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# Sidney Myer Free Concerts

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FEBRUARY 2013

Wednesday 13 . . . Saturday 16  
Wednesday 20 . . . Saturday 23

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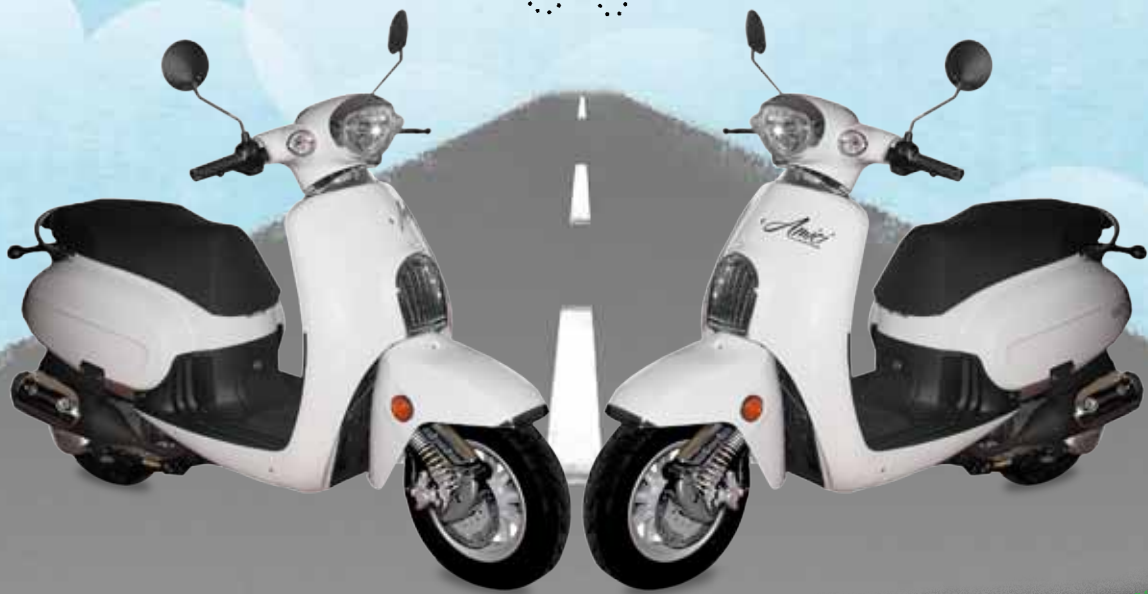
Hello Tomorrow



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# Sidney Myer Free Concerts

Since joining the Melbourne Symphony Orchestra late last year, I have been hugely impressed at the range of the Orchestra's activities. In December, for example, the musicians moved effortlessly from performances of Handel's *Messiah* with the MSO Chorus to a festive collaboration with *Human Nature*. And in just a few weeks' time, a concert featuring composer Tan Dun conducting his music for *Crouching Tiger, Hidden Dragon* and the other films in the Martial Arts trilogy precedes a series of performances of Mozart's *Requiem*.

This breadth of achievement speaks of a commitment by the Orchestra to reach out to the richly diverse community it serves.

In our annual welter of activity, the Myer Bowl season has special meaning. Thanks to the far-sighted generosity of Sidney Myer, these events allow us to present to you great music from the orchestral literature in a beautiful outdoor setting – all for free. As a recently arrived French Canadian, I have come to appreciate the significant summer rituals in this city – the Boxing Day test and the Australian Open particularly – but a special part of Melbourne's summer time soul

is enshrined in these Sidney Myer Free Concerts.

The year ahead brings many opportunities for the kind of two-way engagement exemplified by the Bowl concerts. We're preparing for our third open-house **Education Week** at the Melbourne Town Hall in June; and we continuously look for new ways to inspire the people of Victoria through performances, jams, recordings and broadcasts. Head over to the **MSO marquee near gate 1** to find out how you can get involved with your Orchestra throughout the year, or connect with us on Facebook and Twitter.

I know from experience that the Sidney Myer Music Bowl is one of the world's great outdoor venues for music. I hope you enjoy your Orchestra, and the wonderful conductors and soloists, performing sublime music for you in these events.

Best wishes

**André Gremillet**  
Managing Director



CRICOS No: 00116K

## Partnering in a great legacy

Sidney Myer was not only one of Australia's most visionary business figures and entrepreneurs, but also one of the most generous individuals of his time.

In 1932 he generously established a trust fund at the University of Melbourne to provide a permanent series of free open-air concerts of orchestral music for the public of Melbourne.

Originally given under the direction of the University of Melbourne's Ormond Professor of Music, today the concerts are given by the Melbourne Symphony Orchestra.





Sidney Myer loved music, particularly outdoor performances. By creating the Sidney Myer Free Concerts he wanted the people of Melbourne to enjoy his passion for classical music. In 1929 and 1930, with his gift, the Melbourne Symphony Orchestra was able to provide six free concerts to the public.

These concerts were held in the Royal Botanic Gardens until they moved to their natural home at "The Bowl" in 1959. The acoustics of "The Bowl" help to deliver a great musical experience, and Melbourne's late summer offers the changing colours to autumn, warm, long nights and the calm of the city's most noted outdoor performance venue.

Sidney Myer's legacy lives on through the philanthropic work of the Sidney Myer Fund. Indeed, in 1999 the Sidney Myer Fund, with the Victorian Government, carefully renovated "The Bowl" to ensure its long-term future. Victorians, Australians and visitors to our country have enjoyed quintessential summer experiences, including the iconic *Carols by Candlelight* on Christmas Eve.

The Sidney Myer story is part of the story of the City of Melbourne and the State of Victoria. Born in Russia in 1878, he arrived in Australia in 1899. His career as a draper with his brother Elcon in the goldfields in central Victoria is a story of the success of the migrant community of the time. A successful small store in Bendigo led to the purchase of his first store in Melbourne in 1911. By the time of his death in 1934, this business enterprise had grown considerably and continues to thrive across Australia today. Likewise, his renowned philanthropic work left its mark on the City.

This year's concerts offer the finest of symphonic music for all in Melbourne to enjoy. On behalf of the Trustees of the Sidney Myer Fund, we invite you to enjoy the music and your nights at "The Bowl".

**Sid Myer AM**  
Chairman, The Sidney Myer Fund

In 1959, the Sidney Myer Charity Trust presented a remarkable gift to the people of Victoria – the Sidney Myer Music Bowl.

Sidney Myer was a great Victorian, a dedicated philanthropist and a lover of classical music. All those attributes come together in the Melbourne Symphony Orchestra's annual Sidney Myer Free Concerts series, one of Sidney Myer's many legacies that continue to this day.

The 2013 series will take audiences on a journey across the ages and around the globe. It will feature music by Beethoven and Mozart, alongside works by Hollywood composer John Williams and Melbourne's own Brenton Broadstock.

These Free Concerts have become an iconic event of summer in Melbourne. Fittingly, the final concert on 23 February coincides with the inaugural White Night Melbourne event, which will see the city come alive with cultural events from dusk until dawn. It will be a great way to kick off this new major event for Victoria, and I encourage you to stay on and explore our city in a new light throughout that night.

The Victorian Government is a proud supporter of the MSO, and we share its commitment to ensuring that all Victorians have the opportunity to experience the Orchestra's world-class performances. Whether you're a regular or a first timer, enjoy the music, this quintessential Melbourne setting and the great gift that is the Sidney Myer Free Concert series.

**Ted Baillieu MLA**  
Premier and Minister for the Arts



Ours is a city that cherishes arts and culture and this summer Melbournians will again have the chance to enjoy some of our finest artists.

One of our most popular free musical events is back with the return of the Melbourne Symphony Orchestra's summer concert program at the Sidney Myer Music Bowl.

The MSO has graced this popular venue for more than 50 years and each year more than 40,000 enjoy its world-class performances. This series truly is a must-see event in Melbourne's summer calendar.

The City of Melbourne has a long and distinguished association with the MSO. We were a major supporter of its 2007 European tour and, through an innovative funding initiative, helped the orchestra present its *Secret Symphony* late night events in 2012.

Community involvement has been a recent highlight of the Orchestra's Bowl programs and this year is no exception. On 16 February, the MSO Jams will encourage the audience to make music before the main performance, while The Air Force Band will perform before the final concert on 23 February.

I invite you to enjoy the magical summer sounds of the MSO in the wonderful surrounds of the Sidney Myer Music Bowl.

**Robert Doyle**  
Lord Mayor



• WEDNESDAY 13 FEBRUARY AT 7PM •  
**EAST SIDE STORY**

MELBOURNE SYMPHONY ORCHESTRA


AINĀRS RUBIĶIS conductor  
ALEXEY YEMTSOV piano

.....  
DVOŘÁK *Czech Suite*  
BARTÓK Piano Concerto No.3

INTERVAL 25 MINUTES

TCHAIKOVSKY Symphony No.4

.....  
The concert will conclude at  
approximately 9pm and will  
be hosted by ABC Classic FM  
presenter Julia Lester

 105.9 ABC  
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### AINĀRS RUBIĶIS CONDUCTOR

Latvian conductor Ainārs Rubiķis came to international attention as winner of the Third International Gustav Mahler Conducting Competition in 2010. The following year he received the Nestlé and Salzburg Festival Young Conductors Award and in 2012 he became Music Director and Chief Conductor of Novosibirsk State Academic Opera and Ballet Theatre.

