



mso / IN CONCERT

MAY 2014

WIGGLESWORTH CONDUCTS
RACHMANINOV

MASTER SERIES THURSDAY
THURSDAY 1 MAY AT 8PM

MASTER SERIES FRIDAY
FRIDAY 2 MAY AT 8PM

TOGNETTI, BRAHMS AND THE MSO

MONASH SERIES
FRIDAY 9 MAY AT 8PM

SATURDAY MATINEE
SATURDAY 10 MAY AT 2PM

GREAT CLASSICS ON MONDAYS
MONDAY 12 MAY AT 6:30PM

INTRODUCING BEETHOVEN'S
SYMPHONY NO.4

EARS WIDE OPEN 2
MONDAY 19 MAY AT 6:30PM

MUSICAL TALES FROM CHILDHOOD

MELBOURNE TOWN HALL PROMS
FRIDAY 23 MAY AT 7:30PM

KEYS TO MUSIC

SATURDAY 24 MAY AT 11AM

BEETHOVEN AND TCHAIKOVSKY

CHAMBER SERIES
SUNDAY 25 MAY AT 11AM

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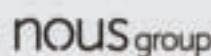
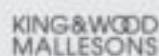
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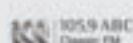
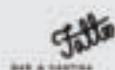
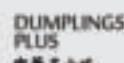
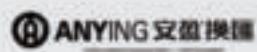
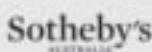
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COVER IMAGE: MARK WIGGLESWORTH

PROGRAM INFORMATION

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This program has been printed on FSC accredited paper.

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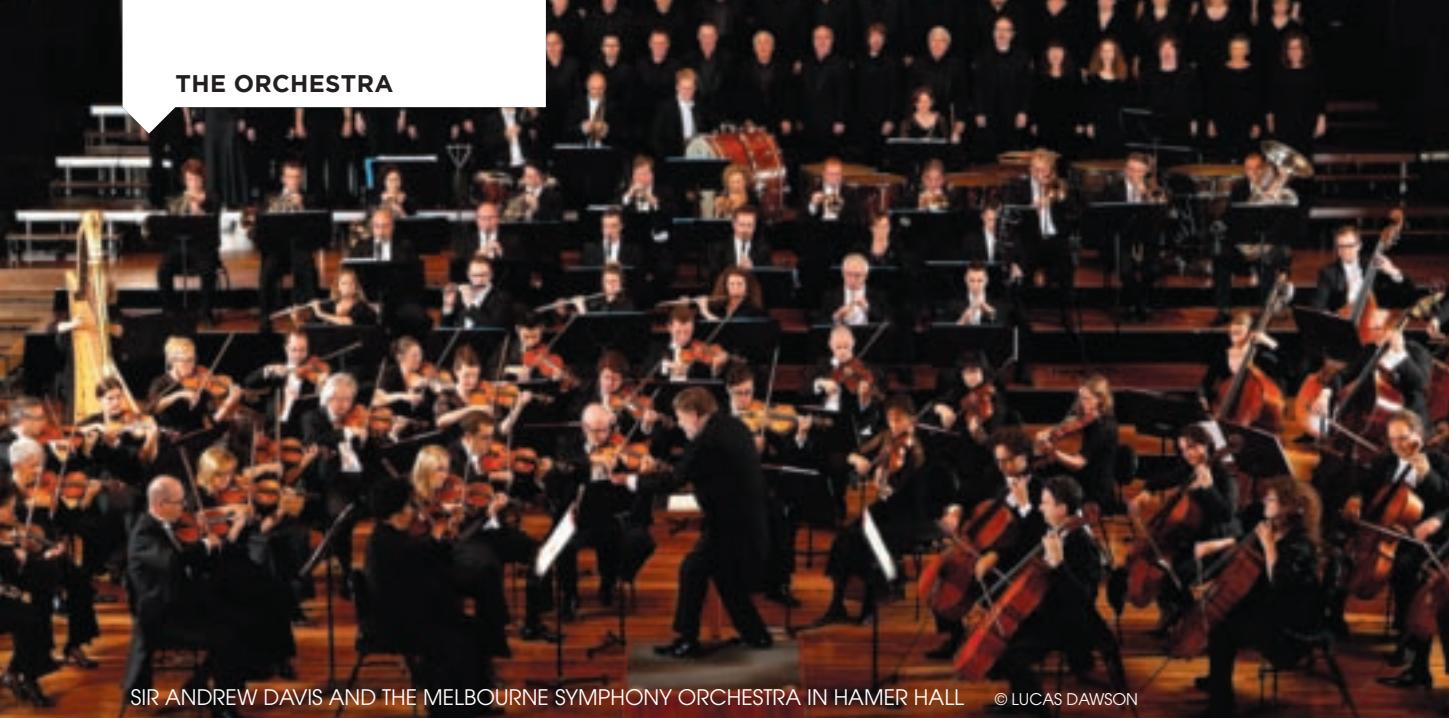
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THE MELBOURNE SYMPHONY ORCHESTRA

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Sir Andrew Davis

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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.

PHOTO COURTESY OF LUCAS DAWSON



With our core subscription series well and truly underway, we are looking forward to bringing you many nights of outstanding music performed by the finest artists from Australia and around the world.

In May we are pleased to welcome back to Melbourne Mark Wigglesworth who will conduct Rachmaninov's Symphony No.2 and Mendelssohn's Piano Concerto No.1, the latter performed by acclaimed young pianist Saleem Ashkar. Our next Melbourne Town Hall Proms concert, hosted by Eddie Perfect, will see some of Australia's finest musical talent take to the stage including the MSO's Principal Clarinet David Thomas and recently appointed

Principal Bassoon Jack Schiller, as the featured instrumentalists in Strauss's *Duet-Concertino* under the baton of Nicholas Carter.

This month is also a great time to get to discover the full breadth of Beethoven's music, with the inimitable Richard Gill deconstructing the composer's Symphony No.4 in **Ears Wide Open**, key artists from our string section and pianist Kenji Fujimura performing the *Archduke* Piano Trio in our next Chamber concert and musical luminary Richard Tognetti joining the MSO as the featured violin soloist for Beethoven's Romances for Violin and Orchestra.

In addition to their performance duties, our musicians and visiting artists make an invaluable contribution to the MSO's education activities which offer new audiences a chance experience the thrill of live orchestral music, often outside the concert hall.

Most recently, our Principal Guest Conductor Diego Matheuz and violin soloist Ray Chen, took time out of their busy rehearsal schedules to work with young musicians in the MSO's **Pizzicato Effect** program at Meadows Primary School. Diego led the students through Beethoven's famous *Ode to Joy* and Ray played them excerpts from many famous

works for violin, encouraging the students to think about music has the power to make us feel. This inspiring program has gone from strength to strength, growing from just two classes in 2008 to encompassing the entire school five years later. To support this great initiative, I encourage you to consider a donation to our Instrument Appeal – see more information on page 13.

MSO's Associate Conductor Benjamin Northey and Richard Gill will be overseeing **Education Week**, our flagship event for schools and families held at the Melbourne Town Hall from 26 to 31 May. You can find out more about what is in store at this year's event on page 25.

As always, we are grateful for the enthusiasm of our supporters, audiences and participants in the MSO's many programs. As we continue to uphold the much loved traditions of the symphonic repertoire while exploring innovative new ways to deliver the live orchestral experience, your passion is our inspiration.

André Gremillet
Managing Director

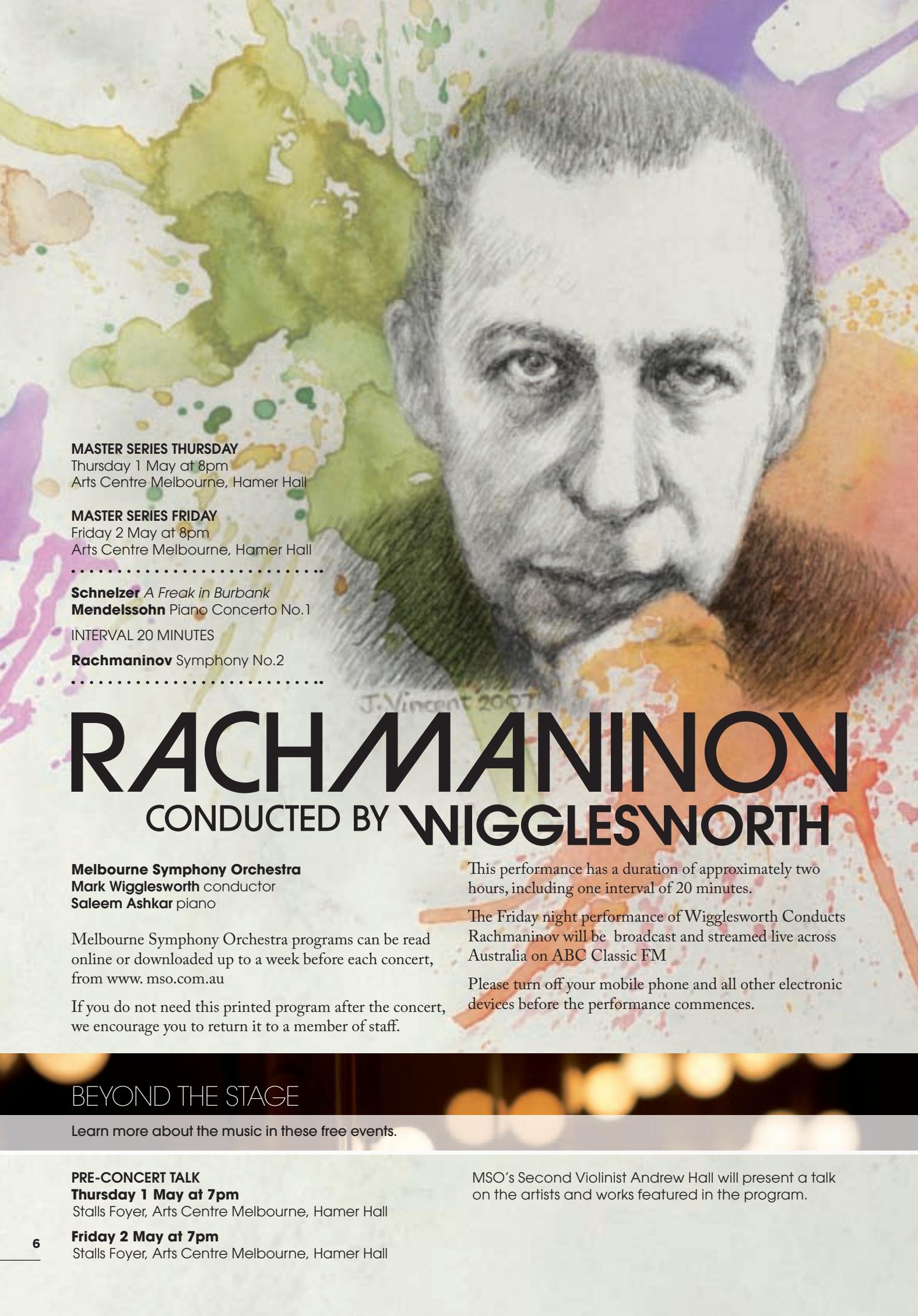
Join ABC Classic FM's Phillip Sametz, Conductor Richard Gill, Soprano Antoinette Halloran and the Melbourne Symphony Orchestra for a night of live orchestral trivia!

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MASTER SERIES THURSDAY

Thursday 1 May at 8pm
Arts Centre Melbourne, Hamer Hall

MASTER SERIES FRIDAY

Friday 2 May at 8pm
Arts Centre Melbourne, Hamer Hall

.....
Schnelzer *A Freak in Burbank*
Mendelssohn Piano Concerto No.1

INTERVAL 20 MINUTES

.....
Rachmaninov Symphony No.2

RACHMANINOV

CONDUCTED BY **WIGGLESWORTH**

Melbourne Symphony Orchestra
Mark Wigglesworth conductor
Saleem Ashkar 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 two hours, including one interval of 20 minutes.

The Friday night performance of Wigglesworth Conducts Rachmaninov 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.

BEYOND THE STAGE

Learn more about the music in these free events.

PRE-CONCERT TALK

Thursday 1 May at 7pm

Stalls Foyer, Arts Centre Melbourne, Hamer Hall

Friday 2 May at 7pm

Stalls Foyer, Arts Centre Melbourne, Hamer Hall

MSO's Second Violinist Andrew Hall will present a talk on the artists and works featured in the program.



MARK WIGGLESWORTH

conductor

Born in Sussex, England, Mark Wigglesworth studied music at Manchester University and conducting at the Royal Academy of Music. He has since worked with most of the orchestras in the United

Kingdom, and has guest conducted the Royal Concertgebouw Orchestra, Royal Stockholm Philharmonic Orchestra, La Scala Philharmonic, New York Philharmonic, The Cleveland Orchestra, the Boston, Chicago, San Francisco, Montreal and Toronto Symphony Orchestras, and the Hong Kong Philharmonic. He regularly visits the Minnesota Orchestra and has an ongoing relationship with the New World Symphony.

Equally at home in the opera house, Mark Wigglesworth started his operatic career with a period as Music Director of Opera Factory, London. Since then he has worked regularly at Glyndebourne (*Peter Grimes, La bohème, The Marriage of Figaro*); Welsh National Opera (*Elektra, The Rake's Progress, Tristan and Isolde, Così fan tutte*); and English National Opera (*Lady Macbeth of the Mtsensk District, Così fan tutte, Falstaff, Kát'a Kabanová, Parsifal*).

