



mso / IN CONCERT

Sunday 7 October at 11am
Iwaki Auditorium,
ABC Southbank Centre

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Lerida Debridge, Roy Theaker, Sarah Curro, Jenny Khafagi violin
Chris Carlidge, Justin Williams viola
David Berlin, Sharon Draper, Michelle Wood cello

.....



Hosted by Mairi Nicolson

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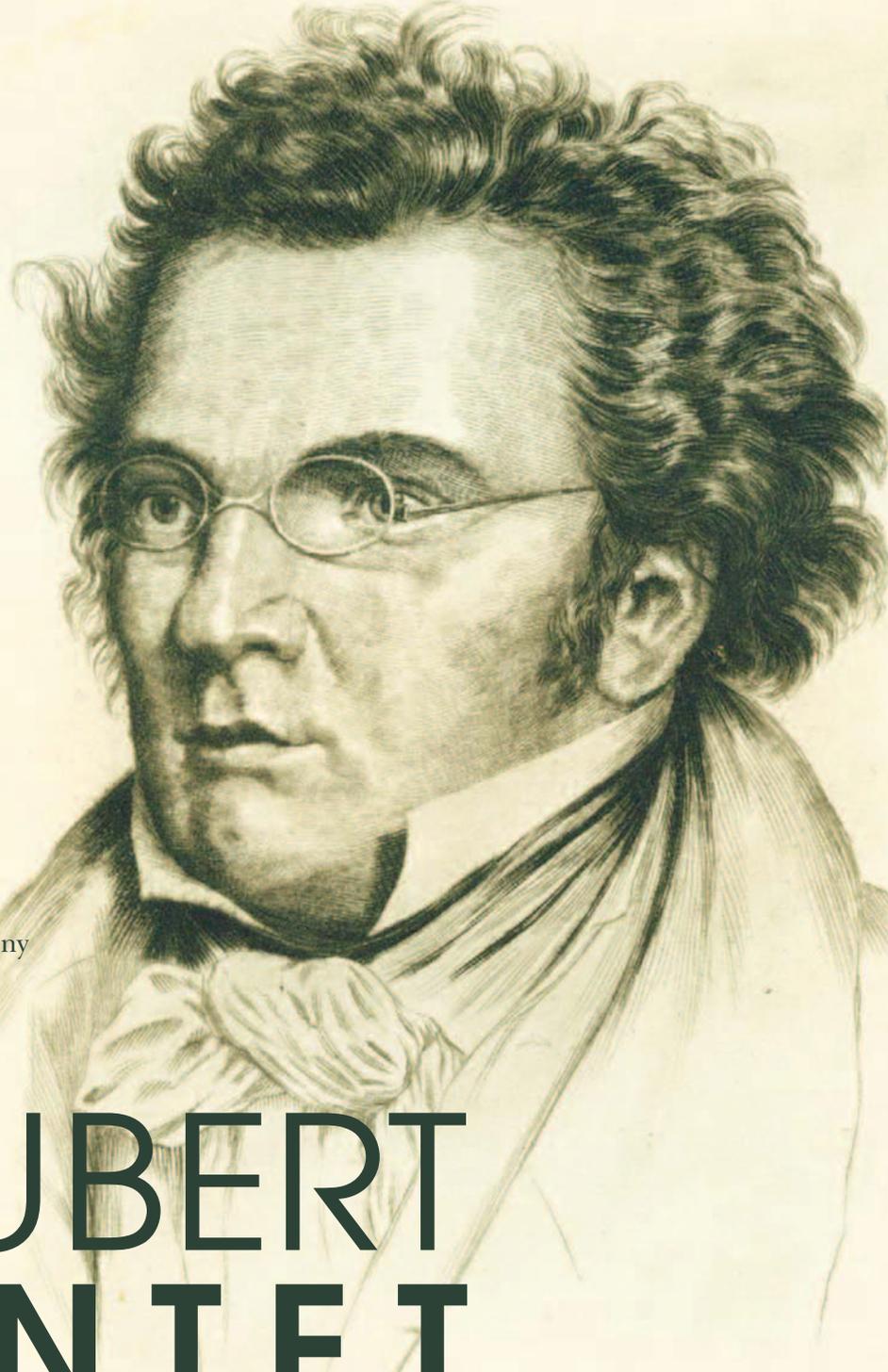
Korngold
String Sextet

