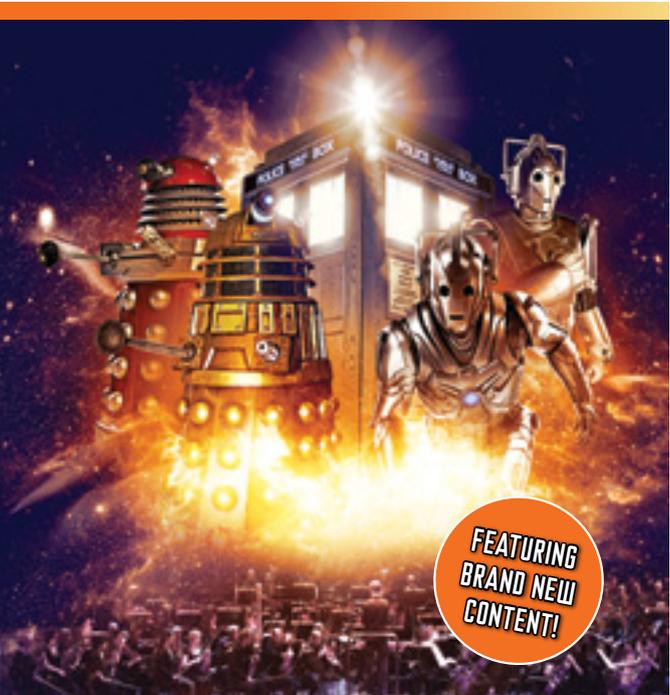
Those images whetted my appetite for an orchestral work that, while not necessarily referring to the soundtracks of those films, might nevertheless evoke a similar mood

and feeling tone of the era. I was also stimulated by the notion that there indeed exists a *bona fide* genre of jazz-inflected symphonic music, a fundamentally American orchestral style and tradition that goes as back as far as the early 1920s (although, truth to tell, it was a Frenchman, Darius Milhaud, who was the first to realise its potential with his 1923 ballet *La Création du monde*, a year before Gershwin's *Rhapsody in Blue* premiered in New York).

City Noir is a 30-minute symphony. The formal and expressive weight of its three movements is distributed in pockets of high energy that are nested among areas of a more leisurely – one could even say 'cinematic' – lyricism. The first movement, *The City and its Double*, opens with a brief, powerful 'wide-screen' panorama that gives way to a murmuring dialogue between the double-bass pizzicato and the scurrying figures in the woodwinds and keyboards. The steady tick of a jazz drummer impels this tense and

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nervous activity forward – a late-hour empty street scene, if you like. After a broad and lyrical melodic passage in the strings, the original *scorrevole* movement returns, charged with increasingly insistent impulse and building up steam until it peaks with a full-throttle orchestral *tutti*. A surging melody in the horns and cellos punctuated by jabbing brass ‘bullets’ brings the movement to a nearly chaotic climax before it suddenly collapses into shards and fragments, a sudden stasis that ushers

in the second movement.

The title, *The City and its Double*, is a backward glance to the French playwright Antonin Artaud, who in his writings is said to have ‘opposed the vitality of the viewer’s sensual experience against [a conventional concept of] theatre as a contrived literary form’. Hence my ‘city’ can be imagined not just as geographic place or even as a social nexus, but rather as a source of inexhaustible sensual experience. As a child watching the

early days of television I remembered well the program that always ended with the familiar tag line, ‘There are eight million stories in the Naked City. This has been one.’

As a relief to the frenzy of the first movement’s ending, *The Song is for You* takes its time assembling itself. Gradually a melodic profile in the solo alto sax emerges from the surrounding pools of chromatically tinted sonorities. The melody yearns toward but keeps retreating from the archetypal ‘blue’ note. But eventually the song finds full bloom in the voice of the solo trombone, a ‘talking’ solo in the manner of the great Ellington soloists Lawrence Brown and Britt Woodman (both, fittingly enough, Angelinos). The trombone music picks up motion and launches a brief passage of violent, centripetal energy, all focused on a short, obsessive idea first stated by the sax. Its fuel spent, the movement returns to the quiet opening music, ending with pensive solos by the principal horn and viola.

Boulevard Night is a study in cinematic colours: sometimes, as in the moody ‘Chinatown’ trumpet solo near the beginning, it is languorous and nocturnal; sometimes, as in the jerky stop-start coughing engine music in the staccato strings, it is animal and pulsing; and at other times, as in the slinky, sinuous saxophone theme that keeps coming back, each time with an extra layer of stage make-up, it is in-your-face brash and uncouth. The music should have the slightly disorienting effect of a very crowded boulevard peopled with strange characters, like those of a David Lynch film – the kind who only come out very late on a very hot night.

City Noir received its first performance with the Los Angeles Philharmonic under Gustavo Dudamel in October 2009.

© John Adams 2009



LEGENDARY TROMBONIST AND LONG-TIME MEMBER OF THE DUKE ELLINGTON ORCHESTRA, LAWRENCE BROWN (1907-1988), FOR WHOM ELLINGTON WROTE SUCH SOLO FEATURES AS *BLUE CELLOPHANE* AND *GOLDEN CRESS*. COURTESY OF LEBRECHT MUSIC & ARTS



SCENE FROM ONE OF THE LEGENDARY FILMS NOIR SET IN LOS ANGELES, *THE BIG SLEEP* (1946), WITH HUMPHREY BOGART (LEFT), LAUREN BACALL, LOUIS JEAN HEYDT AND SONIA DARRIN. COURTESY OF WARNER BROS/THE KOBAL COLLECTION

Christine Turpin has been a member of the MSO Percussion section since 1981 and has held the role of Principal Timpanist since 1988. Chris began her musical training on the piano, transferring to percussion in high school. After a year at the University of Western Australia studying percussion performance she moved to the Victorian College of Arts to complete her music degree. In 1992 Chris won an Australian Arts Council Grant to study in America. As well as the MSO, Chris has also played with the West Australian Symphony Orchestra, Tasmanian Symphony Orchestra, Sydney Symphony, Adelaide Symphony Orchestra and, in Japan, the Orchestra Ensemble Kanazawa. She has also performed on many soundtracks and recordings.

Have you ever coughed or sneezed at a performance

Yes, I've coughed plenty of times; it's embarrassing as you can't get off the stage, but at least I can still play while I am coughing.

What is your greatest performance so far

The original opening of Hamer Hall.

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

A teacher.

What is your "top pick" for a place to get something to eat pre- or post- concert

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What is your ideal classical music concert

Bernstein's Overture to *Candide*, a Rachmaninov piano concerto and, to conclude, *The Rite of Spring* or one of the big Strauss tone poems.



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Melbourne Symphony Orchestra

Sir Andrew Davis conductor

Amber Wagner soprano

Jamie Barton mezzo-soprano

René Barbera tenor

Brindley Sherratt bass
.....

Melbourne Symphony Orchestra Chorus

Jonathan Grieves-Smith chorus master

Sydney Philharmonia Choirs

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SIR ANDREW DAVIS conductor

Sir Andrew Davis is Chief Conductor of the Melbourne Symphony Orchestra. He first conducted the Orchestra in 2009.

He was appointed Music Director and Principal Conductor of Lyric Opera of Chicago in 2000, and recently extended his contract until the 2020/2021 season. He is also Conductor Laureate of both the Toronto Symphony and BBC Symphony orchestras, and was previously Music Director of Glyndebourne Festival Opera (1988-2000).

Born in 1944 in Hertfordshire, England, he studied at King's College, Cambridge, where he was an organ scholar before taking up the baton. He subsequently studied conducting with Franco Ferrara in Rome. He made his debut with the BBC Symphony Orchestra in 1970 and served as Associate Conductor with the Philharmonia Orchestra from 1973 to 1978. He has since conducted all of the world's major orchestras, as well as at opera houses and festivals such as the Metropolitan Opera, La Scala and Bayreuth. His 11-year tenure as Chief Conductor of the BBC Symphony, which he led at the Proms and on tour to Europe, the United States and Asia, was the longest since that of the Orchestra's founder, Sir Adrian Boult. His diverse repertoire ranges from Baroque to contemporary music, and his vast conducting credits span the symphonic, operatic and choral worlds. In addition to the core symphonic and operatic works he is a great proponent of 20th-century works including those by Janáček, Messiaen, Boulez, Elgar, Tippett and Britten.

In the 2012-2013 Lyric Opera season he conducted Strauss' *Elektra*, Verdi's *Simon Boccanegra*, Massenet's *Werther* and Wagner's *The Mastersingers of Nuremberg*. In addition to his commitments with the MSO, his

recent engagements include concerts with the Toronto Symphony Orchestra, the Liceu in Barcelona (*Rusalka*), Glyndebourne Festival Opera (*Billy Budd*), Bergen Philharmonic, Orchestra of Bastille Opera, and the BBC, Detroit, Cincinnati and St Louis Symphony orchestras.

He has recorded the Elgar Violin Concerto with both Tasmin Little and James Ehnes, the latter (with the Philharmonia Orchestra) a recipient of the 2008 *Gramophone* Award for Best Concerto. Recent additions to his extensive discography include Elgar's *The Starlight Express* with the Scottish Chamber Orchestra, narrated by Simon Callow, and Berlioz overtures with the Bergen Philharmonic.

He has recorded two discs with the Melbourne Symphony Orchestra for Chandos, with which he has an exclusive recording contract: an album of music by Eugene Goossens, and the CD *Percy Grainger: Works for Large Chorus and Orchestra*, with the MSO Chorus and Sydney Chamber Choir.

He was made a Commander of the British Empire in 1992, and a Knight Bachelor in 1999. He is a recipient of the Royal Philharmonic Society/Charles Heidsieck Music Award, and in June 2012 received an honorary doctorate from Knox College in Galesburg, Illinois.

He and his wife, soprano Gianna Rolandi, live in Chicago where she is the director of the Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago.

This month, Sir Andrew conducts two program with the MSO: **Verdi's Requiem** and **Elgar's Enigma Variations**.



AMBER WAGNER soprano

American soprano Amber Wagner was a winner of the 2007 Metropolitan Opera National Council Auditions and featured in *The Audition*, the documentary film about the competition. She was one of 25 artists chosen by *Opera News* in 2012 as 'Opera's Next Wave', those poised to become a major force in classical music in the coming decade.

A former member of the Ryan Opera Center at Lyric Opera of Chicago, her subsequent performances with the company under Sir Andrew Davis have included Elsa (*Lohengrin*) and a highly acclaimed interpretation of the title role in Strauss' *Ariadne auf Naxos*. She made her Metropolitan Opera debut singing Anna in *Nabucco*, and has also appeared with Frankfurt Opera, Prague State Opera, Canadian Opera Company, Savonlinna Opera Festival and Grant Park Music Festival.

Her engagements last season included Amelia (*A Masked Ball*) for Metropolitan Opera and a 'Stars of Lyric Opera' program in Chicago featuring excerpts from *Cavalleria rusticana*. Symphonic engagements included Mahler's Symphony No.8 for the Aspen Music Festival; Strauss' *Four Last Songs* with the Oregon Symphony; and Wagner's *Wesendonck Lieder* and Verdi's Requiem with both the Tucson Symphony and the Montreal Metropolitan Orchestra.



JAMIE BARTON mezzo-soprano

Winner of both the Main and the Song Prizes at the 2013 BBC Cardiff Singer of the World competition, Grammy-nominated American mezzo-soprano Jamie Barton has sung with the Metropolitan Opera, Bavarian State Opera, Santa Fe Opera, Atlanta Opera, Houston Grand Opera and the Canadian Opera Company, and in such venues as Carnegie Hall, Kennedy Center and Spivey Hall.