His recordings include live performances of Mahler's Sixth and Tenth symphonies issued by the Melbourne Symphony Orchestra on the MSO Live label; a disc of English music with the Sydney Symphony Orchestra; a project with BIS Records to record all the symphonies of Shostakovich; and most recently the two Brahms Piano Concertos, played by Stephen Hough and the Mozarteum Orchestra, Salzburg.

Mark Wigglesworth will be Music Director of English National Opera from September 2015. Previous appointments include Associate Conductor of the BBC Symphony Orchestra, Principal Guest Conductor of the Swedish Radio Symphony Orchestra and Music Director of the BBC National Orchestra of Wales.



SALEEM ASHKAR

piano

Saleem Ashkar made his Carnegie Hall debut at the age of 22 and has since worked with many of the world's leading orchestras, including the Vienna Philharmonic Orchestra, Israel Philharmonic Orchestra, Chicago Symphony Orchestra, La Scala Philharmonic, the Royal Concertgebouw Orchestra, German

Symphony Orchestra Berlin, London Symphony Orchestra, Berlin Radio Symphony Orchestra, Maggio Musicale, New Zealand Symphony Orchestra, Mariinsky Theatre Orchestra and the Danish National Symphony Orchestra. He appears this season with the Czech Sinfonietta, RAI National Symphony Orchestra, Poznań Philharmonic Orchestra, the Valencia Orchestra, Tokyo Metropolitan Symphony Orchestra and National Arts Centre Orchestra on the invitation of Pinchas Zukerman. He also undertakes a Beethoven cycle in collaboration with The Sage Gateshead during this and future seasons.

Saleem Ashkar has performed with conductors such as Zubin Mehta, Riccardo Muti, Fabio Luisi, Lawrence Foster, Bertrand de Billy, Philippe Jordan and Ludovic Morlot. He toured extensively with Riccardo Chailly and the Leipzig Gewandhaus Orchestra performing Mendelssohn's Piano Concerto No.1, with appearances at the

Proms and the Lucerne Festival. Following a highly successful debut with Christoph Eschenbach and the North German Radio Symphony Orchestra Symphony Orchestra, he was then invited to play the Schumann Concerto with the Düsseldorf Symphony Orchestra. A dedicated recitalist and chamber musician, he has collaborated with artists including Daniel Barenboim, Nikolaj Znaider and Waltraud Meier.

Saleem Ashkar recently released his first CD with Decca, featuring Beethoven's Piano Concertos Nos.1 and 4, recorded with Ivor Bolton and the NDR Symphony Orchestra. His second album will include Mendelssohn's Piano Concertos No.1 and 2, recorded with Riccardo Chailly and the Gewandhaus Orchestra.

Saleem Ashkar's appearance with the MSO is supported in part through The Stephenson Gift, in tribute to the great Romanian pianist Dinu Lipatti

ALBERT SCHNELZER

(born 1972)

A Freak in Burbank (2007)

AUSTRALIAN PREMIERE



ALBERT SCHNELZER

One of Sweden's most frequently performed contemporary composers, Albert Schnelzer was born in Värmland and studied at the Malmö Academy of Music and at the Royal College of Music in London. In 1998, whilst still a student, he won the Composers of Tomorrow competition with the orchestral work *Erupto*, premiered by the Helsingborg Symphony Orchestra. He made his international breakthrough in 2004 with the work *Predatory Dances*, commissioned by Radio France and premiered at the Présence Festival in Paris.

His output includes concertos and a wide range of orchestral and chamber works, and his music is often described as energetic and forward-moving, lyrical and fragile, but also directly accessible and intensely personal. Classical composers such as Beethoven and Liszt stand shoulder to shoulder with Pink Floyd and Iron Maiden in Schnelzer's list of influences.

Works in progress include *Tales From Suburbia*, commissioned by the BBC Symphony Orchestra and Swedish Radio Symphony, and due to be premiered in 2014-15 at the Barbican Centre; and Concerto for

Orchestra, commissioned by the Royal Stockholm Philharmonic and Gothenburg Symphony Orchestra.

A Freak in Burbank was commissioned by the Stockholm Chamber Orchestra and premiered in 2008 in Stockholm. Since then it has been performed almost 40 times by 19 different orchestras around the world, including a highly successful UK premiere at the BBC Proms in 2010. The piece has been acclaimed for its orchestral virtuosity, with conductor Thomas Dausgaard praising its 'tension, immediacy and storytelling'.

Schnelzer has described the inspiration behind the work:

'The music of Joseph Haydn has always been a source of inspiration for me. What I experience as the essence of his music is the transparency, the playful character, the contrasts and the sometimes almost burlesque quality. Another artist with these 'trademarks' is the film director Tim Burton (born in Burbank, USA).'

As a child, Burton was, by his own admission, moderately destructive. He would rip the heads off his toy soldiers and terrorise the kid next door by convincing him that aliens had landed. He would seek refuge from his surroundings in the movie theatre or sit in front of the television watching horror movies. (From the book *Burton on Burton*, edited by Mark Salisbury.)

'In this piece I wanted to take a Haydn-size orchestra, preserve the essence of Haydn's music, but place it in a more modern environment. Would the spirit of Haydn survive in an American suburb? I might add that despite the fact that Haydn was the first inspiration for this piece, Tim Burton more or less 'took over' during the compositional process. What remained of Haydn is little things like the use of G.P. [general pause, where the whole orchestra is silent – a favourite device of Haydn's] and the transparent textures. I also found that Tim Burton's childhood contained a great deal of loneliness and sorrow, and that was also

something I wanted to express in this piece: to let sorrow and joy coexist side by side, so to speak.'

© Albert Schnelzer

This is the first performance of this work by any of the Australian state symphony orchestras.

FELIX MENDELSSOHN

(1809-1847)

Piano Concerto No.1
in G minor, Op.25*Molto allegro con fuoco**Andante**Presto – Molto allegro e vivace*
– *Tempo I***Saleem Ashkar piano**

FELIX MENDELSSOHN

This concerto dates from the period of what we may call Mendelssohn's 'Grand Tour' – a period of roughly four years during which Mendelssohn, entering his twenties, toured the British Isles and Europe.

Some time in the summer of 1828, Mendelssohn's parents decided that their young man needed travel to broaden his mind. It could be asked how much broadening could be needed by someone whose family home had been frequented by the likes of scientist Alexander von Humboldt, philosopher George

Wilhem Friedrich Hegel, actor Eduard Devrient and music critic and theorist Adolph Bernhard Marx, among others, but in any case Felix left Berlin on 10 April 1829 bound for England, Scotland and Wales. There in the British Isles he was enthusiastically received as a concert and salon pianist, and visited the famous Fingal's Cave and sketched the *Hebrides* Overture. Scotland also inspired him to begin the *Scottish* Symphony.

Mendelssohn returned briefly to Berlin before setting off on another journey. In Weimar he paid what was to be the last of his visits to Goethe, who gave him a manuscript sheet from Faust inscribed 'in friendly remembrance of happy May days in 1830', and whetted his appetite for Italy.

It was in Munich that Mendelssohn met Delphine von Schauroth, who was to be the inspiration for his first piano concerto. Mendelssohn, who was in demand at soirées, records that he followed Delphine around 'like a pet lamb'. He persuaded her to play Hummel's Sonata for Four Hands with him and gallantly held an A flat for her because her tiny hands could not reach it. 'We flirted dreadfully,' he wrote to his sister Fanny, 'but there is no danger because I am already in love with a young Scottish girl whose name I don't know.'

The Concerto in G minor was actually committed to paper in the space of three days during Mendelssohn's return journey to Munich the following year. It was first performed in Munich on 17 October 1831, with Mendelssohn as soloist, before the King and Queen of Bavaria. The concert program also included his Symphony No.1 (with the newly-orchestrated *Scherzo* from the Octet replacing the symphony's original scherzo) and the overture *A Midsummer Night's Dream*. It is astonishing to think that a letter from Eduard Devrient, received by Mendelssohn in Milan in July, could have provoked a period of reflection and self-assessment for Felix. Devrient quoted Schiller's

Don Carlos: 'Two-and-twenty, and nothing done for immortality.' We are more likely to be amazed that a 22-year-old could fill a program with works of such maturity; that so many of the works by which his name is remembered were already well and truly conceived, if not completed, by then!

The concerto's first movement immediately dispenses with the extended orchestral opening of Classical tradition. Its turbulent G minor calls to mind Carl Zelter's question when the 12-year-old Mendelssohn had improvised for Goethe: 'What goblins and dragons have you been dreaming about to drive you along so wildly?' The movement's biggest surprise comes at the end where, after a compressed development and recapitulation, a trumpet motto interrupts, and the piano's musing reply leads directly into the second movement, a warm, tenderly scored *Andante*.

Mendelssohn as pianist liked to play the final movement (*Presto*) 'as fast as possible, providing that the notes can be heard'. The movement contains passing references to the first movement in order to clinch the concerto's unity.

Some writers have claimed that this work is more virtuosic than profound. As an English witness, John Edmund Cox, wrote, 'Mendelssohn's own playing was certainly impressive: 'whilst in all the delicate nuances his fingers seemed to be like feathers, in those of more forcible and impetuous character there was a grasp and an élan which almost took away one's breath.' But while the First Piano Concerto overflows with the impetuosity of youth, it also provides an early example of Mendelssohn's life-long quest for structural unity and continuity. Many of Mendelssohn's works during the period bore the sign of literary or pictorial inspiration, yet here is a piece which works in the realm of structural as well as pianistic interest. Perhaps Mendelssohn was balancing his concerns in consideration of the philosophy of his family's friend,

Hegel, who was to say in his *Lecture on Aesthetics* (Berlin, 1836) that a composer 'should devote equal attention to two aspects – musical structure, and the expression of an admittedly indeterminate content'.

This concerto subsequently became one of Mendelssohn's most popular pieces. Berlioz tells the story of an Erard piano at the Paris Conservatoire which began to play the piece of its own accord after 29 contestants in a row had played it in a competition. Erard, the maker, was hastily summoned and sprinkled holy water on the piano to no avail. Nor did dismantling the piano or chopping it up have any effect; the only thing that worked was burning it.

G.K. Williams © 1997

Bernard Heinze conducted the Melbourne Symphony Orchestra's first performances of this concerto, in 1944: in the ABC Concerto and Vocal Competition, with soloist Halinka de Tarczynska, and in a series of Young People's Concerts with Lucy Secker. The Orchestra's most recent performances were in July 2003 with conductor Christopher Hogwood and pianist Andrea Lam.

INTERVAL 20 MINUTES



SERGEI RACHMANINOV

SERGEI RACHMANINOV

(1873-1943)

Symphony No.2 in E minor,
Op.27*Largo - Allegro moderato**Scherzo: Allegro molto*
*Adagio**Finale: Allegro vivace*

Rachmaninov's symphonic debut was a disaster. In March 1897 the premiere of his First Symphony was so bad that critic Cesár Cui described it as sounding like 'a program symphony on the seven plagues of Egypt', and Rachmaninov asked himself how the conductor, composer Alexander Glazunov, 'can

conduct so badly. I am not speaking now of his conducting technique (one can't ask that of him) but about his musicianship. He feels nothing when he conducts. It's as if he understands nothing'. In fact it would seem that the fiasco was caused by Glazunov's being drunk, but whatever the reason, the experience plunged Rachmaninov into a period of depression. As a result, he consulted well-known hypnotist Nikolai Dahl. He composed, or rather completed, nothing substantial for some three years.

The composer later recalled that 'my relations had told Dr. Dahl that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose'. By the turn of the century Rachmaninov's confidence had largely returned, and he was able to

compose the Piano Concerto No.2 in 1901. The success of that work in turn inaugurated a string of major pieces: the Cello Sonata, Second Suite for Piano Duo, a number of choral works and two operas – *The Miserly Knight* and *Francesca da Rimini*, based on Dante, and one of many instances where Rachmaninov's music seems preoccupied with notions of death and judgement in the hereafter.

In 1906, Rachmaninov began work on his Second Symphony – though why he wanted to, given his experience with the First, is a mystery, and it cost him a great deal of effort. But its premiere in St Petersburg in 1908, with Rachmaninov conducting, was a triumph. Moreover, the work won him his second Glinka Prize.

Until comparatively recently it was common for this substantial work to be given with significant cuts which dispensed with up to a third of the music, and while the composer was partly responsible, his attitude to such butchery is clear from the story of his encounter with Eugene Ormandy in Philadelphia. The conductor asked Rachmaninov to make some cuts to the work; after several hours the composer returned the score with two bars crossed out.

It is a truism that cutting great works only makes them seem longer as the proportions of a work are distorted by too much material being removed. The Second Symphony is long but its structure is beautifully proportioned, and precisely as long as it needs to be.

The overall effect is spaciousness, in which long melodies unfurl at a relatively leisurely pace to give the impression of ultra-Romantic spontaneity. It is in four movements, beginning with a slow introduction that serves to build expectation and whet the appetite for the main material of the *Allegro* to which it leads. It is almost always described as mysterious, with one writer suggesting that it 'surely' evokes the Russian steppe. The transition into the main allegro body of the movement is made by solo cor anglais, establishing a pattern in the work, where structural transitions

are often announced by wind solos. The *Allegro* is a study in contrasts, ranging between passages of intensely turbulent and serene music.

