

MSO

CONCERT PROGRAM

NEW WORLD SYMPHONY

1 August / 6.30pm

Arts Centre Melbourne, Hamer Hall

Artists

Melbourne Symphony Orchestra

Jaime Martín conductor

Program

DVOŘÁK Symphony No.9 *From the New World*

Duration: approx. Approximately 50 minutes, no interval.

Our musical Acknowledgment of Country, *Long Time Living Here* by Deborah Cheetham AO, will be performed at this concert.

Melbourne Symphony Orchestra

Established in 1906, the Melbourne Symphony Orchestra is Australia's pre-eminent orchestra and a cornerstone of Victoria's rich, cultural heritage.

Each year, the MSO engages with more than 5 million people, presenting in excess of 180 public events across live performances, TV, radio and online broadcasts, and via its online concert hall, MSO.LIVE, with audiences in 56 countries.

With a reputation for excellence, versatility and innovation, the MSO works with culturally diverse and First Nations leaders to build community and deliver music to people across Melbourne, the state of Victoria and around the world.

In 2022, the MSO's new Chief Conductor, Jaime Martín has ushered in an exciting new phase in the Orchestra's history. Maestro Martín joins an Artistic Family that includes Principal Guest Conductor Xian Zhang, Principal Conductor in Residence, Benjamin Northey, Conductor Laureate, Sir Andrew Davis CBE, Composer in Residence, Paul Grabowsky and Young Artist in Association, Christian Li.

The Melbourne Symphony Orchestra respectfully acknowledges the people of the Eastern Kulin Nations, on whose un-ceded lands we honour the continuation of the oldest music practice in the world.

Jaime Martín conductor

Jaime Martín will begin his tenure as MSO Chief Conductor in 2022, investing the Orchestra with prodigious musical creativity and momentum.

In September 2019 Jaime Martín became Chief Conductor of the RTÉ National Symphony Orchestra and Music Director of the Los Angeles Chamber Orchestra. He has been Artistic Director and Principal Conductor of Gävle Symphony Orchestra since 2013. He was recently announced as the Principal Guest Conductor of the Orquesta y Coro Nacionales de España (Spanish National Orchestra) for the 22/23 season.

Having spent many years as a highly regarded flautist, Jaime turned to conducting fulltime in 2013. In recent years Martín has conducted an impressive list of orchestras and has recorded various discs, both as a conductor and as a flautist.

Martín is the Artistic Advisor and previous Artistic Director of the Santander Festival. He was also a founding member of the Orquesta de Cadaqués, where he was Chief Conductor from 2012 to 2019. He is a Fellow of the Royal College of Music, London, where he was a flute professor.

The Chief Conductor is supported by Mr Marc Besen AC and the late Mrs Eva Besen AO.

ANTONÍN DVOŘÁK (1841–1904)

Symphony No.9 in E minor
From the New World

Adagio – Allegro molto

Largo

Scherzo (Molto vivace)

Allegro con fuoco

In his last and most celebrated symphony, Antonín Dvořák mingles excitement at the sights and sounds of America with downright homesickness for his native Bohemia. Dvořák had arrived in New York in September 1892 to become director of the National Conservatory of Music, and the symphony was composed between January and May of the following year. Apart from the diplomatic cantata, *The American Flag*, it was his first composition in the USA.

A Czech-American pupil, Josef Jan Kovarík, who travelled with Dvořák to New York, has recounted that when he was to take the score to Anton Seidl, conductor of the New York Philharmonic, for its first performance, the composer paused at the last moment to write on the title page '*Z Nového světa*' (From the New World). Significantly, written in Czech rather than the German or English that Seidl or his American audience would have understood, the inscription implied no suggestion that the new work was an 'American' symphony (Kovarík was adamant about this) but meant merely 'Impressions and greetings from the New World'.

The 'impressions' that crowded Dvořák's mind as he wrote the symphony were, of course, the frenetic bustle of New York, the seething cauldron of humanity in the metropolis, and the folk caught up in its impersonal whirl – the African-Americans and Native Americans. Above all, he developed a fascination for what he was able to hear of the music of these two races – the plantation songs of Stephen Foster; spirituals sung to him on several occasions by Harry T. Burleigh, a black student at the National

Conservatory; transcriptions he was given of some Native American songs, and others he heard at Buffalo Bill's Wild West Show. Dvořák claimed in a newspaper interview that the two musics were nearly identical and that their fondness for type of pentatonic scale made them remarkably similar to Scottish music. But it must be acknowledged that his acquaintance with the songs – those of the Native Americans in particular – was distinctly superficial.

Dvořák's fascination with these people stemmed from his reading, some thirty years earlier, Longfellow's *The Song of Hiawatha* in a Czech translation. Although he did not persevere with ideas he had for writing an opera on the subject of America, the *Hiawatha* concept nevertheless surfaced to some extent in this symphony.

The great Dvořák scholar Otakar Sourek found the physical manifestations of America embodied mainly in the surging flow and swiftly changing moods of the first and last movements, soaring at times to heights of impressive grandeur. It is in the *Largo* and *Scherzo* that Dvořák is said to have admitted drawing on *The Song of Hiawatha* – Minnehaha's bleak forest funeral in the slow movement, and the wedding feast and Indians dancing in the *Scherzo*.

The music goes far beyond such flimsy poetic inspiration, however, for the *Largo* positively aches with the composer's nostalgia and homesickness, while the Trio of the third movement is an unmistakable Czech dance. Ultimately, the symphony as a whole is far more Czech than American.

