
MSO

PLAYS BAROQUE

SUNDAY 5 MARCH 2017

CONCERT PROGRAM



Principal Partner

WELCOME



Welcome to the first Chamber concert of 2017. Our diverse Chamber Series brings a touch of delight, quirk and celebration

to your Sunday morning. Within the series you can expect everything from the sonorous and virtuosic sounds of woodwind, to the dynamic and distinctively local flavours of the MSO's Composer in Residence, Elena Kats-Chernin, right through to today's oh-so-intriguing Baroque concert and a tasty entrée to our Mozart Festival when MSO Plays Mozart over the first weekend in June.

In 2017 the MSO celebrates a variety of composers and this year's Mozart Festival delivers the greatest pieces and lesser-known gems by the great composer brought to life by the MSO under the masterful British conductor, Richard Egarr. Hear renowned works like *Eine Kleine Nachtmusik*, Symphony No.40, the Requiem and the extraordinary score to the Academy Award®-winning film *Amadeus* based on the composer's life, all in a two-week festival during July.

It's a wonderful experience to see and hear our musicians up close and personal. What a way to start your Sunday morning with the glorious sounds of a chamber performance! I look forward to sharing our 2017 season with you.

Sophie Galaise

*Managing Director
Melbourne Symphony Orchestra*

ABOUT THE MSO

Established in 1906, the Melbourne Symphony Orchestra (MSO) is an arts leader and Australia's oldest professional orchestra. Engaging over 2.5 million people each year, the MSO reaches a variety of audiences through live performances, recordings, TV and radio broadcasts and live streaming. As a truly global orchestra, the MSO collaborates with guest artists and arts organisations from across the world. Its international audiences include China, where MSO performed in 2016 and Europe where the MSO toured in 2014.

The MSO performs a variety of concerts ranging from core classical 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 MSO also delivers innovative and engaging programs to audiences of all ages through its Education and Outreach initiatives.

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 Ades, 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.

ARTISTS

Soprano Antoinette Halloran
Violin Işin Cakmakçioğlu
Viola Gabrielle Halloran
Cello David Berlin
Harpsichord Donald Nicolson
Presenter Mairi Nicolson

REPERTOIRE

Leclair Overture in A
Handel *Un' alma innamorata*
Schmelzer *Duodena Selectarum*
Sonatorum: Sonata No.12

INTERVAL

Stradella Sinfonia in D minor
Vivaldi *Lungi dal vago volto*
Biber *Harmonia artificiosa-ariosa:*
Partia No.4

Running time 1 hour and 50 minutes including a 20-minute interval.

IŞIN CAKMAKÇIOĞLU

VIOLIN

Işin Cakmakçioğlu has been a member of the Melbourne Symphony Orchestra since migrating to Australia in 1993 and teaches at the University of Melbourne.

Born in Germany of Turkish parents, Işin completed a Bachelor of Music at the Istanbul University Conservatorium and was awarded a state scholarship to study at the Hochschule für Musik in Vienna and at the Royal Academy of Music in London, where he completed a Master of Music.

Işin has performed solo and chamber music concerts in Turkey, Britain, Germany, France, Luxembourg, Israel, Malaysia, Brunei and New Zealand. His interest in contemporary music has led to continuous collaborations. Işin regularly performs for Melbourne Composers League and in ABC Classic FM chamber music broadcasts featuring works by Australian composers.

GABRIELLE HALLORAN

VIOLA

Gabrielle (Gabby) Halloran has been a member of the Melbourne Symphony Orchestra's Viola section since 1993.

Gabby studied viola at the VCA with Lawrie Jacks and at the Mozarteum Salzburg with revered Austrian teacher Thomas Riebl. During her time in Salzburg, Gabby performed in various chamber ensembles, including concerts in Paris for the Mozart Bicentenary in 1991.