Rachmaninov places the *Scherzo*, or dance movement, second. This serves the important purpose of restoring an air of musical regularity and emotional predictability after the rollercoaster ride of the first movement. What could be more upbeat than the colourful wind scoring and bright horn calls of this scherzo, or its contrastingly long, songful melody? And in the central trio section, commentators are generally agreed that Rachmaninov is evoking the bustle of village life complete with the deep tolling of church bells and a hymnal procession. But at the end of the movement, which is also the turning-point of the symphony, there is an unsettling moment: the lively scherzo comes apart through the interventions of a brass chorale based on the Dies irae. This Gregorian chant describes the 'day of wrath' when humanity will be judged by God at the end of history when the dead shall rise from the ashes. Here the effect is a little like those religious images where the Grim Reaper stands unseen near a crowd of happy people.

Much of what has gone before has been derived from this theme. From the very opening gesture, the melodic material is dominated by notes whose contours

outline a stepwise fall, a stepwise rise and wider fall. Rachmaninov's structural sense is matched by an economy of thematic material.

Commentators have noted similarities between the adagio third movement and the love scene from Rachmaninov's *Francesca da Rimini*, yet in this frank eroticism the Dies irae is never far below the music's surface. The movement begins with one of Rachmaninov's most inspired, soaring themes (which has been prefigured in the first movement) for the first violins, full of unexpected yearning dissonances. This is succeeded by an equally gorgeous tune for clarinet solo and yet one more for strings and oboe. The climax of the movement, which grows out of the elaboration of these three melodies, is arguably the most powerful in the whole work and it dispels any pessimism in favour of a Tchaikovskian finale.

In the last movement Rachmaninov achieves a kind of Beethovenian triumph. While the music revisits certain themes and moods from earlier in the work, it is clear that a watershed has been reached. The mood is buoyant, the tonality predominantly major and the down-up-down contour of the Dies irae is often turned literally upside down. Whether the work is programmatic in any real sense is unclear, and

we can assume that Rachmaninov, like Tchaikovsky, was suspicious of attempts to 'translate' his music. And Rachmaninov was by no means religious, but in view of the 'Francesca' link and the references to the Dies irae it seems to be a work in which anguish and the ominous presence of death are dispelled by the power of love.

© Gordon Kerry 2007/14

The Melbourne Symphony Orchestra's first performance of Rachmaninov's Symphony No.2 took place on 2 November 1950 under the direction of Bernard Heinze. The Orchestra last performed it in July 2010 with conductor Tadaaki Otaka.

GUEST MUSICIANS

WIGGLESWORTH CONDUCTS RACHMANINOV

Cameron Hill *associate concertmaster*

Rebecca Adler *violin*

Jacqueline Edwards *violin*

Francesca Hiew *violin*

Michael Loftus-Hills *violin*

Clare Miller *violin*

Lynette Rayner *violin*

Danielle Arco *viola*

Ceridwen Davies *viola*

Simon Oswell *viola*

Nelson Yarwood *viola*

Molly Kadarauch *cello*

Esther Toh *double bass*

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.....
Lutosławski *Livre*

Beethoven Romance No.2

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Brahms Symphony No.1

.....
Melbourne Symphony Orchestra

Richard Tognetti conductor / violin

TOGNETTI, BRAHMS & THE MSO

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POST-CONCERT TALK

Monday 12 May at 8:30pm

Stalls Foyer, Arts Centre Melbourne, Hamer Hall

Join MSO's Director of Artistic Planning Huw Humphreys for a post-concert conversation with tonight's soloist Richard Tognetti.



RICHARD TOGNETTI

conductor / violin

Australian violinist, conductor and composer Richard Tognetti has established an international reputation for his compelling performances and artistic individualism. He studied at the Sydney Conservatorium with Alice Waten, in his home town of Wollongong with William Primrose, and at the Berne Conservatory (Switzerland) with Igor Ozim, where he was awarded the Tschumi Prize as

the top graduate soloist in 1989. Later that year he was appointed Leader of the Australian Chamber Orchestra (ACO) and subsequently became Artistic Director. He is also Artistic Director of the Maribor Festival in Slovenia and Creative Associate of Classical Music for Melbourne Festival.

Richard Tognetti performs on period, modern and electric instruments. His numerous arrangements, compositions and transcriptions have expanded the chamber orchestra

repertoire and been performed throughout the world.

As director or soloist, Richard Tognetti has appeared with numerous ensembles, including the Handel + Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra and Orchestre Philharmonique du Luxembourg. He conducted Mozart's *Mitridate* for the Sydney Festival and gave the Australian premiere of Ligeti's Violin Concerto with the Sydney Symphony.

As well as directing recordings by the ACO, Tognetti has recorded Bach's solo violin repertoire for ABC Classics, winning three consecutive ARIA awards, and the Dvořák and Mozart Violin Concertos for BIS.

Richard Tognetti was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. He performs on a 1743 Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.

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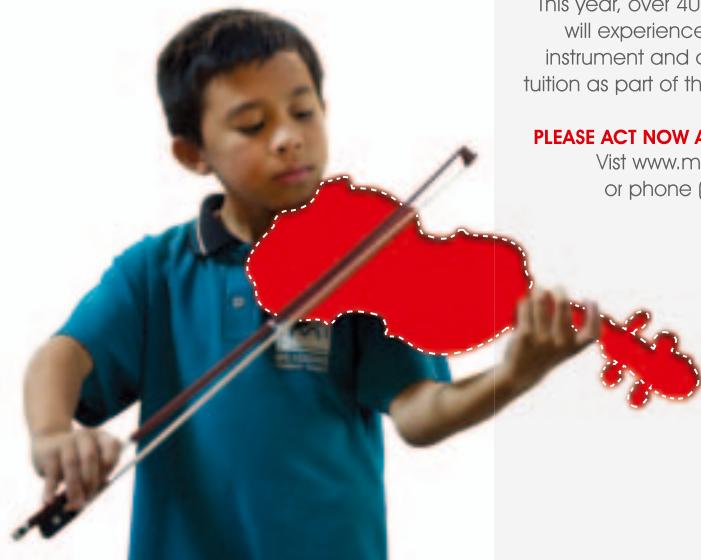
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**WITOLD
LUTOSŁAWSKI**
(1913-1994)
Livre pour orchestra

Lutosławski once wrote that music's aim was to create a 'unity of experience in which the creator and recipient are basically two parts of the same instrument'. His great achievement is to have created a distinctive and innovative body of work which brought together elements of the traditional and the experimental. As journalist Norman Lebrecht puts it: 'Across the gulf of contempt that divided progressive and traditional composers after 1945 one figure was welcome in both camps' – Lutosławski.

A decade older than the Boulez/Stockhausen generation, Lutosławski experienced the horrors of both the Nazi occupation of Poland and the subsequent years of Soviet suzerainty. During the Second World War he fought in the resistance and wrote music which he played in underground cafes. Under the Communists, Lutosławski was largely restricted to composing folk-based and patriotic music, though he experimented secretly with new techniques from the West; in his 1954 Concerto for Orchestra he managed, while technically obeying the rules of Socialist Realism, to include some of those techniques.

Lutosławski believed that the twelve-note method which underpinned the work of the post-war avant-garde 'removes music from the realm of human sensibility'. In the music he began writing after his *Funeral Music in memoriam Béla Bartók* the twelve notes of the chromatic scale are in fairly constant circulation, but the harmony is based on chords which each have a restricted number of intervals, and therefore a very distinctive character. Thus, the composer can create sudden changes of tension by moving from very dissonant to comparatively consonant

chords just as a composer working in traditional harmony can. Each of the horizontal strands is derived from the intervals of the prevailing chord, but allows the composer to use any note freely rather than in a fixed sequence. Thus, he can create infinitely extensible, rhapsodic tunes at will.

After hearing a broadcast performance of John Cage's highly indeterminate Concert for Piano and Orchestra in 1960, Lutosławski developed the principle of 'limited aleatoricism'. This simply means that at certain points he allows rhythmic freedom and independence to the various instrumental parts. This randomness can cause an effect of sudden fluidity, or can be used to make a complex-sounding texture, or can create a sense of weightlessness.

In works of the mid-1960s, Lutosławski developed a characteristic formal plan: the

String Quartet and Symphony No.2 are both conceived in pairs of movements, in which the first is loosely structured, often sounding improvisatory, while the second fulfils the listener's growing desire for more rigorous musical argument. This in essence is what happens in the 1968 *Livre pour orchestra* ('Book for orchestra'), though the formal design is slightly more complex.

Composed for the Hagen Orchestra in Germany in 1968, the *Livre pour orchestra* is a single movement of about 20 minutes' duration. Lutosławski was fond of titles which suggest a narrative aspect to his music – other works are characteristically called *Chain* or *Nouvelle*. The *Livre* is therefore subdivided into what Lutosławski calls 'chapters' of which there are four, separated by three 'interludes'. The narrative which the piece embodies is, of course, a purely



WITOLD LUTOSŁAWSKI

abstract, musical one; the work is not a symphonic poem in the manner of Richard Strauss.

The work is an early example of Lutosławski's most refined orchestral writing, where he only rarely uses the full tutti, preferring instead to draw out colourful bundles of sound from within the orchestra mass. The first chapter, for instance, features the sound of the string section, which contrasts with a fuller brass texture. The first interlude is for clarinets. Like the other two it is unaccompanied, a short, improvisatory-feeling section which breaks the tension of the previous material. Tuned percussion sounds define the second chapter's opening answered this time by wind instruments. The interlude which follows adds harp to the clarinet timbre. The two opening chapters provide material which is then developed in the third and final chapters, and the last, like the second half of the Second Symphony, is the most substantial in form and structure. The interlude which precedes it is for harp and piano, but gradually this texture begins to pull in sounds from earlier in the work. Like the final chapter of a novel, this section gathers together the threads of the previous sections, creating a sense of drama and dénouement at the work's climax. Rather than a big finish, though, Lutosławski opts for a more contemplative epilogue.

Gordon Kerry © 2007

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

LUDWIG VAN BEETHOVEN

(1770-1827)

Romance No.2 in F for violin and orchestra, Op.50

Romance No.1 in G for violin and orchestra, Op.40

Richard Tognetti violin



LUDWIG VAN BEETHOVEN

The two violin Romances were published after Beethoven was well established in Vienna, the G major piece appearing in Leipzig in 1803 and the F major in Vienna three years after that. But despite that, the non-contiguous opus numbers and the fact that their first public performances were some years apart – the F major seems to have been premiered in 1798, and the G major in 1801 or 1802 – it is possible that they were written at the same time, namely in the 1790s. After all, in 1802 Beethoven produced his three Violin Sonatas, Op.30, works that do for their genre what the 'Rasumovsky' quartets and *Eroica* Symphony had done for theirs.

Also in existence is a fragment from the first movement of what would have been a substantial violin concerto in C (catalogued as WoO5) composed between 1790 and 1792 – before Beethoven left Bonn for Vienna – and it seems likely that at least one of the Romances, written for exactly the same modest orchestral forces, was intended as the slow movement: the keys of F and G are both closely related to C according to classical convention.

Both works show Beethoven's intimate knowledge of string instruments – he was a more than proficient violinist and had played viola in the court orchestra in Bonn. In both works, he makes full use of the instrument's singing upper register, but also uses its darker lower tones sparingly and to great dramatic effect.

The term 'romance', of course, has a literary history: French writers, in particular, used it to denote a poem

or song in strophic form that related a tale of love and gallantry. German poets took the term over, infusing it with folk-idioms and often using it interchangeably with 'ballade'.

The sense of a story told with the structural repetition of strophic verse carries over into Beethoven's use, in these pieces, of rondo form, where repeated statements of material are contrasted with episodes of new material, balancing lyricism and virtuosity. Just what the story might be is a mystery, of course. The G major work has a deceptively simple, almost hymnal melody as its main theme; the F major piece is perhaps more forward-looking: the 'turn' before the third beat of the first bar, and the use of wide intervals, soon became staples of Romantic music.

Gordon Kerry © 2010

The Melbourne Symphony Orchestra was the first of the former ABC symphony orchestras to perform Beethoven's Two Romances, at a War Funds Concert on 22 August 1940 with conductor Bernard Heinze and Yehudi Menuhin. The MSO last performed the works in September 2010 with director/soloist James Ehnes.

JOHANNES BRAHMS

(1833–1897)

Symphony No.1 in C minor,
Op.68

Un poco sostenuto – Allegro

Andante sostenuto

Un poco Allegretto e grazioso

*Adagio – Più andante – Allegro
non troppo, ma con brio*



JOHANNES BRAHMS

Brahms' First Symphony begins with an afterthought – a powerful slow introduction devised years after he had conceived the main part of the first movement. The whole symphony took more than 14 years to write, and by the time he had completed it in 1876 Brahms was 43 years old. Beethoven, by comparison, was 30 when he composed his First, Schubert 16, Mozart not even 10.

The First Symphony was not, however, Brahms' first essay in orchestral writing, nor was it even his first attempt at a symphony. Both honours must go to his First Piano Concerto, which began life as a symphony in D minor around 1855. Brahms had almost certainly been goaded into symphonic ambitions by Robert Schumann's famous 1853 article 'New Paths', which hailed him in almost messianic terms as 'the One who has been called'. Just as Mendelssohn had been the Mozart of the 19th century, so Brahms was to be the second Beethoven and the saviour of the declining symphony. The article was a mixed blessing for Brahms. It attracted attention to his considerable talent, but also established unrealistic expectations and invited ridicule from those who believed, with Wagner, that there was nothing more to be done with the symphonic genre that Beethoven had not already achieved.