INTERVAL 20 MINUTES

Schubert
String Quintet

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SCHUBERT QUINTET



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ERICH WOLFGANG KORNGOLD

(1897–1957)

Sextet in D for two violins, two violas and two cellos, Op.10

- I *Moderato – Allegro*
- II *Adagio. Langsam*
- III *Intermezzo. In gemäßigtem Zeitmaß, mit Grazie* (Moderately, gracefully)
- IV *Finale. So rasch als möglich (Presto). Mit Feuer und Humor* (With fire and humour)



‘The last prodigy’, the title biographer Brendan Carroll gave to his life of Korngold, tells of the composer as a *wunderkind* (or, more accurately, *wunderadolescent*) as astonishing as Mozart or Mendelssohn in his facility and individuality. It also encompasses the way Korngold represents an end of the Viennese tradition, one of which his music speaks eloquently, like a eulogy.

Under the tutelage of Alexander von Zemlinsky, Korngold created his first major work at the age of 11 (the ballet-pantomime *The Snowman*) in 1909; this was the first of a dazzling succession of pieces which astonished the musical world. One of the startling features of the young composer’s precocity was his early command of the complex musical language of his older contemporaries, in particular Mahler, Strauss and Puccini. Sibelius described Korngold as ‘a young eagle’ and, of the *Sinfonietta*, Richard Strauss remarked: ‘Such mastery fills me with awe and fear.’

Korngold worked on this Sextet while he was creating his opera *Violanta*, and the chamber work was premiered a few months after the opera, in May 1917, by an expanded Rosé Quartet. In the *Neue Freie Presse*, critic Joseph Reitler wrote of the work: ‘From the very first bar, Korngold’s signature is unmistakable. Of the composers alive today, apart from Richard Strauss, there can be none who writes as personally and individually as he; he represents the greatest musical talent in Austria.’

Throughout the work, Korngold’s rich counterpoint gives the music textural intricacy and places particular emphasis on the inner voices.

The first movement is predominantly lyrical; the initial triplet figure is the basis for much of what follows – for all its late romantic trappings, these opening

moments suggest the Mozart of the Serenades as much as they do Richard Strauss – and there is a contrasting yearning theme in the unusual key of B major.

A work for the same forces with which Korngold’s Sextet was frequently performed in German-speaking countries – before the music of both composers was banned by the Nazis – was Schoenberg’s *Transfigured Night*. It’s the *Adagio* of Korngold’s work that comes closest to the feverish sensuousness of Schoenberg’s piece.

Following this intensely emotional movement, the Viennese waltz which sets the *Intermezzo* dancing comes as a musical palate cleanser. Much of this music is based on Korngold’s ‘motto of the cheerful heart’, a musical talisman – based on two interlocking, rising fourths and a rising fifth – which he liked to include in all his works.

The high-spirited, witty *Finale* conceals beneath its genial surface an intricately constructed movement, which includes many references to themes heard earlier in the work.

Korngold’s greatest public success would come just a few years later, with the opera *The Dead City* (1920). His place in European musical life seemed secure until the rise of Nazism; he fled to the USA in the mid-1930s and created music for 16 Warner Bros. films between 1935 and 1946, winning two Academy Awards in the process (for *Anthony Adverse*

CONCERT INFORMATION

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

This performance will be recorded for later broadcast around Australia on ABC Classic FM (on analogue and digital radio), and streamed on its website.

Melbourne Symphony Orchestra programs can be read on-line or downloaded up to a week before each concert, from mso.com.au

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and *The Adventures of Robin Hood*). Attempting a return to Vienna after World War II, he found himself cast as a hopelessly old-fashioned composer in an austere musical climate. In addition, as conductor and Korngold champion John Mauceri has observed: 'Imagine, for ten or 15 years, the people of your culture have been told your music is degenerate, that it did not deserve to be performed. How can it now suddenly be great again?'

