LAST NIGHT OF THE PROMS
25 MARCH 2018
CONCERT PROGRAM

Melbourne Symphony Orchestra
Melbourne Symphony Orchestra
Sir Andrew Davis conductor
Measha Brueggergosman soprano
David Jones drum kit
Melbourne Symphony Orchestra Chorus
Warren Trevelyan-Jones chorus master
Tasmin Little violin
Tianyi Lu conductor

Elgar Cockaigne
Ravel Tzigane
Duparc Selection of Orchestral songs

INTERVAL

Vine V
Chindamo Concerto for Drums and Orchestra*
*MSO commission and World Premiere
Elgar Pomp and Circumstance March No.1
Wood Fantasia on British Sea Songs
Arne Rule, Britannia!
Parry Jerusalem

Running time 2 hours 10 minutes, including 20 minute interval

In consideration of your fellow patrons, the MSO thanks you for dimming the lighting on your mobile phone.
The MSO acknowledge the Traditional Owners of the land on which we are performing. We pay our respects to their Elders, past and present, and the Elders from other communities who may be in attendance.

Melbourne Symphony Orchestra
Established in 1906, the Melbourne Symphony Orchestra (MSO) is an arts leader and Australia’s longest-running professional orchestra. Chief Conductor Sir Andrew Davis has been at the helm of MSO since 2013. Engaging more than 3 million people each year, the MSO reaches a variety of audiences through live performances, recordings, TV and radio broadcasts and live streaming.

Sir Andrew Davis gave his inaugural concerts as the MSO’s Chief Conductor in 2013. The MSO also works with Associate Conductor Benjamin Northey and Assistant Conductor Tianyi Lu, as well as with such eminent recent guest conductors as Tan Dun, John Adams, Jakub Hrůša and Jukka-Pekka Saraste. It has also collaborated with non-classical musicians including Elton John, Nick Cave and Flight Facilities.

SIR ANDREW DAVIS
Chief Conductor of the Melbourne Symphony Orchestra, Sir Andrew Davis is also Music Director and Principal Conductor of the Lyric Opera of Chicago. He is Conductor Laureate of both the BBC Symphony Orchestra and the Toronto Symphony, where he has also been named interim Artistic Director until 2020.

In a career spanning more than 40 years he has conducted virtually all the world’s major orchestras and opera companies, and at the major festivals.

Sir Andrew’s many CDs include a Messiah nominated for a 2018 Grammy, a recording of Strauss with the MSO, Bliss’s The Beatitudes, and a recording with the Bergen Philharmonic of Vaughan Williams’ Job/Symphony No.9 nominated for a 2018 BBC Music Magazine Award.

With the MSO he has just released a third recording in the ongoing Richard Strauss series, featuring the Alpine Symphony and Till Eulenspiegel.
TASMIN LITTLE
VIOLIN

Tasmin Little has performed in prestigious venues such as Carnegie Hall, the Concertgebouw, Barbican Centre and Suntory Hall. Her career encompasses performances, masterclasses, workshops and community outreach work.

Already this year she has appeared as soloist and in recital around the UK. Recordings include Elgar’s Violin Concerto with Sir Andrew Davis and the Royal National Scottish Orchestra (Critic’s Choice Award in 2011’s Classic BRIT Awards) and, recently, Szymanowski and Karłowicz concertos with the BBC Symphony Orchestra and Edward Gardner.

Tasmin Little has premiered many contemporary works. Her awards include a Gramophone Award for Audience Innovation for her outreach program, The Naked Violin. She is an Officer of the Order of the British Empire (OBE). She plays a 1757 Guadagnini violin.

MEASHA BRUEGGERSOMAN
SOPRANO

Canadian soprano Measha Brueggergosman embraces a broad array of performance platforms and musical styles. Committed to innovative programming, she has given song recitals at venues including Carnegie Hall, as well as festivals such as Edinburgh, Verbier and Bergen. In concert she has worked with such conductors as Daniel Barenboim, Gustavo Dudamel and Sir Andrew Davis. Recent opera highlights include the Spanish premiere of Jake Heggie’s Dead Man Walking.

