



# /IN CONCERT

MARCH 2013

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## MOZART'S REQUIEM

7-9 MARCH

## VIVE LA FRANCE

15 MARCH

## MENDELSSOHN AND BRAHMS

17 MARCH



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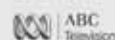
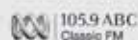
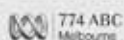
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A warm welcome to this Melbourne Symphony Orchestra concert and to our 2013 season. Having taken up my position in November last year I am quickly coming to admire this wonderful city and region, and the central place the MSO holds in the hearts and minds of our community. I have now met with many key stakeholders and have had the privilege to experience a great deal of what makes Melbourne so special, including my first season

of Sidney Myer Free Concerts. It really is a great pleasure and honour to be here in this role.

You already know what a cultural jewel your orchestra is. This year marks the start of a new era for us, as we celebrate our first full season with the new Hamer Hall as our main performance home. In a few weeks we welcome back Sir Andrew Davis, for his first concerts as Chief Conductor, and later this year Diego Matheuz returns, following his sensational appearances at the Bowl in 2012, as our Principal Guest Conductor. Sir Andrew's Welcome Gala concerts on 26 and 27 April, featuring one of the greatest singers of our time, Bryn Terfel, are not to be missed.

This is also the year in which we celebrate the tenth anniversary of our Principal Partner relationship with Emirates. This enduring relationship has been of tremendous benefit to the MSO,

helping us present artists of the highest quality and broaden our range of programs.

I must also point you to our third annual Education Week, in Melbourne Town Hall from 28 May, which gives you the opportunity to experience just how much of a difference the Orchestra's work can make in the lives of young people.

I look forward to seeing you at MSO events in coming months, and wish you all the best for your musical enjoyment throughout 2013.

**André Gremillet**  
*Managing Director*

## EMIRATES CELEBRATES 10 YEARS AS PRINCIPAL PARTNER OF THE MSO



Emirates is proud to enter its tenth year as Principal Partner of the Melbourne Symphony Orchestra.

Emirates' long-standing partnership with the MSO is a shining example of how commercial and artistic partners can work together to achieve rewarding results that benefit both the partners and their communities.

The ten-year partnership showcases Emirates' support for music lovers in Melbourne, across Australia, and around the globe, highlighting the airline's shared commitment with the MSO to deliver first-class experiences.

Whilst fostering the growth of the arts in one of the world's most diverse and liveable cities, Emirates has steadily grown its services between Melbourne and Dubai, and onwards to more than 130 destinations globally.

Emirates is equally proud to have brought its state-of-the-art Emirates Airbus A380 to Melbourne, now offering the ultimate in travelling comfort to passengers travelling daily to Dubai and Auckland.

Emirates is proud to support organisations like the MSO, which make Melbourne such a wonderful place to live, playing host to talented musicians and bringing the best in classical music to people in all parts of Victoria.



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## THE MELBOURNE SYMPHONY ORCHESTRA

**Harold Mitchell AC**

*Chairman*

**André Gremillet**

*Managing Director*

**Sir Andrew Davis**

*Chief Conductor*

**Diego Matheuz**

*Principal Guest Conductor*

**Benjamin Northey**

*Patricia Riordan Associate  
Conductor Chair*

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

This fine Orchestra is renowned for its performances of the great symphonic masterworks with leading international and Australian artists including Maxim Vengerov, John Williams, Osmo Vänskä, Charles Dutoit, Yan Pascal Tortelier, Donald Runnicles, 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 Walton's *Belshazzar's Feast* under Bramwell Tovey, Mahler's Symphony No.3 under Markus Stenz, music of Percy Grainger under Sir Andrew Davis and, as part of the 2011 Beethoven Festival, Beethoven's Ninth Symphony under Douglas Boyd.

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, for the 2013 season.

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

Each year the Orchestra performs to more than 200,000 people, at

events ranging from the **Sidney Myer Free Concerts** in the Sidney Myer Music Bowl to the series of **Classic Kids** concerts for young children. The MSO reaches an even larger audience through its regular concert broadcasts on ABC Classic FM, and CD recordings on Chandos and ABC Classics. The Orchestra's considerable ceremonial role in Victoria has included participation in the opening ceremony of the 2006 Commonwealth Games, in the 2009 Bushfire memorial service **Together for Victoria**, the Prime Minister's Olympic Dinner and the 2010 and 2011 **AFL Grand Final**.

The MSO's extensive education and community outreach activities include the **Meet the Orchestra**, **Meet the Music** and **Up Close and Musical** programs, designed specifically for schools. In 2011 the MSO launched an educational iPhone and iPad App designed to teach children about the inner workings of an orchestra.

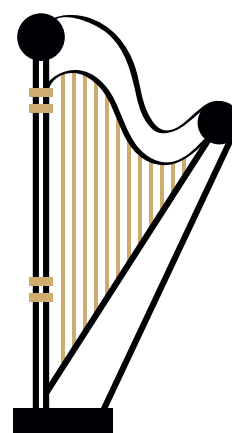
*The Melbourne Symphony Orchestra is funded principally by the Australian Government through the Australia Council, its arts funding and advisory body, and is generously supported by the Victorian Government through Arts Victoria, Department of Premier and Cabinet. The MSO is also funded by the City of Melbourne, its Principal Partner, Emirates, and individual and corporate sponsors and donors.*

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## PROGRAM INFORMATION

Melbourne Symphony Orchestra programs can be read on-line or downloaded up to a week before each concert, from [mso.com.au](http://mso.com.au)

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



**COVER IMAGE:** SIR ANDREW DAVIS CONDUCTING THE MELBOURNE SYMPHONY ORCHESTRA AND CHORUS IN THE NEW HAMER HALL



## EDUCATION WEEK 2013: RHYTHM MACHINE

Discover the power of percussion, the subtlety of strings, the wonders of woodwind and the brilliance of brass in this first-hand experience of a live orchestra! Audiences of all ages are welcome.

To receive a 2013 **Education and Community Outreach** brochure which includes full details about **Education Week** - please email: [education@mso.com.au](mailto:education@mso.com.au) or visit [mso.com.au](http://mso.com.au)

**28 MAY  
TO 1 JUNE  
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Thursday 7 March and  
Friday 8 March at 8pm  
Saturday 9 March at 2pm  
Arts Centre Melbourne, Hamer Hall

.....  
**Wagner**  
*The Mastersingers of Nuremberg:*  
Prelude

**Bartok**  
*Music for Strings, Percussion and  
Celeste*

INTERVAL 20 MINUTES

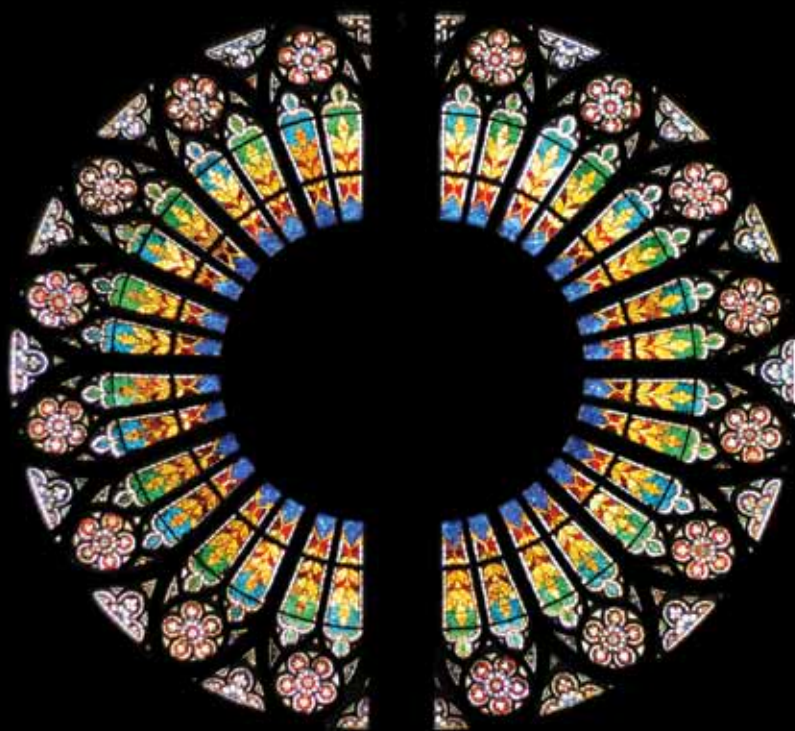
**Mozart**  
Requiem (compl. Süssmayr)

.....  
Melbourne Symphony Orchestra  
**Edward Gardner** conductor  
**Elena Xanthoudakis** soprano  
**Sally-Anne Russell** mezzo-soprano  
**Andrew Staples** tenor  
**Matthew Rose** bass  
**Melbourne Symphony Orchestra Chorus**  
**Jonathan Grieves-Smith** chorus master

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This concert has a duration of  
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Friday evening's performance will be  
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# Mozart's Requiem

## BEYOND THE STAGE

Learn more about the music in these free events.

### MOZART'S REQUIEM

#### PANEL DISCUSSION

**Thursday 7 and Friday 8 March at 7pm**  
**Saturday 9 March at 1pm**  
**Stalls Foyer, Hamer Hall**

A panel discussion featuring musicians of the MSO on the music  
being performed in this program and in the 2013 season ahead.



### EDWARD GARDNER conductor

Edward Gardner began his tenure as Music Director of English National Opera in May 2007 with a critically acclaimed new production of Britten's *Death in Venice*. Productions this season include *Don Giovanni*, *Wozzeck* and Martin's *Julietta*. He received the Royal Philharmonic Society Award in 2008 for Best Conductor and the Olivier Award in 2009 for Outstanding Achievement in Opera. In June 2012 he was awarded an Order of the British Empire for Services to Music in the Queen's Birthday Honours.

