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CELEBRATING 90 YEARS

# Gautier Capuçon Plays Tchaikovsky

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Perth Concert Hall



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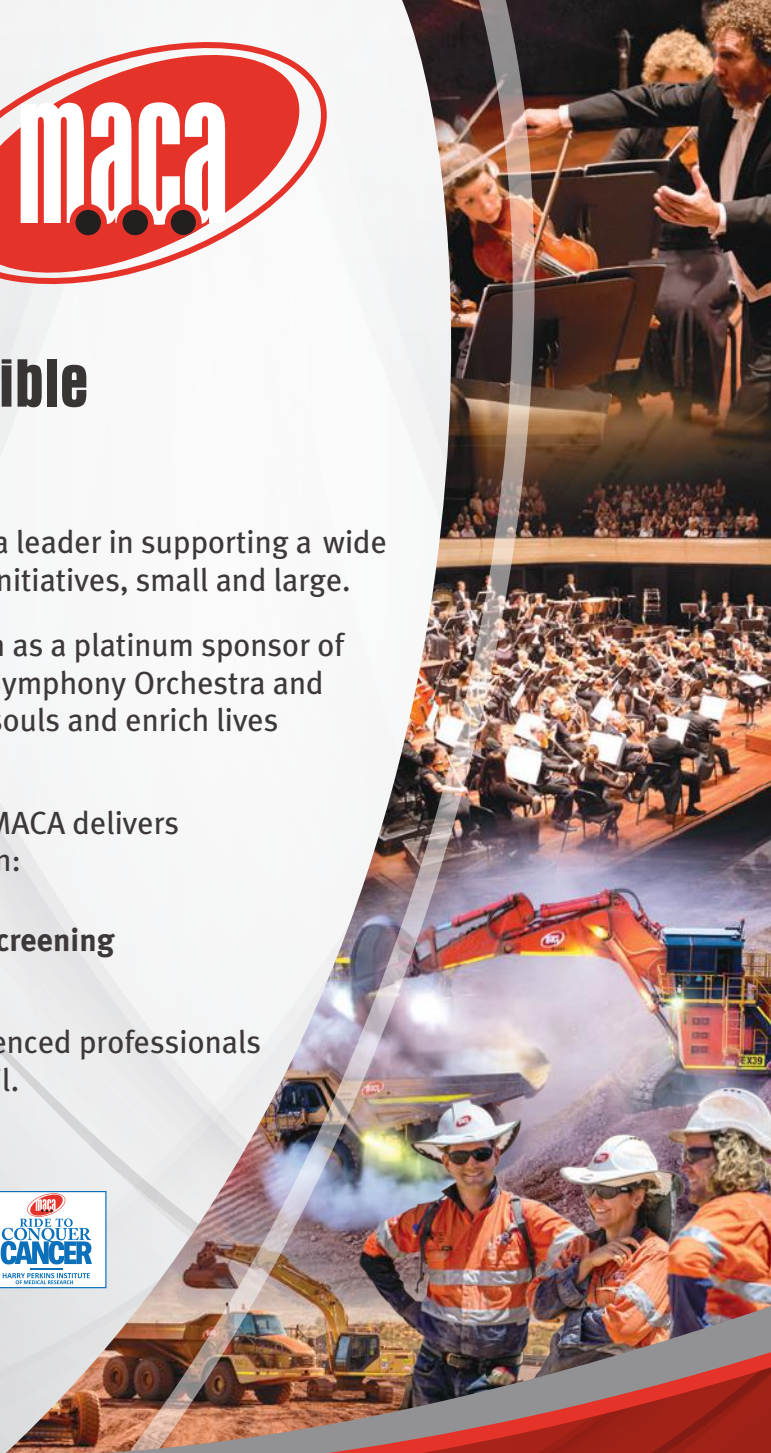


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MACA LIMITED CLASSICS SERIES

# Gautier Capuçon Plays Tchaikovsky

**SIBELIUS** *The Tempest: Prelude* (6 mins)

**TCHAIKOVSKY** *Variations on a Rococo Theme* (19 mins)

Introduction (*Moderato quasi andante*)

Theme (*Moderato semplice*)

Variation I (*Tempo della thema*)

Variation II (*Tempo della thema*)

Variation III (*Andante sostenuto*)

Variation IV (*Andante grazioso*)

Variation V (*Allegro moderato*)

Variation VI (*Andante*)

Variation VII and Coda (*Allegro vivo*)

**TCHAIKOVSKY** *Andante cantabile* (8 mins)

Interval (25 mins)

**SIBELIUS** *Oceanides* (11 mins)

**DEBUSSY** *La Mer* (23 mins)

*De l'aube à midi sur la mer* (From Dawn to Noon on the Sea)

*Jeux de vagues* (Play of Waves)

*Dialogue du vent et de la mer* (Dialogue of the Wind and the Sea)

**Ludovic Morlot** conductor

**Gautier Capuçon** cello

## Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Ashley Smith (see page 18 for his biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

## Wesfarmers Arts Meet the Artist

Enjoy a conversation with Gautier Capuçon post-concert Saturday night in the Terrace Level foyer.

