



MARCH 2014

IN CONCERT



.....

DREAM TRACKS
SUNDAY 16 MARCH

.....

EARS WIDE OPEN
INTRODUCING SIBELIUS'
SYMPHONY NO.2
MONDAY 17 MARCH

.....

BEETHOVEN'S FIFTH
GEELONG SERIES
FRIDAY 21 MARCH

SATURDAY MATINEE
SATURDAY 22 MARCH

.....

RACHMANINOV'S
PAGANINI RHAPSODY
MASTER SERIES THURSDAY
THURSDAY 27 MARCH

MASTER SERIES FRIDAY
FRIDAY 28 MARCH

SATURDAY NIGHT SYMPHONY
SATURDAY 29 MARCH


Emirates
Principal Partner

 twitter.com/melbsymphony
 facebook.com/melbournesympphony



Download our free app
from the MSO website.
www.mso.com.au/msolearn

PRINCIPAL PARTNER



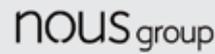
GOVERNMENT PARTNERS



MAESTRO PARTNER



ASSOCIATE PARTNERS



SUPPORTING PARTNERS



MSO Partners	2
.....	
The Melbourne Symphony Orchestra	4
Welcome – André Gremillet	5
.....	
CONCERT GUIDES	
DREAM TRACKS	6
EARS WIDE OPEN: INTRODUCING SIBELIUS' SYMPHONY NO. 2	14
BEETHOVEN'S FIFTH	20
RACHMANINOV'S PAGANINI RHAPSODY	26
.....	
The Power of Giving - MSO Artist Chair Program	13
MSO Supporters	18
Rachmaninov in the New World	32
.....	
The Orchestra	35

PROGRAM INFORMATION

Melbourne Symphony Orchestra programs can be read online or downloaded up to a week before each concert, from mso.com.au

If you do not need this printed program after the concert, we encourage you to return it to a member of staff. Please share one program between two people where possible.

This program has been printed on FSC accredited paper.

For news and updates on the MSO follow us on Facebook or Twitter.

Sign up for the Orchestra's monthly e-news, at mso.com.au, to receive special offers from the MSO and partner organisations.



COVER IMAGE: PRINCIPAL GUEST CONDUCTOR DIEGO MATHEUZ (PHOTO BY LUCAS DAWSON)

Hello Tomorrow 

Find your work-life groove

From laid back to more upbeat, you'll find a range of inspirations in our Business Class. Get in tune with the business of living.

Principal Partner of the Melbourne Symphony Orchestra.

emirates.com/au

Generous luggage allowance ♦ Exclusive airport lounges ♦ Chauffer-drive service*

*Airlane of the year' 2013 Skytrax World Airline Awards. *Excludes Trans Tasman services. Mileage restrictions apply.



SIR ANDREW DAVIS AND THE MELBOURNE SYMPHONY ORCHESTRA IN HAMER HALL © LUCAS DAWSON

THE MELBOURNE SYMPHONY ORCHESTRA

Harold Mitchell AC
Chairman

André Gremillet
Managing Director

Sir Andrew Davis
Chief Conductor

Diego Matheuz
Principal Guest Conductor

Benjamin Northey
Patricia Riordan Associate
Conductor Chair

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

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

The MSO performs extensively with its own choir, the Melbourne Symphony Orchestra Chorus, directed by chorus master Jonathan Grieves-Smith. Recent performances together include *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 April, 2013.

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, 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, individual and corporate sponsors and donors, trusts and foundations.



The first two months of 2014 have been a busy and exciting time for the Melbourne Symphony Orchestra with our highly flexible musicians performing a diverse program of works for over 60,000 concertgoers at venues varying in size from 300 to 10,000 people.

In January, more than 16,000 people visited the Melbourne Convention and Exhibition Centre for the Doctor Who Symphonic Spectacular which saw the MSO share the stage with Daleks, Cybermen and the inimitable 'fifth doctor' Peter Davison, while an enthusiastic capacity audience were treated to works written for the 2013 Cybec 21st Century Australian Composers Program in the intimate surroundings of the Iwaki Auditorium.

In February, MSO's inaugural Chinese New Year concert, 'East Meets West' - conducted by internationally renowned Chinese composer Tan Dun - received a warm

welcome from Melbourne audiences, with the Chinese Ambassador, the Governor of Victoria and many prominent members of the Chinese community in attendance. It was also broadcast live on ABC Classic FM as well as recorded by two Chinese television networks. In the same month, over 8000 people were captivated by the Melbourne premiere of Nigel Westlake and Lior's *Compassion* at the Sidney Myer Music Bowl and our three sold-out concerts of *The Lord of the Rings: The Return of the King* at Hamer Hall concluded what was one of our most successful projects in recent years.

As our many subscription series launch this month, the MSO will bring to life many great works that have shaped the history of music: from Classical masterpieces and passionate Romantic works to the best chamber and orchestral music from today's contemporary voices.

Beethoven's Fifth Symphony, its dramatic opening motif often referred to as 'the most famous four notes in all music', makes a fitting grand opening for our 2014 Geelong and Melbourne Saturday Matinee series. We look forward to welcoming back our Principal Guest Conductor Diego Matheuz in a program that will also feature young Australian violinist and rising star Ray Chen performing Shostakovich's Violin Concerto No.1.

Also this month, an ensemble of MSO musicians will perform works

by Sculthorpe, Bartók, Neilson and a new arrangement of waltzes from Strauss' *Der Rosenkavalier* at our Chamber Series opening concert. The following day, the first of our interactive Ears Wide Open concerts will offer music lovers an insight into Sibelius' evocative Symphony No.2. Audiences will then have an opportunity to hear it in full along with Rachmaninov's *Rhapsody on a Theme of Paganini* on 27, 28 and 29 March.

On the second night of these concerts, we will welcome over 200 students from five Melbourne secondary schools to our audience as part of MSO Connect, a new education initiative that brings orchestral music into the broader community through the commitment of our patrons and donors. To find out more about MSO Connect, please go to page 34 of this program.

As always, MSO strives to provide our audiences - whether they are new to the MSO or more experienced concert-goers - with inspiring performances of the world's finest music.

We hope you enjoy this month's concerts.

André Gremillet
Managing Director

Producer of iconic cool climate shiraz

Proudly supporting the Melbourne Symphony Orchestra



www.langi.com.au

DREAM TRACKS

Sunday 16 March at 11am
Iwaki Auditorium, ABC Southbank Centre

.....
Bartók *Contrasts* for violin, clarinet and piano
Sculthorpe *Dream Tracks* for violin, clarinet and piano

INTERVAL 20 MINUTES

R. Strauss (arr. Mooser) *Der Rosenkavalier*. Concert
Waltzes
Nielsen Quintet for flute, oboe (cor anglais), clarinet,
horn and bassoon

Sarah Beggs flute
Michael Pisani oboe
Philip Arkinstall clarinet
Brock Imison bassoon
Saul Lewis horn
Matthew Tomkins violin
Kristian Chong piano

Melbourne Symphony Orchestra programs can be read
online or downloaded up to a week before each concert,
from www.mso.com.au

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

This performance has a duration of approximately one hour and
forty minutes including one interval of 20 minutes.

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



SARAH BEGGS flute

Sarah Beggs has been a member of the Melbourne Symphony Orchestra Flute section since 2008.

Sarah was born in Adelaide, grew up in Sydney and moved to Melbourne to study a Bachelor of Music Performance with Honours at the Victorian College of the Arts and a Master of Music from the University of Melbourne, graduating with Honours.

In 1998 she won the Leslie Barklamb Scholarship and in 2001 won an Ian Potter Foundation Scholarship to study in Oxford, England. Her orchestral career began in 2004 with a six-month contract as Principal Flute with Orchestra Victoria. In 2005, Sarah appeared as soloist with the Melbourne New Orchestra and performed in the Melbourne International Chamber Music Festival. Sarah toured with the Opera Australia's OzOpera production of *Carmen* in 2006 and *Madame Butterfly* in 2008.

As well as performing with the MSO, Sarah also performs with the Arcko Symphonic Project and Melbourne Chamber Orchestra.



PHOTO COURTESY OF JAMES PENLIDIS

MICHAEL PISANI oboe

Michael Pisani has been a member of the Melbourne Symphony Orchestra since 2004, and holds the position of Principal Cor Anglais.

Michael grew up in Melbourne, first learning the piano before starting the oboe at age 12. After studying at the Victorian College of the Arts he was appointed to the position of Associate Principal Oboe in the Australian Opera and Ballet Orchestra and then to the same position at Orchestra Victoria the following year. On occasion, Michael also plays Principal Oboe with the Australian Chamber Orchestra and has been guest principal with the Tasmanian Symphony Orchestra, Queensland Symphony Orchestra, Auckland Philharmonic and Hong Kong Philharmonic. He has appeared as a soloist with various orchestras in Melbourne, performing the Strauss and Mozart oboe concertos, and has featured on the ABC's Sunday Live and Young Australia programs. Michael also teaches oboe at the University of Melbourne.

PHILIP ARKINSTALL clarinet

Philip Arkinstall has been the MSO's Associate Principal Clarinet since 2009 and was previously Principal Clarinet with the Malaysian Philharmonic Orchestra for 11 years.

He was the winner of the Australian Woodwind Competition in Brisbane at the age of 18, winner of the 2MBS Radio Performer of the Year in 1996 and the ABC Young Performers Award in 1997. Queen's Trust and Big Brother awards enabled him to further his studies in Europe and he has appeared both as a soloist and as a guest principal with the Sydney Symphony, West Australian Symphony Orchestra, Queensland Symphony Orchestra and Tasmanian Symphony Orchestra. Philip has been a regular soloist with the Malaysian Philharmonic in repertoire including Mozart, Henze, Copland, Strauss and Bruch among others. As a chamber musician, Philip has toured Australia for Musica Viva with the Auer Quartet, and has worked with groups such as the Goldner Quartet, Egger Trio, Australia Ensemble, Australian Chamber Orchestra, Melbourne Chamber Orchestra and contemporary ensembles.

BROCK IMISON bassoon

Brock Imison has held the position of Principal Contrabassoon with the Melbourne Symphony Orchestra since 2004.

Born in Brisbane, Brock began playing the bassoon at age 13 and completed his studies at the Queensland Conservatorium of Music. As a student he was a member of the Queensland Youth Orchestra. He has also appeared with the Queensland Symphony Orchestra, Tasmanian Symphony Orchestra, Auckland Philharmonia, Australian Opera and Ballet Orchestra, Melbourne Chamber Orchestra and Australian Chamber Orchestra. He recently has been a Guest Principal Bassoonist for the Maribor Festival in Slovenia and in August 2011 he was a member of the Australian World Orchestra for its inaugural season in Sydney. Brock strives to improve the profile of the contrabassoon, premiering new music in solo recitals, arranging chamber music and hosting workshops for composers to learn more about the instrument. In 2008 he toured as soloist with the MSO performing his own transcription of Weber's Bassoon Concerto for the contrabassoon.



SAUL LEWIS horn

Saul Lewis has been a member of the Melbourne Symphony Orchestra horn section since 2010 and holds the position of Principal Third Horn. After completing his A.S.C.M. at the Sydney Conservatorium, Saul was awarded a Big Brother Scholarship and studied with many of the pre-eminent horn players in London and Germany. He later completed his Master of Music Performance in Sydney under Tony Buddle and became Principal Third Horn with the Australian Opera and Ballet Orchestra in 1994.

He has played with the Queensland Symphony Orchestra, Tasmanian Symphony Orchestra, Adelaide Symphony Orchestra, Sydney Symphony and Australian Chamber Orchestra and also performs as a freelance musician for film music and recordings.

Saul was a founding member of the Sydney wind quintet Enigma Five.

He currently teaches at Monash University and the University of Melbourne. He loves Melbourne's cultural life and its golf courses!



MATTHEW TOMKINS violin

Matthew Tomkins has been a member of the Melbourne Symphony Orchestra since 2000 and in 2010 was appointed to the position of Principal Second Violin. Matthew was born in Canberra but grew up in Creswick, just outside of Ballarat and began learning the violin at the age of five. His teachers included Marco van Pagee, Spiros Rantos and Mark Mogilevski, and he also holds a Bachelor of Engineering and a Bachelor of Science from the University of Melbourne.

With the MSO he has toured throughout Europe and China, and performed with artists as diverse as Nigel Kennedy, Charles Dutoit, KISS and Tim Minchin. He has also been a regular performer in the MSO Chamber Players series.

Matthew is also a core player with the Melbourne Chamber Orchestra. He has tutored regularly for the Australian Youth Orchestra, and teaches chamber music and violin at the University of Melbourne.

Matthew holds the Gross Foundation Principal Second Violin Chair with the MSO.



PHOTO COURTESY OF JOHN TSAVIS

KRISTIAN CHONG piano

Pianist Kristian Chong has performed throughout Australia, the UK, and in China, France, Singapore, Hong Kong, Taiwan, USA and Zimbabwe. As soloist he has appeared with the Adelaide, Melbourne, Queensland, Sydney and Tasmanian Symphony Orchestras, and orchestras in the UK and China, with highlights including Rachmaninov's Piano Concerto No.3 with the Sydney Symphony, Rachmaninov's *Rhapsody on a Theme of Paganini* in Beijing, and Britten's Piano Concerto with the Adelaide Symphony. Competition successes include the Symphony Australia Young Performers Award (keyboard) and the Australian National Piano Award.