Korngold's depression about the complete indifference to his work drained him of energy and confidence. He died in 1957, aged 60, believing he had been forgotten or, in his own words, 'obliterated'. The revival of his music, which began in the 1970s, has in turn opened up new avenues of interest in the composers the Nazis killed or forced into exile.

Phillip Sametz © 2012

INTERVAL 20 MINUTES

FRANZ SCHUBERT

(1797–1828)

Quintet in C for two violins, viola and two cellos, D.956 (Op.post.163)

- I *Allegro ma non troppo*
- II *Adagio*
- III *Scherzo (Presto) – Trio (Andante sostenuto)*
- IV *Allegretto*



When a string quartet augments to make a string quintet, its guest will usually be a viola player. Today, a *cellist* joins a quartet of MSO musicians to perform one of the few major string quintets after Boccherini to feature two cellos instead of two violas.

Schubert's String Quintet in C is one of the finest chamber works of the 19th century, composed late in 1828, shortly before the composer's death. It contains some of Schubert's most visionary and expansive musical ideas but at the same time delights us with an easy-going idiom reminiscent of the cosy Hausmusik (household music) that was so popular in Vienna. It may seem paradoxical that a chamber work of such serious aspirations and magnitude (the Quintet is nearly an hour long) should be so tuneful and instantly enjoyable, but it is in this that Schubert's genius lies. The spontaneous poetry of his music reminds us that sociability and greatness are not mutually exclusive.

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Mahler's Resurrection Symphony

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Forged by overwhelming tragedy, *Missa Solis – Requiem for Eli* is a profound expression not only of grief, but also of joy and celebration.



Schubert's choice of an extra cello rather than an additional viola is significant. In a string quartet the cello is kept occupied with the bass line for much of the time – underlining the harmonic progressions of the music. With a companion to share the load, the cello voice can be freed to engage with more lyrical and independent ideas – a fact recognised by Luigi Boccherini, himself a great cellist and composer of more than 100 such string quintets at the end of the 18th century. Schubert realised this too, and took full advantage of the possibilities offered by two cellos – not only fuller harmonies, but a richer variety of textures and groupings, and the sonorous effects of two cellos in unison or in parallel.

The Quintet's feeling of spaciousness is established from the outset, with slow-moving 'heavenly' chords, which then break into melody and the surging rhythmic momentum of the main theme. As in his *Unfinished* Symphony, beautiful melodies provide a foil to moments of great power, and Schubert's delight in often unexpected contrasts continues with the introduction of the second theme and emotional core of the movement – a sustained duet for the two cellos, accompanied first by the viola and

then the two violins. This lyrical moment is just the first example of the magical sonorities of the Quintet, as Schubert cleverly balances the five instruments in various groupings.

The sublime slow movement is one of the few genuine adagios in Schubert's music. Its main theme is a long-breathed but effortless chorale-like song, a tour de force of continuity. Both the Adagio and the Scherzo follow the same overall design, with strikingly contrasted central sections marked by abrupt shifts of tonality, tempo and character. The elegiac mood of the Adagio (in E major, the same key as the slow movement of the *Unfinished* Symphony) is interrupted by a passionate outburst in F minor. And in the expansive Scherzo, Schubert drops from a racing Presto to a sustained and moderate tempo for the Trio, with each instrument pitched in its lowest register. The subdued mood of the Trio, combined with an unusual use of common time – rather than the expected dancing triple time – creates an effect almost like that of the funeral march in Beethoven's *Eroica* Symphony.

The Quintet concludes with the shortest of the four movements: an energetic and tightly worked

finale, organised in a rare form of sonata-rondo that Schubert almost certainly learnt from the finale to Mozart's own C major string quintet (K.515, with two violas). Compared to the loftiness and substance of the first movement, the spirit of the *Allegretto* is essentially jaunty and light-hearted – fond congeniality juxtaposed with moments of unexpected seriousness.