Last season she sang Magdalena in a new production of *The Mastersingers of Nuremberg* under Sir Andrew Davis at Lyric Opera of Chicago, where she has previously performed in *The Tales of Hoffmann*, *Boris Godunov* and *Ariadne auf Naxos*. She also made her UK debut at the Barbican Centre.

Forthcoming highlights include Adalgisa in the Metropolitan Opera's *Norma*, Fricka in Houston Grand Opera's *Ring* cycle, and Katisha in *The Mikado* with Opera Memphis. She makes her Japanese debut at the Saito Kinen Festival, sings Elgar's *Sea Pictures* at the Aspen Music Festival, and makes her French debut at the newly founded Montreuil-sur-Mer Festival.

Jamie Barton studied at Indiana University and at Tanglewood Music Center's Vocal Arts Program, and is a former member of the Houston Grand Opera Studio. She was a winner of the Metropolitan Opera National Council Auditions in 2007.



RENÉ BARBERA tenor

René Barbera was awarded First Prize for Opera, the Zarzuela Prize and the Audience Prize at Plácido Domingo's Operalia 2011 in Moscow. He is the first artist to be the sole recipient of all three awards since the competition began in 1993.

He is a graduate of the Ryan Opera Center at Lyric Opera of Chicago, with whom he has subsequently appeared in productions of *Carmen*, *A Masked Ball*, *The Girl of the Golden West*, *Lohengrin*, *Lucia di Lammermoor*, *Ariadne auf Naxos* and, most recently, as Ernesto in *Don Pasquale*.

In the United States he has also sung with Seattle Opera, Los Angeles Opera, Santa Fe Opera and Washington Concert Opera, among others, and elsewhere with the Canadian Opera Company, Vancouver Opera, and at the Stanislavsky Music Theatre in Moscow. He has also appeared at the Ravinia Festival with the Chicago Symphony Orchestra under James Conlon.

René Barbera studied at the North Carolina School of the Arts and continued his studies at the American Institute of Musical Studies in Graz and the Vocal Arts Symposium of Colorado Springs. In 2008 he participated in San Francisco Opera's Merola Opera Program and was a winner of the Metropolitan Opera National Council Auditions.

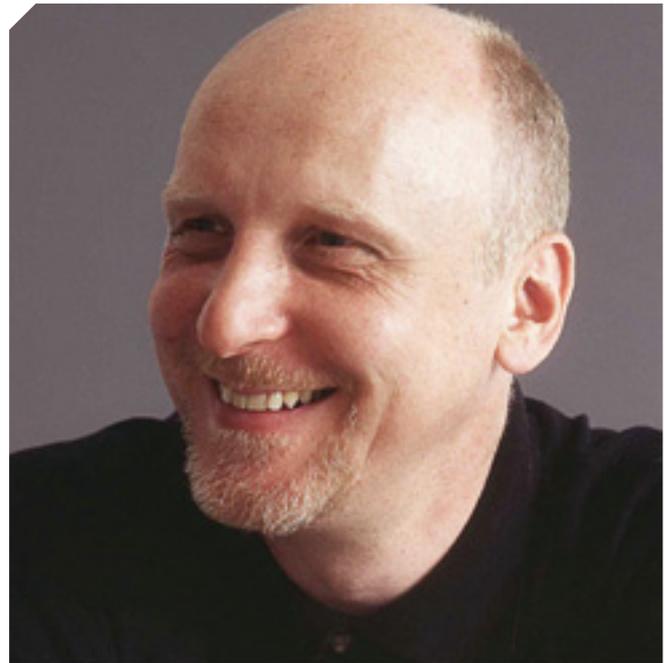


PHOTO COURTESY OF SUSSIE AHLBURG

BRINDLEY SHERRATT bass

Born in Lancashire, Brindley Sherratt studied at London's Royal Academy of Music, where he is now a Fellow and Visiting Professor.

His engagements last season included Sarastro in a new production of *The Magic Flute* for Netherlands Opera and the Royal Opera House, Covent Garden; his role debut as Claggart (*Billy Budd*) for the Glyndebourne Festival; and Créon in Charpentier's *Médée* at English National Opera. A favourite at ENO, his many roles there have included Sarastro, Pimen (*Boris Godunov*) and Fiesco (*Simon Boccanegra*). He has also appeared with Welsh National Opera and Opera North, and in Salzburg, Hamburg, Bordeaux, Nice, Seville and Santa Fe.

On the concert platform he has appeared at the Bregenz, Edinburgh, Lucerne, Salzburg and Three Choirs festivals and at the BBC Proms.

Future plans include a return to Covent Garden for Sparafucile (*Rigoletto*), Gremin (*Eugene Onegin*) and Oroveso in a new production of *Norma*, and debuts with the Vienna State Opera, Bavarian State Opera, Lyric Opera of Chicago, the Aix-en-Provence Festival and Metropolitan Opera.

His recordings include a selection of Haydn masses and Bach cantatas with the Monteverdi Choir and Sir John Eliot Gardiner, the roles of Somnus and Cadmus (*Semele*) and Ariodate (*Serse*) for Chandos, and Rocco (*Fidelio*) for Glyndebourne Live.



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.



SYDNEY PHILHARMONIA CHOIRS

Formed in 1920, Sydney Philharmonia Choirs is Australia's largest choral organisation. The three principal choirs – the Chamber Singers, Symphony Chorus and the young adult choir VOX – perform a diverse repertoire each year, ranging from early a *cappella* works to challenging contemporary music.

Sydney Philharmonia Choirs presents an annual concert series of choral masterpieces, and has premiered several commissioned works, including Andrew Ford's *Waiting for the Barbarians*, Einojuhani Rautavaara's *Missa a Cappella* and most recently *Chaconne* by Lyle Chan and John Peterson's *The Immortal Spark*.

In 2002, Sydney Philharmonia was the first Australian choir to sing at the BBC Proms (Mahler's Symphony No.8 under Sir Simon Rattle), returning again in 2010. Other highlights have included Britten's *War Requiem* at the 2007 Perth Festival and *Semele Walk* at the 2013 Sydney Festival.

As the chorus of choice for the Sydney Symphony, appearances with the Orchestra have included Mahler's Symphony No.8 for the Olympic Arts Festival (2000), Stravinsky's *Oedipus Rex* and *Symphony of Psalms*, 'Midsummer Shakespeare' and *2001: A Space Odyssey* (Sydney Festival), the choral symphonies in Vladimir Ashkenazy's Mahler Odyssey (2010-11), Sibelius's *Kullervo*, the *Lord of the Rings* trilogy, concert performances of Tchaikovsky's *The Queen of Spades*, conducted by Ashkenazy, and bicentenary performances of Verdi's Requiem and Wagner's *The Flying Dutchman* with David Robertson.



BRETT WEYMARK musical director

Brett Weymark studied singing at the University of Sydney and conducting at the Sydney Conservatorium of Music. In 2003, Brett Weymark was appointed Musical Director of Sydney Philharmonia Choirs. He has conducted the choirs in world premiere performances of works by composers such as Elena Kats-Chernin, Peter Sculthorpe and Andrew Schultz, and has also prepared choirs for noted international conductors including Sir Charles Mackerras, Charles Dutoit, Zubin Mehta, Edo de Waart, Vladimir Ashkenazy and Sir Simon Rattle.

Brett directed the Sydney Philharmonia Choirs in the choir's 90th anniversary and toured to London to appear in the BBC Proms. Under his direction, the choir was awarded a 2010 Helpmann Award for its part in Stravinsky's *Oedipus Rex* and *Symphony of Psalms*, directed by Peter Sellars.

In 2012 he conducted *Symphony in the Domain* for the Sydney Festival, a new production of Mozart's *Don Giovanni* for OzOpera and the Australian premiere of Goetz's *The Taming of the Shrew* for the Western Australian Academy of Performing Arts. This year he has conducted the Hong Kong Philharmonic, Handel's *Theodora* in Canberra and returned to WAAPA to conduct a concert of works by French and English composers.

GUEST MELBOURNE SYMPHONY ORCHESTRA MUSICIANS FOR VERDI'S REQUIEM

Rebecca Adler *violin*
Oksana Thompson *violin*
Alyssa Conrau *violin*
Michael Loftus-Hills *violin*
Clare Miller *violin*
Lynette Rayner *violin*
Ceridwen Davies *viola*
Danielle Arcaro *viola*
Merewyn Bramble *viola*
Caroline Henbest *viola*
Nelson Yarwood *viola*

Molly Kadarauch *cello*
Rachel Atkinson *cello*
Emma Sullivan *double bass*
Ann Blackburn *oboe*
Oscar Garrido de la Rosa *bassoon*
Jenna Breen *horn*
Callum G'Froerer *trumpet*
Daniel Henderson *trumpet*
Tristan Rebien *trumpet*
Jessica Buzbee *trombone*

GIUSEPPE VERDI

(1813-1901)

Requiem Mass

Requiem (Introit and Kyrie)

Dies irae (Sequence)

Offertory

Sanctus

Agnus Dei

Lux aeterna

Libera me

Amber Wagner *soprano*

Jamie Barton *mezzo-soprano*

René Barbera *tenor*

Brindley Sherratt *bass*

Melbourne Symphony

Orchestra Chorus

Sydney Philharmonia Choirs



VERDI (1886) BY GIOVANNI BOLDINI

It seems at once appropriate and incongruous that Verdi should write a Requiem. Appropriate, because as the most significant Italian composer of the second half of the 19th century, representative of a tradition stretching back to the renaissance, it would seem unthinkable that his output should not include at least one major religious work. Incongruous, because Verdi was generally regarded as an atheist, and at the time he wrote the Requiem, had composed – to all intents and purposes – nothing but operas. Out of this contradiction emerged a work which is in effect *sui generis*, suited

entirely neither to the church nor the theatre, yet containing the finest features of both of its antecedents.

Verdi was born in Busseto, near Parma, in a region with a tradition of anti-clericalism. None of his early experiences, including his family's modest origins, drew him nearer to the church, and the course of his life never changed this. His relationship with the church seems to have been more in accordance with social usage than out of actual adherence. His outlook seems perhaps best summarised as someone devoutly ethical but who happily rejected religion. His wife Giuseppina, who was herself deeply religious, wrote of him:

[He] lets himself be – I won't say an atheist, but certainly not much of a believer, and that with an obstinacy and a calm which makes you want to thrash him.

It has also been frequently pointed out that the role that religion usually plays in his operas is a negative one. We need to be careful of reading too much into this, given that it might be a function of the fact that Verdi gravitated towards subjects of the most dramatic contemporary writers, for whom religion in itself was not of particular interest. What interested Verdi in a libretto was its dramatic drive and the theatrical and musical opportunities it offered: a work like *Il trovatore* does not have an innate social commentary to offer, being as it is concerned with individual crises and destinies.

That said, it cannot be denied that Verdi's oeuvre taken as a whole does show certain features, for which he has to have been responsible, for the very reason that he did take a lot of care in the choice and the shaping of the subjects he set to music. For example, there is what could almost be called an existentialist streak in Verdi's operas. Works such as *Ernani*, *Macbeth*, *Il trovatore*, *Rigoletto*, *La traviata*, *Simon Boccanegra*, *The Force of Destiny*, *A Masked Ball* or *Aida* (to name but a few) all present a world in which individual choices are

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made in an uncaring universe and a hostile society. The only barometer of morality in these works is the integrity of that individual choice; and they are all tragedies because at some point a decision (often of great integrity) is made which sets that choice at odds with forces beyond its control. They are not the fated tragedies of the Greeks – they are chosen tragedies.