## Listen to WASO

This performance is being recorded for broadcast on ABC Classic FM on Saturday, 13 October AWST 12pm (or 9am online). For further details visit [abc.net.au/classic](http://abc.net.au/classic)



# 2018 Upcoming Concerts



WASO CHORUS SINGS

## Three Masses: Haydn, Mozart & Schubert

Sun 21 Oct 2.15pm  
St Mary's Cathedral

The WASO Chorus is joined by the WASO Chamber Strings to present exquisite music in the glorious acoustics of St Mary's Cathedral.

**HAYDN** Missa Brevis in F  
**MOZART** Missa Brevis in D minor  
**SCHUBERT** Mass No.2 in G

**Christopher van Tuinen** conductor  
**WASO Chorus**  
**WASO Chamber Strings**

**TICKETS**  
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EY PRESENTS

## Katie Noonan's Elixir with Michael Leunig & WASO

Fri 26 Oct 8pm  
Perth Concert Hall

WASO will be joined on stage by five-time ARIA award-winning singer songwriter Katie Noonan, her musical trio Elixir, and cartoonist and poet Michael Leunig for this one night only experience of sounds and illustration.

**Katie Noonan** soprano  
**Cameron Deyell** guitar  
**Zac Hurren** saxophone  
**Iain Grandage** conductor  
**Michael Leunig** illustrator

**TICKETS**  
**FROM \$39\***



Photo: Sara Hennigan

MASTERS SERIES

## Asher Fisch Conducts Strauss & Bruckner

Fri 9 & Sat 10 Nov 7.30pm  
Perth Concert Hall

Asher Fisch and WASO take you on an astounding journey through Bruckner's last-completed symphony. To hear this immense work performed live is an awe-inspiring experience.

**STRAUSS, R.** *Metamorphosen*  
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**Asher Fisch** conductor (pictured)

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Asher Fisch appears courtesy of Wesfarmers Arts.

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# WASO Celebrating 90 Years in 2018



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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.

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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

Sarah Blackman

Hannah Brockway^

Fleur Challen

**Stephanie Dean**  
Chair partnered by  
Marc Geary & Nadia Chiang

John Ford^

Beth Hebert

Alexandra Isted

Jane Johnston°

Sunmi Jung

Christina Katsimbardis

Lucas O'Brien

Jasmin

Parkinson-Stewart^

Melanie Pearn

Ken Peeler

Louise Sandercocock

Jolanta Schenk

Jane Serrangeli

Kathryn Shinnick

Bao Di Tang

Cerys Tooby

Teresa Vinci°

David Yeh

## VIOLA

**Alex Brogan**  
A/Principal Viola

**Benjamin Caddy**  
A/Assoc Principal Viola

George Batey^

Katherine Drake^

Alison Hall

Rachael Kirk

Mirjana Kojic^

Allan McLean

Elliot O'Brien

Katherine Potter^

Helen Tuckey

## CELLO

**Rod McGrath**  
Chair partnered by  
Tokyo Gas

**Louise McKay**  
Chair partnered by  
Penrhos College

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Eve Silver\*

Fotis Skordas

Tim South

Xiao Le Wu

## DOUBLE BASS

**Dušan Walkowicz**  
Guest Principal

**Caitlin Bass°**  
Elizabeth Browning^

Louise Elaerts

Christine Reitzenstein

Andrew Tait

Mark Tooby

## FLUTE

**Andrew Nicholson**  
Chair partnered by  
Anonymous

**Mary-Anne Blades**

## PICCOLO

**Michael Waye**

## OBOE

**Ann Blackburn^**  
Guest Principal  
Chair partnered by  
Sam & Leanne Walsh

**Joshua Oates°**

## COR ANGLAIS

**Liz Chee**  
A/Principal Oboe

## CLARINET

**Ashley Smith^**  
Guest Principal

Lorna Cook

## BASS CLARINET

**Alexander Millier**

## BASSOON

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

**Adam Mikulicz**

Colin Forbes-Abrams^

## CONTRABASSOON

**Chloe Turner**

## HORN

**David Evans**

**Robert Gladstones**  
Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

## TRUMPET

**Brent Grapes**  
Chair partnered by NAB

**Fletcher Cox°**

Tim Keenihan^

Peter Miller

Jenna Smith^

## TROMBONE

**Joshua Davis**  
Chair partnered by  
Dr Ken Evans and  
Dr Glenda Campbell-Evans

**Liam O'Malley**

## BASS TROMBONE

**Philip Holdsworth**

## TUBA

**Nelson Woods^**  
Chair partnered by  
Peter & Jean Stokes

## TIMPANI

**Alex Timcke**

## PERCUSSION

**Brian Maloney**  
Chair partnered by  
Stott Hoare

**Francois Combemorel**  
Assoc Principal  
Percussion & Timpani

Robyn Gray^

Paul Tanner^

## HARP

**Sarah Bowman**  
Catherine Ashley^

\*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



Photo: Lisa-Marie Mazzucco

## Ludovic Morlot Conductor

Since 2011, French conductor Ludovic Morlot has been Music Director of the Seattle Symphony. During his tenure the orchestra has won three Grammy Awards. Among notable recordings is a boxed-set of the music of Henri Dutilleux to mark Dutilleux's centenary. Other recent recordings with the Seattle Symphony include music of George Perle, Messiaen, and Ives. He recorded Ravel and Falla with pianist Steven Osborne and the BBC Scottish Symphony Orchestra.

Morlot's recent conducting engagements have included debuts with the Berlin Philharmonic, Minnesota Orchestra and Vienna Symphony. Summer 2018 engagements included the BBC Proms and Edinburgh Festival.

