



Pictures at an Exhibition

Melbourne Town Hall Series
Friday 11 September at 7.30pm
Melbourne Town Hall

What's On

September — November



MOZART'S SYMPHONY No.40

Thursday 17 September

Friday 18 September

Saturday 19 September

Monday 21 September

Featuring MSO Concertmaster Eoin Andersen, works by Stravinsky are balanced by Mozart's final Violin Concerto and the unmistakable melancholic strains of Symphony No.40.



SCHEHERAZADE

Thursday 1 October

Friday 2 October

Monday 5 October

Under the baton of Jakub Hrůša, the overture to Smetana's comic opera *The Bartered Bride* opens a dazzling night of music. Dvořák's Violin Concerto is followed by Rimsky-Korsakov's *Scheherazade*, a vivid orchestral work inspired by the tales of the *Arabian Nights*.



AN AMERICAN IN PARIS

Friday 30 October

Gershwin's *An American in Paris* evokes a journey through the bustling streets of the French capital, punctuated by taxi horns and a bluesy trumpet solo. Also featured in this program is Ravel's Piano Concerto in G and Saint-Saëns' Symphony No.3 *Organ*.



TCHAIKOVSKY & GRIEG

Friday 13 November

Saturday 14 November

Asher Fisch conducts three masterworks that defined the Romantic era. Tchaikovsky's stirring *Romeo and Juliet* is followed by Grieg's poignant Piano Concerto, with the high-voltage intensity of Tchaikovsky's Fourth Symphony.



SIBELIUS' FINLANDIA

Thursday 19 November

Friday 20 November

Yan Pascal Tortelier celebrates the 150th anniversary of two Nordic masters. Sibelius' majestic *Finlandia* is balanced against Nielsen's spirited Violin Concerto. Also featured in this program is Sibelius' Symphony No.5 and tone poem *The Swan of Tuonela*.



BRAHMS & TCHAIKOVSKY

Thursday 26 November

Friday 27 November

Saturday 28 November

Divertimento, Bartók's dark take on the Baroque, kick-starts this night of European festivities. Brahms' Violin Concerto delivers a fiery, gypsy-inspired rondo and Tchaikovsky's Serenade for Strings pays homage to Mozart.



MelbourneSymphony



@MelbourneSymphonyOrchestra



Download our free app
at mso.com.au/msolearn



@MelbSymphony



TheMSOrchestra



Sign up for our monthly e-news at
mso.com.au and receive special offers
from the MSO and our partners.

Welcome to Pictures At An Exhibition

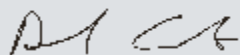
MELBOURNE SYMPHONY ORCHESTRA

Welcome to the Melbourne Town Hall and this concert conducted by MSO Associate Conductor Benjamin Northey.

In fact, you might call tonight's program picturesque. Two of the items were inspired by works of art: *Four Tone Poems after Arnold Böcklin*, by the German composer Max Reger, is a romantic interpretation of four celebrated works by the Swiss artist; and Mussorgsky's famous musical blockbuster, *Pictures at an Exhibition*, is an entire art gallery in sound — especially in Ravel's orchestration.

In between comes Liszt's Piano Concerto No.1 — a work that is itself as vivid and challenging as an expressionist painting — with young Melbourne virtuoso Hoang Pham as soloist.

I hope you enjoy tonight's concert.



André Gremillet
Managing Director

With a reputation for excellence, versatility and innovation, the Melbourne Symphony Orchestra is Australia's oldest orchestra, established in 1906. The Orchestra currently performs live to more than 200,000 people annually, in concerts ranging from subscription performances at its home, Hamer Hall at Arts Centre Melbourne, to its annual free concerts at Melbourne's largest outdoor venue, the Sidney Myer Music Bowl.

Sir Andrew Davis gave his inaugural concerts as Chief Conductor of the MSO in April 2013, having made his debut with the Orchestra in 2009. Highlights of his tenure have included collaborations with artists including Bryn Terfel, Emanuel Ax and Truls Mørk, the release of recordings of music by Richard Strauss, Charles Ives, Percy Grainger and Eugene Goossens, a 2014 European Festivals tour, and a multi-year cycle of Mahler's Symphonies.

The MSO also works each season with Principal Guest Conductor Diego Matheuz, Associate Conductor Benjamin Northey and the Melbourne Symphony Orchestra Chorus. Recent guest conductors to the MSO have included Thomas Adès, John Adams, Tan Dun,

Charles Dutoit, Jakub Hrůša, Mark Wigglesworth, Markus Stenz and Simone Young. The Orchestra has also collaborated with non-classical musicians including Burt Bacharach, Ben Folds, Nick Cave, Sting and Tim Minchin.

The MSO reaches an even larger audience through its regular concert broadcasts on ABC Classic FM, also streamed online, and through recordings on Chandos and ABC Classics. The MSO's Education and Community Engagement initiatives deliver innovative and engaging programs to audiences of all ages, including MSO Learn, 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 Creative Victoria, Department of Economic Development, Jobs, Transport and Resources. The MSO is also funded by the City of Melbourne, its Principal Partner, Emirates, corporate sponsors and individual donors, trusts and foundations.



ABOUT THE ARTISTS

Melbourne Symphony Orchestra

Benjamin Northey
conductor

Hoang Pham
piano

REGER
Four Tone Poems after Arnold Böcklin

LISZT
Piano Concerto No.1

Interval 20 minutes

MUSSORGSKY (orch. RAVEL)
Pictures at an Exhibition

This concert has a duration of approximately 1 hour and 50 minutes including one 20 minute interval.

