



West Australian
Symphony Orchestra

Tchaikovsky's Symphony No.4

Friday 20 & Saturday 21 November 2020, 7.30pm
Perth Concert Hall



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Shigeru Komatsu –
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Tchaikovsky Symphony No.4

MOZART *The Magic Flute: Overture* (6 mins)

BRUCH Violin Concerto No.1 (23 mins)

*Vorspiel [Prelude] (Allegro moderato) –
Adagio
Finale (Allegro energico)*

Interval (25 mins)

TCHAIKOVSKY Symphony No.4 (44mins)

*Andante sostenuto – Moderato con anima – Moderato assai, quasi Andante –
Allegro vivo
Andantino in modo di canzona
Scherzo (Pizzicato ostinato) – Allegro
Finale (Allegro con fuoco)*

Guy Noble conductor
Laurence Jackson violin

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Ashley Smith (see page 21 for his biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on December 12 at midnight AWST (or 9pm on 11 December online). For further details visit abc.net.au/classic



West Australian Symphony Orchestra



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 both fierce advocates for our great classical musical heritage and passionate leaders in the commissioning and performance of new music by leading Australian and international composers. Every year we mobilise and nurture a new generation of young and emerging artists to help secure a bright future for music in Australia.

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.

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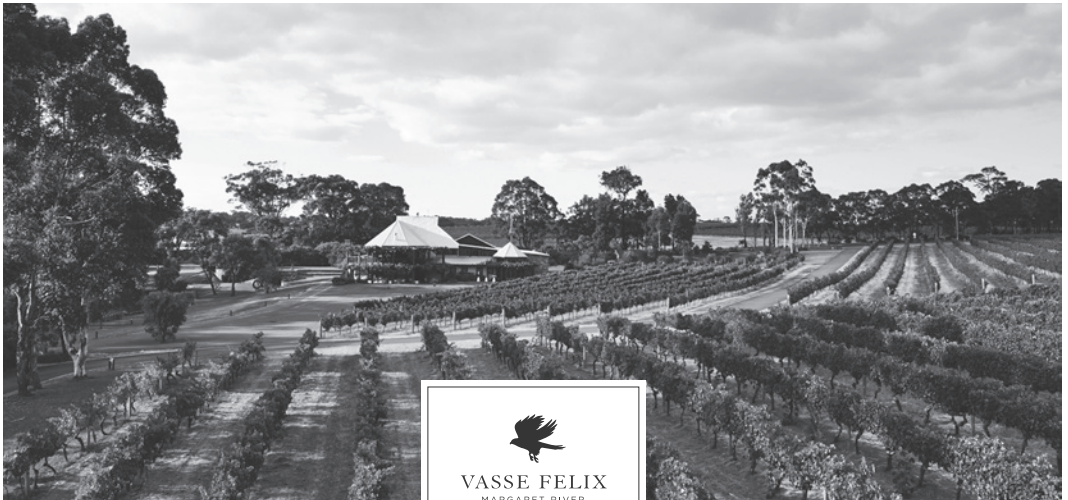
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WASO On Stage

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Graeme Norris
*A/Assistant
Concertmaster*

Rebecca Glorie
A/Principal 1st Violin

Zak Rowntree*
Principal 2nd Violin

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Annabelle Farid°

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About The Artists



Guy Noble Conductor

Guy Noble has conducted the Sydney, Melbourne, Adelaide, West Australian, Tasmanian, Queensland and Canberra Symphony Orchestras, the Auckland Philharmonia, Hong Kong Symphony and Malaysian and Bergen Philharmonic orchestras.

He is the host and accompanist each year for *Great Opera Hits* (Opera Australia) in the Joan Sutherland Theatre of the Sydney Opera House. He conducted Opera Queensland's 2014 production of *La Bohème*, *Opera in the Alps* (2008-2017) and *Opera in the Markets* (2009-2017). He is conductor and host for the Adelaide Symphony Orchestra's *Classics Unwrapped* series at the Adelaide Town Hall, and the Queensland Symphony's *Music on Sundays* series at QPAC. He was also a presenter on BBC Radio 3 and ABC Classic and hosts the classical inflight audio channel for Qantas.

