



GUSTAV HOLST

THE PLANETS

and Earth

JAIME
MARTÍN

DEBORAH
CHEETHAM FRAILLON

Melbourne Symphony Orchestra

The cover artwork is a vertical composition. The top half features a dense, textured field of yellow and white dots, resembling a starry sky or a microscopic view. Below this, a cluster of blue and white circular patterns is visible. The bottom half of the artwork shows a blue, wavy, liquid-like surface with green and brown landmasses, suggesting a celestial or planetary theme.

GUSTAV HOLST

(1874–1934)

The Planets, Op.32 [50'23]

- I. *Mars, the Bringer of War* – 7'24
- II. *Venus, the Bringer of Peace* – 8'20
- III. *Mercury, the Winged Messenger* – 4'08
- IV. *Jupiter, the Bringer of Jollity* – 8'10
- V. *Saturn, the Bringer of Old Age* – 8'46
- VI. *Uranus, the Magician* – 5'46
- VII. *Neptune, the Mystic* – 7'48

DEBORAH CHEETHAM FRAILLON

(b. 1964)

Earth [9'11]

*Recorded 18–23 March 2024
at Arts Centre Melbourne, Hamer Hall*

Cover artwork by Simone Thomson
Concert photos by Samantha Meuleman
Graphic design by Katya Dibb





Concert photography: Samantha Meuleman



ALBUM ARTWORK BY SIMONE THOMSON

A halo of gold ochre dust rises from the Earth into the clouds and sky creating the aura around the Sun, the giver of life. The ochre signifies ceremony and musical instruments and symbolises the significance of story within music and the carrying of song. From the bird's eye view, a person is depicted by the 'U' or 'n' symbol. This is the shape a person makes whilst sitting on the ground with their legs crossed. 'U' symbols gather around each meeting place and country signifying human connectedness and our guardianship of our irreplaceable home moving through silence—Earth.

Flourishing from the soil of each country and our sacred water source on Earth, tree roots extend to Sky Country like the veins of the universe. The tree of life represents our relationship to our living breathing world and symbolises the layers of country in which we exist—the grains of soil that we come from and to which we return.

Aboriginal people are the oldest surviving culture on the planet; we are the first astronomers. Our stories are in the Sun and the heavens, and in the moon and stars. Our connection to the universe is infinite, our ancestral beings and creator spirits take the form of the stars and guide us from their position with mapping and seasonal calendars. The Emu in the sky is a creator spirit and the source of many dreaming stories—he can be seen stretching across the Milky Way constellation within the Southern Cross staring down over Country.

A band of stars stretches across the Sun into infinite space. Interconnected circles link across the stars representing Melbourne Symphony Orchestra and their journey tracks creating music and song, it reaches across the world—Earth. The seven planets depicted within the music are represented by the circular orbs shining in space, connected through song and music—humanity's voice.

Simone Thomson

Wurundjeri / Yorta Yorta

GUSTAV HOLST

The Planets, Op.32

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Melbourne Symphony Orchestra

Jaime Martín conductor

Upper Voices of the MSO Chorus

More than a century after its premiere, Gustav Holst's *The Planets* is one of just a few orchestral works whose title alone can draw a huge audience. Yet in 1919, the conductor Adrian Boult thought it was written in a "totally new language" that needed to be introduced to the public a bit at a time, as "30 minutes of it is as much as they can take in." Clearly Boult was too cautious, as even at the first performance, at the Queen's Hall

in London, Holst's daughter Imogen recalled, "during *Jupiter* the charwomen working in the corridors put down their scrubbing-brushes and began to dance."

The Planets captivated early 20th-century listeners in a way Boult didn't anticipate, but he wasn't wrong to find the piece original and innovative. The very concept of a nearly hour-long, seven-movement orchestral suite had little precedent—it was symphonic in scope, but not at all a symphony in form. Holst's sense of orchestral colour and harmony was rooted in the music of Wagner and Debussy, but at times even bolder and farther out. "Even those listeners who had studied the score for months were taken aback by the unexpected clamour of *Mars*," reported Imogen. And writing in 1938, four years after Holst's death, Ralph Vaughan Williams observed: "The strange chords in *Neptune* make our 'moderns' sound like milk and water. Yet these chords never seem 'wrong', nor are they incongruous."