Pre-Concert Recital

6.30pm Friday 11 September
Melbourne Town Hall

Ticket-holders are invited to attend a free pre-concert recital by Dr Calvin Bowman, on the Melbourne Town Hall grand organ.

Benjamin Northey

conductor

Benjamin Northey has emerged as one of the nation's leading musical figures. He holds the Patricia Riordan Associate Conductor Chair of the Melbourne Symphony Orchestra, and is Chief Conductor of Christchurch Symphony Orchestra.

Internationally, he has conducted the London Philharmonic Orchestra, Mozarteum Orchestra Salzburg, Hong Kong Philharmonic, National Symphony Orchestra of Colombia, New Zealand Symphony Orchestra and the Southbank Sinfonia of London.

In Australia, Benjamin has made many critically-acclaimed appearances as a guest conductor with all six state symphony orchestras as well as leading seasons of *L'elisir d'amore*, *The Tales of Hoffmann*, *La sonnambula*, *Don Giovanni* and *Così fan tutte*. This year he returns to all the major Australian orchestras, the HKPO, the NZSO and conducts *Turandot* for Opera Australia.

Hoang Pham

piano

Born in Vietnam, Australian pianist Hoang Pham studied at the Australian National Academy of Music and at the Manhattan School of Music, and has graduated with both a Bachelor and Master of Music.

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

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

He has also appeared at the Huntington Estate Music Festival, and as soloist performing Tchaikovsky's Piano Concerto No.2 for the Australian Ballet's national season of *Imperial Suite*. Hoang makes regular recital appearances in England, USA and France.



ABOUT THE MUSIC

Max Reger (1873-1916)

Four Tone Poems after Arnold Böcklin, Op. 128

The Hermit Playing a Violin

The Play of the Waves

The Isle of the Dead

Bacchanal

Reger's tone-poems after paintings by Arnold Böcklin are not typical of this prolific composer. A direct contemporary of Schoenberg, the Bavarian-born Reger gained a considerable reputation during his life for cultivating 'traditional' techniques like Bachian counterpoint and classical forms often in richly chromatic tonal harmony. His works by and large avoided the programmatic or pictorial element of, for instance, Richard Strauss' tone poems. In the Böcklin suite, however, Reger often adopts a style of great simplicity, precisely to depict musically the imagery of Böcklin's paintings. The work was composed in 1913, quite late in Reger's sadly short career.

Böcklin (1827-1901) was of Swiss birth but spent considerable time in Italy and was, for most of his career, a Romantic painter *par excellence*. His 'Hermit' painting shows an old man clad in the robes of a monk, playing the violin, with head bowed in front of an outdoor niche that contains a small shrine to the Madonna. Above, but unseen by the hermit, two cherubs listen from a patch of light, while another angel stands behind, rapt by the music. Reger's response is a simple hymnal harmony (which, coupled with his colourful orchestration, nonetheless rises to a high level of intensity) that supports a seemingly improvised, ecstatic song from the solo violin.



The following sea-picture is restless and liquid, providing strong contrast with the 'Hermit'. Reger's music is somewhat more inviting than Böcklin's picture, though: there the sea is a cold, dark-green under a cloudy sky that only shows a little blue on the horizon, and the mermaid in the foreground looks less than happy to be pawed by the swarthy satyr beside her. Böcklin's most famous image, *The Isle of the Dead*, was of course also the inspiration for Rachmaninov's tone poem of the same name. (Incidentally, there is a rather less well-known *Isle of the Living*, where nymphs and centaurs cavort on the beach and in the water.) There are several versions of *Isle of the Dead*, but each shows the mythological Charon, a gaunt, spectral figure in white, who carries the souls of the dead on his ferry-boat towards an island ringed with rock walls that has a grove of cypress trees at its centre. The music consists of wan passages, lightly scored and often featuring wind solos, that are periodically interrupted by impassioned, usually minor-key, episodes from the full orchestra.

The title of the final tone poem suggests another mythological moment, namely the festival of the god Bacchus (Dionysus), the patron of wine whose rites were celebrated with appropriate abandon. But by now Reger is less interested in depicting a particular image, so much as creating an atmosphere. There is no painting of Böcklin's specifically called 'Bacchanal', but there are any number that feature people and/or mythological creatures enjoying relaxed festivities: Böcklin's *Roman May Festival*, where a group dances below a rotunda-shaped temple, may have been part of Reger's inspiration. In any case, the music hardly requires a pictorial hook; it swirls and dances and occasionally staggers as we might expect.

Gordon Kerry © 2015

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

Franz Liszt (1811-1886)

Piano Concerto No. 1 in E flat

Allegro maestoso -

Quasi adagio -

Allegro vivace - Allegro animato -

Allegro marziale animato

Hoang Pham piano

Liszt was a larger-than-life character, both biographically and musically. A gifted child prodigy, he was publicly kissed on the brow by Beethoven, and later gained a formidable reputation as a womaniser, toured extensively as the greatest pianist of his era, lived with a princess and even took a form of Holy Orders. Yet behind this colourful and romantic image lay an immensely gifted musician, deeply committed to the future of music and the creative endeavours of his contemporaries.

Liszt's two piano concertos rank among his most important works and, while quite different in character, have a similar history. Early sketches for both works date from 1838-1840, but Liszt's constant touring prevented the completion of the first until 1849, the year after his appointment as court conductor in Weimar. But even then there was a delay and the Concerto No. 1 was not to be premiered in Weimar until 17 February 1855, with Liszt himself as soloist and Berlioz conducting.

