

Mozart Symphony No. 40

Fri 15 & Sat 16 March 2019, 7.30pm
Perth Concert Hall





Wesfarmers Arts

West Australian
Symphony Orchestra
and Wesfarmers Arts,
creating the spark
that sets off a lifelong
love of music.

Julia Brooke – WASO Horn



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

MASTERS SERIES

Mozart Symphony No.40

MOZART Symphony No.40 (30 mins)

Molto allegro

Andante

Menuetto (Allegretto) – Trio – Menuetto

Allegro assai

Interval (25 mins)

RAVEL *Shéhérazade* (17 mins)

Asie

La Flûte enchantée

L'Indifférent

POULENC Stabat Mater (34 mins)

Asher Fisch conductor

Siobhan Stagg soprano

WASO Chorus

St George's Cathedral Consort

Asher Fisch appears courtesy of Wesfarmers Arts

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Claire Dodd (see page 11 for her 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 FM at 8pm AWST (or 5pm online), Saturday 23 March 2019 For further details visit abc.net.au/classic


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2019 Upcoming Concerts



SPECIAL EVENT

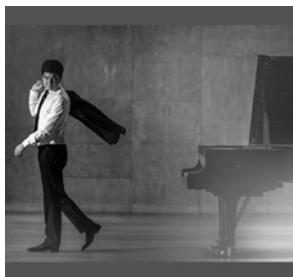
Harry Potter and the Goblet of Fire™ in Concert

Fri 29 & Sat 30 March 7.30pm

Riverside Theatre, Perth Convention and Exhibition Centre

In this fourth film adaptation of J.K. Rowling's Harry Potter™ series, everything changes as Harry, Ron and Hermione leave childhood forever and take on challenges greater than anything they could have imagined. Grab your broom, your tickets and join WASO for an evening of music and magic!

**TICKETS
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Pianist virtuoso Behzod Abduraimov will dazzle you with Rachmaninov's show-stopping *Rhapsody on a Theme of Paganini*. The enthralling symphonic journey of three fairground puppets comes to life in the second half with Stravinsky's richly melodic *Petrushka*.

TCHAIKOVSKY *The Tempest*

RACHMANINOV *Rhapsody on a Theme of Paganini*

STRAVINSKY *Petrushka*

Jaime Martín conductor

Behzod Abduraimov piano (pictured)

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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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WASO On Stage

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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
A/Assoc Principal
2nd Violin

Akiko Miyazawa
A/Assistant Principal Violin

Hannah Brockway^

Stephanie Dean
Chair partnered by Marc
Geary & Nadia Chiang

Adeline Fong^

Amy Furfaro^

Beth Hebert

Alexandra Isted

Jane Johnston^

Sunmi Jung

Christina Katsimbardis

Ellie Lawrence

Andrea Mendham^

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Ken Peeler

Jolanta Schenk

Jane Serrangeli

Kathryn Shinnick

Bao Di Tang

Cerys Tooby

Teresa Vinci^

David Yeh

VIOLA

Daniel Schmitt^
Guest Principal Viola

Benjamin Caddy
A/Assoc Principal Viola

Kierstan Arkleysmith

Nik Babic

Mirjana Crnojevic^

Alison Hall

Rachael Kirk

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Melinda Forsythe^

Shigeru Komatsu

Nicholas Metcalfe

Eve Silver*

Fotis Skordas

Tim South

Emma Vanderwal^

Xiao Le Wu

DOUBLE BASS

Andrew Sinclair*
John Keene

Elizabeth Browning^

Louise Elaerts

Christine Reitzenstein

Andrew Tait

Mark Tooby

FLUTE

Andrew Nicholson
Chair partnered by
Anonymous

Mary-Anne Blades

PICCOLO

Michael Wayne
Chair partnered by
Pamela & Josh Pitt

OBOE

Ann Blackburn^
Guest Principal Oboe

Liz Chee

COR ANGLAIS

Leanne Glover
Chair partnered by
Sam & Leanne Walsh

CLARINET

Allan Meyer

Lorna Cook

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner
Chair partnered by
Sue & Ron Wooller

Adam Mikulicz

CONTRABASSOON

Chloe Turner

HORN

David Evans

Alex Morton^

Robert Gladstones
Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

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Brent Grapes
Chair partnered by NAB

Rainer Saville^
Guest Assoc Principal
Peter Miller

TROMBONE

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

Liam O'Malley

BASS TROMBONE

Philip Holdsworth

TUBA

Cameron Brook
Chair partnered by
Peter & Jean Stokes

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney
Chair partnered by Stott Hoare

Francois Combemorel
Assoc Principal
Percussion & Timpani
Paul Tanner^

HARP

Yiyn Loei^
Guest Principal
Catherine Ashley^

CELESTE

Graeme Gilling^

*Instruments used by
these musicians are on
loan from Janet Holmes à
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Principal
Associate Principal
Assistant Principal
Contract Player*
Guest Musician^

WASO Chorus

The WASO Chorus is an ensemble of auditioned singers who perform regularly in WASO's annual concert season. Formed in 1988, they have performed with acclaimed conductors including Asher Fisch, Simone Young and Vladimir Ashkenazy. In 2018 they toured in China performing *Carmina burana* in Shanghai, Nanjing and Beijing. In 2019 they will perform at the Denmark Festival of Voice.