No wonder Brahms spent nearly 20 years composing plenty for orchestra but no symphonies. 'You have no idea how it makes one feel to hear the thunderous step of a giant like him always behind you!' he wrote. Beethoven's heroic stature in 19th-century Europe must have seemed daunting; the challenge left by his Ninth Symphony, with its unprecedented vocal finale,

insurmountable. Brahms was not the only composer conscious of following in the footsteps of Beethoven, but his reverence for Classical ideals meant that he felt it more keenly than most. With Beethoven as Goliath and Schumann as prophet, any symphony by Brahms would have to be of extraordinary stature.

Whereas Beethoven's musical thinking can be traced through his sketch books (some of which Brahms collected), Brahms left no incomplete manuscripts to satisfy our curiosity. He was a ruthless perfectionist, consigning to the flames whole works that failed to meet his high standards. From a crucible fuelled by rejected drafts and discarded sketches emerged a symphony that was indeed extraordinary, not in its innovation but in its ingenuity and the power of its expression. Not without reason did Hans von Bülow dub Brahms' First Symphony the 'Tenth' (observing that the 'First' was in fact Mozart's last, the *Jupiter*).

Work on the symphony began around

the time of Robert Schumann's madness and death, when Brahms felt deep emotional ties to Clara Schumann. In 1862 Brahms sent her a draft of the first movement. Without its slow introduction the impetuous opening of the *Allegro* seemed harsh to Clara, and what Brahms added later is a more subdued prologue, a remarkable haze of musical ideas that then emerge as individual themes. The throbbing timpani are a portent of the struggle to come as the symphony follows a trajectory from C minor to C major (mirroring Beethoven's Fifth and Ninth). This sense of dramatic conflict is then confirmed by the stormy *Allegro*, which for all its romantic turbulence never departs from Classical principles of structure.

After this monumental weightiness, the two central movements are short and light, sounding as if they would be at home in one of Brahms' serenades, especially when the concertmaster emerges as violin soloist at the conclusion of the second movement.

There are no true scherzos in Brahms' symphonies. For the third movement of the First he retains the scherzo structure with its contrasting central trio, but subdues the traditional exuberance in favour of an artless, graceful character. The folk-like theme of the clarinet (accompanied by the horn) bears resemblance to themes from the previous movement – just one instance of Brahms building long-range structural unity through motivic links.

These three movements were completed and apologetically circulated to friends for their appraisal. By 1868, work on the finale was underway, and the *Più andante* horn theme became a birthday greeting for Clara: 'High on the mountain, deep in the valley, I greet you many thousands of times!'

The finale would have given Brahms most cause for concern, for it was in its finale that, in Bülow's words, Beethoven's Ninth 'trespassed over music's boundaries', introducing voices, and text, into the absolute medium of the symphony. Other composers had then grappled with this idea – Mendelssohn (*Lobgesang*), Berlioz (*Roméo et Juliette*) – but Brahms returns to an instrumental solution and so confronts the legacy of Beethoven head on.

As in the first movement, there is a slow introduction – a 'magnificent cloudy procession' of themes that later take full shape. It begins in the home key of C minor, then with a timpani roll shifts to

C major for the entry of Clara's 'alphorn' birthday tune. The sonority changes with the first entry of the trombones (Beethoven in his Fifth had also held the trombones back until the finale).

Brahms' passionate yet introverted voice emerges in his tempo directions, always full of qualifications: *Allegro non troppo, ma con brio* (Fast, not too much, but with life). At this point he makes an overt allusion to Beethoven's Ninth with a noble theme in the strings. Does it sound like the *Ode to Joy*? Early listeners thought so too, and Brahms' retort became 'Yes...and every fool hears it immediately.'

Fools or not, the similarity is almost immediately abandoned. The allusion is not a sign of Brahms' inability to escape the influence of Beethoven, as some contemporaries thought, but his means of embracing and distancing himself from the 'giant'. It is the 'alphorn' tune rather than a Brahmsian 'Ode to Joy' that becomes the resplendent climax – if this first symphony is an allegorical struggle between instrumental and vocal ideas then Brahms has given the orchestra the last word.

Abridged from a note by
Yvonne Frindle © 2000/2007

The Melbourne Symphony Orchestra was the first of the Australian state orchestras to perform Brahms' First Symphony, in May 1938 with George Szell. The MSO's most recent performances were in November 2011 with Tadaaki Otaka.

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MSO 2014 SEASON OPENING



JOYCE YANG PERFORMED GERSHWIN'S *THE MAN I LOVE* AT THE 2014 SEASON OPENING RECEPTION

Saturday 29 March marked the official opening of the Melbourne Symphony Orchestra's 2014 Season at Hamer Hall, showcasing awe-inspiring harmony.

The audience was welcomed by Principal Guest Conductor Diego Matheuz leading the Orchestra and MSO Chorus through the sensuous music of Borodin's *Prince Igor: Polovtsian Dances*, after which superstar

pianist Joyce Yang captivated listeners as she performed Rachmaninov's *Rhapsody on a Theme of Paganini* with a vivacious youthful intensity.

Maestro Matheuz completed the evening with a journey through the breathtaking landscape of Finland in Sibelius' evocative masterpiece Symphony No.2.

Following the concert, the annual Season Opening Reception was held in the Hamer Hall Stalls foyer, where guests were welcomed by MSO Chairman Harold Mitchell AC, MSO Managing Director André Gremillet, Minister for the Arts, The Hon Heidi Victoria MP and City of Melbourne Councillor Rohan Leppert. As a surprise addition to the evening, those in attendance were treated to soloist Joyce Yang's sublime rendition of Gershwin's *The Man I Love*.

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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 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 the Musica Viva 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 Orchestra 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*, *Duke 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); and *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 Edith Cowan University of Western Australia and the ACU; the 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.

LUDWIG VAN BEETHOVEN

(1770 - 1827)

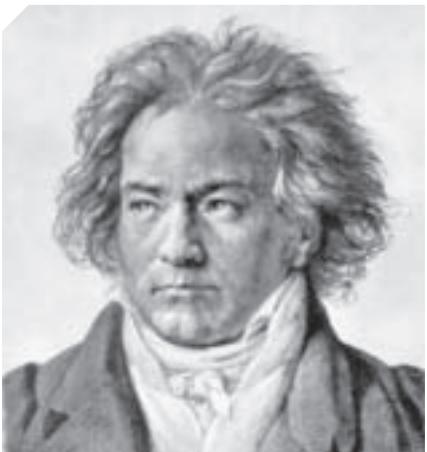
Symphony No.4 in B flat, Op.60

Adagio - Allegro vivace

Adagio

Allegro vivace - Trio (Un poco meno allegro)

Allegro ma non troppo



LUDWIG VAN BEETHOVEN

One of the most important figures in the history of Western music, Beethoven wrote nine symphonies, five piano concertos, 16 string quartets and 32 piano sonatas, among much else. His was an era of upheaval, the time of the French Revolution and Napoleonic Wars, and this revolutionary ethos was reflected in his music which, following his move to Vienna in 1792, was increasingly characterised by an ideological focus. Stylistically he straddles the Classical and Romantic periods, and his symphonies impelled music into the 19th century, becoming the benchmark against which all subsequent attempts at the form would be measured.

The Symphony No.4 was written during what is often broadly, if somewhat simplistically, referred to as Beethoven's 'middle period' during which, building upon the tradition inherited from Mozart and Haydn, he expanded symphonic form to hitherto unrealised proportions.

Perhaps because of its comparatively cheerful disposition, the Fourth has been overshadowed by its towering 'heroic' neighbours, the Third (*Eroica*) and Fifth symphonies. It was first performed in March 1807, not for its dedicatee, Count Franz von Oppersdorff, but at the Vienna home of Prince Lobkowitz during a concert in which Beethoven also premiered his Fourth Piano Concerto.

The first performance of the Fourth Symphony by the Melbourne Symphony Orchestra took place at a Beethoven Festival on 5 February 1944 under conductor Bernard Heinze. The score calls for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

ABOUT THE COMPOSER

The ruddy countenance glowering short-sightedly from a typical portrait of the mature Beethoven masks a complex, often contradictory, personality: quarrelsome and suspicious, not to say misanthropic; desperately isolated within a world of deafness; yet idealistic, sustained by an almost blind faith in the poet Schiller's extravagant sentiments about the brotherhood of mankind which he would use in his last, and mightiest, symphony, the Ninth; where all on earth would be his 'Freunde!' (friends).

As a teenager growing up in the Rhineland of Germany, in the walled electoral city of Bonn (population 10,000), when revolution erupted just over the border in France, Beethoven was receptive to revolutionary ideals of individual freedom. But his family had long been musicians in service at the court of the Archbishop of Cologne, in Bonn. He was himself an assistant court organist as a 13-year-old prodigy. Not that Beethoven in the new world of post-Revolutionary Europe would ever be mere servant to a noble master. Though as an increasingly feted pianist-composer in fin-de-siècle Vienna he learnt to associate on easy terms with his wealthy social superiors. Herr Ludwig van Beethoven never denied the air of

Flemish nobility surrounding the 'van' in his name.

Beethoven longed for a loving wife. But his women pupils were too highly born and little taken with his short, swarthy physique. Found after his death was a poignant expression of passionate love, addressed, but never sent, to 'my Immortal Beloved' – a mysterious inamorata effectively identified only in recent years. In fact, Beethoven was beyond any normal domestic life. He constantly sought solitude for composing. He was wedded to his art, and she allowed no other mistress.

Unlike the apparently effortless Mozart, Beethoven agonised at composition. He was uncompromising. No other composer ever filled so many notebooks with sketches before beginning actual composition. No other composer ever revised and rewrote and honed every note to the point of perfection.

Beethoven set himself to be heroic in music just as he was heroic in the face of life's adversities. As he wrote to a friend of his professionally crippling deafness, 'I shall seize Fate by the throat: it will not crush me.'

ABOUT THE MUSIC

The deceptively spontaneous surge of creativity on which Beethoven had realised the mighty *Eroica* drove him onward almost immediately into the fierce energy of a new symphony in C minor, what would become his Fifth. But when in 1806 Count Franz von Oppersdorff commissioned a symphony from him, Beethoven laid aside the two movements he had already completed of the C minor work and produced for the Count an altogether different, less titanic symphony in B flat.

Having achieved symphonic strength on a grand scale in the *Eroica*, Beethoven was striving for an equivalent level of concentrated intensity in the new, more compact C minor work. But the scherzo was giving him problems, and the Oppersdorff commission, which he appears to have executed

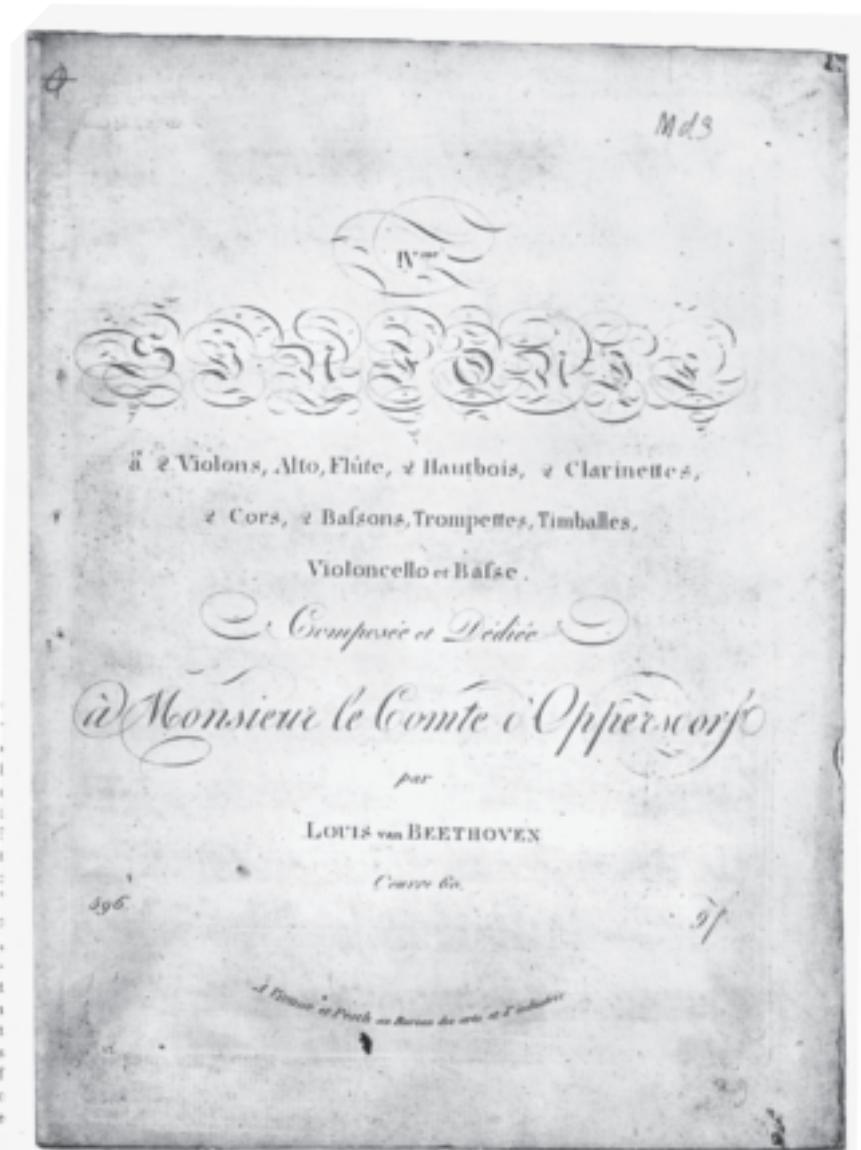


COUNTESS THERESE VON BRUNSVIK,
WIDELY REGARDED AS ONE OF THE
INSPIRATIONS FOR BEETHOVEN'S
SYMPHONY NO.4

with uncommon speed, gave him breathing space in which to work them out.

