Melbourne Symphony Orchestra

CONCERT PROGRAM

Thursday 9 June at 8pm
Melbourne Recital Centre

Friday 10 June at 8pm
Robert Blackwood Hall

Saturday 11 June at 6:30pm
Melbourne Recital Centre

Mendelssohn’s
Violin Concerto
RACHMANINOV’S PAGANINI RHAPSODY
Thursday 16 June
Friday 17 June
Chief Conductor Sir Andrew Davis, ever the diligent adventurer, takes us from early Haydn — his Symphony No.6, *Le matin* — to Rachmaninov’s famous *Rhapsody on a Theme of Paganini*, with the French virtuoso Jean-Efflam Bavouzet, and Ives’ quirky Fourth Symphony.

GLUZMAN PLAYS BRAHMS
Friday 24 June
Saturday 25 June
Monday 27 June
The mighty challenges of the Brahms’ Violin Concerto are tackled by Ukrainian-born Israeli virtuoso, Vadim Gluzman, making his debut with the MSO. It is preceded by another powerful work, orchestral excerpts from Berlioz’s dramatic symphony, *Romeo and Juliet*. This program also features the world premiere of Australian composer James Ledger’s *Hollow Kings*.

CIRQUE DE LA SYMPHONIE
Friday 15 July
Saturday 16 July
A host of international circus performers – including aerial flyers, acrobats, contortionists, dancers, jugglers, balancers, and strongmen – join the MSO in this dazzling display. Inspired by classical masterpieces, the performers bring their acrobatic and illusory skills to new and exciting levels.

SHAKESPEARE CLASSICS
Thursday 21 July
Friday 22 July
2016 marks the 400th anniversary of the death of William Shakespeare. This commemorative concert, conducted by Alexander Shelley, presents Bard-related works by four composers: Mendelssohn, Korngold, Walton and Richard Strauss. Mozart’s Piano Concerto No.27 completes the program.

SIR ANDREW DAVIS CONDUCTS MAHLER 6
Thursday 30 June
Friday 1 July
Saturday 2 July
Sir Andrew Davis and the MSO’s Mahler cycle continues with the powerful Symphony No.6, which incorporates everything from cowbells to fatalistic hammer blows. American pianist Jonathan Biss returns to the MSO to play Mozart’s Piano Concerto No.21.

BEETHOVENS FIFTH
Friday 29 July
Three classic masterpieces on the one program with MSO Associate Conductor Benjamin Northey — but which is the greatest? Weber’s dark and mystical overture to his opera *Der Freischütz*? Bruch’s glorious evergreen Violin Concerto? Or Beethoven’s Symphony No.5? Cast your vote, please.
ARTISTS
Melbourne Symphony Orchestra
Eoin Andersen violin/director

REPERTOIRE
R. Strauss
Serenade for Winds

Mendelssohn
Violin Concerto in E minor

— Interval —

R. Strauss arr. Dean
Till Eulenspiegels lustige Streiche

Stravinsky
Pulcinella: Suite

This concert has a duration of approximately 1 hour and 50 minutes, including a 20-minute interval.
This performance will be recorded for broadcast on ABC Classic FM on Wednesday 29 June at 1pm.

Pre-Concert Talk
7pm Thursday 9 June, Elisabeth Murdoch Hall, Melbourne Recital Centre
7pm Friday 10 June, Foyer, Robert Blackwood Hall
Andrew Aronowicz will present a talk on the artists and works featured in the program.

Post-Concert Conversation
8:30pm Saturday 11 June, Elisabeth Murdoch Hall, Melbourne Recital Centre
Join MSO Director of Artistic Planning Ronald Vermeulen for a post-concert conversation.
The Melbourne Symphony Orchestra (MSO) was established in 1906 and is Australia's oldest orchestra. It currently performs live to more than 250,000 people annually, in concerts ranging from subscription performances at its home, Hamer Hall at Arts Centre Melbourne, to its annual free concerts at Melbourne's largest outdoor venue, the Sidney Myer Music Bowl. The Orchestra also delivers innovative and engaging programs to audiences of all ages through its Education and Outreach initiatives.