In 1996, Gabby returned to Europe on an MSO Friends study grant and attended summer schools in Salzburg and Siena (with Yuri Bashmet), followed by lessons with David Takeno in London. She has been a member of MSO for more than 20 years, and performs regularly with MSO Chamber Players.

DAVID BERLIN

CELLO

David Berlin holds the position of MS Newman Family Principal Cello Chair at the Melbourne Symphony Orchestra and has held the position of Principal Cello since 1989. David studied the cello with Lois Simpson at the Sydney Conservatorium and with Channing Robbins at the Juilliard School of Music in New York.

David has made numerous appearances as soloist with these and other Australian orchestras and has been invited to play guest Principal Cello with the Sydney and Tasmanian Symphony orchestras, Australian Chamber Orchestra and the Australian World Orchestra.

In London in 1992, David gave the world premiere performance of the complete works for cello and piano by Franz Liszt, with Leslie Howard.

David plays on a cello made by Ivan Zgradic in Sherman Oaks, California in 1982.

DONALD NICOLSON HARPSICHORD

Donald Nicolson undertook postgraduate studies at the Royal Conservatorium in The Hague, the Netherlands studying under Ton Koopman and Tini Mathot, focussing especially on the interpretation of the sixteenth-century English virginal music and the keyboard music of seventeenth-century France.

Now a Melbourne-based harpsichordist, organist and pianist, Donald is a prominent figure in performance and research of the music of seventeenth- and eighteenth-century Europe, continuing to work on both sides of the Tasman as keyboardist for the ACO, MSO, SSO, and New Zealand Symphony Orchestra. He has directed numerous performances from the harpsichord including the Melbourne Symphony and Australian Chamber Orchestras, and teaches baroque practice at the University of Melbourne.

Currently Donald is completing his PhD (Musicology and Performance) at the University of Melbourne investigating societal, rhetorical and reflexive elements in the performance of the Unmeasured Preludes of Louis Couperin.

ANTOINETTE HALLORAN SOPRANO

In 2015/2016 Antoinette Halloran sang the title role in *Madama Butterfly* and Fata Morgana in *The Love for Three Oranges* for Opera Australia, and Mrs Lovett in a new production of *Sweeney Todd* for Victorian Opera and New Zealand Opera (Helpmann Award nomination).

2017 engagements include a major role début for West Australian Opera, The Fox in *The Cunning Little Vixen* for Victorian Opera, associate artist for José Carreras' National Tour and concert appearances with the Melbourne, West Australian and Christchurch Symphony Orchestras.

Antoinette also featured as a guest judge and panellist on the ABC television series *Operatunity Oz*, appeared regularly on the hit show *Spicks and Specks* and was a presenter for ABC's *Art Nation* – covering stories on opera and music theatre.

MAIRI NICOLSON PRESENTER

Mairi Nicolson can be heard six days a week on ABC Classic FM – Weekday Afternoons from midday to 4pm and The Opera Show, Saturdays at 4pm.

Mairi regularly presents pre-concert artist talks, and hosts live broadcasts from Melbourne for the Melbourne Symphony Orchestra, Opera Australia, Musica Viva and the Melbourne International Chamber Music Competition. She has toured to Europe twice as broadcaster with the MSO.

PROGRAM NOTES

JEAN-MARIE LECLAIR

(1697-1764)

Overture in A, Op.13, No.3

Grave – Allegro – Largo – Allegro assai

GEORGE FRIDERIC HANDEL

(1685-1759)

Cantata: *Un'alma innamorata*,
HWV 173

Recitative: *Un'alma innamorata*

Aria: *Quel povero core*

Recitative: *E pur benche egli veda*

Aria: *Io godo, rido e spero*

Recitative: *In quanto a me ritrovo*

Aria: *Ben impari come se ama*

JOHANN HEINRICH SCHMELZER

(1620-1680)

Duodena selectarum sonatarum:
Sonata No.12

Adagio – Allegro – Andante

ALESSANDRO STRADELLA

(1639-1682)