Outside ENO, he received immediate re-invitations for 2012/13 at the Metropolitan Opera and La Scala after his début appearances in *Carmen* and *Death in Venice*. He conducts the City of Birmingham Symphony Orchestra as Principal Guest Conductor. Other highlights in the current season include a focus on Britten with *Spring Symphony* in Birmingham and *War Requiem* in St Paul's Cathedral for the City of London Festival. His other ongoing relationships in the UK include the BBC Symphony, Philharmonia, London Philharmonic Orchestra and the Orchestra of the Age of Enlightenment. In 2002 he founded the Hallé Youth Orchestra.

Internationally, Edward Gardner conducts the Royal Concertgebouw Orchestra, Deutsches Symphonie-Orchester Berlin, Orchestre Philharmonique de Radio France, and the Accademia Nazionale di Santa Cecilia. He also appears with the Bergen and Czech Philharmonic orchestras, and the Swedish Radio, Danish National, and Gothenburg Symphony Orchestras. An exclusive recording artist for Chandos, he has most recently released discs of Lutosawski, Britten and Berio vocal and orchestral works in addition to a number of recordings for EMI Records.



### ELENA XANTHOUDAKIS soprano

Elena Xanthoudakis kicked off the 2012-13 season as Pamina (*The Magic Flute*) at English National Opera and travelled to New York to cover the role of Countess Adele (*Le Comte Ory*) for the Metropolitan Opera, where she later returns to cover the role of Gilda (*Rigoletto*). She will appear in the role of First Niece (*Peter Grimes*) at the Accademia Nazionale di Santa Cecilia with Antonio Pappano.

Recent successes include her debut at Glyndebourne Festival Opera as Clorinda (*La Cenerentola*); Jemmy (*William Tell*) at the BBC Proms; appearances as both Lisa and Amina (*La Sonnambula*) in addition to several seasons as Frasquita (*Carmen*) at the Royal Opera House; her Canadian debut at Opéra de Québec in the title role of *Lucia di Lammermoor*; her appearance as both Euridice and Genio (*L'anima del Filosofo*) for Pinchgut Opera; Miss Schlesen (Glass' *Satyagraha*) at English National Opera; Marzelline (*Fidelio*) at Brighton Festival with the Orchestra of the Age of Enlightenment; and New Year's concerts with Scottish Chamber Orchestra and Nicholas McGegan. She also completed a concert tour in her native Australia to promote the CD release of *The Shepherd and the Mermaid* by her ensemble TrioKROMA.

Elena Xanthoudakis frequently performs in concert as a soloist, with repertoire including Beethoven's Symphony No.9 and Mass in C; Rossini's *Petite Messe Solennelle* and *Stabat Mater*; Bach's Mass in B Minor, *St. Matthew Passion*, *Christmas Oratorio* and *St. John Passion*; Mozart's Requiem and *Exsultate, Jubilate*; Handel's *Messiah* and *Jephtha*; Poulenc's *Gloria*; and Strauss' *Four Last Songs*. She is a Borletti-Buitoni Trust artist.



### SALLY-ANNE RUSSELL mezzo-soprano

In demand internationally on the operatic stage and concert platform, Sally-Anne is a principal guest with all the Australian opera companies, symphony orchestras, major festivals and choral societies. An ARIA Award winner, she has recorded on ABC Classics, Chandos and DECCA labels. She has performed in 15 countries and has over 50 operatic roles and an array of awards to her credit.

Recent appearances include *Carmen* (Opera Queensland), *Falstaff* (West Australian Opera), *La Sonnambula*, *Orpheus in the Underworld* (State Opera of South Australia), *Das Kaiser von Atlantis* (Adelaide) and *Das Rheingold* (Auckland Philharmonia), Mozart's Requiem (Adelaide Symphony), *St. John Passion* (Adelaide, Melbourne and Sydney), Bach *Magnificat* (Adelaide Symphony), Bach B Minor Mass (Melbourne and Sydney), Adelaide Festival, Brisbane Festival, Melbourne Recital Centre, a ninth season at the Carmel Bach Festival in California and recitals for ABC Classic FM, in Sydney with Tony Legge and in Singapore and the United States.



PHOTO: RICHARD ECCLESTONE

### ANDREW STAPLES tenor

Andrew Staples was the first recipient of the RCM Peter Pears Scholarship at the Royal College of Music and subsequently joined the Benjamin Britten International Opera School. He studies with Ryland Davies.

He has performed with the Berlin and Vienna Philharmonic orchestras, London Symphony Orchestra, Swedish and Bavarian Radio Symphony orchestras, Mahler Chamber Orchestra, Orchestra of the Age of Enlightenment, and the Scottish and Swedish Chamber orchestras.

Andrew Staples made his Royal Opera House debut as Jaquino in *Fidelio*, and has since returned for *The Magic Flute* (First Armed Man), Arne's *Artaxerxes* (Artabanes) and *Salome* (Narraboth). He has sung Ferrando (*Così fan tutte*) and Eisenstein (*Die Fledermaus*) for the Benjamin Britten International Opera School, and has also performed for English Touring Opera, Opera Holland Park, Garsington Opera and the Classical Opera Company.

In 2011 he semi-staged and sang Tamino (*The Magic Flute*) for the Lucerne Festival, a role he will reprise with the Royal Opera House.



### MATTHEW ROSE bass

Matthew Rose made his acclaimed debut at the Glyndebourne Festival as Bottom (*A Midsummer Night's Dream*) for which he received the John Christie Award, and has since sung the role at Teatro alla Scala, Covent Garden, Opéra National de Lyon and Houston Grand Opera. He has sung Colline (*La bohème*) for the Metropolitan Opera; Sparafucile (*Rigoletto*) and Masetto (*Don Giovanni*) at Covent Garden; Nick Shadow (*The Rake's Progress*) at the Glyndebourne Festival and Gothenburg Opera; Leporello (*Don Giovanni*) at the Glyndebourne Festival and Santa Fe Opera; Claggart (*Billy Budd*) for English National Opera; and Mozart's Figaro for Welsh National Opera, the Lille Opera and the Bavarian State Opera. His engagements this season include Talbot (*Maria Stuarda*) for the Metropolitan Opera and Sarastro (*The Magic Flute*) at Covent Garden, and future engagements include his debut at the Deutsche Oper Berlin and Lyric Opera of Chicago.

His recordings include *Messiah* with the Choir of King's College, Cambridge. His recording of Ratcliffe (*Billy Budd*) with Daniel Harding was the winner of a Grammy Award for Best Opera Recording.





## MELBOURNE SYMPHONY ORCHESTRA CHORUS

The Melbourne Symphony Orchestra Chorus is renowned for its excellence in repertoire from the baroque to the present day. Known as the Melbourne Chorale until 2008, it has since then been integrated with the Melbourne Symphony Orchestra. It sings with the finest conductors, including Sir Andrew Davis, Mark Wigglesworth, Bernard Labadie, Stephen Layton, Vladimir Ashkenazy, Masaaki Suzuki and Manfred Honeck. Recent highlights include Britten's *War Requiem*, Kancheli's *Styx*, Haydn's *The Creation*, Elgar's *The Dream of Gerontius*, Westlake's *Missa Solis* and Wagner's *The Flying Dutchman*.

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

The Chorus has performed in Brazil, and in Kuala Lumpur with the Malaysian Philharmonic Orchestra, with The Australian Ballet, Sydney Symphony Orchestra, West Australian Symphony Orchestra, with Barbra Streisand, at the 2011 AFL Grand Final and at the Sydney Olympic Arts Festival. The Chorus records for ABC Classics and MSO Live, and continues its relationship with Chandos with the imminent release of Grainger's choral works with the Melbourne Symphony Orchestra and Sir Andrew Davis.



## JONATHAN GRIEVES-SMITH

English conductor and chorus master, Jonathan Grieves-Smith has established an international reputation for his compelling performances and artistic leadership. He is Chorus Master of the Melbourne Symphony Orchestra Chorus and Artistic Director of Hallelujah Junction, Australia's national professional chamber choir.

Jonathan has trained choirs for the world's leading conductors including Sir Simon Rattle, Seiji Ozawa, Valery Gergiev, Pierre Boulez, James Levine and Sir Roger Norrington, and has premiered music by composers including Brett Dean, Paul Stanhope, Gabriel Jackson, Giya Kancheli, Richard Mills, Alfred Schnittke, Ross Edwards, Krzysztof Penderecki, Arvo Pärt and Peteris Vasks.

Jonathan was Chorus Master of the Huddersfield Choral Society, the Hallé Choir, and Music Director of Brighton Festival Chorus and as guest conductor has worked with the Academy of St Martin in the Fields Chorus, Sydney Chamber Choir, the BBC Singers, Cantillation, Sydney Philharmonia Choirs, Dartington International Summer School, the Flemish Federation of Young Choirs, and Europa Cantat.

Conducting highlights include tours of Brazil with the Chorus of Rome's Academy of Santa Cecilia, with pianist Nelson Freire and the London Mozart Players, and with the Melbourne Chorale (now MSO Chorus). With the Hallé Orchestra and soloists Bryn Terfel and Tasmin Little he conducted Walton's *Belshazzar's Feast* and the Elgar Violin Concerto; and with the Royal Philharmonic Orchestra, he conducted Mendelssohn's Symphony No.2 *Lobgesang* at the Brighton Festival.