Her recording of Wagner’s Wesendoncklieder with Franz Welser-Möst and the Cleveland Orchestra earned a Grammy nomination. Offstage, Measha Brueggergosman is a leading advocate for music education and has just released her memoir Something is Always on Fire.

Exploring her African heritage, Songs of Freedom, a film, 4-part TV series, interactive website and mobile application has also been released.
EDWARD ELGAR  
(1857-1934)

Cockaigne: Overture, Op.40  
(In London Town)

From the turn of the 20th century onwards, radical social change began to make its presence felt in the imaginations of European composers. In Britain, as the British Empire began to crumble and as political developments in Europe pointed toward the end of an era, composers (who could not rely on television to do it for them) set out to document the sights and sounds of their national capital as they had known it. Elgar began the trend with his Cockaigne Overture in 1901, and in the decades which followed, Vaughan Williams wrote his London Symphony, Gustav Holst composed Hammersmith, John Ireland offered his London Overture and Eric Coates completed two London Suites.

In Elgar's case, the composition of the Cockaigne Overture (which is not an 'overture' as such, but a freestanding tone poem) was written not just in response to the passing of an era, but also, in some sense, the passing of Elgar's career! Written in February and March of 1901 after the notorious failure of The Dream of Gerontius premiere, Elgar at the time of its composition professed himself to be suicidal.

While his contemporaries attested that Elgar was at times guilty of excessive self-dramatisation, there can be no doubt that he was genuinely devastated by the negative response to his great Oratorio.

He was also in desperate financial trouble and he protested in letters (perhaps a little melodramatically) that he might have to become a tradesman to make ends meet.

And yet for all that, the Cockaigne Overture remains one of Elgar's sunniest pieces. He described it in a letter to Hans Richter as 'honest, healthy, humorous and strong but not vulgar...extremely cheerful like a miserable unsuccessful man ought to write'; and in a letter to Jaeger ('Nimrod' of the Enigma Variations) he called it 'cheerful and Londony – stout and steaky'.

He said that the idea for a descriptive piece about London occurred to him 'one dark day in the Guildhall: looking at the memorials of the city's great past and knowing well the history of its unending charity, I seemed to hear far away in the dim roof a theme, an echo of some noble melody'. That 'noble melody' now forms the second theme of the Cockaigne Overture, with its characteristic marking of 'nobilmente' (nobly) above it in the score.

'Cockaigne' is an archaic, humorous term for London – the modern word 'cockney' derives from it – but so as to avoid any confusion Elgar provided the subtitle 'In London Town'. While not being programmatic in the strict Straussian sense, the overture nevertheless conjures up the sights and sounds of turn-of-the-century London, including the quiet squares, the chirpy street-vendors and the processions of military and brass bands.

Each passage is marked by its distinctive orchestration, with passages where bells chime, woodwinds snatch pointillistic figures, cornets add an edge of brashness, and a solo horn against accompanying strings provides an element of romance and nostalgia. All of these themes merge seamlessly, one into another, giving the work a broad impressionistic unity rather than a strict classical development.
From its quiet but busy and bustling opening theme, to the triumphant return of the ‘nobilmente’ second subject at the end of the work, the Cockaigne Overture has never failed to please audiences. It was premiered by the Royal Philharmonic Society at the Queen’s Hall, London, in June 1901 with the composer conducting, and after meeting immediate success it was performed again at the Three Choirs Festival in Gloucester in the September of that year.

Martin Buzacott © Symphony Australia
The Melbourne Symphony Orchestra first performed Elgar’s Cockaigne Overture on 21 August 1939 under the baton of conductor Sir Malcolm Sargent, and most recently on 7 May 1999, conducted by Jonathan Grieves-Smith.

HENRI DUPARC (1848-1933)

L’invitation au voyage (Charles Baudelaire)
La vie antérieure (Charles Baudelaire)
Le manoir de Rosamonde (Robert de Bonnières)
Phidylé (Leconte de Lisle)

Mesha Bruggergosman soprano

Duparc, like his friend and colleague Ernest Chausson, was destined for a career in the law, but kept up the study of composition with César Franck. He had some success with the 1875 symphonic poem Lénore, inspired by Gottfried Bürger’s hugely influential ‘Gothic’ ballad of 1773, in which a young girl is carried off by a mysterious horseman, in punishment for arguing with God, and made to join her lover in his grave.