A highly sought after chamber musician, recent collaborations include Australian and Asian tours with the Australian String Quartet, performances with violinists Natsuko Yoshimoto, Sophie Rowell, Elizabeth Layton, Ilya Konovalov, Tinalley and Flinders Quartets, and cellists Li-Wei Qin and Guy Johnston. He has performed at the Australian Festival of Chamber Music, Huntington Estate Festival and recently debuted for ABC Classics with baritone Teddy Tahu Rhodes. Other highlights include the Adelaide and Xing Hai (Guangzhou) Festivals, and trios and the Beethoven Triple Concerto with Yoshimoto and Qin.

Kristian studied with Piers Lane and Christopher Elton at the Royal Academy of Music, and with Stephen McIntyre at the University of Melbourne where Kristian teaches piano and chamber music. He is a 'Friend of Australia' for Tourism Australia and a 2014 Musica Viva featured artist.

BÉLA BARTÓK

(1881-1945)

Contrasts for clarinet, violin and piano

(composed Budapest, August-September 1938)

I *Verbunkos (Recruiting dance): Moderato, ben ritmato*

II *Pihenő (Relaxation): Lento*

III *Sebes (Fast dance): Allegro vivace*



BÉLA BARTÓK - 1941

By 1937, the looming Nazi threat had forced many of Hungary's Jewish musicians into uncertain exile, and even non-Jewish anti-Fascists like Bartók contemplated emigrating. With few safe havens offering, many turned temporarily to international touring. And after being welcomed to Australia in the southern winter, the Budapest String Quartet almost accepted the ABC's offer to resettle them here as a permanent Australian ensemble. They decided not to, only to be confined on arriving next in

New York on Ellis Island. They were still only on tourist visas when, in April 1938, jazz clarinetist Benny Goodman hired them to record with him Mozart's Clarinet Quintet.

Goodman also wanted to record something 'classical' but modern, and on the Riviera in the European summer he teamed up with another nervous Hungarian, violinist Joseph

Szigeti. Goodman agreed to put up \$300 to commission Szigeti's good friend Bartók (also open to high-profile American contact) to compose a two-movement dance rhapsody, lasting 6-7 minutes, that the three of them could record when Bartók next came, as seemed increasingly inevitable, to New York. But having eagerly accepted Szigeti's go-ahead in August, Bartók ran overtime, composing two movements too long to fit one each side of a 78rpm disc. He sent them off on 5 September nevertheless, and Goodman and Szigeti played them live, with another touring Hungarian, pianist Endre Petri, in Carnegie Hall on 9 January 1939, under the title *Rhapsody (Two Dances)*, unaware that Bartók had by then compounded the timing problem by adding a short third piece to separate them.

Later in 1939 Szigeti was granted US residency, and he and Goodman finally played all three movements, renamed *Contrasts*, with Bartók now

mso
melbourne symphony orchestra

TRIVIA NIGHT

MUSIC TRIVIA WITH LIVE ORCHESTRA

Join ABC Classic FM's Phillip Sametz, Conductor Richard Gill, Soprano Antoinette Halloran and the Melbourne Symphony Orchestra for a night of live orchestral trivia!

QUESTIONS FOR EVERYONE - FROM EASY TO EXPERT.

FRIDAY 30 MAY, 6.30PM
MELBOURNE TOWN HALL

BOOK NOW (03) 9929 9600

\$200 for a team table of 10 | TICKETS: \$25 pp • This event is 18+
Food and beverages available for purchase on the night.
Bookings can be made between the hours of 9am and 6pm Monday to Friday.

at the piano, in New York in April 1940, before recording the whole work in May (on four sides, just short of 15 minutes, still available digitally remastered). At that point Bartók was only touring, but by year's end he was back, an unwilling, but grateful, Hungarian American resident.

Cadenzas in the outer movements, as requested by Goodman and Szigeti, set the opposite extremes in tone colours and modes of production (blowing and bowing) gestured to in the new title. Both extroverted outer dances also frame internal central episodes in contrasting tempo and mood; in that to the *Verbunkos* (a rowdy 'Recruiting Dance', originally performed by youths half-willingly press-ganged into the Habsburg military), Goodman's clarinet takes on a wistfully ironic jazz swing, an idiom Bartók admitted he picked up second-hand from the 'blues' in Ravel's 1927 Second Violin Sonata. Also languid and slow, the new 'relaxed' middle piece overlays Bartók's magical 'night music' idiom with exotic recollections of the gamelan imitations in his piano piece *From the Island of Bali* (No.109 of *Mikrokosmos*). At the outset of the final fast dance, the violinist conjures dissonant open chords by un-tuning upper and lower strings. Thirty bars in, Szigeti was then advised to 'pick up another violin, tuned as usual', notionally restoring normality. Meanwhile the clarinet part revels in runs, arpeggios and leaps (Szigeti assured Bartók that Goodman could handle 'anything *physically* possible' on clarinet). Bartók also directs the musicians to use two instruments, a clarinet tuned in A (as in Mozart's Quintet) in the first two movements and the middle of the third, and a marginally more brilliant B flat clarinet in the finale's outer parts though, Bartók also sanctioned using a B-flat clarinet for the whole work.

Graeme Skinner © 2014

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

PETER SCULTHORPE

(born 1929)

Dream Tracks for clarinet, violin and piano

(completed Sydney, May 1992)

Some of Sculthorpe's most distinctive music is contained in a series of instrumental works inspired by the coastal hinterland of Australia's Northern Territory, and connected by their shared use of themes he drew originally from Indigenous songs from Arnhem Land and the Torres Strait Islands. The earliest was his string orchestral work *Port Essington* (1977), variations based on an Arnhem Land Indigenous chant, which he heard sung on a recording and transposed approximately onto a standard Western instrumental scale. In *Port Essington*, and later in his 1988 orchestral work *Kakadu*, he set this approximated chant dissonantly to symbolise the harshness of the region's unforgiving bush environment. But in 1986, in his piano work *Djilile*, he gave it a serene new setting evoking the harmonious way in which Indigenous owners inhabit the land. This same piano piece (in which Sculthorpe admits his occasional debt to Bartók) forms the basis, with only a few alterations and extensions, of the piano part in the two *Molto sostenuto* passages of *Dream Tracks*.

Sculthorpe's title is not only a respectful reference to real Indigenous songlines, or dreaming tracks, but also a metaphor for his own compositional journey as he followed his borrowed themes through his series of northern Australian works. A second 'dream track' referred to here connects this work with his 1987 piece *Songs of Sea and Sky* for clarinet and piano, one of whose themes is an Indigenous dance song from the Torres Strait Islands. But here, that same tune is only hinted at, half-heard in disconnected fragments. These form the basis of the opening passage, which begins slowly and



PHOTO COURTESY OF MARTIN WEBBY/CABC

softly, marked to be played *Lontano* – as if the sound is coming from a distance. In an early version of the opening, Sculthorpe had the clarinet alone give out the song fragments in short, tentative phrases, above a few, mostly low chords from the piano. In this revised final version, however, he added a countermelody for the violin, with it and the clarinet moving carefully together in perfectly synchronised motion. From underneath their final held note, the piano begins the Arnhem Land chant, marked *Molto sostenuto* (very sustained), with its gentle step-wise motion and modal feel, presented first one note at a time, un-harmonised, then as bare-sounding two-note chords, and then the whole melody again over a mesmeric ostinato-like accompaniment from the left hand. There is a third full statement of the melody from the violin, building in intensity toward a fourth (the melody shared by violin and piano) in which the clarinet adds a low, brooding countermelody (reused from the slow section of *Kakadu*), and a fifth (melody in the piano), with countermelodies from both violin and clarinet. A halting attempt at a sixth variation leads back to a reprise of the opening *Lontano*, with its overheard snatches of the Torres Strait song, but now with the phrases slightly varied and lengthened, becoming more insistent. Now at the halfway point, the piece enters the new territory of the *Estatico* passage (Ecstatically), in which fragments of the Arnhem

Land chant and the Torres Strait song from the clarinet and violin are merged seamlessly into long-breathed phrases, above the piano's rippling major-sounding ostinatos. The volume and density grow, but not toward a conventional climax. Instead, more a reminiscence than a reprise, the *Molto sostenuto* music and the Arnhem Land chant returns, the melody now pitched lower. Finally, the *Estatico* music resumes and carries chant and song together toward a luminous close.

Graeme Skinner © 2014

This is the first performance of Dream Tracks by the Melbourne Symphony Orchestra.

RICHARD STRAUSS

(1864-1949)

arr. Singer/Mooser

Der Rosenkavalier,
Op.59 – Waltzes

Der Rosenkavalier (1911) was the second of Richard Strauss' operas written in collaboration with librettist, Hugo von Hofmannsthal. The title (The Knight of the Rose) derives from a scene in the second act whereby a knighted emissary presents a silver rose to a woman on behalf of her suitor. Such a custom never existed, but that is one of the charms of Hofmannsthal's libretto: its delightful mixture of fact and fantasy.

When it first appeared, *Der Rosenkavalier* was seen by many critics as a retreat from the daring atonal modernism of Strauss' two immediately previous stage works – *Salome* and *Elektra*. Strauss had next wanted to write a 'Mozartian opera' but *Der Rosenkavalier* has a sumptuousness which exceeds Classicism. Its plot derives from a comedy written by a contemporary of Beaumarchais, who wrote *Le Mariage de Figaro*, but this 'comedy for music' is elevated by character

portraiture that has rarely been surpassed in opera. It remains Strauss' best-loved work.

Der Rosenkavalier, set in Vienna in 1740, tells how the 17-year-old Octavian outwits the bullish Baron Ochs auf Lerchenau in his quest for the hand of the young convent girl, Sophie, daughter of the nouveau-riche Herr von Faninal. But that is not all: it is a story of the magic of love at first sight; of nostalgia, self-sacrifice and the passing of time. Octavian, the 'Knight', first lays eyes on Sophie during the presentation of the Rose. Octavian must first be given up by his older lover, the Feldmarschallin, Marie-Thérèse, who has known all along, somewhere inside, that one day he would fall for someone his own age, and whose proud surrender is the background for the celebrated Trio which climaxes the opera.

Strauss' score retains a Mozartian intention in the level of musical beauty which is maintained no matter the situation. The 'Viennese waltzes' heard throughout, though anachronistic (such waltzes were not to be heard until the century after the action takes place!), are of such a

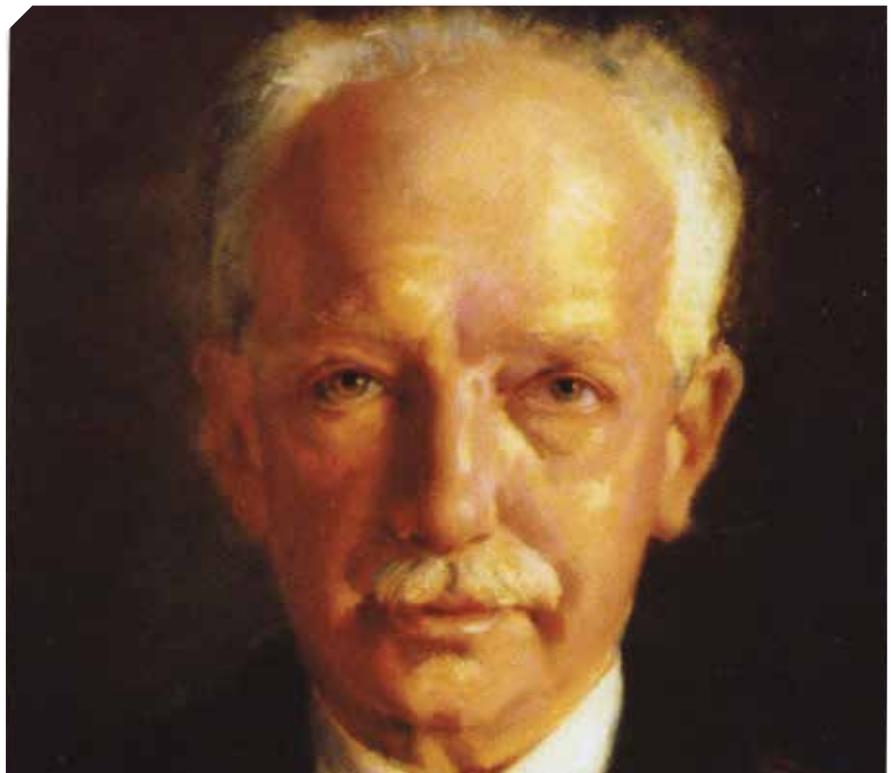
quality that, by this opera alone, Richard Strauss could almost challenge his unrelated namesake for the title of 'Waltz King'.

Such was the popularity of *Der Rosenkavalier* in the years after its premiere that a silent film version of it was made in the 1920s, Strauss agreeing to a reworking of his score as accompaniment. In subsequent years there also appeared two sequences of waltzes and a suite for concert performance. The First Waltz Sequence (so-called because it consists of excerpts from acts I and II of the opera) was arranged by Strauss himself in 1944 and in chronological terms appeared after the Second Waltz Sequence (drawn primarily from act III). This selection is an arrangement of a 1911 piano transcription by Otto Singer.