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

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

The Melbourne Symphony Orchestra reaches a wider audience through regular radio broadcasts, recordings and CD releases, including a Strauss cycle on ABC Classics which includes *Four Last Songs*, *Don Juan* and *Also sprach Zarathustra*, as well as *Ein Heldenleben* and Four Symphonic Interludes from *Intermezzo*, both led by Sir Andrew Davis. On the Chandos label the MSO has recently released Berlioz' *Harold en Italie* with James Ehnes and music by Charles Ives which includes Symphonies Nos. 1 and 2, as well as a range of orchestral works including *Three Places in New England*, again led by Sir Andrew Davis.

The Melbourne Symphony Orchestra acknowledges the Traditional Owners of the Land on which we perform – The Kulin Nation – and would like to pay our respects to their Elders and Community both past and present.
A native of Wisconsin, USA, Eoin Andersen began violin lessons at the age of 5. His teachers have included Sr. Noraleen Retinger, Gerald Fischbach, David Taylor, Efim Boico, and his foremost musical influence, Nadja Salerno-Sonnenberg.

He studied film production and arts management at New York University and graduated in 2000. He made his concerto debut with the Sibelius Violin Concerto with the Milwaukee Symphony Orchestra. As a former member of the Mark Morris Dance Group Music Ensemble, he toured the US and Europe performing chamber works of Schumann and Bartók among others.

Eoin has performed as Guest Concertmaster of the Konzerthausorchester Berlin and the Swedish Radio Symphony Orchestra, and as Guest Principal with the Mahler and Australian Chamber Orchestras, Zurich Chamber Orchestra, London Philharmonic, Bavarian Radio Symphony, and frequently with the Rundfunk-Sinfonieorchester Berlin.

He was a long-time member of the Mahler Chamber Orchestra and the Lucerne Festival Orchestra. As a founding member and director of the Mahler Chamber Soloists, he performed in South America and throughout Europe, and collaborated with the pianist Fazıl Say, the choreographer Sasha Waltz, and soprano Anna Prohaska. He has made chamber music performances at the Aspen, Tanglewood, and Sarasota Festivals in the United States, and at the Il de Re Festival in Bordeaux, in Aix-en Provence, in a Pacific Music Festival sponsored tour of Japan, at the Lucerne Festival, and biannually at the ICMF Wassenaar in the Netherlands, among others. Most recently he collaborated with Patricia Kopatchinskaja in a Bach Double Concerto concert in Zurich.

Eoin was appointed Principal Second Violin of the Orchester der Oper Zürich in 2011. He left that position in 2015 to become Co-Concertmaster of the Melbourne Symphony Orchestra.

Eoin divides his time between homes in Berlin and Melbourne.
Late in life Richard Strauss would occasionally conduct his Op.7 Serenade, muttering that it wasn’t ‘too bad for a music student’. He was only 17 at the time he composed this work, but he had been a music student of one sort or another for well over a decade. And of course he had grown up in the household of one of Germany’s most eminent musicians, his father Franz Strauss.

Franz was the leading horn player in the German-speaking world, and had married into a wealthy brewing family in Munich, where he was principal horn in the Court Orchestra. He was, therefore, well connected both socially and musically, a situation which was of undeniable help to his son’s career. Like Leopold Mozart, perhaps, Franz sought to influence Richard’s musical development, and in particular to keep him from being contaminated by the music of Wagner. As Richard later wrote, Franz’s ‘musical trinity was Mozart (above all), Haydn and Beethoven...’. In other words Franz was an unapologetic classicist and Wagner’s music was anathema to him. Except that Franz was a frequent member of the Bayreuth Festival Orchestra, playing in the premiere performances of such works as Parsifal and losing no opportunity to bag Wagner’s music in public. Wagner, for his part, was uncharacteristically tolerant, knowing that it was one way to have a great virtuoso playing music in which the horn is indispensable.

