

# Dvořák's Symphony No.8

## EVENING CONCERTS

Thursday 8, Friday 9,  
Saturday 10, 7.30pm &  
Sunday 11 October, 5.00pm  
Perth Concert Hall

## MORNING SYMPHONY

Thursday 15 October,  
11.00am & 1.30pm





## Wesfarmers Arts

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love of music.



Shigeru Komatsu –  
WASO Cello

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MORNING SYMPHONY SERIES

## **Dvořák's Symphony No.8**

**MENDELSSOHN** *The Hebrides* (10 mins)

**DVORAK** Symphony No.8 (36 mins)

*Allegro con brio*

*Adagio*

*Allegretto grazioso*

*Allegro ma non troppo*

**Jessica Gethin** conductor

### **Wesfarmers Arts Pre-concert Talk**

Find out more about the music in the concert with this week's speaker Tim White (see page 26 for his biography). The Pre-concert talks will take place at 10am on the Terrace Level Corner Stage and 12.40pm in the Main Auditorium.

EVENING CONCERTS

# Dvořák's Symphony No.8

**MENDELSSOHN** *The Hebrides* (10 mins)

**MOZART** Violin Concerto No.5 (23mins)

*Allegro aperto*

*Adagio*

*Rondeau (Tempo di Menuetto)*

Interval (25 mins)

**DVORAK** Symphony No.8 (36 mins)

*Allegro con brio*

*Adagio*

*Allegretto grazioso*

*Allegro ma non troppo*

**Jessica Gethin** conductor

**Emmalena Huning** violin

## **Wesfarmers Arts Pre-concert Talk**

Find out more about the music in the concert with this week's speaker, Tim White (see page 26 for his biography). The Pre-concert Talk will take place on Thursday, Friday and Saturday at 6.45pm and 4.15pm on Sunday in the Terrace Level Foyer.

## **Listen to WASO**

This performance is recorded for broadcast on ABC Classic on ABC Classic on Sunday 22 November at 1pm ASWT (or 10am online). For further details visit [abc.net.au/classic](http://abc.net.au/classic).



  
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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*