Adapted from a note by Gordon Kalton Williams

Symphony Australia © 2000

The Melbourne Symphony Orchestra first performed a selection of waltzes from Der Rosenkavalier in June 1951 with conductor Michael Bowles. The Orchestra most recently performed the Orchestral Suite in September 2010



RICHARD STRAUSS

CARL NIELSEN

(1865-1931)

Quintet, Op.43 for flute, oboe (cor anglais), clarinet, horn and bassoon (1922)

Allegro ben moderato
Menuett

Praeludium (Adagio) – Tema con (11) variazioni



CARL NIELSEN

under Mark Wigglesworth.

One evening in late 1921, Nielsen telephoned the pianist Christian Christiansen to find that he was rehearsing with the Copenhagen Wind Quintet. While they talked, Nielsen heard in the background four members of the Quintet playing through Mozart's *Sinfonia concertante* for winds. So fascinated was he, that he couldn't put the sound out of his mind and some months later, having just completed his Fifth Symphony, he started work on a wind quintet.

In March 1922, he conducted a performance of Berlioz's *Symphonie fantastique* in which the oboist of the Copenhagen Winds, Svend Felumb, played the off-stage cor anglais solo. After the concert, Nielsen telephoned Felumb and asked whether he would be able to change from oboe to cor anglais in the middle of a piece. The first movement having been finished on 25 March, the final movement (in the prelude to which the cor anglais

is duly substituted for the oboe) was completed by 30 April, in time for a private read-through by the Copenhagen Wind Quintet at the home of Nielsen's friend and patron, Carl Michaelsen. Nielsen was so captivated with the five musicians that, egged on by Michaelsen, he promised to compose a concerto for each of them. The bassoonist, who'd had difficulty enough with the Quintet, politely refused the offer, but in 1926 a flute concerto was completed for Gilbert Jespersen. The only other concerto completed was that for clarinet, for Aage Oxenvad in 1928.

Though some of Nielsen's late music makes difficult listening for the unprepared, the Quintet remains his most regularly programmed work. He made clear that the sunny first movement (not necessarily Scandinavian sun, as his recent *Aladdin* suite attested), and its horn part in particular, was out-of-doors music. The second movement is a more formal minuet, a retrospective gesture comparable if not yet to Stravinsky's neo-classicising, then to the Rococo reclamations in Falla's roughly contemporary puppet opera, *El retablo de maese Pedro*.

In an interview the same year as the Quintet, Nielsen made the enigmatic observation: 'In the end, music can express only one thing: resting forces as opposed to active ones.' Applied to his own music, it at least gives a clue to his intentions in the harmonically ambiguous prelude to the final movement, a piece in which Nielsen seems to be attempting to come to terms with Schoenberg's atonality. A set of variations follows, partly inspired by the variations movements in Mozart's wind concertante, but taking as its theme a 1919 hymn tune composed by Nielsen himself. The original text, *Min Jesus, lad min Hjerte faa* (My Jesus, make my heart love thee), by the 19th-century Lutheran bishop and folklorist, Nikolai Grundtvig, had previously been sung to a German chorale tune, a fact that so affronted Nielsen (not himself a practising Christian, but an

ardent nationalist) that he composed his own Danish one. This same hymn was sung at Nielsen's funeral in Copenhagen Cathedral, and the whole of the Quintet's last movement was performed by its dedicatees, the Copenhagen Winds, at his graveside.

Nielsen intended that those variations in which one instrument leads present the character not only of the instrument, but of its original player. Having asked Felumb to switch back to the oboe for the second variation, Nielsen gives it a solo in the third (and the exotic eighth). The clarinet is soloist in the fifth, supported only by bassoon, which then has its solo in the seventh. The ninth is for horn. At midpoint, variation six is actually a reprise of the theme, but in a minor key, whereas the closing reprise, back in the major, reworks the original's triple metre into a solemn duple-time processional.

Abridged from a note by Graeme Skinner © 2008

The only previous performance by the Melbourne Symphony Orchestra of this work took place in October 2008.

Student access to this performance of music by Carl Nielsen has been kindly supported by Geoff Hayes, through the MSO UPBEAT Access Appeal.

THE POWER OF GIVING

THE MSO IS DELIGHTED TO ANNOUNCE TWO RECENT ADDITIONS TO THE MSO **ARTIST CHAIR PROGRAM**



L-R MARK NEWMAN, DAVID BERLIN AND HYEON-JOO NEWMAN. PHOTO: LUCAS DAWSON

The MSO Artist Chair program invites supporters to invest in the Orchestra's future in a very significant way, through a commitment to directly support a player position for a minimum of three years. Such investment is rewarded with a unique connection to this heartland of the Orchestra - our extraordinary musicians - and allows us to celebrate some of the extraordinary members of our supporter community who believe in the Orchestra and Chorus' rich contribution to Melbourne's artistic landscape.

Announcing the creation of **The Gross Foundation Principal Artist Chair** to MSO Key Supporters at a reception in December, André Gremillet noted that 'this position honours the memory of Elizabeth Gross, a member of the Orchestra's family over many years as a concert-goer and a generous Patron. The Trustees' decision to direct the Foundation's commitment to support a leadership position in the Orchestra is a wonderful testament to Elizabeth's love of the MSO, and we are profoundly grateful.'

The Foundation's support reflects careful consideration of the Artist Chair Program by the Trustees. Peter Silcock, speaking for the Trustees, said 'several years ago I started attending concerts and, through Elizabeth's connection, got to know the Orchestra's leadership. This gift is about the music and musicians at the heart of the Orchestra's life; we are very proud to be able to extend Elizabeth's love of the Orchestra in a way that will directly help them to do what they do so well.'

The Gross Foundation's gift will provide \$300,000 over three years for the Principal Second Violin Chair, held by Matthew Tomkins.

Further positive contribution to the MSO's exciting agenda in coming years has come with a generous commitment from the MS Newman Family Foundation. We are proud to recognise this gift through the naming of the **MS Newman Family Principal Cello Chair**. The generous support of this position, currently held by David Berlin, is especially apposite as David celebrates his 25th

year with the MSO in 2014.

'Together with the many individuals who have supported our special project appeals through the year, these major gifts have created an inspirational momentum around the MSO as we enter 2014 and this is very exciting for both our musicians and administration team' says André.

These two new Artist Chairs join the **Patricia Riordan Associate Conductor Chair**, named in honour of a wonderful woman and longstanding supporter with her husband Roger and the Trustees of the Cybec Foundation. This support has not only played a central part in facilitating an important leadership role within the Orchestra over the past three years, but has also enabled Melbourne to retain an outstanding individual musician, Benjamin Northey. The Cybec Foundation has recently confirmed it will renew this significant support for a further three years. Bravo!

Introducing Sibelius' Symphony No.2

EARS WIDE OPEN 1

Monday 17 March at 6:30pm
Elisabeth Murdoch Hall, Melbourne Recital Centre

Richard Gill conductor
Melbourne Symphony Orchestra

About Ears Wide Open

Our three 2014 Ears Wide Open concerts provide a fascinating insight behind the creation of an important orchestral work and its composer. The work featured in each concert is played in full at a later 'matching' concert by the MSO.

If you enjoy Ears Wide Open: Introducing Sibelius' Symphony No. 2, see the work in full at the matching concert, Rachmaninov's Paganini Rhapsody along with *Rhapsody on a Theme of Paganini* with pianist Joyce Yang and Borodin's *Prince Igor* with the MSO Chorus. **Tickets are available from \$25.**

EARS WIDE OPEN

Melbourne Symphony Orchestra programs can be read online or downloaded up to a week before each concert, from www.mso.com.au

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

This performance has a duration of approximately eighty minutes with no interval.

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



PHOTO COURTESY OF BRENDAN READ

RICHARD GILL conductor

Richard Gill, OAM, is one of Australia's preeminent and most admired conductors and is internationally respected as a music educator. He is the Founding Music Director and Conductor Emeritus of Victorian Opera and Artistic Director of the Education Program

for the Sydney Symphony Orchestra. He has been Artistic Director of OzOpera, Artistic Director and Chief Conductor of the Canberra Symphony Orchestra, and Adviser for Musica Viva's In Schools program.

He has conducted all the major Australian symphony orchestras and youth orchestras, New Zealand Symphony Orchestra, Sydney Chamber Choir and Sydney Philharmonia Choirs. For the Sydney Symphony he has conducted *Meet the Music* and Family concerts, Discovery concerts with the Sydney Symphony Sinfonia and *Sinfonietta* concerts.

Richard Gill's extensive operatic repertoire includes *The Rake's Progress*, *Così fan tutte*, *Don Giovanni*, *The Threepenny Opera*, *The Damnation of Faust*, *Julius Caesar*, *Bluebeard's Castle*, *Ariadne auf Naxos* and *Rembrandt's Wife* (Victorian

Opera), *The Love for Three Oranges*, *Faust*, *The Eighth Wonder*, *Lindy*, *Macbeth*, *The Force of Destiny*, *Rigoletto*, *Lucia di Lammermoor*, *Il trovatore*, *Roméo et Juliette*, *Fidelio*, *Turandot* and *The Pearl Fishers*, (Opera Australia), *The Magic Flute* and *The Marriage of Figaro* (Opera Queensland).

He was previously Dean of the West Australian Conservatorium of Music and Director of Chorus at The Australian Opera, and has received numerous accolades including the Bernard Heinze Award, Honorary Doctorates from the Edith Cowan University of Western Australia and the ACU, Australian Music Centre's award for 'Most Distinguished Contribution to the Presentation of Australian Composition by an Individual', and the Australia Council's Don Banks Music Award.

JEAN SIBELIUS

(1865-1957)

Symphony No.2 in D, Op.43

Allegretto

Tempo andante

Vivacissimo -

Allegro moderato



YOUNG JEAN SIBELIUS

In July 1900, Sibelius wrote to his wife, Aino, from Germany: 'I can win a place, I believe, with my music. No, I don't believe; I know I can.'

Finland had been under Swedish rule since the 13th century, and by the 17th had a Swedish gentry and administrative class, into which Sibelius was born. In 1809, however, Finland was ceded to Tsarist Russia and became an autonomous Grand Duchy. By the end of the 19th century, the country was ruled in an increasingly repressive fashion by Russia. This was a response to, but inevitably inflamed, the growing movement for national self-determination, and Sibelius found himself an important symbol of that cultural resistance.

Coming from the Swedish minority, Sibelius had been largely unaware of the richness of ethnic Finnish culture until he became engaged to Aino Järnefelt, whose family was very pro-Finnish, in 1890. At the time of his engagement he was studying in Vienna, where the music of Anton Bruckner made a deep impact on him. While Sibelius' enthusiasm for Bruckner cooled over the years, the influence of the Austrian composer – particularly his ability to structure large-scale symphonic movements – remained crucial. From Bruckner, Sibelius learned how reiteration of motifs in the foreground could cover a much more slowly moving structural change, creating a sense of inexorable and inevitable power. But the Järnefelt family introduced Sibelius



JOUKAHAINEN'S REVENGE BY AKSELI GALLEN-KALLELA (1897)

to the mythological and literary culture of the Finns, and the result was a series of works that celebrated *Kalevala*, the Finnish national epic. He was able to create a Finnish musical language out of the drama of its legends, the typical modal patterns of Finnish folk-song (though he never quoted actual folk-tunes) and the rhythmic imprint of its verse, and to blend these elements with the contemporary idioms of Bruckner, Liszt and Tchaikovsky.

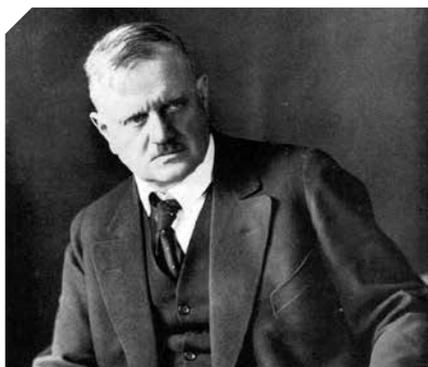
Sibelius produced his first major works, the sprawling choral *Kullervo* Symphony and the tone poem *En Saga*, in 1892, and the group of pieces based on four legends of the mythic hero Lemminkäinen in 1896; the 1890s also saw works of regional celebration like the *Karelia* Suite (named for the eastern province of Finland) in 1893, and the piece that, since 1900, has been known as

38 REASONS WHY MELBOURNE IS THE ARTS CAPITAL

The City of Melbourne Triennial Program supports major and emerging festivals and arts companies, large and small. This is just one way we ensure that Melbourne remains home to Australia's most vibrant and diverse arts scene.

melbourne.vic.gov.au/grantsandsponsorship





SIBELIUS AT FIFTY

Finlandia. *Finlandia* was banned by the Russians and had, on one occasion, to be performed under the politically inoffensive title of 'Prelude', though no Finn in the audience was unaware of the work's significance. As Sibelius mastered orchestral composition, he developed a musical language in which he could express, and combine, states of mysticism and patriotism.

By 1900, Sibelius had every right to feel optimistic. His First Symphony had premiered, to great acclaim, by the Orchestra of the Helsinki Philharmonic Society under Sibelius himself in 1899, before being performed on a European tour the following year with Robert Kajanus. European critics were, generally, effusive, one declaring it 'a remarkable work, one that steps out on new paths, or rather rushes forward like an intoxicated god'.

Having launched his symphonic career, Sibelius went on to create some of the most important symphonies of the century, alternating them with other programmatically 'Finnish' works.