Another feature of Verdi's operas is that religion features less than one would expect, and that the role of religion when it is present is often a political rather than a spiritual one. Religion is an almost conspicuous absence in Verdi's middle-period works, the sinister Miserere in *Il trovatore* being the exception that proves the rule. Of his later works, *The Force of Destiny* offers a more conventional and supportive role than most, but it is notable that in the original version of the work, the protagonist rejected the comfort of the church in the final scene and committed suicide. Of the other later works, *Aida* and *Don Carlos* present a

stark view of religion as a repressive temporal authority with little comfort to offer. These features do not necessarily indicate a particular attitude in Verdi, but they have to offer a vision of the kind of thinking which resonated with him and which inspired music in him. And neither feature, it has to be said, at first sight bodes well for the writing of a Requiem. Verdi, however, found his own way to the genre.

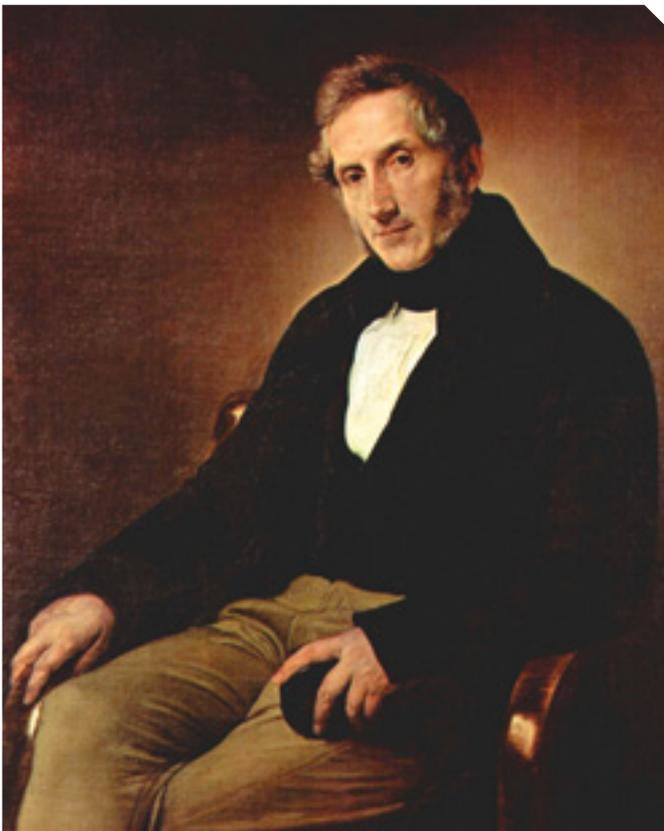
It is typical of Verdi that it should not be a state or religious occasion which first inspired the idea of a Requiem, but rather the death of someone he held in reverence and affection, namely Gioacchino Rossini. On Rossini's death in 1869, Verdi suggested that six great Italian composers each write a movement of a Requiem to be dedicated to the late great old man of Italian opera. Verdi proceeded to compose the *Libera me*, but his colleagues were not so forthcoming and the project eventually lapsed. This may have something to do with other parts of Verdi's proposal – that the work

be performed only once, in closed performance, and that no one receive any pay for it.

Verdi's choice of movement is intriguing, though. The *Libera me* is taken from the Absolution and is not in fact a canonical part of the Requiem Mass, although it had been set to music in previous renditions of the Requiem rite. His setting of it is also revealing. Most previous settings of the *Libera me* were for choir; but Verdi's is deeply personal, set for the soprano voice at the dramatic lower end of her register, sounding like a terrified plea rather than an invocation in the confidence of faith. Dying away into silence as it does, it is hardly a reassuring end to any obsequy. It was, however, to set the tone for the final version of the Requiem – several major themes of which were already present in this first essay.

When Rossini died Verdi wrote to his friend Clara Maffei, 'A great

Information about Verdi's Requiem continues on page 27.



ALESSANDRO MANZONI, WHOSE DEATH PROMPTED VERDI TO COMPLETE THE REQUIEM - PORTRAIT BY FRANCESCO HAYEZ (1841)

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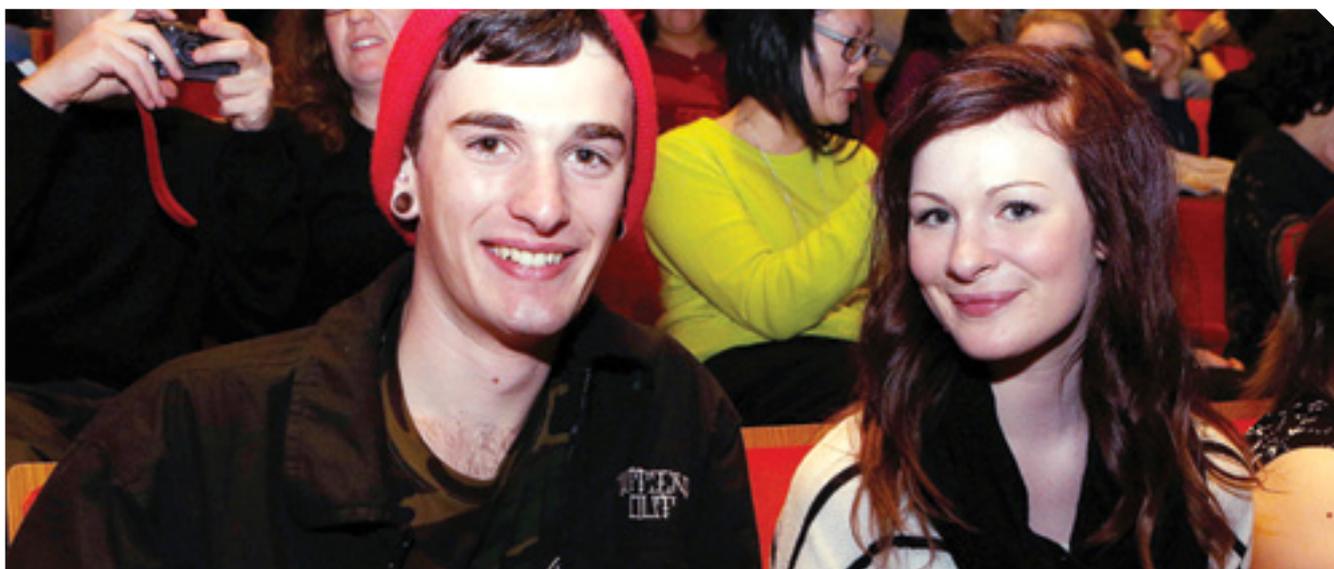
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name has gone from the world!... When the other one who is still alive is taken from us, what will remain!' The 'other one' he referred to was Alessandro Manzoni, usually described as an 'author and patriot'. In these days when the word 'patriot' has been substantially defiled by acts committed in the name of patriotism, it is hard to understand the impact and stature of someone like Manzoni who spent all his long life devoted to the ideal of realising and cultivating a single, unified Italian state true to the ideals which had made the Italian peninsula such a crucial part of European culture. His magnum opus, the book *I promessi sposi*, has a fair claim to having defined the standard of the modern Italian language, and his unimpeachable moral integrity made him a leading voice in the efforts to unite and reform Italy. His death in 1873, like Rossini's, gave Verdi an occasion to reflect upon a life which he had admired. In the case of Manzoni, though, Verdi's tribute was to be a solo effort.

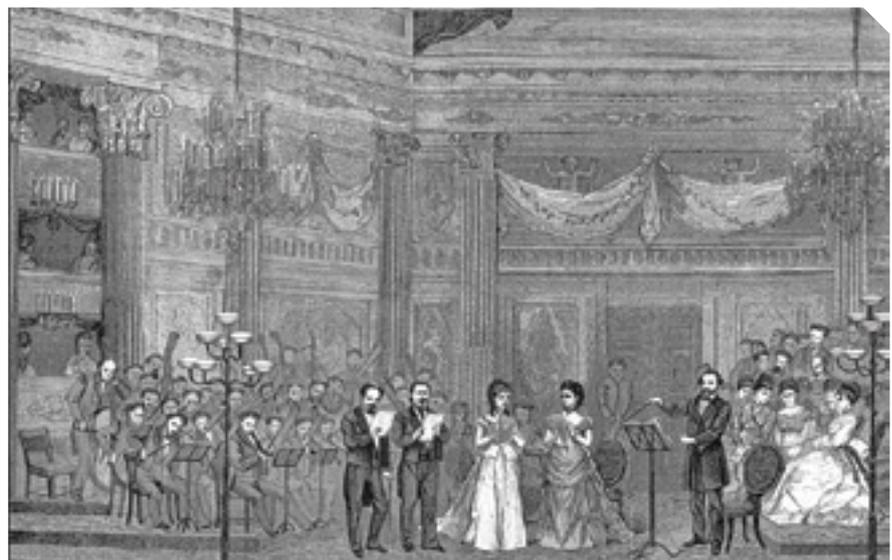
Verdi's Requiem could have been written by nobody else – its drama and sensibility is uniquely his, despite the fact that he was setting a liturgical text as opposed to an opera libretto, and that this has profound implications. The liturgy does not recognise a setting or characters, nor does it possess that crucial factor which Verdi sought in a libretto, which he called '*la parola scenica*' ('the theatrical word'). That is to say, it does not create a theatrical structure which will in turn generate pacing and a sense of drama. The mass, be it the Requiem or the regular mass, is in its essence a contemplative rite, which creates a different dynamic entirely. Fortunately for Verdi, however, the Requiem has a structural distinction in the section known as the *Sequence*. The *Sequence*, usually known by its first phrase *Dies irae*, replaces in the Requiem the section usually occupied by the *Credo* in the mass of the living; and it is the *Dies irae* which is the lynchpin of Verdi's setting, returning abruptly and out of ritual order at several points in the piece. There are two reasons for this, one being that

it is in the first person and therefore far more engaging to Verdi's style than the more regular missal sections, which imply a monumental and impersonal setting. Secondly, the *Dies irae* presents a powerful image of the Last Judgement, and Verdi was quite clearly inspired by this to great effect. In a manner of speaking, he was liberated by not having a concrete stage setting or the demands of the theatre to take into account.

It is perhaps in the Requiem, of all places, that Verdi's existentialist streak comes most to the fore. Sartre's play *Huis clos* (No Exit), which brought the phrase 'Hell is other people' into currency, makes much of the idea that life is about the choices one makes and that in the afterlife he depicts, it is not possible to choose any more. The Last Judgement, as depicted in the Requiem, concentrates upon the reckoning due for those choices made. Verdi's Requiem focuses particularly on the idea that the only thing which stands between humanity and eternal damnation is a hope of divine grace. It would be an almost Lutheran vision of salvation, were it not for the fact that the choir and soloists stand as intercessors pleading with the deity for themselves and us – something which could only have emerged from a Catholic sensibility. But it is Verdi's great achievement that it is almost never in doubt that on the far side of the music is the void and eternity.

Composing and producing for the operatic theatre is one long process of compromise. The limitations of the orchestra, or the singers, or the stage, or the technology, the librettist, the censor or the management, all played a part in what finally became an operatic score in Verdi's time. In the Requiem, arguably for the first time, none of these limitations obtained. It was performed in Milan Cathedral, all costs covered by the city of Milan. Verdi conducted himself, with his own choice of soloists and a thoroughly well drilled chorus. Most importantly however, the words and their meaning were known to all the audience in advance; and there were no tawdry sets, costumes or lighting, with all the attendant limitations of 19th-century mores and technology, to limit the scope of Verdi's vision.