The new symphony, which thus became the Fourth, is also compact and concentrated. Ostensibly sunny in character, its brightness is relative the shadowy world from which it springs and which occasionally darkens its path. The first-movement *Allegro*, evolving from the slow introduction, bursts forth in brilliance out of the gloom, a realm of mysteriously shifting harmonies, of strangely detached notes and chords. The recapitulation similarly emerges from a dramatically hushed reminiscence of the introduction and a crescendo over menacing drum rolls – procedures which may well have given Beethoven the clue to his problems with the Fifth and inspired the breathtaking link in the later symphony from scherzo into finale.

The core of the Fourth, as in the *Eroica*, is probably the slow movement, a spacious rondo of profound poetic qualities. Had Beethoven been given to revealing himself in his music, this serene idyll, based on a gentle rocking pulse, might well be seen as reflecting his attachment at the time to the young Countess Therese von Brunsvik – one of the more special of the many women in his life. With a passionate outburst in the central section, the



THE TITLE PAGE OF AN EARLY PRINT EDITION OF THE FOURTH SYMPHONY

music is subjectively 'romantic' in the widest sense.

The scherzo – though Beethoven no longer calls it that – brusquely dispels the calm of the *Adagio* with a vigorous, angular melody, copiously sprinkled with off-beat accents. A reflective trio section, marked fractionally slower than the main movement, makes not one but two appearances, giving the impression that the second-time scherzo impulsively failed to stop. The scherzo is thus obliged to make an unscheduled third appearance, though now severely condensed. In three short but pregnant bars, as Tovey says, the two horns abruptly 'blow the whole movement away'.

The finale scurries in with carefree

abandon. But here, too, gaiety soon gives way to passages of elegant charm and quixotic strokes of angry, minor-key chords. Beethovenian boldness and power underlie the humour of this music as it runs its exhilarating course.

FURTHER LISTENING

Beethoven

**Symphony No.3 in E flat, Op.55
*Eroica***

Symphony No.5 in C minor, Op.67

Schumann famously described Beethoven's Fourth Symphony as 'a slender Greek maiden between two Norse giants'. Those 'giants' were Beethoven's *Eroica* Symphony and the Fifth, both of whose status has

overshadowed that of Symphony No.4.

Monumental in scale and the longest symphony of its day, the Third altered the course of symphonic history. The terse four-note opening motto of the Fifth Symphony, perhaps classical music's most famous theme, evokes for many listeners the composer's stern expression as depicted in Joseph Karl Stieler's famous 1820 portrait. From these mere few notes, Beethoven creates a symphonic drama of unparalleled intensity which has come to represent the triumph of human will over adversity.

Symphony No.6 in F, Op. 68 *Pastoral*

Like Symphony No.4, Beethoven's *Pastoral* symphony occupies quite different emotional territory to the Third and Fifth. Beethoven's full title was 'Pastoral Symphony, or Recollections of Country Life', but it is no exercise in mere scene-painting; his intention was to express his fondness for the countryside within the rigours of his symphonic style.

Haydn symphonies

On leaving Bonn to study with Haydn in Vienna, the young Beethoven received from Count Waldstein the blessing that he 'receive Mozart's spirit from Haydn's hands'. Although Beethoven claimed to have taken little from his lessons with the

older composer, he begins the Fourth Symphony with a slow introduction, a feature which was a hallmark of Haydn's later symphonies. However Beethoven puts his own stamp on it, as the music feels its way along suspensefully from an initial tonal centre based on B flat minor. The symphony ends with a bustling perpetual motion finale, again a nod to Haydn.

GLOSSARY

Adagio: slowly, or the name given to a symphony's slow movement.

Allegro: lively and fast, or name given to an allegro movement.

Recapitulation: a return to the opening material of a movement.

Rondo: a musical form where a main idea (refrain) alternates with a series of musical episodes.

Scherzo: literally, a joke. The term generally refers to a movement in a fast, light triple time which may involve whimsical, startling or playful elements.

Trio: in a minuet or scherzo, the trio is the middle section of the movement; the minuet or scherzo is performed on either side of the trio.

About the Composer and About the Music © Antony Cane



BEETHOVEN BY JOSEPH KARL STIELER

GUEST MUSICIANS

EARS WIDE OPEN 2: INTRODUCING BEETHOVEN'S SYMPHONY NO.4

Cameron Hill *guest concertmaster*
Ceridwen Davies *viola*
Simon Oswell *viola*
Rachel Curkpatrick *oboe*

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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.



Elise Millman has held the position of Associate Principal Bassoon at the Melbourne Symphony Orchestra since 2001. Growing up in Melbourne Elise enjoyed playing the piano and recorder during primary school, before continuing her musical education at Blackburn High School where she began playing the bassoon. Elise studied at the Victorian College of the Arts with Harold Evans, and then played with the Adelaide Symphony Orchestra before joining Orchestra Victoria as Associate Principal Bassoon. During 1992 Elise furthered her studies in the Netherlands with Joep Terway (Royal Concertgebouw Orchestra) with the support of the Willem van Otterloo Scholarship. During 2000 Elise was guest Principal Bassoon for the Tasmanian Symphony Orchestra, before her appointment to the MSO. Elise enjoys playing chamber music and teaches at the Australian National Academy of Music.

My earliest musical memory is
Dancing to ABBA in the lounge room.

What is your greatest performance experience so far?
Playing in the bassoon section for *Rite of Spring* in Paris.

If I had not become a musician, I'd be...
A midwife.

How did you chose your instrument?
I was keen to play music with other people in an ensemble and was attracted to the bassoon because of its wonderful range of tone colours.

What's your favourite sporting team(s)?
Western Bulldogs – and I do look forward every year to following the Tour de France, not just for the incredible challenge the riders put themselves through but also for the stunning countryside, mountain terrain and architecture.



MEET YOUR MSO MUSICIAN

ELISE MILLMAN

EDUCATION WEEK 2014

26–31 MAY



The Orchestra's fourth annual **Education Week** at the Melbourne Town Hall will bring together two of Australia's greatest conductors and music educators, Richard Gill and Benjamin Northey, for thirteen engaging performances and events across five action-packed days.

The week will commence with a crafting event called **Paper Orchestra** which invites the public to craft their imagined instrument and perform it alongside the MSO.

Benjamin Northey will then present four **Meet the Orchestra** concerts to over 6,000 primary school children – including just over 1,000 children from disadvantaged backgrounds, whom might otherwise not have the opportunity to experience a live orchestra. This year's **Meet the Orchestra** program has a strong focus on great the works of great Australian composers, and how these composers have responded to their environment. A key part of this event will be the audience participation piece led by

young musician and dancer, Eric Avery / Marrawuy Kabi.

Meanwhile, Richard Gill and our musicians will be working with 50 lucky young musicians who have been selected to participate in our inaugural **Secondary Symphony Project**, which invites secondary school students to perform side-by-side with musicians of the MSO. The culmination of this project will be a free public performance for family and friends on the evening of Thursday 29 May.

On Friday and Saturday, young children and families can learn all about the Orchestra in Richard Gill's **Classic Kids** program, which promises to get everyone singing and smiling as they experience all the spectacular sights and sounds of a symphony orchestra – many for the first time.

On Friday night, the focus will turn to the over 18s, with a pub-style **Trivia Night** – with a live orchestra. Richard Gill will be joined by trivia

hosts, Phillip Sametz (ABC Classic FM) and soprano Antoinette Halloran for four fun-filled rounds of classical music trivia featuring a wide range of questions all linking to famous orchestral music, performed live by the Melbourne Symphony Orchestra.

The week will conclude with **Symphony in a Day** – one of the most popular community initiatives of the Orchestra's calendar, which invites active amateur musicians to join the MSO for a performance of symphonic greats, including Tchaikovsky, Stravinsky and Mussorgsky.

For more information on **Education Week** or to book into any of these exciting events visit mso.com.au or phone the MSO Box Office on 9929 9600 between 9am and 6pm, Monday to Friday.

Meet the Orchestra is made possible by the Ulmer Family Foundation.



MELBOURNE TOWN HALL PROMS

HOSTED BY EDDIE PERFECT



MUSICAL TALES FROM CHILDHOOD

MELBOURNE TOWN HALL PROMS

Friday 23 May at 7:30pm

Melbourne Town Hall

Ravel *Mother Goose: Suite*

Strauss *Duet-Concertino*

L. Mozart *Toy Symphony*

Humperdinck *Hansel and Gretel: Suite*

Melbourne Symphony Orchestra

Nicholas Carter conductor

Eddie Perfect host

David Thomas clarinet

Jack Schiller bassoon

Kris Edward toy percussion

Tania Bourke toy percussion

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

This performance will be recorded for later broadcast on ABC Classic FM on Saturday 24 May at 8pm.

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

A pre-performance recital by Dr Calvin Bowman on the Melbourne Town Hall organ will commence at 6:30pm concluding at 7pm.



NICHOLAS CARTER conductor

Nicholas Carter is currently Resident Conductor of the Hamburg State Opera. This engagement follows a three-year association with the Sydney Symphony Orchestra,

first as Assistant Conductor and subsequently as Associate Conductor. He has recently been appointed Associate Guest Conductor of the Adelaide Symphony Orchestra and from August this year he will take up the post of Kapellmeister at the Deutsche Oper, Berlin. In Hamburg, he has conducted *The Barber of Seville*, *The Magic Flute*, *Hansel and Gretel*, and *Cleopatra* by Johann Mattheson. This season sees him lead performances of *Lucia di Lammermoor*, *Così fan tutte* and Antonio Cesti's *L'Orontea*, as well as further performances of *The Magic Flute* and *Hansel and Gretel*.

As guest conductor, Nicholas Carter has conducted the Hamburg Philharmonic Orchestra in a gala with Diana Damrau as soloist; the Staatsorchester Braunschweig; the Louisiana Philharmonic Orchestra; the Dalasinfoniettan Sweden; and at the invitation of Donald Runnicles, he has served as Associate Conductor

of the Grand Teton Music Festival in Wyoming since 2010.

In Australia, he collaborates regularly with many of the country's finest orchestras and ensembles, including the Sydney, West Australian, Melbourne, Adelaide and Queensland Symphony Orchestras, Orchestra Victoria, Melbourne Chamber Orchestra and the Orchestra of the Australian National Academy of Music. He has also appeared with the Malaysian and New Zealand Symphony Orchestras. In 2011, he led a gala concert with the Sydney Symphony Orchestra and Anne Sofie von Otter.

This year Nicholas Carter returns to the Adelaide and Melbourne Symphony Orchestras and makes his debut for State Opera of South Australia conducting *La traviata*.



EDDIE PERFECT host

Eddie Perfect is an actor, composer and comedian. Best known for his Logie nominated role as Mick Holland in Network Ten's *Offspring*, Eddie also wrote and starred in *Shane*

Warne The Musical (2009 Helpmann Award Best New Work, 2009 Victorian Premier's Literary Award Best Music Theatre Script). Other television credits include *Kath and Kim*, *Blue Heelers*, *Stingers* and *MDA*, as well as performing his own brand of dark satirical music comedy on ABC TV's *Standup*, the Melbourne Comedy Festival Gala, *Good News Week* and *The Sideshow*.

On stage, Eddie has played Alexander Downer in *Keating! The Musical* (Company B Belvoir, for which he won a Green Room award in 2008), Macheath in *The Threepenny Opera* (Malthouse Theatre), and has toured both nationally and internationally in numerous successful one man shows including *Angry Eddie*, *Drink Pepsi Bitch*, *Songs From The Middle* (with The Brodsky Quartet), *The Big Con* (Malthouse Theatre, with Max Gillies) and recently *Misanthropology* (Sydney Festival) for which he won the 2011 Helpmann Award for Best

Cabaret Performer. In 2012 Eddie performed the role of Luther Billis in the Opera Australia production of *South Pacific*.

In early 2013, Eddie, with fellow musical comedians Tripod, premiered a new show, *Perfect Tripod Australian Songs*, to sold-out seasons around the country.

In June 2013 Eddie re-presented his award-winning *Shane Warne The Musical* at the Adelaide Cabaret Festival and Hamer Hall, Melbourne to overwhelming critical acclaim, and plans to release a full scale cast recording later in 2014. Eddie's first play, *The Beast*, was presented by the Melbourne Theatre Company in October 2013 to critical and box office success.



DAVID THOMAS clarinet

David Thomas has been the Principal Clarinet in the Melbourne Symphony Orchestra since 2000.

Growing up in the Dandenong Ranges, David studied at the University of Melbourne with Phillip Miechel and later at the Vienna Conservatorium with Roger Salander. David has played as a member of the West Australian Symphony Orchestra and is an ongoing member of the Australian World Orchestra.

He has appeared as concerto soloist with the Melbourne, West Australian, Sydney, Tasmanian and Darwin

Symphony Orchestras in works by Mozart, Copland, Debussy, Françaix and Brett Dean, amongst others.