Guy has worked with a wide variety of international performers with orchestras across Australia, including Harry Connick Jnr, Ben Folds, The Beach Boys, Dianne Reeves, Glenn Frey, Randy Newman, Clive James, Conchita, The Two Cellos, Alfie Boe, Olivia Newton John, Paloma Faith, Ruthie Henshall and Meow Meow.



Photo: Nik Babic

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.

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About The Music

Wolfgang Amadeus Mozart

(1756-1791)

The Magic Flute, K.620: Overture

An entertainment devised for a suburban theatre in Vienna, with a Shakespearian mixture of raw comedy, magical elements and high seriousness, became possibly the most influential opera ever written.

The Magic Flute (Die Zauberflöte) by Schikaneder and Mozart is, at its simplest level, a 'rescue opera', in which a travelling foreign prince, Tamino, is given the task of returning a daughter, Pamina, to her mother, the Star-Flaming Queen (Queen of Night), only to discover that Sarastro, far from being a wicked ravisher, is the wise and generous leader of an order of priests, into which Tamino and Pamina are initiated together.

Both Mozart and Schikaneder were Freemasons, and this aspect of the opera has sometimes been interpreted as a symbolic presentation of Masonic teachings and ritual. However Papageno, the bird-catcher who is assigned to Tamino as travelling companion (the role played by Schikaneder himself), is a figure from the world of satirical, knockabout Viennese theatre; and the magic flute, the magic bells and the many transformations are the stock of the magic play.



Mozart brought this 'play with song' (Singspiel) alive with every kind of music he had written up to then, and, in the last year of his life, new veins he had not tapped before. The symbolic three-fold knocking of Masonic initiation ritual is heard at the beginning and in the middle of the Overture. It is surrounded by learned yet airy fugal music. The Overture makes obvious that the opera to follow will be more than the kind of farce audiences at Schikaneder's theatre might have expected.

Adapted from a note by David Garrett © 1998

First performance: 30 September 1791, Vienna

Most recent WASO performance: 08 March 2014, conducted by Asher Fisch.

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

About The Music

Max Bruch

(1838 – 1920)

Violin Concerto No.1 in G minor, Op.26

Vorspiel [Prelude] (Allegro moderato) –

Adagio

Finale (Allegro energico)

Laurence Jackson, violin

Max Bruch's First Violin Concerto is one of the greatest success stories in the history of music. The violinist Joseph Joachim, who gave the first performance of the definitive version in 1868, and had a strong advisory role in its creation, compared it with the other famous 19th-century German violin concertos, those of Beethoven, Mendelssohn and Brahms. Bruch's, said Joachim, is 'the richest, the most seductive'. (Joachim was closely associated as performer with all four of these concertos, and with the creation of Brahms' concerto, which he premiered in 1879.) Soon Bruch was able to report that his concerto was 'beginning a fabulous career'. In addition to Joachim, the most famous violinists of the day took it into their repertoire: Auer, Ferdinand David, Sarasate. With his first important large-scale orchestral work, the 30-year-old Bruch had a winner.

The success of this concerto was to be a mixed blessing for Bruch. Few composers so long-lived and prolific are so nearly forgotten except for a single work. (*Kol nidrei* for cello and orchestra is Bruch's only other frequently performed piece, its use of Jewish melodies having erroneously led many to assume that Bruch himself was Jewish.) Bruch followed up this violin concerto with two more, and another six pieces for violin and orchestra.



But although he constantly encouraged violinists to play his other concertos, he had to concede that none of them matched his first. This must have been especially frustrating considering that Bruch had sold full rights in it to a publisher for the paltry sum of 250 thalers.

In 1911 an American friend, Arthur Abell, asked Bruch why he, a pianist, had taken such an interest in the violin. He replied, 'Because the violin can sing a melody better than the piano can, and melody is the soul of music.' It was the composer's association with Johann Naret-Koning, concertmaster of the Mainz orchestra, which first set Bruch on the path of composing for the violin. He did not feel sure of himself, regarding it as 'very audacious' to write a violin concerto, and reported that between 1864 and 1868 'I rewrote my concerto at least half a dozen times, and conferred with x violinists.' The most important of these was Joachim. Many years later Bruch had reservations about the publication of his correspondence with Joachim about the concerto, worrying that 'the public would virtually believe when it read all this that Joachim composed the concerto, and not I'.

