

Asher Fisch Plays Schumann

MORNING SYMPHONY SERIES

Thu 29 August 2019, 11am
Perth Concert Hall

Schumann & Strauss

MASTERS SERIES

Fri 30 & Sat 31 August 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.



Shigeru Komatsu –
WASO Cello

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.

MORNING SYMPHONY SERIES

Asher Fisch Plays Schumann

SCHUMANN Piano Concerto (31 mins)

Allegro affettuoso

Intermezzo (Andantino grazioso) –

Allegro vivace

STRAUSS, R. *Death and Transfiguration* (23 mins)

Nikolaj Szeps-Znaider conductor

Asher Fisch piano

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, William Yeoman (see page 19 for his biography). The Pre-concert Talk will take place at 9.40am in the Auditorium.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on Friday, 6 September at 8pm AWST (or 6pm online). For further details visit abc.net.au/classic


Wesfarmers Arts
Principal Partner

Schumann & Strauss

MENDELSSOHN *Ruy Blas*: Overture (8 mins)

SCHUMANN Piano Concerto (31 mins)

Allegro affettuoso

Intermezzo (Andantino grazioso) –

Allegro vivace

Interval (25 mins)

STRAUSS, R. *Don Juan* (19 mins)

STRAUSS, R. *Death and Transfiguration* (23 mins)

Nikolaj Szeps-Znaider conductor

Asher Fisch piano

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, William Yeoman (see page 19 for his biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on Friday, 6 September at 8pm AWST (or 6pm online). For further details visit abc.net.au/classic

2019 Upcoming Concerts



SPECIAL EVENT

Star Wars: The Empire Strikes Back - In Concert

Fri 6 Sept 7.30pm & Sat 7 Sept 1.30pm & 7.30pm

Riverside Theatre, Perth Convention and Exhibition Centre

Experience the complete Star Wars film on the giant screen with John Williams' epic score played live by WASO. Han Solo (Harrison Ford) and Princess Leia (Carrie Fisher) are captured by Darth Vader, and Luke Skywalker (Mark Hamill) journeys to the mysterious, marshy planet of Dagobah. A stunning revelation – and a seeming life-or-death duel with Darth Vader – await.

Benjamin Northey conductor

This performance includes subtitles on the screen. Rating: PG contains some violent scenes.

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TICKETS FROM \$51*



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Vespers

Sun 22 Sept 2pm

St Mary's Cathedral

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Andrew Foote conductor

WASO Chorus

Courtney Pitman mezzo

Tom Buckmaster tenor

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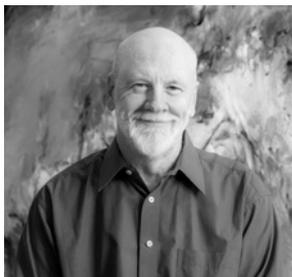


Photo: Bettina Stuess

MASTERS SERIES

Symphonie Fantastique

Fri 4 & Sat 5 Oct 7.30pm

Perth Concert Hall

Two dream-filled French works frame a world premiere conducted by one of the stars of the new generation, Fabien Gabel. Berlioz's radical masterpiece *Symphonie fantastique* is full of passions, dreams and phantoms.

SCHMITT *Rêves*

JAMES LEDGER Viola Concerto (WORLD PREMIERE)

BERLIOZ *Symphonie fantastique*

Fabien Gabel conductor

Brett Dean viola (pictured)

James Ledger's Viola Concerto was commissioned for the West Australian Symphony Orchestra by Geoff Stearn.

TICKETS FROM \$33*

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Asher Fisch appears courtesy of Wesfarmers Arts.

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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.

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Riley Skevington[^]

Guest Assoc

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

• Penrhos College

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About The Artist

Asher Fisch Principal Conductor & Soloist

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). In 2019, Fisch won Helpmann Awards for Best Individual Classical Music Performance and Best Symphony Orchestra Concert for WASO's production of *Tristan und Isolde*.

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



Photo: Chris Gonz

Chicago, San Francisco Opera, Teatro alla Scala, Royal Opera House at Covent Garden, and Semperoper Dresden. 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 complete *Ring*, 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 Artist

Nikolaj Szeps-Znaider Conductor

Copenhagen-born, Nikolaj Szeps-Znaider is both an acclaimed violinist and conductor.