## RICHARD WAGNER (1813–1883)

*The Mastersingers of  
Nuremberg, Act I: Prelude*



Midway through Act II of *Siegfried*, Wagner left off composing *The Ring of the Nibelung*, his great cycle of music dramas (eventually to comprise four works – *The Rhinegold*, *The Valkyrie*, *Siegfried* and *Twilight of the Gods* – totalling 15-16 hours of music). He turned his attention to two other operas, *Tristan and Isolde* and *The Mastersingers of Nuremberg*.

*The Mastersingers* is Wagner's only comic opera and it is regarded by many as his masterpiece. The opera was finished in 1867, and first performed in Munich under the direction of Hans von Bülow on 21 June 1868.

The story is set in the 16th century, and concerns a song festival held by the Mastersingers Guild. Walther, a young knight, is in love with Eva, whose father has promised her hand to the winner of the song contest. According to the Mastersingers' rules, Walther is eliminated on his first attempt at a song. Fortunately, Hans Sachs, the philosophical cobbler who comes to realise that his own suit with Eva is hopeless, assists Walther in composing a prize song. This song is so inspired it sweeps away the

Guild's obsession with rules. The young knight wins the contest, and Eva becomes his bride.

The Mastersingers Prelude bursts forth in a sunny and unequivocal C major. The four-square opening then contrasts with a lush, supple answer – rich chromatic harmonies cushioning a pliant, almost beatless melody. This passage leads to the Mastersingers march, a symbol perhaps of the Mastersingers Guild's dogmatism, and this has its own consequent phrase. One could almost unpeel the music here to appreciate fully the intensely beautiful counter-melodies. A middle section, a speeded-up version of the Mastersingers march, represents the apprentices, and then the final scene of the opera is foreshadowed in the climax where Walther's prize song is combined, most artfully and movingly, with the other themes.

Gordon Kalton Williams  
Symphony Australia © 2001

*The Melbourne Symphony Orchestra  
first performed the Prelude to The  
Mastersingers of Nuremberg on 9 May  
1939 under conductor Georg Szell, and most  
recently in February 2009 with Oleg Caetani.*

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**BÉLA BARTÓK**

(1881–1945)

Music for Strings, Percussion  
and Celeste

- I *Andante tranquillo*
- II *Allegro*
- III *Adagio*
- IV *Allegro molto*



BARTÓK AGED 60

The second half of the 1930s saw Bartók's most productive years as a composer: orchestral works alone from this time include the Second Violin Concerto, Divertimento and, arguably his masterpiece, the *Music for Strings, Percussion and Celeste*. The *Music for Strings, Percussion and Celeste* was commissioned by Paul Sacher for the tenth anniversary of his Basle Chamber Orchestra, which gave the work's premiere in January 1937. It rapidly established itself as a modern classic, receiving numerous performances within the next two years, even in Germany, where Bartók was officially out of favour.

The title of the work doesn't give much away: between them, strings and percussion include piano and harp as well as a varied number of percussion instruments including the celeste. The disposition of the

orchestra is unusual. The strings are symmetrically arranged, allowing for antiphonal (or 'stereo') effects, with the other instruments taking literal centre stage. Symmetry also informs the musical content of the piece. The first movement, for instance, is a *fugato*: the sinuous opening theme is stated unaccompanied, and successive parts restate it in progressively more distant keys as the music develops into a richly complex texture. Originally muted, the string tone gradually increases in strength until the movement's climax (where other instruments are finally introduced). The opening theme of the movement pivots on the note A; the climax is achieved by a string unison E flat. In terms of tonal grammar, this is as far from A as one can get, and from this point Bartók creates the illusion of the music's going backwards, to coalesce once more on A.

The apparently symmetrical shape of the opening movement is, of course, illusory. Music can't go backwards, as it unfolds in time. But the proportions of the music give that impression. It used to be thought that Bartók used a mathematical sequence known as the Fibonacci series to map out the distance between significant musical events and thus create the satisfying proportions of such movements. A similar mathematical ratio underpins the rhythm of the famous xylophone solo at the beginning of the third movement. Though there is little evidence that Bartók consciously used these calculations, his instinct was sure.

Versions of the first movement's opening theme also appear in the succeeding three movements. In the second movement it appears disguised in the second theme we hear; it acts as a bridge between episodes in the third movement's mysterious and characteristically Bartókian 'night music' (the eerie and scattered sounds one

might hear at night). In the final movement, the theme appears in a striking passage, its intervals adjusted to produce a sense of spacious, stable consonance. And therein lies one key to this extraordinary piece: it traces a simple journey, via sound worlds of amazing variety, from instability to radiant concord. Symmetry is only half the story.

Indeed this music thrives also on asymmetry, not just in its overall trajectory but in certain details. Bartók was a pioneer in recording and notating the fast disappearing folk musics of eastern Europe. At the time of *Music for Strings, Percussion and Celeste*, Bartók was at work on music collected in Turkey; a few years earlier he had intensively researched Bulgarian music. The influence on his own work can't be overstated, particularly in his use of irregular or compound rhythms, and the constant variation of material. The inexorable *fugato* theme in the first movement is actually of remarkable elasticity; the asymmetrical rhythmic motifs which power the faster movements of the work are likewise derived from folk music. The abstract nature of the title and the work's structural complexity aside, *Music for Strings, Percussion and Celeste* is a deeply humanist document.

Gordon Kerry © 2003

*Bernard Heinze conducted the Melbourne Symphony Orchestra's first performance of this work, on 13 November 1950. The Orchestra's most recent performance took place in October 2009 with conductor Paul Daniel.*

**INTERVAL 20 MINUTES**



## WOLFGANG AMADEUS MOZART

(1756–1791)

(Completed by Franz Süssmayr,  
ed. Nowak)

Requiem Mass, K.626

**Elena Xanthoudakis** soprano  
**Sally-Anne Russell** mezzo-soprano  
**Andrew Staples** tenor  
**Matthew Rose** bass  
**Melbourne Symphony Orchestra**  
Chorus

Haydn said that Mozart's fame would be secure if he had written nothing but the Requiem, but it is a problematical work which Mozart did not live to complete and whose origins are surrounded by mystery. Mozart, mortally ill and agitated while composing it, chose the key of D minor: one associated with tragic drama in works such as *Don Giovanni* or the D minor Piano Concerto. The terrifying drive of the *Dies irae*; the powerful rhythmic bite of the *Rex tremendae*, with its contrasting 'Salva me'; the *Confutatis* – all these are painted with the dramatic intensity of a composer who believed he was writing his own Requiem. The messenger in grey who had delivered a commission from an anonymous patron had become in Mozart's mind an emissary of death. We now know that he was a servant of Count Walsegg zu Stuppach, who liked to pass off music by professional composers as his own.

Mozart's Requiem contains also music of great tenderness and consolation. In a letter of April 1787 Mozart almost seemed to welcome death as a friend, but resignation with mild protests is probably closer to Mozart's real feelings. The best evidence is in the music, which seems to express acceptance of a world beyond life and death. Mozart's instrumentation reflects the two facets of the music: fierce, with trumpets and drums in the sterner sections; coloured elsewhere by the mild, liquid tones of basset horns.

Mozart's Requiem is a kind of summation of its models and counterparts in the music of contemporaries and predecessors. Haydn's admiration was surely a tribute to the Requiem's successful uniting of different styles and forms. This Requiem is a cantata mass in the sense that the Sequence (beginning *Dies irae*) is divided up into separate choral and solo ensemble movements, but Mozart brought choral and solo



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

movements into balance with each other. In his earlier unfinished Mass in C minor K.427, each movement was developed on a massive scale; Mozart may have felt it lacked stylistic unity.

In many respects the Requiem is backward looking, with Baroque elements, revealing the impact of Bach and Handel. The use of Gregorian melodies, as at the words 'Te decet hymnus', was common in Austrian masses, and occurs in a strikingly similar way in a Requiem by Michael Haydn, brother of Josef, which Mozart heard in Salzburg 20 years before. Michael Haydn's is a remarkable and stern work, with resemblances to Mozart's in content and scoring: like Mozart, the younger Haydn banishes flutes, oboes and horns, and uses the three trombones characteristic of Salzburg church music. So the musical experience of Mozart's youth and maturity fused, in the urgency of death's imminence, into a testament of church music 'as transcendental,' writes Karl Geiringer, 'as it is human, as out of terror and guilt it leads us gently towards peace and salvation'.

Mozart's Requiem, then, is a treasure of artistic heritage, but it is a flawed masterpiece, incomplete. The manuscript

### GUEST MUSICIANS

Rebecca Adler *violin*  
Jacqueline Edwards *violin*  
Kate Sullivan *violin*  
Oksana Thompson *violin*  
Edwina George *violin*  
Francesca Hiew *violin*  
Michael Loftus-Hills *violin*  
Clare Miller *violin*  
Amanda Verner *principal viola*  
Simon Oswell *viola*  
Danielle Arcaro *viola*  
Merewyn Bramble *viola*  
Isabel Morse *viola*  
Eve Silver\* *associate principal cello*  
Rachel Atkinson *cello*  
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Donald Nicolson *piano*

\* Courtesy of West Australian  
Symphony Orchestra

\*\* Courtesy of Sydney Symphony

shows that Mozart had completed the *Introitus* and *Kyrie* in full score. Other sections are half-finished, vocal parts written in full, instrumental parts sometimes complete, sometimes only sketched. These are: the *Sequence* as far as bar eight of the *Lacrimosa*; the *Domine Jesu Christe* and *Hostias*. There is no proof of any Mozart in the ending of the *Lacrimosa*, the *Sanctus*, *Benedictus* and *Agnus Dei*.

