



Melbourne Symphony Orchestra

DVO

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SYMPHONIES 5 & 6

CHIEF CONDUCTOR JAIME MARTÍN



ANTONÍN DVOŘÁK

(1841–1904)

Symphony No.5 in F, Op.76 40'19

- I. *Allegro ma non troppo* 12'31
- II. *Andante con moto* 7'58
- III. *Andante con moto – Allegro scherzando* 7'22
- IV. *Finale (Allegro molto)* 12'28

*Recorded 17–18 November 2023
at Arts Centre Melbourne, Hamer Hall*

Symphony No.6 in D, Op.60 43'09

- I. *Allegro non tanto* 12'39
- II. *Adagio* 10'51
- III. *Scherzo: Furiant (Presto)* 8'24
- IV. *Finale (Allegro con spirito)* 11'15

*Recorded 20–22 July 2023
at Arts Centre Melbourne, Hamer Hall*

Total play time: 83'28



Concert photography: Samantha Meuleman

Introducing the MSO


DVO
ŘÁK
CYCLE

The music of Antonín Dvořák remains close to my heart. The nostalgia that his music provides for one's home country has accompanied me since I first heard my father's LP of the *New World* Symphony when I was ten years old.

It has been my great honour to begin a Dvořák recording project with the world-class musicians of the Melbourne Symphony Orchestra. You hold in your hands the first of five discs where we intend to explore the stylistic and musical progression that the composer explored across his nine symphonies. It is a journey that begins here, with his Fifth and Sixth symphonies, written at a turning point where Dvořák's talent begins to fully emerge.

As an orchestra, to record a symphonic cycle is a passion project in which we indulge, and we take joy in sharing it with you. Whether you are an existing MSO audience member, or our paths now cross for the first time, it is a pleasure to perform for you. We hope that it will allow music-lovers around the world to gain a deeper appreciation and love of Dvořák and his symphonic repertoire.

My thanks to Ingo Petry for his deft hand in capturing and engineering this album, and to our partners at the London Symphony Orchestra and LSO Live for their ongoing support and guidance. To our musicians and those working behind the scenes to bring this album to life, I am most grateful.

A handwritten signature in white ink that reads "Jaime Martín". The signature is fluid and cursive, with the first name "Jaime" and the last name "Martín" clearly distinguishable.

Jaime Martín

Chief Conductor and Artistic Advisor, Melbourne Symphony Orchestra





Antonín Dvořák: Symphony No.5 in F

- I. *Allegro ma non troppo*
- II. *Andante con moto*
- III. *Andante con moto – Allegro scherzando*
- IV. *Finale (Allegro molto)*

Antonín Dvořák: Symphony No.6 in D

- I. *Allegro non tanto*
- II. *Adagio*
- III. *Scherzo: Furiant (Presto)*
- IV. *Finale (Allegro con spirito)*

Melbourne Symphony Orchestra

Jaime Martín conductor

Antonín Dvořák (1841–1904) had no hang-ups about writing symphonies, finishing five before his older mentor, Johannes Brahms, completed even his first. Perhaps because Dvořák was Czech, at the fringe of the German-Austrian mainstream, he wasn't intimidated by Beethoven, nor bent on proving himself a worthy heir to a great legacy. He could just be himself.

Still, it wasn't easy to know exactly what 'being himself' meant, and one reason his earlier symphonies aren't often heard is that they don't sound entirely like Dvořák as we now know him. This album inaugurates a cycle by Jaime Martín and the Melbourne Symphony Orchestra that will span them all: from the first two, which went unperformed when originally written; to the Wagnerian explorations of the Third and Fourth, premiered in Prague and neutrally received; and forward through the enduring Seventh, Eighth, and *New World* Ninth.

It is in the Fifth and Sixth symphonies where we find Dvořák at a turning point. Here he came into his own, embracing leaner, almost neoclassical textures, as well as Slavic folk elements. Though completed in 1875, the Fifth had to wait almost four years for a premiere in Prague—after Dvořák's popularity exploded with the first book of Slavonic Dances and the Slavonic Rhapsodies (both in 1878). Soon the conductor Hans Richter asked for a new symphony to premiere with the Vienna Philharmonic in 1880—a milestone so momentous that the resulting Symphony No.6 was published by Fritz Simrock as "No.1," essentially writing off the previous five.