Dedicated to Henri Litolff, the concerto is a work of extraordinary unity in four movements played without a break. The main theme dominates both the first and the last movements and all other important themes recur several times during the course of the work. Variations of these themes occur through metamorphosis and transformation rather than through formal development.

The forceful principal theme is stated immediately in the strings over wind chords. It is said that Liszt sang the words 'Das versteht ihr alle nicht' ('None of you understands this') to this melody. After four bars the piano enters and we hear a cadenza and some elaboration of the opening theme. The movement ends with intricate arpeggios and runs in the piano while the orchestra restates the main theme.

ABOUT THE MUSIC

Franz Liszt (1811-1886)

In the *Adagio* the dreamlike melody for the piano gives way to a magical moment where the flute and then clarinet enter while the pianist's trills die away to nothing.

The scherzo contains an unusually prominent part for that most humble of orchestral instruments – the triangle! It is employed at the beginning as a sparkling companion to the descending cascades of the piano. The critic Eduard Hanslick bitterly attacked the prominence given to the triangle in this movement, but Liszt retorted that it offered 'the effect of contrast'. Such extraordinary aesthetic debates hindered the general acceptance of the concerto early in its life (it was not performed again until 1869), although they could not distract popular attention from it forever. A third important theme is introduced in this scherzo and the end of the movement is signalled by a cadenza in which the opening theme of the movement is again suggested.

A development section then leads to the final movement in which we find all the themes of the concerto transformed and unified: first the delicate *Adagio* melody is treated in a march-like fashion, then the theme of the scherzo ushers in a brilliant *stretto* (overlapping entries in close succession), and finally the main theme returns in triumph.

The strength – and the paradox – of this concerto lie in its tight structure that nevertheless appears to be almost 'improvisatory'. As the legendary pianist Alfred Cortot remarked, 'The listener ... must not be given the impression that he is subjected to a kind of nonsensical chitchat. The steadiness of the work's foundations must be felt.'

Martin Buzacott
Symphony Australia © 1998

The Melbourne Symphony was the first of the Australian state orchestras to perform this concerto, in April 1940 with conductor Georg Schnéevoigt and pianist Eric Landerer. The MSO most recently performed it at a free concert at the Sidney Myer Music Bowl in February 2012, with Diego Matheuz and Ian Munro as soloist.

Modest Mussorgsky (1839-1881) (orch. Maurice Ravel)

Pictures at an Exhibition

Promenade

Gnome

Promenade

The Old Castle

Promenade

Tuileries – Children quarrelling at play

Bydlo

Promenade

Ballet of the Unhatched Chickens

'Samuel' Goldenberg and 'Schmuyle'

Limoges Market

Catacombs – Roman sepulchres

Con mortuis in lingua mortua

(With the dead in a dead language)

The Hut on Hen's Legs – Baba-Yaga

The Great Gate of Kiev

—

Mussorgsky wrote *Pictures at an Exhibition* as a memorial to his friend the artist Victor Hartmann who had died prematurely of a heart attack in 1873. In 1874 Vladimir Stasov, the influential critic, mounted an exhibition of Hartmann's works – paintings, drawings, designs and jewellery – and it was this which inspired Mussorgsky to produce what became the piano work *Pictures at an Exhibition*, a set of 'tone-portraits' based on a selection of Hartmann's works.

There have been various orchestrations of *Pictures* over the years, indicating the essentially orchestral nature of Mussorgsky's pianism. The most famous, however, is that of Maurice Ravel, the result of a commission from Serge Koussevitzky. For Ravel, the act of orchestrating was an important occupation, and this may explain why he is one of the great orchestral colourists. Certainly, he also had an affinity with Mussorgsky's music and with Russian music in general; by the time he came to orchestrate *Pictures* in 1922, he and Stravinsky had already completed Mussorgsky's unfinished opera *Khovanshchina* for Sergei Diaghilev. Ravel pursued this type of engagement with the music of others with a strong inner conviction. As H.H. Stuckenschmidt commented: 'The score is an ideal example of artistic empathy, giving the impression that Ravel had completely identified himself with Mussorgsky's own creative thinking.'

Pictures at an Exhibition begins with the **Promenade**, an introduction in a varying 5/4 and 6/4 metre, meant to represent the composer himself wandering around looking at the paintings. What begins as a single line followed by chords in the piano original is presented as a solo trumpet followed by tutti brass and, later, massed strings and winds, providing altered perspectives.

Gnome is inspired by Hartmann's design for a small gnome-shaped nutcracker.

The Old Castle is based on a watercolour of a troubadour singing before a medieval castle. In an inspired piece of orchestration, Ravel gives the principal melody to alto saxophone.

The third *Promenade* has a fuller orchestration, in response to the thicker chords of Mussorgsky's original.

Ravel opts predominantly for winds in **Tuileries**, based on Hartmann's watercolour of one corner of the famous French garden.

Bydlo, Polish for 'cattle', refers to a drawing of two oxen pulling a heavy cart. Listening to the piano original with its heavy bass chords and opening *fortissimo*, one is reminded of the realist Mussorgsky's attempts at pantomimic accuracy. Ravel, however, aims for a different effect. His *Bydlo* begins as a distant forlorn tuba solo which builds with the addition of other instruments before returning to solo tuba – as if the cart has passed on its way.

Ballet of the Unhatched Chickens is based on Hartmann's costume designs for the ballet *Trilby*. The dancers' legs stick out from the shells. Ravel's clacking winds conjure the image of farmyard activity.