Recent engagements include the Hong Kong, Brussels and Poznań Philharmonic orchestras, the Edinburgh Festival with the Bamberg Symphony, the Lockenhaus Chamber Music Festival and an acclaimed performance with the Gustav Mahler Youth Orchestra at the Salzburg Festival. Other orchestras he has conducted include the Gulbenkian Orchestra, Kremerata Baltica, Hamburg Symphony, Budapest Philharmonic, Duisburg Philharmonic, Estonian National Symphony, Royal Liverpool Philharmonic, Bournemouth Symphony, Northern Sinfonia, Toronto Symphony, and the National Arts Centre Orchestra Ottawa. His schedule at Novosibirsk includes *Eugene Onegin*, *La bohème*, *La traviata* and *Carmen*, as well as concert performances of Verdi's Requiem.

Born in Riga, Rubiķis pursued postgraduate studies in orchestral conducting with Andris Vecumnieks, and also participated in master classes with Mariss Jansons and Zsolt Nagy.

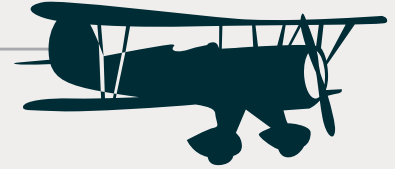


### ALEXEY YEMTSOV PIANO

Alexey Yemtsov has appeared with the Melbourne, Sydney, Queensland, West Australian and Tasmanian Symphony orchestras, with conductors such as Vladimir Ashkenazy, Mark Elder, Lawrence Foster, Vladimir Verbitsky and Simone Young. He is a regular soloist for the Canberra and Willoughby Symphony orchestras, as well as the Australian Youth Orchestra, with whom he toured China in 2010. He has also performed with the Auckland Philharmonia Orchestra, I Pomeriggi Musicali di Milano, Kiev Camerata and the Ukraine National Symphony Orchestra. He regularly gives recitals for festivals and concert series throughout Australia, and collaborates with chamber ensembles such as the Seraphim Trio and the Sydney Symphony Chamber Players.

Born in the Ukraine, Alexey Yemtsov was awarded consecutive scholarships to undertake tertiary studies in Australia, including a Master of Music at the Sydney Conservatorium of Music. In 1995 he won First Prize in the Prokofiev Piano Competition, and performed for former US President Bill Clinton. He has performed in London, Tel Aviv and Jerusalem and toured extensively throughout China, Japan, Russia, the Ukraine, Australasia and the United States. He was a major prize-winner of the Pozzoli and UNISA (University of South Africa) International Piano Competitions in 2004 and 2008 respectively.

# ABOUT THE MUSIC



## ANTONÍN DVOŘÁK (1841–1904)

### CZECH SUITE, B93

- I *Praeludium (Pastorale): allegro moderato*
- II *Polka: allegretto grazioso*
- III *Minuett (Sousedská): allegro giusto*
- IV *Romanza: andante con moto*
- V *Finale (Furiant): presto*

In 1877 Brahms, who had been involved in granting state stipends to young composers, wrote to his Berlin publisher, Simrock saying:

I have been receiving a lot of pleasure for several years past from the work of Anton Dvořák of Prague...Dvořák has written all kinds of things, operas (Czech), symphonies, quartets, piano pieces. He is certainly a very talented fellow. And incidentally, poor! I beg you to consider that!

Simrock was duly impressed with the young composer's work and commissioned a set of Slavonic Dances for piano duo. These, as Simrock had expected, were an instant hit, and again in their orchestral version. Simrock made a huge profit, and Dvořák's reputation spread rapidly in Europe, such that by 1879 his 'Slavonic' String Quartet had been premiered by the ensemble led by the great Joseph Joachim, and Hans Richter had commissioned the work we now know as his Sixth Symphony.

The works of this period are Dvořák's most explicitly 'Czech', partly as Simrock was banking on the metropolitan taste for ethnic music that had made Brahms' Hungarian Dances such a success. But it wasn't, of course, all songs his mother taught him, and Dvořák's technical craft achieves an effortless sophistication at this time as well, as heard in the symphony and quartet, and in the strangely under-appreciated Czech Suite, composed early in 1879 and premiered in Prague in May that year.

Using only oboes, bassoons, horns and strings in the first movement, Dvořák nevertheless creates luminous and spacious textures; these, perhaps in a nod to Beethoven's Pastoral Symphony, gradually gather force through the iteration of simple modal melodic cells against immobile high notes (pedal-points or drones), with a short passage of ornate counterpoint to close. The Polka alternates D minor and F major passages, often, unusually, in groups of nine (rather than eight) bars; the D major Trio section with its fiddle melody is a moment of unalloyed joy. The third movement, a minuet, moves from the pastoral to the ballroom, and includes flutes and clarinets.

The winds, joined by cor anglais, have extended solos and ornate polyphony in the lilting Romance. Only in the finale does Dvořák's use the full forces at his disposal, adding the weight of trumpets and timpani to one of his favourite dances, the furiant. Here the fast, three-to-a-bar metre is offset by cross-rhythms, ambiguities of minor/major harmony and passages of Brahmsian counterpoint before an emphatic close.

Gordon Kerry © 2012

The only previous performances of this work by the Melbourne Symphony Orchestra took place in August 1977 under the direction of David Zinman.

## 39 REASONS WHY MELBOURNE IS THE ARTS CAPITAL

The City of Melbourne Triennial program supports 39 major festivals and arts companies, large and small. This is just one way that Melbourne remains home to Australia's most vibrant and diverse arts scene.



## BÉLA BARTÓK (1881–1945)

### CONCERTO NO.3 FOR PIANO AND ORCHESTRA

- I *Allegretto*
- II *Adagio religioso*
- III *Allegro vivace*

ALEXEY YEMTSOV piano

In 1945 the *Musical Times* ran an obituary of Béla Bartók, saying that his death

in New York at the end of September deprives 20th-century music of one of its greatest masters. In depth and range his influence can be compared only with that of Schoenberg and Stravinsky, but it was more secret than theirs and far less apparent. Bartók's music has never become widely or thoroughly known; it has never been a battle-cry; which has at least saved it from the grosser forms of misunderstanding.

Bartók and his wife Ditta had taken refuge from Nazism in the United States in 1940. His New York agent had promised him great opportunities as a performer, composer and ethnomusicologist, but most of these, sadly, failed to materialise, and Bartók, for whatever reason, turned down a number of teaching positions. The Bartóks' financial situation was precarious, and matters became much worse when Béla's health suddenly worsened in 1942. He made what was to be his last public concert appearance in January 1943, performing the Concerto for Two Pianos and Percussion (which he had transcribed from the more familiar Sonata for Two Pianos and Percussion) with Ditta as the other piano soloist.

The American Society of Composers, Authors and Publishers paid for Bartók's medical expenses, and he was able to spend three summers recuperating in upstate New York and at a sanatorium in North Carolina where he wrote a number of his late masterpieces.



BARTÓK AND HIS WIFE DITTA

Much of Bartók's music, particularly later works, shows a fondness for symmetrical or 'arch' forms, and viewing his output as a whole it is tempting to see it the same way; the late works often evoke the same worlds as his early music in their seemingly simple and highly lyrical manners, contrasting with the more acerbic and rhythmically complex middle period pieces. The late *Concerto for Orchestra* goes so far as to quote Bartók's early opera, *Bluebeard's Castle*.

The Third Piano Concerto is the last piece that Bartók completed, but despite being written in the full knowledge of his having leukemia it sounds nothing like the last work of a dying man. Written for Ditta to perform, its relative simplicity reflects, in part, the fact that she was not the virtuoso that her husband had been. Seen in the context of other works from this period – the *Concerto for Orchestra* and the unfinished Viola Concerto, for instance – the work is a document of the resilience of a human spirit, and in that respect might be compared with late Beethoven.

The first movement begins with a long-breathed melody given out by the piano, reminiscent of the folk melodies that Bartók assiduously collected in the rural regions of Hungary and various former Yugoslav republics, and the orchestration has a finely etched lucidity. Beethoven is evoked explicitly in the extended second movement – the marking 'religioso' and the formal scheme of the work relate to the 'Holy song of thanksgiving to the godhead from a convalescent' from Beethoven's String Quartet Op.132. The finale dances to the uninhibited rhythms of folk music, insisting that life goes on.

Abridged from an annotation by Gordon Kerry © 2003

The first complete performance of this work by a former ABC orchestra was given by the Melbourne Symphony in September 1950, with conductor Otto Klemperer and pianist György Sándor. The Orchestra's most recent performances were with Jaap van Zweden and Paavali Jumppanen in May 2004.

**INTERVAL 25 MINUTES**



## PETER ILYICH TCHAIKOVSKY (1840–1893)

### SYMPHONY NO.4 IN F MINOR, OP.36

- I *Andante sostenuto – Moderato con anima – Moderato assai, quasi Andante – Allegro vivo*
- II *Andantino in modo di canzona*
- III *Scherzo (Pizzicato ostinato) – Allegro*
- IV *Finale (Allegro con fuoco)*

You know the old story. In 1877, Tchaikovsky received a declaration of love from Antonina Milyukova, who threatened suicide if Tchaikovsky refused to marry her. The composer, hoping to save Antonina and cure his homosexuality, accepted the proposal, but within minutes of being married realised that he had made a terrible mistake. Within two months he had attempted suicide himself before fleeing Moscow; Antonina quickly descended into madness and Tchaikovsky poured his anguish into his Fourth Symphony and the opera *Eugene Onegin*.