He won first prize at the Carl Nielsen International Music Competition in 1992. In 1997 he became a First prize winner of the Queen Elisabeth Music Competition in Brussels. He is now president of the Carl Nielsen competition.

Recent performances as soloist have seen Nikolaj Szeps-Znaider perform in North America with the Brussels Philharmonic and Stéphane Denève, and play Elgar's concerto with Denève and The Philadelphia Orchestra. His future appearances as violinist include a recital at the Pierre Boulez Saal in Berlin.

Nikolaj Szeps-Znaider has a particularly strong relationship with the London Symphony Orchestra as conductor and soloist. He has recorded the complete Mozart violin concertos, directed from the violin, with the LSO. His discography also includes two recordings of the Nielsen Violin Concerto (New York Philharmonic and Alan Gilbert, 2015, and an earlier recording with the London Philharmonic and Lawrence Foster.)



Photo: Lars Gundersen

Nikolaj Szeps-Znaider is Music Director-Designate (from 2020) of the Orchestre National de Lyon. He has been Principal Guest Conductor of the Mariinsky Orchestra and Swedish Chamber Orchestra. He conducts the LSO Chamber Orchestra in wind concertos of Mozart in October and will lead *Der Rosenkavalier* at the Semperoper, Dresden.

Nikolaj Szeps-Znaider plays the Guarneris 'del Gesù' violin, built in 1741, on extended loan to him by The Royal Danish Theater through the generosity of the VELUX Foundations, the Villum Fonden and the Knud Højgaard Foundation. Previously played by Fritz Kreisler, the violin is known as the 'Ex-Kreisler Guarnerius'.

About The Music

Felix Mendelssohn

(1809 -1847)

Ruy Blas: Overture, Op.95

In 1839 the Leipzig Theatrical Pension Fund, which was mounting a charity performance of Victor Hugo's play *Ruy Blas*, approached Mendelssohn to compose an **overture** and music for a song which occurs in the drama. Mendelssohn accepted, then read the play for the first time. He was appalled, finding Hugo's work 'detestable'.

The play is set in 17th-century Spain. The 'iron-minded' minister, Don Salluste, the Queen's lover, intrigues to avenge himself for her neglect of him by advancing his lackey Ruy Blas to high state office, so that he may win the Queen's affection, and she be 'disgraced by the exposure of her lowly passion'. Ruy Blas, secretly in love with the Queen, saves her honour by assassinating Don Salluste, then poisons himself.

Mendelssohn wrote the song, and excused himself from composing the overture, pleading pressure of time. The committee expressed the hope that he might compose the overture for the next year's performance. Whether intentional or not, this was a very effective gambit: Mendelssohn immediately set to work, and completed the overture in two days! He never overcame his distaste for the play, and always referred to this piece as 'the Overture to the Pension Fund'.



Under the circumstances, it would be unwise to look for correlations between the play and the music. And yet, this overture is a dramatically conceived piece, with an introduction full of ominous portent, an unsettled first **subject**, a violent transition to a singing cello theme, and a third assertive and finally triumphant theme which brings the overture to a close.

Abridged from a note © David Garrett

First performance: 11 March 1839, Leipzig.

First WASO performance: 17 July 1945.
Malcolm Sargent, conductor.

Most recent WASO performance: 22-23
September 1972. Elyakum Shapirra, conductor.

Instrumentation: two each of flutes, oboes, clarinets and bassoons; four horns, two trumpets, three trombones; timpani; strings.

Glossary

Overture – this term has two quite distinct meanings. It refers to an instrumental composition acting as an introduction to an opera or other stage work; it also refers to a standalone orchestral work with a descriptive title which the music illustrates in some way. These two genres are often referred to as the dramatic overture and the concert overture respectively.

Subject – a principal theme, or group of themes, on which a composition is based.

About The Music

Robert Schumann

(1810 -1856)

Piano Concerto in A minor, Op.54

Allegro affettuoso

Intermezzo (Andantino grazioso) –

Allegro vivace

Following their wedding in September 1840, composer Robert Schumann and Clara Wieck, a prominent piano virtuoso, set up house in Leipzig. The couple soon had children, and finding money to support a growing family was a constant worry. Clara had no intention of abandoning her successful musical life. She took pride in earning money from her performances; she also helped popularise Robert's piano works by including them in her concert programs. Robert revered his wife's extraordinary musicianship, but his pride struggled with the greater fame accorded Clara, especially when they travelled on concert tours together. Though a respected music journalist and an acclaimed composer of piano works, songs and chamber music, he had yet to write the symphonies and large-scale works that would later enhance his artistic reputation.