The implication of these last points is profound. The fact that the text of the Requiem was a familiar one was clearly not lost on Verdi. As opposed to the theatre, where suspense is essential, in a formal genre like a Requiem the audience knew what would ritually 'happen next'. The effect is that all of his efforts are devoted to emotional impact in the moment rather than being restrained by a need to pace a drama. Indeed, development per se is almost entirely absent from the Requiem. It moves in blocks of timelessness, cataclysm and rapture, each circulating around the other.



VERDI CONDUCTING THE PREMIERE OF THE REQUIEM AT LA SCALA, MILAN

Given the task of evoking the Last Judgement, Verdi's aural painting is for once unrestricted by a concrete stage setting. The fact that there is no stage setting has other significance. In anything but a Requiem this could have been a serious drawback for a composer as vivid as Verdi. As it happens, it is practically the making of the work, as words which in an opera would point to a concrete situation become instead applicable to humanity as a whole. Perhaps no one since Beethoven was able to depict the human experience in so universal a context but in such a personal way. Verdi's genius in this piece is to make each soloist and indeed the

choir not characters out of an opera, but representatives of humanity; and he instinctively drew upon the profoundest and most unshakeable human emotions for them to experience – awe, panic, adoration, despair, hope. It is all latent in the Requiem text, but only Verdi draws an audience into a coherent individual experience of the universal. Only Verdi can lead us to understand the human circumstance in the face of divine judgement.

Antony Ernst © 2008

The first ABC orchestral performance of Verdi's Requiem was given in 1936 by the Sydney Symphony Orchestra under

Sir Malcolm Sargent. The Melbourne Symphony Orchestra first performed the work on 31 May 1939 with George Szell. The soloists were Thea Philips (soprano), Heather Kinnaird (mezzo-soprano), Lionello Cecil (tenor) and Raymond Beatty (bass); the Melbourne Philharmonic Society choir was prepared by George English. The MSO's most recent performance was in April 2008 with Oleg Caetani; the soloists were Aivale Cole, Lilli Paasikivi, Virgilio Marino and Askar Abdrasakov, with the Melbourne Symphony Orchestra Chorus and the Bach Choir, London.

NO.1 REQUIEM (INTROIT AND KYRIE)

Requiem aeternam dona eis Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison,
Christe eleison,
Kyrie eleison.

Grant them eternal rest, O Lord,
and let everlasting light shine upon them.
To thee, O God, praise is meet in Zion,
and prayer shall go up to thee in Jerusalem.
Give ear to my supplication,
unto thee shall all flesh come.
Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

NO.2 DIES IRAE (SEQUENCE)

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

The day of wrath, that day
shall dissolve the world in ashes,
as witnesseth David and the Sibyl.
What trembling shall there be
when the Judge shall come
who shall thresh out all thoroughly!

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

The trumpet, scattering a wondrous sound
through the tombs of all lands,
shall drive all unto the Throne.

Mors stupebit et natura
Cum resurget creatura,
Judicanti responsura.

Death and nature shall be astounded
when creation shall rise again
to answer the Judge.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
(Dies irae.)
Judex ergo cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.

A written book shall be brought forth
in which shall be contained all
for which the world shall be judged.
(The day of wrath.)
And therefore when the Judge shall sit,
whatsoever is hidden shall be manifest:
and nothing shall remain unavenged.

Dies irae, dies illa...
Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die.
Quaerens me, sedisti lassus,
Redemisti crucem passus:
Tantus labor non sit cassus.
Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.
Dies irae, dies illa...

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem. Amen.

The day of wrath, that day...
What shall I say in my misery?
Whom shall I ask to be my advocate,
when scarcely the righteous may be without fear?

King of awful majesty,
who freely saves the redeemed:
save me, O Fount of Pity.

Remember, merciful Jesus,
that I am the reason for thy journey,
do not destroy me on that day.
Seeking me didst thou sit weary,
thou didst redeem me, suffering the Cross:
let not such labour have been in vain.
O just Judge of Vengeance,
give the gift of redemption
before the day of reckoning.

I groan as one guilty;
my face blushes at my sin.
Spare the supplicant, O God.

Thou who didst absolve Mary
and hear the prayer of the thief,
hast given me hope too.
My prayers are not worthy,
but thou, who art good, show mercy,
lest I burn in everlasting fire.
Give me a place among the sheep,
and separate me from the goats,
setting me on the right hand.

When the damned are confounded
and consigned to sharp flames,
call me with the blessed.
I pray, kneeling in supplication,
heart as contrite as ashes,
take thou my ending into thy care.
The day of wrath, that day...

That day is one of weeping
on which shall rise again from the ashes
the guilty man, to be judged.
Therefore spare this one, O God.
Merciful Lord Jesus:
Grant them rest. Amen.

NO.3 OFFERTORY

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni, et de profundo lacu:
libera eas de ore Leonis,
ne absorbeat eas Tartarus,
ne cadant in obscurum:
sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini ejus.
Hostias et preces tibi, Domine,
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine,
de morte transire ad vitam.

O Lord Jesus Christ, King of glory,
deliver the souls of all the departed faithful
from the torments of Hell, and from the deep pit;
deliver them from the mouth of the lion;
that Hell may not swallow them up,
and that they may not fall into darkness.
But may the holy standard-bearer Michael
bring them into the holy light;
which thou didst promise of old to Abraham
and his seed.
We offer unto thee, O Lord,
sacrifices and prayers of praise;
do thou receive them on behalf of those souls
whom we commemorate this day.
Make them, O Lord,
to cross over from death to life.

NO.4 SANCTUS

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

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Musical Director
Anthony Pasquill
Assistant Chorus master

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Michael Curtain

SOPRANO

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Georgina Bitcon
Jodie Boehme
Elizabeth Cartmer
Anne Cooke
Pam Cunningham
Vanessa Downing

Soline Epain-Marzac
Judith Gorry
Belinda Griffiths
Maria Hemphill
Rebecca Howard
Yvette Leonard
Nadine McDonald
Allison Rowlands
Meg Shaw
Simone Toldi
Jessica Veliscek
Carolan
Sara Watts
Jacqui Wilkins

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Amanda Baird
Katie Blake
Jan Borrie
Gae Bristow
Kate Clowes
Ruth Collerson
Pip Davies
Alison Dutton
Jan Fawke
Phoebe Ferguson
Sue Harris
Kathryn Harwood
Margaret Hofman
Helen Hughson
Melinda Jefferson
Pia Kostiainen

Rachel Maiden
Janice McKeand
Maggie McKelvey
Tijana Miljovska
Jan Shaw
Megan Solomon
Erica Svampa
Priscilla Yuen

TENOR

Patrick Blake
Simon Cadwallader
Daniel Comarmond
Denys Gillespie
Adela Greenbaum
Andrew Guy
Keyan Karroobee

Vincent Lo
Juan Martin
Marangoni
Tim Matthias
Jareth Norman
Daniel Sloman
Martin Stebbings
Dan Walker
Mark Wong
Chamberlain Zhang

BASS

Simon Boileau
Peter Callaghan
Gordon Cheng
Julian Coghlan
Philip Crenigan

Robert Cunningham
Graham Dick
Timothy Dunstone
Franco Freda
Matthew Gyton
Eric Hansen
David Jacobs
Mark McGoldrick
Tim Storer
Nicholas Tong
Arthur Winckler
David Wood

MELBOURNE SYMPHONY ORCHESTRA CHORUS

SOPRANO

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Julie Arblaster
Colleen Arnott
Sheila Baker
Evanna Brando
Eva Butcher
Andrea Christie
Veryan Croggon
Georgette Cutler
Laura Fahey
Catherine Folley
Susan Fone
Rashika Gomez
Camilla Gorman
Jillian Graham
Alexandra Hadji
Juliana Hassett

Penny Huggett
Jasmine Hulme
Tania Jacobs
Olivia Jones
Gwen Kennelly
Martina Link
Judith McFarlane
Lynne Muir
Zoe Nikakis
Susie Novella
Shaunagh O'Neill
Lauren Ormston
Anne Payne
Catherine Pendelich
Marita Petherbridge
Susannah Polya
Tanja Redl
Jo Robin

Sue Robinson
Ruth Shand
Eloise Verbeek

ALTO

Aleksandra Acker
Nicole Beyer
Kate Brimley
Jane Brodie
Elize Brozgul
Alexandra Chubaty
Marie Connett
Jill Giese
Ros Harbison
Sue Hawley
Andrea Higgins
Helen MacLean
Christina McCowan

Rosemary McKelvie
Kellie Mentlikowski
Siobhan Ormandy
Alison Ralph
Kerry Roulston
Jenny Stengards
Libby Timcke
Norma Tovey
Emma Warburton

TENOR

James Allen
Tony Barnett
Steve Burnett
Denny Chandra
John Cleghorn
Geoffrey Collins
James Dipnall

Marcel Favilla
Trevor Finlayson
Simon Goldman
Lyndon Horsburgh
Colin MacDonald
James Macnae
Simon Milton
Michael Mobach
Andrew Pogson
Adam Purton
Malcolm Sinclair
James Walcott
Hamish Williamson

BASS

Maurice Amor
Richard Barber
Richard Bolitho

Barry Clarke
Richard Corboy
Phil Elphinstone
Gerard Evans
Michael Gough
Matthew Gulino
Stephen Makin
Vern O'Hara
Edward Ounapuu
Joe Rabar
Matthew Toulmin
Ian Vitcheff
Foon Wong

Repetiteur:

Tom Griffiths

NO.5 AGNUS DEI

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem;
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God,
that takest away the sins of the world:
grant them rest.
Lamb of God,
that takest away the sins of the world:
grant them rest.
Lamb of God,
that takest away the sins of the world:
grant them eternal rest.

NO.6 LUX AETERNA

Lux aeterna luceat eis, Domine,
cum Sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Cum Sanctis tuis in aeternum,
quia pius es.

Let everlasting light shine on them,
O Lord, with thy saints for ever:
for thou art merciful.
Grant them eternal rest, O Lord,
and let everlasting light shine upon them
with thy saints for ever;
for thou art merciful.

NO.7 LIBERA ME

Libera me, Domine, de morte aeterna,
in die illa tremenda:
quando coeli movendi sunt et terra.
Dum veneris judicare
saeculum per ignem.
Tremens factus sum ego
et timeo,
dum discussio venerit
atque ventura ira.
Quando coeli movendi sunt et terra.
Dies irae, dies illa,
calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Deliver me, O Lord, from eternal death
in that awful day
when heaven and earth shall be moved:
when thou shalt come to judge
the world by fire.
I am seized with trembling
and I fear the time
when the trial shall approach,
and the wrath to come;
when heaven and earth shall be moved.
A day of wrath, that day
of calamity and woe,
a great day and bitter indeed.
Rest eternal grant them, O Lord,
and may light perpetual shine upon them.



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Saturday Matinees

Saturday 14 July at 2pm
Arts Centre Melbourne, Hamer Hall

.....
Tippett *Little Music*

Mozart Piano Concerto No. 25

INTERVAL 20 MINUTES

Britten *Four Sea Interludes*
from *Peter Grimes*

Elgar *Enigma Variations*

.....
Melbourne Symphony Orchestra

Sir Andrew Davis conductor

Louis Lortie piano

.....
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ELGAR'S ENIGMA VARIATIONS

BEYOND THE STAGE

Learn more about the music in these free events.