The Chorus is led by Andrew Foote and accompanied by Lea Hayward. For more information visit waso.com.au

SOPRANO

Valerie Bannan
Alinta Carroll
Penelope Colgan
Charmaine de Witt
Nike Titolola Etim
Kath Goodman
Lesley Goodwin
Gosia Slawomirski
Alicia Walter

ALTO

Lisa Barz
Patsy Brown
Catherine Dunn
Kaye Fairbairn
Jenny Fay
Tina McDonald
Deborah Piesse
Fiona Robson
Louise Sutton
Jacquie Wright

TENOR

Allan Griffiths
Guy Hooper
Andrew Paterson
Jay Reso
Chris Ryland
Malcolm Vernon

BASS

Charlie Bond
Bertel Bulten
Benjamin Lee
Peter Ormond
Jim Rhoads
Steve Sherwood
Chris Smith
Andrew Wong

St George's Cathedral Consort

St George's Cathedral Consort is the premier mixed-choir in Western Australia and one of the leading choral ensembles in the country, their singing lauded as 'impeccable', 'radiant' and 'spine-tingling' by reviewers.

Formed by Dr Joseph Nolan in 2008, the Consort complements the Cathedral Choir and performs during the highly acclaimed St George's Concert Series.

The Consort has sung on numerous occasions at Perth Festival and in Perth Concert Hall, with the West Australian Symphony Orchestra under the baton of WASO Principal Conductor Asher Fisch, and with highly regarded UK ensembles: The Academy of Ancient Music period-instrument orchestra, and vocal groups I Faglioni, The Hilliard Ensemble and The King's Singers.

During the 2019 St George's Concert Series, the Consort will sing in two magnificent celebrations of Bach at Perth Concert Hall: *St Matthew Passion* and *Christmas Oratorio*.

SOPRANO

Alexandra Bak
Sarah Cranfield
Bonnie De La Hunty
Anne-Marie Duce
Brianna Louwen
Kate Oliver

ALTO

Lydia Gardiner
Katie How
Amber Lister
Laura Pitts
Gabrielle Scheggia
Elsie Gangemi Smith

TENOR

Oliver Crofts
Andrew Hislop
Michael Lukin
Tim McNamara
Harry Playford
David Woods

BASS

Francis Cardell Oliver
James Chapman
Jonty Coy
Tom Friberg
David Penco
Patrick Watson

About The Artist

Asher Fisch Principal Conductor & Artistic Adviser

A renowned conductor in both the operatic and symphonic worlds, Asher Fisch is especially celebrated for his interpretative command of core German and Italian repertoire of the Romantic and post-Romantic era. He conducts a wide variety of repertoire from Gluck to contemporary works by living composers. Since 2014, Asher Fisch has been the Principal Conductor and Artistic Advisor of the West Australian Symphony Orchestra (WASO). His former posts include Principal Guest Conductor of the Seattle Opera (2007-2013), Music Director of the New Israeli Opera (1998-2008), and Music Director of the Wiener Volksoper (1995-2000).

Highlights of Asher Fisch's 2018-19 season include guest engagements with the Düsseldorf Philharmonic, Sydney Symphony, Teatro Massimo Orchestra in Palermo, Boston Symphony Orchestra at Tanglewood, and the Cleveland Orchestra at the Blossom Festival. Guest opera engagements include *Il Trovatore*, *Otello*, *Die Fliegende Holländer*, and *Andrea Chénier* at the Bayerische Staatsoper, *Arabella* and *Hansel und Gretel* at the Semperoper Dresden, *Tannhäuser* at the Tokyo National Theater, and Cristof Loy's new production of *Capriccio* at the Teatro Real in Madrid.

Born in Israel, Fisch began his conducting career as Daniel Barenboim's assistant and kappellmeister at the Berlin Staatsoper. He has built his versatile repertoire at the major opera houses such as the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Teatro alla Scala, Royal Opera House at Covent Garden, and Semperoper Dresden.



Photo: Chris Gonz

Fisch is also a regular guest conductor at leading American symphony orchestras including those of Boston, Chicago, Cleveland, New York, and Philadelphia. In Europe he has appeared at the Berlin Philharmonic, Munich Philharmonic, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, and the Orchestre National de France, among others.

Asher Fisch's recent recordings include tenor Stuart Skelton's first solo album, recorded with WASO and released on ABC Classics in 2018, and a recording of Ravel's *L'heure espagnole* with the Munich Radio Orchestra, which won *Limelight Magazine's* Opera Recording of the Year in 2017. In 2016, he recorded the complete Brahms symphonies with WASO, released on ABC Classics to great acclaim. His recording of Wagner's *Ring Cycle* with the Seattle Opera was released on the Avie label in 2014. His first *Ring Cycle* recording, with the State Opera of South Australia, won ten Helpmann Awards, including best opera and best music direction. Fisch is also an accomplished pianist and has recorded a solo disc of Wagner piano transcriptions for the Melba label.

Asher Fisch appears courtesy of Wesfarmers Arts.

About The Artists

Siobhan Stagg Soprano

Siobhan Stagg is WASO's 'Artist in Association' for 2019. Recent career highlights have included her US debut at Lyric Opera of Chicago in Massenet's *Cendrillon*, her debut at the Festival d'Aix-en-Provence, and Mélisande in *Pelléas et Mélisande* (Victorian Opera). A soloist at the Deutsche Oper Berlin since 2013-14, her upcoming roles include Pamina (*The Magic Flute*) and Gilda (*Rigoletto*). She recently made her role debut as Adele in *Die Fledermaus*. Other roles include Sophie (*Der Rosenkavalier*), Blonde (*Abduction from the Seraglio*), Marguerite de Valois (*Les Huguenots*) and the Woodbird and Woglinde (*The Ring*). Elsewhere she has sung Cordelia (Reimann's *Lear*, Hamburg State Opera),