A piano concerto by Robert that Clara could perform would thus serve several purposes. Before marrying, Robert had experimented with various ideas for piano concertos, none of which evolved beyond sketches. But during the newlyweds' first year, he completed a *Phantasie for Piano and Orchestra*, conceived and orchestrated during 16 days in May 1841. A private performance led to the first of several revisions, but Robert could not find a publisher for his single-movement work.

He set it aside for four years, during which time he wrote more chamber music (including his popular Piano Quintet and Piano Quartet) as well as the



Spring Symphony, and moved his family to Dresden. From there he undertook a tour to Russia with Clara that left him exhausted and ill, triggering a severe nervous breakdown. He sought therapy by studying the works of Bach and writing **fugues**. Taking a break from **counterpoint** exercises, he added two movements – a final **rondo** and a connecting **Intermezzo** – to the reworked *Phantasie*, and thus created his Concerto for Piano and Orchestra.

Ferdinand Hiller, a conductor to whom Robert dedicated the concerto (hoping to heal a rift in their friendship), led the premiere in his Dresden subscription concert of 4 December 1845 with Clara as soloist. But the true dedicatee is Clara, for whom Robert characterised his devotion in the opening movement's tempo indication of *Allegro affettuoso*, the *Phantasie's* original title. Clara took pleasure in the results; she had long wanted a more brilliant vehicle for display of her virtuosity than the *Phantasie*. Felix Mendelssohn, the Schumanns' great friend, who expressed highest regard for Clara's playing and supported (with occasional private misgivings) Schumann's work as a composer, organised and conducted the Leipzig premiere on New Year's Day 1846. Thereafter, the concerto

was performed in important cities, often with Robert conducting; it remained a central work in Clara's repertoire, and is a lasting testament to the couple's remarkable personal and artistic partnership, cut short by Robert's death at age 46 in the Enderich asylum, where he recalled, in a letter to Clara, the concerto 'that you played so splendidly'.

With an abrupt, **chromatic** cascade of chords, the soloist's opening entrance commands immediate attention, heralding the oboe's statement of the primary theme, echoed by the piano. The theme's three-note descending motif dominates deliberations between the orchestra and soloist. The opening key of A minor yields, via the second theme, to triumphant C major, then to an expressive reverie in A flat major, showcasing the piano accompanied by radiant strings and plaintive woodwind. A return to earlier debates interrupts this dream, restores the opening theme and launches the soloist into an extended **cadenza**, capped by a quick **coda** that ends emphatically.

The second-movement *Intermezzo* (*Andantino grazioso*) hosts a more congenial but equally passionate dialogue. Short musical ideas are exchanged politely between soloist and orchestra, but as they warm to their topic, an eloquent contrasting theme sings out richly from

the cellos, ornamented expansively by the piano. As the conversation fades, clarinets and bassoons recall the opening movement's three-note motif, first in A minor, then in A major. Without pause, the piano seizes the major motif and launches into a robust, triple-metre rondo marked *Allegro vivace*, driven by the soloist's extensive bravura passagework. The third-movement theme (itself a transformation of the primary first-movement theme, subtly strengthening the concerto's structural unity) surfaces buoyantly through harmonic sequences that build to an exhilarating conclusion.

Samuel C. Dixon © 2003

First performance: 4 December 1845, Dresden. Ferdinand Hiller, conductor; Clara Schumann, soloist.

First WASO performance: 24 June 1944. Ernest J. Roberts, conductor; Trixie Shephard, soloist.

Most recent WASO performance: 18-19 August 2017. Asher Fisch, conductor; Jayson Gillham, soloist.

Instrumentation: solo piano; two each of flutes, oboes, clarinets and bassoons; two horns and two trumpets; timpani; strings.

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PROKOFIEV Piano Concerto No.1

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Fri 15 & Sat 16 November 2019

Glossary

Cadenza – a showy passage by a solo instrument, usually towards the end of a concerto movement. Originally, cadenzas were improvised by the soloist to show off their brilliant technique.

Chromatic – use of notes that are not part of the key.

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

Counterpoint/contrapuntal – 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'.

Fugue – a contrapuntal style of composition in which a short melody is sounded by one voice or part and subsequently taken up by others.

Intermezzo – a light, reasonably short movement which goes in between two weightier ones.