PRE-CONCERT TALK

Friday 13 September at 7pm

Stalls Foyer, Robert Blackwood Hall

Saturday 14 September at 1pm

Stalls Foyer, Arts Centre Melbourne, Hamer Hall

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



LOUIS LORTIE piano

French-Canadian pianist Louis Lortie has performed all five Beethoven concertos and all of the Mozart concertos with the Montreal Symphony Orchestra; the complete works of Ravel in London and Montreal for the BBC and CBC; and a recital program of opera transcriptions entitled *Lortie Goes to the Opera* at Symphony Center in Chicago. In addition, he has performed complete Beethoven sonata cycles at Wigmore Hall, the Milan Conservatory and the Philharmonie in Berlin. In 2013-2014 he returns to the BBC Proms, the Orchestre de la Suisse Romande, and to the St. Louis, Atlanta, Dallas, Vancouver and Detroit Symphony Orchestras, among others.

He has made more than 30 recordings for the Chandos label, including the complete set of Liszt's *Années de pèlerinage*. Widely acclaimed for his interpretation of Chopin, his disc *The Complete Études* was named one of 50 Recordings by Superlative Pianists by *BBC Music Magazine*, while *Louis Lortie Plays Chopin Vol. 2* was named one of the Best Classical Music Recordings of 2012 by the *New York Times*.

Louis Lortie studied in Montreal with Yvonne Hubert (a pupil of Alfred Cortot), in Vienna with Dieter Weber, and subsequently with Leon Fleisher. He made his debut with the Montreal Symphony at the age of 13, and his appearance with the Toronto Symphony three years later led to a historic tour of China and Japan. In 1984 he won first prize in the Busoni International Piano Competition.

He was made an Officer of the Order of Canada in 1992 and received the Order of Quebec.



SIR ANDREW DAVIS conductor

For information about Sir Andrew Davis, please see page 17.



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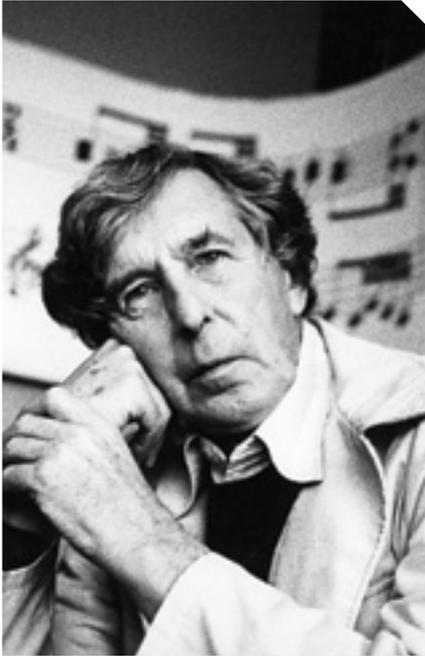


MICHAEL TIPPETT

(1905-1998)

Little Music for String Orchestra

- I Prelude –
- II Fugue –
- III Air –
- IV Finale



MICHAEL TIPPETT
IMAGE COURTESY OF NEIL LIBBERT LEBRECHT

A late starter as composers go, Tippett only produced his first mature works in the mid- to late-1930s. Among these was the Concerto for Double String Orchestra, completed in 1939, which, with its tensile rhythms, antiphonal effects and richly scored melodies, is generally regarded as one of the century's finest works in the medium. With the reception accorded it, the First Piano Sonata and the powerful pacifist oratorio, *A Child of Our Time*, Tippett's reputation burgeoned; in the following years he was commissioned to write a number of 'occasional' works, of which the *Little Music* is one. It was composed to celebrate the tenth anniversary of the Jacques String Orchestra, and received its premiere under Reginald Jacques' baton at Wigmore Hall in 1946.

The *Little Music* has been somewhat eclipsed by the Concerto and by Tippett's other string-orchestra masterpiece, the Fantasia Concertante on a Theme of Corelli, commissioned by the Edinburgh Festival for the Corelli tercentenary in 1953. As its name indicates, the *Little Music* is a work of much smaller scale than either of the others, lasting around 11 minutes and requiring a more modest

body of strings. But it is a miniature jewel, showing a composer in full command of the style and language of his first creative period, and of the expressive possibilities of the medium.

Its four short movements are played without a break. The Prelude begins with an angular, rhetorical gesture in unison, answered by richly scored harmony in the lower voices; the intricate and exuberant Fugue is a kind of 'modern Baroque', which outlines gleaming triads and Purcellian dotted rhythms. The Air – whose title is another nod to Purcell, as is the movement's chaconne form – grows out of quietly mysterious sounds, its generous melodic arches increasingly decorated with the sort of lushness that would feature in *The Midsummer Marriage*, which was Tippett's next project and remains his greatest opera. The opera's 'Ritual Dances' are further prefigured in the finale of the *Little Music*, which blends contrapuntal sophistication and radiant tonal harmony before suddenly, somewhat disconcertingly, vanishing.

© Gordon Kerry 2013

This is the first performance of Tippett's Little Music by the MSO.

WOLFGANG AMADEUS MOZART

(1756-1791)

Piano Concerto No.25 in C, K.503

- I Allegro maestoso
- II Andante
- III (Allegretto)

Louis Lortie piano

This concerto was probably premiered by Mozart in Vienna on 5 December 1786, but he almost certainly began it two years earlier. Sketches survive for the first movement, dispelling the misconceptions that Mozart composed at a single stretch and

finished whole pieces in his head before writing anything down. His thorough approach to this concerto befits one of his greatest works, and brings to a splendid close the amazing series of concertos of 1784-86, the years of Mozart's success as a virtuoso in Vienna.

This concerto balances display, power largely free from strife, and ingenious invention in all three movements. Pianists love to play it and musicians admire it, yet this is not one of the Mozart piano concertos most popular with the public. Charles Rosen, in *The Classical Style*, suggests that the reason is the relatively neutral character of the musical material. The orchestral opening is formed simply by a descending then ascending

arpeggio, with a striding bass. Scholar Cuthbert Girdlestone compares it to some splendid Baroque portal, which opens to reveal the wide horizon. The violins then begin a completely different kind of material, a march, built up by repeating a rhythmic figure. The march begins in the minor key – alternation of major and minor will mark this concerto. The piano is called in by a 'sighing' trill from the violins, responding with a brief phrase. The invitation is repeated twice, until the piano eventually continues on its own, with more and more virtuosity, and eventually crowns the reappearance of the opening music in the orchestra.

The development section is almost entirely taken up with the march



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

theme in complex counterpoint, moving through keys and between major and minor by small steps which have the effect of varying the colour constantly. This concerto of Mozart's

is on a par for scale and complexity with anything in his music; and for contrapuntal achievement, the only comparison is with the finale of the *Jupiter* Symphony (No.41), also in C major.

The slow movement is in two halves, the second repeating the first with variation, preceded by an orchestral passage presenting the main themes, but in short phrases which only gradually reveal their meaning – outlines rather than themes.

Girdlestone regards the last movement as one of Mozart's few concerto finales which matches the scope of the initial *allegro* but admits that towards the end Mozart seems to lose interest, recapitulating his material with showy virtuosity. This moment, however, is preceded by the wonderfully expressive second episode of the rondo, where Mozart uses canonic imitation in the woodwinds to express passionate feeling while the piano knits the whole passage

together with triplets. The refrain of this movement is the Gavotte from the ballet music in Mozart's opera *Idomeneo*. How fitting that Mozart should remember that great masterpiece of his early manhood, when he composed the king of his piano concertos!

David Garrett © 2003

The MSO first performed this concerto in September 1982 with conductor Hiroyuki Iwaki and soloist Michele Campanella, and most recently in May 2006 with John Storgårds and John Chen.

INTERVAL 20 MINUTES

BENJAMIN BRITTEN

(1913-1976)

Four Sea Interludes from Peter Grimes, Op.33a

Dawn (Act I)

Sunday Morning (Act II)

Moonlight (Act III)

Storm (Act I)

It was *Peter Grimes* which first made Britten's name as a musical dramatist of the highest order. In this, his first full-scale opera, the young composer turned out a masterpiece.

Britten and Peter Pears were visiting California in 1941 when Pears bought a copy of the works of poet George Crabbe – like Britten, a native of Suffolk. However it was an article in *The Listener* by E.M. Forster, 'George Crabbe: the Poet and the Man', with its evocations of Aldeburgh and England's east coast, which first

prompted the pair's interest in the subject matter of *The Borough*, the poem by Crabbe upon which *Peter Grimes* is based.

With financial assistance from the Koussevitsky Foundation, Britten and Pears began to sketch out a scenario for *Peter Grimes* before leaving America in 1942. They fleshed it out aboard ship, and on arrival home in England called in a librettist to write the words. Britten began to compose the music in January 1944. In June 1945, Sadlers Wells decided to reopen their North London theatre with this work, and it was premiered there on 7 June of that year.

Britten was fascinated by the sea, and particularly his native coast. He once wrote: 'My parents' house in Lowestoft directly faced the sea, and my life as a child was coloured by the fierce storms that sometimes drove ships on our coast and ate away whole stretches of neighbouring cliffs.'

But *The Borough* didn't just provide Britten with opportunities for musical portrayal of the forces of nature. Britten and Pears found something to sympathise with in the human drama of the protagonist Peter Grimes and his isolation from his community.

In *Peter Grimes*, the orchestral writing is particularly substantial. The *Four Sea Interludes*, entr'actes or preludes in the opera, are effective concert pieces. Although they comprise some of the most effective portrayals of the sea in all of orchestral literature, they are also riven with the emotion which makes *Grimes* a very human drama.

Dawn appears in Act I, after the Prologue's coronial inquest has established that Grimes cannot be held culpable for the death by drowning of his young apprentice. The high flutes and violins suggest almost uncannily the cold glassy greyness of the sea, or of a deserted beach; the swirl of harp, clarinets and



PETER PEARS (CENTRE) IN THE TITLE ROLE IN THE FIRST PRODUCTION OF *PETER GRIMES* (1945) IMAGE COURTESY OF PEARS CENTRE

violas an encroaching wave; while a brass chorale suggests the swell with even, at one point, a note of menace.

The tolling of Sunday morning church bells is rendered most effectively by the overlapping clashing pairs of horns in *Sunday Morning*, the beginning of Act II in the opera.

Onstage, the repose of *Moonlight* is ironic. Another of Grimes' apprentices has died by misadventure, and already the audience senses that Grimes is steering unavoidably towards tragedy. Arnold Whittall calls this 'one of Britten's most subtle nature scenes, a night-piece shot through with luminous shafts of moonlight'.

Stage directors can founder on attempts to render a visual analogue to Britten's highly effective Act I *Storm*; it is sometimes best to leave the curtain down. The storm here is also a mental storm, a musical

postscript to Peter's outpouring of anguish and lonely confusion in his account of events to one of his few friends, Balstrode. A minute or so of respite is granted by the violins' recollection of the melody which in the opera accompanied Peter's words 'What harbour shelters peace? ... What harbour can embrace terrors and tragedies?', but the return of the storm snuffs out any hope of peace or happiness.

Gordon Kalton Williams

Symphony Australia © 1997/2008

Warwick Braithwaite conducted the Storm from Peter Grimes with the Melbourne Symphony Orchestra on 19 April 1947. The Orchestra's first complete performance of the Four Sea Interludes took place on 27 July 1950, when the conductor was Henry Krips. The MSO's most recent performance, conducted by Tadaaki Otaka, took place in June 2008.