Franz’s aesthetic influence is clear in the early Serenade Op.7, though the work is by no means faux-Mozart. The scoring for winds is in accordance with the classical serenade. Here, Strauss uses two flutes, oboes and clarinets, four horns, two bassoons, with the bass provided by contrabassoon or bass tuba (there is an optional double bass part in the last two bars!). Unlike the classical serenade – always a multi-movement work – this is in a single movement, though it might be likened to the Andante movements of some of Mozart’s. Like Mozart’s, Strauss’ sonata design doesn’t spend much time developing themes in the symphonic sense, but rather takes great pleasure in generating beautiful melodies.

The piece had great consequences for young Strauss. It was the first of his works which had its premiere outside of Munich, being launched by the Dresden Tonkünstlerverein under Franz Wüllner in 1882. Wüllner had conducted the world premieres of two Wagner operas, and would introduce several new works of Strauss over the next few years. More importantly, the piece found its way into the repertoire of the Meiningen Orchestra, conducted by the legendary Hans von Bülow. A publisher who had brought out two of Strauss’ early works had been fobbed off by Bülow who wrote that Strauss was ‘not a genius, at best a talent, 60% calculated to shock’. As a one-time intimate of Wagner’s, Bülow had himself come in for some tongue-lashings from Strauss’ father so may have been understandably prejudiced, but he did like the Serenade and performed it widely. The Meiningen Orchestra included some extremely fine players: horn player Gustav Leinhos must have enjoyed playing a part written with the expertise that Franz had taught his son; the principal clarinettist was Richard Mühlfeld for whom Brahms wrote his late clarinet-based masterpieces. In addition, Bülow commissioned a new piece, the Suite Op.4 for the same combination, which he arranged for Strauss to conduct in the younger man’s podium debut. Bülow also brought Strauss to a deeper understanding of contemporary music, notably that of Brahms. The Serenade, then, was a pivotal work in many ways for the young Strauss.

And as we’ve seen, it was a work that Strauss kept in his own repertoire. But the composer often felt that he had failed to get the balance of instrumental sounds quite right. In 1943 he wrote more wind ensemble music, this time for 16 players, producing the First Sonatina for winds, which like many of the works of his final years, harks back to the Mozartian world of the Serenade. It was performed as part of Strauss’ 80th birthday celebrations by the Dresden Tonkünstlerverein, 62 years after the Serenade did so much to launch his career.

Gordon Kerry © 2007

The Melbourne Symphony Orchestra first performed this work on 28 August 1980 with conductor Franz-Paul Decker, and most recently in June 2001 under Yan Pascal Tortelier.
In 1826, two precociously gifted teenage boys met in Berlin: Felix Mendelssohn and Ferdinand David. By then Mendelssohn had already composed 13 string sinfonias and five concertos, which were premiered at a series of Sunday concerts instituted by Felix's father at the family home from 1822 on. The other boy, 16-year-old violinist Ferdinand David, was employed in the orchestra of Berlin's Königstadt theatre. Between 1826 and 1829 David worked in Berlin, and frequently played chamber music with Mendelssohn, Rietz and others. Mendelssohn and David would remain friends under Mendelssohn's early death in 1847, and David would be involved in editing his friend's work for posthumous publication.

In 1836, David accepted Mendelssohn's invitation to move to Leipzig and become leader of the Gewandhaus Orchestra. There he also performed frequently with Mendelssohn in chamber concerts, and when the Leipzig Conservatorium opened in 1843, David established its violin department, with 14-year-old Joseph Joachim among his first pupils. (With David, Mendelssohn and Schumann on staff, it must have been quite an institution.)

In 1838, Mendelssohn remarked in a letter to David: 'I would like to compose a violin concerto for next winter. One in E minor keeps running through my head, and the opening gives me no peace.'

Assuming that it is the same opening that Mendelssohn eventually got down on paper, we can understand how the composer might have felt he was onto something. Despite Mendelssohn's reverence for the past (Berlioz sniffed that he was 'a little too fond of the dead'), this work is by no means neoclassical in form or manner. The opening, with its flowing arpeggios and distant, Beethovenian drum-taps, launches without introduction or exposition into a beautiful, Romantic melody for the soloist that starts high and gently ascends further into the stratosphere; the contrasting second subject groups shows Mendelssohn's exquisite ear, as he exploits unusual warm voicing in the wind section (flutes below the clarinets, for instance) as it accompanies the solo violin.

