



West Australian  
Symphony Orchestra  
CELEBRATING 90 YEARS

# WASO Plays Mozart & Beethoven

90th Anniversary Tour

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Thursday 1 November 2018 7.30pm  
Queens Park Theatre

Saturday 3 November 2018 7.30pm  
Goldfields Arts Centre



**Wesfarmers Arts**  
Principal Partner



Government of Western Australia  
Department of Local Government, Sport and Cultural Industries  
Department of Primary Industries and Regional Development

*The West Australian Symphony Orchestra respectfully acknowledges the Traditional Owners, Custodians and Elders of the Indigenous Nations across Western Australia on whose Lands we work.*



## From the Minister

It is my great pleasure to welcome you to the West Australian Symphony Orchestra's performance of WASO Plays Mozart and Beethoven. This year WASO celebrates its 90th Anniversary and is sharing this milestone occasion with the wider community on a tour to Geraldton and Kalgoorlie, in partnership with the State Government. On this occasion I'd like to acknowledge the significant contribution the Orchestra has made to the West Australian cultural vibrancy for 90 years.

WASO aims to increase access to orchestral music across the whole State and is highly regarded for having the broadest and deepest community engagement program of any Orchestra in the country. I believe that the State's collective pride in, and connection to our outstanding Orchestra is truly unique, and I thank you for your support of WASO.

I congratulate WASO on their achievements this year and wish them all the best for a successful tour. May their music play on for another 90 years and beyond to inspire and enrich our lives.

A handwritten signature in dark ink, appearing to read 'David Templeman'.

**David Templeman**  
Minister for Culture and the Arts



## From the Chair

On behalf of the West Australian Symphony Orchestra, I'm delighted to welcome you to this evening of extraordinary music.

Each year the Orchestra reaches out into the community and gives people across Western Australia the opportunity to experience the magic of classical music through concert performances, touring, education programs, and other initiatives. With a commitment to visiting remote and regional locations, WASO's "On the Road" program sees smaller ensembles present school and community concerts in various locations across the State. Less regularly, however, do we see the entire Orchestra tour – it is no secret that it is a significant financial and logistical undertaking. I would like to thank the State Government through the Department of Local Government, Sport and Cultural Industries and the Royalties for Regions program for their support of this tour.

Tonight, we look forward to presenting the Orchestra in celebration of our 90th anniversary.

I hope you enjoy it.

A handwritten signature in dark ink, appearing to read 'Richard Goyder'.

**Richard Goyder AO**  
WASO Chairman

# WASO Plays Mozart & Beethoven

Welcome to Country (Geraldton) – Ms Donna Ronan and Mr Leroy Shiosaki

Welcome to Country (Kalgoorlie) – The Brownley Family

**MOZART** *Don Giovanni*: Overture (7 mins)

**MOZART** Violin Concerto No.3 (24 mins)

*Allegro*

*Adagio*

*Rondeau (Allegro – Andante – Allegretto – Tempo primo)*

Interval (20 mins)

**BEETHOVEN** Symphony No.5 (36 mins)

*Allegro con brio*

*Andante con moto*

*Allegro –*

*Allegro*

**Christopher Dragon** conductor

**Laurence Jackson** violin

This project is supported by the State Government through the Department of Local Government, Sport and Cultural Industries and the Royalties for Regions program.

## Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with Alan Tyrrell, WASO Program Manager. The Pre-concert Talk will take place at 6.30pm in the Amphitheatre, Queens Park Theatre and the Atrium, Goldfields Arts Centre.



Government of Western Australia

Department of Local Government, Sport and Cultural Industries  
Department of Primary Industries and Regional Development

# WASO Celebrating 90 Years in 2018



From the centre of Perth to the furthest corners of our state, every year since 1928, we set hearts racing with extraordinary music and exhilarating performances for all West Australians to share.

West Australian Symphony Orchestra (WASO) is a for-purpose not-for-profit company that thrives on the enthusiasm, passion and support of our entire community. We harness this energy to create events and programs across the State to stimulate learning and participation in a vibrant cultural life.

We are inspired by the classical repertoire to also create and perform new music by leading Australian and international composers, and every year we mobilise and nurture a new generation of young and emerging artists to secure a bright future.

We create the spark that sets off a lifelong love of music because we believe it has the power to *touch the soul and enrich lives*.

Our resident company of full-time professional musicians are the beating heart of our organisation. The Orchestra plays a central role in the vibrancy of our creative state, and they are also supported by hundreds of visiting artists, alongside the volunteers of the WASO Chorus, to create exceptional performances for hundreds of thousands of people each year.

Our Orchestra is led by Principal Conductor and Artistic Adviser Asher Fisch. Israeli-born, Fisch is an internationally renowned conductor in both the operatic and symphonic repertoire, and is a frequent guest at the world's great opera houses including La Scala, the Bayerische Staatsoper and the Metropolitan Opera in New York.

We are proud to call Perth Concert Hall home.