Like Mendelssohn in his E minor Violin Concerto, Bruch brings the solo violin in right from the start, after a drum roll and a motto-like figure for the winds. The alternation of solo and orchestral flourishes suggests to Michael Steinberg a dreamy variant of the opening of Beethoven's Fifth Piano Concerto.

With the main theme launched by the solo violin in sonorous double-stopping, and a contrasting descending second subject, a conventional opening movement in sonata form seems to be under way. The rhythmic figure heard in the plucked bass strings plays an important part. But at the point where the recapitulation would begin, Bruch, having brought back the opening chords and flourishes, uses them instead to prepare a soft subsiding into the slow movement, which begins without a pause.

The songful character of the violin is to the fore in Bruch's *Adagio*, where two beautiful themes are linked by a memorable transitional idea featuring a rising scale.

The Hungarian or Gypsy dance flavour of the last movement's lively first theme must be a tribute to the native land of Joachim, who had composed a 'Hungarian' Concerto for violin. Bruch's theme was surely in Brahms' mind at the same place in the concerto he composed for Joachim. Bruch's writing for the solo violin here scales new heights of virtuosity. Of the bold and grand second subject, Tovey observes that Bruch's work 'shows one of its noblest features just where some of its most formidable rivals become vulgar'. In this concerto for once Bruch was emotional enough to balance his admirable skill and tastefulness. The G minor Violin Concerto is just right, and its success shows no sign of wearing out.

Abridged from a note by David Garrett © 2004

First performance: January 1868, Bremen, Joseph Joachim as soloist.

First WASO performance: 15 May 1943 with conductor Percy Code and soloist Lionel Lawson.

Most recent WASO performance: 13-14 March 2015 with conductor Asher Fisch and soloist Sarah Chang.

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

About The Music

Pyotr Ilyich Tchaikovsky

(1840 – 1893)

Symphony No.4 in F minor, Op.36

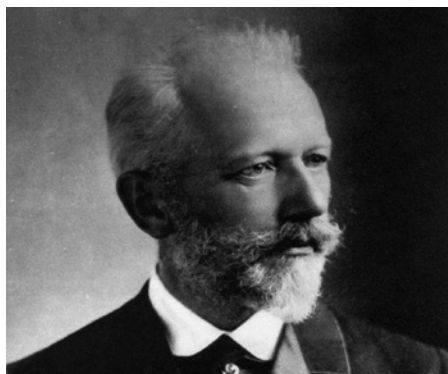
Andante sostenuto – Moderato con anima – Moderato assai, quasi Andante – Allegro vivo Andantino in modo di canzona Scherzo (Pizzicato ostinato) – Allegro Finale (Allegro con fuoco)

‘The Introduction is the *kernel* of the whole symphony, without question its main idea. This is Fate, the force of destiny...’ This could be a description of the beginning of Beethoven’s Fifth. But the words are Tchaikovsky’s and they describe the strident horn fanfares of his Fourth Symphony.

Tchaikovsky’s patron, Nadezhda von Meck, heard in the symphony a profound emotional drama. After the premiere in 1878 she asked him whether the symphony had a definite program, a literary underpinning. Tchaikovsky had told others that the symphony’s drama couldn’t be formulated in words, but for von Meck, who paid his bills, he went to the trouble of finding those words.

...in truth, it is a hard question to answer... In our symphony there is a program (that is, the possibility of explaining in words what it seeks to express)...Of course, I can do this here only in general terms.

The Introduction is the kernel of the whole symphony, without question its main idea. This is Fate, the force of destiny, which ever prevents our pursuit of happiness from reaching its goal...It is invincible, inescapable. One can only resign oneself and lament fruitlessly. This disconsolate and despairing feeling grows ever stronger and more intense. Would it not be better to turn away from reality and immerse oneself in dreams?