In some cases, such as that of the Second Symphony, the distinction seems blurred, although Sibelius always denied that the work, which appeared in 1902, had any extra-musical significance. Nevertheless, it was widely seen at the time as representing the Finnish nation's struggle and ultimate triumph. The Violin Concerto, which followed in 1904, likewise has an abstract form, but its rhythms and orchestration inevitably evoke Finnish culture and landscape.

In his Third Symphony of 1907, Sibelius steps away from the extravagant, almost Tchaikovskian rhetoric of the Second. This is a much more introverted piece, concerned purely with its own musical elements. The same could not be said for the bleak and unresolved emotion of the Fourth Symphony, which shocked Finnish audiences into silent consternation on its appearance in 1911.

In a diary entry in late 1915, Sibelius wrote that working on his Fifth Symphony was 'as if God the Father had thrown down pieces of a mosaic from the floor of heaven and asked me to work out the pattern. Perhaps a good definition of composing. Perhaps not. How should I know!'

This work is possibly his greatest expression of a kind of pantheist joy in the physical world. He would complete two more symphonies: the Sixth, of 1923, with its sometimes disconcerting disjunctions and suddenly diaphanous sounds, and a year later the Seventh, an extraordinary piece that telescopes a whole symphonic argument into a single 20-minute span. Sibelius' final orchestral work, 1926's *Tapiola*, evokes the wild realms of the forest-god Tapi (to be performed by the MSO in April as part of the 2014 Metropolis Festival).

There should have been an Eighth Symphony, and correspondence between the composer and conductor Serge Koussevitzky suggests that it was very nearly complete in 1927 when Sibelius burned the score in what his wife called an *auto-da-fé*.

From then on he produced practically no music for the remaining 30 years of his life. Sibelius had always been profoundly ambiguous about his talent – for every effusion about God's mosaic there is a corresponding note of distrust towards his work. The 'intoxicated god', moreover, developed alcoholism fairly early in his career, giving it up (temporarily) only when he was discovered to have tumours growing in his throat as a result of drinking and smoking cigars. He outlived all his doctors.

In western Europe, he was increasingly ignored or vilified by modernist composers and commentators as the century went on, while in the USA he was held up as the virile antagonist to the 'decadent, neurotic' music of Schoenberg and his followers. And, sadly, tastemakers in the Third Reich saw in him a 'masculine' composer whose work derived from blood and soil, tainting Sibelius by an association that appalled him.

ABOUT THE MUSIC

The journey that this work enacts from darkness to light relates it to works of 'absolute' music such as certain Beethoven symphonies, but as we have noted, commentators – particularly in Finland – have often argued for its having an implicit program of national liberation. The audiences at its premiere performances certainly thought so: the concerts were sold-out, the audiences ecstatic and the composer acclaimed as a national hero.

Its first movement seems to evoke the pastoral landscapes of Finland, shot through with a sense of incipient grief. During its course the symphony passes through often-fragmentary stages of deep melancholy and conflict before emerging in the final movement with one of Sibelius' most stirring and memorable tunes.

In fact, Sibelius began writing music that ended up in the symphony while holidaying in Italy, leading some writers to comment on the more than usually warm textures that he draws from a modestly constituted orchestra. From his correspondence we know he was contemplating at least two projects: a set of tone-poems called *Festivals* and a single-movement work – inspired perhaps by Richard Strauss, whom Sibelius had recently met – on the story of *Don Juan*. Out of the sketches for these works, Sibelius fashioned some of his most memorable gestures: the sinister opening of the second movement, with its soft pizzicato opening, horn calls and bassoon solo was originally to have evoked the figure of Death

arriving at Don Juan's castle.

The work may be a document of national liberation, but it is also about the process of unifying and reconciling diverse, often fragmentary, musical gestures, so that the expansive melody of the finale seems the inevitable outcome of all that went before. Five years later, Sibelius would have his much-reported meeting with Mahler where he advocated a 'severity of style and the profound logic that creates an inner connection between all the motifs'. Mahler's response, 'No, the symphony must be like the world and embrace everything', missed the point. In their different ways, they were saying the same thing.

FURTHER LISTENING

From Sibelius' time:

All of the symphonies, tone-poems and the Violin Concerto are worth getting to know, but especially the Fifth, Sixth and Seventh Symphonies which, taken as a group, show the various facets of Sibelius' style and musical personality.

As an example of what else was happening in Scandinavian music at the time, try Carl Nielsen's *Helios* Overture, which dates from 1903, or

Grieg's last set of *Lyric Pieces*, Op.71, from 1901.

To get some idea of why one disciple of Arnold Schoenberg might have felt moved (stupidly) to write an essay called *Sibelius: Worst Composer in the World*, listen to Schoenberg's String Quartet No.2 of 1908, Alban Berg's *Seven Early Songs* of 1905 or Anton Webern's *Im Sommerwind* of 1904.

From the 21st century:

Sibelius became Finland's national hero, and left a huge legacy to the nation's music – namely a culture where music is an integral part of daily life and education, and composers are supported and valued. As a result, a country with a population comparable to that of Victoria punches well above its weight internationally when it comes to music generally and new music in particular. The brilliant Finnish composer Magnus Lindberg has a recent Violin Concerto, which inevitably pays homage to Sibelius.

© Gordon Kerry 2014

Student access to this performance of music by Jean Sibelius has been kindly supported by Geoff Hayes, through the MSO UPBEAT Access Appeal.

GLOSSARY

Absolute music: the idea that music is nothing more than music itself, and does not describe or represent anything else or tell any story; the opposite of programmatic music.

Modal: music of a tonality outside the conventional major and minor keys. Modal music tends to have an ancient sound, or a folk-like feel.

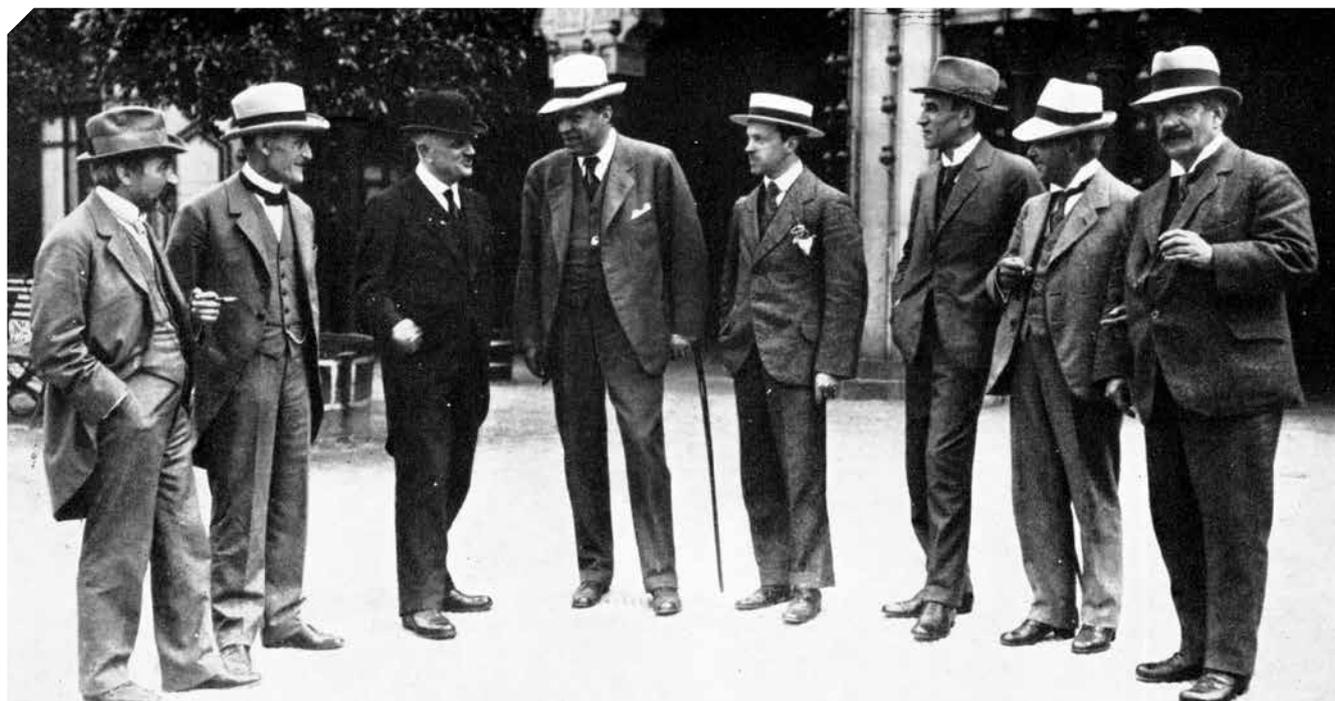
Motif: a short, distinctive melodic or rhythmic figure, often part of or derived from a theme.

Pizzicato: plucking, as opposed to bowing, the strings.

Tone poem or symphonic poem: a programmatic work for orchestra, usually in a single movement.

GUEST MUSICIANS EARS WIDE OPEN

Alyssa Conrau *violin*
Jenny Khafagi *violin*
Michael Loftus-Hills *violin*
Oksana Thompson *violin*
Ceridwen Davies *viola*
Simon Oswell *viola*
Rachel Shaw *horn*
Kieran Conrau *trombone*
Mike Szabo *trombone*



SIBELIUS ET AL 1919

MSO SUPPORTERS

ARTIST CHAIR BENEFACTORS

Harold Mitchell AC Concertmaster Chair
Patricia Riordan Associate Conductor Chair
The Gross Foundation Principal Second
Violin Chair
MS Newman Family Principal Cello Chair
Joy Selby Smith Orchestral Leadership Chair
Marc Besen AO and Eva Besen AO
International Guest Chair
MSO Friends Chair

HONORARY APPOINTMENTS

Mrs Elizabeth Chernov
Education and Outreach Patron
Sir Elton John CBE *Life Member*
The Honourable Alan Goldberg AO QC
Life Member
Geoffrey Rush AC *Ambassador*

PROGRAM BENEFACTORS

Meet the Orchestra made possible by the
Ullmer Family Endowment
Pizzicato Effect Program Benefactor
(anonymous)
MSO UPBEAT supported by Betty Amsden
OAM
MSO CONNECT supported by Jason Yeap
OAM

TRUSTS AND FOUNDATIONS

Ken and Asle Chilton Trust,
managed by Perpetual
Cybec Foundation
The Robert Salzer Foundation

Creative Partnerships Australia
Ivor Ronald Evans Foundation,
as administered by Mr Russell Brown
and Equity Trustees
The Ian Potter Foundation
Pratt Foundation

The Schapper Family Foundation
The Perpetual Foundation
- The Alan (AGL) Shaw Endowment
Zinnell/Hughes Trust,
managed by Perpetual

IMPRESARIO PATRONS

Perri Cutten and Jo Daniell
David and Angela Li
John McKay and Lois McKay
Harold Mitchell AC
Mrs Margaret S Ross AM and
Dr Ian C Ross
Inés Scotland
Trevor and Judith St Baker

Tim and Lyn Edward
Future Kids Pty Ltd
Susan Fry and Don Fry AO
Mr Greig Gailey and Dr Geraldine Lazarus
Jill and Robert Grogan
Louis Hamon OAM
Nereda Hanlon and Michael Hanlon AM
Hartmut and Ruth Hofmann
Peter and Jenny Hordern
Vivien and Graham Knowles
Peter Lovell
Annette Maluish
Mr and Mrs D R Meagher
Ian and Jeannie Paterson
Rae Rothfield
Stephen Shanasy
Maria Sola and Malcolm Douglas
In memory of John William Symons
Gai and David Taylor
Barbara and Donald Weir KSJ
YMF Foundation
Anonymous (2)

Sylvia Lavelle
Dr Elizabeth Lewis AM
Ann and George Littlewood
Christopher and Anna Long
Allan and Evelyn McLaren
Don and Anne Meadows
Marie Morton
Dr Paul Nisselle AM
Ann Peacock with Andrew
and Woody Kroger
Ruth and Ralph Renard
Diana and Brian Snape AM
Mr Tam Vu and Dr Cheryllyn Tillman
William and Jenny Ullmer
Bert and Ila Vanrenen
The Hon. Michael Watt QC
and Cecilie Hall
Brian and Helena Worsfold
George Worthington and Cameron Mowat
Anonymous (10)

MAESTRO PATRONS

Michael Aquilina
Jennifer Brukner
M P Chipman
Andrew and Theresa Dyer
Rachel and Hon. Alan Goldberg AO QC
Robert and Jan Green
Konfir Kabo and Monica Lim
Ilma Kelson Music Foundation
Norman and Betty Lees
Mimie MacLaren
Onbass Foundation
Elizabeth Proust AO
Peter and Natalie Schiavello
Glenn Sedgwick
The Gabriela and George Stephenson gift
in tribute to the great Romanian pianist
Dinu Lipati
Lyn Williams AM
Kee Wong and Wai Tang
Anonymous (2)

ASSOCIATE PATRONS

Will and Dorothy Bailey Bequest
Mrs S Bignell
Stephen and Caroline Brain
Bill and Sandra Burdett
Oliver Carton
Jan and Peter Clark
John and Lyn Coppock
Ann Darby in memory of Leslie J. Darby
Mary and Frederick Davidson AM
Peter and Leila Doyle
Lisa Dwyer and Dr Ian Dickson
Dr Helen M Ferguson
Mr Bill Fleming
Dina and Ron Goldschlager
Colin Golvan SC and Dr Deborah Golvan
Susan and Gary Hearst
Gillian and Michael Hund
Connie and Craig Kimberley

PLAYER PATRONS

David and Beverlie Asprey, Marlyn and
Peter Bancroft OAM, Barbara Bell in
memory of Elsa Bell, M Ward Breheny,
Mr John Brockman OAM and Mrs Pat
Brockman, Jill and Christopher Buckley,
Dr Lynda Campbell, Ms D Cooney and
Mr C Halek, Andrew and Pamela Crockett,
Panch Das and Laurel Young-Das, Pat and
Bruce Davis, Cameron Delost, Sandra Dent,
John and Anne Duncan, Jane Edmandson
OAM, Grant Fisher and Helen Bird, William
J Forrest AM, Barry Fradkin OAM and
Dr Pam Fradkin, David I Gibbs and Susie
O'Neill, Merwyn and Greta Goldblatt,
George H Golvan QC, Dr Marged Goode,
Louise Gourlay, Jean Hedges, Stuart and
Sue Hamilton, Tilda and Brian Haughney,
Julian and Gisela Heinze, Hans and Petra
Henkell, Dr Alastair Jackson, Stuart Jennings,
John and Joan Jones, George and Grace

PRINCIPAL PATRONS

Dr Bronte Adams
Christine and Mark Armour
Peter Biggs CNZM and Mary Biggs
Kaye and David Birks
David and Emma Capponi
Paul Carter and Jennifer Bingham
The Cuming Bequest
Dominic and Natalie Dirupo

WHAT'S MISSING?