But for various reasons Mendelssohn was unable to complete the work that winter or the next, despite David's constant reminders. In 1839, he wrote politely to the violinist: 'It is nice of you to press me for a violin concerto! I have the liveliest desire to write one for you and, if I have a few propitious days, I'll bring you something. But the task is not an easy one.'

It was made less easy by the sheer amount of work Mendelssohn had at this time. As well as duties with the Gewandhaus, he directed six music festivals in Germany and England, and devoted himself to reviving historical music from Bach to Schubert that had sunk into desuetude. In 1841, he was appointed Kapellmeister by King Friedrich Wilhelm IV of Prussia, so divided his time between Leipzig and Berlin until moving back to the latter city in 1843. There, with the establishment of the new cathedral choir, and with various composing and conducting engagements in Germany and abroad, Mendelssohn continued his hectic pace until the summer of 1844, when he took a vacation. Finally, after nearly a decade, he was able to return to the Violin Concerto which he completed in September of that year. David performed it under the baton of Niels Gade (Mendelssohn was ill) in March 1845. Joachim played it soon after, and the rest is history.

Mendelssohn was averse to virtuosity for its own sake, likening such effects to 'juggler's tricks'. Part of his diffidence may have been a response to the challenge of writing a genuine concerto that was not emptily showy. He was no doubt helped by David's technical artistry and personality, and there seems little doubt that David wrote the first movement's cadenza. But it was Mendelssohn's genius to place the cadenza before the recapitulation, thus making it part of the dramatic structure of sonata form, rather than an 'add-on', as in many other concertos.

A long bassoon note at the end of the first movement briefly holds the music in suspense before it moves, without a break, into a classically Mendelssohnian song. The slow movement is in simple ABA form, with a contrasting central section. It too passes into the finale without a pause; here the music has all the lightness and grace of the great Mendelssohn scherzos.

Gordon Kerry © 2009

The Melbourne Symphony Orchestra first performed the Mendelssohn Violin Concerto in March 1939 with soloist Grisha Goluboff and conductor Bernard Heinze, and most recently in February 2014 with soloist Lu Siqing and conductor Tan Dun.
Strauss’ *Till Eulenspiegels lustige Streiche* (also known as *Till Eulenspiegel’s Merry Pranks*) appeared in 1895. It was based on the exploits of the (probably) legendary practical joker of the 14th century, whose name can be translated to ‘owl mirror’ (or ‘Owlglass’) or, in less High German, something more scatological – reflecting a theme in many of the stories.

Each of Till’s adventures, as Normal Del Mar has noted, falls into one of several categories: the practical joke that causes severe humiliation, if not injury; the scenario in which Till prevails against the establishment through ‘lightning wit or repartee’; and those in which his ingenuity (and/or criminality) allow him to survive privation.

Strauss had planned to write an opera on the subject, in which he had hoped to avoid its diffuse and manifold anecdotes in favour of a focused story where Till becomes a foil to narrow-minded authority. Sadly, Strauss found that ‘the figure of Master Till Eulenspiegel does not quite appear before my eyes [other than as] a rogue with too superficial a dramatic personality’ and that developing such a character whose principal mode was contempt proved impossible.

So Strauss took some of the stories as the basis for a symphonic poem. He chose to cast it as a free rondo, in which two themes recur and interweave as representations of Till himself: there is the easy melody in common time heard in the work’s introductory bars, followed by a horn-call that might be a gentle parody of Siegfried’s calls in Wagner’s *Ring Cycle*. The horn-call, which Strauss ingeniously varies on its every appearance, presently gives birth to a new theme, associated with the winds (usually clarinet), which Strauss noted in his score showed Till’s rascally side.