**Kylie Liang**  
*Assoc Principal 2nd Violin*  
**Kate Sullivan**  
*Assistant Principal 2nd Violin*

Sarah Blackman

Fleur Challen

Amy Furfaro^

Beth Hebert

Alexandra Isted

Sunmi Jung

Christina Katsimbardis

Ellie Lawrence

Kathryn Lee

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Ken Peeler

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Bao Di Tang

Cerys Tooby

David Yeh

## VIOLA

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

**Benjamin Caddy**  
*A/ Assoc Principal Viola*

Kierstan Arkleysmith

Nik Babic

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Katherine Potter^

Helen Tuckey

## CELLO

**Rod McGrath**  
• Tokyo Gas

**Eve Silver\***

Oliver McAslan

Sacha McCulloch^

Nicholas Metcalfe

Fotis Skordas

Tim South

Emma Vanderwal^

## DOUBLE BASS

**Andrew Sinclair\***

**John Keene**

Christine Reitzenstein

Andrew Tait

Mark Tooby

Giovanni Vinci^

## FLUTE

**Andrew Nicholson**  
• Anonymous

Mary-Anne Blades  
• Anonymous

## OBOE

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

**Annabelle Farid°**

## COR ANGLAIS

**Leanne Glover**  
• Sam & Leanne Walsh

## CLARINET

Allan Meyer

Lorna Cook

## BASS CLARINET

Alexander Millier

## BASSOON

Jane Kircher-Lindner

**Adam Mikulicz**

## CONTRABASSOON

**Chloe Turner**  
• Stelios Jewellers

## HORN

★ Section partnered by  
Margaret & Rod Marston

**David Evans**

**Robert Gladstones**

*Principal 3rd Horn*

Julia Brooke

Dorée Dixon^

## TRUMPET

**Brent Grapes**  
• Anonymous

**Jenna Smith**  
Peter Miller

## TROMBONE

**Joshua Davis**  
• Dr Ken Evans and  
Dr Glenda Campbell-Evans

**Liam O'Malley**

## BASS TROMBONE

**Philip Holdsworth**

## TUBA

**Cameron Brook**  
• Peter & Jean Stokes

## TIMPANI

Alex Timcke

★ Section partnered by  
°Chair partnered by  
\*Instruments used by these  
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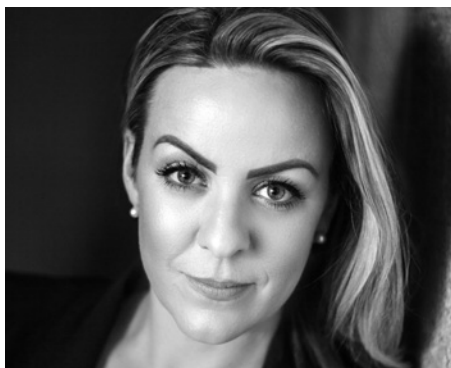
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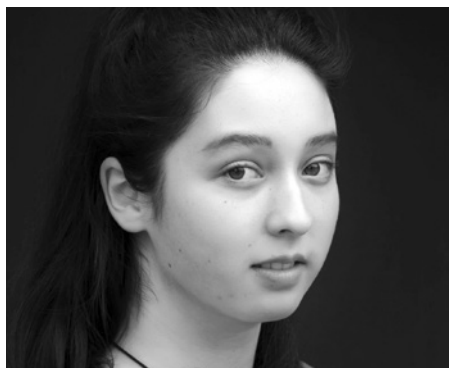
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# About The Artists



## Jessica Gethin Conductor

Australian conductor Jessica Gethin has gained widespread attention for her stellar musicianship and vibrant energy, reviewers citing her performances as conducted with ‘goose-bump inducing artistry... refined, charismatic, and exhilarating’. Gliding seamlessly between core symphonic, to ballet, opera, film and contemporary. Jessica’s international roster includes guest conducting engagements throughout the United States, Asia, Australia and New Zealand, with collaborations including the Dallas Opera, Melbourne Symphony Orchestra, Malaysian Philharmonic Orchestra, Perth Symphony, Singapore Symphony Orchestra, West Australian Ballet, Auckland Philharmonic and Macao Orchestra. Listed in *Limelight Australia’s Top Twenty Australian Artists* for 2017, further accolades include winning the 2015 Brian Stacey Emerging Australian Conductor Award and Australian Financial Review’s 100 Most Influential Women, a Churchill Fellowship and named finalist in the WA of the Year Awards, Jessica held the position of Chief Conductor of the Perth Symphony from 2011-2019, as well as Inaugural Fellow at the Hart Institute of Women Conductors with the Dallas Opera.



## Emmalena Huning Violin

19-year old Emmalena studies at the Royal Academy of Music, on the International Student House Royal Academy of Music Regent Scholarship, with “Ede Zathureczky” Professor of Violin, Gyorgy Pauk.

Emmalena began learning the violin at the age of four, and attained her Associate Diploma at 11, Licentiate Diploma at 15, and was awarded the Best Licentiate Candidate by the Australian Music Examination Board.

She has won many first prizes and awards in local competitions since the age of six. In 2017, she was a finalist at the National Youth Concerto Competition and the Kendall National Violin Competition, where she was awarded the Best Performance of an Australian Composition Prize, as well as winning 2nd prize in the Open Concerto category of the Osaka International Music Competition (Japan).

In 2019, she was one of 16 semi-finalists in the Michael Hill International Violin Competition. These most recent accomplishments were achieved under the tutelage of Emeritus Professor Paul Wright (Australia) and Doctor Semyon Kobets (Australia) prior to her studies in London.

# About The Music

## Felix Mendelssohn

(1809-1847)

*The Hebrides* – Overture, Op.26 (Fingal's Cave)

In April 1829, the 20-year-old Felix Mendelssohn began 'a Grand Tour' of Europe and Britain. He wrote of Scotland: 'When God himself takes to panorama-painting the result is strangely beautiful... Everything here looks so stern and robust, half-enveloped in haze or smoke or fog.' Mendelssohn travelled to the Inner Hebrides, where the objective was Fingal's Cave, a grotto on the island of Staffa, 'discovered' by Joseph Banks in 1782. In a letter dated 7 August 1829, Mendelssohn jotted down the theme that would eventually open this overture: '...to make you understand how extraordinarily the Hebrides have affected me,' he wrote to his family. Mendelssohn's musical impressions resulted in a work which remains to this day one of the great soundscapes in orchestral literature.