Sinfonia in D minor, No.2

*Andante – Allegro spiccato – Adagio –
Vivo – Adagio – Allegro*

ANTONIO VIVALDI

(1678-1741)

Cantata: *Lungi dal vago volto*, RV 680

Recitative: *Lungi dal vago volto*

Aria: *Augelletti, voi col canto*

Recitative: *Allegrezza, mio core*

Aria: *Mi stringerai sì*

HEINRICH IGNAZ FRANZ VON BIBER

(1644-1704)

Harmonia artificiosa-ariosa:
Partia No.4

Adagio – Allegro – Adagio

Allamanda

Trezza: Presto

Aria

Canario

Gigue: Presto

Polcinello: Presto

The Portuguese word *barocco* describes a misshapen pearl. It was first used to disparage the dramatic asymmetries in architecture and the visual arts that appeared in reaction to the ordered calm of Renaissance art. What we now call Baroque music was born in Florence in the late 16th century, when the Florentine Camerata, a group of artists led by Vincenzo Galilei (father of the astronomer), sought to recreate the sung dramas of ancient Greece and accidentally invented opera. The music of the late Renaissance was dominated by the vocal polyphony of church music, the stylised fanfares and dances of aristocratic or royal court, and the more domestic forms of the solo song or the ensemble form of the madrigal. The 'democratic' textures of polyphony didn't suit the requirements of the Florentine Camerata; out of the need to differentiate character came *monody*, where a single melodic line carries the musical argument, supported by a strong bass part and

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coloured by emotionally affecting harmony. The bass part would soon evolve into what was termed *basso continuo*, where the line was reinforced by a keyboard instrument that helped to fill out the texture. Baroque music was, therefore, flexible and capable of sudden contrasts between solo introspection and choral affirmation, between song and dance; it was, in a word, dramatic.

The visual arts of the Baroque created breathtaking effects from the manipulation (and sometimes distortion) of light and colour, perspective and proportion, and through the use of a welter of ornamental detail, such as we see in the architecture of Bernini or Wren, or the paintings of Caravaggio or Velazquez. In literature something similar happens in the powerful rhythm and sometimes tortuous syntax of Milton's poetry. In the period between Galilei and Monteverdi and the generation of Bach, Vivaldi and Rameau, music dramatically embodied the religious mysteries of ascendant Protestantism and the equally assertive Catholicism of the Counter-Reformation, as well as the ritualised life in the courts of Versailles and Westminster.

Aristocratic courts, like major churches, were the major employers of composers and trained musicians during the Baroque period, especially during the middle of the 17th century. They could be called upon to create music for religious observance, secular

ceremonies and courtly or public entertainment. Like many musicians, **Jean-Marie Leclair** combined composition with performance (he was a fine violinist) and his other achievements included a mastery of lacemaking. Born in Lyon, he studied in Turin and held musical posts in Paris under Louis XV and in the Netherlands under the Princess of Orange (a former student of Handel's). He retired to Paris in his late 40s and composed his only opera, *Scylla et Glaucus*, in 1746. The Overture to that work, based on the Greek myth about a sea-god's tragic love for a beautiful nymph, was recycled as the third of Leclair's instrumental overtures in his Op.13 set. Following the common French template, this begins with a slow introductory section, marked *Grave*, which is dominated by ceremonious dotted rhythms and upward flourishes from the violin. This contrasts with a lighter *Allegro* section in 2/4. A songlike *Largo*, (marked *dolce* – sweetly) follows, before a concluding, feverish *Allegro assai*.