Help us complete the picture by supporting instrumental music education.

This year, over 40 Grade Three students in Melbourne's northern suburbs will experience the joy of receiving their very first violin, viola, cello or double bass – a wonderful milestone in a journey filled with optimism and opportunity.

They will join the ranks of over 500 children before them, who have received access to free weekly instrumental tuition from a team of MSO Teaching Artists and Musicians, as part of the *MSO Pizzicato Effect*. This unique outreach program plays a transformative role in each of these

children's lives, and is made possible by the support of MSO donors.

Complete the picture for a child in the *MSO Pizzicato Effect*. Your gift helps supply a string instrument and weekly tuition. To give:

- Visit [mso.com.au/appeal](https://www.mso.com.au/appeal) and donate online;
- Email philanthropy@mso.com.au; or
- Call (03) 9626 1248 to donate over the phone.

To find out more visit www.mso.com.au/the-pizzicato-effect

We appreciate your support.

THE MSO PROUDLY THANKS ITS SUPPORTERS

Kass, Irene Kearsey, Dr Anne Kennedy, Norman Lewis in memory of Dr Phyllis Lewis, Dr Anne Lierse, Violet and Jeff Loewenstein, Elizabeth H Loftus, Vivienne Hadj and Rosemary Madden, In Memory of Leigh Masel, Trevor and Moyra McAllister, John and Ann McArthur, David and Beverley Menzies, Jan Minchin, John and Isobel Morgan, Wayne and Penny Morgan, Ian Morrey, The Novy Family, Laurence O'Keefe and Christopher James, Mrs W. Peart, Susan and Barry Peake, Graham and Christine Peirson, John and Betty Pizzey, Lady Potter AC, Peter Priest, Jiaxing Qin, In Honour of Norma and Lloyd Rees, Dr Sam Ricketson, Tom and Elizabeth Romanowski, Delina Schembri-Hardy, Max and Jill Schultz, David Shavin QC, Chris and Jacqui Simpson, Gary Singer and Geoffrey A Smith, Dr Sam Smorgon AO and Mrs Minnie Smorgon, Dr Michael Soon, Geoff and Judy Steinicke, Mrs Suzy and Dr Mark Suss, Pamela Swansson, Prof Seong-Seng Tan and Jisun Lim, Frank and Miriam Tisher, Margaret Tritsch, Mrs Barbara Tucker, P and E Turner, Mary Vallentine AO, The Hon. Rosemary Varty,

Sue Walker AM, Elaine Walters OAM, Erna Werner and Neil Werner OAM, Nic and Ann Willcock, Marian and Terry Wills Cooke, Pamela F. Wilson, Ruth Wisniak OAM and Dr John Miller AO, Joanne Wolff, Peter and Susan Yates, Mark Young, Anonymous (15)

THE CONDUCTOR'S CIRCLE

Jenny Anderson, Joyce Bown, Ken Bullen, Luci and Ron Chambers, Sandra Dent, Lyn Edward, Alan Egan JP, Louis Hamon OAM, Tony Howe, John and Joan Jones, Mrs Sylvia Lavelle, Elizabeth Proust AO, Penny Rawlins, Joan P Robinson, Jennifer Shepherd, Pamela Swansson, Dr Cheryllyn Tillman, Mr and Mrs R P Trebilcock, Michael Ullmer, Mr Tam Vu, Marian and Terry Wills Cooke, Mark Young, Anonymous (16)

We gratefully acknowledge support received from the Estates of Gwen Hunt, Pauline Marie Johnston, C. P. Kemp, Peter Forbes MacLaren, Prof Andrew McCredie, Miss Sheila Scotter AM MBE, Molly Stephens, Jean Tweedie, Herta and Fred B Vogel.

Donations are vital to the Orchestra's work, supporting access, artists, education, outreach programs and more.

We are delighted to involve donors in the MSO's world at close quarters, through events and our supporter newsletter, The Full Score.

MSO Patrons contribute at the following levels or more:
\$100 (Friend), \$1,000 (Player), \$2,500 (Associate), \$5,000 (Principal), \$10,000 (Maestro), \$20,000 (Impresario).

The MSO Conductor's Circle members have notified of a planned gift in their Will.

All donors are recognised on our website.

Enquiries: +61 (3) 9626 1107
philanthropy@mso.com.au

This honour roll is correct at time of printing.

BEETHOVEN'S FIFTH



GEELONG SERIES

Friday 21 March at 8pm
Deakin University, Costa Hall, Geelong

SATURDAY MATINEES

Saturday 22 March at 2pm
Arts Centre Melbourne, Hamer Hall

.....
Shostakovich *Festive Overture*
Shostakovich Violin Concerto No.1

INTERVAL 20 MINUTES

Beethoven Symphony No.5

.....
Melbourne Symphony Orchestra
Diego Matheuz conductor
Ray Chen violin

Melbourne Symphony Orchestra programs can be read online or downloaded up to a week before each concert, from www.mso.com.au

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

This performance has a duration of approximately one hour and forty five minutes including one interval of 20 minutes.

The Saturday Matinee performance of Beethoven's Fifth will be recorded for later broadcast and streaming on ABC Classic FM on Saturday 29 March 2014 at 1pm.

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

BEYOND THE STAGE

Learn more about the music in these free events.

Friday 21 March at 7pm
Deakin University, Costa Hall, Geelong

Saturday 22 March at 1pm
Stalls Foyer, Arts Centre Melbourne, Hamer Hall

Beethoven's Fifth Talk
MSO Orchestra Librarian Alastair McKean will present a pre-concert talk on the artists and the works featured in the program.



DIEGO MATHEUZ conductor

Diego Matheuz is a graduate of the Venezuelan Sistema, and is already widely known as one of the most promising developing talents from the Americas. In addition to his appointment as Principal Guest Conductor of the Melbourne Symphony Orchestra, he has been Principal Guest Conductor of Orchestra Mozart since 2009 and Principal Conductor of Teatro la Fenice since 2011. Recent highlights at Teatro la Fenice include a Tchaikovsky symphony cycle and productions of *La traviata*, *La bohème* and *Rigoletto*, and during the 2013/14 season he conducts productions of *Carmen*, *The Barber of Seville* and *The Rake's Progress*. Recent appearances with Orchestra Mozart include performances in Bologna, the Concertgebouw and Southbank Centre, London.

Other orchestral highlights include performances with the Philharmonia Orchestra, Royal Philharmonic Orchestra, City of Birmingham Symphony Orchestra, Czech Philharmonic, Orchestre Philharmonique de Radio France, Netherlands Radio Philharmonic Orchestra, Vienna Chamber Orchestra, Mahler Chamber Orchestra and Israel Philharmonic Orchestra. In North America he has conducted the Los Angeles Philharmonic, Houston Symphony and the National Arts Centre Orchestra in Ottawa, and last season he made his debut with the NHK Symphony Orchestra in Tokyo. Now well-established in Italy, he joined the Orchestra dell'Accademia Nazionale di Santa Cecilia on tour in Milan, Turin and Lucerne, and has made several subsequent appearances in Rome.

Diego Matheuz began his violin studies in his hometown of Barquisimeto before moving to Caracas. He maintains a strong association with his native orchestras, returning regularly to Caracas, and in 2013 he was appointed Associate Conductor of the Simón Bolívar Symphony Orchestra of Venezuela.



RAY CHEN violin

Winner of the Queen Elisabeth Music Competition and the Yehudi Menuhin Competition, Ray Chen is among the most compelling young violinists today.

Ray has released three critically acclaimed albums: a recital program *Virtuoso* of works by Bach, Tartini, Franck, and Wieniawski, and the Mendelssohn and Tchaikovsky concertos with Swedish Radio Orchestra and Daniel Harding. Following the success of these recordings, Ray was profiled by *The Strad* and *Gramophone* magazines as 'one to watch.' *Virtuoso* was distinguished with the prestigious ECHO Klassik award. His third recording, an all-Mozart album with Christoph Eschenbach and the Schleswig-Holstein Festival Orchestra, was released in January 2014.

In 2012, Ray was the youngest soloist to perform at the televised Nobel Prize Concert for the laureates, heads of state and the Swedish Royal Family. Last year, he made his debuts with the Cleveland Orchestra and the Los Angeles Philharmonic at the Hollywood Bowl.

Followed by nearly one million people on SoundCloud, Ray Chen looks to expand the classical music audience by increasing its appeal to the young generation via all available social media platforms.

Born in Taiwan and raised in Australia, Ray was accepted to the Curtis Institute of Music at age 15, where he studied with Aaron Rosand. He plays the 1702 'Lord Newlands' Stradivarius violin on loan from the Nippon Music Foundation.

DMITRI SHOSTAKOVICH

(1906-1975)

Festive Overture, Op.96

Shostakovich lived through the dramatic social and political upheavals surrounding the creation of the Soviet Union and the rise and decline of the Stalinist state. As a young man he was one of the leaders of the Russian avant-garde, but after official denunciation, began to write in a seemingly more populist, approachable manner, which we have recently begun to suspect disguises a more caustic, critical agenda.

That, however, doesn't explain the lighter tone of this work. Stalin had died in 1953, and Shostakovich had recently scored a success with his Tenth Symphony when he received a last-minute commission in 1954 to compose this work, intended by the Bolshoi Theatre to celebrate the 37th anniversary of the October Revolution. Rehearsals were due to commence in two days' time when, according to Lev Lebedinsky, interviewed in Elizabeth Wilson's *Shostakovich: A Life Remembered*, the Bolshoi's conductor, Vasili Nebol'sin, paid a visit to Shostakovich during which he explained that they had



DMITRI SHOSTAKOVICH

nothing to open the concert with. According to Lebedinsky, after Nebol'sin left:

"Then [Shostakovich] started composing. The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart ... About an hour or so later Nebol'sin started telephoning:

"Have you got anything ready for the copyist? Should we send a courier?"

Dmitri Dmitriyevich answered, "Send him."

What happened next was like the scene with the hundred thousand couriers out of Gogol's *Government Inspector*. Dmitri Dmitriyevich sat there scribbling away and the couriers came in turn to take away the pages while the ink was still wet...'

Beginning with a fanfare, the music builds to a full orchestral flourish before the overture proper – a racing *Presto* with two main themes. Two clarinets spin out a beckoning melody. The mood broadens when cellos and a solo horn present a new expressive and song-like tune, but the strings will not concede the tempo, keeping frantic pace with off-beat pizzicato. The strings do succumb to the nobility of the new theme, but only briefly; more agitated plucking of strings, accompanied by the militaristic snare drum, signals the return of the clarinets with their breathlessly spinning tune. The two themes are then set against each other – heroic pairs of trumpets and trombones striving with galloping strings and winds – until the return of the fanfare temporarily restores the grandeur of the opening. But the festive mood wins out: we are hurtled to the end in the company of the noble theme, double time!

Symphony Australia © 2000

The Melbourne Symphony Orchestra first performed Shostakovich's Festive Overture on 22 February 1974 under Arthur Fiedler, and most recently at the 2012 Sidney Myer Free Concerts with Simon Hewett.



DID YOU KNOW THIS CONCERT IS PART OF A SERIES?

SATURDAY MATINEES

See the remaining five concerts and save with a package.

BOOK NOW

MSO.COM.AU/MATINEES
(03) 9929 9600

GEELONG SERIES

See the remaining four concerts and save with a package.

BOOK NOW

GPAC (03) 5225 1200
50 LITTLE MALOP ST, GEELONG

PACKAGES FROM \$37 PER CONCERT

DMITRI SHOSTAKOVICH

(1906-1975)

Violin Concerto No.1
in A minor, Op.77

Nocturne (Moderato)

Scherzo (Allegro)

Passacaglia (Andante)

Cadenza -

Burlesque

(Allegro con brio - Presto)

Ray Chen violin



DMITRI SHOSTAKOVICH

With the defeat of the Nazis in 1945, Stalin's administration returned to the business of enforcing its values on the Soviet people, and initiated a series of crackdowns on artistic life. By February 1948 a Party Decree attacked the proponents of 'formalism' in music. Shostakovich, despite publicly acknowledging his 'errors', was relieved of his teaching duties. A first draft of the Decree included the resolution 'to liquidate the one-sided, abnormal deviation in Soviet music towards textless instrumental works'. In the event, 'liquidate' was replaced with 'censure', but the intention is plain: textless works are susceptible to many interpretations, and therefore less easy to censor. Perhaps for that reason, Shostakovich kept the violin concerto that he began in 1947 under

wraps until 1955 when Stalin was safely embalmed.