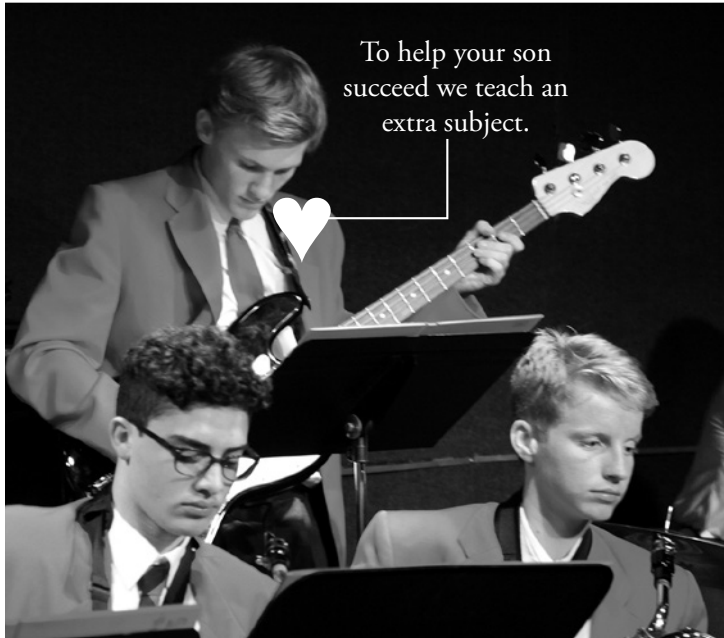
and the title role in Luigi Rossi's *Orpheus* (Royal Opera House), among others. Concert platform highlights include Brahms' *A German Requiem* (in Berlin with Thielemann and Leipzig with Blomstedt) and Zemlinsky's *Lyric Symphony* (BBC Proms with Simone Young).

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About The Music

Wolfgang Amadeus Mozart

(1756 – 1791)

Symphony No.40 in G minor, K550

Molto allegro

Andante

Menuetto (Allegretto) – Trio – Menuetto

Allegro assai

Producing over 50 symphonies (the official number 41 notwithstanding) in the space of 23 years, Mozart can truly be said to have enjoyed a ‘symphonic career’, much as did his older friend Joseph Haydn (100 symphonies in 38 years). And as symphonic careers go, it was, like Haydn’s, successful from first to last. Mozart composed his Symphony No.1 – perhaps with a little help from his sister and father – in the London suburb of Chelsea in summer 1764. Generically and stylistically, it dots all the ‘i’s and crosses the ‘t’s, almost as convincingly as do the symphonies of one of his London mentors, Johann Christian Bach, works indeed said to have ‘influenced’ the eight-year-old’s first attempt. Between the ages of 15 and 18, he produced all of what now count as his ‘middle period’ symphonies (Nos 14-30, and at least 5 unnumbered).

After relocating from Salzburg to Vienna in 1781, however, piano concertos took over as Mozart’s preferred orchestral vehicle, better for charming fickle metropolitan audiences than the more esoteric symphony. New symphonies were not entirely absent from his Vienna concerts, but all of them from these years were, in the first instance, out-of-town commissions: No.35 for the Haffner family in Salzburg in 1782; No.36 and the so-called No.37 (most of it actually by Michael Haydn) for a concert in Linz in 1783; and No.38 for Prague in 1787, during the season there of his opera *The Marriage of Figaro*.



On 24 February 1788, only months before starting on the next three symphonies, he finished his Piano Concerto No.26 (‘Coronation’). Then in May, the imperial theatre in Vienna unveiled for hometown audiences his latest Italian opera, *Don Giovanni (or the Libertine Punished)*, premiered in Prague the previous October. The tepid reception it received perhaps explains why Mozart devoted much of the sultry Viennese summer that year to composing three new symphonies, Nos 39-41, works that, like their immediate predecessors, were unlikely to appeal greatly to the Viennese. By then, Austria was at war with Ottoman Turkey. Accordingly, most of his patrons were also feeling the economic pinch, and Mozart’s plans to give another concert series, at which the new symphonies might have been performed, came to nothing. However, it may well have been with one eye to possible publication and performances in England, France and Germany that he completed the trilogy in quick succession between June and August.

Minor keys are natural phenomena in the music of Beethoven. In Mozart's overwhelmingly sunny output, however, they seem like unseasonal intrusions, requiring some explanation from outside of the composer's usual circumstances. Yet if minor keys signify depression or fatalism, causes are easy enough to find leading up to the completion of the Symphony No.40 on 25 July 1788. Not only did *Don Giovanni* flop, but tragically, at the end of June, Mozart's six-month-old daughter Theresia died. Perhaps this explains why the G minor symphony's first movement is saturated with Mozart's most unusual and haunting theme.

The other three movements are far less familiar to most people, and so can still surprise. After Mozart's death, Haydn quoted a phrase from the luminous second movement in his **oratorio** *The Seasons*, memorialising his young friend. Since the *Andante* is also the symphony's only **major**-key movement, the Viennese had by then come to prefer it too. What the Romantics thought of as the high-minded angst of minor keys was all too often anathema to Viennese audiences, as Beethoven later discovered. But at least they had more staying power than the average audience today. When played with all its repeats, as Mozart intended (but which most conductors do not bother with today), it is almost twice as long as the opening movement.

The third movement, a **minuet** in G minor again, is not a well-balanced, copybook example of the dance. This one is energetic and eventful, with dissonant notes and **syncopated** rhythms – as unusual, in its small way, as the opening movement. The fourth movement is an orchestral *tour de force*, designed by Mozart to sweep his audience along in a state of increasing nervous excitement. Its inexorable forward motion is interrupted only by the weirdness of a couple of audibly disconcerting moments, when Mozart perversely avoids any clear sense of key for rather longer than is comfortable.