Thanks to musicologist Alexander Poznansky, we can now see this well-known scenario for the load of rubbish that it is. The composer seems at no time to have been anguished by his sexuality and his decision to marry Antonina stemmed from other causes, not least of which that she was shortly to inherit a respectable sum of money. Later, Tchaikovsky admitted that his treatment of Antonina had been inexcusable, and supported her financially; she scrupulously avoided making any public criticism of him, even after his death. Tchaikovsky's correspondence makes clear that their incompatibility was the result of 'cultural differences' rather than sexual horror.

None of which is to say that the Fourth Symphony is not 'about' serious emotional and psychological states, nor that the experience of a disastrous



TCHAIKOVSKY WITH ANTONINA MILYUKOVA,  
TO WHOM HE WAS MARRIED BRIEFLY IN 1877.

marriage didn't affect Tchaikovsky's emotional equilibrium. Nadezhda von Meck, his patron, wrote to him of the work's 'profound, terrifying despair'. The composer insisted in his correspondence with Meck that 'where words finish, music begins' and that a program explaining the meaning of the music would necessarily be imprecise. Nonetheless he did offer a kind of map of the work's emotional journey (never dreaming that it would be published), saying:

*the main idea...is expressive of the idea of fate, that ominous power which prevents the success of our search for happiness. This power hangs constantly over our heads, like Damocles' sword. There is no alternative but to submit to fate.*

The theme of 'fate' is the powerful brass fanfare which opens the first movement, and which returns at climactic moments in this and the last movement. Contrasting with this is a conventional pair of 'subjects' or thematic groupings. The first, marked *moderato*, is characterised

by a waltz tempo kept on its toes by cross-rhythm; the second, according to Tchaikovsky, represents the world of dreams into which we are tempted to escape. Scholar Leon Botstein has argued that Tchaikovsky's use of repetition in the course of this movement is emblematic of the obsessive state of mind that the music depicts. But fate keeps obtruding (undermining the principles of sonata design) and eventually disperses the imagery of dreams.



In the second movement, Tchaikovsky again uses seemingly literal repetition of the thematic material, but as Botstein notes ‘despite repetition, the background and foreground changes’ as different dialogues between theme and countermelody are explored.

The Scherzo has been interpreted as the reassertion of reality. Its celebrated pizzicato-dominated string writing has an implacable character, but it also serves to provide a bridge between the introspection of the second movement and the extrovert nature of the Finale. The composer’s explanation for the Finale’s festive nature was: ‘If you find no cause for joy within yourself, look for it in others. Look, they know how

to enjoy themselves, giving themselves up to undivided feelings of pleasure.’ This has obscured an important aspect of the Finale – Tchaikovsky’s quote of an actual folk-tune, ‘In the field a little birch tree stood’. As Roland John Wiley notes in the *New Grove Dictionary of Music and Musicians*:

*both words and setting are significant. The birch tree is solitary, and it is the image of a woman...The crowd that gathers is of unmarried women who perform a round dance and then throw their wreaths into the stream. Those whose wreaths float on the surface of the water will marry; those whose wreaths sink will not.*

Tchaikovsky’s view of Antonina was clearly not unsympathetic, despite the baleful intrusion of the Fate music. Interpretation of this symphony has inevitably been compromised by the fatuous rehashing of ‘biographical’ details, making it a document of hysteria. However, we should remember that the ‘profound, terrifying despair’ of this work is created by an artist in full control of his technical resources.

Abridged from an annotation by Gordon Kerry © 2002

*The Melbourne Symphony Orchestra gave the first complete Australian performance of this work on 20 August 1938, with Malcolm Sargent. The Orchestra most recently performed it on a tour of regional Victoria in October 2012 with Benjamin Northey.*

## GUEST MUSICIANS

- Katerina Nazarova *concertmaster*
- Rebecca Adler *violin*
- Ingrid Homburg *violin*
- Jenny Khafagi *violin*
- Michael Loftus-Hills *violin*
- Robert Ashworth *principal viola\**
- Ceridwen Davies *viola*
- Simon Oswell *viola*
- Merewyn Bramble *viola*
- Molly Kadarach *cello*
- Svetlana Bogosavljevic *cello*
- Kylie Davies *double bass*
- Emma Sullivan *double bass*
- Esther Wright *double bass*
- Ann Blackburn *oboe*
- Rachel Cashmore *oboe*
- Geoffrey Dodd *cor anglais*
- Matthew Ockenden *principal bassoon\*\**
- Ed Allen *principal horn*
- Jenna Breen *horn*
- Julia Brooke *horn*
- Bruno Siketa *trumpet*
- Christopher Lane *timpani/percussion*

\* Courtesy Auckland Philharmonia Orchestra

\*\* Courtesy Australian Opera and Ballet Orchestra

# CLASSIC MELBOURNE

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# EARS WIDE OPEN

## MORE THAN THE MUSIC



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This year Richard will explore Mozart's *Jupiter* Symphony, Elgar's *Enigma* Variations and Schubert's *Unfinished* Symphony.

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## EDUCATION WEEK 2013: RHYTHM MACHINE

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

  
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• SATURDAY 16 FEBRUARY AT 7PM •  
**BEETHOVEN AND BARTÓK**

**MELBOURNE SYMPHONY ORCHESTRA**

**AINĀRS RUBIĶIS** conductor  
**HOANG PHAM** piano

.....  
**BEETHOVEN** Symphony No.2

**INTERVAL 25 MINUTES**

**BEETHOVEN** Piano Concerto No.2  
**BARTÓK** *The Miraculous Mandarin: Suite*

.....  
The concert will conclude at approximately 9pm and will be hosted by ABC Classic FM presenter Julia Lester

 **105.9 ABC**  
Classic FM

.....  
The pre-concert performance commencing at 6pm, led by Gillian Howell, is your chance to jam with musicians of the MSO and members of the MSO ArtPlay Graduate Ensemble.

**ARTPLAY**



### **AINĀRS RUBIĶIS** CONDUCTOR

Latvian conductor Ainārs Rubiķis came to international attention as winner of the Third International Gustav Mahler Conducting Competition in 2010. The following year he received the Nestlé and Salzburg Festival Young Conductors Award and in 2012 he became Music Director and Chief Conductor of Novosibirsk State Academic Opera and Ballet Theatre.

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Born in Riga, Rubiķis pursued postgraduate studies in orchestral conducting with Andris Vecumnieks, and also participated in master classes with Mariss Jansons and Zsolt Nagy.



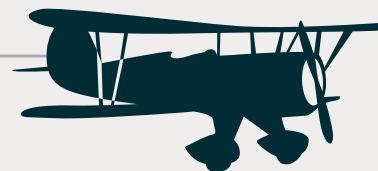
### **HOANG PHAM** PIANO

Melbourne pianist Hoang Pham has appeared as a soloist with the Melbourne, Queensland and Tasmanian Symphony orchestras. In 2005 he won the Lev Vlassenko Piano Competition, and in 2008 was awarded Best Australian Pianist at the Sydney International Piano Competition. In 2010 he won the inaugural Melbourne Recital Centre Great Romantics competition, and his live performances of Chopin, Bach, Liszt and Paderewski were released on CD. He has made regular recital appearances in England, the USA, France, and New Zealand.

In addition to his solo and concerto performances, he has served as a jury member of the Piano/Ohio competition in Cleveland and performs internationally and in Australia as a member of the Melbourne Piano Trio. Plans for 2013 include solo recitals at Melba Hall and for the Musical Society of Geelong, as well as performing with violinist Ji Won Kim at the MSO's Stravinsky Festival in August.

Born in Vietnam, Hoang Pham moved to Australia at an early age and studied privately with Rita Reichman at the Australian National Academy of Music. He subsequently studied with Marc Silverman at the Manhattan School of Music, where he completed a Master of Music degree.

# ABOUT THE MUSIC



## LUDWIG VAN BEETHOVEN (1770–1827)

### SYMPHONY NO.2 IN D, OP.36

- I *Adagio molto – Allegro con brio*
- II *Larghetto*
- III *Scherzo (Allegro)*
- IV *Allegro molto*

Beethoven spent the summer of 1802 at Heiligenstadt, in those days a small village in the countryside but now a suburb of Vienna. He liked to withdraw to the country to concentrate on his work in peaceful surroundings, but this year there was an additional purpose: the deafness which had become noticeable in previous years was now becoming serious, and the composer's physician suggested a prolonged period away from the potentially damaging noise of the city.