What is remarkable is that Mendelssohn achieved his nature portrait within the bounds of a quite clear-cut, albeit modified, sonata form. Indeed, the straightforwardness of early versions was one reason why Mendelssohn revised the work prior to its first performance in May 1830, and again prior to publication in 1835.



The work begins with the undulating theme, jotted down by Mendelssohn, which is subjected to gradual rolling modulation and subtle dynamic swells. The exposition ends with brass interjections, which then punctuate the beginning of the development section. The work is quite astonishing from this point to the end. The principal themes are reversed, and the opening theme returns quietly. This is elegant rounding off perhaps, but the effect is almost peremptory, the flute taking our minds upwards, as if the overture drifts away on the wind.

Adapted from a note by Gordon K. Williams  
Symphony Australia © 1998

# About The Music

## Wolfgang Amadeus Mozart

(1756-1791)

Violin Concerto No.5 in A, K219

*Allegro aperto*

*Adagio*

*Rondeau (Tempo di Menuetto)*

Mozart's violin concertos are masterly – this is too easy to overlook, when they are compared to his admittedly even more wonderful piano concertos. An often-quoted letter from Mozart's father – one of the leading violin pedagogues of his time – exhorts his son not to give up his practice, and claims that young Mozart could, if he worked at it, be the finest violinist in Europe. All but one of the five violin concertos by Mozart which are unquestionably by him were written in a sustained burst in 1775, when Mozart was 19. They have been considered by some as attempts to please his father rather than himself. Whatever his motivation, these concertos are a major achievement, especially the last three, K216, 218 and 219. It is important to remember the date, because none of the piano concertos Mozart had written up to this time shows the maturity of conception of the best of the violin concertos. It was after Mozart left Salzburg for Vienna, which he himself called 'the land of the piano', that almost all his concerto writing was for keyboard soloists. He wrote no further violin concertos.



The one unquestionable masterpiece among the Salzburg piano concertos is the one in E flat, K271, said to have been composed for the visit of a virtuoso French pianist, Mlle Jeunehomme. Mozart often worked best when he had this kind of stimulus, and his violin concertos may have been intended at least as much for his Salzburg colleague Antonio Brunetti as for himself. Brunetti was the solo first violin in the Salzburg Court Orchestra. Certain features of the Concerto in A, K.219 strongly suggest the atmosphere of Salzburg and the showcasing of a fellow musician. The extraordinary 'Turkish' episode in the finale, in which Mozart re-uses ideas from his 1772 ballet *Le gelosie del Serraglio* ('Jealousy in the harem', an entr'acte for the Milan opera *Lucio Silla*), also has the same flavour as several Turkish pieces by Mozart's fellow Salzburg composer Michael Haydn.

Haydn (brother of the more famous Joseph) may have collected the tunes in Hungary, which still had a strong Turkish presence, and which he had just visited. Perhaps this kind of music went down particularly well in Salzburg, with its imitation of the music of the janissaries (elite troops of the Ottoman Empire), including drumming by the basses beating the strings with the wood of their bows.

Brunetti must have been pleased with his first entry in this concerto: six bars of quasi-recitative in a slow tempo over murmuring strings. It is similar to Joseph Haydn's devices in some of his early symphonies for showing off the leader of the Esterhazy orchestra. Mozart's first movement is dominated by a rising arpeggio figure, referred to by one commentator as a springboard of the movement. This is a familiar 'tag' in Baroque and Classical violin music, found also in the concertos of Bach, who may have got it from Vivaldi. The interest is in the treatment: Mozart's is all grace and wit, as in the throwaway endings on the same rising arpeggio, an idea he repeats in the last movement. Here the influence of the French *galant* style conceals strength and structural coherence, obvious when the development of the first movement reverses the arpeggios in downward-turning modulations.