Intensely self-critical and beset by physical and mental health issues, Duparc abandoned composition at the age of 36, and destroyed almost all but some 17 songs for voice and piano. He had orchestrated eight of them, as he believed (or so he told Chausson) that he had never learned to write properly for piano. He lived in rural France and Switzerland, painting and drawing the landscape until he began to go blind; by 1906 he regarded his blindness as God’s reminder to ‘live a more interior life’.

The first edition of Les Fleurs du mal (the perhaps wisely substituted title for the original Les Lesbienes) by Charles Baudelaire (1821-1867) appeared in 1857 and led to Baudelaire’s being charged with outraging public decency. It may seem curious that the devout Duparc was so taken with this poet and his work, but in fact Baudelaire, too, lived an almost exclusively interior life – he is said to have died a virgin. Moreover, despite the sometimes ‘shocking’ nature of his themes and imagery, Baudelaire was essentially a classical poet, though both artists were deeply conscious of, and reactive to, Wagner’s work.

Duparc set two poems from Les Fleurs du mal. Dedicated to his wife, L’invitation au voyage dates from 1870. The poet, addressing a girl as ‘child and sister’ (but meaning ‘lover’), imagines a land that is the image of her, with low-setting suns and changeable skies. Suggesting the ships nearby riding at anchor, Duparc’s music is a gentle barcarolle, with rippling accompaniment periodically punctuated by deep tolling like distant waves breaking. Duparc responds to Baudelaire’s imagery, which stresses the effects of light, with effects of extreme delicacy such as the glinting percussion at the end, and moments of swelling power as on the second verse’s climax on the word lumière! The refrain-like final couplet, with its promise of luxury, serenity and pleasure, is given first in a static diaphanous texture, and, at the end, with a sense that the journey has begun.

L’invitation au voyage looks forward to an ideal world, where La vie antérieure looks back to one. Composed in 1884, it is Duparc’s last surviving song. The poem is in that most classical of forms, the sonnet. The speaker recalls another landscape; drenched in the light of the sun and sea, with a building of immense porticoes and columns, it reminds us of Claude Lorrain’s paintings. Attended by nude slaves and wanting for nothing, the poet nonetheless suffers. Memory is represented at first by a regular repeated ostinato under the verse, but images of music and light begin to animate it. The climax offers a shining vision, again, of luxurious calm, while the poet’s suffering is heard in throbbing syncopated rhythms toward the end.

Robert de Bonnières (1850-1905), a less controversial figure than Baudelaire, is associated as a poet mainly with the composer Vincent d’Indy. Le manoir de Rosamonde has something of the Gothic tale to it: having been ‘bitten’ by love, likened to a dog, the poet rides endlessly through various landscapes looking for the object of his desire. The Schumannesque horsey rhythms, in Duparc’s 1879 setting, give way as the poet addresses the reader, where the music becomes more frankly Wagnerian in its depiction of unrequited love.

Phidylé, dedicated to Chausson, sets four verses from Charles-Marie-René Leconte de Lisle’s poem. Encouraged by Baudelaire, Leconte de Lisle (1818-1894) led the neoclassical Parnassian movement. ‘Phidylé’ offers conventional imagery of the beloved falling asleep in an idyllic Arcadian summer landscape.

Duparc, however, brings to bear all of the eroticism of Wagner’s musical language to indicate the increasingly impatient passion of the poet-lover. The orchestration is rich and gorgeous, the harmony lush and chromatic, and the piece’s postlude, with its Tristanesque atmosphere, leaves little to the imagination.

© Gordon Kerry 2018
The Melbourne Symphony Orchestra first performed these songs on 21 September 1985 with Felicity Lott under the baton of Hiroyuki Iwaki. The songs performed were La vie antérieure, L’invitation au voyage and Phidylé. Le manoir de Rosamondeans and L’invitation au voyage was most recently performed on 22 September 1999, conducted by Markus Stenz.