Rondo – a musical form where a main idea (refrain) alternates with a series of musical episodes. Classical composers often wrote the final movement of their symphonic works in rondo form.

About The Music

Richard Strauss

(1864 – 1949)

Don Juan, Op.20

Don Juan arrived like a bolt out of the blue when it was premiered in Weimar in 1889. Up until that time Richard Strauss appeared to be heading down a reasonably conventional career path, with works that were tinged with progressive tendencies (such as the 'symphonic fantasy' *Aus Italien*) but still mostly within the bounds of conservative concert culture (that is to say, he had written serenades, concertos and symphonies). But with *Don Juan*, Strauss nailed his colours firmly to the mast of *outré* composers such as Berlioz, Liszt and Wagner. This is all the more surprising since Strauss had grown up in a household with very straight-laced musical tastes – his father, Franz, was one of the most celebrated horn players of the time and an outspoken opponent of Wagner's music. By aligning himself with the radical trio of composers listed above, Richard Strauss was breaking with the father and declaring his own identity. If the scenario wasn't oedipal enough, how fitting it is that the work that should mark the rupture was *Don Juan*, which takes as its narrative the sexual adventures of a young, virile hero.



Strauss wrote *Don Juan* in a flurry of activity in the spring and summer of 1888, during which time he turned 24. *Don Juan* was inspired by the verse drama of the same name by Austro-Hungarian poet Nicolaus Lenau. In fact, the frontispiece of the published orchestral score includes three specially selected quotations from Lenau's poem. Swaggering sexual adventurer Don Juan has been an archetype in European literature since the early 17th century. He is well known to musical audiences through his characterisation in the Mozart-Da Ponte opera *Don Giovanni*. The events that befall him vary from one telling of the tale to another, but they invariably involve serial seductions and a trail of destruction.

Strauss' **tone poem** opens with a scurrying figure played by the entire orchestra which leads without a break into an energetic theme announced by the violins. Here is Strauss' representation of the indefatigable lover. Various episodes follow – 'love scenes' all – in which the objects of Don Juan's desire are signalled by a solo violin, in the first instance, and a solo oboe, in the second. These contrasting episodes are interspersed with the return of the opening theme as the protagonist moves 'onward and upward to ever new conquests' (to quote Lenau). A significant new theme – which bursts forth on the four horns in unison – is further associated with the sexually adventurous hero. However, in keeping with most versions of the Don Juan narrative, things do not end well for the protagonist. Tired of life, he thrusts himself on the sword of an opponent. Robbed of vitality, Don Juan falls lifeless to the ground.

As the foregoing suggests, Strauss' *Don Juan* traces a story. But enjoyment of the tone poem is not contingent upon following the narrative step by step. Simply relish the untrammelled *brio*, brilliant orchestration and profound imagination of a fresh, young talent. Richard Strauss had arrived.

Robert Gibson © 2014

First performance: 11 November 1889, Weimar. Composer conducting.

First WASO performance: 2-3 October 1964. John Farnsworth Hall, conductor.

Most recent WASO performance: 9 September 2017. Asher Fisch, conductor.

Instrumentation: three flutes (one doubling piccolo), two oboes and cor anglais, two clarinets, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and percussion; harp; strings.

YOU MAY ALSO ENJOY

BERLIOZ *Symphonie fantastique*
Featured in *Symphonie Fantastique*
Thu 3, Fri 4 & Sat 5 October 2019

Glossary

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.

About The Music

Richard Strauss

(1864 – 1949)

Tod und Verklärung (Death and Transfiguration), Op.24

On his deathbed, Strauss famously remarked to his daughter-in-law that he ‘heard so much music’. She offered him manuscript paper but he replied that he had ‘composed it 60 years before in *Tod und Verklärung*. This is just like that.’ In 1888, however, Strauss was 24 years old and in perfect health. His career was beginning to take wing, and as a relatively recent convert to the ideals of the ‘New German’ school of music – represented by Liszt, Wagner and their followers – Strauss largely abandoned the classicising, Brahmsian aesthetic which had been drilled into him by his father, horn player and composer Franz Strauss. Following Liszt, Strauss explored frankly descriptive music in his *Aus Italien*, and embarked on a series of **tone poems** such as *Don Juan* and *Macbeth*, in which his music embodied the events and characters in literary works of Lenau and Shakespeare respectively. In these and following works in the genre Strauss honed a musical idiom that enabled him to write music of great scenic and psychological immediacy in the great series of operas that he began, with *Guntram*, at around the time of *Tod und Verklärung*. But he did so by modifying the ‘symphonic’ principles of thematic contrast, key relationships and motivic development that had sustained both Brahms’ symphonies and the ‘endless melody’ of Wagner.