Mozart's slow movement is a rapturous one in E major, with a sense of floating and of bliss often found in Mozart's rare forays into this key. Even though the soloist's singing part dominates, the orchestra contenting itself with providing a framework, Brunetti was apparently not satisfied, finding this movement, according to a letter from Leopold Mozart to his son, 'too artificial', (or, in another translation 'too studied'). Mozart may have composed his Adagio K261 as a substitute movement for Brunetti – it is beautiful in its own way, but it lacks the occasional harmonic subtleties of the original movement, heard in this performance.

The capricious-sounding interruption of the Rondeau's triple rhythm by episodes in duple time, and the exotic colouring of the episodes, including the spectacular 'Turkish' music, shows how the Classical style, in Mozart's hands, could accommodate a game which is dramatic in conception.

David Garrett ©2006

# About The Music

## Antonín Dvořák

(1841-1904)

Symphony No.8 in G major, Op.88 B.163

*Allegro con brio*

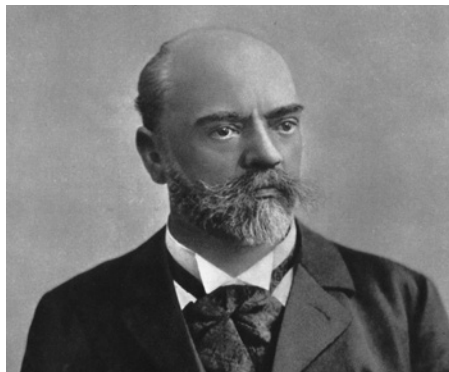
*Adagio*

*Allegretto grazioso*

*Allegro ma non troppo*

The success that Dvořák enjoyed, thanks to Brahms' advocacy in the late 1870s, made his name beyond Vienna and Prague, and in 1884 he made the first of nine visits to England where his music became – and remained – extremely popular. In 1890, now a regular visitor, Dvořák arrived with the score of his Eighth Symphony (published originally as No.4), which he had recently premiered in Prague but which for some time was colloquially known as the 'English Symphony'.

In fact the piece has, even for Dvořák, an especially Bohemian accent; its immediate popularity with the British audience perhaps has more to do with its relaxed attitude to the formal rigours of Germanic symphonism, and an abundance of memorable, folk-inflected melody. For Brahms, normally a great supporter, this was a major flaw. He argued (offering, in passing, a seriously backhanded compliment to his rival Anton Bruckner) that too much that's fragmentary, incidental, loiters about in the piece. Everything fine, musically captivating and beautiful – but no main points! When one says of Dvořák that he fails to achieve anything great and comprehensive with his pure, individual ideas, this is correct. Not so with Bruckner, all the same he offers so little.



In fact, the formal freedom and melodic richness are precisely what makes this work special. According to his early biographer, Otakar Šourek, Dvořák aimed 'to write something different from his other symphonies and shape the musical content of his ideas in a new manner'. He did so not by piling up beautiful incidents, as Brahms suggests, though; as he is said to have told his student, Josef Michl: 'To have a beautiful idea is nothing special. The idea comes from itself and if it is beautiful and great, man can take no credit for that. But to develop the idea well and make something great from it, that is the most difficult, that is – art!'

While the Symphony is a work of absolute music, it was composed in close proximity to a series of concert overtures originally known as *Nature, Life and Love* – the more customary titles *In Nature's Realm, Carnival* and *Othello* came later. This triptych shows Dvořák essential Romanticism in his adherence to the cult of Nature and his delight in celebrating his ethnic musical roots, and in similar musical language to that of the Eighth Symphony.

The first movement is in G major and marked *Allegro con brio*, but Dvořák disguises both speed and tonality by beginning with a slow-moving minor-mode melody in the cellos, richly doubled by horn, clarinet and bassoon. When the music makes it to the home key of G major it is with a chirping melody for the flute. In a breathtaking display of orchestration that ranges from translucent shimmering to the richness of divided violas and cellos, Dvořák elaborates his themes through an audacious series of key changes; the conventional recapitulation is here a shining G major chord with the flute melody now given to a more introspective cor anglais. The *Adagio*, in C minor, is often brightened with rapid, falling major scales like pealing bells, and has an impassioned central section. The scherzo begins with a lyrical G minor dance contrasting with a more buoyant G major trio and fast coda. The finale is a set of variations on the bright fanfare announced by the trumpet as the movement opens.