Morlot was also Chief Conductor of Belgium's La Monnaie (2012-14) where he conducted operas such as *La clemenza di Tito*, *Jenůfa* and *Pelléas et Mélisande*. Committed to new work, he conducts the world premiere of Caroline Shaw's Piano Concerto in 2019.

[ludovicmorlot.com](http://ludovicmorlot.com)

World Artist Ludovic Morlot appears courtesy of Singapore Airlines.



Photo: Catherine Pluchart

## Gautier Capuçon Cello

Gautier Capuçon has performed with many of the world's foremost conductors and instrumentalists. He has appeared with orchestras such as the Berlin Philharmonic, Concertgebouw (Amsterdam), New York Philharmonic, London Symphony, NHK Symphony (Tokyo), and Mariinsky Orchestra. Gautier Capuçon's recordings include *Intuition*, an anthology of short pieces for cello and piano or orchestra (released February 2018) and Beethoven Cello Sonatas with Frank Braley. He is also the founder of the Classe d'Excellence de Violoncelle which, every year, offers advanced training for six talented young cellists from around the world.

This year Gautier Capuçon travels to Germany to perform with the Munich Philharmonic and David Afkham, tours Europe with Lisa Batiashvili (violin) and Jean-Yves Thibaudet (piano), appears with the Czech Philharmonic and Semyon Bychkov, and performs the world premiere of *Eros thanatos* next week with Thibaudet and WASO in Perth conducted by Ludovic Morlot.

[gautiercapucon.com](http://gautiercapucon.com)

# About The Music

## Jean Sibelius

(1865-1957)

*The Tempest*, Op.109: Prelude

After completing his Seventh Symphony in 1924, Sibelius wrote few other works, descending into what has been called 'the silence of Järvenpää' (a reference to the forested area outside Helsinki which was the location of the Sibelius family home). His **incidental music** for a 1926 Copenhagen production of *The Tempest* is one of his last major musical statements, and his final work for the stage. It consists of 34 numbers for vocal soloists, choir, harmonium and large orchestra, although today it is known mainly through concert performances of its Prelude and two orchestral **suites**, arranged by Sibelius in 1927.

In Shakespeare's play, Prospero, the Duke of Milan, has been deposed by his brother and exiled to a desert island with his daughter Miranda. Prospero uses sorcery to create a tempest that wrecks a ship carrying his brother, as well as the King of Naples and his son Ferdinand. Prospero's plan is to regain what is rightfully his; only perhaps incidentally, this will allow Miranda to fall in love with Ferdinand. Prospero is aided by spirits under his command: Ariel, a spirit of air, and Caliban, an earthy monster. When his plan comes to fruition, Prospero, in a gesture long (though probably fancifully) held to be Shakespeare's own farewell to the stage, renounces his 'rough magic'.



Sibelius's prelude depicting the opening storm has been described as 'the single most onomatopoeic stretch of music ever composed', featuring swelling **chromatic scales**, wind cries and lightning strikes of snare drum, aptly setting the stage for *The Tempest's* mystical realm.

© Symphony Australia

**First performance:** 16 March 1926, Royal Danish Theatre, Copenhagen.

The only previous performance of this work by the West Australian Symphony Orchestra took place on 24 September 2009 under the direction of Paul Daniel.

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

## Glossary

**Chromatic scale** – scale moving up or down in semitone steps. On a piano, this consists of all the black and white notes in turn.

**Incidental music** – music to accompany a play.

**Suite** – a set of excerpts from a stage work (e.g. an opera or ballet), extracted for concert performance.



## Peter Ilyich Tchaikovsky

(1840 – 1893)

*Variations on a Rococo Theme*, Op.33  
[Fitzenhagen version]

Introduction (*Moderato quasi andante*)

Theme (*Moderato semplice*)

Variation I (*Tempo della thema*)

Variation II (*Tempo della thema*)

Variation III (*Andante sostenuto*)

Variation IV (*Andante grazioso*)

Variation V (*Allegro moderato*)

Variation VI (*Andante*)

Variation VII and Coda (*Allegro vivo*)

A nostalgia for the world of the 18th century, thought of as refined, elegant and gently civilised, is never far from the surface in the highly Romantic art of Tchaikovsky. It shows in his choice of works by Pushkin – who shared and fed this nostalgia – for the books of his two best operas, *Eugene Onegin* and *The Queen of Spades*, where Tchaikovsky’s music sometimes resorts to out-and-out 18th-century pastiche. Mozart was the composer who symbolised the best of the former century for Tchaikovsky, and he revered him above all other musicians. ‘No one,’ he said, ‘has so made me weep and tremble with rapture at nearness to what we call the ideal.’ Whatever the term ‘**rococo**’ may mean, to Tchaikovsky it meant Mozart. This set of **variations** is his finest tribute to his idol’s art, far preferable to his **orchestration** and overlaying of Mozart pieces with a rather sticky sweetness in the orchestral suite *Mozartiana*.

In no way does it detract from the success of Tchaikovsky’s *Variations* that the Mozart he emulates contains no turbulent emotions. In short, the *Variations* are far from the real Mozart. Charming, elegant, deftly written, they are equally gratifying to virtuoso cellists and to audiences.



The light and airy accompaniment, which enables the cello to stand out beautifully, is for 18th-century forces: double winds, two horns and strings.