The impetus for the work was almost certainly the series of concerts given by David Oistrakh in 1947 entitled 'The Development of the Violin', and Shostakovich's response to Oistrakh's amazing artistry was to compose this big, four-movement, essentially symphonic work and dedicate it to him. Oistrakh said:

'This composition sets before the violinist a fascinating and noble task ... enabling him not only to display his virtuosity, but, in the first place, to give utterance to the most profound feelings, ideas and emotions.'

The music weaves its spell gradually. The opening *Nocturne* – and how seemingly perverse to begin a bravura work with a nocturne! – is neither symphonic sonata-allegro nor virtuosic display. Rather the soloist is presented as a lyrical, meditative character, tentatively exploring a sombre landscape and rising by degrees to more impassioned, double-stopped gestures before retreating slowly. The comparison with the *Scherzo* could hardly be greater. Here the music is, in Oistrakh's words, 'malignant, demonic, prickly'. The solo part, often playing in counterpoint with solo woodwinds, requires all the virtuosity apparently lacking in the first movement. The movement reaches a grim climax with the bone-rattling timbre of the xylophone.

While there is some gallows humour in the *Scherzo* (and references to the DSCHE motif [D-E flat-C-B natural] which Shostakovich uses as his musical signature), the *Passacaglia* is unapologetically baleful. Its theme, hinted at in the *Scherzo* but fully stated here by low strings and timpani, has an ominous tread to which the violin replies with long, heart-rending melodies. Like the *Nocturne*, the *Passacaglia* emphasises the melodic, rather than the bravura, aspects of the solo instrument, but as the movement dissolves into the

concerto's cadenza, there can be no doubt that this is music conceived for a prodigiously talented performer. The cadenza leads without a break into the *Burlesque*.

It is only here, where the orchestra plays the introductory bars without the soloist, that we realise how constant a presence the violin has been until now, and what stamina is required to play a work of such dimensions. But it's not long before the violin is drawn back into the maelstrom. There is black humour, and acid energy, and ever more impossible-seeming gestures for the soloist before a brief reminiscence of the *Passacaglia* is peremptorily dismissed by a sudden cadence.

Oistrakh gave the first performance in Leningrad in 1955 and a few months later introduced it to the West in a concert at Carnegie Hall. The US press went wild; Stalin would have turned in his mausoleum.

Abridged from a note by Gordon Kerry © 2002

The Melbourne Symphony first performed this concerto on 9 and 11 May 1970 with conductor Moshe Atzmon and soloist Nelli Shkolnikova, and most recently in 2012 with Sir Donald Runnicles and Julian Rachlin.

GUEST MUSICIANS BEETHOVEN'S FIFTH

Huy-Nguyen Bui* *associate concertmaster*
Rebecca Adler *violin*
Alyssa Conrau *violin*
Francesca Hiew *violin*
Jenny Khafagi *violin*
Michael Loftus-Hills *violin*
Oksana Thompson *violin*
Ceridwen Davies *viola*
Helen Ireland *viola*
Simon Oswell *viola*
Josephine Vains *cello*
Esther Toh *double bass*
Jenna Breen *horn*
David Evans** *horn*
Rachel Shaw *horn*
Kieran Conrau *trombone*
Mike Szabo *trombone*
Timothy Hook *percussion*
Leah Scholes *percussion*
Louisa Breen *celeste*

* *Courtesy of Australian Opera and Ballet Orchestra*

** *Courtesy of West Australian Symphony Orchestra*

LUDWIG VAN BEETHOVEN

(1770-1827)

Symphony No.5 in C minor,
Op. 67

Allegro con brio

Andante con moto

Allegro -

Allegro



LUDWIG VAN BEETHOVEN

The most famous four notes in all music are just the beginning. The striking motto that opens Beethoven's Fifth Symphony is but the first of two portentous phrases that launch a compelling emotional and musical journey. The journey is a familiar one now – this is the best-known symphony in the repertoire – but at its premiere Beethoven's contemporaries would have boarded the trusted vehicle of the Classical symphony only to discover new and noisy sounds, fresh sights along the way, and an unexpected destination.

Even the modern listener can sense the shock value of this music, responding to the no-longer startling but still powerful innovations. It's apparent from the start: the rapid repercussions and dramatic pauses of the opening theme might be surface features, musical rhetoric, but, in the words of musicologist Joseph Kerman, 'they release primal, unmediated emotional energies' that had previously been buried in the traditional Viennese Classical style.

Beethoven is said to have later described the opening: 'Thus Fate knocks at the door.' It's a dubious attribution, but one completely in character with Romantic sensibility and lasting perceptions of the symphony. 'Beethoven's music sets in motion the lever of fear, of horror, of suffering,' wrote E.T.A. Hoffmann in his famous 1810 review of the symphony, 'and wakens just that infinite longing which is the essence of Romanticism. He is accordingly a completely Romantic composer...'

But in one respect, the opening of Beethoven's Fifth is perfectly Classical. An assertive unison opening was a common way of commanding the attention of an audience – Mozart used the device to great effect in his *Paris* Symphony. But where Mozart's opening assures the listener of a clarion D major, Beethoven undermines the very convention he is observing with deliberate ambiguity. Are we in E flat major or C minor? There is no way of knowing from the opening theme. Only seven bars into the music, when the cellos deign to offer the tonic note C, can we orient ourselves to the defiant and sometimes terrifying expression of C minor.

The choice of key was significant for Beethoven. Abandoning the languishing, *pathétique* sentiments of earlier C minor works such as the Op.13 piano sonata, the key had begun to surface again and again in music of a heroic or threatening nature: the *Eroica* funeral march, the *Coriolan* Overture, and now the Fifth Symphony. In this, Beethoven is again the innovator: one of the first to take the idea of the 'heroic' manner and fuse it with cool, Classical forms, transcending sheer aesthetic principles.

But despite the turbulent and disintegrative forces that dominate this heroic music, the Fifth Symphony conveys an unprecedented sense of unity. From the first it was recognised that Beethoven had transformed the multi-movement symphony into an organic whole.

Hoffmann described his admiration for Beethoven's ability to 'relate all the secondary ideas and all transition passages through the rhythm of that simple [opening] motif'. It is the motif's very ambiguity (rhythmic as well as tonal) that provides the impetus for development – the motif becomes the protagonist, metamorphosing during the course of the symphony, to emerge in a noble and heroic guise.

It is in this evolutionary and transforming journey – beginning in one key (C minor) and ending in another (C major) – that the Fifth Symphony was truly innovative. It is as if the joy and triumph of the finale can be expressed only against the background of fear and awe that Beethoven creates in the first movement and in the scherzo. The Fifth Symphony enacts Schiller's laws of tragic art: the first to represent suffering nature, the second to represent the resistance of morality to suffering.

The expression of triumph over despair through a transition from minor to major is familiar today but it would have astonished Beethoven's contemporaries. The struggle for supremacy between major and minor begins early in the symphony, with the tonal ambiguity of the opening preparing the way for an appearance of C major in the recapitulation of the first movement. The *Andante* second movement – a double variation in which we hear Beethoven-student-of-Haydn – begins in a poised and lyrical A flat major, only to be interrupted by forceful C major fanfares with martial trumpets and drums. The provocative and gloomy scherzo with its 'spectral' double basses returns to the home key of C minor, but the struggle continues: its entire central trio section is a good-humoured but impatient C major.

Beethoven further emphasises the sense of unity in the Fifth Symphony with a seamless link between the scherzo and the finale. This stunning transition provides a moment of hushed suspense with menacing and

insistent drum beats underneath sustained string writing. Beethoven releases the accumulated tension in a blazing C major march, likened by Hoffmann to 'radiant, blinding sunlight which suddenly illuminates the dark night'. But the gloom has not been entirely dispelled and Beethoven introduces a fragment of the scherzo in the middle of the finale – a ghost of scherzos past that must be swept away a second time by the march theme.

It is in the finale that the trombones – taken from the church and the theatre (think Mozart's Requiem and *Don Giovanni*) – appear in a symphony for the first time in musical history. Together with the contrabassoon and a shrill piccolo, Beethoven counted on those trombones to 'make more noise than six timpani, and better noise at that'. The noise, of which Beethoven would have heard virtually nothing, contributes to a resplendent and festive march, all the more triumphant for the struggle that has gone before.

Yvonne Frindle © 2002

The Melbourne Symphony Orchestra first performed Beethoven's Fifth Symphony in May 1939 with conductor George Szell, and most recently in 2012 with David Robertson.



BEETHOVEN WITH LYRE c1804 COLOUR BY W.J. MAHLER

FAMILY CLASSIC KIDS 1

I Can Play Anything with Jay Laga'aia

Introduce children aged 3-7 to the wonders of orchestral music.

Benjamin Northey conductor
Jay Laga'aia presenter

Saturday 17 May at 10am, 11.15am and 1pm
Iwaki Auditorium, ABC Southbank Centre

Tickets from \$12
3-Concert Package from \$30

BOOK NOW | mso.com.au/family
(03) 9929 9600

3-7 Years 45 Mins Family



RACHMANINOV'S PAGANINI RHAPSODY



MASTER SERIES THURSDAY

Thursday 27 March at 8pm
Arts Centre Melbourne, Hamer Hall

MASTER SERIES FRIDAY

Friday 28 March at 8pm
Arts Centre Melbourne, Hamer Hall

SATURDAY NIGHT SYMPHONY

Saturday 29 March 2014 at 8pm
Arts Centre Melbourne, Hamer Hall

.....
Borodin *Prince Igor: Polovtsian Dances*

Rachmaninov *Rhapsody on a Theme of Paganini*

INTERVAL 20 MINUTES

Sibelius *Symphony No.2*
.....

Melbourne Symphony Orchestra

Diego Matheuz conductor

Joyce Yang piano

Melbourne Symphony Orchestra Chorus

Jonathan Grieves-Smith chorus master

Melbourne Symphony Orchestra programs can be read online or downloaded up to a week before each concert, from mso.com.au

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

This performance has a duration of approximately one hour and fifty minutes including one interval of 20 minutes.

The Friday night performance of Rachmaninov's Paganini Rhapsody will be broadcast and streamed live across Australia on ABC Classic FM.

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

STEI



JOYCE YANG piano

Joyce Yang came to international attention in 2005 when she won the silver medal at the Van Cliburn International Piano Competition. The youngest contestant, she took home two additional awards: the Steven De Groote Memorial Award for Best Performance of Chamber Music and the Beverley Taylor Smith

Award for Best Performance of a New Work. In 2010 she received an Avery Fisher Career Grant.

She has performed with the New York Philharmonic, BBC Philharmonic, Los Angeles Philharmonic, Houston Symphony, The Philadelphia Orchestra, and the Chicago, San Francisco and Baltimore Symphony Orchestras, among many others. During the 2013-14 season she completes her Rachmaninov cycle with Edo de Waart and the Milwaukee Symphony Orchestra, makes her debut with the Royal Flemish Philharmonic, and returns to the Fort Worth, Houston, Nashville, Seoul, Vancouver and Melbourne Symphony Orchestras in addition to numerous solo and chamber performances. In 2011 she released

her first solo album, *Collage*. This year brings the release of her second disc, *Wild Dreams*, with music by Bartók, Hindemith, Schumann and Rachmaninov.

Born in Seoul, Joyce Yang received her first piano lesson from her aunt at the age of four, and over the next few years won several national piano competitions in her native country. In 1997 she moved to the United States to begin studies at the Pre-College Division of the Juilliard School in New York with Yoheved Kaplinsky. She graduated from Juilliard with special honour as the recipient of the school's 2010 Arthur Rubinstein Prize.

She is a frequent guest on American Public Media's nationally syndicated radio program 'Performance Today'.

DIEGO MATHEUZ conductor

For more information about Diego Matheuz, please see page 15.



DID YOU KNOW THIS CONCERT IS PART OF A SERIES?

MASTER SERIES
THURSDAY OR FRIDAY

See the remaining seven concerts and save with a package.

SATURDAY NIGHT SYMPHONY

See the remaining five concerts and save with a package.

BOOK NOW MSO.COM.AU/SERIES • (03) 9929 9600

PACKAGES FROM \$37 PER CONCERT

BEYOND THE STAGE

Learn more about the music in these free events.

Thursday 27, Friday 28 and Saturday 29 March at 7pm

Stalls Foyer, Arts Centre Melbourne, Hamer Hall

Rachmaninov's Paganini Rhapsody

Join us for a free pre-concert talk by MSO Second Violinist Andrew Hall about the artists and the works featured in the program.



JONATHAN GRIEVES-SMITH Chorus Master,
Melbourne Symphony Orchestra Chorus

Jonathan is Chorus Master of the Melbourne Symphony Orchestra Chorus, Elisabeth Murdoch Fellow in Choral Music at Trinity College, The University of Melbourne, and Artistic Director of Hallelujah Junction, Australia's professional choir.