Adapted from an annotation by Graeme Skinner © 2013

First performance: Mozart entered the work into his catalogue on 25 July 1788, however the date and circumstances of the first performance are not known.

First WASO performance: 3 July 1943.
Lionel Dawson, conductor.

Most recent WASO performance: 3-4 May 2013.
Douglas Boyd, conductor.

Instrumentation: flute, two oboes, two clarinets, two bassoons, two horns, strings.

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BEETHOVEN *Symphony No.4*
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Glossary

Major/minor – types of key. Very generally, music in major keys tends to sound brighter (e.g. *Twinkle, twinkle little star*), whereas minor keys have a more sombre, melancholy feel (*Greensleeves*).

Minuet – stately dance in triple time, which became popular in France in the 17th and 18th centuries. In a symphonic context, the term is also used to refer to a dance-like piece or movement in moderately fast triple time.

Oratorio – a substantial work for singers and orchestra, often based on a religious text.

Syncopation – displacement of the regular beat, thus accenting beats which are conventionally weak and vice versa.

About The Music

Maurice Ravel

(1875-1937)

Shéhérazade

Asie

La Flûte enchantée

L'Indifférent

Maurice Ravel, like the rest of Paris, attended the World Exposition of 1889 and was captivated by the sights and sounds of the Javanese **gamelan** musicians, and other 'curiosities' from all over the globe. The Paris Expo was astonishingly influential on fashions and fads of the time. To a society leaving behind the constraints of the Victorian era, the extreme *foreignness* of the visitors from the East is almost unimaginable now to those brought up with a sense of the global village. Aided by a translation of the *Tales of the Arabian Nights*, Ravel – inspired by the welter of exotic influences that swept through the city – planned to write an entire *Shéhérazade* opera. In the end it only amounted to an **overture**, and an unsuccessful one at that. His friend Léon Leclère (also known as Tristan Klingsor, a name ripped from **Wagnerian** opera and a far more suitably Romantic title for a young French composer, painter and poet) was similarly inspired, although in his case the result was a rather more successful book of verse.

Shéhérazade is the teller of the *Tales of the Arabian Nights*, a young girl who by her innate goodness, courage and gift for wonderful stories alters the stony heart of the Sultan for the better. The tales are filled with descriptions of genies, spirits and magic, and with their uncomplicated details of food, clothing and customs give the reader quite a detailed picture of what life in the Orient once might have been like. From Klingsor's verses on these themes, Ravel selected three poems: *Asie*, *La Flûte enchantée* and *L'Indifférent*.



Having decided on his texts, Ravel asked Klingsor to read them aloud. This was typical of Ravel's attention to detail where word-setting was concerned. It is always clear that the music was set to the words, not the other way around. As Klingsor wrote in his memoirs: 'For Ravel, setting a poem meant transforming it into expressive **recitative**, to exalt the inflexions of speech to the state of song, to exalt all the possibilities of the word, but not to subjugate it. Ravel made himself the servant of the poet.'

The composer clearly took not only the speech-rhythms into consideration. Other details of the text appear in his choice of **orchestration, harmony, time signatures** and episodes of **word-painting**. Although the songs are musically lovely and satisfying, their beauty is in the exactness of their marriage to the words. Ravel cleverly and sensitively aided this by setting the words, for the most part, within a 'reasonable' range, so that the text is not distorted by extremes of **register**. Ostensibly for soprano, these songs are often performed by a mezzo-soprano because the music lies neatly in the 'middle' area of the voice where it is possible to pronounce words extremely clearly (it does, however, require a good top B flat!).

In the first song, *Asie*, the **shawm**-like oboe solo uses **intervallic** patterns associated with traditional music from the Middle East for those sections of the poem which deal with that region. When China becomes the focus, he uses **pentatonic** scales and **'open' fifths**. Ravel's **instrumentation** for the 'Chinese' verses is evocative, too, introducing **celeste** and **tam-tam**. Word-painting is evident in his choice of a rocking, **arpeggiated** theme for moments where the narrator dreams of ships and sailing away to foreign climes.

The principal distinguishing feature of *La Flûte enchantée* is the drowsily beautiful flute solo which drapes itself around the vocal line; but the composer also gives us little touches of the oriental **motifs** presented in the first song.

From the beginning of *L'Indifférent*, the listener is lulled into the warm, seductive evening of a land where attractive strangers might sing in an 'unfamiliar and charming' language on one's doorstep. In a marked contrast with the preceding

songs, this is essentially the only reference in this movement to 'place'. The unfulfilled longing of the words is intensified by the ambiguity of the musical rhythm. Ravel once indicated that the key to his personality lay hidden in this song; perhaps this was a reference to the continuing debate about his sexual orientation, or the real reason why he never married, or just his occasional periods of loneliness...

Abridged from a note by Katherine Kemp
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First performance: 17 May 1904, Paris. Alfred Cortot, conductor; Jeanne Hatto, soprano.

First WASO performance: 13-14 August 1976. David Measham, conductor; Elly Ameling, soprano.

Most recent WASO performance: 3-4 August 2001. George Pehlivanian, conductor; Jenny Wollerman, soprano.

Instrumentation: Solo voice; two flutes, piccolo, two oboes, cor anglais, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, two harps, celeste, strings.