This was a career reset that sealed Dvořák's international reputation. It also left the numbering of his symphonies all a mess, further complicated by the fact that after writing a follow-up Symphony "No.2" (actually No.7), he dipped into his back catalogue and published the Fifth as "No.3." Eventually musicologists put them all back in order of composition, even restoring the never-performed First Symphony, which the composer himself thought lost.

Dvořák was aided by an Austrian State Stipendium for artists, which he began applying for in 1874. He received his first award in February 1875, which supported him through the composition of the Fifth Symphony, completed in just six weeks that summer. He added it to his application portfolio the following year, and it was admired by the

panelist Brahms. “I have for several years now found pleasure in the things by Antonín Dvořák,” Brahms wrote in a December 1877 recommendation to his publisher, Simrock, helpfully adding a phonetic spelling of the unfamiliar name—“pronounced *Dvorschak*.” “[He] has written all sorts of thing. Operas, symphonies, quartets, things for piano. He is in any case a very talented person. And poor, by the way! Please take this into consideration!”

With Brahms’ endorsement, Dvořák soon had a German publishing contract, which meant legitimacy in the wider musical world. He could dedicate himself to composition, no longer having to work as a provincial violist, church organist, and piano teacher.

At first, Dvořák made his reputation on the Czech character of his music, which was fresh to German ears and praised, for example by Brahms, for its “piquancy.” But anti-Slavic sentiment grew among the Viennese public in the 1880s, as debates about language and ethnicity snarled across the Austro-Hungarian Empire. The Sixth Symphony’s promised premiere by the Vienna Philharmonic in fact never happened. Richter delayed with polite excuses and apologies, Dvořák pressed the matter, and eventually it became clear that the orchestral musicians didn’t want to fete a young Czech composer by playing his new symphony so soon after presenting his third Slavonic Rhapsody the season before. Richter coaxed the Philharmonic into a reading session, but the Viennese players stood firm on not performing it, and so in March 1881 the premiere bounced back to Prague.

In the end, London proved the most enthusiastic foreign capital. Richter led the Sixth there in 1882, and the Fifth was heard at Crystal Palace in 1888. Dvořák dedicated the Sixth to Richter and a newly revised Fifth to the conductor Hans von Bülow. He replied: “A dedication from you—next to Brahms the most divinely gifted composer of the present time—is a higher decoration than any Grand Cross from the hands of any prince.”



The Fifth Symphony's first movement is fresh and breezy, opening with clarinets that keep peeking up as a folksy element throughout the piece. After decorating around the edges, Dvořák builds up with horn calls to the bold main theme. Little rhythmic punctuations within and below the orchestra (often in pizzicato) register as a Dvořák hallmark.

The slow movement introduces a dignified melody, first heard in the cellos, and then sticks to it relentlessly. Every twist turns back to the same place. A lighter middle section hints at something different, but the theme sneaks back in and soon takes over again. Even the introduction to the next movement can't shake the slow movement's theme. Finally the *Scherzo* kicks it away.

Uncommon for an F-major symphony, the finale is set largely in A minor. And its main idea—guess what—seems to be a dramatic transformation of the sticky slow-movement theme, now in boldface. After a few minutes, Dvořák soothes it with a balletic second theme, and then throws all his ideas into continual contrast, extending them to the breaking point, conjuring a latter-day *Sturm und Drang*.



The Sixth Symphony shows Brahms' growing influence, and you can hear Dvořák aiming his style towards Vienna, hoping to please the Philharmonic, ultimately to no avail. The first movement is in 3/4 time and filled with Brahmsian warmth, whimsy, and rhythmic play. While most first-movement development sections grow heated and frenetic, Dvořák cools this one, turning distant and mysterious. The recapitulation is lightly reorchestrated, replacing the syncopated accompaniment of the opening with an even semiquaver texture in the inner strings. The ending promises to be quiet and thoughtful, *poco sostenuto*, before Dvořák slams down a fortissimo cadence.

The lovely *Adagio* offers a winding melody, first heard in the violins, but shared and embellished by individual woodwinds. The movement drifts to-and-fro, and then a

little flute cadenza links into the coda. The ending reverses that of the first movement, threatening an unexpected fortissimo close, but quickly retreating to a sedate pianissimo.