Concertos have been written for David by Australian composers Ross Edwards, Philip Czaplowski and Nicholas Routley, and his recording of the Edwards Concerto with the Melbourne Symphony, conducted by Arvo Volmer, has been released by ABC Classics.

David is actively involved in training the next generation of classical musicians at the Australian National Academy of Music, where he is the principal teacher of clarinet and Coordinator of Woodwind.



JACK SCHILLER bassoon

Jack Schiller has held the position of Principal Bassoon with the Melbourne Symphony Orchestra since 2013. Born in Adelaide, Jack began playing the bassoon at the age of 12. From 2008, Jack spent four years under the tutelage of Mark Gaydon from the Adelaide Symphony Orchestra, including two years of study at the Elder Conservatorium of Music. In 2012 he took up a scholarship at the Australian National Academy of Music, studying under the guidance of the Melbourne Symphony Orchestra's Elise Millman. During Jack's time at the Academy he won the ANAM Concerto Competition,

performing the Mozart Bassoon Concerto with the Tasmanian Symphony Orchestra, was awarded First Prize in the Chamber Music Competition, and was awarded the Director's Prize for Outstanding Achievement by a leaving student.

In 2013 Jack was awarded a Fellowship with the Sydney Symphony Orchestra, and later was contracted as Associate Principal Bassoon with the Orchestra. He has also worked with the Adelaide and Tasmanian Symphony Orchestras, performed as concerto soloist with Orchestra Victoria, and was a member of the Australian World Orchestra in 2013.

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A photograph of a vineyard with rows of grapevines stretching into the distance. In the foreground, a blue sign reads "MOUNT LANGI GHIRAN". The background shows rolling hills and mountains under a clear sky.

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MAURICE RAVEL

(1875-1937)

*Mother Goose: Suite**I. Pavane of the Sleeping Beauty**II. Tom Thumb**III. Laideronette, Empress of the Pagodas**IV. Conversations of Beauty and the Beast**V. The Fairy Garden*

MAURICE RAVEL

In some exasperation, Ravel once asked a friend, ‘Doesn’t it ever occur to those people that I can be “artificial” by nature?’ He was responding to the criticism that his music was more interested in technique than expression. There is some truth in the charge: Stravinsky described him – affectionately – as the ‘Swiss watchmaker of music’, and Ravel’s stated aim was indeed ‘technical perfection’. In fact, his love of mechanical intricacy led Ravel to collect various automata and other small machines, and he dreamed, as he put it in a 1933 article, of ‘Finding Tunes in Factories’. Many of his pieces are exquisite simulacra of earlier or other forms and styles – Renaissance dances, Spanish music, jazz, or the music of the French Baroque.

Scandalously, between 1900 and 1905 Ravel failed several times to secure

the prestigious award for composers, the Prix de Rome, ostensibly because of musical ‘errors’ and despite his already having established himself as a major new voice. In 1909, partly in response to his outsider status, he helped to found the Société Musicale Indépendante – independent, that is, of the Parisian musical and academic establishment – and its inaugural concert saw the premiere of the first version, for piano duo, of the *Mère l’oye (Mother Goose) Suite*.

Ravel was born in south-western France to a Basque mother and Swiss father but spent his entire life in Paris. Like Tchaikovsky, he saw a strong connection between childhood and enchantment. In his opera *L’Enfant et les sortilèges*, for instance, a destructive child learns the value of compassion when furniture, trees and animals in the garden all come magically to life. The evocation of ‘the poetry of childhood’ in the original piano duo version of *Mother Goose* led Ravel to ‘simplify my style and refine my means of expression’ – or so he said. Certainly we can hear echoes of the deceptively simple piano music of Erik Satie, whose music Ravel championed.

Mother Goose began life as the *Pavane of the Sleeping Beauty* for piano, four hands. Ravel composed it for Mimie and Jean Godebski (aged six and seven respectively), to whose parents he had dedicated his Sonatine for Piano. Ravel then composed four more *pièces enfantines*, depicting characters from the fairy-tales anthologised by three 17th-century authors: Charles Perrault (*Sleeping Beauty* and *Tom Thumb*), the Baroness d’Aulnoy (*Laideronette*) and the Prince of Beaumont (*Beauty and the Beast*). *The Fairy Garden* was an original inspiration:

Mimie later recalled:

‘Neither my brother nor I was of an age to appreciate such a dedication and we regarded it rather as something entailing hard work. Ravel wanted us to give the first public performance but the idea filled me with a cold terror. My brother, being less timid and more gifted on the

piano, coped quite well. But despite lessons from Ravel I used to freeze to such an extent that the idea had to be abandoned.’

Nevertheless, the work’s premiere at the SMI concert in 1910 was given by two children, Jeanne Leleu (later a professor at the Paris Conservatoire) and Geneviève Durony. In 1911 Ravel made this orchestral version of the suite.

The *Pavane* is a slow and stately Renaissance dance (which Ravel also used for his *Pavane for a Dead Infanta*) with gently repeated motifs and modal harmony that establishes Ravel’s characteristic use of pungent dissonances on the strong beats of the bar. *Tom Thumb* is shown at the moment where he realises that he is lost; the breadcrumb trail he left has been eaten by the birds. *Laideronette* ('little ugly girl') is represented in music where glinting pentatonic ('black-note') figures give the piece its 'oriental' flavour. Much closer to home, *Beauty and the Beast* is a waltz where any menace is dispelled by the Beast’s eventual transformation, graphically depicted, into Prince Charming. Finally, *The Fairy Garden* is imagined in music that gathers power through simple repetition until an ecstatic climax of rippling scales.

Having completed his major ballet *Daphnis et Chloé* in 1912, Ravel revisited *Mother Goose* to make it the basis for a ballet score in which the movements, in rearranged order and with new prelude and interludes, represent the Sleeping Beauty’s enchantment, dreams, and her awakening by Prince Charming.

Gordon Kerry © 2010

The Melbourne Symphony Orchestra first performed Ravel’s Mother Goose Suite on 3 May 1954 at a Youth concert led by Bernard Heinze. Mark Wigglesworth conducted the Orchestra’s most recent performance of the work in September 2010.

RICHARD STRAUSS

(1864-1949)

*Duet-Concertino for Clarinet
and Bassoon*

Allegro moderato -

Andante -

Rondo (Allegro ma non troppo)

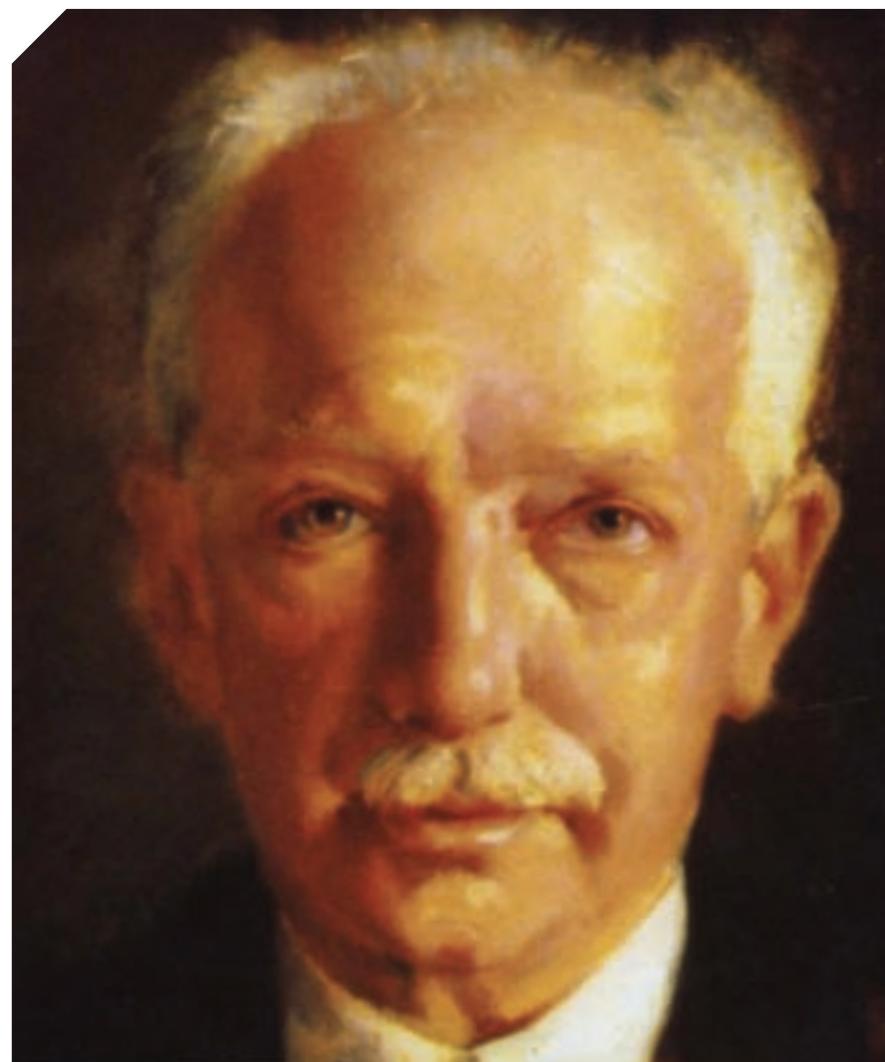
David Thomas clarinet

Jack Schiller bassoon

Richard Strauss composed this, his last instrumental work, at the age of 83. It followed closely on other works featuring wind instruments: the second horn concerto, two sonatinas for wind instruments, and his oboe concerto. 'Just splinters from an old man's workshop,' said Strauss, 'written perhaps only with the desire to amuse.' This final 'splinter' is chamber-like in scoring and texture, slight in scale, and whimsical in character. And although the composer was an old man, more concerned with amusement than confrontation, he had not, as his biographer Norman Del Mar points out, lost his delight in setting himself new problems.

In every way the *Duet-Concertino* is unusual, and not merely for Strauss. Works for clarinet and bassoon with orchestra are rare – there was a fleeting spate of them in the 1770s, mainly by minor composers cashing in on the latest craze for the sinfonia concertante, itself an echo of the Baroque concerto grosso. A further suggestion of the concerto grosso emerges in the accompaniment to *Duet-Concertino*, which itself includes a concertino group comprising the principal string players. Finally, the structure of this short work is unusual – three continuous movements, of which the long and rambling *Rondo* dominates.

The *Duet-Concertino* was written for the small orchestra of Switzerland's Radio Lugano. Strauss began sketches for the work in late 1946, returning to them a year later. From the beginning he had a specific



RICHARD STRAUSS

player in mind, although not one associated with the commission. Strauss was inspired by the beautiful tone of Hugo Burghauser, the former Principal Bassoon of the Vienna Philharmonic who had emigrated to New York just before World War II.

Initially, Strauss had contemplated a programmatic scenario: a Hans Christian Andersen story, *The Swineherd*, in which a prince of modest fortune – his conventional overtures of love having been rejected – woos, and learns to despise, the beautiful princess by taking the position of palace swineherd. The principal characters were to be represented by the two soloists: clarinet-as-princess and bassoon-as-swineherd-prince. Such casting immediately brings to mind the elegant clarinet and lumbering contrabassoon of Ravel's *Beauty and the Beast*. Indeed, the tale as Strauss

reported it to Burghauser was a variant along the lines of *Beauty and the Beast*: a dancing princess is alarmed by the grotesque courtships of a bear attempting to imitate her; at last she is won over and dances with it, whereupon it turns into a prince. 'So in the end,' Strauss told the bassoonist, 'you too will turn into a prince and all live happily ever after...'

Although Strauss abandoned this poetical inspiration in the end, the *Duet-Concertino* provides ample evidence of his gift for picturesque detail and instrumental characterisation, already established by the earthy viola and nobly deluded solo cello in *Don Quixote*. The *Duet-Concertino* begins with a prelude for the concertino string group – an echo of the string sextet from his last opera, *Capriccio* – introducing the principal motif of the work. The

dancing clarinet takes fright at the self-conscious entry of the bassoon, and the mood shifts from carefree gaiety to agitation. Only at this point does the full string group enter; the harp, which is sparingly used throughout, enters still later in the first movement.

Without the human voice to beguile us, or the opulence of the full orchestra to overwhelm, the *Duet-Concertino* presents a different Strauss from that of the operas, symphonies and tone poems. Following World War II, he had become increasingly absorbed in the Classical style of Mozart, Haydn and Beethoven, studying their scores and adopting some of the gestures of Classicism. So what makes the *Duet-Concertino* 'Mozartian'? Perhaps, like the ladies at a performance of *Der Rosenkavalier*, we can tell from the costumes, the 'surface'. The good cheer and restrained elegance of the *Duet-Concertino* reveals the Classical Mozart, at least from a mid-20th century perspective. Equally, the pungent harmonies and expressively arching melodies suggest Mozart-the-Romantic. And there is an easy inventiveness and a delicacy of texture that compensates for a most un-Mozartian discursiveness.

The lucidity of Strauss' late style is most obvious in the brief second movement, a singing bassoon solo supported by shimmering violins



LEOPOLD MOZART

LEOPOLD MOZART

(1719-1787)

Toy Symphony

Allegro

Menuetto

Presto

Works related to fairytales are one thing, but it isn't surprising to find this seven-minute entertainment programmed tonight. Childhood also relates to toys and toward the end of this 'symphony', the scoring includes toy trumpet, toy drum, rattles and bird-warblers.