The program, or narrative structure, of *Tod und Verklärung* was Strauss’ own. He explained to a friend that the work depicts ‘the dying hours of a man who had striven towards the highest idealistic aims, maybe indeed those of an artist’.



First, we hear the man’s ‘irregular breathing’ and heartbeat, softly sounded in strings and timpani. The harp introduces two **motifs**, a dipping melody from high on the flute and a rising **chromatic** figure from the oboe, perhaps representing the man regaining consciousness. The breathing music returns, followed by a melody, consisting of a rising **octave** and stepwise descent, which presages the music’s later depiction of the man’s memories of childhood and youth.

The immobile opening section is shattered by music of sudden agony that introduces a new urgent theme and reaches a forceful climax. There follows a series of reminiscences, with development of some of the themes heard in the opening section. It’s not hard to imagine the dying man remembering childhood, love, physical vigour; but increasingly a baleful **syncopated** figure, based on the irregular breathing of the start, seeks to interrupt these reveries. The suffering man refuses to bow to the pain, insisting on the ‘memory’ themes in the face of the assault of pain. He is rewarded by three statements of the theme representing the Ideal: a simple upward-moving **major** melody brightened by the harmonic step from the **tonic** to a major chord one degree higher.

The third statement combines with one of the heroic themes from earlier, but even here at what would be the climax of a symphonic movement, the resolution is withheld and the music sinks back to earth. The fast agonised music returns; brutal rhythms and a sudden upward rush of string and woodwind figures tell us that the man has died. From the depths of the orchestra, the tam-tam (the only percussion in this score) sounds softly. The music, based on the ‘childhood’ theme, very gradually billows like cloud, finally reaching a stratospheric high G in the violins. The final **coda** is an ecstatic rhapsody on the ‘Ideal’ motif, passing through different keys and colours. Unlike its first appearances, the motif here reaches a climax, but then gradually fades away. Strauss has been criticised for failing to depict this blissful moment convincingly, but he himself fully understood that the Ideal can only be ‘gloriously achieved in everlasting space’; such a thing ‘could not be achieved here below’. Like poets who have fallen silent throughout the ages when asked to put the ineffable into words, Strauss’ music points the way, and produces a work of

great beauty as it does so. In one of his last major utterances, ‘Im Abendrot’ (at dusk) from the *Four Last Songs*, Strauss quotes the ‘Ideal’ theme when the singer, watching the unbearably beautiful sunset with her partner of many years, asks, ‘Is this, perhaps, death?’

© Gordon Kerry 2014

First performance: 21 June 1890. Composer conducting.

First WASO performance: 26 June 1948. Eugene Goossens, conductor.

Most recent WASO performance: 7-8 March 2014. Asher Fisch, conductor.

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

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Mountain

Featured in *Organ Symphony*
 Fri 15 & Sat 16 November 2019

Glossary

Chromatic – use of notes that are not part of the key.

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

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 (e.g. Greensleeves).

Motif – a short, distinctive melodic or rhythmic figure, often part of or derived from a theme. In dramatic or descriptive music, motifs may be associated with people, places or ideas.

Octave – interval between two notes separated by a distance of 12 semitones, for example, from middle C on the piano to the C immediately above or below. The aural effect is that of one note duplicated by another that sounds the same, but at a higher or lower pitch.

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

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.

Tonic – the main note in a key, and the chord built on this note; in the key of G major, G is the tonic.

Symphonie Fantastique

Phantoms, passions and
love-sick fantasies.