Tchaikovsky continues, identifying musical ideas representing tender dreams and fervent hope, then a climax suggesting the possibility of happiness, before the Fate theme awakens us from the dreams...

And thus, all life is the ceaseless alternation of bitter reality with evanescent visions and dreams of happiness...There is no refuge. We are buffeted about by this sea until it seizes us and pulls us down to the bottom. There you have roughly the program of the first movement.

All this matches the emotional character of the first movement – the music’s ‘profound, terrifying despair’ – and if we allow for Tchaikovsky’s personal turmoil at the time (he’d emerged from an ill-advised marriage) then it could be given an autobiographical interpretation.

More striking, though, is Tchaikovsky’s handling of his two principal ideas: Fate and ‘self’. Fate is the fanfare (actually a polonaise, writes Richard Taruskin); ‘self’ is the first real melody – a glorious waltz.

These two ideas collide in the music. Copying a dramatic strategy from Mozart's *Don Giovanni*, Tchaikovsky superimposes his dances, matching three bars of waltz time to one bar of the slower, aristocratic polonaise (also in three). Then, in the coda, we hear the 'complete subjection of self to Fate' and the waltz returns one last time, stretched to match the pulse of the polonaise – hardly a waltz at all.

The effect of this collision is one of music – and a composer – torn between extremes. Tchaikovsky's instinct was for lyrical outpourings (his waltz), but he understood that to be a symphonist in 1878 meant observing the symphonic conventions established by Beethoven. The Fate fanfare gave him a motto he could manipulate.

Tchaikovsky's student, Sergei Taneyev, observed that the 'disproportionately long' first movement gave 'the appearance of a symphonic poem to which three movements have been appended fortuitously to make up a symphony'. Perhaps Tchaikovsky agreed: after the wealth of detail for the first movement, his descriptive program peters out.

The second movement is summed up as an expression of 'the melancholy feeling that arises in the evening as you sit alone, worn out from your labours'. The *Scherzo* appears to contain no definite feelings at all: 'One's mind is a blank, and the imagination has free rein.' But the *Scherzo* is one of the most effective parts of the symphony – the relentless plucking of pizzicato strings combining with brilliant writing for woodwinds and brass, in particular the scampering piccolo.

In the *Finale*, Tchaikovsky chooses a Russian folk song, 'The Birch Tree', as the theme for a set of variations. He gives the apparently cheerful scenario of holiday festivities a depressing cast: 'If you can find no impulse for joy within yourself, look at others...Never say that all the world is sad. You have only yourself to blame...Why not rejoice through the joys of others?' It's as if we are to hear the finale as festivity – but second hand. If this isn't resignation to Fate, nothing is.

Yvonne Frindle © 2009/2013

First performance: 22 February 1878, Moscow, Nikolay Rubinstein conducting.

First WASO performance: 4 May 1940. Georg Schnéevoigt, conductor.

Most recent WASO performance: 6-7 April 2018. Dan Ettinger conductor.

Instrumentation: two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, strings.

Meet The Musician

Alex Brogan

Associate Principal Viola

What made you want to learn to play the viola?

When I was six years old I had dreams of playing the guitar. I mentioned this to my parents, they agreed and the stage was set for my musical education to begin. Unfortunately, I had mistakenly thought that the guitar was called a “violin”. I had been asking my parents if I could learn the violin, whilst dreaming that I would be learning the guitar. When the “guitar” was presented to me at Christmas my initial feelings of confusion were soon replaced with feelings of great disappointment; a guitar by any other name certainly did not sound as sweet... Nevertheless, I did have violin lessons (with a slightly less enthusiastic demeanour) and accepted a scholarship on viola to Perth Modern School when I was 13.

Tell us about your journey to WASO.

After Perth Modern School I went to UWA to complete a Bachelor’s degree in Performance followed by two years post graduate study in Melbourne at the Australian National Academy of Music. During this time in Melbourne I learnt from incredible teachers, made wonderful friends and was also lucky enough to travel with some other members of the school to Dubai and Salzburg. The Dubai trip was particularly memorable as it culminated in Maggie Beer trying to buy a pool cue from me (which I had fairly won in an auction) at the seven-star hotel The Burj Al Arab. This was a wonderful time in my life where I met many wonderful friends and had many inspiring experiences. In late 2005 I returned from Melbourne to Perth and was freelancing and teaching until securing a job in WASO in mid-2007.