What Brahms, of all people, failed to hear in this music is how the varying episodes, across the movements, are unified by pervasive rhythmic cells. The long-short-short figure with which the work opens also dominates the slow movement's main theme. Groups of four repeated even notes – crotchets or quavers – appear at structural points; groups of triplets can appear as distant drum taps, or the opening gesture of an important melody (like that of the *Adagio*), and be transformed into the three-note up-beat of the third movement; the dotted rhythm of the third movement's trio is transmuted in the rhythm of the fourth movement's fanfare, and when that theme is stated by the orchestra its rising arpeggio reveals it to be related to the flute's theme from the first movement. This almost subliminal motivic manipulation gives coherence to some of Dvořák's most expansive and poetic music.

Gordon Kerry © 2013



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**Photography, sound and video recordings** are permitted prior to the start of the performance.

**Latecomers and patrons who leave the auditorium** will be seated only after the completion of a work.

**Moving to empty seats.** Please do not move to empty seats prior to the performance as this may affect seating for latecomers when they are admitted during a suitable break.

## FOOD & BEVERAGES

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Foyer bars are open for drinks and coffee two hours before, during interval and after the concert. To save time we recommend you pre-order your interval drinks.



## FIRST AID

There are St John Ambulance officers present at every concert so please speak to them if you require any first aid assistance.

## ACCESSIBILITY

- A universal accessible toilet is available on the ground floor (Level 1).
- The Sennheiser MobileConnect Personal Hearing Assistance system is available for every seat in the auditorium. Visit [perthconcerthall.com.au/your-visit/accessibility/](http://perthconcerthall.com.au/your-visit/accessibility/) for further information.

## WASO BOX OFFICE

Buy your WASO tickets and subscriptions, exchange tickets, or make a donation at the Box Office on the ground floor (Level 1) prior to each performance and at interval. Tickets for other performances at Perth Concert Hall will be available for purchase only at interval. Please note that 30 minutes prior to performance, the Box Office will only be available for sales to that night's performance.

The Box Office is open Monday to Friday, 9am to 5pm, and contactable on 9326 0000.

# Meet The Musician

## Eve Silver

Associate Principal Cello

### What's your earliest memory of playing music?

My earliest memory would have to be performing at a very young age in my old piano teacher's concerts at the National Gallery of Victoria. Her name was Nehama Patkin and she was an absolute gift to the music industry. Piano was my first instrument until I decided to focus more on cello at the age of 16.

### When did you join WASO and where did you play before then?

I joined WASO in 2007. Before this, I was studying at the Australian National Academy of Music in my home town of Melbourne. I was also performing casually with the Australian Chamber Orchestra.

### What are you listening to this week?

I don't tend to listen to music at home. I occasionally like to listen to podcasts, particularly *Conversations* on ABC radio. Sometimes my house is filled with my daughter's favourite pop tunes (which don't tend to be my taste!)

### Do you have a favourite orchestral moment?

That would have to be performing Richard Strauss' *Metamorphosen* with WASO under the direction of Simone Young. It was such a moving experience. I love big orchestral moments but sometimes the more intimate, the more special.

### What is the best advice you've received during your career?

I can't think of anything specific. What is important to me though is to treat your colleagues with respect and remember why we do what we do. We should be bringing joy through music.



### Finish this sentence. I really love...

...my family. In the last few months, I've really missed not being able to visit my parents and brothers/sisters who all live on the other side of the country. They all have kids too, one of which I haven't been able to meet yet. I am very fortunate to have two beautiful kids and a loving husband here in Perth and we spend a lot of time FaceTiming our families who live in Brisbane, Canberra, Melbourne and Sydney.

### What do you feel makes a successful performance?

Passion. Performances do not have to be perfect. If there is love, passion and enthusiasm, nobody notices the imperfections.