Glossary

- Arpeggio/arpeggiated** – the notes of a chord played one after the other and not simultaneously.
- Celeste** – a keyboard instrument which produces tinkling, bell-like sounds by striking metal bars. Tchaikovsky introduced the instrument for the Dance of the Sugarplum Fairy in the *Nutcracker Suite*.
- Gamelan** – an Indonesian (especially Javanese or Balinese) orchestra consisting largely of tuned percussion instruments.
- Intervallic** – an interval is the difference in pitch between two notes, so the intervallic pattern refers to how the melody moves from note to note.
- Motif** – a short, distinctive melodic or rhythmic figure, often part of or derived from a theme.
- Open fifth** – a fifth is an interval in which two notes are five scale degrees apart (e.g. between the first and fifth notes of the major and minor scales). 'Open' fifths are chords which consist of these two notes and no others, producing a somewhat stark, empty effect. It is a feature of medieval music and some traditional folk musics, and therefore sometimes used consciously by composers for effect.
- Overture** – this term has two quite distinct meanings. It refers to an instrumental composition acting as an introduction to an opera or oratorio; it also refers to a stand-alone orchestral work with a descriptive title which the music illustrates in some way.
- Pentatonic** – five-note scale, common in the folk music traditions of many different countries, including China.
- Recitative** – a style of singing which follows speech-like rhythms rather than having a sense of regular metre.
- Register** – a part of the range of pitches available to an instrument or voice, e.g. high, middle or low register.
- Shawm** – double-reed wind instrument with a piercing, nasal tone. Considered a forerunner of the oboe.
- Tam-tam** – a large, rather flat gong.
- Time signature** – the indication at the beginning of a piece of music as to how many beats are in each bar, e.g. if it is in triple time like a waltz, or four beats to the bar like 'Baa baa black sheep'.
- Wagnerian** – pertaining to the music of the German composer Richard Wagner.
- Word-painting** – the technique of composing music that depicts the meaning of a text.

About The Music

Francis Poulenc

(1899 – 1963)

Stabat Mater

According to the Bible, when Joseph and Mary took their baby Jesus to the temple, they were accosted by an old man called Simeon. The stranger took the infant from Mary's arms, praised God, and told the astonished parents that their child was the salvation of the world. But Simeon had a prophecy for Mary, too: 'A sword will pierce your own soul.'

The *Stabat Mater* is a medieval meditation on the sword that did indeed pierce the soul of Mary some 33 years later, as she watched her son dying, nailed to a cross. The 13th-century poem quickly became a powerful medium for personal devotions. Christ's own suffering, as both God and man, was incomprehensible to human experience; Mary on the other hand was thoroughly human and approachable. By entering into the intensity of Mary's suffering, the faithful could also aspire to the same intensity of love which Mary had for her son, and thus become fit for Paradise.

Poulenc's approach to the text is, on first encounter, frankly baffling at times, especially given the composer's profound religious conviction: having drifted away from the church in his late teens, he had a reawakening of faith after a friend died unexpectedly in a particularly gruesome car accident. He made a pilgrimage to the medieval shrine of the Black Virgin at Rocamadour, and there, 'pondering on the fragility of the spirit, the life of the spirit attracted me anew'.

The *Stabat Mater* is one of the products of that rediscovered faith; it is also the work of a composer described by one of his contemporaries as 'part monk and part rascal'.



The music begins uncontroversially, with a solemn **Classical** poise that recalls the opening of Mozart's *Requiem*. The second movement, however, explodes into violence. This in itself is not unheard of, in a musical reflection on the Crucifixion, which is, after all, a cruelly violent event. But that's not what the text seems to be about here: it speaks of Mary's 'grieving, groaning, anguished soul', and emotionally it seems to be of a piece with the text of the opening movement. Why the abrupt change of musical mood? It seems that Poulenc is using the whole movement to respond to just the last two words of the line, *pertransivit gladius* ('pierced by a sword'): the climax of the movement is the hushed repetition of the word *gladius*, long-held and, indeed, 'stabbed' by **dissonances**.

The unaccompanied voices of the third movement create a bleak, hushed stillness perfectly apt for the text: 'How sad and afflicted was that blessed Mother.' But in the very next movement, Poulenc seems to be making fun of our grief, with a jaunty rhythm and light-hearted **pizzicato** in the strings. This is dainty music for picking spring flowers in the fields, not for 'mourning and grieving and trembling as she saw the pains of her glorious child'!

Or has Poulenc here seized upon the word ‘child’ to give us a reminiscence of a childhood outing in happier times?

Again and again, Poulenc disorients us. In the movement *Eja mater*, he sets words that beg for the pain of grief as a dance of praise and rejoicing. Perhaps the warmth of this music is Poulenc’s grateful response to the words *fons amoris* (wellspring of love) – two small words, trumping all the suffering and mourning – but it certainly stretches our imaginations, especially finishing as it does with a musical wink.

And so it goes, text and music sometimes in opposition, sometimes in perfect unison. The words ‘make my heart burn’ (*Fac ut ardeat*) are rendered in two-part **counterpoint** – the most austere music of the entire work. The ‘shining Virgin of virgins’ (*Virgo virginum praeclara*) is clearly flanked by angels: we can hear their fluttering wings in the flute accompaniment. At *Fac ut portem Christi mortem*, the **dotted rhythms** of a **sarabande** offer a funeral procession, as if we are literally carrying the body of Christ; later in the same movement, presumably in response to the word *inebriare* (‘drunken’) in the text, the steady pacing takes on an almost tipsy gait.

In the final movement, the glory of heaven has an unusually sombre cast, with only the occasional shaft of sunlight piercing through the rich but heavy **minor**-mode harmonies, and the *Stabat Mater* finishes, as so much of Poulenc’s music does, on an unstable chord that seems like it can’t possibly be an ending.