After leaving the Royal College of Music in 1898, Holst's first employment was as a trombonist in theatre orchestras, but he soon gave that up to become a teacher at the James Allen Girls' School and musical director at St. Paul's Girls' School, both in London. By all accounts

he was an excellent teacher who took seriously the musical talents of young women. His students participated in many of his pieces and were sometimes entrusted with preparing scores and sheet music, especially when bouts of inflammation prevented him from writing things out by hand.

Though respected as an educator, Holst had received little recognition as a composer as he neared 40. This didn't bother him—he detested publicity and was content with small and semi-private performances. Yet in 1911 he made a New Year's resolution to be more ambitious. He had already written a number of choral, vocal, and orchestral works, some inspired by English folksong and others by Sanskrit texts and Hindu philosophy. Soon he began to conceive “Seven Pieces for Large Orchestra”—the project that evolved into *The Planets*. It took him almost four years to finish it, composing in his soundproofed music room at St. Paul's on weekends and school breaks. In September 1918, Holst's friend Henry Balfour Gardiner sponsored a semi-private premiere led by Boult. There followed a few public performances of select movements, and finally the complete public premiere by the London Symphony Orchestra in

November 1920. Holst achieved a level of celebrity he almost instantly regretted. “Gushing admirers were the plague of his life,” recalled Imogen. “His ‘enemies’—those who hated his music with a hatred that seemed almost personal in its intensity—he could easily ignore, but the adoration of some of his disciples could be painfully embarrassing.”

• • •

Though today it is a foundational piece of space music—a soundtrack for children learning about the solar system and a clear model for parts of sci-fi scores including *The Twilight Zone*, *Star Trek*, and *Star Wars*—*The Planets* was inspired less by astronomy than by astrology. Holst was a bit embarrassed by his interest in the pseudoscience, which he learned about in 1913 while vacationing in Spain with the brothers Arnold and Clifford Bax. He professed not to take it as seriously as fortune-telling, but admitted a fascination with human personalities and how they might be affected by celestial bodies. The movements' subtitles—*The Bringer of War*, *The Bringer of Peace*, *The Bringer of Jollity*, and so forth—suggest earthly affairs as much as anything beyond our orbit.

It was important to Holst to differentiate the musical symbolism of *The Planets* from the kind of epic musical storytelling found in the tone poems of Richard Strauss. “These pieces were suggested by the astrological significance of the planets; there is no programme music,” he wrote. “Neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required, the subtitle to each piece will be found sufficient, especially if it be used in the broad sense. For instance, *Jupiter* brings jollity in the ordinary sense, and also the more ceremonial type of rejoicing associated with religions or national festivities. Saturn brings not only physical decay, but also a vision of fulfilment. *Mercury* is the symbol of mind.”

Holst completed *Mars, the Bringer of War* just before the outbreak of World War I, and it sounds as if he could foresee the mechanised brutality of modern conflict. Its driving, off-kilter march ends in a fractured climax. *Venus, the Bringer of Peace*, was written as the first news came of combat on the Western Front. It is a lyrical and melancholy movement with horns and winds mingling with hushed strings. *Mercury, the Winged Messenger*, is rambunctious and fleeting,

with silvery touches from the harp and celeste. *Jupiter, the Bringer of Jollity*, was heavily influenced by English folksong, broadening in the second half with a plummy strings-and-brass theme.

Next we gaze to the outer solar system, encountering stranger, more distant planets. *Saturn, the Bringer of Old Age*, is a creaky giant, wheezy and weary, but still an eminent presence when roused. *Uranus, the Magician*, has a whole bag of tricks—entertaining and eccentric, wobbling between frightening and just-kidding. At last, *Neptune, the Mystic*, is cold and remote. Near the end, Holst introduces an offstage chorus of sopranos and altos, sung at the first performance by his own students. The most human sound in the entire piece is also the most unearthly, with the last bar repeated until the sound is lost in the distance.