### How does it feel to be back performing with an audience?

After more than five months without a live audience, it feels incredibly special to be performing in front of people again. The digital world is no substitute for the real thing. The first concert back (WASO's Patrons & Friends *Thank You* concert) was such an amazing experience. You could feel the love in the room.



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# WASO Community Engagement

2020 marks an important milestone for WASO's El-Sistema Inspired free music education program, Crescendo – every student at Medina Primary School and North Parmelia Primary School is now involved in the program and at the end of Term 4 we will celebrate our first graduating Year 6 class.

Peter Elsegood, Principal at North Parmelia Primary School has described the benefits the program has on his students.

“The benefits of the program are far reaching and go well beyond the important positive outcomes of music instruction alone, which are very evident... the program is comprehensive and engaging... the program complements the curriculum being delivered more widely across the school... Combined with the whole-school curriculum approach, Crescendo instruction has assisted to deliver the most positive outcomes students at North Parmelia PS have achieved in recent memory. Results in standardised national testing, socio-emotional measures and school surveys clearly demonstrate the effectiveness of these programs.”

We are so proud of everything the students have achieved in this disrupted year. A highlight of Term 3 was a visit from Jen Winley, one of WASO's 2020 Emerging Conductors. Jen delivered conducting workshops for the graduating Year 6 students. Our oldest Crescendo students learnt about the role of a conductor and had a go conducting their class.



Our students also performed for family and friends in school assemblies, which were a great opportunity to show the school communities what they have learnt this year.

We are looking forward to a busy and music filled Term 4. Our Crescendo students will experience an in-school visit from WASO's Education Chamber Orchestra (EChO), creative music workshops and our End of Year Concert.

Crescendo is supported by Crown Resorts Foundation, Packer Family Foundation, Feilman Foundation, Stan Perron Charitable Foundation, Tianqi Lithium, Bunning Family and the Crescendo Giving Circle.

# WASO Philanthropy



## Thank You to our Patrons & Friends

We wish to thank our philanthropic community for their essential support in 2020. You have helped ensure WASO will continue to provide inspiring and joyful orchestral music for all Western Australians.

As a not-for profit, charitable organisation we are extremely proud to be supported by many individuals who each year renew their gift to our Annual Giving fund. Your Orchestra would be a very different one without this ongoing support.

This year we were especially humbled by the support shown by those who donated their concert tickets or made an annual gift during our COVID-19 shutdown period.

On behalf of WASO, and all its staff and musicians, thank you for helping us continue to touch souls and enrich lives through music.

# Our Supporters

## Philanthropic partnerships come in all shapes and sizes

Whatever the shape or size, your donation helps WASO make a difference and we thank you for your support. WASO's philanthropy program continues to grow, supporting our vision now and into the future. It is an exciting time to be a part of this community, to meet our musicians and to know you have helped your Orchestra to *touch souls and enrich lives through music*. Together we can do amazing things.

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Janet Holmes à Court AC

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*Thank you to all our Bequestors*

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Mr John Bonny  
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Lesley & Peter Davies  
Dr Michael Flacks  
John Foster  
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## About The Speaker

### **Tim White**

#### **Pre-concert Speaker**

Tim White is Head of Classical Music at WAAPA (the WA Academy of Performing Arts). He was born in Canberra and grew up on Christmas Island, where he fell in love with recordings of orchestral music and the Beatles. Tim studied percussion in Sydney, Denmark and Germany, and became Principal Percussionist of WASO in 1985 – a role he held for 28 years. In 2013, after more than 3,000 concerts with WASO, Tim moved to the WA Academy of Performing Arts as a Senior Lecturer in Music.

Tim has played with all of Australia's professional symphony, opera and ballet orchestras, and performed numerous percussion concertos in Australia and Germany. He holds two Masters degrees and won a Churchill Fellowship in 1999. Tim has led the percussion programme at WAAPA since 1994, and 58 of his percussion graduates have established full-time careers as professional musicians. Tim won the Australian Award for Teaching Excellence in 2015, and is married to WASO violist Rachael Kirk.

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