Mozart's widow was naturally anxious to collect the composition fee, and after other musicians had declined the task of completion, gave it to Franz Xavier Süssmayr, Mozart's pupil, who had assisted him with many late works. We do not know what sketches Süssmayr may have had to work from. It seems unlikely, on the basis of Süssmayr's original compositions, that he could have composed such a movement as the *Benedictus* unaided. It is not known whether the repetition of the *Kyrie* fugue for



CONSTANZE MOZART

the 'Cum sanctis tuis' was his idea or Mozart's.

The chief criticisms of Süssmayr's completion concern the instrumentation and the filling out of inner parts. Some of the part-writing and distribution is inept; above all, scoring the entire work for the same instrumental palette is monotonous and often

heavy. The trombones are used in inappropriate places and with a lack of restraint, but the tenor trombone solo in the *Tuba mirum* is undoubtedly Mozart's. The extent of Süssmayr's contribution has always been a matter of controversy, and scholars incline to the view that it was less than used to be thought. Nevertheless, Mozart's Requiem is with us in a form partly determined by Süssmayr, and in that form it has remained, ever since the early 19th century, one of his most admired and loved works.

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*The Melbourne Symphony Orchestra first performed Mozart's Requiem on 6 March 1956 with conductor Bernard Heinze and soloists Glenda Raymond (soprano), Anne Levin (mezzo-soprano), Max Worthley (tenor), Robert Payne (bass), and the Melbourne University Choral Society. Benjamin Northey conducted the Orchestra's most recent performance on 17 October 2008; the soloists were Jacqueline Porter, Sally-Anne Russell, James Egglestone, Richard Alexander and the MSO Chorus.*

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Tom Griffiths

*Mozart's Requiem*

*Introit (Chorus and soprano solo)*

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

**Kyrie (Chorus)**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

**Sequence:**

**Dies irae (Chorus)**

Dies irae, dies illa,  
Solvat saeculum in favilla,  
Teste David cum Sibylla,

Quantus tremor est futurus,  
Quando iudex est venturus,  
Cuncta stricte discussurus!

**Tuba mirum (Solo quartet)**

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

Mors stupebit et natura  
Cum resurget creatura  
Judicanti responsura.

Liber scriptus proferetur  
In quo totum continetur  
Unde mundus judicetur.

Iudex ergo cum sedebit  
Quidquid latet apparebit:  
Nil inultum remanebit.

Quid sum miser tunc dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus?

**Rex tremendae (Chorus)**

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

**Recordare (Solo quartet)**

Recordare, Jesu pie,  
Quod sum causa tuae viae  
Ne me perdas illa die.

*Introit (Chorus and soprano solo)*

Grant them eternal rest, O Lord,  
and may light perpetual shine upon them.  
To you, O God, praise is given in Zion,  
and prayer shall go up to you in Jerusalem.  
Give ear to my supplication,  
to you shall all flesh come.  
Grant them eternal rest, O Lord,  
and may light perpetual shine upon them.

**Kyrie (Chorus)**

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

**Sequence:**

**Dies irae (Chorus)**

The Day of Wrath, that day  
shall dissolve the world in ashes,  
as David and the Sibyl testify.

What trembling shall there be  
when the Judge shall come  
who shall thresh out all thoroughly!

**Tuba mirum (Solo quartet)**

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

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

A written book shall be brought forth  
in which shall be contained all  
for which the world shall be judged.

And therefore when the Judge shall sit,  
whatsoever is hidden shall be manifest:  
and nothing shall remain unavenged.

What shall I say in my misery?  
Whom shall I ask to be my advocate,  
When scarcely the righteous may be without fear?

**Rex tremendae (Chorus)**

King of awful majesty,  
you who freely save the redeemed;  
save me, O Fount of Pity.

**Recordare (Solo quartet)**

Remember, merciful Jesus,  
that I am the reason for your journey,  
let me not be lost on that day.



Quaerens me sedisti lassus  
Redemisti crucem passus;  
Tantus labor non sit cassus.

Juste judex ultionis,  
Donum fac remissionis  
Ante diem rationis.

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

Qui Mariam absolvisti  
Et latronem exaudisti,  
Mihi quoque spem dedisti.

Preces meae non sunt dignae,  
Sed tu, bonus, fac benigne,  
Ne perenni cremer igne.

Inter oves locum praesta  
Et ab haedis me sequestra,  
Statuens in parte dextra.

**Confutatis (Chorus)**  
Confutatis maledictis,  
Flammis acribus addictis,  
voca me cum benedictis.

Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.

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

**Offertorium**  
**Domine Jesu Christe (Chorus and solo quartet)**  
Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni,  
et de profundo lacu;  
libera eas de ore leonis,  
ne absorbeat eas Tartarus,  
ne cadant in obscurum.  
Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam.  
Quam olim Abrahae promisisti,  
et semini ejus.

Seeking me, you sat weary.  
You redeemed me, suffering the Cross:  
let not such labour have been in vain.

O just Judge of Vengeance,  
give the gift of redemption  
before the day of reckoning.

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

You who absolved Mary  
and heard the prayer of the thief,  
you have also given hope to me.

My prayers are not worthy,  
but you, O good one, show mercy,  
lest I burn in everlasting fire.

Give me a place among the sheep,  
and separate me from the goats,  
setting me on the right hand.

**Confutatis (Chorus)**  
When the damned are confounded  
and consigned to sharp flames,  
call me with the blessed.

I pray, kneeling in supplication,  
a heart as contrite as ashes,  
take my ending into your care.

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

**Offertorium**  
**Domine Jesu Christe (Chorus and solo quartet)**  
O Lord Jesus Christ, King of glory,  
deliver the souls of all the departed faithful  
from the torments of Hell,  
and from the deep pit;  
deliver them from the mouth of the lion;  
that Hell may not swallow them up,  
and that they may not fall into darkness.  
But may the holy standard-bearer Michael  
bring them into the holy light;  
which thou didst promise of old to Abraham  
and his seed.

**Hostias (Chorus)**

Hostias et preces tibi, Domine,  
laudis offerimus.  
Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam.  
Quam olim Abrahae promisisti,  
et semini ejus.

**Sanctus (Chorus)**

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

**Benedictus (Solo quartet and chorus)**

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

**Agnus Dei (Chorus)**

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

**Communio (Soprano solo and chorus)**

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

**Hostias (Chorus)**

We offer unto you, O Lord,  
sacrifices and prayers of praise.  
Receive them on behalf of those souls  
whom we commemorate today.  
Make them, O Lord,  
to cross over from death to life,  
as once you promised to Abraham  
and his seed.

**Sanctus (Chorus)**

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

**Benedictus (Solo quartet and chorus)**

Blessed is the one who comes in the name of the Lord.  
Hosanna in the highest.

**Agnus Dei (Chorus)**

Lamb of God,  
you who take away the sins of the world,  
give them eternal rest.

**Communio (Soprano solo and chorus)**

Let everlasting light shine on them,  
O Lord, with your saints for ever:  
for you are good.  
Grant them eternal rest, O Lord,  
and let light perpetual shine upon them,  
with your saints forever;  
for you are good.

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Philip Arkinstall has been the Associate Principal Clarinet of the Melbourne Symphony Orchestra since 2009 and was principal with the Malaysian Philharmonic for 11 years before that. He won the Australian Woodwind Competition in Brisbane at the age of 18 and was named 2MBS Radio Performer of the Year in 1996 and ABC Symphony Australia Young Performer of the Year in 1997. Queen's Trust and Big Brother awards enabled him to further his studies in Europe, and he has appeared as a soloist and guest principal with the Melbourne, Sydney, West Australian, Queensland, and Tasmanian Symphony orchestras and has been a regular soloist with the MPO in repertoire ranging from Mozart, Henze, Copland, Strauss and Bruch amongst others.

He's an active chamber musician and has been fortunate enough to tour Australia for Musica Viva with the Auer Quartet, also working with groups like the Goldner Quartet, the Eggner trio, the Australia Ensemble, Australian Chamber Orchestra, Melbourne Chamber Orchestra, Camerata Bern in Switzerland and many contemporary ensembles including the Arcko Ensemble and Australysis. He teaches at the University of Melbourne.

**What are your three favourite movies?**

*The Godfather, Chariots of Fire and Amélie*

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

An English teacher

**The composer's music I most enjoy playing in the MSO is...**

Shostakovich

**What are three of your favourite possessions?**

My Barcelona jersey, my PS3, and a picture of – ahem – Sting and me playing with the MSO.

**Which book do you think everyone must read?**

*The Heart of the Matter* by Graham Greene

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Friday 15 March at 7.30pm  
Melbourne Town Hall

.....  
**Debussy**  
*Prélude à `L'après-midi d'un faune`*

**Lalo**  
*Symphonie espagnole*

INTERVAL 20 MINUTES

**Ravel**  
*Pavane pour une infant défunte*

**Satie**  
*Two Gymnopédies*,  
orch. Debussy

**Debussy**  
*La mer*

.....  
**Melbourne Symphony Orchestra**  
**Benjamin Northey** conductor  
**Ji Won Kim** violin

.....  
This concert has a duration of  
approximately two hours, including  
one interval of 20 minutes.

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recorded for later broadcast around  
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performance commences.

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Bowman on the Melbourne Town  
Hall organ commences at 6.30pm and  
concludes at 7pm

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### **BENJAMIN NORTHEY** conductor

Since returning to Australia from Europe in 2006, Benjamin Northey has rapidly emerged as one of the nation's leading musical figures. His career encompasses a wide range of styles including mainstream orchestral programs, new music, opera, ballet, groundbreaking cross-genre collaborations, and education and community outreach projects.