With the *Scherzo*, Dvořák reembraces his Czech style, writing a *furiant*—an intense Bohemian dance. At the Prague premiere, the audience demanded it to be immediately encored. The contrasting trio section features the piccolo and guitar-strumming strings. This pastorale interlude grows dreamy and wondrous before the dance resumes.

The *Finale* begins in a blur, but the scattered elements quickly align in a *grandioso* theme. Less Viennese-influenced than the first movement, but also less self-consciously Czech than the third, this movement most clearly shows Dvořák as an individual. The latent hunting calls and drumming rhythms become more prominent in his later works, as does a sense of organic flow—liberated from the patterned schemes of both his symphonic and folk-dance models.

At the movement's end, the strings pick up to presto and drive forward to a blinding triple-forte close.

—Benjamin Pesetsky © 2024



1874 Giuseppe Verdi
V. SYMPHONIE F DUR
A. SAMPARDO & CO. & M. SAMPARDO IN F MAJORE
OP. 175
MILANO



JAIME MARTÍN

Chief Conductor of the Melbourne Symphony Orchestra since 2022, and Music Director of the Los Angeles Chamber Orchestra since 2019, with those roles currently extended until 2028 and 2027 respectively, Spanish conductor Jaime Martín is also Principal Guest Conductor of the BBC National Orchestra of Wales from 2024. He has held past positions as Chief Conductor of the National Symphony Orchestra of Ireland (2019–2024), Principal Guest Conductor of the Orquesta y Coro Nacionales de España (Spanish National Orchestra) (2022–2024) and Artistic Director and Principal Conductor of Gävle Symphony Orchestra (2013–2022).

Martín has conducted an impressive list of orchestras that includes the Budapest Festival Orchestra, Dallas Symphony, Frankfurt Radio Symphony, Royal Liverpool Philharmonic, Royal Scottish National, Swedish Radio Symphony, New Zealand Symphony, Deutsches Radio Philharmonie Saarbruecken, Essen Philharmonic and Philharmonia Orchestras, the Academy of St Martin in the Fields, Saint Paul Chamber Orchestra, Orchestre Philharmonique de Strasbourg and the Orchestre Philharmonique de Radio France. He has recently made conducting appearances at the BBC Proms with the BBC National Orchestra of Wales, and return visits to the Sydney, Queensland, Colorado and Barcelona Symphony Orchestras, the Royal Stockholm Philharmonic, the Orquesta Sinfonica de Galicia and the Orquesta Sinfonica de Castilla y Leon.

In 2024 Martín's debut recording with the Melbourne Symphony Orchestra was released, with the songs of Richard Strauss and Debussy with Australian soprano Siobhan Stagg, and his discography includes Mozart's Wind Concertos with the London Symphony Orchestra, and a series of discs for Ondine Records with the Gävle Symphony Orchestra. Among others, he has also recorded Schubert's Symphony No.9 and Beethoven's Symphony No.3 *Eroica* with Orquesta de Cadaqués, Tchaikovsky's Violin Concerto & Lalo's *Symphonie espagnole* with Ellinor D'Melon and the RTÉ National Symphony Orchestra, and James Horner's last symphonic work *Collages* for four horns and orchestra with the London Philharmonic Orchestra.



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 and its resident MSO Chorus engages with more than 5 million people, presenting more than 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.

The first Australian orchestra to perform overseas (1965) and the first to debut at Carnegie Hall (1970), the MSO has a proud history of international touring and has established firm roots through regular engagement in China, Indonesia and Singapore. The MSO boasts close ties with some of the world's finest orchestras including the London Symphony Orchestra, Singapore Symphony Orchestra and the National Centre for the Performing Arts in Beijing.

As an active ambassador for the arts, the MSO campaigns for the rights of all people to gain access to our music. Presenting carefully curated learning programs, a regional touring schedule, accessible concerts and free community events, the MSO provides opportunities for music lovers to be involved with the Orchestra, no matter their age or location.