MAURICE RAVEL (1875–1937)

Tzigane – Concert Rhapsody
Tasmin Little violin
Tianyi Lu conductor

Tzigane means ‘gypsy’ and the music to which Ravel gave this title is ‘a virtuoso piece in the style of a Hungarian Rhapsody’. In 1922 Ravel heard the Hungarian violinist Jelly d’Aranyi play his Duo sonata for violin and cello at a London soirée. Afterwards she entertained Ravel by playing him a string of Hungarian gypsy melodies in a recital that lasted until the early hours of the morning. Two years later he told her about the piece he was writing ‘especially for you… the Tzigane must be a piece of great virtuosity, full of brilliant effects, provided it is possible to perform them, which I’m not always sure of’. When Jelly d’Aranyi gave Tzigane its first performance, in London later that year, in the version with piano, Ravel is reported to have told her afterwards that if he’d known she could master the difficulties so well he would have made it even harder!
Yet Jelly d’Aranyi may have had only two
days to master the piece, which found its
place on the program almost by accident.
She was to have included Ravel’s Sonata
for violin and piano in the London concert,
but Ravel had suspended work on it, and
_Tzigane_ was the substitute, completed
in some hurry. This may give a practical
reason why almost half the piece is for
violin alone.

In _Tzigane_ Ravel set himself the kind of
challenge he loved — to make a musical
virtue of extreme technical difficulties.
He asked his publisher to send him a copy
of Liszt’s Hungarian Rhapsodies for piano,
to refresh his memory, and his friend the
violinist Hélène Jourdan-Morhange to bring
her copy of Paganini’s Caprices for solo
violin. Both these composers represented
rival virtuosi, and Ravel outdid them.
The technical feats Ravel asks of the
violinist in the long opening unaccompanied
section include playing in high positions
on the G string, octaves, multiple stops,
tremolos, arpeggios, glissandos. Harmonics
and left-hand pizzicato are saved for after
the entrance of the piano.

The piano — or rather the piano-luthéal,
as Ravel had intended and which was
used in the Paris premiere — became
an orchestra in the second version of
the piece, premiered by d’Aranyi in the
Concerts Colonne in Paris in 1924.
The luthéal was an attachment to the
piano, patented in 1919, which enabled
it to imitate the plucked and hammered
sounds of the harpsichord, the guitar,
and the Hungarian cimbalom. Ravel used
it in his opera _L’Enfant et les sortilèges_ as
well as in this piece. By 1924, however,
this anticipation of the prepared piano
was already almost obsolete, and in the
orchestral version of _Tzigane_ Ravel finds a
substitute in the colours of harp, celesta,
and the string section playing pizzicato
and with harmonics. Probably Ravel, with
the luthéal, had been trying to make the
folk-band imitation of the accompaniment
sound more Hungarian. Ravel had
‘unbounded enthusiasm’ for Bartók’s work
in collecting traditional folk melodies, but
his parodic pastiche of Hungarian gypsy
music makes no attempt at ethnographic
authenticity, and probably owes more to
the gypsy fiddlers Ravel heard in Paris cafés
and cabarets.

_Tzigane_ is a series of free variations, as
if improvised, but falling broadly into
the ‘csárdás’ structure of the Hungarian
Rhapsody as brought to the concert hall
by Liszt: a slow introduction, _lassú_, where
the minor key seeks a certain pathos, then
a sometimes wild fast section, a _friss_.
The fast section begins with a theme based
on the interval of a fifth which recalls Bartók.
The modal musical language of both the
slow and fast sections is an imitation of the
Hungarian gypsy style, but _Tzigane_ is above
all a successful experiment in stretching
violin virtuosity to its limits.

David Garrett © 2004/2006
The Melbourne Symphony Orchestra first performed
Ravel’s _Tzigane_ on 26 & 27 June 1963 with conductor
Georges Tzipine and soloist Tibor Varga, and most recently
on 21 October 1962 with Edith Peinemann and David Ballard.

CARL VINE
(born 1954)

MSO’s 2018 Composer in Residence

V

Carl Vine is one of Australia’s best known
and most often performed composers, with a
catalogue now including seven symphonies,
eleven concertos, music for film, television,
dance and theatre, electronic music and
numerous chamber works. Although
primarily a composer of modern ‘classical’
music he has undertaken tasks as diverse as
arranging the Australian National Anthem
and writing music for the Closing Ceremony
of the Olympic Games (Atlanta, 1996).