EDWARD ELGAR

(1857-1934)

Variations on an Original Theme, Op.36 *Enigma*

I (C.A.E.) – Caroline Alice Elgar, the composer's wife

II (H.D.S.-P) – Hew David Steuart-Powell, pianist in Elgar's trio

III (R.B.T.) – Richard Baxter Townshend, author

IV (W.M.B.) – William Meath Baker, nicknamed 'the Squire'

V (R.P.A.) – Richard Penrose Arnold, son of Matthew Arnold

VI (Ysobel) – Isabel Fitton, viola player

VII (Troyte) – Arthur Troyte Griffith, architect

VIII (W.N.) – Winifred Norbury

IX (Nimrod) – August Johannes Jaeger, reader for the publisher Novello & Co

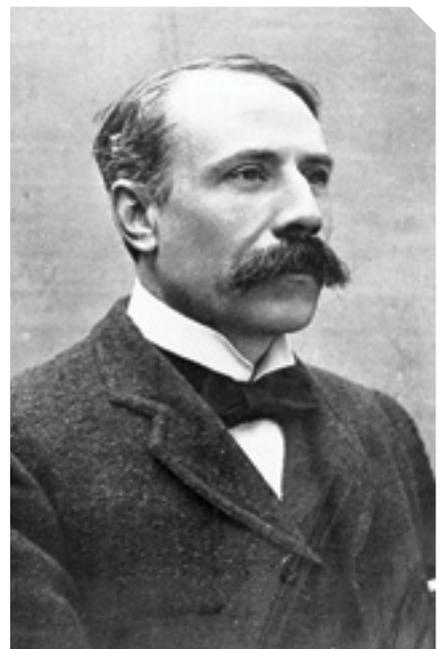
X (Dorabella) *Intermezzo* – Dora Penny, later Mrs Richard Powell

XI (G.R.S.) – Dr G.R. Sinclair, organist of Hereford Cathedral

XII (B.G.N.) – Basil G. Nevinson, cellist in Elgar's trio

XIII (***) *Romanza* – Lady Mary Lygon, later Trefusis

XIV (E.D.U.) *Finale* – Elgar himself ('Edu' being his nickname)



EDWARD ELGAR (1904)

In middle-age, Edward Elgar found himself in his native Malvern region, eking out a living as a humble rural music teacher. He took in students, made instrumental arrangements, gave an occasional performance and continually threatened to give away music altogether.

But one evening in October 1898 Elgar began to doodle away at the piano. Chancing upon a brief theme that pleased him, he started imagining his friends confronting the same theme, commenting to his wife, 'This is how so-and-so would have done it.' Or he would try to catch another friend's character in a variation. This harmless bit of fun grew into one of England's greatest orchestral masterpieces, Elgar's *Variations on an Original Theme*.

Where the word 'Theme' should have appeared in the score, however, Elgar wrote 'Enigma'. He stated that the theme was a variation on a well-known tune which he refused to identify. It's a conundrum which has occupied concertgoers and scholars alike ever since. Elgar himself rejected suggestions of *God Save the King* and *Auld Lang Syne*. Other suggestions have included *Rule, Britannia!*, an extract from Wagner's *Parsifal*, and even *Ta-ra-ra-boom-de-ay*. Another suggestion is that it's a simple scale, while Michael Kennedy has proposed that the unheard theme could be Elgar himself, with the famous two-quaver two-crotchet motif on which the entire work is based capturing the natural speech rhythm of the name 'Edward Elgar'. Elgar went to his grave without revealing the truth and no one has come up with the definitive answer.

The second enigma was the identity of the characters depicted within each variation, who were identified at first only by their initials in the score. This enigma has proved much easier to solve.

Variation 1, which simply elaborates the main violin theme with prominent wind playing, depicts Elgar's wife, Caroline Alice ('Carice'). The second variation brings the first hint of

actual imitation. Pianist H.D. Steuart-Powell was one of Elgar's chamber music collaborators, who characteristically played a diatonic run over the keyboard as a warm-up. Variation 3 depicts the ham actor R.B. Townshend, whose drastic variation in vocal pitch is mocked here.

The Cotswold squire W. Meath Baker is the subject of Variation 4 while the mixture of seriousness and wit displayed by the poet Matthew Arnold's son Richard is captured in the fifth variation. The next two variations parody the technical inadequacies of Elgar's chamber music acquaintances. Violist Isabel Fitton (Variation 6) had trouble performing music where the strings had to be crossed while Arthur Troyte Griffith (Variation 7) was a pianist whose vigorous style sounded more like drumming! Poor Winifred Norbury is actually represented in Variation 8 by a musical depiction of her country house, 'Sherridge.'

The most famous variation of course is *Nimrod* (No.9). *Nimrod* (the 'mighty hunter before the Lord' of Genesis chapter 10) was Elgar's publisher A.J. Jaeger (German for 'hunter'). Apparently the idea for this particular variation came when Elgar was going through one of his regular slumps. Jaeger took Elgar on a long walk during which he said that whenever Beethoven was troubled by the turbulent life of a creative artist, he simply poured his frustrations into still more beautiful compositions. In memory of that conversation, Elgar made those opening bars of *Nimrod* quote the slow movement from Beethoven's *Pathétique* Sonata.

Variation 10 depicts a young woman called Dora Penny, whose soubriquet 'Dorabella' comes from Mozart's *Così fan tutte*. And then Variation 11 goes beyond the human species, depicting the organist G.R Sinclair's bulldog Dan, falling down the steep bank of the River Wye, paddling upstream, coming to land and then barking.

The cello features prominently in Variation 12 – a tribute to cellist Basil Nevinson. Mendelssohn's *Calm*



ELGAR'S FRIEND AUGUST JAEGER ('NIMROD' OF THE ENIGMA VARIATIONS)

Sea and Prosperous Voyage is quoted in Variation 13, said to depict Lady Mary Lygon's departure by ship to Australia. Finally we hear 'E.D.U.' where the composer depicts himself (his wife's nickname for him was Edoe) cocking a snook at all those who said he'd never make it as a composer.

Abridged from an annotation by Martin Buzacott © 2000

The MSO was the first of the former ABC orchestras to perform Elgar's Enigma Variations, in September 1938 under conductor Malcolm Sargent. The Orchestra most recently performed the work in September 2012 under Christopher Seaman.

GUEST MELBOURNE SYMPHONY ORCHESTRA MUSICIANS FOR

ELGAR'S ENIGMA VARIATIONS

- Eoin Andersen *concertmaster*
- Jacqueline Edwards *violin*
- Briar Goessi *violin*
- Alyssa Conrau *violin*
- Rebecca Adler *violin*
- Lynette Rayner *violin*
- Ceridwen Davies *viola*
- Simon Oswell *viola*
- Merewyn Bramble *viola*
- Angela Huang *viola*
- Isabel Morse *viola*
- Molly Kadarauch *cello*
- Emma Sullivan *double bass*
- Ann Blackburn *oboe*
- Chloe Turner *bassoon*
- Zora Stokar *horn*
- Jenna Breen *horn*
- Rachel Shaw *horn*
- Jessica Buzbee *trombone*
- Charles MacInnes *trombone*
- Delyth Stafford *harp*
- Calvin Bowman *organ*

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Recital Centre

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Haydn *Symphony No.48 Maria Theresa*

INTERVAL 20 MINUTES

Haydn *Mass in B flat Theresienmesse*
.....

Melbourne Symphony Orchestra

Bernard Labadie conductor

Miriam Allan soprano

Fiona Campbell mezzo-soprano

Paul McMahon tenor

Richard Anderson bass

Melbourne Symphony Orchestra Chorus

Jonathan Grieves-Smith chorus master
.....

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BERNARD LABADIE
conductor

A specialist in baroque and classical repertoire, Bernard Labadie is Music Director of Les Violons du Roy and La Chapelle de Québec, which he founded in 1984 and 1985 respectively. They regularly tour Canada, the United States and Europe, and have appeared at the Salzburg Festival, Carnegie Hall, Lincoln Center, Walt Disney Concert Hall, the Kennedy Center, the Barbican Centre and the Concertgebouw.

Bernard Labadie is a regular guest with the New York and Los Angeles Philharmonic orchestras, the Philadelphia and Cleveland orchestras, the New World Symphony, the St. Paul and Los Angeles Chamber orchestras, and the Chicago, Boston, San Francisco, St. Louis, Houston, Atlanta, Detroit, Montreal, Toronto and Vancouver Symphony orchestras. He is enjoying increasing renown in Europe, having performed with the Royal Concertgebouw Orchestra, Bavarian Radio Symphony, Radio France Philharmonic Orchestra, BBC Scottish Symphony, Academy of Ancient Music, Hanover Radio Symphony Orchestra, and the Royal Northern Sinfonia, where he is a regular guest.

He is an Officer of the Order of Canada and a Knight of the National Order of Québec.



MIRIAM ALLAN
soprano

Miriam Allan has been a soloist with leading orchestral and choral organisations all over the world, including the Monteverdi Choir and English Baroque Soloists, London Baroque, Concerto Copenhagen, Leipzig Chamber Orchestra, Concerto Köln and Auckland Philharmonia. Previous highlights in Australia include performances with the Queensland Symphony Orchestra and Australian Chamber Orchestra, and a concert tour for Musica Viva with Ironwood, an ensemble of some of Australia's most respected period instrument specialists. She performed the role of Costanza in Pinchgut Opera's production of Vivaldi's *Griselda*, and has previously appeared with the Melbourne Symphony Orchestra in performances of Handel's *Messiah* in 2009 and Mozart's Mass in C minor in 2011.

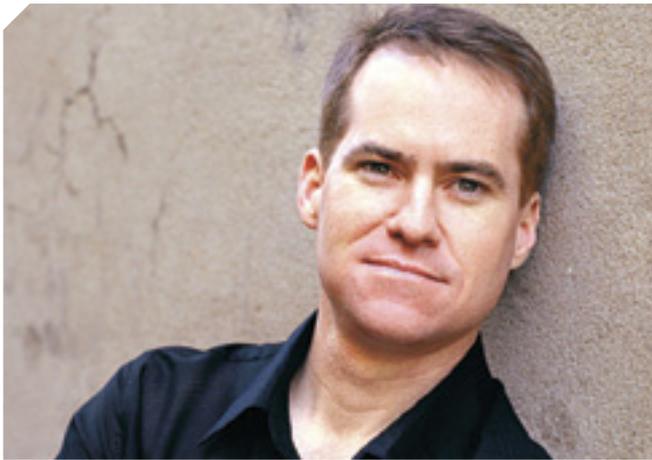
In 2013 Miriam Allan appeared with Le Concert d'Astree under Emmanuelle Haïm for performances of Monteverdi's *Vespro della Beata Vergine*, toured Monteverdi's fifth book of *Madrigals* with Les Arts Florissants and returns to Australia in December to perform Cavalli's *Giasone* with Pinchgut Opera, and *Messiah* with Sydney Philharmonia Choirs and Collegium Musicum in Perth. Her recording of Handel's *Silete Venti* and Purcell Songs was released on the ABC Classics label.



FIONA CAMPBELL
mezzo-soprano

Australian-born mezzo-soprano Fiona Campbell is an international performer, recitalist and recording artist. She was the winner of the 2011 Limelight Award for Best Solo Performance for her work with the Australian Brandenburg Orchestra in their *Haunting Handel* concert series, and she sings regularly as a principal artist with all of the major ensembles and orchestras in Australia. Elsewhere she has appeared with the Brodsky Quartet, Manchester Camerata, Soloists of Orchestra of the Royal Opera House, Prague Chamber Orchestra, Tokyo Philharmonic Orchestra, Hong Kong Philharmonic Orchestra, Glyndebourne Festival Opera and Opera North.

Career highlights include concerts with the legendary tenor José Carreras, and her debut at Suntory Hall in Tokyo and Cadogan Hall in London with renowned soprano Barbara Bonney. She performed Schoenberg's *Pierrot Lunaire* with the Australia Ensemble and directed a special program on newly commissioned arrangements with the Australian String Quartet. She was a featured artist in Musica Viva's Huntington Estate Festival late last year and will continue performing an exciting array of roles and repertoire this year, including Dido (*Dido and Aeneas*) for Sydney Philharmonia Choirs and the title role of Cinderella in a new production for Opera Queensland.