The very familiarity of the music to most listeners, the facility with which well-remembered tunes appear and reappear, is apt to blur the subtleties of Dvořák's writing and symphonic construction. Most notable is the way themes for each movement recur in succeeding

movements, often skilfully woven into climaxes or codas. Unlike Beethoven, however, in whose Ninth Symphony the ideas of the first three movements are reviewed, only to be rejected and transcended in a towering finale, Dvořák uses his earlier thoughts as a force of structural and spiritual unity, so that in combination they transcend themselves and each other.

In the miraculous *Largo*, the famous and elegiac melody first stated by the solo cor anglais – the melody that later became 'Goin' home' – culminates grandly on trumpets against festive recollections of the two main themes from the first movement. Both first movement themes recur again in the coda of the *Scherzo*, the first of them (somewhat disguised) actually appearing three times earlier in the movement as well – at the end of the *Scherzo* section and twice in the transition of the Trio.

The development section of the finale contains allusions to the main themes of both *Largo* and *Scherzo*, and in the masterly coda the main themes of all three preceding movements are reviewed, that of the fast movement finally engaging in dialogue with the finale's main subject until cut off by an urgent rush of highly conventional chords. Unexpectedly these lead to a delicate pianissimo wind chord with which the symphony ultimately soars heavenward, freed from earthbound shackles.

Anthony Cane © 1994

Your MSO

Jaime Martín

*Chief Conductor
Dr Marc Besen AC and the
late Dr Eva Besen AO**

Xian Zhang

Principal Guest Conductor

Benjamin Northey

*Principal Conductor
in Residence*

Carlo Antonioli

*Cybec Assistant
Conductor Fellow*

Sir Andrew Davis

Conductor Laureate

Hiroyuki Iwaki †

*Conductor Laureate
(1974–2006)*

FIRST VIOLINS

Dale Barltrop

*Concertmaster
David Li AM and Angela Li**

Sophie Rowell

*Concertmaster
The Ullmer Family
Foundation**

Tair Khisambeeve

*Assistant Concertmaster
Di Jameson and
Frank Mercurio**

Peter Edwards

Assistant Principal

Kirsty Bremner

Sarah Curro

Peter Fellin

Deborah Goodall

Lorraine Hook

Anne-Marie Johnson

Kirstin Kenny

Eleanor Mancini

Mark Mogilevski

Michelle Ruffolo

Kathryn Taylor

SECOND VIOLINS

Matthew Tomkins

*Principal
The Gross Foundation**

Robert Macindoe

Associate Principal

Monica Curro

*Assistant Principal
Danny Gorog and
Lindy Susskind**

Mary Allison

Isin Cakmakcioglu

*Tiffany Cheng
Glenn Sedgwick**

Freya Franzen

Cong Gu

Andrew Hall

Isy Wasserman

Philippa West

*Andrew Dudgeon AM**

Patrick Wong

*Roger Young
Shane Buggle and
Rosie Callanan**

VIOLAS

Christopher Moore

*Principal
Di Jameson and
Frank Mercurio**

Lauren Brigden

Katharine Brockman

*Anthony Chataway
Dr Elizabeth E Lewis AM**

Gabrielle Halloran

*Trevor Jones
Anne Neil**

Fiona Sargeant

CELLOS

David Berlin

*Principal
Hyon Ju Newman**

Rachael Tobin

Associate Principal

Miranda Brockman

*Geelong Friends of the MSO**

Rohan de Korte

*Andrew Dudgeon AM**

Sarah Morse

Angela Sargeant

Michelle Wood

*Andrew and Judy Rogers**

DOUBLE BASSES

Benjamin Hanlon

*Frank Mercurio and
Di Jameson**

Rohan Dasika

Suzanne Lee

Stephen Newton

FLUTES

Prudence Davis

*Principal
Anonymous**

Wendy Clarke

Associate Principal

Sarah Beggs

PICCOLO

Andrew Macleod

Principal

OBOES

Ann Blackburn

*The Rosemary Norman
Foundation**

COR ANGLAIS

Michael Pisani

Principal

CLARINETS

David Thomas

Principal

Philip Arkinstall

Associate Principal

Craig Hill

BASS CLARINET

Jon Craven

Principal

BASSOONS

Jack Schiller

Principal

Elise Millman

Associate Principal

Natasha Thomas

*Dr Martin Tymms and
Patricia Nilsson**

CONTRABASSOON

Brock Imison

Principal

HORNS

Nicolas Fleury

*Principal
Margaret Jackson AC**

Saul Lewis

*Principal Third
The Hon Michael Watt QC
and Cecile Hall**

Abbey Edlin

*Nereda Hanlon and
Michael Hanlon AM**

Trinette McClimont

*Rachel Shaw
Gary McPherson**

TRUMPETS

Owen Morris

Principal

Shane Hooton

*Associate Principal
Glenn Sedgwick**

William Evans

*Rosie Turner
John and Diana Frew**

TROMBONES

Richard Shirley

*Mike Szabo
Principal Bass Trombone*

TUBA

Timothy Buzbee

Principal

TIMPANI

PERCUSSION

John Arcaro

*Anonymous**

Robert Cossom

*Drs Rhyl Wade and
Clem Gruen**

HARP

Yinuo Mu

Principal

GUEST MUSICIANS

First Violins

Zoe Freisberg

Karla Hanna

Second Violins

Michael Loftus-Hills

Susannah Ng

Violas

William Clark

Karen Columbine

Ceridwen Davies

Isabel Morse

Tahlia Petrosian

Cello

Josephine Vains

Double Basses

Caitlin Bass

Christian Geldsetzer

Nemanja Petkovic

Emma Sullivan

Oboe

James Button

Bassoon

Colin Forbes-Abrams

Trombones

Robert Collins

Don Immel

Percussion

Robert Allan

Greg Sully

Harp

Megan Reeve