Born in Perth, he studied piano with Stephen
Dornan and composition with John Exton at
the University of Western Australia. Moving
to Sydney in 1975, he worked as a freelance
pianist and composer with a wide range of
ensembles, theatre and dance companies
over the following decades.

Since 2000 he has been the Artistic
Director of Musica Viva Australia, the
largest chamber music entrepreneur in the
world. His recent compositions include
_Five Hallucinations_ commissioned by the
Chicago and Sydney symphony orchestras,
Wonders for Sydney Philharmonia Choirs,
Our Sons for the Australian Chamber
Orchestra and _Concerto for Orchestra_ for
the West Australian Symphony Orchestra.
He is currently working on a new Symphony
— his eighth — for the MSO.

The composer writes:

_I have always wanted to title a work
using a single letter. The “V” of this title
refers to the Roman numeral, and hence
to the five-minute duration of this little
orchestral fanfare. Five minutes of music,
even for orchestra, doesn’t seem to
warrant a much longer title, nor, for that
matter, a longer program note._

Carl Vine © 2003

The only previous performance of this work by the
Melbourne Symphony Orchestra took place on 8 February
2006 with conductor Nicholas Milton.

JOE CHINDAMO
(born 1961)

Concerto for Drums and Orchestra
MSO Commission and World Premiere.

David Jones  drum kit

In the hierarchy of dangerous musical ideas, the challenge of composing and realising a concerto for drum kit, for me stands at the pinnacle.

There are several reasons for this. Firstly, the drum soloist can never be called upon to play any melodic themes or consequent melodic developments or variations. In a drum kit concerto, unlike, for example, a percussion concerto once the composer’s resources for rhythmic permutations have been exhausted (at least for a period), there is no melodic instrument, like a marimba or vibraphone, waiting to save the day with a tune.

Secondly, there are often inescapable associations attached to the instrument. For many, the mere presence of a drum kit within an orchestral setting is as much an indicator of the music one will not hear, as of what one will. Historical precedence dictates that drums will always be drums, and any work which incorporates the kit seems to invite past musical preconceptions to the party.

Such were the (often drum-centric) attempts in the 1970s to wed jazz, classical and rock, presumably to produce a sum greater than the parts. To my mind, this sometimes unholy matrimony only succeeded in creating an awkward meeting of comfort zones (otherwise known as cross-genre).
It is little wonder that the number of drum concerti in existence can be counted on the fingers of one hand. Indeed, I know of only one other (also composed for David Jones). Being a great believer that limiting one's resources is a key to creativity, I initially took the lateral view of drawing my inspiration from what I was not going to do. Coupled with a profound desire to dispel all such preconceptions, I concerned myself first and foremost with writing a serious work for orchestra, only gradually edging the spotlight towards the soloist - an extraordinary musician, who happens to play the drums. In fact, David's banquet of talents is such that he provided inspiration for new means of compositional expression, such as his use of the singing bowl in one's resources is a key to creativity, I initially took the lateral view of drawing my inspiration from what I was not going to do. Coupled with a profound desire to dispel all such preconceptions, I concerned myself first and foremost with writing a serious work for orchestra, only gradually edging the spotlight towards the soloist - an extraordinary musician, who happens to play the drums. In fact, David's banquet of talents is such that he provided inspiration for new means of compositional expression, such as his use of the singing bowl in 1895 until his death, composed his Fantasia on British Sea Songs for a 1905 concert commemorating the centenary of the Battle of Trafalgar. He included it in the final concert of the following year's Proms, establishing the Last Night tradition. The maritime songs in Wood's medley are of diverse origin, from the traditional sailor's hornpipe 'Jack the Lad' to 'See, the conquering hero comes', from Handel's oratorio Judas Maccabaeus. Not to mention, of course, Thomas Arne's anthem to British naval power, Rule, Britannia! as the finale. © Symphony Australia

EDWARD ELGAR
(1857-1934)
Pomp and Circumstance, Op.3g, March No.1

Of his Pomp and Circumstance marches Elgar commented:
I did not see why the ordinary quick march should not be treated on a large scale in the way that the waltz, the old-fashioned slow march and even the polka have been treated by the great composers; yet all marches on the symphonic scale are so slow that people can't march to them. I have some of the soldier instinct in me and so I have written two marches of which, so far from being ashamed, I am proud.