PAUL MCMAHON tenor

Paul McMahon is one of Australia's finest exponents of baroque and classical repertoire, particularly the Evangelist role in the Passions of J. S. Bach. Career highlights include Bach's *St John Passion* with the Australian Chamber Orchestra under Richard Tognetti, Bach's *St Matthew Passion* under Roy Goodman, Haydn's *The Creation* under Richard Hickox, Mozart's Mass in C Minor under Masaaki Suzuki and Mozart's Requiem with the Hong Kong Philharmonic Orchestra and Manfred Honeck. His recent collaborations include recitals with the renowned pianists Bengt Forsberg and Kathryn Stott, the New Zealand String Quartet and the Australia Ensemble. In addition to performances with the Melbourne Symphony Orchestra, this season he appears as soloist with the Auckland Philharmonic Orchestra, Adelaide Symphony Orchestra, Sydney Symphony Orchestra and at St George's Cathedral, Perth. His discography includes the solo album of English, French and Italian lute songs entitled *A Painted Tale*, Handel's *Semele* and Monteverdi's *L'Orfeo*.

Paul McMahon accepted a Churchill Fellowship in 2002 to undertake intensive study in baroque repertoire under the tutelage of Marius van Altena at the Royal Conservatory of The Hague. He holds degrees from the University of Southern Queensland, Queensland Conservatorium Griffith University and the Sydney Conservatorium of Music. He is currently a Lecturer in Music at the Australian National University, Canberra.



RICHARD ANDERSON bass

After initial training in voice and organ at St. Andrew's Cathedral School in Sydney, Richard Anderson studied organ at the Sydney Conservatorium before pursuing further voice studies at the ANU School of Music in Canberra.

He joined the Moffatt Oxenbould Young Artists' Development Program at Opera Australia in 2003, and has since become a principal bass with the company. His many roles with Opera Australia include Zuniga (*Carmen*), Raimondo (*Lucia di Lammermoor*), Figaro (*The Marriage of Figaro*), the King (*Aida*), Tereus (*The Love of the Nightingale*), Lieutenant Ratcliffe (*Billy Budd*), Ferrando (*Il trovatore*) and the Marquis of Calatrava (*The Force of Destiny*).

He has also appeared with Opera Queensland as Rocco (*Fidelio*) and in the title role in *The Mikado*; with State Opera of South Australia as Ashby (*The Girl of the Golden West*); and with Pinchgut Opera as Achis in Charpentier's *David and Jonathan* and Ariadeno in Cavalli's *L'Ormino*.

An experienced concert artist, his many engagements include Puccini's *Messa di Gloria*, Mozart's *Coronation Mass* and Bach's *St. John Passion*. He has performed Verdi's Requiem with the Adelaide Symphony Orchestra, and has previously appeared with the Melbourne Symphony Orchestra as Ashby in a concert version of *The Girl of the Golden West*.

CHORUS

SOPRANO

Philippa Allen
Colleen Arnott
Sheila Baker
Evanna Brando
Eva Butcher
Vervan Croggon
Georgette Cutler
Jessie Eastwood
Catherine Folley
Rashika Gomez
Jillian Graham
Alexandra Hadji
Juliana Hassett

MEZSO-SOPRANO

Penny Huggett
Jasmine Hulme
Olivia Jones
Gwen Kennelly
Judith McFarlane
Lynne Muir
Shaunagh O'Neill
Lauren Ormston
Anne Payne
Marita Petherbridge
Susannah Polya
Jo Robin
Sue Robinson
Ruth Shand
Eloise Verbeek

ALTO

Cecilia Björkegen
Alexandra Chubaty
Ros Harbison
Sue Hawley
Andrea Higgins
Helen MacLean
Christina McCowan
Rosemary McKelvie
Kellie Mentlikowski
Kerry Roulston
Annie Runnalls
Jenny Stengards
Emma Warburton

TENOR

Aleksandra Acker
Jane Brodie
Jill Giese
Siobhan Ormandy
Libby Timcke
James Allen
Steve Burnett
Denny Chandra
John Cleghorn
Geoffrey Collins
James Dipnall
Marcel Favilla
Trevor Finlayson

BASS

Lyndon Horsburgh
Colin MacDonald
James Macnae
Simon Milton
Michael Mobach
Andrew Pogson
Adam Purton
Malcolm Sinclair
Hamish Williamson
Maurice Amor
Richard Barber
Richard Bolitho
Barry Clarke

CONDUCTORS

Richard Corboy
Phil Elphinstone
Michael Gough
Matthew Gulino
Stephen Makin
Andrew Murrell
Philip O'Byrne
Vern O'Hara
Edward Ounapuu
Douglas Proctor
Joe Rabar
Matthew Toulmin
Ian Vitcheff
Foon Wong

JOSEPH HAYDN

(1732-1809)

Te Deum in C, Hob.XXIIIc:2

Melbourne Symphony
Orchestra Chorus

The Te Deum, also known as the hymn of thanksgiving, and formerly attributed to Saint Ambrose, was written in the third or fourth century in imitation of the Psalms. The exalted and celebratory words and the association of the Te Deum with special occasions, such as victories and anniversaries, often encouraged a festive and grandiose treatment by composers (there are famous examples by Purcell, Handel, Berlioz, Bruckner, Dvořák and Verdi). These composers avoid the problem of wearying the listener with musical rejoicing before reaching the supplicant and searching prayer of the ending.

This setting is known as the *Great Te Deum*, to distinguish it from another Haydn setting from 1764. It is also known as the *Te Deum for the Empress*, because tradition has it that it was composed for the Empress Marie Therese (not the great Empress who ruled in her own right during Haydn's youth, but the consort of Emperor Franz II). This Te Deum was performed at Eisenstadt in August



ESTERHAZY CASTLE IN HUNGARY

1800, probably during Lord Nelson's visit there.

Composed in the late 1790s (amidst the series of six masses which Haydn wrote for the name days of Prince Esterhazy's wife Maria Hermenegild), the Te Deum for choir and orchestra without soloists is a concise and powerful work, summing up not only Haydn's achievement, but many stylistic characteristics of late 18th-century church music. Haydn sets the Te Deum text using the full resources of his symphonic style, with few inhibitions, and working his material with masterly economy. This Te Deum occasionally reminds the listener of Haydn's oratorio, *The Creation*, composed about the same time, but its style is stricter and more austere.

Haydn begins with a magnificently affirmative sonata-form movement, weaving the Gregorian Te Deum melody (from the eighth psalm tone)

into the middle parts of the orchestral introduction and then into the choral entry. The second movement is in total contrast; beginning at the words 'Te ergo quaesumus' (We therefore praise thee) it is an Adagio in C minor, at once fervent, thoughtful and searching. The first tempo resumes at 'Aeterna fac', with treatment of the material related to the opening; then, with a masterly inevitability of transition, a magnificent double fugue begins, which Haydn scholar H.C. Robbins Landon regards as one of the pinnacles of late 18th-century music. The first theme is announced to the words 'In Te Domine speravi', and the second, in counterpoint, to the words meaning 'Let me never be confounded'. This 'non confundar' dominates the end of the work – it introduces a sense of human torment and humility in the face of eternity, and shows that Haydn, cheerful though most of his church music 'to the Glory of God' may be, was no stranger to the deeper religious emotions.

© David Garrett

Willem van Otterloo conducted the Melbourne Symphony Orchestra's only previous performance of this work, in September 1971 with the Royal Christchurch Musical Society.



THE HAYDNSAAL IN EISENSTADT

GUEST MELBOURNE SYMPHONY ORCHESTRA MUSICIANS FOR TRIBUTE TO THE EMPRESS

Dale Bartrop *concertmaster*
Ceridwen Davies *viola*
Ann Blackburn *oboe*
Chloe Turner *bassoon*
Charles MacInnes *trombone*
Calvin Bowman *organ*

TE DEUM

Te Deum laudamus: te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes angeli, tibi caeli et universae potestates.
Tibi cherubim et seraphim incessabili voce proclamant.
Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra majestatis gloriae tuae.
Te gloriosus Apostolorum chorus.
Te prophetarum laudabilis numerus.
Te martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia.
Patrem immensae majestatis.
Venerandum tuum verum, et unicum Filium.
Sanctum quoque Paraclitum Spiritum.

Tu rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes, in gloria Patris.
Judex crederis esse venturus.

Te ergo quaesumus, famulis tuis subveni,
quos pretioso sanguine redemisti.

Aeterna fac cum sanctis tuis in gloria numerari.
Salvum fac populum tuum, Domine,
et benedic hereditati tuae.
Et rege eos, et extolle illos usque in aeternum.
Per singulos dies, benedicimus te.
Et laudamus nomen tuum in saeculum saeculi.
Dignare Domine, die isto sine peccato nos custodire.
Miserere nostri Domine, miserere nostri.
Fiat misericordia tua Domine super nos,
quemadmodum speravimus in te.
In te, Domine, speravi:
non confundar in aeternum.

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all angels cry aloud, the heavens and all the powers therein,
To thee cherubim and seraphim continually do cry:
Holy, Holy, Holy, Lord God of Sabaoth.
Heaven and Earth are full of the majesty of thy glory.
The glorious company of the Apostles praise thee,
The goodly fellowship of the prophets praise thee,
The noble army of martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee,
The Father of an infinite majesty,
Thine honourable, true and only Son,
Also the Holy Ghost, the Comforter.

Thou art the the king of glory, O Christ,
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man,
Thou didst not abhor the Virgin's womb.
Overcoming the sharpness of death,
Thou didst open the kingdom of Heaven to all believers.
Thou sittest on the right hand of God, in the glory of the Father.
We believe that thou shalt come to be our Judge.

We therefore pray thee, help thy servants,
redeemed by thy precious blood.

Make us to be numbered with thy saints in glory everlasting.
O Lord, save thy people
and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee,
and we worship thy name forever, world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us,
as our trust is in thee.
In thee, O Lord, have I trusted:
let me never be confounded.

MSO CLASSIC KIDS

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Melvin Tix Conductor and Presenter

World-renowned clownductor Melvin Tix returns to Australia to present his much-loved *Clowning Around* program. Melvin's concerts provide a highly entertaining and informative environment for young children discovering an orchestra for the very first time. So roll-up for a fun-filled time with Melvin Tix and the Melbourne Symphony Orchestra!

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These concerts are supported by the Geelong Friends of MSO.



HAYDN

Symphony No.48 in C
Maria Theresa

I *Allegro*
II *Adagio*
III *Menuetto (Allegretto) - Trio*
IV *Finale (Allegro)*



EMPRESS MARIA THERESA

Relatively little is known of the circumstances surrounding the composition of the *Maria Theresa* Symphony. In fact, practically all that is known is that it was almost certainly not written specifically for the visit of the Empress Maria Theresa to Eszterháza in 1773, since there is an authentic copy in the hand of Haydn's copyist, Joseph Elsler, bearing the date 1769.

The Empress certainly did hear one of Haydn's symphonies on her visit to Eszterháza, though, along with the premiere of his marionette opera *Philemon and Baucis* in Eszterháza's newly built puppet theatre, and a revival of his opera *L'infedeltà delusa*, which had been written some two months earlier. The Empress would appear to have been impressed by this latter performance, and is reported to have said that should she wish to hear the opera well performed, she would return to Eszterháza to hear it there.