'Samuel' Goldenberg and 'Schmuyle' is often presented with Stasov's sanitised title *Two Jews* – *One Rich, the other Poor*, but, according to Richard Taruskin, Mussorgsky's intention was definitely unflattering, which is backed up by the fact that no Hartmann picture by that name exists. The stuttering muted trumpet solo here is often used as an orchestral audition piece.

ABOUT THE MUSIC

Modest Mussorgsky (1839-1881) (orch. Maurice Ravel)

Ravel removed a *Promenade* which originally occurred between 'Samuel' Goldenberg and 'Schmuyle' and **Limoges Market**. Certainly, Mussorgsky wanted the listener to keep in mind the observer's changing perspective, but Ravel acknowledged that an audience isn't in need of such a literal account.

In **Catacombs** Hartmann painted himself, the architect Kenel and a guide with a lantern exploring the Paris catacombs. The orchestration is almost brutally simple with stark – though expertly voiced – brass chords.

Catacombs moves into **Con mortuis in lingua mortua**. We hear a variation of the *Promenade* theme, with oboes playing against sepulchral-sounding high string tremolos. Mussorgsky wrote on the piano score: 'Hartmann's creative spirit leads me to the place of skulls and calls to them – the skulls begin to glow faintly from within.'

The Hut on Hen's Legs refers to a Hartmann design for a clock face in the form of Baba-Yaga, the witch in Russian folk tales who lives in a hut mounted on the legs of a giant fowl.

The Great Gate of Kiev, Hartmann's architectural design for a commemorative structure, provides the inspiration for a massive blazing finale.

G.K. Williams
Symphony Australia © 1999/2001

The Melbourne Symphony Orchestra first performed Pictures at an Exhibition in July 1938 with conductor Percy Code, and most recently in July 2012 with Jakub Hrůša.

Programs for Schools and Families 2016

Music is for everybody and there is always something to learn.

This is the credo behind the MSO's popular Education and Community Engagement programs. Our many concerts and related activities are designed to inspire active intergenerational participation in music. We create an inclusive and accessible environment that combines education and entertainment, ignites curiosity and fosters a lifelong passion for music.

2016 Education Week

In 2016, from 2 to 7 May, we celebrate the Melbourne Symphony Orchestra's sixth annual Education Week at Hamer Hall. As with the 2015 week, attended by more than 15,000 people of all ages, 2016 will be a festive experience for schools and families.

This lively program of concerts and interactive talks, presented by international educator Paul Rissmann and MSO Associate Conductor, Benjamin Northey, is designed to develop appreciation of music and to enable people to connect and to share the experience.

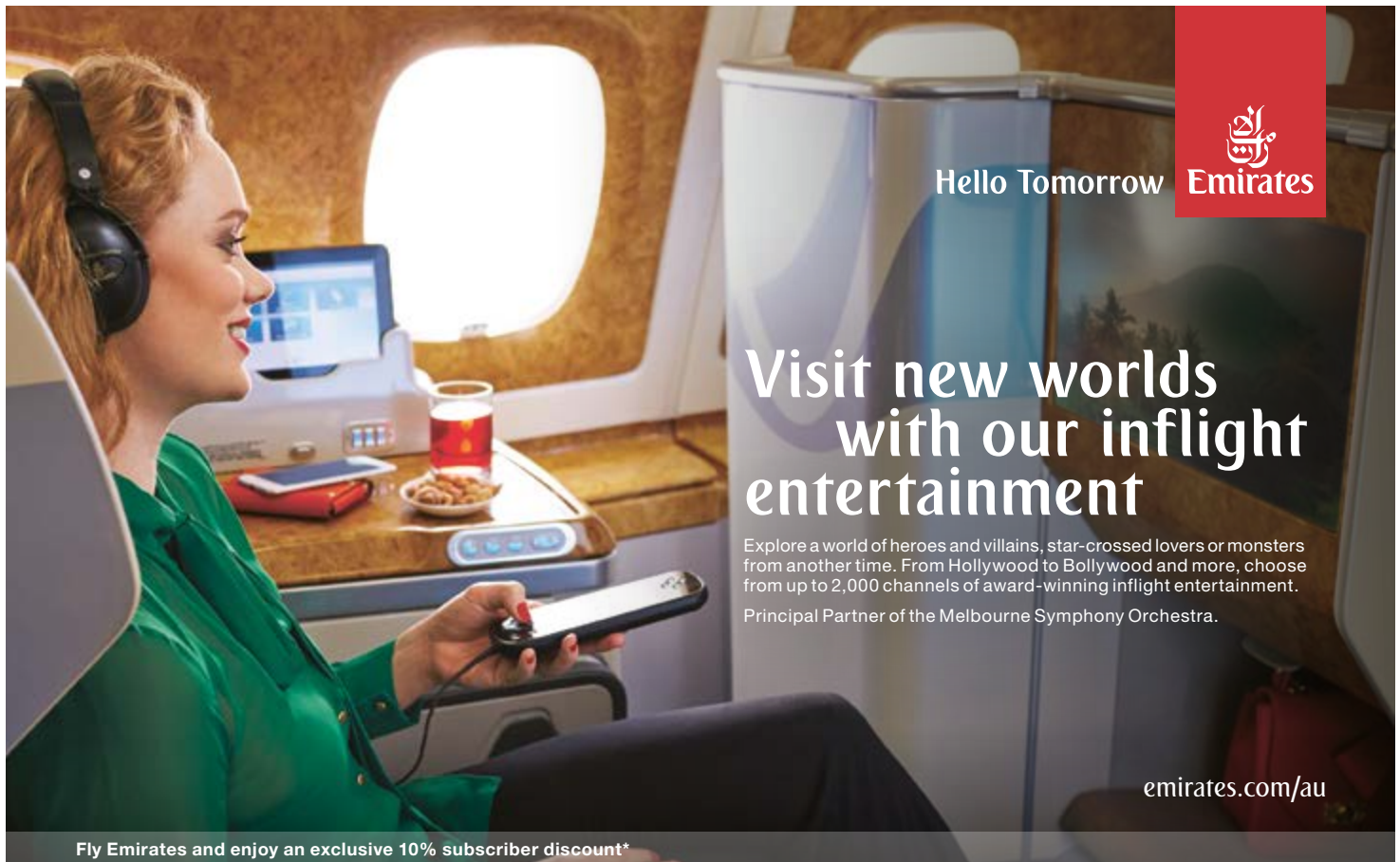
For more information, visit mso.com.au.