Elgar went on to write another three, however it is March No.1 that is the best-known of the series. Written in 1901 during the Boer War, the tune proved so popular at its first London performance that Sir Henry Wood had to play it three times 'merely to restore order'. Elgar knew he had a tune that would 'knock 'em flat', and apparently Edward VII agreed: according to the composer, it was the King who first suggested that the trio section of March No.1 would make a great song. A.C. Benson's words were added the following year when Elgar recycled the tune as the finale of his Coronation Ode, and as Land of Hope and Glory gained a life of its own, a secondary British national anthem was born. © Symphony Australia

SIR HENRY WOOD
(1869-1944)
Fantasia on British Sea Songs

Sir Henry Wood, who was permanent conductor of the Proms concerts from their foundation in 1895 until his death, composed his Fantasia on British Sea Songs for a 1905 concert commemorating the centenary of the Battle of Trafalgar. He included it in the final concert of the following year's Proms, establishing the Last Night tradition. The maritime songs in Wood's medley are of diverse origin, from the traditional sailor's hornpipe 'Jack the Lad' to 'See, the conquering hero comes', from Handel's oratorio Judas Maccabaeus. Not to mention, of course, Thomas Arne's anthem to British naval power, Rule, Britannia! as the finale. © Symphony Australia

SIR CHARLES HUBERT PARRY
(1848-1918)
Jerusalem (William Blake)

London’s Royal College of Music was founded in 1882 under Edward VII (then Prince of Wales) with the aim of creating a national music school similar to the established conservatories of Europe. An important name in the Renaissance of British music at the turn of the last century, Hubert Parry succeeded Sir George Grove as head of the RCM where his students included Ralph Vaughan Williams, Gustav Holst and Frank Bridge. Steeped in the English choral tradition, he is chiefly remembered for his coronation anthem I was glad and of course, Jerusalem, his 1916 setting of Blake’s famous poem. © Symphony Australia

THOMAS ARNE
(1710-1778)
Rule, Britannia! (James Thompson)
Arr. Sir Malcolm Sargent (1895-1967)

Measha Bruggergosman soprano

When in 1740 Frederick, Prince of Wales commissioned a new musical drama to celebrate his infant daughter’s birthday, he turned not to Handel (London’s foremost composer and creator of Zadok the Priest for the coronation of his father, George II) but to Handel’s rival in the theatre, Thomas Arne. Rule, Britannia formed part of the finale of Arne’s masque honouring the Anglo-Saxon king Alfred the Great – a subject that fitted perfectly with Frederick’s political ambitions. © Symphony Australia

The Melbourne Symphony Orchestra first performed Rule, Britannia! on 16 April 2016 and most recently on 25 March 2017, both under the baton of Sir Andrew Davis.
L'invitation au voyage
(Charles Baudelaire, 1821 - 1867)

Mon enfant, ma soeur,
Songe à la douceur
D'aller là-bas vivre ensemble!
Aimer à loisir,
Aimer et mourir
Au pays qui te ressemble!
Les soleils mouillés
De ces ciels brouillés
Pour mon esprit ont les charmes
Si mystérieux
De tes traîtres yeux,
Brillant à travers leurs larmes.

Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.

La vie antérieure
(Charles Baudelaire, 1821 - 1867)

J'ai longtemps habité sous
de vastes portiques
Que les soleils marins teignaient
de mille feux,
Et que leurs grands piliers,
droits et majestueux,
Rendaient pareils, le soir,
aux grottes basaltiques.

Les houles, en roulant les
images des cieux,
Mêlaient d'une façon
solennelle et mystique
Les tout-puissants accords
de leur riche musique
Aux couleurs du couchant
refléted par mes yeux.

C'est là que j'ai vécu dans
les voluptés calmes,
Au milieu de l'azur,
waves, splendours
Et des esclaves nus,
tout imprégnés d'odeurs,
Qui me rafraîchissaient
le front avec des palmes,
Et dont l'unique soin était d'approfondir
Le secret douloureux qui me faisait languir.

Invitation to the journey

My child, my sister,
Imagine how sweet it would be
To go away, yonder, to live together!
To love at our leisure,
To love and die
In a land which so resembles you!
The watery suns
Of those unsettled skies
For me possess
The mysterious charms
Of your treacherous eyes,
shining through their tears.
There, all is harmony and beauty,
sumptuousness, calm and pleasure.