Who (or what) has been your greatest inspiration?

From a purely viola playing point of view my greatest inspiration is Ivan Vukcevic. He teaches and plays in Switzerland. Incredible as it seems now, I was lucky enough to study with him in Switzerland in January of this year and I am indebted to the WASO Patrons and Friends who provided me with a scholarship which enabled this unforgettable experience. In general, I feel incredibly lucky to work in WASO. We have so many inspirational soloists and conductors that work and perform with us; Simone Young, Alexander Lazarev, Douglas Boyd, Ning Feng, Daniil Trifonov and Pablo Ferrández are a few of my personal favourites from over the years.

WASO Community Engagement

WASO's Education & Community Engagement team are delighted to be back on the road with our Education Chamber Orchestra – EChO!

Joined by presenter Libby Hammer, WASO's Education Chamber Orchestra has been thrilled to perform at Perth Children's Hospital as part of our Hospital Orchestra Project and visit North Parmelia and Medina Primary Schools as part of the Crescendo program.

WASO's Education Chamber Orchestra has additionally been hard at work recording Libby Meets the Orchestra to share as a digital learning resource with regional and remote schools throughout the Kimberley and Pilbara regions. Schools will have access to this fun-filled and imaginative resource throughout Term 4 with accompanying teacher resource packs.

The performances saw students meeting the different families and instruments of the orchestra and WASO's musicians, in an interactive and engaging performance.



WASO's Education Chamber Orchestra took students on a whistle-stop tour of musical emotion and explored the character of each instrumental family, through song and the orchestral classics. Students equally delighted WASO Musicians with wonderful and insightful questions to finish off these fun-filled learning experiences.

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Parent, Hospital Orchestra Project

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Monies from bequests are invested and preserved in the Endowment Fund for the Orchestra and the income earned, less inflation, is used to support WASO's activities for many years into the future.

Alerting us to a bequest you have made will allow us to thank you appropriately by welcoming you to WASO's Symphony Circle.

If you would like to have a confidential conversation about leaving a bequest to WASO please contact Emily Kennedy, Major Gifts & Bequests Manager on (08) 9326 0017 or kennedye@waso.com.au. Your enquiries are in no way binding and will be treated in strict confidence.

WASO's mission is to *touch souls and enrich lives through music*. Our bequest program is not designed for the rich but rather for the enriched, and we hope you will join us in playing a part in WASO's future.

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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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About The Speaker

Ashley Smith

Pre-concert Speaker

Clarinetist Ashley William Smith is an internationally demanded clarinet soloist, recitalist, and chamber musician. Ashley is a laureate of several the industry's most prestigious prizes including the APRA Performance of the Year, the Music Council of Australia Freedman Fellowship, an ABC Symphony International Young Performer Award, and a Churchill Fellowship.

Ashley has performed throughout Australia, the USA, Europe and Asia in performances with Bang on a Can, the Chamber Music Society of the Lincoln

Center, Chamber Music Northwest, the Kennedy Center, the Beijing Modern Music Festival, and IRCAM. As a soloist and director he has performed alongside several international and Australian orchestras. Most notably, his performance of Lachlan Skipworth's Clarinet Concerto with the West Australian Symphony Orchestra was awarded the APRA 2015 Performance of the Year.

Ashley is an Assistant Professor at the University of Western Australia where he is the Head of Winds and Contemporary Performance.

Your Concert Experience

FOR THE ENJOYMENT OF ALL

When to applaud? Musicians love applause. Audience members normally applaud:

- When the conductor walks onto the stage
- After the completion of each piece and at the end of the performance

When you need to cough, try to do it discreetly. Cough lozenges are available from the WASO Ticket Collection Desk before each performance and at the interval.

Hearing aids that are incorrectly adjusted may disturb other patrons, please be mindful of those around you.

Mobile phones and other electronic devices need to be switched off or silenced throughout the performance.

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.

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You are now able to take your drinks to your seat.

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

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- 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/ for further information.

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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.

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