He has appeared with the London Philharmonic Orchestra, Salzburg Mozarteum Orchestra, Hong Kong Philharmonic, Southbank Sinfonia, and the New Zealand and Christchurch Symphony orchestras. He has collaborated with artists such as Julian Rachlin, Alban Gerhardt, Marc-André Hamelin, Arnaldo Cohen, the Silver-Garburg Piano Duo, k.d. lang, Kurt Elling, Tim Minchin, Slava Grigoryan and Emma Matthews. In Australia he has appeared with all the state symphony orchestras and with Opera Australia (*Don Giovanni*, *Così fan tutte*) and State Opera of South Australia (*The Elixir of Love*, *The Tales of Hoffmann*, *La sonnambula*). He made his debut with the Melbourne Symphony Orchestra in 2003 and was appointed Associate Conductor in 2011. He was previously Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002-6) and Principal Guest Conductor of the Melbourne Chamber Orchestra (2007-10). His recordings include award-winning CD releases for ABC Classics.

A graduate of the University of Melbourne and the Sibelius Academy in Finland, Northey's teachers have included John Hopkins, Jorma Panula, Atso Almila and Leif Segerstam. In 2009, he was selected as one of three participants worldwide to the prestigious International Conductor's Academy of the Allianz Cultural Foundation, during which he conducted the Philharmonia and London Philharmonic orchestras under the mentorship of conductors Vladimir Jurowski and Christoph von Dohnányi.

Benjamin Northey's awards include the 2010 Melbourne Prize Outstanding Musicians Award and the 2007 *Limelight* Magazine Best Newcomer Award.



### **JI WON KIM** violin

Winner of the ABC Symphony Australia Young Performers Award in 2009, Ji Won Kim has established an extensive performing career as both a soloist and chamber musician. She won the 12th annual International Johannes Brahms Competition in 2005, and was a second prize winner at the Lisbon International Violin Competition. She has also won the Stephanie Wohl Wettbewerb in Vienna and the Hephzibah Menuhin Memorial Scholarship in 2007.

She is regularly engaged as a soloist with the Sydney, Melbourne, Adelaide, Queensland, Tasmanian, and Canberra Symphony orchestras, and has appeared overseas as soloist with the Świątokrzyska Philharmonic in Poland; the Anton Bruckner University Orchestra in Austria; the Janáček Philharmonic Orchestra in the Czech Republic; and with the Seoul Prime Orchestra.

In addition to her solo work, Ji Won Kim has toured in Australia and internationally as a member of the highly successful Melbourne Piano Trio, and gives regular recital performances with the Trio's renowned Australian pianist Hoang Pham. She obtained a Bachelor of Music from the Vienna Hochschule, and in 2008 completed a Master of Music at the University of Melbourne. Her teachers have included Mark Mogilevski, Sook Yoon, Nelli Shkolnikova and Alice Waten. Ji Won Kim is a member of the MSO's First Violin section.



## CLAUDE DEBUSSY

(1862–1918)

*Prélude à 'L'après-midi  
d'un faune'*

Published in 1876, Stéphane Mallarmé's eclogue *L'après-midi d'un faune* is a monument of symbolist poetry, reflecting in its sumptuous but fragmentary language the erotic fantasies of a drowsy faun – a mythical half-man, half-goat – on a hot, languid, Sicilian afternoon. Running like a thread through the imagery of fruit and flowers and naked nymphs are references to music, specifically to the syrinx, or flute fashioned from reeds by the god Pan. One such reference, to the syrinx's 'sonorous, airy, monotonous line', would become the kernel of Debussy's musical rendering of the poem. Inviting Mallarmé to hear the work in 1894, he described 'the arabesque which...I believe to have been dictated by the flute of your faun'.

The first, repeated phrase of the

solo flute arabesque with which the piece begins has rightly been described as a founding moment in modern music. Its chromatic line traces and retraces the ambiguous interval of the tritone: it is in no clearly discernible key, as is shown by the varied ways in which it is harmonised on its subsequent reappearances. The second half of the melody provides more 'conventional' motifs that are taken up from time to time by the rest of the orchestra.

Mallarmé's poem rhymes, but otherwise avoids traditional forms or a narrative line; similarly, Debussy's piece avoids the goal-directed development and tonal architecture that informs 19th-century symphonism. Musical events, like the vivid splashes of colour that first answer the flute, are there for the immediate pleasure they give; climaxes are approached by simple repetition of motifs; the most extended melody is a richly scored, Massenet-like tune at the work's midpoint, accompanied by rocking ostinatos.

The faun's dream is overcome by sleep and the 'proud silence of



DRAWING OF DEBUSSY BY IAN THIELE, PARIS 1913

noon', and the piece ends with the flute fading to nothingness as an expression of restlessness.

Gordon Kerry © 2013

*The Melbourne Symphony Orchestra was the first of the former ABC orchestras to perform this work, on 12 September 1940 under conductor Bernard Heinze. The Orchestra most recently performed it in November 2009 with conductor Alexander Shelley.*

## ÉDOUARD LALO

(1823–1892)

*Symphonie espagnole* for violin and orchestra, Op.21

I *Allegro non troppo*

II *Scherzando (Allegro molto)*

III *Intermezzo (Allegretto non troppo)*

IV *Andante*

V *Rondo (Allegro)*

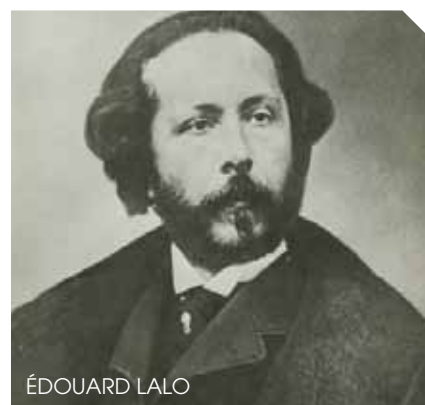
Ji Won Kim violin

Symphony? Concerto? Suite? What is it that we hear in Lalo's *Symphonie espagnole*? The title suggests something more than a violin concerto; the structure something less than a symphony. Lalo himself wrote: 'I kept the title

*Symphonie espagnole* first because it conveyed my thought – that is to say, a violin solo soaring above the rigid form of an old symphony – and then because the title was less banal than those proposed to me. The cries and criticisms have died or will die down; the title will remain...'

It is tempting to draw attention to the composer's Spanish ancestry, but it is more likely that the *Symphonie espagnole* was inspired equally by Lalo's friendship with the violinist Pablo Sarasate and the great enthusiasm for Spanish music that had begun to colour French music of the time. (*Symphonie espagnole* was premiered in the same year as Bizet's *Carmen* and was soon to be followed by Chabrier's *España*, Debussy's *Ibérica* and Ravel's *Rapsodie espagnole*.)

The first movement's highly developed structure follows the traditional symphonic sonata form, rather than concerto sonata form with its separate expositions. Lalo's own subtitle 'pour violon principal' implies that this is less a traditional concerto and more a 'symphonie concertante' with the principal part assigned to a solo violin.



ÉDOUARD LALO

The second movement takes us to Spain. Flat inflexions imbue G major with the Moorish element of Spanish folk music, while a *seguidilla* rhythm opens the movement – string pizzicatos suggesting the dance's traditional castanet refrain.

The central movement presents a darker mood. It is even more strongly Spanish than the *Scherzando* and its contrasting central section is brilliant and light – Lalo demonstrating his mastery of delicate scoring.

A sombre chant-like theme, dominated by the low brass, introduces the melancholy solo of the *Andante*. Only the virtuoso embellishment of the middle section relieves the wistful mood, before the movement's D minor brightens into D major. After a brief cadenza the soloist reminds us of the opening theme, this time accompanied by pulsing timpani.

The *Rondo* begins with the oboes, flutes and harp exchanging open, drone-like fifths, introducing a bouncing rhythmic phrase that is obstinately repeated and tossed between the orchestral groups before settling down to accompany the soloist's *saltarello* theme. In a formal rondo structure, this festive theme returns as a refrain between displays of effortless virtuosity and knowing allusions to Mendelssohn's Violin Concerto. The mood of infectious gaiety is broken only when the *malagueña* motif from the introduction of the first movement is developed into a languorous episode.

Abridged from a note by Yvonne Frindle © 1998

*The Symphonie espagnole was first performed on 7 February 1875 at a Colonne Concert in the Châtelet, Paris. The soloist was Pablo Sarasate who also gave the first performance of Lalo's Violin Concerto, Op.20.*

*The Melbourne Symphony Orchestra first performed Symphonie espagnole at a War Funds Concert on 29 May 1943 with conductor Bernard Heinze and soloist Jeanne Gautier. The Orchestra's most recent performance was in June 1990 under Jansug Kakhidze with violinist Mark Peskanov.*

## PABLO SARASATE (1862–1918)

Sarasate was the authentic Spanish ingredient in Lalo's *Symphonie espagnole*, although the great violinist had trained and made his home in France. Departing from the classical style established by Joseph Joachim and the dashing brilliance of Vieuxtemps and Wieniawski, Sarasate cultivated a tone of unmatched sweetness and purity, with a broader vibrato than his contemporaries. He quickly became famous for the flexibility and stunning accuracy of his technique, and an effortless, even casual, manner of playing. The brilliance and charm of this new style (albeit at the expense of rhetoric, passion and fire) proved attractive to composers and Sarasate was the dedicatee of works by Bruch, Saint-Saëns, Wieniawski, Dvořák, and Joachim himself, as well as Lalo.