Haydn was presented to the Empress in the course of this visit; this was in fact the second time their paths had crossed, the first having been a rather less cordial encounter many years before, when young Joseph was a choirboy in Vienna playing on the scaffolding surrounding part of the Empress' palace at Schönbrunn, and was thrashed when he disobeyed the Empress' orders to desist. At Eszterháza, Haydn thanked the Empress for the 'reward' he had received from her on that earlier occasion; Maria Theresa this time presented Haydn with a gold snuff box filled with ducats as a token of her appreciation.

There is no record of which symphony it was that the musicians dressed in Chinese costumes performed that autumn evening in the Chinese pavilion, where eleven chandeliers were suspended from garlands of flowers and mirrors reflected 'to infinity' the light of more than six hundred candles. But the *Maria Theresa* Symphony would have been perfectly suited to such a ceremonial occasion, with its broad C major pageantry and elaborate horn writing.

The two horns, doubled by the oboes, kick off the festivities with a brilliant fanfare-like flourish, and the excitement continues throughout the movement, with sudden contrasts of loud and soft passages, unexpected harmonic twists, dramatic crescendos and confident unison passages which are suddenly hijacked into foreign tonalities.

The quiet but intense *Adagio* in sonata form is one of Haydn's longest slow movements. After the bright C major of the first movement, its F major tonality strikes a more mellow note which is well matched by the covered sound of the muted strings. Horns and oboes, now warm rather than spectacular, feature prominently in passages of dialogue with the strings, but most of the time the strings are on their own in a gentle, intimate texture reminiscent of a string quartet. Triplet figures winding a tracery

around the lower strings lead to a number of deceptive cadences, each different and each leading on to further extensions of the material. After a very short development, the music suddenly comes to rest poised on a floating pianissimo open octave from the winds; the horns surprise us by easing this into the end of the first theme to introduce the recapitulation, and the movement comes calmly to rest.

That calm is immediately elbowed aside by a hearty *Menuetto* which builds to broad fanfares from the whole orchestra, but ends delicately like an echo. The *Trio* in the tonic minor continues to contrast forthright unison challenges with quiet diplomatic replies, ending with a long chromatic passage that waits until the very last moment to return to the home key.

The *Finale* provides a complete contrast with its almost constant stream of quavers from the string section. The confident mood is questioned only once, at the beginning of the development, when the inner parts weave long chromatic lines in a minor mood around the dominant pedal point, but the reprise leaps back in triumphantly and the symphony rushes headlong to a close.

The Empress Maria Theresa was evidently pleased with what she heard, as she 'gave signs of satisfaction by honouring the company with her presence for more than one and a half hours'. She was not the only one: the symphony's immediate popularity is attested by the many copies which quickly circulated throughout Europe, and indeed No.48 is one of the very few Haydn symphonies which survived in various editions through the 19th century.

Natalie Shea

Symphony Australia © 2002

The only previous performances of this symphony by the Melbourne Symphony Orchestra took place in November 1976 under conductor Walter Susskind.

INTERVAL 20 MINUTES

HAYDN

Mass in B flat, Hob.XXII:12
'Theresienmesse'

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Miriam Allan soprano

Fiona Campbell
mezzo-soprano

Paul McMahon tenor

Richard Anderson bass

Melbourne Symphony
Orchestra Chorus



JOSEPH HAYDN, PAINTING
BY THOMAS HARDY (1792)

Visitors to the Bergkirche in Eisenstadt, where this Mass was probably first performed on 8 September 1799, may be surprised how small the church is, and especially the organ loft, where the performers were presumably located. In such a space small performing forces sound effective, but this hardly accords with our ideas of the 'symphonic' dimensions of Haydn's six last Masses, of which this was the fourth. In these Masses Haydn, returning from his triumphs in London earlier in the decade, applied to church music the powerful devices and structures he had worked out in orchestral composition. Such music transfers readily from church to concert hall.

This Mass' nickname is a clue to its

special character: *Theresienmesse* or 'Therese' Mass. The Empress Marie Therese was the consort of the Emperor ruling in 1799, Franz. She and her husband (they had 12 children together) were both grandchildren of the great Empress Maria Theresa.

Marie Therese was musical and she and Haydn were evidently on very good terms. In 1801 she sang the soprano solos in private performances of Haydn's oratorios *The Creation* and *The Seasons*, at the court in Vienna. The most likely reason for her name being associated with this Mass is that Haydn gave her a copy of it. Perhaps, like many Austrians since, she was particularly fond of this work, which was sung in 1800 in the Imperial chapel.

In Vienna's churches today, when Masses are sung with orchestra, this one by Haydn turns up frequently. What the Haydn authority H.C. Robbins Landon calls its sweet and radiant quality seems to accord well with the Austrian rococo decor of the churches. This character comes from the key of B flat, which in turn is related to the instrumentation: there was a shortage of wind players at Eisenstadt in 1799 – Haydn made a virtue of having only pairs of clarinets, as well as trumpets and drums. The clarinets and trumpets in B flat, in the absence of flutes and oboes, give mellow and sometimes even dark coloration to the ensemble.

Haydn's six last Masses were first heard in Eisenstadt where Prince Esterhazy had a palace and where Haydn had lived and worked for many years. These Masses were composed to celebrate, each September, the Name Day of the Princess, Maria Hermenegild. The chapel in the palace was too small, but there was a new church in Eisenstadt, the 'Church on the Hill'. Composing the yearly Mass was all the Prince required of his famous Kapellmeister, Haydn, who was now living in Vienna. Each of the Masses became celebrated enough to acquire a nickname. The two most famous are the 'Nelson' Mass and the 'Mass in Time of War', which reflect the political and military upheavals amidst which they were written.

The form of the *Kyrie* in this work is unique among Haydn's late Masses. A slow introduction is launched by the orchestra, then the choir asserts the prayer for mercy. Trumpets and drums join only once the quartet of soloists has developed the idea. This leads to a fugal treatment of the words, led by the choir. 'Christe eleison' brings gentler and more florid music for the soloists. A fugal reprise issues in an abridged version of the slow introduction.

In the energetic *Gloria* unison passages for the strings and fanfares link the sections. With a change of key (to C major) the soloists sing the 'Gratias'; at 'Qui tollis' the minor mode brings greater intensity, with strong punctuation from the clarinets and trumpets, then dramatic silences, as the prayer climaxes. 'Quoniam' has the feel of a symphonic reprise, in key and mood if not in notes, and leads to a fugue on Amen, brief and followed by a summarising coda.

The choir, singing mainly in block harmony, make their way through the clauses of the *Credo*, offset by brilliant violin figuration. The soloists take over at in 'Et incarnatus est', all the wind instruments remaining silent for the time being. 'Et resurrexit' begins



PORTRAIT OF PRINCESS MARIA
JOSEPHA HERMENEGILD ESTERHAZY
(1768-1845) BY ANGELICA KAUFFMAN
CREDIT: (THE ART ARCHIVE / DEA PICTURE
LIBRARY)

in the minor mode (G) – unusual for such a text, but the music is joyful enough. Trumpets and drums return on cue to sound the judgment. The alto first, then each soloist in turn sings a thrillingly wide-ranging phrase, at ‘Et in Spiritum Sanctum’. The choir then begins an extended and exciting fugue on the words ‘and the life of the world to come’, varied by a quartet passage with string writing like the fluttering of angel wings.

The **Sanctus** begins in mysterious quiet but gathers pace and energy, in

a style more akin to symphonic than to church music. As in many Austrian Masses of this period, the Benedictus is a very developed movement (in G major). The build-up eventually includes the trumpets, but in festive rather than martial mode. This passage contributes most to the radiant afterglow of the Theresienmesse.

The **Agnus Dei** begins in minor-mode severity (in G), a strong contrast with the preceding Benedictus, some of it in almost chant-like unisons. Before peace can be prayed for in lyrical strains, fanfares recall war. Haydn is alive to

the dramatic musical possibilities of the words. The soprano soloist has almost the last word. No wonder Marie Therese liked this Mass.

David Garrett © 2013

This is the first performance of Haydn's Theresienmesse by any of the former ABC symphony orchestras.

For information about the Melbourne Symphony Orchestra Chorus and chorus master Jonathan Grieves-Smith, please see page 20.

JOHN BROCKMAN AND THE MSO A TRIBUTE BY THE MSO'S PRINCIPAL OBOE, JEFFREY CRELLIN

To this day the Melbourne Symphony Orchestra's Geelong subscription series is the only one of its kind outside Melbourne. But for the great labour of love of both John and Pat Brockman, it would not exist.

In 1948 a subscribers committee was set up with John as President

in order for the first MSO series to be established in Geelong the following year. Since that time John with his first wife Jean, and after her death, Pat Brockman have been the indefatigable mainstays of local support for the series, the post-concert receptions in their lovely home in Villamanta St. being as legendary as their tireless support

for the Melbourne Symphony Orchestra, and the building of its subscriber base in Geelong.

On returning from abroad in 1987, John and Pat were greeted with the news that all of the MSO's Victorian regional subscription series, including Geelong, would be scrapped. In what would prove to be a landmark meeting with the then MSO General Manager the very next morning, John guaranteed to fill the Ford Theatre in return for a commitment that the MSO would continue with the series. The legacy of those extraordinary efforts by John, Pat and the Subscribers Committee is the series we still enjoy today.

Thus our Orchestra has continued to visit Geelong for more than 60 years, and the MSO Honorary Life Membership, recently bestowed upon John, seems but a small token for the extraordinary time and effort he gave to promoting our concerts.

It is with great respect and enduring gratitude that we in the MSO honour the life of a luminary – thank you John Brockman.



JOHN BROCKMAN, WHO PASSED AWAY IN JULY AT THE AGE OF 93.

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

GLORIA

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite
Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

Glory be to God on high,
and on earth peace
to men of goodwill.
We praise Thee,
we bless Thee,
we worship Thee,
we glorify Thee.
We give thanks to Thee
for thy great glory.
O Lord God, heavenly King,
God the Father Almighty.
O Lord the only-begotten Son,
Jesus Christ.
O Lord God, Lamb of God,
Son of the Father.

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.

For Thou only art holy.
Thou only art the Lord.
Thou only art the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father.
Amen.

CREDO

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium omnium.
[Et in unum Dominum Jesum Christum,
Filius Dei unigenitum.] (words not set by Haydn)

Et ex Patre natum ante omnia saecula.
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantiali Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.

I believe in one God,
the Father Almighty,
Maker of heaven and earth,
and of all things seen and unseen.
[And in one Lord Jesus Christ,
the only-begotten Son of God,] (words not set by Haydn)
born of the Father before all ages.
God of God;
Light of Light;
true God of true God;
begotten not made;
of one being with the Father,
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.

Et incarnatus est de Spiritu Sancto
x Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato passus,
et sepultus est.

Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos:
cuius regni non erit finis.

Et in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur, et conglorificatur:
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum,
et exspecto resurrectionem mortuorum.

Et vitam venturi saeculi.
Amen.

And was incarnate by the Holy Ghost
eof the Virgin Mary; and was made man.
He was crucified also for us;
He suffered under Pontius Pilate,
and was buried.

On the third day He rose again
in accordance with the scriptures;
and ascended into heaven;
and sitteth at the right hand of the Father;
and he shall come again with glory
to judge both the living and the dead;
of whose kingdom there shall be no end.

And I believe in the Holy Spirit,
the Lord and Giver of life;
who proceedeth from the Father and the Son,
who together with the Father and the Son
is adored and glorified;
who spake through the Prophets.
I believe in one Holy Catholic
and Apostolic Church.
I acknowledge one baptism
for the remission of sins
and I look for the resurrection of the dead,
and the life of the world to come.
Amen.

SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

Agnus Dei,
qui tollis peccata mundi:
miserere nobis.
Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.

O Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
O Lamb of God,
Who takest away the sins of the world,
Grant us peace.



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