Natalie Shea © 2019

First performance: 13 June 1951, Strasbourg Festival. Fritz Münch, conductor; Geneviève Moizan, soprano; Wilhelmer Choir.

This is the first performance of Poulenc’s *Stabat Mater* by the West Australian Symphony Orchestra.

Instrumentation: Solo soprano and chorus; two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, two harps, strings.

YOU MAY ALSO ENJOY

BACH, J.S. *St Matthew Passion*

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Tuesday 16 April 2019

Glossary

Classical – broadly speaking, the period from around the mid-18th to the early 19th century. Music of this period, exemplified by the works of Haydn, Mozart and early Beethoven, is characterised a sense of clarity, economy and emotional restraint.

Counterpoint – two or more independent lines of music or melodies that are played at the same time and make musical ‘sense’ when combined. Music which uses counterpoint is said to be ‘contrapuntal’. Much music of the Baroque era is contrapuntal in style.

Dissonance – a combination of notes which sounds harsh or unpleasant.

Dotted rhythm – a pattern of alternating long and short notes.

Minor – a type of key. Very generally, music in minor keys has a sombre, melancholy feel (Beethoven’s *Moonlight Sonata*), whereas major keys tend to sound brighter (e.g. *Twinkle, twinkle little star*).

Pizzicato – plucking, rather than bowing, the strings.

Sarabande – slow, stately dance in triple time, often with an emphasis on the second beat of the bar.

About The Speaker

Claire Dodd

Pre-concert Speaker

Claire Dodd has established a multi-faceted career across social impact and the arts. She holds a Bachelor of Music (honours) in flute performance from The University of Western Australia (UWA) and an Associate Diploma of Music in piano. During undergraduate studies, Claire completed an arts administration fellowship with Sydney Symphony Orchestra under the Australian Youth Orchestra program. For over five years from 2010, Claire worked in the Artistic Planning department

of the West Australian Symphony Orchestra. Claire continues to present pre-concert talks, is a freelance flautist, and accompanist of the Perth Undergraduate Choral Society. Claire more recently completed a Master in Business Administration at UWA and works on multiple projects across the WA Alliance to End Homelessness, Centre for Social Impact UWA, and Town Team Movement. In a voluntary capacity, Claire sits on several boards relating to the arts and community.



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WESTERN AUSTRALIA

Meet The Musician

Alexandra Isted Violin

When did music first come into your life?

My Mum used to teach the piano, my Dad plays the trumpet and my brother plays the violin, so I grew up in a house where someone was always practising, or the radio was playing classical music. I always wanted to play violin like my brother, so one day I climbed up the linen closet to find his old 1/4 size violin, which I then proceeded to make noises on which were so terrible that my parents hid the violin until I started proper lessons a few years later.

Can you remember your first WASO concert?

I actually don't remember the first one I attended because I've been coming to WASO concerts since I was very young. I remember the first one I played in; we were playing a Scriabin Symphony which was really difficult and I got called in the night before rehearsals started, so I was worried about how it would go! But the next day in rehearsal, the conductor was so happy with how it sounded, that he let the orchestra go home at lunch time!

Who or what has been your biggest inspiration?

I've had a lot of people and things inspire me throughout my life. I'd have to say that the biggest inspirations in my life are my family and my partner, James. My parents and my brother all supervised and helped with my practise, took me to lessons and rehearsals and concerts for years and I wouldn't be where I am without the support of my whole family. James is an amazing pianist and inspires me every day with his music making as well as the way he approaches everything he does with precision and care.

What are your favourite orchestral works to perform or listen to?

Basically anything by Rachmaninov! Or Shostakovich, Ravel, Debussy, Brahms and Sibelius.



What type of violin do you play?

I really love my violin. It's actually an Aussie! It was made by Charles Clarke in Sydney in 1924. It has only had one other owner and she surprised me by coming to a recital I did last year, so I got to meet her and she got to hear her old violin, which was a really heartwarming moment for both of us.

What's your favourite city in the world?

Tough choice! I've lived in London and Melbourne which are both really exciting cities, especially for music - but the weather is terrible compared to Perth! To visit; maybe Venice? I'm going to Japan for the first time this year, so I may have a new favourite soon.

Describe your ideal day off.

Definitely includes lots of coffee and delicious food. My ideal day off used to be to go to Kew Gardens (during summer) with friends and explore the gardens, stopping frequently to eat cake and drink Rosé... but London is a bit too far away now!

What is your secret non-music related talent?

A few years ago I painted a series of pictures, which I posted on Facebook and it turned out that people really wanted to buy them, so I auctioned them off and people actually bought them. It was crazy, I still can't really believe it.

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.

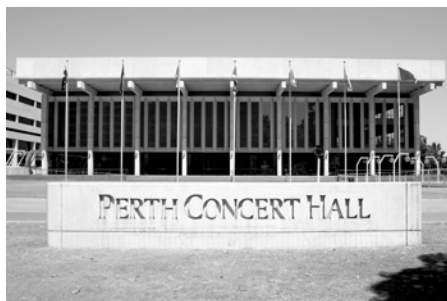
Moving to empty seats. Please do not move to empty seats prior to the performance as this may affect seating for latecomers when they are admitted during a suitable break.

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/ 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.

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—— The spirit within us.

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Text & Translation

RAVEL *Shéhérazade*

Asie

Asie, Asie, Asie
Vieux pays merveilleux des contes de
nourrice
Où dort la fantaisie comme une
impératrice,
En sa forêt tout emplie de mystère...
Asie, je voudrais m'en aller avec la goëlette
Qui se berce ce soir dans le port
Mystérieuse et solitaire,
Et qui déploie enfin ses voiles violettes
Comme un immense oiseau de nuit dans
le ciel d'or.
Je voudrais m'en aller vers des îles de fleurs,
En écoutant chanter la mer perverse
Sur un vieux rythme ensorceleur.