'He never interprets anything: he plays it beautifully, and that is all,' wrote George Bernard Shaw. 'He is always alert, swift, clear, refined, certain, scrupulously attentive, and quite unaffected. This last adjective will surprise people who see him as a black-haired romantic young Spaniard, full of fascinating tricks and mannerisms... There is no trace of affectation about him: the picturesqueness of the pluck of the string and stroke of the bow that never fails to bring down the house is the natural effect of an action performed with perfect accuracy in an extraordinarily short time and strict measure.'

## INTERVAL 20 MINUTES



PABLO SARASATE, 1884

## GUEST MUSICIANS

Michael Dauth *concertmaster*  
 Rebecca Adler *violin*  
 Jenny Khafagi *violin*  
 Clare Miller *violin*  
 Matthew Rigby *violin*  
 Robert Ashworth † *principal viola*  
 Simon Oswell *viola*  
 Merewyn Bramble *viola*  
 Beth Hemming *viola*  
 Sophie Kesoglidis *viola*  
 Andrew Metaxas *viola*  
 Eve Silver ‡ *associate principal cello*  
 Molly Kadaurach *cello*  
 Rachel Atkinson *cello*  
 Alister Barker *cello*  
 Zoe Knighton *cello*  
 Anna Pokorny *cello*  
 Kylie Davies *double bass*  
 Georgina Roberts *oboe*  
 Geoffrey Dodd *cor anglais*  
 Samuel Jacobs § *principal horn*  
 Claire Linquist *horn*  
 Cameron Malouf £ *principal trombone*  
 Kieran Conrau *trombone*  
 Alannah Guthrie-Jones *harp*

† Courtesy of Auckland Philharmonia

‡ Courtesy of West Australian Symphony Orchestra

§ Courtesy of New Zealand Symphony Orchestra

£ Courtesy of Adelaide Symphony Orchestra

## MAURICE RAVEL

(1875–1937)

*Pavane pour une infante défunte*



VIÑES (LEFT) AND RAVEL (RIGHT)

Like *Bolero*, the *Pavane pour une infante défunte* was a work about which its composer was hugely ambivalent. Both works had immediate and widespread success, which was, of course, to Ravel's advantage; but neither work could be said wholly to represent Ravel's individual musical personality. Ravel certainly felt that the piece

was 'too flagrantly' indebted to the style of Emmanuel Chabrier, especially, perhaps, the latter's celebrated *Idylle*, and in later years complained of the work's 'poor form'. Dedicated to Princesse Edmond de Polignac, it was composed in 1899 as a solo work for pianist Ricardo Viñes who premiered it at the Salle Pleyel in 1902.

One reason for the *Pavane's* instant success was that it is within the technical reach of non-professional pianists; another was its romantic title. As Ravel had on occasion to point out, it is not a funerary dance for a dead princess: a pavane is, of course, a stately dance much loved in the courts of Renaissance Europe. Ravel's piece imagines the elegant dance of a princess of that time; it is the memory on an era that is now irretrievably passed.

Archaic dance forms are central to Ravel's output and here, the Renaissance dance

is evoked in its stately rhythm, with diatonic melody and a simple accompaniment whose occasional flourishes at the end of phrases suggest the lute or guitar. The piece's ABACA form corresponds to that of any number of Renaissance-era fantasias, but the harmony, with its chords of the seventh and ninth on strong beats, is pure Ravel. For all his ambivalence, Ravel contributed to the piece's popularity by playing it himself on numerous occasions and in 1910 scored it for orchestra, a version immediately heard in Paris and London. Given the delicate clarity with which the piece remembers a lost time, it is no surprise that Marcel Proust wanted it played at his funeral.

Abridged from a note by Gordon Kerry © 2012

*The Melbourne Symphony Orchestra first performed this work on 23 August 1941 under conductor Edgar Bainton, and most recently on 23 October 2009 with Richard Gill.*

## ERIK SATIE

(1866–1925)

orch. Claude Debussy  
(1862–1918)

*Gymnopédies Nos 1 and 3*

An eccentric, a wit, a Rosicrucian, an exhibitionist, a poor man and a singular musician, Erik Satie profoundly affected 20th-century French musicians. Debussy, some of whose harmonic innovations Satie anticipated, dedicated his *Cinq poèmes de Baudelaire* to 'Erik Satie, gentle medieval musician who strayed into this century to give joy to his best friend, Claude Debussy'. Satie's friendship with Debussy began in 1891, three years after the composition of the *Gymnopédies*. In 1896, at the house of Swiss conductor Gustave Doret, Satie sat down at the keyboard to interpret the *Gymnopédies*. His playing was so clumsy that Debussy

offered to perform them himself. He played them exquisitely, and Doret immediately suggested that Debussy should orchestrate them (something Satie had apparently intended to do, getting as far as sketching out a score of the third piece). For some reason, Debussy chose to ignore the second of the three pieces, scoring only *Gymnopédies* Nos 1 and 3, and reversing Satie's numbering. Debussy's orchestral versions were first performed conducted by Doret in a concert of the Société Nationale on 20 February 1897.

Satie's *Gymnopédies* can be seen as a rejection of the idea of development in music: pieces continually turning back on themselves, in timeless renewal. This very simple music has its own strangely poetic effect. Satie scholar Rollo Myers describes the *Gymnopédies* thus:

*A slender, undulating melodic line is traced thinly over a rocking 'pedal'*



ERIK SATIE

*bass of shifting, delicately dissonant chords. The harmonic texture, modal in character...is light and transparent, and the melody seems to have a strange aerial quality as if traced by floating gossamer threads suspended between earth and sky...Each of the Gymnopédies represents a different facet, as it were, of the basic idea.*

David Garrett © 2000

*The Melbourne Symphony Orchestra first performed Gymnopédie No. 3 on 21 March 1992 under conductor Peter Taplin. The Orchestra has performed Gymnopédies Nos 1 and 3 on two occasions: in May 1993 under Graham Abbott, and in September 2001 under Brett Kelly.*



## CLAUDE DEBUSSY

(1862–1918)

*La mer – Three Symphonic Sketches*I *De l'Aube à midi sur la mer*  
(From dawn to midday  
on the sea)II *Jeux de vagues*  
(Play of waves)III *Dialogue du vent et de la mer*  
(Dialogue of the wind and  
the sea)

Claude Debussy once told an enquirer that if he hadn't been a musician he would have become a sailor. This was not a flippant answer. Debussy loved the sea. Later that same year (sometime between April and June 1889) Debussy persuaded a ship's captain to take him and his companions out to sea in the face of a fierce storm off the coast of Brittany.

*La mer*, the first work composed by Debussy after his opera *Pelléas et Mélisande*, was begun in September 1903 in Bichain, Burgundy, far from the sea. The land-locked composer was probably giving vent to his 'endless memories'. The piano score was completed in March 1905, orchestrated later that year, and the work was first performed in Paris on 15 October. Its cool reception, even by Debussy's erstwhile supporters, may have been influenced by publicity about Mme Debussy's

second attempt at suicide, as a result of the composer's affair with Emma Bardac.

Although Debussy resented the label 'Impressionist' tagged to several of his works, he shared with the Impressionist painters a fascination with water, and never entirely rejected the analogies drawn between his music and the visual arts. He wrote to his stepson in 1906, 'Music has this over painting...it can bring together all manner of variations of colour and light.' Edward Lockspeiser, the great Debussy authority, believes the composer was thinking of Monet's attempts to depict the changing effects of light on objects in a series of pictures. In music, a continuous, fluid art, all these effects can be continually represented, 'unfolding' in time.

Lockspeiser heads his chapter on *La mer* 'Turner, Monet and Hokusai'. Debussy, founding a new style, may have drawn encouragement from Turner's crazy perspectives and double focusses, but *La mer* also embodies a clearer delineation of form, attributable to the 19th-century Japanese artists Hiroshige and Hokusai. Hiroshige's depiction of rain (oblique parallel slashes) may have contributed to Debussy's newly sharpened melodic line. It was Hokusai's woodcut *The Hollow of the Wave off Kanagawa* which Debussy chose as the cover for the score when it was printed.

'I work the motif,' said the painter Paul Cézanne, and the same could be true of Debussy's construction of *De l'Aube à midi sur la mer*. Its recurring melodic shapes, sometimes no more than a recurring short-long rhythm, are the equivalent in sound of pictorial symbols. Debussy's transformation of them through re-orchestration and re-combination is similar to the visual effect of changing light.

*Jeux de vagues* is a scherzo, light and playful. Pierre Boulez wrote that in this movement, 'Debussy is furthest from the conventions generally inherent in symphonic discourse.'

*Dialogue du vent et de la mer* has the clearest form of the three movements and the clearest examples of conventional melodic development. Debussy subtitled the movements of this work 'Three Symphonic Sketches'. The title acknowledges an affinity with visual art, while identifying the work with the most ambitious form of orchestral music. Though *La mer*'s themes are developed organically, it is questionable whether the first listeners would have recognised this as a symphony. Indeed, so novel and unexpected is Debussy's creation of a work on a large scale using his new musical language that the visual analogies may have been necessary, not only for an audience, but even for the composer himself, to interpret what had come from his creative unconscious. To those few musicians who grasped what he had done, the titles could seem a distraction. That, apart from irony, may explain Debussy admirer Erik Satie's remark about *From dawn to midday on the sea*: that he particularly liked the bit at a quarter to 11!