See how on those canals
the ships are sleeping
Ships, whose nature is to roam.
It is to satisfy
your slightest desire
that they come from the ends of the earth.
Each night the setting sun
clothes the fields,
the canals, the whole town
in hyacinth and gold.
The world falls asleep
Bathed in a warm light.
There, all is harmony and beauty,
sumptuousness, calm and pleasure.

A former life

For a long time I lived
beneath vast porticoes
Tinted with a thousand
fires by ocean suns,
Whose great pillars,
straight and majestic,
Made them look, in the evening,
like basalt caves.

The swells, rolling the reflections
of the skies above,
Solemnly and
mystically mingled
The almighty chords
of their rich music
With the colours of sunset
reflected in my eyes.

It is there that I lived in
sensuous calm,
In the midst of azure skies,
waves, splendours
And naked slaves, drenched in scent,
Who fanned my brow with palm fronds,
And whose only task was
to further deepen
The sorrowful secret which
made me languish.
Le manoir de Rosemonde
(Robert de Bonnières, 1850 - 1905)
Depuis sa dent soudaine et vorace,
Comme un chien l’amour m’a mordu...
En suivant mon sang répandu,
Va, tu pourras suivre ma trace.
Prends un cheval de bonne race,
Pars, et suis mon chemin ardu,
Si la course ne te harasse!
En passant par où j’ai passé
Tu verras que seul et blessé
J’ai parcouru ce triste monde,
Et qu’ainsi je m’en fus mourir
Bien loin, bien loin, sans découvrir
Le bleu manoir de Rosemonde.

Phidylé
(Leconte de Lisle, 1818 - 1894)
L’herbe est molle au sommeil
sous les frais peupliers,
Aux pentes des sources moussues,
Qui dans les prés en fleur
germant par mille issues,
Se perdent sous les noirs halliers.
Repose, ô Phidylé! Midi sur les feuillages
Rayonne et t’invite au sommeil.
Par le trèfle et le thym, seul, en plein soleil,
Chantent les abeilles volages.
Un chaud parfum circule au
détour des sentiers;
La rouge fleur des blés s’incline;
Et les oiseaux, rasant de l’aile la colline,
Cherchent l’ombre des églantiers.
Mais, quand l’Astre,
incliné sur sa courbe éclatante,
Verra ses ardeurs s’apaiser,
Que ton plus beau sourire et ton
meilleur baiser
Me récompensent de l’attente!

Translusions © Symphony Australia

Rosamonde’s manor
With its sudden, voracious tooth,
Love, like a dog, has bitten me...
Go, follow the drops of my blood
and you’ll be able to trace my path.
Take a thoroughbred horse
Head out, and follow my arduous route,
over uneven ground or overgrown paths
if the journey does not exhaust you.
When you pass by where I have passed
you will see that, alone and wounded,
I traversed this sad world
and thus would I die,
far, far away, without ever finding
the blue manor of Rosamonde.

Phidylé
The grass is soft for sleeping
beneath the cool poplars.
On the slopes with the mossy springs,
That in abundantly
flowering meadows
Disappear under dark bushes.
Rest, O Phidylé! The midday sun on the leaves
shimmers, and invites you to sleep.
By the clover and thyme, alone, in the sun,
The fickle bees hum.
A warm fragrance wafts around
the winding paths,
The red bloom of the cornfield droops,
And the birds, their wings skimming the hillsides,
Seek the shade of the brier.
But when the sun, set low on its
brilliant curve,
Sees its heat subside,
Let your most beautiful
smile and finest kiss
Reward me for waiting!

Rule, Britannia!

Text James Thomson
Solo Measha Brueggergosman

SOLO
When Britain first, at heaven’s command,
Arose from out the azure main,
This was the charter of the land,
And guardian angels sang this strain.
ALL
Rule, Britannia!
Britannia, rule the waves.
Britons never, never, never shall be slaves.
SOLO
The nations not so blest as thee,
Must in their turns to tyrants fall,
While thou shall flourish great and free,
The dread and envy of them all.
ALL
Rule, Britannia! ...