Je voudrais voir Damas et les villes de
Perse
Avec les minarets légers dans l'air.
Je voudrais voir de beaux turbans de soie
Sur des visages noirs aux dents claires;
Je voudrais voir des yeux sombres d'amour
Et des prunelles brillantes de joie,
En des peaux jaunes comme des oranges;
Je voudrais voir des vêtements de velours
Et des habits à longues franges.
Je voudrais voir des calumets entre des
bouches
Tout entourées de barbe blanche;
Je voudrais voir d'âpres marchands aux
regards louches,
Et des cadis, et des vizirs
Qui du seul mouvement de leur doigt qui
se penche
Accordent vie ou mort au gré de leur désir.

Asia

*Asia, Asia, Asia,
Wondrous old land of bedtime stories*

*Where fantasy sleeps like an empress
In her forest filled with mystery...
Asia, I would like to sail away with the
schooner
That sits rocking this evening in the port,
Mysterious and solitary,
And finally unfurls its violet sails
Like an enormous night-bird in the golden
sky.
I would like to go to the islands of flowers,
Listening to the wilful sea singing
To an old, bewitching rhythm.*

*I would like to see Damascus and the cities
of Persia
With their delicate minarets in the sky.
I would like to see fine silk turbans
Atop dark faces with sparkling teeth;
I would like to see eyes dark with love
And pupils shining with joy
In skin yellow as oranges;
I would like to see clothes of velvet
And robes with long fringes.
I would like to see pipes in mouths*

*Encircled by white beards;
I would like to watch wily, shady-looking
merchants,
And cadis, and viziers
Who with a single crook of a finger
Grant life or death at their whim.*

Text & Translation

Je voudrais voir la Perse, et l'Inde, et puis
la Chine,
Les mandarins ventrus sous les ombrelles,
Et les princesses aux mains fines,
Et les lettrés qui se querellent
Sur la poésie et sur la beauté;
Je voudrais m'attarder au palais enchanté
Et comme un voyageur étranger
Contempler à loisir des paysages peints
Sur des étoffes en des cadres de sapin,
Avec un personnage au milieu d'un
verger;
Je voudrais voir des assassins souriant
Du bourreau qui coupe un cou d'innocent

Avec son grand sabre courbé d'Orient.
Je voudrais voir des pauvres et des reines;
Je voudrais voir des roses et du sang;
Je voudrais voir mourir d'amour ou bien
de haine...

Et puis m'en revenir plus tard
Narrer mon aventure aux curieux de rêves,

En élevant comme Sindbad ma vieille
tasse arabe
De temps en temps jusqu'à mes lèvres
Pour interrompre le conte avec art...

La Flûte enchantée

L'ombre est douce, et mon maître dort
Coiffé d'un bonnet conique de soie,
Et son long nez jaune en sa barbe blanche.

Mais moi, je suis éveillée encore
Et j'écoute au dehors
Une chanson de flûte où s'épanche
Tour à tour la tristesse ou la joie...
Un air tour à tour languoureux ou frivole,
Que mon amoureux chéri joue.
Et quand je m'approche de la croisée
Il me semble que chaque note s'envole
De la flûte vers ma joue
Comme un mystérieux baiser.

*I would like to see Persia, and India, and
then China,
Pot-bellied mandarins beneath their parasols,
And princesses with dainty hands,
And scholars debating
On poetry and beauty;
I would like to linger in the enchanted palace
And, like a foreign traveller,
Leisurely contemplate landscapes painted
On cloth in pine frames,
With a single figure in the middle of an
orchard;
I would like to see assassins smiling
At the executioner who slices an innocent's
neck
With his great curved oriental sabre.
I would like to see paupers and queens;
I would like to see roses and blood;
I would like to see people dying of love or of
hatred...*

*And then later, on my return,
Recount my adventure to those fascinated
by dreams,
Raising, like Sinbad, my old Arabian cup

To my lips from time to time,
to interrupt the tale artfully...*

The Enchanted Flute

*The shade is gentle, and my master sleeps,
Wearing a silk conical cap,
His long yellow nose in his white beard.*

*But I, I am still awake
And I listen outside
To the song of a flute pouring forth
Sadness and joy in turn...
A melody by turns languorous and whimsical
Played by my cherished lover.
And when I approach the window
It seems that each note flies
From the flute towards my cheek
Like a mysterious kiss.*

L'Indifférent

Tes yeux sont doux comme ceux d'une fille,
Jeune étranger,
Et la courbe fine
De ton beau visage de duvet ombragé
Est plus séduisante encore de ligne.

Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique fausse.
Entre! Et que mon vin te reconforte...

Mais non, tu passes
Et de mon seuil je te vois t'éloigner
Me faisant un dernier geste avec grâce,
Et la hanche légèrement ployée
Par ta démarche féminine et lasse...

Tristan Klingsor

The Indifferent One

*Your eyes are soft like those of a girl,
Young stranger,
And the fine contour
Of your handsome, down-shadowed face,
Is even more seductive in outline.*

*Your lips sing on my doorstep
An unfamiliar and charming language
Like out-of-tune music.
Enter! And let my wine revive you...*

*But no, you pass by
And from my doorway I see you move on,
Making one last graceful gesture to me,
With your hips gently swaying
In your girlish, lethargic gait...*

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Text & Translation

POULENC Stabat Mater

I

Stabat Mater dolorosa
Juxta crucem lacrimosa
Dum pendebat Filius.