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DEBORAH CHEETHAM FRAILLON

Earth

Melbourne Symphony Orchestra

Jaime Martín conductor

Deborah Cheetham Fraillon soprano

It is possible, if not probable, that in my lifetime I will have the chance to view our Planet from space. Like me, you too may enjoy contemplating what new perspective that experience would bring for humanity, the chance to survey our planet in context. How would it change us to see, firsthand, the Earth in its finite solitude?

This work represented my seventh composition created for the musicians of the Melbourne Symphony Orchestra. The original premise for this commission was to create a movement which would complement the intent of Holst's *Planets* suite by adding the Earth to the seven movements named for our neighbours in the solar system. A daunting enough task but with all the excitement and challenge of a large orchestral palette. Somewhere along the way *Earth* became a standalone work for its premiere, changing some of my initial plans for the composition. But

as with each commission the main point is to find your inspiration and begin.

Ultimately the Earth is set apart from its neighbours in this solar system by our humanity. And so, in the process of composing this work I decided to include that which truly defines us—our Voice. The glimmering, shining beauty of nature inspired me to write this text and to set it as the finale of this work.

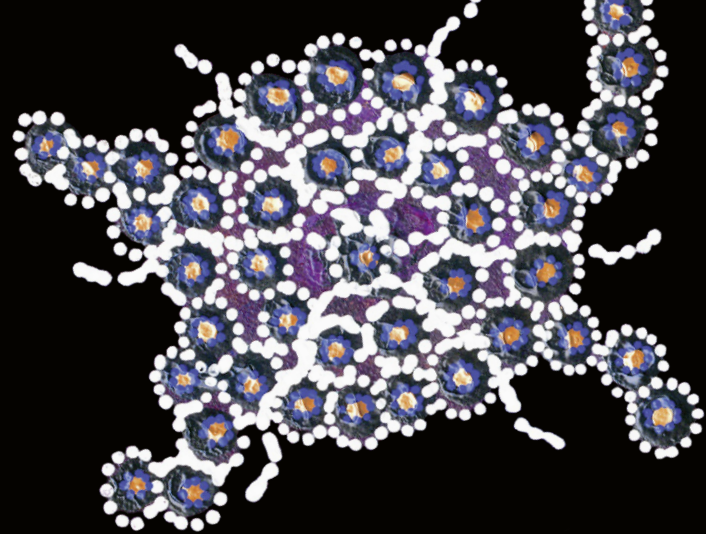
Come,
come shining world
moving through silence
just for a moment
let me shine with you
carry my song
moving through silence
shining world
Sun breathing Earth
glist'ning in space
when I dream, you tell me all you know
let me remember
moving through silence
this shining world is our home.

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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 Sinfónica de Galicia and the Orquesta Sinfónica de Castilla y León.

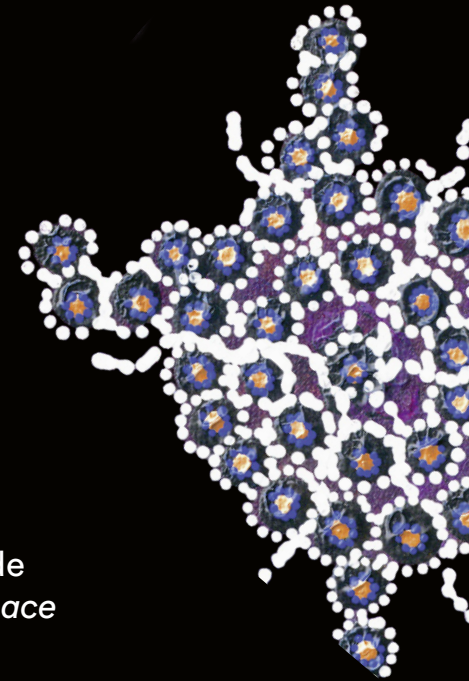
In 2024 Martín's debut recording with the Melbourne Symphony Orchestra was released, with the songs of Richard Strauss and Debussy with Australian soprano Siobhan Stagg, and his discography includes Mozart's Wind Concertos with the London Symphony Orchestra, and a series of discs for Ondine Records with 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.