SOLO
Still more majestic shalt thou rise,
More dreadful from each foreign stroke,
As the loud blast that tears the skies,
Serves but to root thy native oak.
ALL
Rule, Britannia! ...

SOLO
Thee haughty tyrants ne’er shall tame,
All their attempts to bend thee down,
Will but arouse thy generous flame,
But work their woe and thy renown.
ALL
Rule, Britannia! ...

SOLO
To thee belongs the rural reign,
Thy cities shall with commerce shine,
All thine shall be the subject main,
And every shore it circums thine.
ALL
Rule, Britannia! ...

SOLO
The Muses still, with freedom found,
Shall to thy happy coasts repair,
Blest isle, with matchless beauty crowned,
And manly hearts to guard the fair.
ALL
Rule, Britannia! ...

Jerusalem

Music Hubert Parry (1848-1918)
Words William Blake (1757-1827)
And did those feet in ancient time
Walk upon England’s pastures green?
And was the Holy Lamb of God
On England’s pleasant pastures seen?
And did the Countenance Divine
Shine forth upon our clouded hills?
Bring me bow of burning gold!
Bring me my arrows of desire!
Jerusalem builded here
Among these dark Satanic mills?
I will not cease from mental fight
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In England’s green and pleasant land!
# MELBOURNE SYMPHONY ORCHESTRA

**Sir Andrew Davis**  
Chief Conductor

**Benjamin Northey**  
Associate Conductor  
Anthony Pratt*

**Tianyi Lu**  
Cybec Assistant Conductor

**Hiroyuki Iwaki**  
Conductor Laureate  
(1974-2006)

### FIRST VIOLINS

- Dale Bartrop: Concertmaster  
- Sophie Rowell: Assistant Principal

### SECOND VIOLINS

- Matthew Tomkins: Principal  
- Robert Macindoe: Associate Principal

### VIOLAS

- Christopher Moore: Principal  
- Lauren Briddgen

### CELLOS

- David Berlin: Principal  
- Rachel Tobin: Associate Principal

### DOUBLE BASSES

- Andrew Hall: Principal  
- Andrew and Judy Rogers

### VIOLINS

- Mathew Tomkins: Principal  
- Robert Macindoe: Associate Principal

### PICCOLO

- Andrew Macleod: Principal

### OBOES

- Jeffrey Crellin: Principal  
- Thomas Hutchinson: Associate Principal

### COR ANGLAIS

- Michael Pisani: Principal

### CLARINET

- David Thomas: Principal  
- Philip Arkinstall: Associate Principal

### BASS CLARINET

- Jon Craven: Principal

### BASSOONS

- Jack Schiller: Principal  
- Elise Millman: Associate Principal

### CONTRABASSOON

- Brock Imison: Principal

### TIMPANI

- Adam Jeffrey: Lord Potter AC CMRI

### PERCUSSION

- Robert Clarke: Principal  
- John Arcaro

### TRUMPETS

- Geoffrey Payne*: Guest Principal

### HORN

- Saul Lewis: Principal Third  
- Abbey Edlin: Guest Principal

### TROMBONE

- Brett Kelly: Principal  
- Mike Szabo: Principal Bass Trombone

### HARP

- Yinuo Mu: Principal

### HARPS

- Rosemary Norman Foundation

### MSO BOARD

- Chairman: Michael Ullmer  
- Managing Director: Sophie Galaise

### EUPHONIUM

- Matthew Van Emmerik: Principal

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* Guest Musician  
** Courtesy of University of Kansas  
◊ Courtesy of Hong Kong Philharmonic Orchestra

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# Position supported by
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Tom Griffiths
Repetiteur

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Eva Butcher
Rita Fitzgerald
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Susan Fone
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Emma Hamley
Penny Huggett
Naomi Hyndman
Anna Kidman
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Natalia Salazar
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Freja Soininen
Chiara Stebbing
Elizabeth Tindall
Fabienne
Vandenburie
Tara Zamin

ALTO

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Alexandras Bartaska
Richard Bolitho
Paul Alexander Chantler
Roger Dargaville
Andrew Hibbard
Joseph Hie
Evan Lawson
Alexander Owens
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Liam Straughan
Matthew Toulmin
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Steve Burnett
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