He has trained choirs for many outstanding musicians including Sir Simon Rattle, Vernon Handley, Massimo Freccia, Seiji Ozawa, Valery Gergiev, Stephen Layton, Mark Wigglesworth, Klaus Tennstedt, Pierre Boulez, James Levine, Lorin Maazel and Sir Roger Norrington, for concerts in London, Rio de Janeiro, Granada, Brussels, Nairobi, and Melbourne, and for recordings for Chandos, Decca, Phillips, ABC Classics and MSO Live.

Jonathan was Assistant Music Director to Laszlo Heltay at the Brighton Festival Chorus and was appointed Music Director following Laszlo's retirement. He was Chorus Master to the Reading Festival Chorus, Huddersfield Choral Society and Hallé Choir, and has conducted the Academy of St Martin in the Fields Choir, Sydney Chamber Choir, BBC Singers, Rome's Chorus of the Academy of Santa Cecilia, Cantillation, Sydney Philharmonia Choirs, and at North Carolina School of the Arts, Dartington International Summer School, and for the Flemish Federation of Young Choirs and Europa Cantat.

He has conducted the Orchestra National de Lille, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, Bochum Symphony Orchestra, London Mozart Players, Bournemouth Symphony Orchestra and Bournemouth Sinfonietta, Cambridge University Chamber Orchestra and New Zealand Symphony Orchestra, and soloists including Nelson Freire, Bernard Roberts, Karine Georgian, David Campbell, Bryn Terfel and Tasmin Little.



**MELBOURNE SYMPHONY ORCHESTRA
CHORUS**

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

The Chorus sings with the finest conductors, including Sir Andrew Davis, Edward Gardner, Mark Wigglesworth, Bernard Labadie, Stephen Layton, Vladimir Ashkenazy, Masaaki Suzuki and Manfred Honeck. Recent highlights include Britten's *War Requiem*, Kancheli's *Styx*, Brett Dean's *The Last Days of Socrates*, Elgar's *The Dream of Gerontius*, Rachmaninov's *The Bells* and Wagner's *The Flying Dutchman*.

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

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

MELBOURNE SYMPHONY ORCHESTRA CHORUS

SOPRANO

Philippa Allen
Colleen Arnott
Sheila Baker
Aviva Barazani
Evanna Brando
Eva Butcher
Andrea Christie
Thea Christie
Veryan Croggon
Samantha Davies
Jacqueline Dwyer
Laura Fahey
Catherine Folley
Susan Fone
Charlotte Fox
Camilla Gorman
Karina Gough
Jillian Graham
Alexandra Hadji
Karling Hamill
Juliana Hassett
Penny Huggett
Jasmine Hulme

Tania Jacobs
Gwen Kennelly
Brigid Maher
Camilla Martin
Judith McFarlane
Emily Mignot
Lynne Muir
Zoe Nikakis
Caitlin Noble
Susie Novella
Anne Payne
Susannah Polya
Rebecca Rashleigh
Tanja Redl
Natalie Reid
Jo Robin
Sue Robinson
Ruth Shand
Lynda Smerdon
Eloise Verbeek

ALTO

Ruth Anderson
Cecilia Björkregren
Kate Bramley
Jane Brodie
Alexandra Chubaty
Marie Connett
Anna Dyer
Elin-Maria Evangelista
Jill Giese
Natasha Godfrey
Debbie Griffiths
Ros Harbison
Sue Hawley
Kristine Hensel
Andrea Higgins
Claire Lawson
Helen MacLean
Rosemary McKelvie
Kellie Mentlikowski
Siobhan Ormandy
Alison Ralph
Kerry Roulston

Rosemary Saunders
Lauren Simpkins
Jenny Stengards
Libby Timcke
Norma Tovey
Jenny Vallins
Emma Warburton

TENOR

James Allen
Tony Barnett
Steve Burnett
Geoffrey Collins
James Dipnall
Marcel Favilla
Trevor Finlayson
Lyndon Horsburgh
Wayne Kinrade
Colin MacDonald
James Macnae
Dominic McKenna
Simon Milton
Michael Mobach
Andrew Pogson

Jean Francois-Ravat
Yoram Regev
Luke Sheehy
Malcolm Sinclair
Marcus Travaglia
James Walcott
Tim Wright
William Yates

BASS

Maurice Amor
Richard Barber
Richard Bolitho
Barry Clarke
Richard Corboy
Roger Dargaville
Ted Davies
Phil Elphinstone
Gerard Evans
Matthew Gulino
Andrew Ham
Andrew Hibbard
John Howard
Thomas Kristof

Eric McGrath
Alastair McKean
Alan McNab
Andrew Murrell
Edward Ounapuu
Douglas Proctor
David Sharples
Ian Vitcheff
Foon Wong

Repetiteur:
Tom Griffiths

RACHMANINOV

CONDUCTED BY WIGGLESWORTH

SCHNELZER *A Freak in Burbank*
MENDELSSOHN Piano Concerto No.1
RACHMANINOV Symphony No.2

Mark Wigglesworth conductor
Saleem Ashkar piano

1 AND 2 MAY AT 8PM
ARTS CENTRE MELBOURNE, HAMER HALL

BOOK NOW MSO.COM.AU



ALEXANDER BORODIN

(1833-1887)

Prince Igor: Polovtsian Dances



ALEXANDER BORODIN

Alexander Borodin was not only a great Russian composer, but also a doctor of medicine, a noted surgeon, and lecturer in chemistry at the St Petersburg Academy of Medicine. Though music played an important part in his life, it came second to his scientific work, and it was not until he met Balakirev, a leading figure in Russian music, that he decided to devote as much of his leisure time as possible to the study of harmony and composition. He soon became one of the most brilliant of the group of composers known as 'the Five', the other members of which were Balakirev, César Cui, Mussorgsky and Rimsky-Korsakov. All Borodin's composing was done amidst the distractions of a busy professional life – generally, he said, in the little leisure given him by a bad cold in the head.

Borodin's opera *Prince Igor* is based on a medieval Russian epic poem dealing with the struggle between the Russians and the Polovtsi, a Tartar tribe occupying the plains of the river Don. In 1185 Igor led a great expedition against the Polovtsi. He was taken prisoner with his son, Vladimir, but the great and mighty Khan Konchak, ruler of the Polovtsi,

was magnanimous and hospitable. Instead of treating the two princes as captives, he entertained them as royal guests.

It has been said of Borodin that no composer ever claimed immortality on the basis of so slender an output (he left much of the opera unfinished at his death, and it was completed by his colleagues). He would have achieved still less, and *Prince Igor* certainly would not have reached a performable state, without the goading and help of his admiring musician friends. As Rimsky-Korsakov wrote in his memoirs:

'Thereupon [Borodin] came to my house in the evening, bringing with him the hardly touched music of the *Polovtsian Dances*, and the three of us – Borodin, Liadov and I – took it apart and began to score it in hot haste. To save time we wrote in pencil rather than in ink. Thus we sat at work until late at night. The finished sheets of the score Borodin covered with liquid gelatin to keep the pencil marks intact. In order to have the sheets dry the sooner, he hung them out like wash on lines in my study. Thus the number was finished and passed on to the copyist.'

The ballet at the end of Act II of *Prince Igor* forms part of a festival arranged by the Khan for his noble prisoners. The tunes of the barbarically splendid *Polovtsian Dances* remind us that a Russian genius was uniquely placed to suggest an oriental atmosphere in music (in this case the world of the Turkish, nomadic Polovtsi).

The chorus part, which is optional but which you will hear in this performance, adds a great deal to the character of these dances.

© David Garrett

The Melbourne Symphony Orchestra first performed the Polovtsian Dances from Borodin's Prince Igor on 11 July 1940 with conductor Sir Thomas Beecham and the Melbourne Philharmonic Society. The MSO's most recent performance, conducted by Brian Buggy, took place on 6 October 1990.

PRINCE IGOR: POLOVTSIAN DANCES

Borne on wings of gentle breezes,
Fly swiftly home, ye songs of grief
and exile, away to our far distant mother
country, where once we sang, rejoicing
in our freedom.

There, beneath warm skies the languid
air moves softly,
There, the cloud-capp'd mountains
dream beside the whispering seas.
There the green and fragrant pastures
of our dear land lie basking in the
sunshine,
The crimson roses cluster in the valleys,
and nightingales sing loud in moonlit
forests,
There the roses bloom and purple grapes
hang ripe and sweet.
Speed, O song, by zephyrs wafted,
Speed, O song, on gentle winds.

Sing we praises to our glorious Khan!
Praise him for his valour, peerless Khan!
Hail, great Khan! Hail!
Praise our Khan! All hail!
He is like the sun at midday! Hail!
There is no one like our glorious Khan!

Bend before him, lowly captives, praise
him, praise him.
See'st thou these fair maidens, brought
from distant shores?

See'st thou these slaves from beyond the
far Caspian Sea?
Praise our glorious Khan, our glorious
Khan!
He is like the sun at midday! Hail!

Famous art thou as thy forebears, proud
Khan Konchak!
Mighty as thy sires art thou,
Ruthless Khan! Khan Konchak!

Hail to thee Khan Konchak!

May our dancing give him pleasure;
Look with favour on thy handmaids!
Only slaves, we strive to please thee:
Maidens, charm our glorious Khan!
May we give thee pleasure.
Maidens, dance to please our master.
Strive to please him, Khan Konchak!
May our dancing give him pleasure,
All hail Khan Konchak!

SERGEI RACHMANINOV

(1873-1943)

*Rhapsody on a Theme of
Paganini, Op.43*

Joyce Yang piano

On leaving Russia for good in 1917, Rachmaninov busied himself with acquiring a concert pianist's repertoire so that he could earn a steady income, and gave 40 concerts in four months during his first US concert season. But he gradually reduced his concert commitments until, in 1925, he had nine months free of performances, during which he composed his first post-Russian pieces: *Three Russian Songs for Chorus and Orchestra*, which were well received, and the Piano Concerto No.4, which was greeted with widespread indifference. Rachmaninov, always sensitive about his own music, did not produce another work for four years.

When the *Variations on a Theme of Corelli* for solo piano appeared in 1931, they indicated that a large-scale variation structure might serve Rachmaninov's musical needs better than the more traditional concerto structure in which success had so recently eluded him. *The Corelli Variations*, based on the Baroque popular tune, *La Folia*, might be thought of as the moodier, introspective dress rehearsal for the work that was to follow: the *Rhapsody on a Theme of Paganini*, based on Paganini's celebrated 24th Caprice.

In the *Rhapsody*, Rachmaninov seems to grasp the big picture and distil a sense of unity, from variation to variation, that he does not achieve in the more extended forms of the Fourth Concerto. Yet the *Rhapsody's* theme and 24 variations actually behave like a four-movement work. Variations 1 to 11 form a quick first movement with cadenza; Variations 12 to 15 supply the equivalent of a

scherzo/minuet; Variations 16 to 18, the slow movement; and the final six variations, the dashing finale.

We actually hear the first variation – a skeletal march that evokes Paganini's bony frame – before the theme itself. The ensuing variations are increasingly animated and decorative until Variation 7 gives us a first stately glimpse, on the piano, of the *Dies irae* plainchant, with the strings muttering the Paganini theme against it. This old funeral chant features prominently in Rachmaninov's output. Sometimes, as in his final work, the *Symphonic Dances*, he uses it without irony, but its appearances in the *Rhapsody* are essentially sardonic.

Variation 8 is a kind of demented can-can which rushes headlong into the even more helter-skelter Variation 9, in which the strings begin by playing with the wood of their bows. Grimly glittering arpeggios are tossed between piano and orchestra in Variation 10, in which the *Dies irae* is heard in brazen octaves on the piano, with syncopated brass commentary.

With the cadenza-like Variation 11 forming a point of transition, we move to the exquisite, gently regal minuet of Variation 12. The drive, directness and power of Variation 14 are created with much bolder writing for wind and brass than Rachmaninov employed in his earlier orchestral scores. The piano is given a very subsidiary role here, then comes instantly to the fore in the dazzling, cadenza-like Variation 15.

After a pause, Variation 16 has an intimacy and exoticism that evokes the Arabian Dance from Tchaikovsky's *The Nutcracker*, with short but telling solo phrases for oboe, horn, violin, clarinet and cor anglais. Variation 17 is more palpably mysterious, even sinister, and the only one where the theme seems to have vanished altogether. But we land on very deep shag-pile indeed with the celebrated 18th Variation, in which Rachmaninov uses his sleight



RACHMANINOV

of hand to turn Paganini's theme upside down and create a luxuriant, much admired (and much imitated) melody of his own. Rachmaninov is reported to have said of it: 'This one is for my agent.'

As if being woken suddenly from a dream, the orchestra calls the soloist and the audience to attention for six final variations that evoke Paganini's legendary left-hand pizzicato playing (Variation 19) and the demonic aspects of the Paganini legend, with more references to the *Dies irae* and an increasing emphasis on pianistic and orchestral virtuosity in the last two variations. Just as a final violent outburst of the *Dies irae* seems to be leading us to a furious crash-bang coda, we are left instead with a nudge and a wink, as Rachmaninov's final masterpiece for piano and orchestra bids us a sly farewell.

Abridged from a note by Phillip Sametz © 2000

Rachmaninov's Rhapsody on a Theme of Paganini received its world premiere at The Lyric Theatre, Baltimore, on 7 November 1934. The composer himself was the soloist, and Leopold Stokowski conducted the Philadelphia Orchestra.