Other than Strauss’ notes in the score, and unlike, say, *Don Quixote*, there is no detailed program. Till’s adventures as apprentice, joker or wit, and his constant defiance of death, provide a reservoir of moods on which Strauss draws, or as he put it, an ‘expansion of rondo form through poetic content’. Strauss’ evocative music leads Del Mar to suggest that the first real episode (that is, a musical section with new and contrasting material, bookended by the statements of the opening theme) represents Till impersonating a priest and almost succumbing to terror at the thought of being caught: an almost Mozartean theme in the orchestra’s middle register (though the ‘rascal’ theme keeps threatening to erupt) culminates with solo violin free-fall. A tender episode seems to represent Till in love and, jilted, vowing revenge. Stolid repeated chords in the bass suggest Till scoring points off the pedagogues. The wild energy of the piece overall, however, is halted by music that recalls the ‘March to the Scaffold’ in Berlioz’s *Symphonie fantastique*: despite the fact that the historical/legendary Till is said to have died of natural causes, here he is hanged, but Strauss gives him the last word.

Debussy hated it, calling the piece a ‘parade of clowns’ and ‘an extravagant orgy’. It is certainly extravagant, calling for quadruple winds but in fact, despite its huge orchestra and sometimes gargantuan effects, it is a finely crafted piece, and the orchestration is, in the majority of cases, devoted to articulating line and harmony. While there are moments, such as the trial/hanging, where the full force of the orchestra is overwhelming, much of the score is of considerable delicacy and agility. For that reason it has formed the basis for remarkably successful arrangements for small ensembles by Franz Hasenöhrl (1885-1970), who uses five instruments, and Brett Dean who uses nine in his 1995 reduction.

Dean gives out the two ‘Till’ themes on first violin and, naturally, horn, respectively. By judicious doubling he gives the effect of, for instance, two clarinets, and the combination of horn/bassoon/viola/cello gives a fair approximation of the effect of four horns. The priest’s ‘sermon’ tune is given by viola and cello with help from clarinet, and where rhetorical emphasis is needed Dean creates the effect of orchestra heft. But one of the most striking aspects of the score is how faithful he can be to Strauss’ sound, and how much the work depends on the mercurial use of constantly changing, simple woodwind colours. Though much is taken, much abides.

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The Melbourne Symphony Orchestra first performed Till Eulenspiegels lustige Streiche on 10 November 1945, with Joseph Post conducting. This is the first performance of Brett Dean’s arrangement.
With World War I over, Sergei Diaghilev reassembled his company, the Ballets Russes, in London and tried to entice back Stravinsky, who had composed their Paris hits _The Firebird_, _Petrushka_ and _The Rite of Spring_. But Diaghilev was not interested in the works Stravinsky had written in Switzerland during the war – _The Soldier’s Tale_ or _Renard_. Nor could he yet stage _Les Noces_ (The Wedding) because Stravinsky was still struggling to find the right instrumentation.

Diaghilev and his choreographer Léonide Massine had been toying with the idea of a Pergolesi ballet for some time. They knew of the recent success of Italian composer Vincenzo Tommasini with _The Good-Humoured Ladies_, based on the music of Scarlatti, and they had in mind Manuel de Falla as a possible composer. One day in Paris in 1919, Diaghilev took Stravinsky for a walk.

‘I have an idea that I think will amuse you more than anything [your Alpine] colleagues can propose,’ he said. He proposed that Stravinsky orchestrate the music of Pergolesi.

Stravinsky thought he must be ‘deranged’. He knew little of Pergolesi’s music except the _Stabat Mater_ and the opera buffa _La serva padrona_, neither of which interested him. But Diaghilev made available to Stravinsky copies of 18th-century works found in Italian conservatories and the British Museum.

Not all the music was actually by Pergolesi. There were trio sonatas by Domenico Gallo, keyboard suites by Ignazio Monza and a concerto by the Dutch count Van Wassenaer, among the sources. But Stravinsky fell in love with the material almost straightaway. Diaghilev had won his agreement.