## Connect With WASO

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# WASO On Stage

## **VIOLIN**

**Laurence Jackson**  
*Concertmaster*

**Semra Lee-Smith**  
*A/Assoc Concertmaster*

**Graeme Norris**  
*A/Assistant  
Concertmaster*

**Rebecca Glorie**  
*A/Principal 1st Violin*

**Zak Rowntree\***  
*Principal 2nd Violin*

Sarah Blackman  
Hannah Brockway^

Fleur Challen

Alexandra Isted

Sunmi Jung

Christina Katsimbardis

Andrea Mendham^

Lucas O'Brien

Melanie Pearn

Ken Peeler

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Bao Di Tang

Cerys Tooby

Teresa Vinci°

David Yeh

## **VIOLA**

**Alex Brogan**  
*A/Principal Viola*

Kierstan Arkleysmith

Nik Babic

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Helen Tuckey

## **CELLO**

**Rod McGrath**  
*Chair partnered by  
Tokyo Gas*

Shigeru Komatsu

Oliver McAslan

Fotis Skordas

Tim South

Xiaole Wu

## **DOUBLE BASS**

**Andrew Sinclair\***  
*Caitlin Bass°*

Andrew Tait

Mark Tooby

## **FLUTE**

**Mary-Anne Blades**  
Diane Riddell^

## **PICCOLO**

**Michael Wayne**  
*Chair partnered by  
Pamela & Josh Pitt*

## **OBOE**

**Liz Chee**  
*A/Principal Oboe*

**Leanne Glover**  
*Principal Cor Anglais*  
*Chair partnered by  
Sam & Leanne Walsh*

## **CLARINET**

**Alexander Millier**  
*Principal Bass Clarinet*  
Lorna Cook

## **BASSOON**

**Jane Kircher-Lindner**  
*Chair partnered by Sue &  
Ron Wooller*

**Adam Mikulicz**

## **CONTRABASSOON**

Chloe Turner

## **HORN**

**David Evans**  
Julia Brooke

## **TRUMPET**

**Brent Grapes**  
*Chair partnered by NAB*  
**Fletcher Cox°**

## **TROMBONE**

**Joshua Davis**  
*Chair partnered by  
Dr Ken Evans and  
Dr Glenda Campbell-Evans*  
**Liam O'Malley**  
**Thomas Gilmore^**

## **TIMPANI**

**Francois Combemorel**  
*Associate Principal  
Percussion & Timpani*

\*Instruments used by these musicians are on loan from Janet Holmes à Court AC.

**Principal**  
**Associate Principal**  
**Assistant Principal**  
**Contract Player°**  
**Guest Musician^**

# About The Artists



## Christopher Dragon Conductor

Australian conductor Christopher Dragon is in his fourth season as the Associate Conductor of the Colorado Symphony. For three years he previously held the position of Assistant Conductor with the West Australian Symphony Orchestra, and worked closely with Principal Conductor Asher Fisch.

Christopher works regularly in Australia and has guest conducted the Sydney, Melbourne, Adelaide and West Australian Symphony Orchestras. His 2015 debut performance at the Sydney Opera House with Josh Pyke and the Sydney Symphony Orchestra was released on album by ABC Music and won an ARIA the following year. Christopher's international guest conducting includes the Orquestra Sinfônica de Porto Alegre, the San Diego Symphony Orchestra and the New Zealand Symphony Orchestra.

Christopher Dragon began his conducting studies as a member of the prestigious Symphony Services International Conductor Development Program in Australia. He has studied with numerous distinguished conductors including Leonid Grin, Paavo and Neeme Järvi, Fabio Luisi and Jorma Panula.



## Laurence Jackson Violin

After studying at The Royal Academy of Music in London, Laurence joined the Maggini Quartet in 1993 with whom he toured all over the world and made numerous recordings, winning the 2001 Gramophone Award for Chamber Music, 2002 Cannes Classical Awards as well as two Grammy Award nominations.

Laurence was appointed Concertmaster of the City of Birmingham Symphony Orchestra (CBSO) in 2006, touring extensively and making many recordings, including the solo in Strauss' *Ein Heldenleben*. With the CBSO he has appeared as soloist many times, performing concertos by Dvořák, Bruch, Nielsen and Brahms and has also directed the orchestra in various programmes, both as director and director/soloist. Laurence is an Honorary Fellow of both Brunel University, London and Canterbury University and was awarded a fellowship of the Royal Academy of Music in 2013. Laurence plays a violin by J. B. Vuillaume, circa 1850.

Laurence was appointed Concertmaster of West Australian Symphony Orchestra in 2016. He has also appeared with the orchestra as soloist and as soloist/director.

# About The Music

## Wolfgang Amadeus Mozart

(1759- 1791)

### *Don Giovanni: Overture*

It was the librettist, Lorenzo da Ponte, who suggested the opera's theme to Mozart: the well-known tale of Don Juan, the libertine who seduces woman after woman until, having killed the father of one of his conquests, he is dragged off to hell by a stone statue of the dead man.