To request a copy of the 2016 brochure for Schools and Families, visit mso.com.au/brochures or call (03) 9929 9600.

"MSO Education Week allows our students to experience the wonder and thrill of watching a live orchestra play, while also learning about and interacting with the music..."

Sian Katsineris-Paine
Malvern Valley Primary School





Hello Tomorrow 

Visit new worlds with our inflight entertainment

Explore a world of heroes and villains, star-crossed lovers or monsters from another time. From Hollywood to Bollywood and more, choose from up to 2,000 channels of award-winning inflight entertainment.

Principal Partner of the Melbourne Symphony Orchestra.

emirates.com/au

Fly Emirates and enjoy an exclusive 10% subscriber discount*

*Exclusive 10% discount across all classes valid for Melbourne Symphony Orchestra subscriber and patron online bookings, and their companions when travelling together. To book, visit mso.com.au/support-us/our-partners/emirates/emirates-offer for your password to redeem online discount via emirates.com/au/mso. Offer applies to Emirates operated services on permitted routes originating from Melbourne, and excludes flights operated by partner airlines. Discount applies to the fare component only and excludes taxes, surcharges and levies. Bookings can only be made up to 11 months in advance. Offer valid for sale on or before 31 December 2015, subject to availability at time of booking and may be subject to change and withdrawn without notice. Visit emirates.com/au/mso for full terms and conditions.



PARTNERING WITH THE MSO AT VICTORIA HARBOUR

It takes a place to create a community, and a community to create a place.

Every day Lendlease creates places that offer some of the best things in life. Imaginative design, exceptional quality, luxury features and inspired locations. Places for people.

As a Maestro partner, we aim to collaborate with the MSO to create meaningful connections with people through performances, to shape great places in Victoria.

www.lendlease.com **lendlease**

MELBOURNE SYMPHONY ORCHESTRA

Sir Andrew Davis
Diego Matheuz
Benjamin Northey

Harold Mitchell AC Chief Conductor Chair
Principal Guest Conductor
Patricia Riordan Associate Conductor Chair

FIRST VIOLINS

Dale Barltrop
Concertmaster
Eoin Andersen
Concertmaster
Sophie Rowell
Associate Concertmaster
Peter Edwards
Assistant Principal
Kirsty Bremner
MSO Friends Chair
Sarah Curro
Peter Fellin
Deborah Goodall
Lorraine Hook
Kirstin Kenny
Ji Won Kim
Eleanor Mancini
Mark Mogilevski
Michelle Ruffolo
Kathryn Taylor
Rebecca Adler*
Jacqueline Edwards*
Robert John*
Susannah Ng*
Oksana Thompson*

SECOND VIOLINS

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

Andrew Hall
Francesca Hiew
Rachel Homburg
Christine Johnson
Isy Wasserman
Philippa West
Patrick Wong
Roger Young
Clare Miller*

VIOLAS

Christopher Moore
Principal
Christopher Carlidge
Acting Associate
Principal
Lauren Bridgen
Katharine Brockman
Simon Collins
Gabrielle Halloran
Trevor Jones
Fiona Sargeant
Cindy Watkin
Caleb Wright
Anthony Chataway*
Douglas Coghill*
Helen Ireland*
Sophie Kesoglidis*

CELLOS

David Berlin
MS Newman Family
Principal Cello Chair
Rachael Tobin
Associate Principal
Nicholas Bochner
Assistant Principal
Miranda Brockman
Rohan de Korte
Keith Johnson

Sarah Morse
Angela Sargeant
Michelle Wood
Svetlana Bogosavljevic*
Nils Hobiger*
Kalina Krusteva-Theaker*

DOUBLE BASSES

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

FLUTES

Prudence Davis
Principal Flute Chair -
Anonymous
Wendy Clarke
Associate Principal
Sarah Beggs

PICCOLO

Andrew Macleod
Principal

OBOES

Jeffrey Crellin
Principal
Thomas Hutchinson
Associate Principal
Ann Blackburn

COR ANGLAIS

Michael Pisani
Principal

CLARINETS

David Thomas
Principal
Philip Arkinstall
Associate Principal
Craig Hill

BASS CLARINET

Jon Craven
Principal

BASSOONS

Jack Schiller
Principal
Lyndon Watts*
Guest Principal
Elise Millman
Associate Principal
Natasha Thomas