As he was preparing to return to Vienna in October 1802, Beethoven wrote a curious document that was found among his papers after his death. Now known as the 'Heiligenstadt Testament', it was a kind of will, addressed to the composer's two

brothers (though Beethoven only refers to one by name and the other by a blank space in the manuscript). In it, Beethoven expresses his anguish about his condition:

*what humiliation when someone stood beside me and heard a flute in the distance and I heard nothing, or heard the shepherd singing and again I heard nothing. Such incidents brought me to the verge of despair, but little more and I would have put an end to my life – only my art held me back.*

The saving art at this time included a number of violin sonatas, piano sonatas and bagatelles, and the Second Symphony, which Beethoven completed during his stay at Heiligenstadt. It is difficult to find evidence of a composer in deep despair in this work, however, reminding us of the complex relationship between the life and work of any artist. But there is a nice symmetry at work. The Second might be seen as a leave-taking of the pastoral/classical tradition in favour of the more 'heroic' style of the middle period music, but it is Heiligenstadt which Beethoven portrayed in a work which marked his victory over fate some years later: the Pastoral Symphony.

Beethoven's First Symphony had been greeted as an honourable, if not always elegant, contribution to the tradition of Haydn and Mozart. To a modern listener, the Second seems a more assured but still essentially 'Classical' work. Like Haydn, Beethoven generates tense expectation in the first movement by using a slow introduction (and Tovey has shown that Beethoven borrows a specific sequence of chords from Haydn's *Creation* in this work). Some hints of the mature Beethoven are in evidence, such as the breathtakingly simple means by which he extends the scale of the first movement with its lengthy concluding section or coda. The *Larghetto* is one of Beethoven's most serene, pastoral slow movements, and for the first time in an orchestral work he uses the term *Scherzo* (Italian for 'joke' – and it is genuinely funny) for the dance-like third movement.

The finale juggles wit and seriousness in a way that is worthy of, but never sounds like, Haydn. For one thing, the movement, balancing the first, is broad in scale and has an extended coda. Beethoven's orchestral music to date includes the first three of his piano concertos, but, as one commentator has suggested, in this work he fully engages with the orchestra for the first time.

Abridged from a note by Gordon Kerry  
© 2004

The first performance of Beethoven's Symphony No.2 by the Melbourne Symphony Orchestra took place on 20 September 1941 under conductor William Cade. Douglas Boyd conducted the Orchestra's most recent performance, as part of the Beethoven Festival in August 2011.

## INTERVAL 25 MINUTES

### GUEST MUSICIANS

Katerina Nazarova *concertmaster*  
Rebecca Adler *violin*  
Matthew Rigby *violin*  
Jacqueline Edwards *violin*  
Jenny Khafagi *violin*  
Robert Ashworth *principal viola\**  
Ceridwen Davies *viola*  
Simon Oswell *viola*  
Caroline Henbest *viola*  
Isabel Morse *viola*  
Molly Kadarauach *cello*  
Kylie Davies *double bass*  
Emma Sullivan *double bass*  
Esther Wright *double bass*  
Ann Blackburn *oboe*  
Rachel Cashmore *oboe*  
Geoffrey Dodd *cor anglais*  
Matthew Ockenden *principal bassoon\*\**  
Chloe Turner *contrabassoon*  
Ed Allen *principal horn*  
Jenna Breen *horn*  
Tristan Reiben *trumpet*  
Christopher Lane *timpani/percussion*  
Louisa Breen *piano*  
Leigh Harrold *celtsetse*

\* Courtesy Auckland Philharmonia Orchestra

\*\* Courtesy Australian Opera and Ballet Orchestra



**LUDWIG VAN BEETHOVEN**  
(1770–1827)

**PIANO CONCERTO NO.2 IN B FLAT,  
OP.19**

- I *Allegro con brio* –
- II *Adagio* –
- III *Rondo, molto allegro*

HOANG PHAM piano



VIENNA'S BURGTHEATER IN BEETHOVEN'S TIME. IT WAS HERE THAT HE GAVE THE PREMIERE OF HIS PIANO CONCERTO NO. 2.

When Beethoven sent the final version of this concerto to his publisher, he gave this estimate of its worth: 'The concerto I value at ten ducats...I do not give it out as one of my best.' No doubt Beethoven was admitting that he had not solved entirely to his satisfaction the problem of apportioning the roles between soloist and orchestra, in his first concerto to be played in Vienna. We also know that uppermost in his mind in composing it may have been consolidating his position as a virtuoso pianist, and that his admiration for the achievement of Mozart in composing piano concertos would lead him to judge his own efforts severely.

Mozart was a good model, and we need not remind ourselves that Beethoven later achieved, in his fourth and fifth piano concertos, his own answer to the concerto challenge; we should imagine instead the young virtuoso glorying in his own powers, using this vehicle to conquer the Viennese public.

The occasion was a concert in the Burgtheater in 1795. Beethoven's playing in the salons of the aristocracy had already gained him a reputation as a solo pianist of extraordinary skill and daring, and a remarkable improviser – his skill in this direction may even have extended to his playing of the solo part in the concerto, for, when he was introducing a concerto himself, he did not bother to write out the solo part. Later Beethoven revised the concerto for performances in Vienna and Prague with different soloists, and he withheld it from publication until 1801, which explains why it is numbered 2 although it was written before the published No.1.

The concerto was the first 'symphonic' work of Beethoven's to be heard in Vienna, and, not surprisingly, the orchestra spreads its wings at the outset. One commentator has identified as many as five themes before the piano comes in with a sixth. The crucial phrases are the opening ones: a short flourish from tonic to dominant and back, followed by a reflective lyrical phrase. Once the piano is in it dominates the discourse, with many passages obviously designed to show off Beethoven's pianism – especially his legato runs,

played with the thumb under, a technique he pioneered. The cadenza for this movement was not written until 1809, perhaps for Beethoven's pupil the Archduke Rudolf.

The *Adagio* is a truly slow movement, whereas Mozart's concerto slow movements are usually *Andantes*. As in many such movements in early Beethoven, the treatment of the theme by the piano becomes increasingly elaborate and decorative. The movement is distinguished by an eloquent – and prophetic – ending, where the soloist has a recitative-like utterance alternating with the orchestra's statement of the theme in broken phrases.

The infectious last movement is a rondo in 6/8, whose hunting style is familiar from some of Mozart's concertos in B flat; but it is more boisterous than anything in Mozart, mainly through Beethoven's handling of the off-beat accents. The rhythmic placement of these accents is an important building block of the movement – they are shifted for effect at the beginning of the first couplet of the rondo, and in many other places.

There is a pleasant surprise at the end, where Beethoven again follows Mozart's precedent by introducing a new theme in the coda, a popular touch, followed by some Beethovenian humour. This is Beethoven the eloquent entertainer indeed, not much loved by his fellow-pianists, and we can see why if we compare this concerto he wrote to display his wares with the contemporary products of Hummel, Dussek, Clementi and others!

© David Garrett

*The Melbourne Symphony Orchestra's first performance of this concerto took place on 2 February 1944. The pianist was Edward Goll and the conductor Bernard Heinze. The MSO's most recent performance was in May 2012 with conductor Andrew Grams and soloist Andreas Haefliger.*



## BÉLA BARTÓK (1881–1945)

### *THE MIRACULOUS MANDARIN,* OP.19 – SUITE

- I *Introduction*
- II *The Girl and the First Victim*
- III *The Girl and the  
Second Victim*
- IV *The Girl and the Mandarin*
- V *The Girl Dances before  
the Mandarin –*
- VI *The Mandarin's Capture of  
the Girl*

In August 1917, the Hungarian magazine *Nyugat* published a libretto by Menyhert Lengyel, intended to catch the eye of the impresario, Sergei Diaghilev. Bartók became interested in *The Miraculous Mandarin* and wrote to Lengyel asking if he could write music for the scenario (which Bartók described as 'beautiful').

Bartók sketched a ballet the same month. The draft was completed in May 1919, and scoring was begun in 1923. Bartók only really decided on an ending sometime between 1926 and 1931. This suite is taken from the first two-thirds of the ballet.

The story concerns a girl and three ruffians. The first ruffian goes through his pockets looking for money (violas playing a recitative-like passage). The second rummages through drawers (violins entering faster against the triplet chugging of the lower strings and piano). The third ruffian gets up from his bed (rising fourths on trombones and tuba), and orders the girl to stand in the window and lure men up to their apartment. Thus begin three seduction scenes, which become more and more musically elaborate.

The girl entices men (rubato clarinet solo). The first man (shrill chirping clarinets) comes upstairs; the ruffians hide. The man makes comic gestures of love (trombone glissandos, with violas and cellos playing an ardent theme). The ruffians leap out from their hiding place, seize the man and throw him out.

The girl begins a second seduction (clarinet again). A shy young man appears (oboe solo). Hesitantly he joins her in a dance. The ruffians jump out, seize the youth and throw him out (clattering woodwind triplets as in the first eviction).

The girl and the three ruffians see a figure in the street – a mandarin. He comes up the stairs (trombone and tuba pounding, flute flutter-tonguing, piano and violin glissandos). The girl tries hard to lure him (an atonal waltz), but the mandarin watches the girl with immobile gaze. Finally she embraces him, and he begins to shake. She tries to pull away from him, and breaks free, but he gives chase (a heightened *Allegro barbaro*, whirling above a stamping ostinato). This is as far as the suite takes us, but the ballet continues with attempts by the girl and the three ruffians to rob and finally kill the mandarin.

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Bartók considered *The Miraculous Mandarin* one of his finest scores. Though tonal, harmonic variety is gained from the equal use of all 12 tones. ‘We have at our disposal a previously undreamed of wealth of transitory nuances,’ wrote Bartók in 1920. The orchestration is of an extraordinary richness. The rhythmic life of the work is one of its immediately endearing features.