The first recorded performance of Schubert's Quintet in C was more than two decades after the composer's death, but it quickly entered the repertoire as a much-loved masterpiece – remarkable in its expression and satisfying in its musical content. The reviewer of the first English performance in 1863 praised it as 'gloriously overflowing in original, striking and beautiful ideas' and its perfection and loveliness has been acknowledged by followers of chamber music ever since.

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LERIDA DELBRIDGE violin

Lerida Delbridge has been a member of the Melbourne Symphony Orchestra's First Violin section since 2009. Lerida began learning the violin at the age of three and at 15 she began her undergraduate studies with William Hennessy as part of the Melbourne University Program for High Achieving Students. After periods of study at the Menuhin Academy in Switzerland and in the Netherlands, she was the first string player and the youngest graduate to attain a Doctor of Musical Arts from The University of Melbourne in 2005.

Lerida's love of touring and chamber music was sparked at the age of nine, when she performed throughout Europe as principal violinist and soloist with the Junior Strings of Melbourne (JSM).

Lerida is a founding member of the internationally acclaimed Tinalley String Quartet, a core player with the Melbourne Chamber Orchestra and is a member of the String Teaching Faculty at the University of Melbourne. She is the grateful recipient of a generous loan of a 1793 Joseph and Antonius Gagliano violin from a private donor.



ROY THEAKER violin

Roy Theaker has been the Associate Principal Concertmaster of the Melbourne Symphony Orchestra since 2009.

Born in England, he studied at the Yehudi Menuhin School, Royal Academy of Music, London and at the Vienna Conservatoire with Boris Kuschmir. He worked regularly with the Academy of St Martin in the Fields until moving to Portugal in 2002 to take up the position of Concertmaster with Orquestra do Algarve, where he also became increasingly active as a conductor of symphonic, opera, ballet and theatre performances.

An active Guest Concertmaster, he has performed as such with the Hong Kong Philharmonic, West Australian Symphony, Swedish Radio Symphony, Trondheim Sinfonia, RTE Concert Orchestra, Sinfonica de Tenerife, Real Sinfonica Sevilla and Metropolitana de Lisboa. As soloist Roy has performed at some of the world's most prestigious halls, from the Southbank, London, to the European Parliament, Brussels and Suntory Hall, Tokyo with Orchestras such as Ukrainian Philharmonic, Bulgarian National Radio, and Orquestra do Algarve. Roy is the Artistic Advisor and conductor to the Melbourne University Conservatorium of Music's Orchestras and, since 2010, has been selected to take part in Symphony Australia's Conductor Development Program.

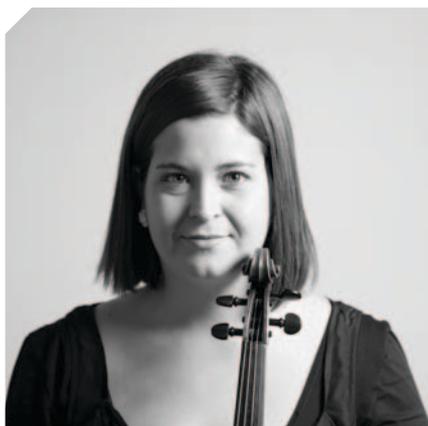


SARAH CURRO violin

Sarah Curro first started playing with the Melbourne Symphony Orchestra as a casual in 2001 before securing her spot in the First Violin section.

Sarah grew up in Queensland and completed her Bachelor of Music in 1994 at the Queensland Conservatorium of Music, winning the Conservatorium Medal for Excellence. Subsequently Sarah studied, and then taught at the Hong Kong Academy for Performing Arts and was instrumental in introducing period performance practice concepts to the school. From 1999-2002 Sarah was a member of the Hong Kong Philharmonic Orchestra and during that time was also concertmaster of the Hong Kong Bach Society Orchestra and a member of the Fiorini String Trio founded by Jeremy Williams.

In Australia, she has performed many times with the Australian Chamber Orchestra, and has been Guest Associate Concertmaster for the Tasmanian Symphony Orchestra and Guest Principal Second Violin, Associate Concertmaster and Concertmaster with Orchestra Victoria. More recently her association with the instruments made by Arts Music has inspired her to explore contemporary artistic possibilities by commissioning works of art, music, instruments and costume to encourage living Australian talent.