Tchaikovsky composed the work in 1876 (shortly before beginning his Fourth Symphony) for a cellist and fellow-professor at the Moscow Conservatorium, Wilhelm Fitzenhagen. Fitzenhagen had requested a **concerto**-like piece for his recital tours, so it was natural that Tchaikovsky first completed the *Variations* in a scoring for cello and piano. Before orchestrating it he gave the music to Fitzenhagen, who made changes in the solo part, in places passing his own versions over Tchaikovsky’s. The first performance was of the orchestral version, in November 1877. Tchaikovsky couldn’t attend since he had left Russia to recover from his disastrous marriage. Fitzenhagen retained the score, and it was he who passed it on to the publisher, Jurgenson. The cello and piano version was the first to appear in print, in autumn 1878, with substantial alterations which Fitzenhagen claimed were authorised but about which Tchaikovsky complained somewhat bitterly.

# About The Music

But by the time Jurgenson came to publish the *Rococo Variations* in orchestral form, ten years had elapsed, during which Fitzenhagen had performed the work successfully both inside and outside Russia, and it had entered the repertoire. When Fitzenhagen's pupil, Anatoly Brandukov, asked Tchaikovsky what he was going to do about Jurgenson's publication of the Fitzenhagen version, the composer replied, 'The devil take it! Let it stand as it is!'

The theme, which determines the character of the *Variations*, is Tchaikovsky's own. The soloist plays it after a brief introduction in which the orchestra anticipates the later breaking of the theme into fragments by attempting little phrases from it. The theme itself has an orchestral postlude, with a final question from the cello. This postlude, increasingly varied, rounds off most of the *Variations*. The first two of these are fairly closely based on the theme, which the cello decorates with a dance in **triplets**, then discusses with the orchestra. The soloist emerges in full limelight in the virtuosic second variation. This is followed by a leisurely slow waltz, largely in the hands of the soloist. This variation, number three, is the expressive heart of the work.

In Variation IV, Tchaikovsky gives the theme a different rhythm, and incorporates some bravura flourishes. In the fifth variation the flute has the theme, and the cello accompanies with a long chain of **trills**. The cello solo has its most substantial **cadenza** at the end of this variation which leads into the soulful slow variation, number six. This minor-key version of the theme is heard over plucked strings. It was this variation that, without fail, drew stormy applause on Fitzenhagen's recital tours.

The final variation begins with the solo part establishing its own particular rhythmic interpretation of the theme, a delightful way of upping the activity, which continues into the **coda**.

David Garrett © 2002

**First performance:** 30 November 1877. Nikolai Rubinstein, conductor; Wilhelm Fitzenhagen, soloist.

**First WASO performance:** 1 August 1961. Karel Ančerl, conductor; John Kennedy, soloist.

**Most recent WASO performance:** 1-2 June 2012. Vladimir Verbitsky, conductor; Nicolas Altstaedt, soloist.

**Instrumentation:** solo cello, two flutes, two oboes, two clarinets, two bassoons, two horns, strings.

## Glossary

**Cadenza** – a showy passage by a solo instrument, usually towards the end of a concerto movement.

**Coda** – a concluding section added to the basic structure of a piece or movement to emphasise the sense of finality.

**Concerto** – a work for solo instrument and orchestra.

**Orchestrate** – arrange for orchestra.

**Rococo** – 18th-century style featuring light, ornate decorations.

**Triplet** – group of three (usually fairly quick) notes.

**Trill** – ornament consisting of a very rapid alternation of two (usually adjacent) notes.

**Variation** – a version of a theme which has been altered in some way, by changing elements such as the rhythm, harmony, melody and/or accompaniment. In variation form each section of the piece is a variation of the theme.

## Peter Ilyich Tchaikovsky

(1840 – 1893)

*Andante cantabile* from String Quartet No.1 in D, Op.11

arranged by the composer for cello and strings

In 1876 the Moscow Conservatoire presented a concert to honour a visit from the great Russian writer Tolstoy. The program included the *Andante cantabile* from Tchaikovsky's First **Quartet**, composed in 1871. Even by then this slow **movement**, like Barber's *Adagio*, had taken on a life of its own independent of the work of which it forms a part, and Tchaikovsky himself arranged it for cello and strings in 1888 (the version performed in this concert). The music moved Tolstoy to tears; Tchaikovsky was overwhelmed by Tolstoy's generous response, and wrote to him, saying 'I cannot express how honoured and proud I felt that my music could make such an impression on you.' (Tchaikovsky's former tutor Anton Rubinstein disagreed, telling a publisher not to take the work on as it was 'not worth it!')

The *Andante cantabile*'s appeal to Tolstoy may have been its explicitly Russian character: the main theme is based on a folk-tune that Tchaikovsky had heard sung by a carpenter at his sister's country estate in Ukraine in the late 1860s.

## Glossary

**Key** – the tonal centre of a piece or section of a piece. The selection of the key establishes a system of relationships between notes and chords, so that some ('consonant') notes will 'belong' to the key and others ('dissonant') will seem to 'clash' with it.

**Movement** – the (usually separate) sections of a large-scale work such as a symphony or concerto.

**String quartet** – ensemble consisting of two violins, viola and cello. The term also refers to a type of composition written for this grouping.