CONTRABASSOON

Brock Imison
Principal
Colin Forbes-Abrams*

HORNS

Zora Slokar
Principal
Tim Thorpe*
Guest Principal
Geoff Lierse
Associate Principal
Saul Lewis
Principal Third
Jenna Breen
Abbey Edlin
Trinette McClimont

TRUMPETS

Geoffrey Payne
Principal

Shane Hooton
Associate Principal
William Evans
Julie Payne
David Khafagi*

TROMBONES

Brett Kelly
Don Immel*
Principal
Kieran Conrau*

BASS TROMBONE

Mike Szabo
Principal

TUBA

Timothy Buzbee
Principal

TIMPANI

Christine Turpin
Principal

PERCUSSION

Robert Clarke
Principal
John Arcaro
Robert Cossom
Leah Scholes*
Greg Sully*

HARP

Yinuo Mu
Principal
Mary Anderson*

CELESTE

Donald Nicolson*

*Guest musician

MANAGEMENT

BOARD

Harold Mitchell AC
Chairman
Michael Ullmer
Deputy Chair
Andrew Dyer
Danny Gorog
André Gremillet
Margaret Jackson AC
Brett Kelly
David Krasnostein
David Li
Ann Peacock
Helen Silver AO
Kee Wong

COMPANY

SECRETARY
Oliver Carton

EXECUTIVE

André Gremillet
Managing Director
Catrin Harris
Executive Assistant

HUMAN RESOURCES

Miranda Crawley
Director of Human
Resources

BUSINESS

Francie Doolan
Chief Financial Officer
Raelene King
Personnel Manager
Leonie Woolnough
Financial Controller
Phil Noone
Accountant
Nathalia Andries
Finance Officer
Suzanne Dembo
Strategic
Communications and
Business Processes
Manager

ARTISTIC

Ronald Vermeulen
Director of Artistic
Planning
Andrew Pogson
Special Projects Manager
Laura Holian
Artistic Coordinator
Helena Balazs
Chorus Manager
Stephen McAllan
Artist Liaison

EDUCATION AND

COMMUNITY
ENGAGEMENT
Bronwyn Lobb
Director of Education
and Community
Engagement
Lucy Bardoel
Education and
Community Engagement
Coordinator
Lucy Rash
Pizzicato Effect
Coordinator

OPERATIONS

Gabrielle Waters
Director of Operations
Angela Bristow
Orchestra Manager
James Foster
Operations Manager
James Poole
Production Coordinator
Alastair McKean
Orchestra Librarian
Kathryn O'Brien
Assistant Librarian
Michael Stevens
Assistant Orchestra
Manager
Lucy Rash
Operations Coordinator

MARKETING

Alice Wilkinson
Director of Marketing
Jennifer Poller
Marketing Manager
Megan Soley
Marketing Manager
Ali Webb
PR Manager
Kate Eichler
Publicity and Online
Engagement Coordinator
Kieran Clarke
Digital Manager
Nina Dubecki
Front of House Supervisor
James Rewell
Graphic Designer
Chloe Schnell
Marketing Coordinator
Claire Hayes
Ticket and Database
Manager
Paul Congdon
Box Office Supervisor
Angela Ballin
Customer Service
Coordinator
Chelsie Jones
Customer Service Officer

DEVELOPMENT

Leith Brooke
Director of Development
Jessica Frean
MSO Foundation
Manager
Ben Lee
Donor and Government
Relations Manager
Arturs Ezergailis
Donor and Patron
Coordinator
Judy Turner
Major Gifts Manager
Justine Knapp
Major Gifts Coordinator
Michelle Monaghan
Corporate Development
Manager

THANKS TO OUR WONDERFUL **MSO SUPPORTERS**

The MSO relies on your ongoing philanthropic support to sustain access, artists, education, community engagement and more. We invite our supporters to get close to the MSO through a range of special events and supporter newsletter *The Full Score*.

The MSO welcomes your support at any level. Donations of \$2 and over are tax deductible, and supporters are recognised as follows: \$100 (Friend), \$1,000 (Player), \$2,500 (Associate), \$5,000 (Principal), \$10,000 (Maestro), \$20,000 (Impresario), \$50,000 (Benefactor)

The **MSO Conductor's Circle** is our bequest program for members who have notified of a planned gift in their Will.

Enquiries: Ph +61 (03) 9626 1248 Email: philanthropy@mso.com.au

This honour roll is correct at time of printing.

ARTIST CHAIR BENEFACTORS

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

PROGRAM BENEFACTORS

Meet The Orchestra
Made possible by The Ullmer Family
Foundation

East meets West
Supported by the Li Family Trust

The Pizzicato Effect (Anonymous)

MSO UPBEAT
Supported by Betty Amsden AO DSJ

MSO CONNECT
Supported by Jason Yeap OAM

BENEFACTOR PATRONS \$50,000+

Betty Amsden AO DSJ
Philip Bacon AM
Marc Besen AC and Eva Besen AO
Jennifer Brukner
Rachel and the Hon. Alan Goldberg AO QC
The Gross Foundation
David and Angela Li
Annette Maluish
Harold Mitchell AC
MS Newman Family
Roslyn Packer AO
Mrs Margaret S Ross AM and Dr Ian Ross
Joy Selby Smith
Ullmer Family Foundation

IMPRESARIO PATRONS \$20,000+

Michael Aquilina
Perri Cutten and Jo Daniell
Susan Fry and Don Fry AO
John McKay and Lois McKay
Elizabeth Proust AO
Rae Rothfield

MAESTRO PATRONS \$10,000+

John and Mary Barlow
Kaye and David Birks
Paul and Wendy Carter
Mitchell Chipman
Jan and Peter Clark