The Baroque love for drama is present in the sacred cantatas of Bach, and in the secular ones that he and his contemporary Handel composed for aristocratic entertainment. In 1707 **George Frideric Handel**, 'the Saxon', was attached to the court of the Marchese Ruspoli who in the summer decamped with his whole household to a villa near Vignanello. Among the works composed for that period is the cantata *Un'alma innamorata* (A soul in love), which playfully

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sets off the pains and heartache caused by love against the laughter and joy of the unencumbered soul. The form of this work is three pairs of recitatives and arias, where the recitatives, which broadly follow speech rhythm, introduce the ideas that are subsequently developed and elaborated more formally in the arias. Here the young Handel shows how eagerly he had absorbed the lessons of Italianate writing, notably in the sometimes gymnastic writing for the voice.

Italian composers, naturally enough, dominated much of the Baroque period, and foreigners like Leclair and Handel both studied in Italian cities. **Johann Heinrich Schmelzer**, however, made history as the first Austrian-born *Kapellmeister*, or head of music, at the Imperial Court in Vienna in 1679. He had of course worked under the previous *Kapellmeister* for many years, producing, among other things, numerous suites of dance music. Vienna always had a thing for dance, and not just for humans – among Schmelzer's many *balletti* is one to accompany a horse-ballet with a series of dances to accompany the formal movement of the horses and accompanying *saltatori*, or acrobats. He was also a prolific composer of instrumental concert music, including the 'Twelve Selected Sonatas' published in Nuremberg in 1659. The twelfth, originally for two violins, viola da gamba and continuo, is a single-movement piece made up of alternating *Adagio* and *Allegro*

sections, introducing a three-to-a-bar dance at the close.

Alessandro Stradella's D minor Sinfonia is also a multi-sectional work. Stradella begins with a moderate-paced chromatic section where the strings call and respond to each other. There follows a faster fugato section whose counterpoint is set off by the *Adagio*, full of emotive strong-beat dissonance, that it introduces. A gigue-like section intervenes before another *Adagio*, leading to an energetic finale in 3/4.

Stradella was a prolific composer whose life reads like a pulp novel, involving fraud (by him), adultery, violent crime (against him) including his murder at the age of 42. (In this he resembles Leclair, who was also murdered.)

Born in Venice in 1678 and ordained a priest in 1703, **Antonio Vivaldi** too had a colourful life, and enjoyed great success during his lifetime as violin virtuoso, entrepreneur and composer. His works included some 500 concertos as well as many operas, instrumental sonatas and a large body of sacred music. His playing was clearly prodigious. One contemporary describes how Vivaldi 'put his fingers but a hair's breadth from the bow, so that there was scarcely room for the bow'. It would seem that Vivaldi pioneered technical advances, such as using the highest register of the strings, which were unknown at the time.

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In 1711, Vivaldi was lucky enough to meet up with the Amsterdam-based printer Estienne Roger, who had revolutionised the printing of music. Instead of moveable type, Roger engraved plates, and used beams to link shorter notes like quavers and semiquavers. The music could therefore be printed as often as needed, and it had the great virtue of being much more legible.

Vivaldi's present-day reputation rests in part on his *The Four Seasons*, a frankly programmatic work. French composers had cultivated a tradition of music imitating nature, but Vivaldi was one of the first Italian composers to experiment in this vein. Vivaldi's rhetoric exquisitely depicts the seasons' progress, described also in sonnets (possibly written by him) which he affixed to the score.

It is not too far-fetched to hear Vivaldi's love of musical onomatopoeia in his cantata, *Lungi dal vago volto*. This, like Handel's *Un'alma innamorata*, is made up of recitative-and-aria pairings, though in this case there are only two. The text 'voices' a shepherd who cannot live without his lover, the shepherdess Elvira. The first recitative describes his lovesickness, while in the first aria the poet address the little birds (represented by the ornate violin *obbligato* line). The birds, as the next recitative suggests, have successfully lured Elvira into the forest, and the final aria is a joyful outpouring of the poet's love.

Like Vivaldi, Bohemian-born **Heinrich Ignaz Franz von Biber** was a brilliant violinist and, though few written records survive, we know that he impressed the Prince Archbishop of Salzburg, at whose court Biber was based, and the Emperor Leopold I sufficiently to be ennobled in 1690.