Diaghilev suggested an old plot which involved Pulcinella, the hero of the Neapolitan commedia dell’arte:

_All the girls love Pulcinella. Their jealous fiancés plot to kill him. They think they’ve succeeded and, disguising themselves in Pulcinella costumes, present themselves to their girlfriends. But Pulcinella had only swapped places with his friend Fourbo, who pretended to succumb to the boys’ blows. Now the real Pulcinella pretends to be a magician and resuscitates Fourbo. When the four young men come to claim their sweethearts, Pulcinella appears and arranges marriages for them. He himself weds Pimpinella, receiving the blessing of Fourbo, who has now assumed the guise of the magician._

Stravinsky realised that this plot would require careful selection from the original sources in order to come up with suitable dance numbers. At first he looked for rhythmic music, but later realised that 18th-century music made little distinction between rhythmic and melodic numbers. It also made sense for him to write for a small orchestra, reminiscent of those in the Classical era. The strings were divided into a concertino (solo) and ripieno (orchestral) group. And critic Eric Walter White observes that, ‘In the absence of percussion, brilliant effects are obtained by using dry instrumental timbres to point and emphasise the metrical structure.’ Stravinsky’s scoring was particularly skilful and varied, each movement composed for a different set of instrumental colours. The numbers from Pergolesi’s operas _Il Flaminio_, _Lo frate ‘namorato_ and _Adriano in Siria_ required singers, but they were not to be identified with any character on stage; and are not heard in the suite.

But was this a case of arrangement or re-orchestration? The advertisements for the first performance, 15 May 1920, billed the work as ‘Pulcinella. Music of Pergolesi, arranged and orchestrated by Igor Strawinsky’. According to Stravinsky, he ‘recomposed’ the 18th-century material so that it became his. He began, he said, by writing on the manuscripts as if correcting a work of his own. While retaining the original melodies and bass contours, he broke up their formal symmetry, and gave the harmony a sparer, Stravinskian quality, though not the dissonant level of _The Rite of Spring_. He used ostinatos and prolonged harmonies to alter the 18th-century harmonic rhythm.

The score for the ballet consists of 19 numbers. For the concert suite (1922) Stravinsky selected 11 of these and made eight movements out of them.

Stravinsky later admitted that working on _Pulcinella_ gave him a new appreciation of 18th-century Western music. Unable to return to Russia now that the Bolsheviks had taken over, he found a new melos within Western roots. _Pulcinella_ was the looking glass through which the composer of _The Rite of Spring_ stepped into a new world of neo-classicism.

Gordon Kalton Williams
Symphony Australia © 1999

_The Melbourne Symphony Orchestra first performed the Suite from Pulcinella on 29 November 1961 under the baton of Robert Craft, and most recently in 2010 under Sir Andrew Davis._
Eoin Andersen’s first music lesson with his mom
How did you come to play the violin?
It wasn't a choice. My grandfather taught himself to play, and ordered a violin from the Sears catalogue in the 1950s. So when I was born my mom thought, well, let's give him proper lessons. After 8 years of lessons I grew into a full size violin and played on my grandfather's 'Searsarious' until I was 26. It's worth 800 dollars. For a while my case cost more. Kind of a miracle violin!

Did you like playing the violin right from the start?
No, I hated it. I hated practising. I hated the discipline involved. Violin is not a fun instrument to start out with. Piano, yes... you hit a note and you get a sound. I was naturally very undisciplined and I wanted to go out and play and cook. But I had a magic first teacher who let me have fun and I had a great mother who instilled some discipline. I don't think I played a scale or an etude until I was 12, but I made up for it when I was a teenager of course. By then, I was self-motivated. But I think it's a mistake when young children are starting out and are forced into a technical regime. First: have fun and play songs.

So you lived in a musical household?
Yes, absolutely. I was the nerd at school who barely knew who Michael Jackson was! My dad cooked every Sunday. The soundtrack was a Beethoven concerto or Lili Kraus playing Mozart. To this day, I listen to Lili Kraus. What an extraordinary life she led and artist she was. My dad played the piano too. For his 50th birthday he bought himself a seven-foot Steinway B. It invaded the living room. I loved to nap under it while he played.

Did you always want to be a musician?
No, not at all. I mean, I reached a certain point where I was too good to quit. The only other profession I had any interest in was being a paediatrician. I was a rather healthy kid, so going to the doctor was super fun - you were the centre of attention and there were great magazines in the lobby. You even got a lolly on your way out, what's not to like?! Then I took a biology course and that was the end of that. I'll play a doctor on TV.