DEBORAH CHEETHAM FRAILLON AO

Deborah Cheetham Fraillon AO (Yorta Yorta/Yuin), soprano and composer, is a respected human rights advocate and recognised thought leader on the importance of cultural authority in the Art Music space.

Throughout a long and distinguished career Deborah has championed the voice and visibility of classically trained Aboriginal and Torres Strait Island musicians. She is the Artistic Director of Australia's national First Nations opera company Short Black Opera and Director of Dhungala Children's Choir. In 2019 she established the One Day in January project designed to develop and nurture Indigenous orchestral musicians.



As a composer Cheetham Fraillon has been commissioned by major ensembles and companies in Australia and internationally. Her landmark compositions include Australia's first Indigenous opera *Pecan Summer*, *Eumeralla*, a war requiem for peace and the ongoing multi-layered, multilingual chamber music series *Woven Song*.

Deborah Cheetham Fraillon's career and achievements have been celebrated with a number of significant awards and commendations including: the Don Banks Music Award, Queensland Government - Australian Women in Music Lifetime Achievement Awards, the JC Williamson Lifetime Achievement Award and the Sir Bernard Heinze Memorial Award for service to music; and an Honorary Doctorate from the University of South Australia. In the 2014 Queen's Birthday Honours List, Deborah was appointed as an Officer of the Order of Australia (AO), for distinguished service to the performing arts as an opera singer, composer and artistic director, to the development of Indigenous artists, and to innovation in performance. In 2022 she was appointed as a Fellow of the Australian Academy of the Humanities.

In 2021 Deborah Cheetham Fraillon began a five-year appointment as MSO First Nations Creative Chair and in 2023 was appointed the inaugural Elizabeth Todd Chair of Vocal Studies at The Sydney Conservatorium of Music at the University of Sydney.

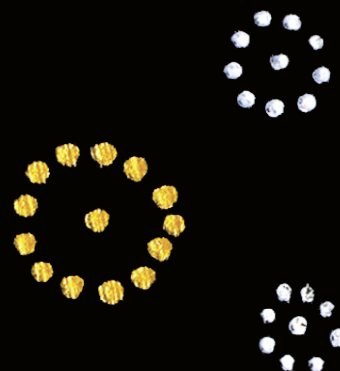
MELBOURNE SYMPHONY ORCHESTRA

The Melbourne Symphony Orchestra is Australia's preeminent orchestra, dedicated to creating meaningful experiences that transcend borders and connect communities. Through the shared language of music, the MSO delivers performances of the highest standard, enriching lives and inspiring audiences across the globe.

Woven into the cultural fabric of Victoria and with a history spanning more than a century, the MSO reaches five million people annually through performances, TV, radio, and online broadcasts, as well as critically acclaimed recordings from its newly established recording label.

In 2025, Jaime Martín continues to lead the Orchestra as Chief Conductor and Artistic Advisor. Maestro Martín leads an Artistic Family that includes Principal Conductor and Artistic Advisor – Learning and Engagement Benjamin Northey, Cybec Assistant Conductor Leonard Weiss, MSO Chorus Director Warren Trevelyan-Jones, Composer in Residence Liza Lim AM, Artist in Residence James Ehnes, First Nations Creative Chair Deborah Cheetham Fraillon AO, Cybec Young Composer in Residence Klearhos Murphy, Cybec First Nations Composer in Residence James Henry, Artist in Residence, Learning & Engagement Karen Kyriakou, Young Artist in Association Christian Li, and Artistic Ambassadors Tan Dun, Lu Siqing and Xian Zhang.

Melbourne Symphony Orchestra
ABC Southbank Centre, 120–130 Southbank Boulevard
Southbank, Victoria 3006, Australia
mso.com.au



MSO CHORUS

Warren Trevelyan-Jones
chorus director

Celebrating 60 years of creating inspiring musical moments, the Melbourne Symphony Orchestra Chorus gives voice to the Orchestra's choral repertoire. The MSO Chorus has performed with the finest conductors including Jaime Martín, Sir Andrew Davis, Edward Gardner, Mark Wigglesworth, Bernard Labadie, Vladimir Ashkenazy, Xian Zhang, Nodoko Okisawa and Simon Halsey.