Biber's *Harmonia artificiosa-ariosa* is a collection of seven partias (or partitas) for various combinations of strings and continuo, which was published after his death. Like Bach's Partitas, these are effectively suites of dances introduced by a sonata/sinfonia/ overture. Biber begins with a slow-fast-slow 'sonata' before an elegant *Allamanda* (or allemande) and a lively, but by-then archaic *Trezza*. There is a short *Aria* whose pensiveness is dispelled by a *Canario* (a dance from the Canary Islands) and a pair of fast dances, the gigue and a *Polcinello*, a reference to the *commedia dell'arte* character resurrected by Stravinsky.

Biber's music is later Baroque in the original sense, as well as 'historically': he creates elements of beautiful strangeness by slightly distorting familiar forms and sounds. Part of that is achieved by the use of *scordatura*, where stringed instruments are retuned to make possible unusual or difficult fingerings. In this work the viola is retuned.

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E philanthropy@mso.com.au

◊ Signifies Adopt an MSO Musician supporter

Melbourne Symphony Orchestra

Month of Giving

WE ARE THE SOUND OF OUR CITY.

We need your help to be heard.

At over 100 years old, the MSO has been around for nearly as long as Melbourne. We want to continue to be here for you, and all of Melbourne, year after year, season after season.

Donate today
mso.com.au/give



Principal Partner



Melbourne Symphony Orchestra

Month of Giving

**Yes! I want to make a difference
to the community by supporting
the MSO's Month of Giving.**

Name _____

Address _____

Phone _____

Enclosed is my contribution of:

- ☐ \$100 ☐ \$250 ☐ \$500
☐ Other _____

CREDIT CARD

- ☐ VISA ☐ Mastercard ☐ AMEX

Please charge in full

\$ _____ or _____

Please charge monthly instalments of

\$ _____ / _____
(number of payments per year)

Cardholder _____

Card number _____

Expiry _____

Signature _____

*(If you prefer to charge by phone, please contact
Erika Jordan on 9626 1551)*

- ☐ **CHEQUE ENCLOSED**
(payable to Melbourne Symphony Orchestra Pty Ltd)
- ☐ **EFT TO NAB ACCOUNT**
MSO Fund
BSB 083 004 Account 89 393 2381
(include Month of Giving in payment description)
- ☐ **ONLINE** at mso.com.au/give

**I am interested in leaving a legacy of
wonderful music for years to come:**

- ☐ I have made a gift to the MSO in my Will
☐ I would consider including the MSO in
my Will and would like more information

PLEASE RETURN TO

MSO's Month of Giving
GPO Box 9994 Melbourne VIC 3001

All gifts over \$2 are fully tax-deductible



SUPPORTERS



Principal Partner

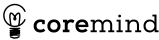
Maestro Partners



Official Car Partner



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Quest Southbank

The CEO Institute



Government Partners



Venue Partner



Media Partners



FAMILIES 2017

MSO



*Treat your family to a morning, an afternoon
or an evening with the MSO in 2017.*

PIXAR IN CONCERT

7–8 April*

JAMS FOR JUNIORS

April–October

**MEET THE ORCHESTRA
+ JAMES MORRISON**

20 May

**PETER AND THE WOLF
IN HOLLYWOOD**

16 September

**THE COMPOSER IS DEAD
WITH FRANK WOODLEY**

11 November

**HARRY POTTER AND THE
PHILOSOPHER'S STONE/
CHAMBER OF SECRETS**

16–18 November

**Relaxed and autism friendly performance also available.*

Melbourne
Symphony
Orchestra



Book now
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It's always
HAPPY HOUR
at 40,000 ft

EMIRATES FIRST AND BUSINESS

Anytime is a good time to enjoy a relaxing drink or two in our spacious onboard bar*, serving cocktails, canapés, spirits and exclusive wines. You never know who you'll meet.