G.K. Williams  
Symphony Australia © 1994

*The Melbourne Symphony was the first of the former ABC orchestras to perform Debussy's La mer, on 16 May 1942 with conductor Bernard Heinze. The Orchestra most recently performed it in March 2010 under Vladimir Ashkenazy.*



HOKUSAI'S WOODCUT 'THE HOLLOW OF THE WAVE OFF KANAGAWA'

Andrew Hall played as a member of the Melbourne Symphony Orchestra as a casual musician before successfully auditioning for a role in the Second Violin section in 1996. Born in Melbourne Andrew began violin lessons at the age of seven, later taking up the piano and viola whilst still in primary school. After studying with Nathan Gutman, Andrew joined Orchestra Victoria in 1990. In 1994 Andrew left Australia for 12 months to study in London with Rodney Friend before returning and working as a freelance musician for the Tasmanian Symphony Orchestra, Academy of Melbourne and Australia Pro Arte.

**The music that changed my life is**

Mahler Symphony No.9. I don't think you can ever be the same after listening to that.

**My greatest musical heroes and biggest influences are**

Sinatra. Nat King Cole. Billie Holiday. Ella Fitzgerald. Luciano Pavarotti. And Itzhak Perlman.

**Which musical figures would you invite to your house for dinner? And what would you serve?**

Stravinsky, Puccini and Leonard Bernstein. I'd also invite George Antheil, the avant-garde composer who lived around the same time as George Gershwin, and I'd ask him about his *Ballet Mécanique*, which included numerous pianos and sirens, etc. I'd serve homemade spaghetti bolognese.

**What is your favourite place in the world to "just be"?**

Cape Leveque on the Dampier Peninsula, far north-western Australia.

**Where in Victoria do you most like to perform?**

Hamer Hall.



# MEET YOUR MSO MUSICIAN

ANDREW HALL

## AUTUMN WITH THE MSO PATRONS



Chorusmaster Jonathan Grieves-Smith and members of the MSO Chorus at **Summerlea and Song**, a wonderfully enjoyable MSO fundraising event generously hosted by Perri Cutten and Jo Daniell in November 2012, which raised support for the Chorus commissioning program. Photo: Jo Daniell

*“What attracted me to the Melbourne Symphony Orchestra was the commitment of its players and supporters to ensuring the orchestra is an integral part of its community” – Sir Andrew Davis.*

We are proud of the many projects we have achieved through the efforts of our supporters. Our outstanding education programs, commissions and artist development programs, and most fundamentally, the ongoing business of bringing together great guest artists, and audiences, here in Victoria for live performance – all of these initiatives are made possible through the generosity of our donor and corporate community.

As a gesture of appreciation, the MSO has arranged some special opportunities this year for our donors and friends to get behind the scenes, and we have introduced the new **MSO Friend Patrons** to our Patrons program, to recognise supporters giving \$100 and more annually.

### COMING UP

#### Welcome Reception and launch of the Annual Appeal with MSO Musicians

Tuesday 19 March, 6pm to 8pm, Iwaki Auditorium, ABC Southbank Centre, Southbank Boulevard

#### Meet the Musicians: Pianist Simone Dinnerstein

Thursday 16 May, 6pm to 7.30pm, West Tower Suite, Sofitel Melbourne on Collins

Our Patrons enjoyed a wonderful Spring season at the end of 2012. The Open Rehearsal with Tadaaki Otaka provided a relaxed opportunity for supporters to meet with musicians and with Managing Director André Gremillet. Our Welcome Reception for Sir Andrew Davis, very kindly hosted by a private donor,

was a great success and full of unique insight from the MSO's Chief Conductor – who relished the opportunity of hearing from our key supporters at first hand.

The coming season promises to be an equally exciting one with unique events to complement performances by Orchestra and Chorus.

**Please contact a member of the MSO's Development team on 03 9626 1107 to inquire about giving your support and sharing this aspect of the MSO's life. All gifts to the Patron program are tax deductible.**

### FORTHCOMING FUNDRAISING EVENTS

#### Sir Andrew and Bryn Terfel

**Join Sir Andrew Davis for his celebration gala concert on Saturday 27 April and a private cocktail reception following, with Sir Andrew and guest Bryn Terfel.**

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#### Stravinsky Festival Dinner – Thursday 8 August

In association with the MSO's Stravinsky Festival, *The Rite Stuff*, this August, the Guest of Honour at the Orchestra's major fundraising dinner will be Diego Matheuz, Artistic Director of La Fenice Opera House, and the MSO's Principal Guest Conductor.

Save this date, and register for more information by emailing [rsvp@mso.com.au](mailto:rsvp@mso.com.au) or calling 03 9626 1104.

All funds raised at these two special events will support MSO Education.



Sunday 17 March at 11am  
Iwaki Auditorium,  
ABC Southbank Centre

.....

**Mendelssohn**  
Piano Trio No.1

**Brahms**  
Trio in A minor for viola, cello  
and piano

.....

**Kathryn Taylor** violin  
**Fiona Sargeant** viola  
**Miranda Brockman, Rohan de Korte** cello  
**Amir Farid, Leigh Harrold** piano

.....



Hosted by Mairi Nicolson

.....

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# MENDELSSOHN AND BRAHMS



## 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 was a full-time scholarship holder at the Australian National Academy of Music, 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 Taylor 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.



**FIONA SARGEANT** viola

Fiona Sargeant has held the position of Associate Principal Viola in the Melbourne Symphony Orchestra since 2000.

Fiona studied Viola performance and Chamber Music in Stuttgart with Hermann Voss, violist of the Melos Quartet, and graduated with the highest result ever to be given to a violist at the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart. Fiona has also studied with Ulrich Koch, Wolfram Christ, and Emile Cantor.

Prior joining the MSO she held the position of Solo Violist in Det Jyske Chamber Ensemble in Denmark and Solo Viola of Orchestre de Chambre de Lausanne, Switzerland. With Violinist Elizabeth Sellars, forming Temenos String Trio, Fiona competed in the 9th Concorso Musicale Internazionale winning 3rd Prize. Fiona was also a finalist in the Maurice Vieux International Viola Competition, France. In Stuttgart Fiona worked in the Stuttgart Radio Symphony Orchestra and was Violist of the Koechlin Ensemble.



**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 Janos Starker.

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

Miranda is a keen chamber musician and is a founding member of Trio Anima Mundi, which presents its own concert series across three centres in Victoria including Melbourne.



**ROHAN DE KORTE** cello

Rohan de Korte has been a member of the MSO Cello section since 2009. Rohan chose to play the cello at the age of five because it was bigger than a violin, and studied with Henry Wenig and Nelson Cooke before choosing musical studies in Europe over a career in basketball – the Chicago Bulls hadn't called.

Rohan studied in Croatia with Valter Despalj and at the Cologne Hochschule for Music with Claus Kanngiesser, and received chamber music lessons with the Alban Berg Quartett. Returning to Australia in 2000 Rohan freelanced with the Sydney Symphony before becoming Associate Principal Cello of Orchestra Victoria. He plays a lot of chamber music with friends and has even tried composing; his debut piece, *The Haunted House*, is extremely popular with younger audiences. Rohan's cello is a beautiful German instrument from 1720 and his favourite composer is Beethoven, although Mahler's Symphony No.9 wins as his favourite piece. He has a lovely wife, Caroline, and three very rowdy sons who think that playing the cello is very funny yet interesting, and, after suffering a broken neck, Rohan has vowed never to try surfing again.



PHOTO: LARS SCHLERETH

### AMIR FARID piano

Winner of the 2006 Australian National Piano Award, Amir Farid has performed concertos with the Sydney Symphony, Melbourne Chamber Orchestra, Orchestra Victoria, Australian Youth Orchestra, Melbourne Youth and Australian National Academy of Music Orchestras and the Melbourne Symphony Orchestra.

As a chamber musician, he is pianist of the acclaimed Benaud Trio, winner of the Piano Trio prize at the 2005 Australian Chamber Music Competition. As an accompanist, he was winner of the Hugh D.T. Williamson Prize (First Prize Pianist) at the 2012 Mietta Song Competition. He won the 2007 Geoffrey Parsons Award, and in 2013 was awarded the inaugural Dame Nellie Melba Opera Trust Repetiteur scholarship.

Amir Farid completed a Bachelor of Music (Honours) and Master of Music degree at the Melbourne Conservatorium of Music, where he studied with Ronald Farren-Price. He also attended the Australian National Academy of Music where he studied with Rita Reichman, Geoffrey Tozer and Timothy Young. In 2009, he graduated with distinction as a Scholar supported by the Gordon Calway Stone Memorial Award at the Royal College of Music in London, where he studied with Andrew Ball. He is the recipient of grants and scholarships from a variety of organizations, including the Australian Music Foundation, the Ian Potter Cultural Trust, the Royal Overseas League, the Tait Memorial Trust and the University of Melbourne's Donovan Johnson Memorial Scholarship.



### LEIGH HARROLD piano

Born in Whyalla, South Australia, Leigh Harrold studied with Gil Sullivan at the University of Adelaide before moving to Melbourne in 2003 to take up a scholarship at the Australian National Academy of Music under the mentorship of Geoffrey Tozer.

He has performed throughout Europe, North America, Africa and Australia as soloist and chamber musician, and has collaborated with such artists as violist Thomas Riebl, Michael Cox (Principal Flute, BBC Symphony Orchestra), and the Vienna Philharmonic's former concertmaster Daniel Gaede. He performs regularly as orchestral pianist with the Melbourne Symphony Orchestra.

He is a founding member of the Kegelstatt Ensemble and the Syzygy Ensemble and has an internationally acclaimed piano duo with London-based pianist Coady Green, with whom he regularly tours Europe, Australia and Africa.

He is currently on the Associate Faculty at ANAM, and was recently awarded a PhD for his research on the piano sonatas of Robert Muczynski.