Authorship of the *Toy Symphony* isn't entirely clear: Joseph Haydn's name appears on the first published edition, but the work isn't mentioned in Haydn's own catalogue, and since the publication of H.C. Robbins Landon's *Symphonies of Joseph Haydn* and Hoboken's *Thematic and Biographical Catalogue of Haydn's Works*, it seems that the work is more attributable to Haydn's brother Michael, or Leopold Mozart, father of Wolfgang.

Leopold's claims include the discovery of a manuscript in his hand in which three of the movements are similar to the three movements here.

and harp. The *Andante* culminates in a cadenza-like dialogue for the two soloists leading directly to the final movement. Here the *Rondo* theme is tossed about, turned on its head, and whirled around in a display of high spirits. Strauss may be writing pure music, but there can be no doubt that all live happily ever after.

Yvonne Frindle © 2002

The Melbourne Symphony was the first of the former ABC state symphony orchestras to perform Strauss' Duet-Concertino, on 8 June 1971 with conductor Fritz Rieger and soloists Phillip Miechel and Harold Evans. The same soloists gave the only subsequent performance of the work by the MSO since then, on 25 February 1976 with conductor Charles Groves.



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As well, Leopold wrote for other strange instrumental ensembles such as 'bagpipes, hurdy-gurdy, dulcimer... whoops, whistles and pistol shots'. However, Leopold copied lots of music for his own edification; several of 'his' works mightn't be his. And the work might actually be written by an Austrian monk, Edmund Angerer. But we'll probably never know.

We're more sure, really, that the 'toy symphony' is not a symphony at all. It's part of a toy cassation, a multi-movement work that was written in the 18th century in Berchtesgaden, a toy-making centre in southern Germany. Many composers wrote these – professionals, amateurs. It would be nice to think it was one of the luminaries of the Classical period, but perhaps we should rest content with the idea that the Toy Symphony is entirely appropriate in a concert dedicated to childhood.

G.K. Williams © 2014

The Melbourne Symphony Orchestra first performed the Toy Symphony on 20 August 1976 under conductor Peter Eros. The MSO's most recent performance took place in November 2006 under Oleg Caetani.

ENGELBERT HUMPERDINCK

(1854-1921)

Hansel and Gretel: Suite

Overture

Witch's Ride (Prelude, Act II) -

Act III: 'Wie duftet's von dorten' (The scent is delicious) -

Act III: 'Nun ist die Hexe tot' (Now is the witch dead) (Waltz)

Act II: Evening Prayer and Dream Pantomime

thought Wagner's epic *Ring* cycle might be the last word on the subject. And how did he do it? By turning back to fairytales and folk tunes, and employing a lighter touch.

Humperdinck's project started life as some songs for a performance of the familiar Grimms' fairytale by Humperdinck's sister's children in 1890. The success of this little family entertainment about the two children lost in the wood who are almost lured into the clutches of a witch by the prospect of a delicious, eatable gingerbread house led Humperdinck to the idea of a fully-fledged opera. Richard Strauss considered the work a masterpiece. It was the first opera broadcast complete from Covent Garden over the radio in 1923.

Critics have sometimes wondered if style overpowers content in Humperdinck's telling of the familiar fairytale, but his use of folk elements is a counterbalance to any heaviness. 'Overpowering' is

certainly not the case with the *Prelude* which begins this concert's suite of extracts. Humperdinck described this delightful, and at times rambunctious, prelude as 'Children's Life'. It begins with the Romantic sound of a quartet of horns playing the prayer which the two children will offer in Act II, when, sent from their house by their harassed mother, they find themselves lost in the woods. This innocent theme is developed in counterpoint until interrupted by a trumpet, representing the counter-charm, the means by which the witch is vanquished. We next hear the theme of the Dew Fairy, who drives sleep from the children's eyes, and the dance melody which is heard exultantly at the end of the opera, as the characters celebrate their victory over the witch who had tried to cook the children in her Gingerbread House. Musical themes are combined ingeniously and the *Prelude* ends with the prayer music.



ENGELBERT HUMPERDINCK

The real Engelbert Humperdinck, from whom the English pop singer Arnold Dorsey took his stage name, was a German composer who showed 19th century musicians how to continue writing operas when they

The rest of tonight's selections are taken from elsewhere in the opera. The scope of Humperdinck's operatic conception is apparent from the next section, the *Witch's Ride*, prelude to Act II, which progresses from folk music to rich orchestral tone-painting in under three minutes. One of the most admirable features

of Humperdinck's score is its ability to create a sense of wonderment, as in the lilting melody with which he expresses the children's first glimpse of the Gingerbread House. Of course, in the end Hansel and Gretel outsmart the witch by pushing her into the oven she was pre-heating for them. The waltz ('Now is the witch dead') is one of several dances with which Humperdinck leavens his score.

The *Evening Prayer*, heard next, opened the orchestral prelude but in the opera it occurs after Hansel and Gretel have realised that they are lost in the forest. As night falls the children comfort themselves with a prayer: 'When at night I go to sleep, fourteen angels watch do keep.' As they sleep angels descend and dance to the accompaniment of a rich orchestral tone-poem which perfectly rounds out this concert's précis of one of the world's most delightful operas.

Humperdinck's *Hansel and Gretel* might be

described as the Wagnerian universe seen through the eyes of a child. It is a wonderful combination of naivety and sophistication. Even the counterpoint is as delightful as children's play. As a side note, Humperdinck applied to be director of the NSW Conservatorium when it opened in 1914, but was considered too old to take up the post. He could have been ours!

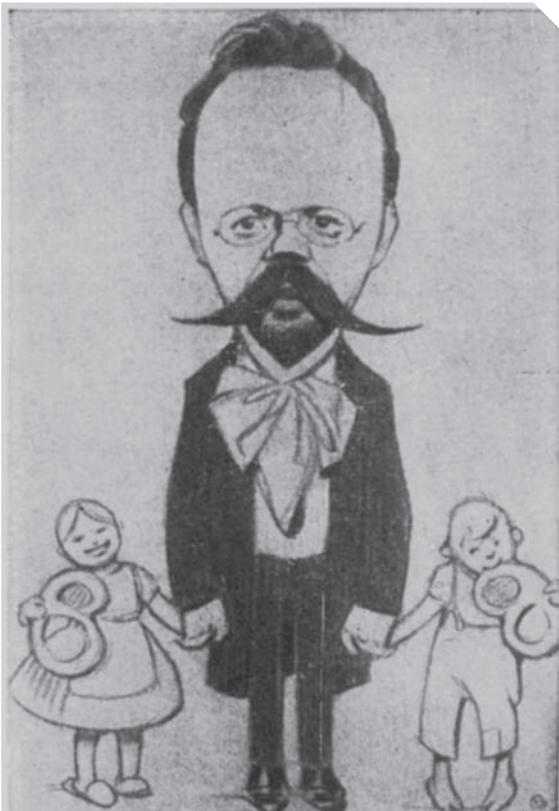
Gordon Kalton Williams © 2014

The Melbourne Symphony Orchestra first performed music from Hansel and Gretel in December 1941, when it performed the Overture under Montague Brearley. Most recently, the MSO performed the Overture in 2007 with conductor Anthony Inglis.

GUEST MUSICIANS

MUSICAL TALES FROM CHILDHOOD

Cameron Hill *guest concertmaster*
 Jacqueline Edwards *violin*
 Francesca Hiew *violin*
 Michael Loftus-Hills *violin*
 Ceridwen Davies *viola*
 Simon Oswell *viola*
 Rachel Atkinson *cello*
 Rachel Curkpatrick *oboe*
 Jessica Buzbee *trombone*
 Shaun Trubiano *percussion*



CARICATURE OF ENGELBERT HUMPERDINCK WITH HIS HANSEL AND GRETEL BY OSCAR GARVENS



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KEYS TO MUSIC

Saturday 24 May at 11am
Iwaki Auditorium, ABC Southbank Centre

Ravel *Mother Goose: Suite*

Melbourne Symphony Orchestra
Graham Abbott presenter
Nicholas Carter conductor

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This performance has a duration of approximately one hour,
and will be performed without interval.

This event will be recorded for later broadcast and streaming
on ABC Classic FM.

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

For information about Nicholas Carter, see page 27.

For information about Ravel's *Mother Goose: Suite* see page 29.

The Melbourne Symphony Orchestra and ABC Classic FM have collaborated countless times in the past to make great music more accessible in so many ways, but the Keys To Music concerts are special. These concerts are designed to give you an insight into the background and inner workings of particular pieces, and whether the music is new or very familiar we can always have our appreciation enhanced and listening experiences enriched.

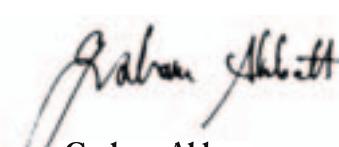
One of my aims in these concerts is to provide signposts, marker moments for you to remember when we perform the piece. This is especially helpful for someone hearing this particular work for the first time, in exactly the same way landmarks help you know where you are on a long drive.

But beyond this, Keys To Music concerts aim to unwrap and lay bare things which cannot be heard or experienced when you hear the music performed. Little intricacies of melody, accompaniment, instrumentation and form can be easily missed as a piece flies along. As we pull a piece apart we do so out of respect for the mind which put it

together, and as we might marvel at Shakespeare's turn of phrase or Michelangelo's deft shadows, so having the chance to see a composer's skill under the microscope enables us to appreciate even more the real meaning of the word 'genius'.

But once a piece has been examined it should then be experienced, which is why in Keys To Music concerts we always aim to let you hear the piece as the composer intended after we examine some of its details.

So welcome to this performance, presented jointly by ABC Classic FM and the Melbourne Symphony Orchestra. I hope you leave with your joy in great music nourished and your awe of great musical creators enhanced.


Graham Abbott





BEETHOVEN AND TCHAIKOVSKY

CHAMBER SERIES

Sunday 25 May at 11am

Iwaki Auditorium, ABC Southbank Centre

Presented by ABC Classic FM's Mairi Nicholson

.....
Beethoven Piano Trio Op.97 *Archduke*

.....
Tchaikovsky Piano Trio Op. 50

.....
Kathryn Taylor violin

Ji Won Kim violin

David Berlin cello

Miranda Brockman cello

Kenji Fujimura piano

Hoang Pham piano

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KATHRYN TAYLOR violin

Born in Tasmania, Kathryn Taylor studied for many years with Alison Lazaroff. She continued her violin studies in Brisbane with Spiros Rantos and Michele Walsh, and in Dublin with Eyal Kless. She later attended the Australian National Academy of Music on a full scholarship, and has had lessons and performed in master classes with Maxim Vengerov, Salvatore Accardo, Takács Quartet, Australian String Quartet, Oleh Krysa, Thomas Brandis and Rudolf Koelman.

She was selected as a recitalist in the National Youth Concerto Competition, and after winning the Queensland Youth Orchestra's Young Instrumentalist Competition, performed the first movement of Bruch's Violin Concerto in G minor with the Queensland Symphony Orchestra and Muhai Tang. She has toured extensively overseas with the Australian Youth Orchestra and Camerata Australia.

Kathryn has worked regularly with the Queensland Symphony Orchestra, Southern Cross Soloists, Melbourne Chamber Orchestra and the Melbourne Symphony Orchestra, where she was appointed to a permanent position in 2005.



JI WON KIM violin

A member of the Melbourne Symphony Orchestra's First Violins, Ji Won Kim is a graduate of the University of Vienna and holds two Masters degrees, from the University of Melbourne and the Sydney Conservatorium of Music.

She has been the winner of ABC's Young Performer of the Year Award and the Johannes Brahms Competition in Austria, and has won second prize at the Lisbon International Violin Competition.

Ji Won has been regularly engaged as a concerto soloist with the Sydney, Melbourne, Adelaide, Queensland, Canberra and Tasmanian Symphony Orchestras, and has appeared overseas as soloist with the Świętokrzyska Philharmonic in Warsaw, the Bruckner University Orchestra in Linz, the Janácek Philharmonic Orchestra in the Czech Republic and the Seoul Prime Orchestra in Korea. 2013 included appearances with the Melbourne Symphony Orchestra as soloist in Mozart's Violin Concerto No.5 under the baton of Sir Andrew Davis.

Ji Won is also an experienced chamber music player, with 2014 marking the inaugural year of Trio Bresciani, her latest collaboration with pianist Hoang Pham and cellist Michael Dahlenburg.



DAVID BERLIN cello

David Berlin has held the position of Principal Cello at the Melbourne Symphony Orchestra since 1989. David was born in Jerusalem and studied cello with Lois Simpson in Sydney at the New South Wales Conservatorium and Channing Robbins at the Juilliard School of Music in New York. For over twenty years he has been at the forefront of classical music making in Australia, having also held the position of Principal Cello with the Adelaide Symphony Orchestra.

He has made numerous appearances as soloist with the Melbourne and Adelaide Symphony Orchestras, and has played as guest Principal Cello with the Sydney and Tasmanian Symphony Orchestras as well as the Australian Chamber Orchestra. In 1996 he was invited to play as Principal Cello in the World Philharmonic Orchestra. David has been involved in numerous collaborations with some of Australia's leading musicians, including Richard Tognetti, Brett Dean, the Goldner and Australian String Quartets and Leslie Howard, with whom he performed the first complete collection of music for cello and piano by Franz Liszt in London in 1992.

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



MIRANDA BROCKMAN cello

Miranda Brockman has been a member of the Melbourne Symphony Orchestra's Cello section since 1999. Miranda was born into a large musical family in Geelong and studied both piano and cello as a child. Her teachers include Marianne Hunt, Kate Finnis, Nelson Cooke and Christian Wojtowicz, and she has played in masterclasses with Anna Bylsma and János Starker.