The work is quintessentially early 20th century in its conjunction of urban poverty, crime and sex. But according to Paul Griffiths it completed for Bartók the trilogy of stage works [including *Bluebeard’s Castle* and *The Wooden Prince*] that ‘took another look at the hopelessness of male-female

relationships in a civilisation which curbs and corrupts the animal nature of human beings’.

Gordon Kalton Williams  
Symphony Australia © 1998/2010

The Melbourne Symphony Orchestra gave the first performance of this work in Australia, on 29 October 1955 under conductor Walter Susskind. The Orchestra most recently performed the suite on 29 April 1989 with Hiroyuki Iwaki, and played the complete ballet music in April 2001 with Lü Jia.



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**BROADSTOCK** *Federation Flourish*  
**EDWARDS** *Full Moon Dances*  
**WILLIAMS** *Escapades* for alto  
saxophone and orchestra

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**PROKOFIEV** *Symphony No.5*

.....  
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**BENJAMIN NORTHEY** CONDUCTOR

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

He has appeared with the London Philharmonic Orchestra, Salzburg Mozarteum Orchestra, Hong Kong Philharmonic, Southbank Sinfonia, and the New Zealand and Christchurch Symphony orchestras. He has collaborated with artists such as Julian Rachlin, Alban Gerhardt, Marc-André Hamelin, Arnaldo Cohen, the Silver-Garburg Piano Duo, KD Lang, Kurt Elling, Tim Minchin, Slava Grigoryan and Emma Matthews.

In Australia he has appeared with all the state symphony orchestras and with Opera Australia (*Don Giovanni*, *Così fan tutte*) and State Opera of South Australia (*The Elixir of Love*, *The Tales of Hoffmann*, *La sonnambula*). He made his debut with the Melbourne Symphony Orchestra in 2003 and was appointed Associate Conductor in 2011. He was previously Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002–6) and Principal Guest Conductor of the Melbourne Chamber Orchestra (2007–10). His recordings include award-winning CD releases for ABC Classics.

A graduate of the University of Melbourne and the Sibelius Academy in Finland, Northey's teachers have included John Hopkins, Jorma Panula, Atso Almila and Leif Segerstam.



**AMY DICKSON** SAXOPHONE

As soloist, Amy Dickson performs and records with orchestras such as the Royal Philharmonic, Philharmonia Orchestra and London Philharmonic, among others. In addition to performing the concertos of Glazunov, Debussy, Villa-Lobos, Ibert, Larsson and Milhaud, she champions contemporary repertoire and regularly commissions new works. She has performed her arrangement of Glass' Violin Concerto No.1 with several orchestras, and recently premiered Ross Edwards' arrangement for saxophone of his oboe concerto *Bird Spirit Dreaming* and a new arrangement of Graeme Koehne's oboe concerto *Inflight Entertainment*.

As a recitalist and chamber musician she has appeared at leading venues such as Wigmore Hall, Bridgewater Hall and the Queen Elizabeth Hall. Her duo partners have included Catherine Milledge, Martin Cousin and Simon Mulligan, and she has collaborated with the Mandelring and Chilingirian String Quartets.

Born in Sydney, Amy Dickson made her concerto debut at the age of 16 before studying at the Royal College of Music in London and the Amsterdam Conservatorium. She won the Symphony Australia Young Performers Award in 2004.

Her recordings include the CDs *Smile* (2008) and *Glass – Tavener – Nyman* (2009), Carl Davis' score for the film *Hotel du Lac*, and works by Joseph Holbrooke and Richard Rodney Bennett. On her new ABC Classics CD, *Catch Me If You Can*, she is soloist with the MSO conducted by Benjamin Northey.



.....

**BRENTON BROADSTOCK**  
(BORN 1952)

.....

**FEDERATION FLOURISH**

.....

Born in Melbourne, Brenton Broadstock is one of Australia's most prolific composers in most genres, including vocal, chamber and solo instrumental music, and opera. He is a particularly important figure in orchestral composition, having written six symphonies, concertos for tuba, piano, euphonium, jazz trumpet and saxophone, and numerous other pieces. He has been the Melbourne Symphony Orchestra's composer in residence twice, and his symphonic works have been performed by all major Australian orchestras, as well as in the UK, Japan and continental Europe; among some 43 commercial recordings of his music is a set of the first five symphonies recorded by Russia's Krasnoyarsk Symphony Orchestra under Andrew Wheeler.

Broadstock's music almost always conveys a powerful humanistic message. His freely modal musical language can encompass moments of arresting dissonance or luminous repose and he has an unerring sense of the dramatic possibilities of orchestral colour. His work can enlist our sympathy in pieces like the Second Symphony, *Stars in a Dark Night*, based on the tragic suffering of poet and musician Ivor Gurney; offer a vision of transcendence, as in the Fourth, *Born from Good Angel's Tears*; or, as in the present work, reflect a mood of collective joy and optimism.

The composer writes:

*Federation Flourish* is meant to be a joyous centennial celebration of the Federation of Australia – the birth of a nation in 1901. It is in two parts: the first opens with a majestic fanfare heard on the trumpets and percussion and develops into a stately, nostalgic theme heard in the winds and violins. In the second part, the work gathers momentum and passes through various transformations of the two themes – some triumphal, some troubled – until they come together in jubilant conclusion.

The work was commissioned by Symphony Australia and is dedicated to friend and colleague, Betsy Heath.

Gordon Kerry © 2012

*The Melbourne Symphony Orchestra gave the world premiere of Federation Flourish at a 2002 Sidney Myer Free Concert, under conductor Markus Stenz.*

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**ROSS EDWARDS**  
(BORN 1943)

**FULL MOON DANCES –  
CONCERTO FOR SAXOPHONE AND  
ORCHESTRA**

*Mantra with night birds and dark  
moon blossoms –  
First Ritual Dance –  
Water-Moon –  
Sanctus –  
Second Ritual Dance*

**AMY DICKSON** saxophone

Ross Edwards has created a sound-world which seeks to reconnect music with elemental forces and restore its traditional association with ritual and dance. His music is deeply connected to its roots in Australia, whose cultural diversity it celebrates and from whose natural environment it draws inspiration, especially birdsong and the mysterious patterns and drones of insects. Extra-musical associations sometimes infiltrate his compositions, and such works as *Bird Spirit Dreaming* (2002) and *The Heart of Night* (2004) contain elements of theatre and ritual.

In *Full Moon Dances*, a female soloist is proffered the role of universal Moon Goddess incarnate, source of plant life and protector of the environment, in which she performs a series of ritual healing ceremonies. Serene and mysterious, she nonetheless has power to unleash ecstasy and terror beyond the bounds of reason.

The work unfolds in an unbroken sequence of five movements:

**1. MANTRA WITH NIGHT BIRDS AND  
DARK MOON BLOSSOMS**

An ancient Vedic mantra grows into a chant-like melody which invokes the Goddess, whose appearance is accompanied by eerie night sounds symbolising the powerful psychic forces of the unconscious. The mantra persists in the background, eventually dissolving into moments of moon-drenched phantasmagoria.

**2. FIRST RITUAL DANCE**

This cleansing ritual is driven by self-abandoning rhythms whose function is to purge negative thoughts and feelings. After a central climax, the dance abruptly returns to its source and resurges, gathering intensity.

**3. WATER-MOON**

Guan Yin, the Chinese Goddess of Compassion (who may be compared with the Christian Mary), is venerated in her various guises throughout Southeast Asia. She is often depicted as a beautiful woman in a white robe, sometimes with a halo of moonlight. In a Tang dynasty poem by Po Chu-I she is symbolised by the moon's reflection 'floating in pure, clear water'. This dance pays homage to her.

**4. SANCTUS**

The stage is transformed into a sacred space. Over an accompaniment of trance-like stillness scored for bell and muted strings, the Goddess sings serenely as she receives and transmits gentle moon radiance. This movement draws, as does its successor, on material from Edwards' *Mass of the Dreaming* (2009), and makes oblique reference to fragments of plainchant.

**5 SECOND RITUAL DANCE**

The finale joyously celebrates the earth with drone-based shapes and rhythms that recall Australian Aboriginal chant. The melody that bloomed from the mantra now returns accompanied by a blazing *darbuka* (small, goblet-shaped North African hand drum), after which a reflective passage leads to a restatement of the insistent, dance-like hymn to the earth.

Ross Edwards © 2012

*Full Moon Dances* was commissioned for Amy Dickson, the Sydney Symphony and the Australian symphony orchestras by Andrew and Renata Kaldor AO with the support of Symphony Services International. The first performance was given by the Adelaide Symphony Orchestra, with Amy Dickson as soloist, on 7 June 2012. This is the first performance of the work by the Melbourne Symphony Orchestra.





**JOHN WILLIAMS**  
(BORN 1932)

**ESCAPADES**

- I *Closing In*
- II *Reflections*
- III *Joy Ride*

AMY DICKSON saxophone



LEONARDO DICAPRIO AS FRANK W. ABAGNALE, SURROUNDED BY PAN AM AIR HOSTESSES, IN STEVEN SPIELBERG'S *CATCH ME IF YOU CAN* (2002)

Steven Spielberg's 2002 film *Catch Me if You Can* follows the exploits of confidence trickster Frank W. Abagnale who from 1964 to 1969, when he was arrested by the FBI at the age of 21, had successfully passed himself off as an airline pilot, surgeon and lawyer and made many millions in forged cheques. John Williams' concert work, *Escapades*, successfully creates a saxophone concertino from three fairly complete sections of his soundtrack – his 20th film collaboration with Spielberg. The concert work's title *Escapades* neatly captures the film character Abagnale's career.