**Schubertian** – in the compositional style of Franz Schubert.



Tchaikovsky had shown an early interest in folk music; but unlike the Five, or Mighty Handful (composers who sought to create a distinctly Russian music without recourse to the sound and techniques of the West), Tchaikovsky remained much more internationalist. In the First Quartet we can hear his evident engagement with the quartets of Schubert and Beethoven as much as with Russian folk-song. The shift to the **key** of B flat (from the work's central D major) for the slow movement is typically **Schubertian**.

Abridged from a note by Gordon Kerry © 2008

**First performance:** The first performance of String Quartet No.1 took place on 28 March 1871 by members of the Moscow Conservatorium string quartet, of which Wilhelm Fitzenhagen was the cellist.

**First WASO performance:** 3 August 1940 (Fremantle); Bernard Heinze, conductor.

**Most recent WASO performance:** 6 November 1977; David Measham, conductor.

**Instrumentation:** solo cello, strings.

# About The Music

## Jean Sibelius

(1865 – 1957)

### *The Oceanides*, Op.73

However consciously, the string quartet *Voces intimae* (1909), the Fourth Symphony (1911) and the **tone poems** *The Bard* (1913-14) and *Luonnotar* (1913) form a cycle of intense introspection Sibelius was not to emulate in any of his other instrumental works. It might be said that, collectively, this is the coldest of Sibelius' music and that the thaw begins with *The Oceanides*. Indeed his friend and patron Axel Carpelan wrote to him at this time: 'I have always thought that pain would reach you in the end and that from its furnaces, a greater, nobler and more beautiful Sibelius would emerge.'

This is one of those rare Sibelius works that looks not to Finnish mythology for inspiration but to the legends of the South, and in particular to the Mediterranean of Homer; the streams and rivers of Homeric poetry are peopled by nymphs known as the Oceanides.

Early in 1914, as he began work on the piece, Sibelius took one of his regular pilgrimages to Berlin, where he made it his business to hear a lot of new music. Although his public pronouncements about other composers' work were guarded, his diary entries are another matter. Many of the novelties of the day left him cold, but he was genuinely delighted by a piano recital given by Rudolf Ganz, which included Debussy's *L'Île joyeuse*.



Sibelius, a student of mythologies, would have been well aware that this work was inspired by Watteau's *L'Embarquement pour Cythère*. That the music impressed Sibelius, we know; that it helped inspire *The Oceanides* is a tantalising possibility. (By this time, Sibelius was also an admirer of Debussy's *Nocturnes*.)

Sibelius created *The Oceanides* on commission from American businessman and philanthropist Carl Stoeckel, for performance at his Norfolk Festival in Connecticut. But the piece as we know it today is the result of revisions made on Sibelius' Atlantic crossing, on his way to the Festival. On board ship, he wrote in his diary: 'It is as if I find more and more of myself...there are places that make me go mad. What poetry!!!' And he told Carpelan: 'The ocean has really inspired me.'

When he translated the title into Finnish for publication he called it *Allottaret* or *Spirits of the Waves*. (Actually, the work is based on a three-movement suite Sibelius began composing in 1913 under a different title – *Rondo der Wellen* – some material from which also, subsequently, found its way into his piano piece *To Longing*.)

*The Oceanides* has been called Sibelius' most **impressionistic** work; as far as orchestral colouring is concerned, that is true only for about the first third of its duration. Flutes and harps dominate a diaphanous soundscape, while the string figures are frequently onomatopoeic. But the texture gradually thickens, glinting with hide-and-seek recurrences of the main melodic material, before the mood darkens dramatically and the sunlight is banished by a tremendous ocean swell; a brief conclusion, recalling the opening, suggests calm and clarity.

Despite the massive change in colour which anticipates the 'great wave' section, the piece develops in characteristically organic fashion; Sibelius, no impressionist at heart, is less interested in savouring each moment than he is in placing his main melodic ideas (his *Oceanides*, perhaps) in an evolving series of musical surroundings.

Phillip Sametz © 2004

**First performance:** 4 June 1914, Norfolk, Connecticut. Composer conducting. This is the first performance of *The Oceanides* by the West Australian Symphony Orchestra.

**Instrumentation:** piccolo, two flutes, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, timpani, percussion, two harps, strings.

## Glossary

**Impressionism** – an artistic movement of the late 19th/early 20th century. Music described as impressionistic tends to eschew the rigorous structures and goal-directed tonal development of classical forms in favour of creating a mood, choosing chords and dissonances for the subtle colours they create. The term is often applied to many of Debussy's works, although the composer himself did not endorse its use with regard to his music.

**Tone poem** – a programmatic work (that is, one based on a literary, pictorial or other extra-musical idea) for orchestra, usually in a single movement. The term 'tone poem' is often used interchangeably with 'symphonic poem'.

# About The Music

## Claude Debussy

(1862 -1918)

*La Mer* – Three Symphonic Sketches

*De l'aube à midi sur la mer* (From Dawn to Noon on the Sea)

*Jeux de vagues* (Play of Waves)

*Dialogue du vent et de la mer* (Dialogue of the Wind and the Sea)

'Never before had that marvellous music *La Mer* appeared so seductive and yet mysterious at the same time, so imbued with the enigmatic life of the Cosmos, than on that evening when her great creator, with a gentle hand, was ruling over her waves.'