*The mother stood in sorrow
weeping beside the cross
where her son was hanging.*

II

Cujus animam gementem,
Contristatam ac dolentem,
Pertransivit gladius.

*Her groaning soul,
compassionate and grieving,
was pierced by a sword.*

III

O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!

*Oh, how sad and afflicted
was that blessed
mother of the Only-Begotten,*

IV

Quae moerebat et dolebat,
Pia mater, dum videbat
Nati poenas inclyti.

*who mourned and suffered,
the tender mother, while she watched
the pains of her glorious Son.*

V

Quis est homo qui non fleret,
Matrem Christi si videret
In tanto supplicio?
Quis non posset contristari,
Matrem Christi contemplari
Dolentem cum filio?
Pro peccatis suae gentis
Vidit Jesum in tormentis
Et flagellis subditum.

*Who would not weep,
seeing the mother of Christ
in such agony?
Who could not share the grief,
contemplating the mother of Christ
suffering with her son?
For the sins of his people
she saw Jesus in torment
subjected to the whip.*

VI

Vidit suum dulcem natum
Morientem desolatum,
Dum emisit spiritum.

*She saw her sweet son
dying in desolation,
as he breathed his last.*

VII

Eja Mater, fons amoris,
Me sentire vim doloris,
Fac, ut tecum lugeam.

*Ah, mother, wellspring of love,
may I feel the force of sorrow,
let me mourn with you.*

VIII

Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

*Let my heart burn
with the love of Christ my God,
that I may be pleasing to him.*

IX

Sancta mater, istud agas,
 Crucifixi fige plagas
 Cordi meo valide.
 Tui nati vulnerati,
 Tam dignati pro me pati,
 Poenas mecum divide.
 Fac me vere tecum flere,
 Crucifixo condolere,
 Donec ego vixero.
 Juxta crucem tecum stare,
 Te libenter, sociare
 In planctu desidero.
 Virgo virginum praeclara,
 Mihi jam non sis amara,
 Fac me tecum plangere.

X

Fac ut portem Christi mortem,
 Passionis fac consortem
 Et plagas recolere.
 Fac me plagis vulnerari.
 Crucem hac inebriari,
 Ob amorem filii.

XI

Inflammatum et accensum,
 Per te Virgo, sim defensum
 In die iudicii.
 Christe cum sit hinc exire,
 Da per matrem me venire
 Ad palmam victoriae

XII

Quando corpus morietur,
 Fac ut animae donetur
 Paradisi gloria. Amen.

*Holy mother, grant
 that the wounds of the crucified one
 be fixed deeply in my heart.
 Share with me the pains of your
 wounded son,
 who deigned to suffer so much for me.
 Make me truly weep with you
 and suffer with the crucified one,
 as long as I shall live.
 I long to stand beside the cross with you,
 and gladly join
 in your grief.
 Shining Virgin of virgins,
 do not treat me cruelly:
 let me weep with you.*

*Grant that I may bear the death of Christ;
 let me share in his passion,
 and make me mindful of his wounds.
 Let me be wounded with his wounds,
 make me drunk with the cross
 for the love of the Son.*

*Thus, inflamed and burning,
 may I be defended by you, O Virgin,
 in the day of judgment.*

*O Christ, when it is time to pass away,
 grant that through your mother
 I may come to the palms of victory.*

*When my body dies,
 let my soul receive
 the glory of paradise. Amen.*

WASO Philanthropy

We invite you to attend our Classics 2 Rehearsal & Estate Planning Seminar with Solicitor Steven Brown

Thursday 4 April | 9.45am for 10am start
Perth Concert Hall

If you would like to find out more on estate planning and how to best provide for your loved ones, then come along to our first-ever, free **Estate Planning Seminar** on **Thursday 4th April**.

Join us to listen and watch the Orchestra's rehearsal of our Classics 2 concert, *Rachmaninov's Rhapsody*, at Perth Concert Hall, before hearing from experienced solicitor, Steven Brown from Lynn & Brown Lawyers. Steven will cover the typical pitfalls for writing wills and give invaluable insights into how to get the best out of your estate, while you can enjoy a coffee and cake with fellow WASO supporters. This won't be a dry, legal lecture but a light hearted seminar aiming to demystify estate



planning with real-life case studies, and is a non-binding and obligation-free offer for WASO Patrons, Friends, Subscribers

To register for this event, please contact Sarah Tompkin before **Friday 29th March** on tompkins@waso.com.au or **9326 0017**. We look forward to seeing you there!

Patrons & Friends Event

Meet Julia Brooke at the Holmes à Court Gallery @ no.10

Wednesday 10 April | 6pm
Holmes à Court Gallery @ no. 10,
West Perth

For all Patrons, Friends & Bequestors

The first Patrons & Friends event for 2019 will kick off the year with style, music and art at the beautiful Holmes à Court Gallery @ no.10.

WASO Tutti Horn, Julia Brooke, in conversation with Janet Holmes à Court AC, will take us on a journey recounting her exciting recent trip to the United States supported by the 2018 Friends of WASO Scholarship, before gracing us with a short recital on the Horn. This exclusive evening at the stunning new Holmes à Court Gallery @ no.10 in West Perth will then move on to



a different art form with Professor Clarissa Ball (UWA) providing an introduction to the stunning Harald Vike collection on display, part of which is on loan from the Janet Holmes à Court Collection.

Tickets are \$45 (\$55 for guests) and include a glass of wine and light refreshments. Please book via the WASO Box Office on **(08) 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.

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