Upon finishing school, Miranda trained as a nurse and has since specialised in palliative care, community nursing and aged care. Whilst completing an Arts degree in Medieval History at the University of Sydney, she became a casual cellist with the Elizabethan Trust Orchestra. She later graduated with a Master of Music Performance from the University of Melbourne.

Miranda is a keen chamber musician, starting out with the Brockman String Quartet as a child and in later life as a member of the prize-winning Lyric Piano Trio at the University of Melbourne. She is a founding member of Trio Anima Mundi which presents its own concert series across Melbourne and regional centres in Victoria. She is also a regular performer in the Melbourne Symphony Orchestra Chamber Music Series.



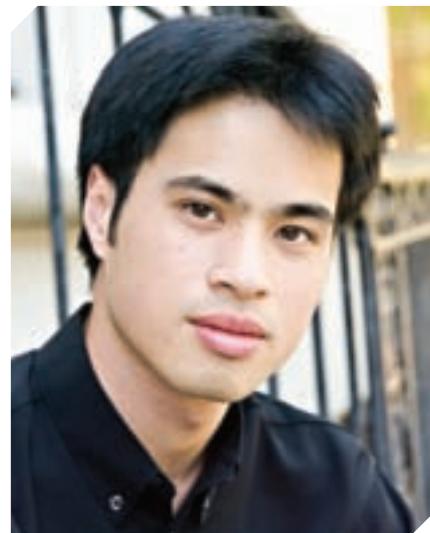
KENJI FUJIMURA piano

Dr Kenji Fujimura is a multi-award-winning pianist, composer and pedagogue. He is the recipient of numerous major prizes and scholarships in Australia and overseas, including the Australian National Piano Award and Lincer Composition Prize (New York). Invitations to perform as concerto soloist have taken him to Europe, and he has given recitals and masterclasses across Asia, North America and Oceania. He has been described as 'a grand artist with a magical sound, an accomplished technique and a superb understanding of all musical styles. He adds to this a vision of deep profundity.'

Kenji's eclectic and wide-ranging repertoire includes premieres of works by Calvin Bowman, Brian Harnetty, Philip Czaplowski, Karen Tanaka, Henri Büsser and William Hurlstone.

Recent recordings include a 2013 Musicweb International Recordings of the Year disc with Trio Anima Mundi, and music of Dukas, Messiaen, Kurtág and George Benjamin.

Kenji is currently Deputy Head and Coordinator of Classical Performance and Chamber Music at the Sir Zelman Cowen School of Music, Monash University and an examiner for the Australian Music Examinations Board.



HOANG PHAM piano

Hoang Pham was born in Vietnam and studied at the Australian National Academy of Music, and in New York at the Manhattan School of Music, of which he is a graduate with both a Bachelor and Master of Music.

He was the winner of the 2013 ABC Symphony Australia Young Performers' Award, and has been a prize winner of the Bösendorfer Piano Competition and the Cleveland International Piano Competition, winner of the 2005 Lev Vlassenko Piano Competition in Brisbane, and was awarded Best Australian at the 2008 Sydney International Piano Competition. He was also the winner of Melbourne Recital Centre's inaugural Great Romantics competition in 2010.

Hoang has appeared as concerto soloist with the Melbourne, Queensland and Tasmanian Symphony Orchestras, Melbourne Chamber Orchestra and with the New London Orchestra in the UK.

He makes regular recital appearances in England, USA and France, and in 2013 made his debut at Musica Viva's Huntington Estate Festival.

LUDWIG VAN BEETHOVEN

(1770-1827)

Piano Trio in B flat, Op.97
'Archduke'

Allegro moderato

Scherzo (Allegro) - Coda

Andante cantabile ma però con moto - Poco più adagio - Tempo I

Allegro moderato - Presto - Più presto

Universally regarded as the crowning achievement of his groundbreaking ventures in the medium of the piano trio, and generally as one of his finest pieces of chamber music, Beethoven's Op.97 Trio was conceived in the summer of 1810, and completed the following March in a three-week blaze of creativity, amid gestations of the Seventh and Eighth Symphonies. It has long been called the 'Archduke' on account of its dedication to Archduke Rudolph, younger brother of the reigning Austrian Emperor Franz II, and one of the composer's most faithful friends and acolytes.

Beethoven had begun teaching the prince piano and composition while he was still a teenager some years earlier, and over time would dedicate more works to him than to any other person, including the Fourth and Fifth Piano Concertos, the 'Farewell' and 'Hammerklavier' piano sonatas, and the *Missa solemnis*. For his part, the Archduke proved to be a true champion to the composer. When Beethoven was threatening to leave Vienna in 1809 in pursuit of better financial security abroad, Rudolph persuaded fellow patrons of the arts Prince Kinsky and Prince Lobkowitz to keep the composer in Vienna with a 4,000-florin annual pension, to be paid in perpetuity. When Kinsky was killed and Lobkowitz bankrupted within the next four years, Rudolph shouldered the full expense of the annuity himself. This generosity relieved Beethoven from his reliance on patronage



LUDWIG VAN BEETHOVEN

and gave him significantly greater compositional freedom.

The trio was publicly premiered at a military benefit concert in the hall of the Hotel zum römischen Kaiser on 11 April 1814. Beethoven was joined by the violinist Ignaz Schuppanzigh and cellist Josef Linke, founding members of arguably the first professional string quartet in history, established under the auspices of Count Razumovsky. Schuppanzigh and Linke were friends of the composer, and intimately connected with his music; he wrote a good deal for them individually, and for their quartet.

By this time, Beethoven was almost completely deaf. The composer Louis Spohr attended one of the rehearsals at Beethoven's home, and was slightly

mortified by what he heard:

'It was not enjoyable. In the first place, the pianoforte was badly out of tune, which Beethoven minded little, since he could not hear it; and because of his deafness, there was scarcely anything left of the virtuosity which had formerly been so greatly admired. In forte passages the poor deaf man hammered so hard that the strings jangled. In piano he touched the keys so softly that they made no sound, and unless one followed the pianoforte score, one simply lost the thread. I was moved with the deepest sadness at so hard a destiny. It is a terrible misfortune for anyone to be deaf; how then should a musician endure it without despair?'

On the other hand, the composer-pianist Ignaz Moscheles was in

attendance at many of the rehearsals and in the audience at the premiere performance. In his estimation, Beethoven's playing radiated intellectual force, and although there was some lack of precision and clarity, traces of his earlier grand style were still present. Nonetheless, after a follow-up concert a few weeks later, Beethoven never appeared in public as a performer again.

The archducal appellation of the Op.97 Piano Trio not only pays homage to its dedicatee, but also, like the 'Emperor' Piano Concerto, is reflective of the music's benevolence, nobility and magnanimity of feeling and expression. One of the last works of his middle or heroic period, it reveals, in the words of Melvin Berger, 'a new *gemütlichkeit*, a warm emotional style with broadly sung, moderately paced melodies and dance rhythms, [substituted] for the grandiose gestures of the past'. It opens with a radiantly simple, expansive melody in the piano, soon taken up by the strings with vivid grace and warmth. For all its moments of full-blooded vehemence, the movement is grounded in tenderness and playfulness. The scherzo, too, is all disarming coyness, until the appearance of a mysterious, tortuously meandering chromatic fugato in the trio section. The emotional core of the 'Archduke' is contained in the soulful slow movement, a set of variations built on a hymnal theme first intoned in the piano. The last movement launches us back into the light of day with a boisterous, polka-like rondo, whose mercurial, Haydn-esque forays build towards two final, superluminal prestos.

© Douglas Rutherford 2014

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



PETER ILYICH TCHAIKOVSKY

PETER ILYICH TCHAIKOVSKY

(1840-1893)

Piano Trio, Op.50

*Pezzo elegiaco: Moderato
assai - allegro giusto*

*Tema con variazione -
variazione finale e coda*

'womanish'. What really happened, though painful in the extreme, wasn't quite like this. Tchaikovsky played the piece through to Rubinstein in private, and while Rubinstein did make some trenchant criticisms, the rift between the two men was temporary. (Tchaikovsky, despite his avowed refusal to change 'a single note', actually did modify the piano writing, in particular, to take Rubinstein's objections into account.) In fact, this was only one of numerous occasions where Rubinstein's criticism was expressed intemperately, but in private. Moreover, when German conductor and pianist Hans von Bülow gave the work's world premiere, Rubinstein revised his overall opinion of it, and gave the premiere of the piece himself in Paris. Despite their occasional differences,

In his lurid biopic *The Music Lovers*, Ken Russell depicts Tchaikovsky performing his Piano Concerto No.1 with the Moscow Conservatory Orchestra. As the composer, Richard Chamberlain tosses his hair and perspires freely, and has a major hissy fit when Nikolai Rubinstein decries the piece as, among other things,

Tchaikovsky and Rubinstein remained friends and colleagues until Rubinstein's death in 1881 at the age of 45; then, working quickly over two months at the end of that year, Tchaikovsky composed one of his most profound and monumental works, the Piano Trio, 'dedicated to the memory of a great artist'. Tchaikovsky had long resisted suggestions that he write a piano trio, feeling that the three instruments were fundamentally incompatible as an ensemble, but his letters to his patron Nadezhda von Meck show how he gradually came to be fascinated by the combination as he wrote the piece. Finally, he admitted, 'I must say I am quite sure that this composition has not turned out at all badly. My only concern is that I may have left it too late to try my hand at this new sort of chamber music, and that some aspects of my writings for orchestra will show themselves.' In fact he produced one of the great works in the medium. Despite its being the memorial of a great pianist, at no stage in the work do the string instruments ever sound superfluous, and never are they swamped by the piano. The Trio leaves one in no doubt about the breadth of imagination and technique of which Tchaikovsky was capable, and it is a measure of his artistic courage and integrity that he willingly made revisions suggested by the musicians who first performed it – Ivan Hřimálý, Wilhelm Fitzenhagen, and one of

Tchaikovsky's most distinguished former students, Sergei Taneyev. Certainly the Trio uses the piano both for moments of concerto-style power and virtuosity and for passages of extreme delicacy. It is in two large movements. The first has, to use Tchaikovsky's words, a 'somewhat funeral and mournful tone', immediately established by the statement of the first theme in the cello, which is then passed to the violin and then, in a magisterial guise, by the piano. The second theme of the movement is more urgent, and provides a four-note motif that can be developed at some length. As this happens, the elegiac tone gives way to turbulent mourning, which periodically falls back into brief moments of hushed introspection before, once more, riding a surge of grief-stricken emotion.

If the first movement mourns Rubinstein, the twelve, mostly short, variations that constitute the massive second (and final) movement pass through a huge range of moods and colours, and have been interpreted as each reflecting some aspect of Rubinstein's life and personality. The genial theme is featured by violin, cello and then piano, respectively, in the first three variations, after which the music, now in the minor key, offers some serious counterpoint. The fifth evokes a music-box, while

the sixth is an elegant waltz. The seventh indulges in good-humoured mock heroics, just as the eighth dons an 18th-century wig for a dig at the Baroque fugue. The ninth is one of the more substantial variations, with a beautiful song-like treatment of the theme against gentle wavelets from the piano. Again, grief is banished by humour as the tenth variation is a pitch-perfect parody of a Chopin polonaise, and the eleventh a kind of song without words.

The final variation is, after the often delicately ephemeral ones, a substantial piece, showcasing the full range of the players' virtuosity. It balances the weight of the opening movement with music of similar complexity, and, indeed, after reaching a triumphant version of the variations' theme that is full of energy and joy, the music seems inexorably to return to the grief of the opening movement. The return of its music is at first powerful and tragic (marked lugubre), rather than mournful, but it succumbs to grief, as a funereal march rhythm (not unlike Chopin's famous example) accompanies the opening theme as it disappears gradually into silence, like a procession passing into the far distance.

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

CLASSIC MELBOURNE

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Lauren Brigden has been a member of the Melbourne Symphony Orchestra's Viola section since 2006. She began studies with John Speer at the Conservatorium High School before receiving a scholarship to study at the Sydney Conservatorium with Winifred Durie. She also spent a year at the Queensland Conservatorium of Music, where she was awarded the John Curro Viola Prize. Lauren later graduated with a Bachelor of Music from the Australian Institute of Music, and has studied and performed in New York, London, Vienna, Berlin, Paris, Milan and the Aspen Music Festival. She has received an Ian Potter Cultural Trust Scholarship and an Emerging Artist Grant from the Australia Council to study in Vienna with Gertrude Rossbacher. In 2009 Lauren performed with the inaugural YouTube Symphony Orchestra at Carnegie Hall, after winning a hotly contested internet audition for the position.

How did you choose your instrument?

I began learning the violin but during high school was given the opportunity of playing viola in a chamber orchestra and fell in love with the sound. I've never looked back!

What's your 'top pick' for a place to get something to eat in town, before or after a show?

After a show, head to Chinatown as it's open late and it's never hard to get a table. Try Supper Inn for cheap but consistently good Chinese.

Where is your favourite place in the world to 'just be'?

Mollomook, NSW Coast.

What sporting team do you support?

The Waratahs and recently the Rebels.

First performance memory?

In Grade Two, I was chosen to perform in the school Talent Quest. It was a very sunny day and the entire primary school was watching me from the asphalt. I performed a Gossec Gavotte from memory and can still feel those little shaky knees when I think about the event.



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