*Catch Me if You Can* made a virtue of 1960s stylisation (pool parties, James Bond, the use of Eero Saarinen's futuristic TWA Terminal at JFK airport for locations). Williams' original score matched the visual style superbly. Under the opening titles animation, the orchestra evoked, not only a sense of furtive hide-and-seek (complete with orchestral 'shh's), but an atmosphere of Cool Jazz that was coming into fashion in the period of the film's setting. This depiction of FBI pursuit becomes the concertino's opening movement, *Closing In*. The chromatic saxophone solo may remind listeners of the Bebop improvisations of Charlie Parker but is in fact completely written out.

Ostensibly a film about scamming, *Catch Me if You Can* gained an added depth from the portrayal of Frank's parents' divorce and custody battle;

these are the immediate catalysts of Frank's need to turn to crime to survive on the streets. The melancholy second movement begins in the film as Frank's family life begins to fall apart.

Prominent use of hemiolas (alternation of duple and triple time) denotes the joyous, up-tempo character of the last movement. This music is created basically by lifting the underscore for a five-minute sequence from the film where Frank's first attempts to pass off cheques fail until he sees a couple of Pan Am pilots (1960s heroes) emerging from a taxi with a bevy of air hostesses. Frank successfully masquerades as an assistant pilot, finds a way to cash Pan Am payroll cheques, and even takes his first flight in the 'deadhead' seat of a cockpit.

The music John Williams has provided for his 100+ films (*Jaws* was score #43) has often been recognised as being of a higher quality than much film music, which can remain anonymously subservient to its film. *Escapades* is one of the rare examples of music that can be lifted straight from a film to the more intense scrutiny of the concert hall.

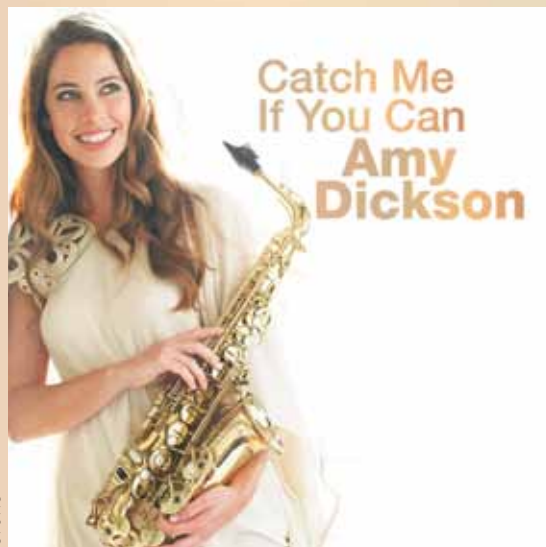
Gordon K. Williams © 2012

This is the first complete performance of *Escapades* by any of the former ABC orchestras.

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## SERGEI PROKOFIEV (1891–1953)

### SYMPHONY NO.5 IN B FLAT, OP.100

- I *Andante*
- II *Allegro marcato*
- III *Adagio*
- IV *Allegro giocoso*

As Prokofiev raised his baton to conduct the premiere of his Fifth Symphony, Moscow shook with the sound of cannon-fire. It was January 1945, and the fusillade announced to the citizens that the Red Army had crossed the Vistula River in its rout of the invading Germans. If the cannon-fire was announcing the turn of the war's tide, the symphony announced a new beginning. Its epic scale and optimistic trajectory perfectly reflected the mood of the time. Prokofiev later wrote that in this work 'I wanted to sing of the free, happy man, his mighty power, his chivalry and his purity of spirit...I wrote the kind of music that grew ripe within me and finally filled up my soul.'

We need, of course, to understand the deliberate ambiguity of such remarks: Prokofiev, like anyone else, was well aware of the lack of freedom and happiness under Joseph Stalin; his description might sound like that of the new 'Soviet man', but can equally

be read as a subtle denunciation of the regime. The composer, moreover, had first-hand experience of the precariousness of favour in the Soviet Union. He had permanently returned to Russia from Paris in 1936, and soon found that when he tried to compose in the officially sanctioned way he would be accused of writing music that was 'pale and lacking in individuality'; if he continued on the course he had begun in Western Europe he was derided as a 'formalist'.

With works like *Peter and the Wolf* and *Romeo and Juliet*, Prokofiev's stocks revived, and during the early 1940s he received the Stalin Prize several times and was evacuated to safety when the Soviet Union entered World War II in 1942. He spent the summer of 1944 in the relative luxury of a government-run artists' colony and in a mere two months (and with a little recycling) had composed his Fifth Symphony.

The Fourth Symphony, composed some 14 years earlier, was a not entirely successful cobbling together of off-cuts from the *Prodigal Son* ballet. In the Fifth, Prokofiev produced a much more 'classical' work, of four movements, but one in which his material is superbly integrated and tightly argued. The tempo of the first movement is broad and stately rather than traditionally fast, enabling an epic treatment of the material. The movement unfolds gradually but inexorably, with passages of characteristic wit, high lyricism and overpowering full scoring until, in its final cadence, a radiant B flat chord emerges from tense dissonance.

The second movement provides the first really fast music, its balletic quality partly explained by the use of discarded material from *Romeo and Juliet*. This recalls the Prokofiev of *The Love for Three Oranges* – fast, incisive, colourful – and provides a foil to the extended and beautiful slow movement which follows.

In the finale, Prokofiev initially defies expectations by quoting the melody from the first movement, this time scored for the rarified sound of divided cellos. Whether or not this represents what Prokofiev's 'official' biographer Israel Nestyev calls the 'theme of man's grandeur and heroic strength',

it is dramatically effective of the composer not to plunge immediately into the expected triumphal finale. As musicologist Arnold Whittall remarks, the movement avoids the 'naively life-enhancing' clichés of Soviet music but the subtle use of dissonance, and the uneasy sense right at the end, suggest that the energy of the music has outlived its meaning.

The timing of the symphony was, however, perfect, seeming to sing of Soviet victory. Sadly, it would not be long before Prokofiev would feel the weight of disfavour once more; moreover, concussion sustained in a fall shortly after the premiere meant that the Fifth Symphony would be the last work he would ever conduct.

Abridged from a note by Gordon Kerry  
© 2003

The Melbourne Symphony Orchestra first performed Prokofiev's Fifth Symphony on 11 September 1948 under conductor Eugene Goossens, and most recently in June 2009 with Yan Pascal Tortelier.

### GUEST MUSICIANS

Natsuko Yoshimoto *concertmaster\**  
 Rebecca Adler *violin*  
 Jo Beaumont *violin*  
 Jenny Khafagi *violin*  
 Clare Miller *violin*  
 Matthew Rigby *violin*  
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 Emma Sullivan *double bass*  
 Ann Blackburn *oboe*  
 Geoffrey Dodd *cor anglais*  
 Nicholas Evans *clarinet*  
 Jack Schiller *principal bassoon*  
 David Evans *principal horn\*\**  
 Jenna Breen *horn*  
 Bruno Siketa *trumpet*  
 Christopher Lane *percussion*  
 Daniel Richardson *percussion*  
 Leigh Harrold *piano/celeste*

\* Courtesy Adelaide  
Symphony Orchestra

\*\* Courtesy West Australian  
Symphony Orchestra



• SATURDAY 23 FEBRUARY AT 7PM •  
**MOZART AND MAHLER**

**MELBOURNE SYMPHONY ORCHESTRA**

**BENJAMIN NORTHEY** conductor

**KRISTIAN WINTER** violin

**SIOBHAN STAGG** soprano

.....  
**MOZART** *La clemenza di Tito*:

Overture

**MOZART** Violin Concerto No.3

**INTERVAL 25 MINUTES**

**MAHLER** Symphony No.4

.....  
The concert will conclude at approximately 9.15pm, and will be hosted by 774 ABC Melbourne presenter Lindy Burns



**774 ABC**  
Melbourne

.....  
Pre-concert performance from 5pm to 6.15pm by The RAAF Band



**BENJAMIN NORTHEY** CONDUCTOR

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

He has appeared with the London Philharmonic Orchestra, Salzburg Mozarteum Orchestra, Hong Kong Philharmonic, Southbank Sinfonia, and the New Zealand and Christchurch Symphony orchestras. He has collaborated with artists such as Julian Rachlin, Alban Gerhardt, Marc-André Hamelin, Arnaldo Cohen, the Silver-Garburg Piano Duo, KD Lang, Kurt Elling, Tim Minchin, Slava Grigoryan and Emma Matthews.

In Australia he has appeared with all the state symphony orchestras and with Opera Australia (*Don Giovanni*, *Così fan tutte*) and State Opera of South Australia (*The Elixir of Love*, *The Tales of Hoffmann*, *La sonnambula*). He made his debut with the Melbourne Symphony Orchestra in 2003 and was appointed Associate Conductor in 2011. He was previously Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002–6) and Principal Guest Conductor of the Melbourne Chamber Orchestra (2007–10). His recordings include award-winning CD releases for ABC Classics.