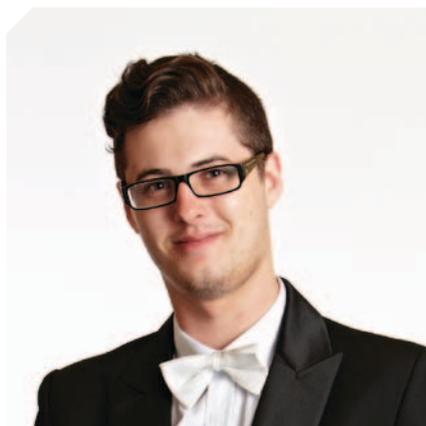


JENNY KHAFAGI violin

Born and educated in Brisbane, Jenny Khafagi completed her Bachelor of Music in Advanced Performance under Michele Walsh at the Queensland Conservatorium of Music.

During her studies, she performed regularly with the Queensland Symphony Orchestra and travelled extensively throughout Europe in her roles as Principal Second Violin of the World Youth Chamber Orchestra and Concertmaster of the Queensland Youth Symphony. Since moving to Melbourne in 2010, Jenny has been a full-time freelancer, performing regularly with the Melbourne Symphony Orchestra, as well as the Melbourne Chamber Orchestra and the Australian Chamber Orchestra's ACO2.

Engagements this year have included Acting Associate Concertmaster of Orchestra Victoria for The Australian Ballet's performances of *Onegin*. Jenny is also a passionate chamber musician, and for the past year has been a permanent member of the critically acclaimed Syzygy Ensemble.



CHRIS CARTLIDGE viola

Chris Cartlidge is the MSO's Principal Viola, having joined the Orchestra in 2011. Chris began playing the violin at the age of seven, having played the piano for a year. Going on to study at the Sydney Conservatorium of Music High School, he changed to viola at age 14 to study with Roger Benedict.

Originally from Sydney, in 2008 Chris was awarded a scholarship to study at the Conservatorium of Music in Hobart with Josephine St Leon where he was placed on the Dean's Roll of Excellence and was awarded the University of Tasmania Directors Prize. In 2010 Chris was the violist in the Australian Chamber Orchestra Emerging Artists program, a full scholarship holder at the Australian National Academy of Music and joined the Australian Youth Orchestra as Principal viola for their European Tour. Chris is also a core member of the Melbourne Chamber Orchestra and enjoys a busy musical life in Melbourne.



JUSTIN WILLIAMS viola

Justin Williams has been a member of the Melbourne Symphony Orchestra Viola section since 2009. Originally from Albury, Justin holds a Master of Music Performance degree from the University of Melbourne. He has studied with many of the world's pre-eminent chamber musicians, including members of the St Lawrence Quartet, Tokyo Quartet, Emerson Quartet, Schoenberg Quartet, Keller Quartet, Takacs Quartet, as well as William Hennessy, Caroline Henbest and Brett Dean, and is currently the violist of the Tinalley String Quartet.

Justin has performed throughout Australia, North America, U.K. and Europe. Highlights include performances at the Concertgebouw Kleine Zaal, Amsterdam; Brahms Saal, Musikverein, Vienna; Konzerthaus, Berlin; Alte Oper, Frankfurt; 'Music in the morning', Vancouver; Musee d'Orsay, Paris and Sydney Opera House.



DAVID BERLIN cello

David Berlin studied the cello with Lois Simpson at the Sydney Conservatorium and with Channing Robbins at the Juilliard School of Music in New York.

For over 20 years David has been at the forefront of music performance in Australia, as Principal Cello of both the Adelaide Symphony Orchestra (1985 to 1988) and the Melbourne Symphony Orchestra (since 1989). He has made numerous appearances as soloist with these and other Australian orchestras and has been invited to play guest Principal Cello with the Sydney and Tasmanian Symphony orchestras, Australian Chamber Orchestra, Orchestra Ensemble Kanazawa and the World Philharmonic Orchestra.