## FELIX MENDELSSOHN

(1809–1847)

Trio No.1 in D minor, Op.49  
for piano, violin, and cello

I *Molto Allegro agitato*

II *Andante con moto tranquillo*

III *Scherzo (Leggiero e vivace)*

IV *Finale (Allegro assai appassionato)*



Annotations by Graeme Skinner

Mendelssohn signalled this trio in a letter to his old friend Ferdinand Hiller in August 1838:

*A very important branch of piano music, of which I am particularly fond – trios, quartets, and other things with accompaniment – is quite forgotten now, and I feel intensely the need for something new in that line. I should like to do a little toward this... and I am thinking of writing a couple of trios.*

Of interest here, he regards the genre as ‘a branch of piano music’, a judgment reflecting the piano’s commanding role in Beethoven’s and Schubert’s great trios. Elsewhere, Mendelssohn also described this first trio as a work for piano ‘with violin and cello accompaniments’. And if this emphasis really signifies (and, generally, it does) it makes the opening of the first movement all the more remarkable.

Renouncing the option of a rhetorical *tutti* opening so familiar from Beethoven’s and Schubert’s trios, Mendelssohn launches directly into a broad 3/4 melody, eccentrically scored not only as a cello solo, but down in its bass range. Added to this, its striding one-in-a-bar motion is borne along on hushed syncopated roulades from the piano, in clearly accompanimental mode. Where did this idea of asking the cello to lead come from? Not, apparently, from Mendelssohn’s own first cello sonata, Op.45, completed only months earlier; apart from attesting to his heightened interest in the cello at the time, the sonata reveals few marked affinities with the trio. Rather, the gesture is perhaps a homage to an older friend Ignaz Moscheles (1794–1870), whose only piano trio – after some Beethovenian introductory business – presents a similar cello theme, likewise in triple time, bass-heavy and also in a minor key. Mendelssohn knew the work well, having heard it new in 1832 played by Moscheles himself, and had his own copy of the music bound, as he told the composer, ‘in grass

green leather, ready for the next time we play it’.

When Mendelssohn showed him the first draft of the trio, Ferdinand Hiller recalled being ‘tremendously impressed by the fire and spirit’, though surprised that the piano writing was often so conventional, even old-fashioned:

*I had lived many years in Paris, seeing Liszt frequently, and Chopin every day, so that I was thoroughly accustomed to the new pianoforte school. I made some observations to Mendelssohn on this point, suggesting certain alterations.*

Mendelssohn initially bridled at the criticism, but did heed Hiller’s advice. Comparison of the first draft and the printed edition shows how extensively he reworked the piano’s surface detailing, in the opening movement in particular, to make it look, feel, and sound more modern.

What was unequivocally modern about his friend’s new trio, Hiller observed, was ‘the flow’ (‘der Fluß’). A clear advance on Schubert’s and Moscheles’ trio first movements, Mendelssohn’s abandons completely the conventional repeat of the long exposition section. He further downplays marked contrast and sudden changes of texture, and highlights continuity to an unprecedented degree. In this the piano, whether leading or accompanying, is the binding mechanism. Except for the final few bars, at no point does the pianist get more than a single crotchet’s rest.

One of Mendelssohn’s most characteristic pianistic inventions was the ‘song without words’, according to his one-time friend, the music historian Adolf Bernhard Marx, ‘a species of music intended to “speak” to us even without the assistance of language, and not merely to sound in our ears’. He adapts the song format directly to form the trio’s B flat major second movement, the piano giving out the major melody in regular

eight-bar sentences to be repeated by the strings. A simple turn to B flat minor delivers us to the intensifying middle section, after which the return of the main song tune is delicately reworked with rippling piano figuration.

The brisk third movement is a scherzo cast in a single span. Again in the interests of continuity, there is no marked-off trio section, but a contrapuntal development episode at its core. Surprisingly, Mendelssohn agreed to a request from his English publisher to

sanction an alternative version of these two middle movements with flute replacing the violin, under the title *Andante and Rondo*.

Back in D minor, the finale sees the piano leading again almost like a concerto soloist, prancing through the agile thematic material, and shamed into an accompanying role only for the contrasting lyrical secondary material. Though he preferred not to show off while playing his own music, Mendelssohn allowed himself the occasional lapse.

At the end of one especially extrovert performance he told Hiller: 'I really enjoy that piece; it is honest music after all, and the players will like it, because they can show off with it.' And – as Hiller observed – so it proved!

## INTERVAL 20 MINUTES

### JOHANNES BRAHMS

(1833–1897)

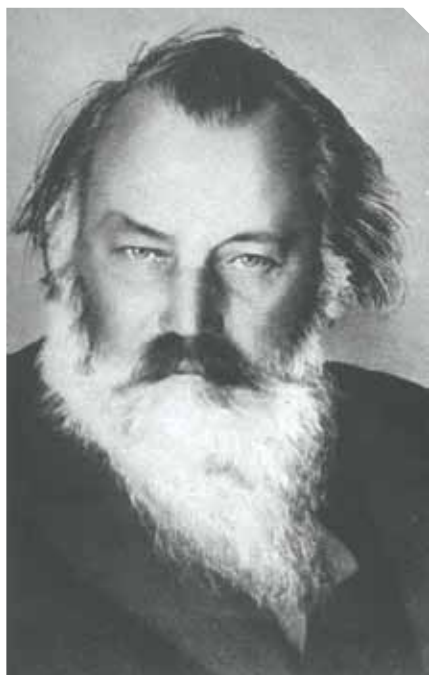
Trio in A minor, Op.114 for viola, cello, and piano

I *Allegro*

II *Adagio*

III *Andante grazioso*

IV *Allegro*



Reporting Brahms' death in April 1897, the Melbourne *Argus* observed that the world had lost not only a 'great composer', but 'unquestionably the greatest musician of Europe'. This may well have been one of the last times in classical music history when anyone known chiefly as a composer was awarded this more general accolade. Increasingly, when the public thought of musicians, performers came to mind, and – counter to the usual gender prejudice – more and more of these popularly anointed stars were women. Brahms' own friend and mentor, Clara Schumann, was a pioneer among pianists, while – in the 1880s – even Australia made its first international inroad by exporting home-grown colonial singers Amy Sherwin ('The Tasmanian Nightingale') and, of course, Nellie Melba. Wilma Neruda succeeded her former mentor Joseph Joachim as preferred violinist in performances of Brahms' music in the 1890s; while, only shortly before his death, one of Brahms' last generous acts was to arrange for a rich benefactor to buy a 1742 Guarnerius violin for a talented protégé, Marie Soldat.

Nor was Brahms immune to the cult of the star male performer, there being no better example than his last major series of instrumental works, inspired by

the clarinettist Richard Mühlfeld (1856–1907). In December 1890, at the not so very advanced age of 57 and with his critical faculties sharper than ever, Brahms had resolved that it was time to retire. Yet, only months later, hearing Mühlfeld perform a Weber clarinet concerto and Mozart's Clarinet Quintet persuaded him to return temporarily to his desk. Accordingly, summer 1891 yet again saw his annual vacation at the Austrian mountain resort of Bad Ischl given over to composing, producing this trio and a clarinet quintet (Op.115) for his new muse. In doing so, Brahms imagined certain feminine qualities attaching to the dapper young clarinettist and his instrument, referring to them coquettishly as 'meine Primadonna', 'Fräulein Klarinette', and 'the orchestral Nightingale'.

Thereafter, in the six years remaining to him, Brahms largely kept to his retirement resolve, though his occasional relapses included two more clarinet sonatas for Mühlfeld in 1894. Still under Mühlfeld's spell, Brahms even went so far as to remark that 'the clarinet blends better with piano than strings do'. Yet he did not succumb entirely to infatuation with the clarinet's distinctive tone colour, and perhaps to ensure the wider dissemination and proper appreciation of both this trio and

the sonatas for their other musical qualities, Brahms also sanctioned substituting the viola as leading instrument. Joseph Joachim may have had an active hand in advocating a viola version of the trio, for he played it through with Brahms as early as November 1891, hot on the heels of the first rehearsals with Mühlfeld of the clarinet version.

But whether performed with clarinet or viola, the trio calls for the 'nightingale' more often than the 'prima donna'. Compared with the generous expanses of Brahms' earlier chamber music, this late work is unexpectedly constrained in scope, its often mysterious, shadowy tone quality arguably even better suited to the viola than the more mellifluous clarinet. From the bare unaccompanied cello solo opening onward, the plaintive modal feel of the A minor first movement theme

intensifies this illusory quality. A more expansive second theme in C major allows for some fulsome duetting for viola and cello, Brahms clearly delighted that their apparently effortless interaction is in fact a strict canon in contrary motion (he introduces the same technical trick at the corresponding point in the last movement). Yet despite warming and broadening into the tonally familiar, the music always returns to the spare, barely harmonised modal theme, ultimately to dissolve in an eerie pianissimo of contrary-motion scales and broken-chords from the two strings to close.

The second movement is, by contrast, an almost luxuriant Adagio in D major, in which the viola and cello genuinely lead. Brahms's friend and amanuensis, Eusebius Mandyczewski, wrote to the composer whimsically, 'It is as

if the instruments were in love with each other.' The third movement is a gentle intermezzo rather than a scherzo, consisting of an *Andantino grazioso* in A major, a contrasting waltz-like central section in D major, and a reprise of the first section. The brief finale returns to A minor, and, resisting the lure of a sunny major conclusion, remains there at the end. The constant rhythmic alternation of duple and triple divisions of the main beat lends it a folkdance-like vehemence.

Annotations Graeme Skinner  
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