A graduate of the University of Melbourne and the Sibelius Academy in Finland, Northey's teachers have included John Hopkins, Jorma Panula, Atso Almila and Leif Segerstam.



**KRISTIAN WINTER** VIOLIN

Born in Canberra in 1984, Kristian Winther studied violin with Josette Esquedin-Morgan and conducting with John Curro, with whom he also made his concerto debut in 2000, performing the Sibelius Violin Concerto. As soloist he has appeared with the Melbourne, Sydney and Tasmanian Symphony orchestras, the Auckland Philharmonia Orchestra, and the Melbourne Chamber Orchestra. He has also appeared as Concertmaster of the MSO and the Mahler Chamber Orchestra, and as Leader/Director of ACO2.

In 2007–2008 he was violinist with the Tinalley String Quartet, winning the 2007 Banff International String Quartet Competition, which was followed by critically acclaimed tours of the USA, Canada and Europe. He has performed the Australian and New Zealand premieres of Brett Dean's Violin Concerto *The Lost Art of Letter Writing*, and Australian premieres of works by Andriessen, Salonen, Calvin Bowman and Rihm, among others. In 2012 he joined the Australian String Quartet, touring with the ensemble nationally and internationally. As conductor, he has performed works by Gubaidulina, Pärt and Andriessen at the Melbourne International Arts Festival and the Canberra International Music Festival, and in 2011 he conducted Holst's *The Planets* with the Melbourne Youth Orchestra.

Outside of music Kristian is utterly mad about chess and tennis, and boasts a sizeable sneaker collection.



**SIOBHAN STAGG SOPRANO**

As winner of the 2012 Australian International Opera Award, Australian soprano Siobhan Stagg recently moved to the UK, where she studies with Dennis O'Neill at the Cardiff International Academy of Voice. In 2012, she also won the Italian Opera Foundation Award, as well as the Mietta Song Competition with pianist Amir Farid, with whom she is currently recording an album.

Recent highlights include Ravel's *Shéhérazade* with Paul Daniel and the Australian National Academy of Music Orchestra; Bach's *St John Passion* with Stephen Layton; Monteverdi's *L'Orfeo* with the Australian Brandenburg Orchestra; Handel's *Messiah* with the Royal Melbourne Philharmonic; a concert in Germany with La Compañía; and Haydn's *The Creation* at St Donat's Castle, Wales. Future plans include two months in residence at the 2013 Salzburg Festival's Young Singers Project before becoming an emerging artist with Deutsche Oper Berlin, where she will perform in the Ring cycle (*Siegfried*) under Simon Rattle.

Originally from Mildura, Siobhan Stagg graduated from the University of Melbourne in 2009 and continued her training locally on the Amelia Joscelyne Memorial Scholarship from the Dame Nellie Melba Opera Trust. She studied in Europe on scholarship from Opera Foundation Australia, and in New York on the Donovan-Johnston Memorial Scholarship.

It is a very special evening for Matthew from Starlight Children's Foundation. Matthew is part of Starlight's Wishgranting program that grant once in a lifetime wishes to seriously ill children and young people throughout Australia. Matthew lives with cerebral palsy and cortical impairment and his ultimate wish is to conduct the Melbourne Symphony Orchestra.

With the enormous support of the MSO, Starlight is able to transform his wish into reality. Please join us in celebrating this special evening with Matthew as he walks onto the stage this evening.

**For more information on Starlight's programs and how you can help, please visit [www.starlight.org.au](http://www.starlight.org.au)**



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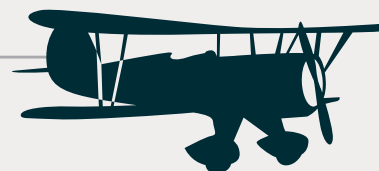
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# ABOUT THE MUSIC



## WOLFGANG AMADEUS MOZART (1756–1791)

### LA CLEMENZA DI TITO: OVERTURE

Eighteenth-century overtures were usually functional: a piece played by the orchestra before the stage entertainment began, to show off the skill of the composer and the players, but hardly to prepare the audience for what was to follow. Mozart's overtures, however, referred to the action: bustling comedy for *Figaro*, Stone Guest music for *Don Giovanni*... To some extent at least Mozart followed Gluck in the reform of theatrical conventions, which included making the overture a more integral part of the experience.

But *La clemenza di Tito*, Mozart's last opera, composed hurriedly for an imperial ceremonial occasion in Prague, was a throwback, or so it was almost thought until recently. Expressing the new-found neo-classical admiration for Roman antiquity, *Tito* was an opera about relationships and loyalty – and self-denial. Mozart wants us, it seems, to admire not just Titus' power, but also his forgiving generosity. For such a timely theme – rulers were under pressure everywhere after 1789 – 'old-fashioned' *opera seria* could be given a new lease of life; and a new kind of music developed.

And so the overture suggests. Its grand ceremony and imitative writing give it affinities with the *Jupiter* Symphony. The opening is a sustained exploration of the chord of C major, only at the last moment moving to G for the contrasting second theme, which soon refers to the opening material. A diminuendo leads to an extraordinarily adventurous swinging of the opening flourish through a variety of harmonies. After the most daring of these excursions, instead of the first flourish, the second subject returns, now in C, the tonic key. This departure from the usual pattern of so-called sonata form is more characteristic of Haydn than of Mozart, whom it shows in the mood for an experiment. An entirely successful one, which enables him to conclude with the same sequences which made the opening so effective.

David Garrett © 1991

The Melbourne Symphony Orchestra first performed this overture on 6 August 1949 under conductor Rafael Kubelik, and most recently in April 2011 with Garry Walker, on a tour of regional Victoria.

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.....  
**WOLFGANG AMADEUS MOZART**  
(1756–1791)  
.....

**VIOLIN CONCERTO NO.3 IN G, K.216**

- I *Allegro*
- II *Adagio*
- III *Rondeau (Allegro – Andante – Allegretto – Allegro)*

.....  
**KRISTIAN WINTHER** violin  
.....

We think of Mozart as a pianist, but his father Leopold, one of the leading violin teachers of the time, claimed that he could, if he worked at it, play like the finest violinist in Europe. Mozart composed all but the first of his five violin concertos, including this one, in a sustained burst in 1775 when he was 19. They have sometimes been regarded as attempts to please his father rather than himself, yet none of his piano concertos up to this time show the maturity of conception of the last three of these violin concertos, the ones in G major (K.216), D (K.218) and A (K.219).

The solo violin parts of these concertos put musical substance, and idiomatic writing for the instrument, ahead of virtuoso display. This wasn't because Mozart's own violin technique was limited. The concertos were possibly intended not for him but for his Salzburg colleague Antonio Brunetti (first violin and soloist in the Court Orchestra). Both men certainly played at least some of them, and Brunetti himself said: 'Mozart could play anything.'

The concerto in G major is in many ways the most endearing of Mozart's violin concertos, the most intimate, charming and sensual in expression. To begin the work, Mozart re-uses the orchestral ritornello music of the aria 'Aer tranquillo' from his opera *Il re pastore*, composed five months earlier. This violin concerto anticipates the mature piano concertos in the variety of exchanges between solo and

orchestra, and within the orchestra, setting off strings against oboes and horns in the development.

Whereas the first movement is energetically playful, the slow movement is rapturous. This is the type of Mozart slow movement aptly described as dreamy, like that of the Piano Concerto in C, K.467. The similarities include the broken triplet accompaniment, muted strings and pizzicato bass.

The *Rondeau*, in a jaunty 3/8 time, has a main theme which comes back five times, and is especially marked by its throwaway ending, where the horns and oboes are left on their own. Eventually the dominance of the 3/8 rhythm is broken by two fanciful episodes; the first, in a slower tempo (*Andante*), gives way immediately to a much simpler, folk-like theme in common time. After this rather whimsical interruption, the *Rondeau* resumes its earlier course, but fantasy has the last word: the throwaway line gracefully waves as the concerto leaves the stage.

Abridged from a note by David Garrett © 1999

The Melbourne Symphony was the first of the former ABC orchestras to perform this concerto, in April 1940 with soloist Ernest Llewellyn and conductor Georg Schnéevoigt. The Orchestra's last performance of the concerto took place in August 2010 with conductor/soloist Roy Theaker.

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## GUSTAV MAHLER (1860–1911)

### SYMPHONY NO.4 IN G

- I *Bedächtig – Recht gemächlich*  
[Deliberately – Really unhurried]
- II *In gemächlicher Bewegung, ohne Hast* [In a leisurely tempo, without haste]
- III *Ruhevoll* [Peacefully]
- IV *Sehr behaglich* [Very homely and comfortable]

SIOBHAN STAGG soprano

The Fourth Symphony is arguably Mahler's most accessible orchestral work. While it is, at 55 minutes long, a large piece by Classical standards, it still falls easily enough into 'standard' symphonic form: a sonata-allegro opening movement; a scherzo and trio; an adagio; and a rondo finale.

And yet, while it is not necessarily typical of some of the elaborately-structured earlier and later symphonies, it is clearly a work of Mahler's, not least because its final movement is a setting from *Des Knaben Wunderhorn*. This was the third time Mahler had used a text from this early-Romantic anthology of German folksongs and poetry within the body of a symphony.