Sir Andrew and Lady Gianna Davis
Andrew and Theresa Dyer
Future Kids Pty Ltd
Robert & Jan Green
Lou Hamon OAM
Margaret Jackson AC
Konfir Kabo and Monica Lim
Mr Greig Gailey and Dr Geraldine Lazarus
Norman and Betty Lees
Mimie MacLaren
Matsarol Foundation
Ian and Jeannie Paterson
Onbass Foundation
Glenn Sedgwick
Maria Solà, in memory of Malcolm Douglas
Drs G & G Stephenson. In honour of the
great Romanian musicians George Enescu
and Dinu Lipatti
Lyn Williams AM
Kee Wong and Wai Tang
Jason Yeap OAM
Anonymous (1)

PRINCIPAL PATRONS \$5,000+

Lino and Di Bresciani OAM
Linda Britten
David and Emma Capponi
Tim and Lyn Edward
John and Diana Frew
Danny Gorog and Lindy Susskind
Nereda Hanlon and Michael Hanlon AM
Hartmut and Ruth Hofmann
Jenny and Peter Hordern
Jenkins Family Foundation
Suzanne Kirkham
Vivien and Graham Knowles
David Krasnostein and Pat Stragalinis
Elizabeth Kraus in memory of Bryan Hobbs
Dr Elizabeth A Lewis AM
Peter Lovell
The Cuming Bequest
Mr and Mrs D R Meagher
Wayne and Penny Morgan
Marie Morton FRSA
Dr Paul Nisselle AM
Lady Potter AC
Stephen Shanasy
Gai and David Taylor
The Hon. Michael Watt QC and Cecilie Hall
Anonymous (4)

ASSOCIATE PATRONS \$2,500+

Dandolo Partners
Pierce Armstrong Foundation
Will and Dorothy Bailey Bequest
Barbara Bell in memory of Elsa Bell
Peter Biggs CNZM and Mary Biggs
Mrs S Bignell

Stephen and Caroline Brain
Mr John Brockman OAM and Mrs Pat
Brockman
Leith and Mike Brooke
Rhonda Burchmore
Bill and Sandra Burdett
Oliver Carlton
John and Lyn Coppock
Miss Ann Darby in memory of Leslie J. Darby
Mary and Frederick Davidson AM
Peter and Leila Doyle
Lisa Dwyer and Dr Ian Dickson
Jane Edmanson OAM
Dr Helen M Ferguson
Mr Bill Fleming
Colin Golvan QC and Dr Deborah Golvan
Susan and Gary Hearst
Gillian and Michael Hund
Rosemary and James Jacoby
John and Joan Jones

Kloeden Foundation
Sylvia Lavelle
Ann and George Littlewood
H E McKenzie
Allan and Evelyn McLaren
Don and Anne Meadows
Ann Peacock with Andrew and Woody
Kroger
Sue and Barry Peake
Mrs W Peart
Ruth and Ralph Renard
Tom and Elizabeth Romanowski
Max and Jill Schultz
Diana and Brian Snape AM
Mr Tam Vu and Dr Cherylyn Tillman
William and Jenny Ullmer
Bert and Ila Vanrenen
Barbara and Donald Weir
Brian and Helena Worsfold
Anonymous (12)

PLAYER PATRONS \$1,000+

Anita and Graham Anderson, Christine
and Mark Armour, Arnold Bloch Leibler,
Marlyn and Peter Bancroft OAM, Adrienne
Basser, Prof Weston Bate and Janice Bate,
Timothy and Margaret Best, David and
Helen Blackwell, Bill Bowness, Michael F
Boyt, M Ward Breheny, Susie Brown, Jill and
Christopher Buckley, Dr Lynda Campbell,
Sir Roderick Carnegie AC, Andrew and
Pamela Crockett, Natasha Davies, Pat
and Bruce Davis, Merrowyn Deacon,
Sandra Dent, Dominic and Natalie Dirupo,
Marie Dowling, John and Anne Duncan,
Kay Ehrenberg, Gabrielle Eisen, Vivien
and Jack Fajgenbaum, Grant Fisher and
Helen Bird, Barry Fradkin OAM and Dr Pam
Fradkin, David Gibbs and Susie O'Neill,

THANKS TO OUR WONDERFUL MSO SUPPORTERS

Merwyn and Greta Goldblatt, Dina and Ron Goldschlager, George Golvan QC and Naomi Golvan, Charles and Cornelia Goode, Dr Marged Goode, Louise Gourlay OAM, Ginette and André Gremillet, Max Gulbin, Dr Sandra Hacker AO and Mr Ian Kennedy AM, Jean Hedges, Paula Hansky OAM and Jack Hansky AM, Tilda and Brian Haughney, Henkell Family Fund, Penelope Hughes, Dr Alastair Jackson, Stuart Jennings, George and Grace Kass, Irene Kearsey, Ilma Kelson Music Foundation, Dr Anne Kennedy, Lew Foundation, Norman Lewis in memory of Dr Phyllis Lewis, Dr Anne Lierse, Violet and Jeff Loewenstein, The Hon Ian Macphree AO and Mrs Julie Mcphee, Elizabeth H Loftus, Vivienne Hady and Rosemary Madden, Dr Julianne Bayliss, In memory of Leigh Masel, John and Margaret Mason, In honour of Norma and Lloyd Rees, Trevor and Moyra McAllister, David Menzies, Ian Morrey, The Novy Family, Laurence O'Keefe and Christopher James, Graham and Christine Peirson, Andrew Penn and Kallie Blauhorn, Kerryn Pratchett, Peter Priest, Jiaxing Qin, Eli Raskin, Peter and Carolyn Rendit, S M Richards AM and M R Richards, Dr Rosemary Ayton and Dr Sam Ricketson, Joan P Robinson, Doug and Elisabeth Scott, Jeffrey Sher, Dr Sam Smorgon AO and Mrs Minnie Smorgon, John So, Dr Norman and Dr Sue Sonenberg, Dr Michael Soon, Pauline Speedy, State Music Camp, Geoff and Judy Steinicke, Mrs Suzy and Dr Mark Suss, Pamela Swansson, Frank Tisher OAM and Dr Miriam Tisher, Margaret Tritsch, Judy Turner and Neil Adam, P & E Turner, Mary Vallentine AO, The Hon. Rosemary Varty, Leon and Sandra Velik, Sue Walker AM, Elaine Walters OAM and Gregory Walters, Edward and Paddy White, Janet Whiting and Phil Lukies, Nic and Ann Willcock, Marian and Terry Wills Cooke, Pamela F Wilson, Joanne Wolff,