Melbourne Symphony Orchestra

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MUSICIANS FEATURED ON THIS RECORDING

* denotes SYMPHONY NO.5 only

^ denotes SYMPHONY NO.6 only

FIRST VIOLINS

Dale Barltrop *Concertmaster**
Natalie Chee *Guest Concertmaster^*
Tair Khisambeev *Assistant Concertmaster*
Peter Edwards *Assistant Principal*
Kirsty Bremner^
Sarah Curro*
Jacqueline Edwards*
Peter Fellin^
Deborah Goodall^
Karla Hanna*
Lorraine Hook
Madeleine Jevons^
Anne-Marie Johnson
Jos Jonker*
Kirstin Kenny
Michael Loftus-Hills*
Eleanor Mancini
Mark Mogilevski
Susannah Ng
Michelle Ruffolo
Kathryn Taylor^

SECOND VIOLINS

Matthew Tomkins *Principal*
Robert Macindoe *Associate Principal*
Monica Curro *Assistant Principal*
Mary Allison
Emily Beauchamp
Isin Cakmakçioglu
Clare Carrick^
Jacqueline Edwards^
Freya Franzen
Cong Gu
Andrew Hall^
Madeleine Jevons*
Ioana Tache^
Isy Wasserman
Patrick Wong
Roger Young*

VIOLAS

Christopher Moore *Principal**
Will Clark *Acting Principal^*
Lauren Brigden *Acting Associate Principal^*
Caroline Henbest *Acting Associate Principal**
Suying Aw^
Merewyn Bramble^
Anthony Chataway
Molly Collier-O'Boyle
Karen Columbine^
Andrew Crothers^
Ceridwen Davies
Gabrielle Halloran
Jenny Khafagi
Lucas Levin*
Isabel Morse*
Fiona Sargeant*

CELLOS

David Berlin *Principal*
Rachael Tobin *Associate Principal*
Elina Faskhi *Assistant Principal*
Jonathan Chim*
Rohan de Korte
Sarah Morse
Anna Pokorny^
Rebecca Proietto
Caleb Wong
Michelle Wood

DOUBLE BASSES

Jonathon Coco *Principal*
Rohan Dasika *Acting Associate Principal*
Stephen Newton *Acting Associate Principal*
Ben Hanlon *Acting Assistant Principal*
Luca Arcaro*
Catilin Bass
Suzanne Lee^
Stephen Newton*
Emma Sullivan^
Vivian Qu Siyuan*

FLUTES

Prudence Davis *Principal*
Sarah Beggs*
Andrew Macleod *Principal Piccolo*

OBOES

Michael Pisani *Acting Associate Principal*
Ann Blackburn

CLARINETS

David Thomas *Principal*
Craig Hill^
Jonathan Craven *Principal Bass Clarinet**

BASSOONS

Jack Schiller *Principal**
Elise Millman *Associate Principal^*
Brock Imison *Principal Contrabassoon*

HORNS

Nicolas Fleury *Principal*
Andrew Young *Associate Principal**
Ian Wildsmith *Guest Associate Principal^*
Saul Lewis *Principal Third*
Abbey Edlin^
Josiah Kop*
Rebecca Luton^
Rachel Shaw*

TRUMPETS

Brent Grapes *Guest Principal^*
Shane Hooton *Associate Principal**
Rosie Turner

TROMBONES

Mark Davidson *Principal**
Don Immel *Acting Principal^*
Richard Shirley
Mike Szabo *Principal Bass Trombone*

TUBA

Timothy Buzbee *Principal*

TIMPANI

Matthew Thomas *Principal**
John Arcaro^

PERCUSSION

Shaun Trubiano *Principal**

HARP

Yinuo Mu *Principal**



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Recording Producer: Ingo Petry (Take5 Music Production)
Recording Engineer: Alex Stinson
Assistant Engineer: Jack Montgomery-Parkes
Editing, Mixing and Mastering: Ingo Petry
For Melbourne Symphony Orchestra: Steele Foster, Dylan Stewart and Samantha Meuleman

The Melbourne Symphony Orchestra respectfully acknowledges the people of the Eastern Kulin Nations as the Traditional Custodians of the un-ceded land on which these works were performed. We acknowledge Elders past and present, and honour the world's oldest continuing music practice.

Total playing time 83'28. Recorded live in Hamer Hall, Arts Centre Melbourne, July and November 2023