The Melbourne Symphony Orchestra first performed it on 17 October 1947 with Eunice Gardiner and Bernard Heinze, and most recently in 2009 with Alexey Yemtsov and Andrew Grams.

RACHMANINOV IN THE NEW WORLD

By June 1917 Rachmaninov knew he could not stay in Russia much longer. The Tsar and his government had fallen early in the year, and initially Rachmaninov had felt joy at the prospect of democratic freedom for his country. But soon after, his country estate Ivanovka was looted and vandalised (revolutionaries would later destroy it) and the political atmosphere became increasingly unstable. Concentrating on composition was impossible. He wrote to his cousin Siloti, telling of his desperate need to take his family out of the country, to 'Norway, Denmark [or] Sweden. It makes no difference where! Anywhere!'

But he could pull no strings, and in his increasing despair turned to a task that he had put off for some time but that he felt would take his mind off the enveloping chaos: the revision of his First Piano Concerto. He became so absorbed in this work that he failed to notice the world changing around him. In late October, in the streets surrounding his Moscow flat, the latest incarnation of the provisional government was overthrown and the Bolsheviks seized power. When, a few weeks later, Rachmaninov received an invitation to perform in Stockholm, he leaped at the chance. On 23 December 1917, he and his family left Russia for the last time.

When poet and novelist Boris Pasternak was threatened with deportation after the success of *Doctor Zhivago* in 1958, he wrote: 'Leaving the motherland will equal death for me,' and for Rachmaninov departure from Russia was a desperate but seemingly inescapable measure. He was a patrician in spirit, from a middle-class background, who was completely antipathetic to the new regime, and he found himself unable to work in the newly



RACHMANINOV AT THE STEINWAY GRAND PIANO

violent atmosphere of his homeland.

As a young man, Rachmaninov was a welcome guest at the Pasternak household. Indeed Boris' father Leonid, an art professor, depicted the composer in a much-reproduced portrait. We can imagine Rachmaninov sharing Zhivago's lament for 'the death of the inner life' in the bloody aftermath of the Revolution, a lament that haunts the pages of Boris Pasternak's novel.

Rachmaninov's dilemmas on leaving Russia were manifold. His income and possessions were gone and he had to earn enough money to provide some security for his family. He was, in effect, a refugee. So, at the age of 45, he transformed himself from a composer-pianist to a

virtuoso pianist who performed his own compositions as part of a much broader repertoire.

Just as he was trying to decide where the family would settle, he received three offers from the United States: the post of Chief Conductor with the Boston Symphony (110 concerts in 30 weeks), a two-year conductor's contract with the Cincinnati Symphony, and a recital tour of 25 concerts. Although he turned down all three proposals, they cemented his idea of making the USA his home. It was far from the war and the offers he'd already received indicated that he was likely to find work there.

Rachmaninov would tour Europe frequently in his remaining years

and built himself a villa on the shore of Lake Lucerne, called Senar. But North America became the centre of his career: all his major works written after 1917 were premiered there, he made all his recordings there and it is where he returned for good as war clouds gathered over Europe.

The outset of his career as a concert pianist coincided with the cessation of his composing activities. 'Coincided' may be too gentle a term. Travelling as frequently as he did and making his home in a new culture, it might seem as if he had acclimatised to his new life reasonably well, but in the New York house Rachmaninov bought in 1921 and at Senar, the atmosphere of Ivanovka was consciously recreated, with Russian servants in employ, Russian customs observed and Russian visitors received. When Stanislavsky and the Moscow Arts Theatre arrived in New York in 1922, Rachmaninov entertained them royally. The following year we find him writing about Rimsky-Korsakov's music: 'Because of sentimentality (perhaps characteristic of me) or ... because of the loss of my native land, with which the music of Nikolai Andreyevich is so closely bound (only Russia could create such an artist), to hear a performance of his works always brings tears.'

This separation from his cultural roots has often been given as the reason for Rachmaninov's long compositional silence: between 1917 and the premiere of the Fourth

Piano Concerto in 1926 he wrote no original works at all. But there was a practical reason also: he was building up a concert pianist's repertoire, performing intensively (between November 1922 and March 1923, for example, he gave 71 performances in the USA, Canada and Cuba) and making records and piano rolls. 'To begin a new composition,' he wrote to a friend at this time, 'seems unattainably difficult.'

The *Rhapsody on a Theme of Paganini* aside, for decades the recorded legacy of his piano playing was considered the major achievement of his American years. We are fortunate to have recordings of him in all his works for piano and orchestra and in some of the cornerstones of his recital repertoire, in particular Chopin's Second Sonata and Third Ballade and Schumann's *Carnaval*. His playing combines astonishing technical command of the instrument, a profound recreator's view of the music (very much from one composer to another) and a rigorous sense of musical structure. His playing sounds Romantic and very 'personal' to our ears, but, in an age of high-flown pianism, his contemporaries admired it for its combination of vivid imagination and searching analysis. He is often cited as one of the founders of a modern interpretative sensibility.

When he did, finally, present new works to the public – the Fourth Piano Concerto, *Corelli Variations*, *Paganini Rhapsody*, Third Symphony and *Symphonic Dances* came forth

in sporadic bursts from 1926 until 1940 – they were generally greeted dismissively, even in the USA, where Rachmaninov was so highly thought of as an interpreter. One critic wrote of the Third Symphony as 'a chewing over again of something that never had any importance to start with', while another dismissed the *Symphonic Dances* as 'long and derivative'. The critics were listening to Stravinsky and the audiences wanted more of the handful of works they already knew, particularly the tunefulness and lush textures of the Second and Third Piano Concertos. They did not respond to the sardonic wit, lean orchestral sound, rhythmic drive and finely-worked formal structures that characterised his later music. The *Paganini Rhapsody* was his only piece to be a 'hit' in his lifetime. Only since the 1970s has a real appreciation begun of the music he created in his new world.

Phillip Sametz © 2003

GUEST MUSICIANS

RACHMANINOV'S PAGANINI RHAPSODY

Rebecca Adler *violin*
Alyssa Conrau *violin*
Jenny Khafagi *violin*
Robert John *violin*
Michael Loftus-Hills *violin*
Clare Miller *violin*
Oksana Thompson *violin*
Ceridwen Davies *viola*
Simon Oswell *viola*
Rachel Atkinson *cello*
Esther Toh *double bass*
Jenna Breen *horn*
Rachel Shaw *horn*
Kieran Conrau *trumpet*
Timothy Hook *percussion*
Evan Pritchard *percussion*
Greg Sully *percussion*

JEAN SIBELIUS

(1865-1957)

Symphony No.2 in D, Op.43

Allegretto

Tempo andante

Vivacissimo -

Allegro moderato



SIBELIUS -1890

Please see page 15 for program notes for Sibelius' Symphony No.2

MSO CONNECT

The MSO would like to extend a warm welcome to high school students from Blackburn High School, Huntingtower, Penleigh and Essendon Grammar School, Scotch College and Wesley College participating in our inaugural MSO Connect program.

MSO Connect is a donor-supported school partnership program and audience development initiative, which provides subsidised group ticket packages to MSO concerts and special access to the expertise of MSO musicians.

**For more information on
MSO Connect please contact
MSO Education on 9626 1115.**

Special thanks to Creative Partnerships Australia, Future Kids Pty Ltd., Konfir Kabo and Monica Lim, Peter and Natalie Schiavello and Jason Yeap OAM for making this program possible.



MELBOURNE SYMPHONY ORCHESTRA

Sir Andrew Davis Chief Conductor
Diego Matheuz Principal Guest Conductor
Benjamin Northey Patricia Riordan Associate Conductor Chair

FIRST VIOLINS

Wilma Smith
Harold Mitchell AC
Concertmaster Chair
 Peter Edwards
Assistant Principal
 Kirsty Bremner
MSO Friends Chair
 Sarah Curro
 Lerida Delbridge
 Peter Fellin
 Deborah Goodall
 Lorraine Hook
 Kirstin Kenny
 Ji Won Kim
 Eleanor Mancini
 Anne Martonyi
 Mark Mogilevski
 Michelle Ruffolo
 Kathryn Taylor

SECOND VIOLINS

Matthew Tomkins
The Gross Foundation
Principal Second Violin
Chair
 Robert Macindoe
Associate Principal
 Monica Curro
Assistant Principal
 Mary Allison
 Isin Cakmakcioglu
 Cong Gu

Andrew Hall
 Rachel Homburg
 Christine Johnson
 David Shafir
 Isy Wasserman
 Philippa West
 Patrick Wong
 Roger Young

VIOLAS

Daniel Schmitt
Principal
 Fiona Sargeant
Associate Principal
 Gabrielle Halloran
Acting Assistant
Principal
 Lauren Brigden
 Katharine Brockman
 Christopher Cartlidge
 Simon Collins
 Trevor Jones
 Cindy Watkin
 Caleb Wright

CELLOS

David Berlin
MS Newman Family
Principal Cello Chair
 Rachael Tobin
Associate Principal
 Nicholas Bochner
Assistant Principal

Miranda Brockman
 Rohan de Korte
 Keith Johnson
 Sarah Morse
 Angela Sargeant
 Michelle Wood

DOUBLE BASSES

Steve Reeves *Principal*
 Andrew Moon
Associate Principal
 Sylvia Hosking
Assistant Principal
 Damien Eckersley
 Benjamin Hanlon
 Suzanne Lee
 Stephen Newton

FLUTES

Prudence Davis
Principal
 Wendy Clarke
Associate Principal
 Sarah Beggs

PICCOLO

Andrew Macleod
Principal

OBOES

Jeffrey Crellin
Principal
 Vicki Philipson
Associate Principal
 Ann Blackburn

COR ANGLAIS

Michael Pisani
Principal

CLARINETS

David Thomas
Principal
 Philip Arkinstall
Associate Principal
 Craig Hill

BASS CLARINET

Jon Craven *Principal*

BASSOONS

Jack Schiller *Principal*
 Elise Millman
Associate Principal
 Natasha Thomas

CONTRABASSOON

Brock Imison *Principal*

HORNS

Geoff Lierse
Associate Principal
 Saul Lewis
Principal Third
 Trinette McClimont

TRUMPETS

Geoffrey Payne
Principal
 Shane Hooton
Associate Principal
 William Evans
 Julie Payne

TROMBONES

Brett Kelly *Principal*
 Kenneth McClimont
Associate Principal

TUBA

Timothy Buzbee
Principal

TIMPANI

Christine Turpin
Principal

PERCUSSION

Robert Clarke
Principal
 John Arcaro
 Robert Cossom

HARP

Yinuo Mu *Principal*

MANAGEMENT

BOARD

Harold Mitchell AC
Chairman
 André Gremillet
Managing Director
 Peter Biggs CNZM
 Andrew Dyer
 Danny Gorog
 Rohan Leppert
 David Li
 Alastair McKean
 Ann Peacock
 Michael Ullmer
 Kee Wong

COMPANY SECRETARY

Oliver Carton

EXECUTIVE

André Gremillet
Managing Director
 Julia Bryndzia
Executive Assistant

BUSINESS

Natalya Jurchesin
Chief Financial Officer
 Raelene King
Personnel Manager
 Kaanji Skandakumar
Accountant
 Nathalia Andries
Finance Officer

ARTISTIC

Huw Humphreys
Director, Artistic
Planning
 Andrew Pogson
Assistant Artistic
Administrator
 Laura Holian
Artistic Coordinator
 Bronwyn Lobb
Education Manager
 Jonathan
 Grieves-Smith
Chorus Master
 Lucy Rash
Chorus Coordinator
 Lucy Bardoel
Education Assistant

OPERATIONS

Gabrielle Waters
Director of Operations
 Angela Bristow
Assistant Orchestra
Manager
 Tom Warneke
Production Manager
 James Poole
Production Coordinator
 Alastair McKean
Orchestra Librarian
 Kathryn O'Brien
Assistant Librarian
 Michael Stevens
Operations Assistant
 Stephen McAllan
Artist Liaison

MARKETING

Jennifer Poller
Marketing Manager
 Megan Sloley
Marketing Manager
 Danielle Poulos
Communications
Manager
 Alison van den Dungen
Publicist
 Simon Wilson
Digital Marketing
Manager
 Nina Dubecki
Front of House
Supervisor
 Chloe Schnell
Marketing Coordinator
 Beata Lukasiak
Marketing Coordinator
 Stella Barber
Consultant Historian

BOX OFFICE

Claire Hayes
Ticket and Database
Manager
 Paul Congdon
Box Office Supervisor
 Angela Lang
Box Office Attendant

DEVELOPMENT

Cameron Mowat
Director of Development
 Jessica Frean
Philanthropy Manager
 Rosemary Kellam
Trusts and
Foundations Manager
 Ben Lee
Philanthropy Executive
 James Ralston
Corporate Partnerships
and Events Coordinator
 Arturs Ezergailis
Development Officer



Soundscape: Sibelius Tapiola

2014 METROPOLIS NEW MUSIC FESTIVAL MYTHIC SOUNDS AND STORYTELLING

SIBELIUS, MUSTONEN, MESSIAEN, SHOSTAKOVICH

OLLI MUSTONEN, JOANNA MACGREGOR, KRISTIAN WINTHER,
MARKO YLONEN, THE MELBOURNE SYMPHONY ORCHESTRA AND MORE.

1 – 12 APRIL 2014 | TICKETS FROM \$38*

MORE INFO AND TICKETS | METROPOLISFESTIVAL.COM.AU

*TRANSACTION FEES MAY APPLY