The Fourth Symphony was written in 1899/1900, but the final movement, to which all roads within the symphony lead, was actually composed much earlier, perhaps even as far back as 1892. Like so many of his scores, the symphony contains all the symptoms of anxiety and alienation Mahler shared with other artists of his time. Most notably we find the death-obsession and the paradoxical but understandable celebrations of life and the innocence of childhood. Specifically, in the Fourth Symphony these all come together in the final movement, where the text centres on a child's vision of paradise after death. In its naivety it is almost embarrassing, in its musical setting it is touching, but in its philosophical implications and reflection of earthly suffering it is horrifying.

Yet that was always Mahler's gift and his curse: the ability to tinge even the simplest and sunniest musical experience with a kind of existential horror. This was specifically his aim in the opening movement of the Fourth Symphony where the jingling sleigh bells and flutes which open the movement in jaunty folk rhythms (and which are taken up again during the final movement) somehow, without setting out to do so, border on the hysterical. The jingling and joyous mood continues through the development, but ultimately the movement reaches a climax in which triumphant horn and trumpet fanfares without warning transform themselves into nightmarish visions.

It is an unforgettable passage, but somehow, out of the squeals of Hades, the 'happy' mood inexplicably returns, as if oblivious to what has preceded it, and the movement continues on to its naive and blissfully indifferent conclusion.

These blithe descents from radiance into the macabre and back again continue in the scherzo, to which Mahler ascribed the note 'Death takes the fiddle'. In fact Death's fiddle is tuned a tone higher, to bring out a suitably eerie folk-fiddling sound, making it necessary for the concertmaster to have two violins on hand, differently tuned. The trio is more relaxed but it cannot hold 'Death's fiddle' tune at bay for long.

Mahler once told Bruno Walter that the slow movement of the Fourth Symphony was inspired by the vision of a church sepulchre, complete with reclining stone figures of the dead, 'their arms closed in eternal peace'. Certainly this beautiful Adagio presents a more peaceful vision of death than the movements which precede it.

The main melody of the finale begins in the clarinet but is soon taken up by the soprano soloist. Singing a folk-like (almost yodelling) tune, the soloist, assuming the persona of a child, proclaims that all is peaceful in heaven. The jaunty theme continues through the stanzas, but is brought to a halt at the end of each section by an unspeakably beautiful, chorale-like descending phrase. The occurrence of this phrase on the rather prosaic line 'The angels, they bake the bread' is a good example of how the music overwhelms the text at this point of sublime beauty.



As the music halts in this timeless zone, the first movement's sleigh bell theme returns with more vigour and agitation than before, as if the poignant stillness were being interrupted by some coarse and insistent memory of less innocent times. Three times this occurs, before the infernal sleigh-ride slows and passes into E major, where at last the heavens can proclaim, 'No music on earth can compare with ours.'

At the end of this most sublime masterpiece of symphonic composition, it is very difficult not to feel Mahler at least came close.

Abridged from a note by  
Martin Buzacott  
Symphony Australia © 1997

## GUEST MUSICIANS

Natsuko Yoshimoto *concertmaster\**  
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Rachel Cashmore *oboe*  
Geoffrey Dodd *cor anglais*  
Jack Schiller *principal bassoon*  
David Evans *principal horn\*\**  
Jenna Breen *horn*  
Tristan Rebien *trumpet*  
Daniel Richardson *percussion*

\* Courtesy Adelaide  
Symphony Orchestra

\*\* Courtesy West Australian  
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Wir geniessen die himmlischen  
Freuden  
d'rum thun wir das Irdische meiden.  
Kein weltlich'Getümmel  
hört man nicht im Himmel!  
Lebt Alles in sanftester Ruh'!  
Wir führen ein englisches Leben!  
Sind dennoch ganz lustig daneben!  
Wir tanzen und springen  
wir hüpfen und singen!  
Sanct Peter in Himmel sieht zu!

Johannes das Lämmlein auslasset,  
der Metzger Herodes drauf passet!  
Wir führen ein geduldig's,  
unschuldig's, geduldig's,  
ein liebliches Lämmlein zu Tod!  
Sanct Lucas den Ochsen thät  
schlachten  
ohn'einig's Bedenken und Achten,  
der Wein kost kein Heller  
im himmlischen Keller,  
die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,  
die wachsen im himmlischen Garten!  
Gut' Spargel, Fisolten,  
und was wir nur wollen!  
Ganze Schüsseln voll sind uns bereit!  
Gut' Äpfel, gut' Birn' und gut'  
Trauben!  
die Gärtner, die Alles erlauben!  
Willst Rehbock, willst Hasen,  
Auf offener Strassen  
sie laufen herbei!

Sollt ein Fasttag etwa kommen  
alle Fische gleich mit Freuden  
angeschwommen!  
Dort läuft schon Sanct Peter  
mit Netz und mit Köder  
zum himmlischen Weiher hinein.  
Sanct Martha die Köchin muss sein!

Kein Musik ist ja nicht auf Erden,  
die uns'rer verglichen kann werden.  
Elftausend Jungfrauen  
zu tanzen sich trauen!  
Sanct Ursula selbst dazu lacht!  
Kein Musik ist ja nicht auf Erden,  
die uns'rer verglichen kann werden.  
Cäcilia mit ihren Verwandten  
sind treffliche Hofmusikanten!  
Die englischen Stimmen  
ermuntern die Sinnen!  
dass Alles für Freuden erwacht.

Translation: Hedwig Roediger  
ABC/Symphony Australia © 1986

The Melbourne Symphony Orchestra first performed Mahler's Fourth Symphony on 17 September 1949 under conductor Otto Klemperer; the soloist was Elisabeth Schwarzkopf. The orchestra most recently performed the work in June 2012 with Benjamin Northey and soprano Emma Matthews.

We taste the joys of Heaven  
leaving behind all that is earthly.

No worldly strife  
is heard in Heaven.  
We live here in sweetest peace!  
We live an angelic life,  
yet we are merry as can be.  
We dance and spring  
and skip and sing  
while St Peter in heaven looks on.

St John lets the lamb go running,  
the butcher Herod is waiting for it.  
We lead the patient,  
meek, guiltless  
little Lambkin to death!  
St Luke is slaughtering the oxen  
without care or consideration,  
The wine is free  
in the heavenly tavern,  
and the angels, they bake the bread.

Fine vegetables of every kind  
grow in the gardens of Heaven,  
good asparagus and beans,  
whatever they fancy,  
big bowls are prepared for us!  
Good apples and pears and grapes!  
The gardeners let us take all!  
Do you want a roebuck or hare?  
Here in the open streets  
they run about!

And when there is a fast day  
the fish come swarming in merrily!  
St Peter, he runs  
with net and with bait  
to fish in the heavenly pond.  
St Martha is the cook, who else?

No music on earth  
can compare with ours.  
Eleven thousand virgins  
come forward to dance!  
Even St Ursula laughs to see that!  
No music on earth  
can compare with ours.  
Cecilia and her relations  
are excellent court musicians!  
The angelic voices  
lift our spirits  
and all things awaken to joy!



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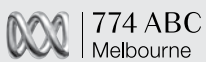
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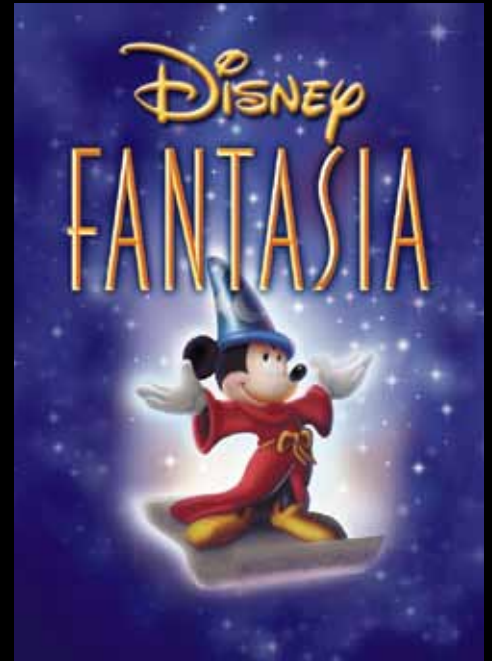
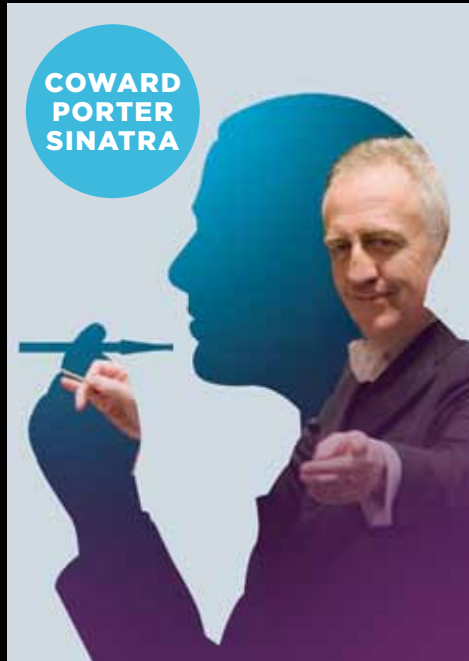
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