So wrote a young Russian composer, Lazare Saminsky, on hearing Debussy conduct *La Mer* in St Petersburg in 1913. But the work's greatness had by no means seemed self-evident when it had first appeared in 1905. Debussy himself was weathering a personal scandal, having left his second wife, and part of the lack of enthusiasm on the part of the Parisian public may have stemmed from its disapproval. The first performance, too, was by all accounts under-rehearsed and the conductor, Camille Chevillard, unsympathetic to Debussy's style. The composer and conductor Lalo complained that he could neither hear, see nor feel the sea, and a reviewer in Boston wrote that 'we clung like a drowning man to a few fragments of the tonal wreck, a bit of theme here, a comprehensible figure there, but finally this **muted**-horn sea overwhelmed us.'

The point missed by the authors of such remarks, however, is that Debussy's music (both generally speaking and with regard to this work) is not intended as visual imagery, or the soundtrack to some imaginary film.



The composer may have invited such misinterpretations: in subtitled the work 'Three **Symphonic** Sketches' he of course evokes the media of visual art; moreover, he often used terms like 'colour' and 'shading' when discussing his music. But in 1903, when he began work on *La Mer*, Debussy wrote to a friend from the Burgundian countryside:

You may not know that I was destined for a sailor's life, and that only chance led me in another direction...You will say that the ocean does not exactly bathe the hills of Burgundy, and my seascapes may be studio landscapes, but I have an endless store of memories, and in my mind they are worth more than reality, whose beauty often weighs heavily on the imagination.

The work, then, is about the *idea* of the sea rather than being a representation of it; significantly, much of the composition of the work took place away from the coast.

Debussy's genius for **orchestration** and subtle rhythmic organisation certainly make for an evocative work where it is possible to imagine the crash of waves, the call of seagulls and the protean movement of light on water. The final climactic moments of the first movement, for instance, somehow create a sense of emerging from the deep into the light.



Other masterly touches abound: the unusual timbre of cellos divided into four parts; the use of muted horns (which Debussy admitted to taking from the music of Weber) to evoke space; the soloistic use of wind instruments and harp.

But *La Mer* is as much 'symphonic' as it is 'sketch'. Its three movements are by no means simply rhapsodic, but rather show Debussy's subtle and careful approach to form. In the first movement his careful development of short motifs is perfectly symphonic; the second movement, 'Play of Waves', is, among other things, a symphonic **scherzo**; and the third movement – which has one of the rare 'big finishes' of any work by this composer – is a symphonic finale.

The pianist and Debussy expert Roy Howat has also shown how Debussy's structure corresponds to the ancient Greek idea of the Golden Section where a line is divided so that the ratio of the shorter portion to the longer portion forms the same ratio as the longer portion does to the whole length. By applying this formula to time, a composer can plot where significant events (changes of speed, colour moods or **metre**) will have the greatest dramatic effect. Howat has argued persuasively that the moment in the last movement of *La Mer* where the violins play a soft, impossibly high **harmonic** represents the Golden Section of the piece.

## Glossary

**Harmonics** – high, flute-like sounds produced by lightly touching, instead of pressing down firmly, the string with the fingers of the left hand.

**Metre** – the prevailing pulse of a piece of music, i.e. the number of beats in each bar. This is indicated by the time-signature at the beginning of the score or sheet music.

**Mute** – device applied to an instrument which has the effect of dampening the sound. In brass instruments the mute (or the player's hand) is inserted into the bell or held over it; in string instruments, it takes the form of a clamp attached to the bridge.

**Orchestration** – the allocation of various notes and melodies to the different instruments and combinations of instruments in the orchestra.

**Scherzo** – a movement in a fast triple time which may involve playful elements and which, as the second or third movement in a symphony, replaced the minuet and trio.

**Symphonic** – like a symphony, i.e. for full orchestra, on a large scale, in several movements.



By a nice paradox, Debussy's marvellous musical reflection on the constant flux of the sea is achieved by the most painstaking and careful calculation. Not for nothing did the published score carry the intricately designed woodcut *The Hollow Wave* by the Japanese artist Hokusai.

Abridged from a note by Gordon Kerry © 2005

**First performance:** 15 October 1905, Paris. Lamoureux Orchestra conducted by Camille Chevillard.

**First WASO performance:** 22-23 July 1966; Thomas Mayer, conductor.

**Most recent WASO performance:** 13-14 March 2015; Asher Fisch, conductor.

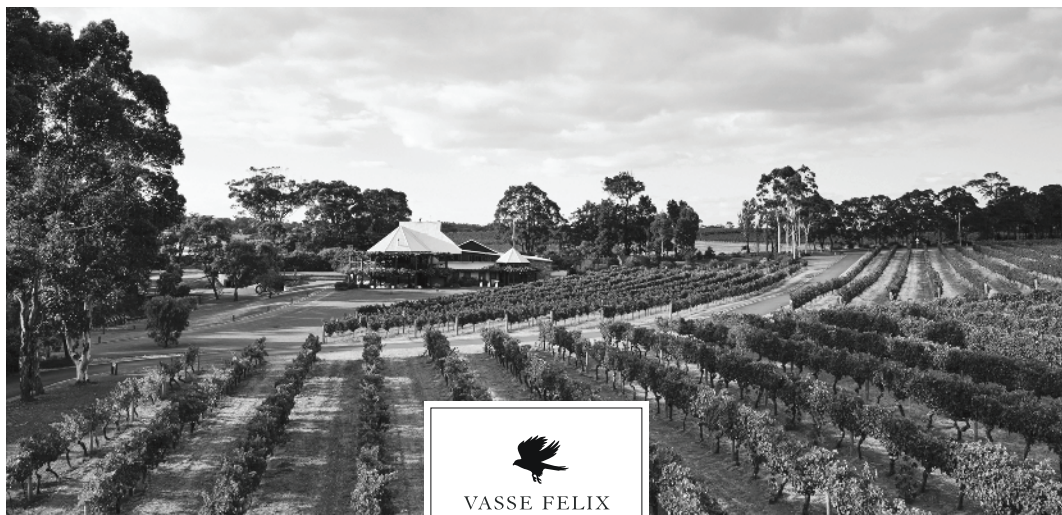
**Instrumentation:** two flutes, piccolo, two oboes, cor anglais, two clarinets, three bassoons, contrabassoon, four horns, three trumpets, two cornets, three trombones, tuba, timpani, percussion, two harps, strings.