Committed to developing and performing new Australian and international choral repertoire, MSO Chorus commissions include Brett Dean's *Katz und Spatz*, Ross Edwards' *Mountain Chant*, and Paul Stanhope's *Exile Lamentations*. Recordings by the MSO Chorus have received critical acclaim. It has performed across Brazil and at the Cultura Inglese Festival in Sao Paolo, with The Australian Ballet, Singapore Symphony Orchestra, at the AFL Grand Final and at Anzac Day commemorative ceremonies.

Chorus members featured on this recording

Sopranos

Giselle Baulch

Anne-Marie

Brownhill

Eva Butcher

Jillian Colrain

Ella Dann-Limon

Samantha Davies

Carolyn Francis

Nicole Free

Camilla Gorman

Karina Gough

Penny Huggett

Gina Humphries

Leanne Hyndman

Gwen Kennelly

Theresa Lam

Natasha Lambie

Katie Lewis

Charlene Li

Caitlin Noble

Susie Novella

Karin Otto

Fiona Steffensen

Jillian Wood

Altos

Margaret Arnold

Tes Benton

Jacqueline Cheng

Juliarna Clark

Marie Connett

Jill Giese

Debbie Griffiths

Sophia Gyger

Ros Harbison

Jennifer Henry

Kristine Hensel

Helen Hill

Helen MacLean

Christina McCowan

Penelope Monger

Natasha Pracejus

Kate Rice

Lisa Savige

Libby Timcke

MUSICIANS FEATURED ON THIS RECORDING

First Violins

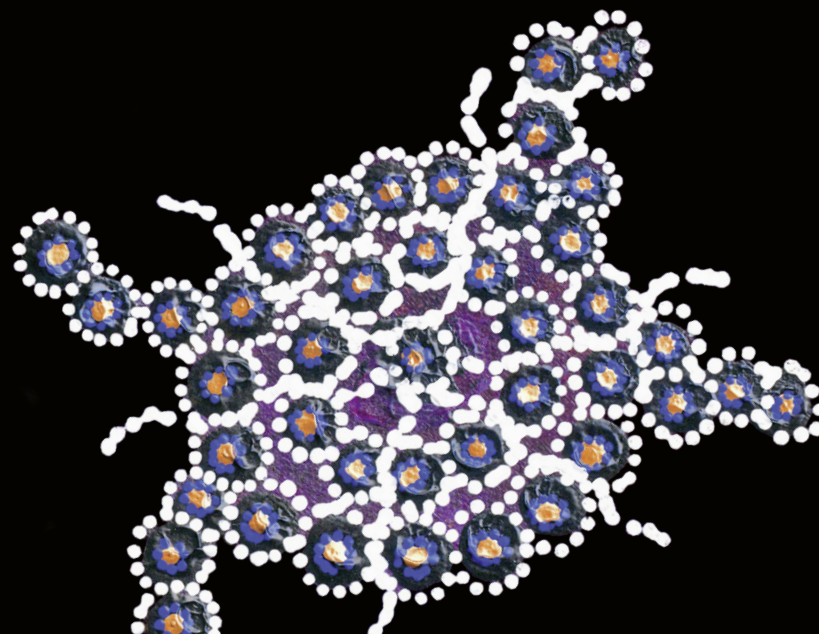
Laurence Jackson
Guest Concertmaster
Anne-Marie Johnson
*Acting Assistant
Concertmaster*
Peter Edwards
Assistant Principal
Peter Fellin
Deborah Goodall
Karla Hanna
Lorraine Hook
Kirstin Kenny
Eleanor Mancini
Mark Mogilevski
Michelle Ruffolo
Anna Skalova
Kathryn Taylor
Oksana Thompson
Donica Tran