You travel a lot. How do you manage?
I'm able to adapt. I travel with my own pillow and I bring chunky peanut butter wherever I go. And not the organic stuff with the oil floating on top – yuck. You look for things that are constant, things that are there for you no matter if you're in Beijing or Bogota.

What do you do in your free time?
I wish I could say I read great books. How I wish I were a reader. I've tried! Maybe someday it will happen. This is embarrassing but the last book I read was in 2008. I took time off and rented a place in Buenos Aires and learned the Beethoven Concerto and every night tried out a new amazing restaurant. And Jane Eyre was my date. Since then, nothing. I mean, I read the news, and non-fiction... but it's a goal of mine – to be more educated. I think part of the reason is that so much of my life is dealing with high art... so when I have down time I gravitate towards my favourite TV series, like The Americans or Outlander or Veep. Julia Louis-Dreyfus... I get such inspiration from her. What a performer. Her timing, it's very applicable to music. The tragedy of Martha on The Americans, I think of her when I play the second theme of the Mendelssohn Violin Concerto. The sense of loss, of saying goodbye.

What's your favourite Melbourne spot?
I have to say Radio Mexico in St Kilda. I love the food and I've had some lovely nights there.

How do you take your coffee?
Flat white all the way.

What is your favourite city in the world?
I have to say Berlin at the moment. My top five are Berlin, Melbourne, Chicago, Buenos Aires, and... I will leave the fifth open because I always change my mind!

What will you do when you have a vacation?
I finally have time off in August. I am going to visit my family and my nephews, and I'll go to my family's summer house in Northern Wisconsin where I fish, swim, pick blueberries and spend time with my mom. I love to cook the fish I catch and make blueberry muffins. I'm really quite simple and uncomplicated. Sure, there is stress with the job. But at the end of the day, I go home just like everyone else does. And home means a lot to me.
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Dale Barltrop  
Concertmaster  
Eoin Andersen  
Concertmaster  
Sophie Rowe  
The Ullmer Family Foundation  
Associate Concertmaster Chair  
Peter Edwards  
Assistant Principal  
Kirsty Bremner  
Sarah Curro  
Peter Fellin  
Deborah Goodall  
Lorraine Hook  
Kirstin Kenny  
Ji Won Kim  
Eleanor Mancini  
Mark Mogilevski  
Michelle Ruffolo  
Kathryn Taylor  
Robert John*  
Oksana Thompson*  

**Second Violins**
Matthew Tomkins  
The Gross Foundation  
Principal Second Violin Chair  
Robert Macindoe  
Associate Principal  
Mary Allison  
Isin Cakmakcioglu  
Freya Franzen  
Cong Gu  
Andrew Hall  
Francesca Hiew  
Rachel Homburg  
Christine Johnson  
Isy Wasserman  
Philippa West  
Patrick Wong  
Roger Young  
Aaron Barnden*  

**Flutes**
Prudence Davis  
Principal Flute Chair -  
Anonymous  
Wendy Clarke  
Associate Principal  
Sarah Beggs  
Piccolo  
Andrew Macleod  
Principal  
Oboes  
Jeffrey Crellin  
Principal  
Thomas Hutchinson  
Associate Principal  
Ann Blackburn  
Cor Anglais  
Michael Pisani  
Principal  
Clarinets  
David Thomas  
Principal  
Philip Arkinstall  
Associate Principal  
Craig Hill  
Bass Clarinet  
Jon Craven  
Principal  
Bassoons  
Jack Schiller  
Principal  
Elise Millman  
Associate Principal  
Natasha Thomas  
Contrabassoon  
Brock Imison  
Principal  

**Horns**
Geoff Lierse  
Associate Principal  
Saul Lewis  
Principal Third  
Jenna Breen  
Abbey Edlin  
Trinette Mcclimont  
Robert Shirley*  

**Trumpets**
Geoffrey Payne  
Principal  
Shane Hooton  
Associate Principal  
William Evans  
Julie Payne  

**Trombones**
Brett Kelly  
Principal  
Iain Faragher*  

**Tuba**
Mike Szabo  
Principal  

**Timpani**
Christine Turpin  
Principal  

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Robert Clarke  
Principal  
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Yinuo Mu  
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