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# Meet The Musician

## Graeme Norris

Principal 1st Violin

### How do you feel when you are on your way to a performance or rehearsal?

Every week is completely different and each day brings a new set of feelings. Some weeks have a slight feeling of trepidation (if it's slightly more challenging) and others are a feeling of anticipation, looking forward to exciting, fulfilling performances.

### What is the best part about being involved in the WASO community?

Joining WASO was an incredibly positive experience for me with the players being friendly and welcoming and a high level of support and involvement from our management, board, patrons and audience. The Orchestra has a bright future and each season since I've joined has brought a new level of performance standard which is exciting to be a part of!

### How do you support your fellow performers?

It's important to understand that everyone has good and bad days at work. It's not just about playing, but also how life outside of the Orchestra can affect us all. I try to stay connected with people and sometimes just a simple "good morning" can help someone realise that they're not alone in a tough time.

### What is the feeling you get once you have finished a performance?

It depends on the performance! After a great concert, it can feel like reality has been suspended and it takes hours to come down from the high. These performances stick with you and even after a few years, you remember the feeling.



### Would you encourage people to get involved in the arts? Why?

I think people should be involved in the arts at all levels and all ages. Whether as an artist or supporter, you can be involved in experiences which allow escapism from our increasingly frantic world and provide nourishment for the soul.

### Describe your ideal day off.

Our work here at the Orchestra can be physically, mentally and emotionally intense. My ideal day off involves connecting with friends and family, taking a walk, or reading a book surrounded by my napping cats. A perfect way to recharge the batteries for the week ahead.

Graeme is WASO's 2018 Act Belong Commit ambassador, encouraging individuals to take action to protect and promote their own mental wellbeing.

[actbelongcommit.com.au](http://actbelongcommit.com.au)

To learn more about WASO musicians, visit [waso.com.au](http://waso.com.au) or connect with WASO.



# About The Speaker

## Ashley Smith

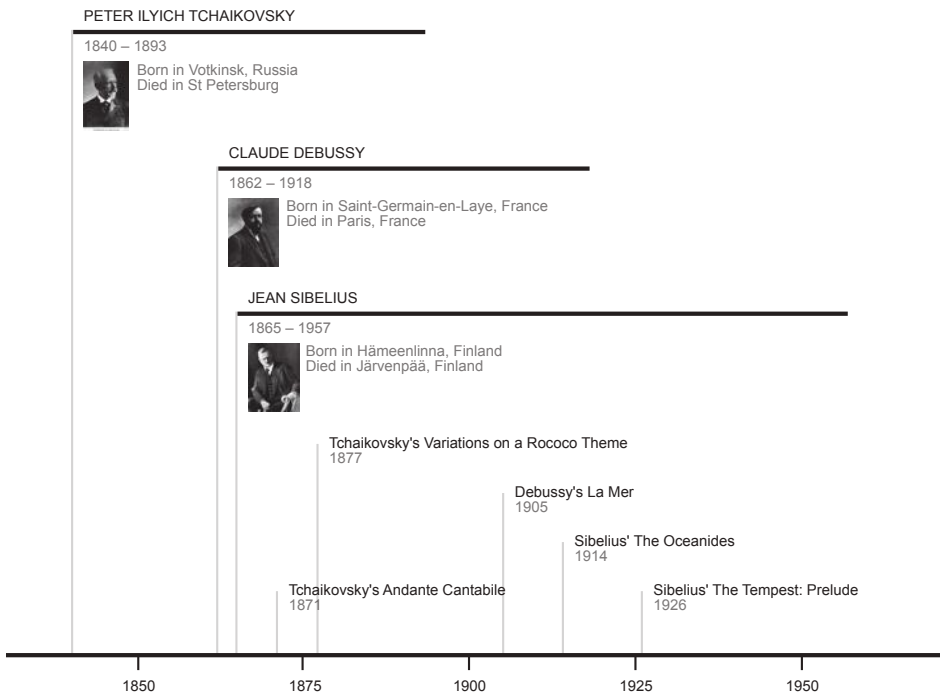
Clarinetist Ashley William Smith is an internationally acclaimed clarinet soloist, recitalist, and chamber musician. Ashley is a laureate of several of the industry's most prestigious prizes including the APRA Performance of the Year, the Music Council of Australia Freedman Fellowship, an ABC Symphony 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 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 Conservatorium of Music where he is the Head of Winds and Contemporary Performance.

# Timeline of Composers & Works



# 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.

## FOOD & BEVERAGES

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.