Second Violins

Matthew Tomkins
Principal
Monica Curro
Assistant Principal
Mary Allison
Isin Cakmakçioğlu
Clare Carrick
Tiffany Cheng
Jacqueline Edwards
Freya Franzen
Cong Gu
Felix Pascoe
Isy Wasserman
Philippa West
Patrick Wong
Roger Young

Violas

Christopher Moore
Principal
Lauren Brigden
Katharine Brockman
William Clark
Karen Columbine
Ceridwen Davies
Gabrielle Halloran
Murray Kearney
Jenny Khafagi
Isabel Morse
Fiona Sargeant



Cellos

David Berlin

Principal

Rachael Tobin

Associate Principal

Jonathan Chim

Rohan de Korte

Alexandra Partridge

Anna Pokorny

Rebecca Proietto

Caleb Wong

Michelle Wood

Double Basses

Jonathon Coco

Principal

Stephen Newton

Acting Associate Principal

Rohan Dasika

Acting Assistant Principal

Caitlin Bass

Suzanne Lee

Emma Sullivan

Siyuan Vivian Qu

Flutes

Prudence Davis

Principal

Sarah Beggs

Piccolo

Andrew Macleod

Principal

Alto Flute

Wendy Clarke

Associate Principal

Oboes

Michael Pisani

Acting Associate Principal

Alexandra Allan

Ann Blackburn

Cor Anglais

Rachel Curkpatrick

Acting Principal

Bass Oboe

Martin Lee

Guest Principal

Clarinets

Philip Arkinstall

Associate Principal

Oliver Crofts

Craig Hill

Bass Clarinet

Mitchell Berick

Guest Principal

Bassoons

Jack Schiller

Principal

Elise Millman

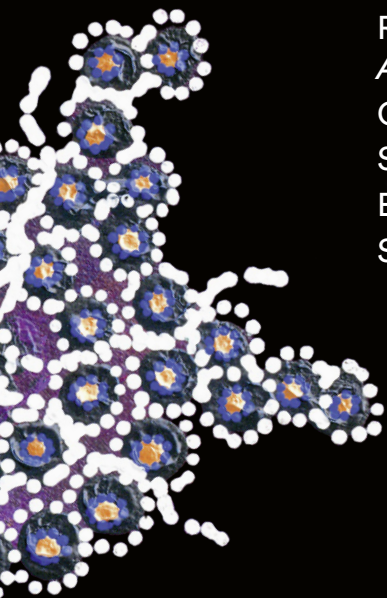
Associate Principal

Natasha Thomas

Contrabassoon

Brock Imison

Principal



Horns

Nicolas Fleury

Principal

Andrew Young

Associate Principal

Saul Lewis

Principal Third

Abbey Edlin

Josiah Kop

Rebecca Luton

Rachel Shaw

Trumpets

Owen Morris

Principal

Shane Hooton

Associate Principal

Callum G'Froerer

Rosie Turner

Trombones

Mark Davidson

Principal

Richard Shirley

Bass Trombone

Mike Szabo

Principal

Tenor Tuba

James Blackford

Tuba

Timothy Buzbee

Principal

Timpani

Matthew Thomas

Principal

John Arcaro

Percussion

Shaun Trubiano

Principal

Robert Cossom

Kevin Man

Greg Sully

Harp

Yinuo Mu

Principal

Delyth Stafford

Celeste

Louisa Breen

Organ

Andrew Bainbridge





MSO0003

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Program notes in English

Hybrid-SACD Compatible with all CD players. Includes high density
stereo and surround tracks that can be read by SACD players.
Includes multi-channel 5.0 and stereo mixes.

Recording Producer: Ingo Petry (Take5 Music Production)
Recording Engineer: Alex Stinson
Assistant Engineer: Brendan O'Neil
Editing, Mixing and Mastering: Ingo Petry | SACD Mastering: Jonathan Stokes (Classic Sound)
For Melbourne Symphony Orchestra: Steele Foster, Dylan Stewart, Phil Paschke 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 59'36". Recorded live in Hamer Hall, Arts Centre Melbourne, 18–23 March 2024