David has collaborated with many of Australia's leading musicians, including Michael Kieran Harvey, Slava Grigoryan, Ian Munro, Len Vorster, Brett Dean and both the Goldner and Australian String Quartets. He has appeared in numerous festivals, and in chamber music projects has toured to Japan, Taiwan and New Zealand.

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



SHARON DRAPER cello

Sharon Draper has been a member of the Melbourne Symphony Orchestra Cello section since 2008. She is also a core player with the Melbourne Chamber Orchestra and in 2009 was accepted into the Australian Chamber Orchestra's Emerging Artists program. An avid chamber musician, Sharon is a founding member of the Hopkins Quartet, with colleagues Wilma Smith, Yi Wang and Fiona Sargeant.

As a soloist she has performed concertos with Orchestra Victoria, Melbourne Chamber Orchestra, Melbourne University Chamber Orchestra, Monash Academy Orchestra, the Adelaide Chamber Players, Melbourne Youth Orchestra, and the Australian National Academy of Music Orchestra and in 2011 she appeared as soloist with the Melbourne Symphony Orchestra Chorus. For most of 2012 Sharon is on study travel to Berlin to study privately with Professor Wolfgang Emmanuel Schmidt. She is very grateful for the MSO's support, and looks forward to returning home in 2013.



MICHELLE WOOD cello

Michelle Wood has been a member of the Melbourne Symphony Orchestra's Cello section since 2009. Born in Melbourne, Michelle began her cello studies at the age of seven, and completed a Bachelor of Music Degree at the University of Melbourne, graduating with an Australian Postgraduate Award, which enabled further study in a Masters of Music Performance under the tuition of Christian Wojtowicz.

During her study Michelle was Principal Cellist and soloist with both the University Orchestra and Chamber orchestras, as well as Principal Cellist of the Australian Classical Players. Michelle is the founding cellist of the Tinalley String Quartet and has featured with violinist Kristian Winther on the recent Melba Records release *Tzigane* in a performance of Ravel's Sonata for Violin and Cello. In addition to her work at the MSO Michelle is also a coach of chamber music, a cello teacher and a core player with the Melbourne Chamber Orchestra.

ANNOUNCING THE JOY SELBY SMITH ORCHESTRAL LEADERSHIP CHAIR

At the heart of all performing companies is a strong group of individual artists, and the Melbourne Symphony Orchestra is no exception. As professionals at the top of their game, its musicians create a flawless team, harnessing the power of every individual's potential to take their passion for music further, with every rehearsal, every performance.

Now, through the foresight and generous support of Joy Selby Smith, the MSO has introduced a unique Orchestral Leadership Program focussed on what it takes to make this team.

With a range of in-depth workshops, activities and individual coaching, this program is designed to enhance the leadership skills of Section Principals – skills which are vital to successfully lead a talented, dynamic and diverse group of individuals. Through the Leadership Program, the MSO aims to be the best possible orchestra for its audiences.

“I have had a long connection with music and it has become a central part of my life. For me, symphonic music in particular, is life-enhancing. It delights, it challenges, it consoles. It temporarily removes us from our day to day concerns and arouses our emotions. It gives order to our human experience,” said Joy.

“I am passionate about live performance and identify strongly with my home orchestra – the MSO. I am interested in how they go about their business. I know from listening to orchestras around the world that the MSO is good and I come home from many concerts feeling uplifted. I want the MSO to achieve even greater heights, and by supporting the MSO Leadership Program I am confident that I can make a sound social investment in my passion.”

The **Joy Selby Smith Orchestral Leadership Chair** recognises Joy's inspirational pledge of support for this landmark artist development program, which is being implemented progressively from 2012. This first stage has seen percussion, string, woodwind and brass Section Principals taking part in a structured training program facilitated by Dr Tim Baker, Director of Winners At Work.

“An orchestra's Section Principals are crucial on-stage leaders – they not only need to deliver an amazing performance themselves; they inspire and provide artistic direction, motivating every member of their section to deliver their best. We are delighted that Joy's gift, and her commitment, is enhancing the MSO's abilities in this specialised direction”, said Cameron Mowat, the MSO's Director of Development.



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