# WASO Community Engagement

## Grace Clifford, violin – more than a soloist.

When Grace Clifford performed as soloist in *WASO Plays Mozart & Dvořák* last month, she travelled to Perth a little earlier than many of our guest artists, in order to dedicate time to our Community Engagement & Education Programs.

Her visit started with a contribution to our weekly music lessons with all Year 3 and 4 students at both schools in our Crescendo Program in Kwinana. She performed a Bach solo piece for their meditation, a spectacular work by Australian composer Julian Yu to a room full of “wow” and “amazing!”, and also played “Twinkle Twinkle” alongside our oldest students who just recently started violin themselves and were absolutely chuffed to perform side by side a professional musician. During question time our students asked Grace about studying in America, her favourite thing about violin and being a musician, as well as her pets. As a young, incredibly impressive violinist, Grace’s visit left a memorable impression on our Crescendo students.

Grace also presented a Masterclass in our International Artist Masterclass program. This was the first time in the program’s history that we had a dedicated focus on secondary students. It was a terrific opportunity for the participants - representing Rossmoyne Senior High School, Presbyterian Ladies’ College and Penrhos College - to talk to an accomplished musician not that much older than them already forging a career as a concert soloist and chamber musician, whilst completing studies at the Curtis Institute. Secondary students from Churchlands Senior High School and Shenton College attended a Symphonic Soirée program as part of the Classics 6 concert to hear Grace perform as soloist in Dvořák’s Violin Concerto.

A number of guest artists participate in our Community Engagement & Education programs throughout the year. It was a particularly busy week for Grace Clifford, and we were delighted to share her musical abilities with so many primary and secondary students.

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

International Artist Masterclass Program is supported by Woodside and presented in partnership with the University of Western Australia Conservatorium of Music.

Symphonic Soirée is supported by Mitsubishi Corporation.



## ABC Radio Perth

Tune in to ABC Radio Perth on Friday mornings at 6.15am when WASO’s Executive Manager, Community Engagement, Cassandra Lake joins Peter Bell and Paula Kruger to share stories about classical music and WASO’s upcoming concerts.

Listen on 720AM or via the ABC Listen app.





# WASO Philanthropy

## WASO's Annual Giving Fund

This year we invite you to become, or renew as, a WASO Patron by making a donation to our Annual Giving fund. Those who give \$500 or above in a year are acknowledged as WASO Patrons and enjoy opportunities to experience the Orchestra from different perspectives – not just from the auditorium – through invitations to exclusive Patron events, getting to know our musicians and fellow music lovers.

In our 90th anniversary year, donations remain vital for WASO to continue to present inspiring and joyful concerts and continue to powerfully impact the lives of so many people in Western Australia.

## Want to join our community and become a WASO Patron?

If you wish to become a Patron, renew for 2018 or increase your current gift, please contact Emily Kennedy on 9326 0016 or [kennedye@waso.com.au](mailto:kennedye@waso.com.au). It is also quick and easy to make a donation online at [waso.com.au/supportus](http://waso.com.au/supportus) or you can make a donation at the Box Office with your ticket purchase. All donations over \$2 are fully tax deductible.

Donations to our Annual Giving fund are fundamental to the daily operations of the Orchestra in helping to cover our core operating costs.

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.

Gifts to WASO's Annual Giving fund support our ability to achieve artistic excellence, secure the finest guest conductors and soloists, present a diverse program of Education & Community Engagement activities across WA and work in partnership with the opera and ballet companies.



## Patrons & Friends Event

### WASO Chorus at the Cathedral

Tuesday 16 October | 6pm  
St Mary's Cathedral

For all Patrons, Friends & Bequestors

Join us in the stunning surrounds of St Mary's Cathedral, as we step into the world of the WASO Chorus and observe a rehearsal for

*Three Masses: Haydn, Mozart & Schubert.*

The evening will begin beneath the Cathedral in the crypt with a fascinating introduction from Prue Ashurst, before shifting to the main hall for a behind-the-scenes experience with the WASO Chorus.

Tickets are \$40 for Patrons & Friends (\$45 for guests). Please book via the WASO Box Office on 9326 0000.

# 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.

### Endowment Fund for the Orchestra

This fund includes major donations and bequests

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Sagitte Yom-Tov Fund

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WASO is extremely grateful for the bequests received from Estates

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Margaret & Rod Marston – Bass Clarinet  
Peggy & Tom Stacy – Cor Anglais  
Jean & Peter Stokes – Cello, Tuba, Tenor Trombone, Bass Trombone and Wooden Trumpet

### The WASO Song Book

We are grateful to those who have supported new works commissioned for the Orchestra by WASO  
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Geoff Stearn

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We are proud to acknowledge the following Patrons for their generous contribution to WASO in the last twelve months through our Annual Giving program.

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\* Orchestral Chair Partnership

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World Artist Ludovic Morlot appears courtesy of Singapore Airlines. Richard Dubugnon's *Eros athanatos* was commissioned by WASO with support from Jude and Barrie Le Pley, and the Royal Flanders Philharmonic, L'Orchestre Philharmonique de Radio France and the Beijing Music Festival Arts Foundation\* A one-off handling fee of \$6.60 per transaction applies to all web, phone and mail bookings. A fee of \$3.85 applies to over the counter bookings. An additional fee of \$4.40 per transaction applies for delivery via Registered Post.