The story of Don Juan was very familiar to 18th-century audiences, and Da Ponte's **libretto** combines elements from several different versions, including the original Spanish play by Tirso de Molina, *El burlador de Sevilla* (The Playboy of Seville), and Molière's *Le Festin de pierre* (The Stone Feast).

Legend would have us believe that Mozart procrastinated so much about the composition of the **overture** that on the eve of the opera's premiere in Prague he had still not composed it. Whatever the case, the overture made it in time for the raising of the curtain on the opera's first performance on 29 October 1787.

Symphony Australia © 2004

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings.

### Violin Concerto No.3 in G, K216

*Allegro*

*Adagio*

*Rondeau (Allegro – Andante – Allegretto – Tempo primo)*

Mozart's 27 keyboard **concertos** were written at regularly spaced intervals throughout his career. In contrast, all but the first of the five authenticated violin concertos were composed in quick succession during a relatively short period – June to December 1775 – in Salzburg.

We do not know what prompted Mozart to compose a series of concertos for the violin in such a concentrated time-span. Mozart was employed as **concertmaster** at the Salzburg court at the time, so it is probable that they were intended for his own use. (His father, Leopold, himself a respected violinist and composer, often spoke admiringly of his son's prowess on the violin and urged him to perform more as a soloist on the instrument.) However, other violinists at the Salzburg court may have also performed these concertos, including the Italian virtuoso Antonio Brunetti, who eventually succeeded Mozart as concertmaster.

There are close connections between the violin concertos of 1775 both formally and in overall style. Mozart's deep understanding of the violin's technicalities and capabilities ensures that the soloist's part is always highly idiomatic. The concertos all consist of three movements and are cast in major keys, with only momentary detours into darker minor modes. A simplicity of utterance coupled with a generous outpouring of melodic invention characterise the opening movements in particular, as in the G major work.

The second-movement **Adagio** spins a wonderfully expressive **cantilena** line above a gently rocking accompaniment in the manner of an operatic **aria**.

The lively rondo finale contains two unexpected changes of tempo. A brief melancholy **Andante** is quickly dismissed and replaced by a joyous and rustic **Allegretto**. The tune used here originated in Hungary and has been identified as the 'Strassburger', a nickname that is sometimes applied to the concerto.

Abridged from a note by James Cuddeford © 2018

**Instrumentation:** solo violin; two flutes, two oboes, two horns and strings.

# About The Music

## Ludwig van Beethoven

(1770 – 1827)

Symphony No.5 in C minor, Op.67

*Allegro con brio*

*Andante con moto*

*Allegro –*

*Allegro*

The Symphony No.5 (1807-8) is the work of a Beethoven preoccupied with the heroic ideal and the triumph of the inner will, and has often been interpreted in the context of the composer's struggle to live with his worsening deafness.

The Fifth Symphony has no program, unlike the Sixth (*Pastoral*), written at the same time, in which each movement bears a description of the scene it 'portrays'. The music itself, however, plays out its struggle on many levels. The opening bars – that famous **motto**, used as a signal of victory in World War II – refuse to establish clearly either key or metre: it is not until the seventh bar that we hear the bass C, on which the whole chord of C minor relies, or have a clear sense of the rhythmic framework of the music. The opening **motif**, thrown down like a gauntlet, is transformed in the ghostly third movement into an ominous march that returns as a sinister echo in the midst of the confident finale.



The heroic victory wrought from this struggle is revealed perhaps dramatically in the choice of key. C minor and its relationship with C major had become something of an obsession for Beethoven around this time, with several other large-scale works also making a feature of the tension between these two parallel keys. In Symphony No.5, however, the triumphant fourth movement in C major ultimately sweeps away the turmoil of the opening movement in C minor in a blaze of sound which, as Beethoven wrote, makes 'more noise than 6 timpani, and a better noise at that'.

Adapted from a note © Natalie Shea

**Instrumentation:** two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani and strings.

## Glossary

**Adagio** – slowly; a slow piece of music.

**Allegretto** – reasonably fast and light-hearted.

**Andante** – at a walking pace.

**Aria** – a song for solo voice.

**Cantilena** – a melody which is particularly song-like (rather than dramatic or virtuosic).

**Concertmaster** – the principal first violinist, alternatively referred to as the 'leader' of the orchestra, who sits in the front row to the left of the conductor.

**Concerto** – a work for solo instrument and orchestra, most commonly in three movements.

**Libretto** – the words of an opera or oratorio.

**Motif** – a short, distinctive melodic or rhythmic figure, often part of or derived from a theme.

**Motto** – a motif which dominates a piece of music and recurs regularly.

**Overture** – this term has two quite distinct meanings. It refers to an instrumental composition acting as an introduction to an opera or oratorio; it also refers to a standalone orchestral work with a descriptive title which the music illustrates in some way (e.g. Tchaikovsky's 1812 Overture).