Peter and Susan Yates, Mark Young, Panch Das and Laurel Young-Das, YMF Australia
Anonymous (17)

THE MAHLER SYNDICATE

David and Kaye Birks, Jennifer Brukner, Mary and Frederick Davidson AM, Tim and Lyn Edward, John and Diana Frew, Louis Hamon OAM, The Hon Dr Barry Jones AC, Dr Paul Nisselle AM. Maria Solà in memory of Malcolm Douglas. The Hon Michael Watt QC and Cecille Hall, *Anonymous (1)*

MSO ROSES

Founding Rose: Jennifer Brukner

Roses: Mary Barlow, Linda Britten, Wendy Carter, Annette Maluish, Lois McKay, Pat Stragalinos, Jenny Ullmer **Rosebuds:** Leith Brooke, Lynne Damman, Francie Doolan, Lyn Edward, Elizabeth A Lewis AM, Sophie Rowell, Dr Cherilyn Tillman

FOUNDATIONS AND TRUSTS

The Annie Danks Trust
Collier Charitable Fund
Creative Partnerships Australia
Crown Resorts Foundation and the Packer Family Foundation
The Cybec Foundation
The Harold Mitchell Foundation
Helen Macpherson Smith Trust
Ivor Ronald Evans Foundation, managed by Equity Trustees Limited and Mr Russell Brown Linnell/Hughes Trust, managed by Perpetual
The Marian and EH Flack Trust
The Perpetual Foundation – Alan (AGL) Shaw Endowment, managed by Perpetual
The Pratt Foundation
The Robert Salzer Foundation
The Schapper Family Foundation
The Scobie and Claire Mackinnon Trust

CONDUCTOR'S CIRCLE

Jenny Anderson, G C Bawden and L de Kievit, Lesley Bawden, Joyce Bown, Mrs Jenny Brukner and the late Mr John Brukner, Ken Bullen, Luci and Ron Chambers, Sandra Dent, Lyn Edward, Alan Egan JP, Gunta Eglite, Louis Hamon OAM, Carol Hay, Tony Howe, Audrey M Jenkins, John and Joan Jones, George and Grace Kass, Mrs Sylvia Lavelle, Pauline and David Lawton, Lorraine Meldrum, Cameron Mowat, Laurence O'Keefe and Christopher James, Rosia Pasteur, Elizabeth Proust AO, Penny Rawlins, Joan P Robinson, Neil Roussac, Anne Roussac-Hoyne, Jennifer Shepherd, Drs Gabriela and George Stephenson, Pamela Swansson, Lillian Tarry, Dr Cherilyn Tillman, Mr and Mrs R P Trebilcock, Michael Ullmer, Ila Vanrenen, Mr Tam Vu, Marian and Terry Wills Cooke, Mark Young, *Anonymous (21)*

THE MSO GRATEFULLY ACKNOWLEDGES THE SUPPORT RECEIVED FROM THE ESTATES OF:

The MSO gratefully acknowledges the support received from the Estates of:, Angela Beagley, Gwen Hunt, Pauline Marie Johnston, C P Kemp, Peter Forbes MacLaren, Prof Andrew McCredie, Miss Sheila Scotter AM MBE, Molly Stephens, Jean Tweedie, Herta and Fred B Vogel, Dorothy Wood,

HONORARY APPOINTMENTS

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

PRINCIPAL PARTNER



MAESTRO PARTNERS



OFFICIAL CAR PARTNER



ASSOCIATE PARTNERS



SUPPORTING PARTNERS

3L Alliance
Elenberg Fraser
Fed Square
Flowers Vasette

Feature Alpha Investment
(a unit of the Tong Eng Group)
Future Kids

Golden Age Group
Kabo Lawyers
Linda Britten

Naomi Milgrom Foundation
PwC
UAG + SJB
Universal

GOVERNMENT PARTNERS



MEDIA PARTNER



Melbourne Symphony Orchestra

Mozart's Requiem

A work that inspires a deep sense of awe and wonder whenever it is performed. Conductor **Benjamin Northey** and guest chorus master **Warren Trevelyan-Jones** present this mighty work to celebrate **50 years of the MSO Chorus. 7 October at 8pm. Elisabeth Murdoch Hall Melbourne Recital Centre.**

Book now mso.com.au / (03) 9929 9600



CREATIVE
VICTORIA




Emirates
Principal Partner