SCHMITT *Rêves*

JAMES LEDGER Viola Concerto
(WORLD PREMIERE)

BERLIOZ *Symphonie fantastique*

Fabien Gabel conductor

Brett Dean viola

Fri 4 & Sat 5 October 7.30pm
Perth Concert Hall

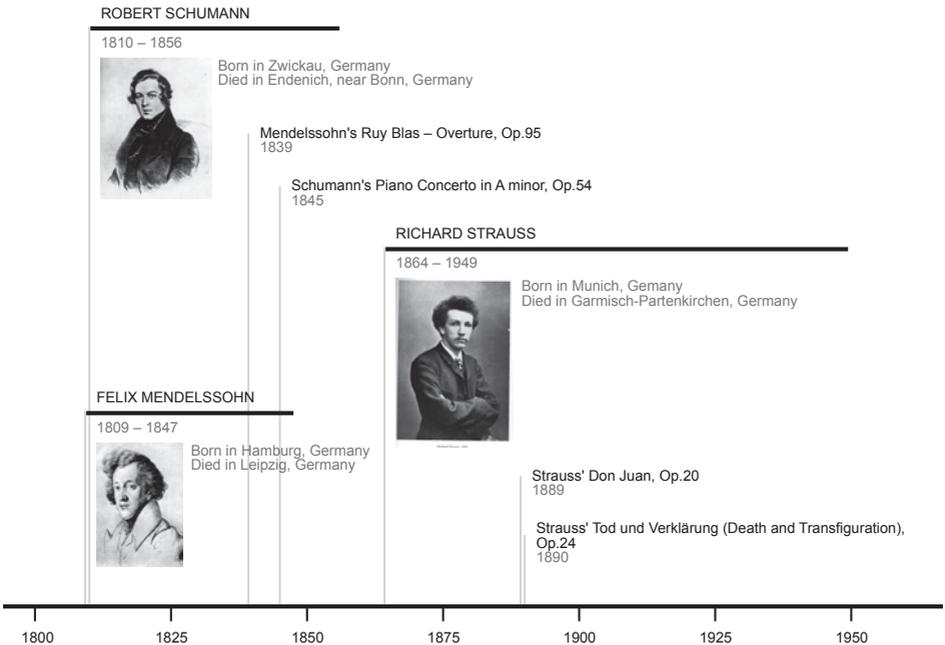
Tickets from \$33*

About The Speaker

William Yeoman Pre-concert Speaker

William Yeoman is senior arts writer at The West Australian newspaper. A keen classical guitarist, he is also a regular contributor to Gramophone and Limelight classical music magazines. A former literary editor at the West Australian, William is currently director of Perth Festival Writers Week.

Timeline of Composers & Works





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9326 0000
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Vespers

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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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**act
belong
commit**

Meet The Musician

Shigeru Komatsu Cello

What is your first musical memory?

My parents bought some picture books which came with LP records when I was three. One of the books was about a cellist in an orchestra, who wasn't the best. The story included Beethoven's Sixth Symphony, and quite a few cello solos. I'm reminded of the story every time I play Beethoven 6.

When did you join WASO?

In 1987, after playing in the ABC Sinfonia in Sydney for 19 months.

What is your favourite concert of all time?

The Brahms Festival with Maestro Fisch. I wish Brahms wrote more symphonies, but in the meantime I feel we are lucky to be able to perform these four. Maybe four is more than enough after all?

You are great at drawing. What inspires you?

I am not great at drawing, but I normally draw on our cello part during our rehearsals. Of course this never happens during rehearsals with Maestro Fisch! I just try to make long, hard rehearsals a bit more enjoyable.

Do you have a favourite piece of artwork?

I like different styles but Norman Rockwell's work is my favourite.

What is your daily routine?

On weekdays, I wake up at 4:30 am, clean the house, prepare my two son's lunch, then go to Bold Park pool for swim. On the weekends, I go to the beach to swim with stingrays, stingrays, turtles, sea-lions and of course sharks, followed by a nice cold shower. Three times a week I also go to the Gym before the rehearsal. I practice cello really hard in my dreams!



How do you enjoy spending time with your family?

My two sons, who are at university, play State League Basketball on Sunday. My wife and I enjoy watching these games, but I only see Sebastian's under 20s game through the small screen of my video camera. I am the video man for his team.

Where was your last overseas visit?

I went on a concert tour to Japan with my cello quartet "I Cellisti" in July this year. We were looked after very well, even our cellos had their own seats on the plane. We played 5 concerts, and all five were packed. Especially the 1250-seat Concert Hall in Tokyo, which was great.

I am most proud of...

To be part of this amazing orchestra WASO. I feel so lucky to perform great orchestral pieces with top conductors, and to play concertos with international soloists.

WASO Community Engagement

Crescendo students enjoy afternoon tea with the Governor of Western Australia

On Sunday 19 May, the Year 5 students in our Crescendo Program, were invited by The Honourable Kim Beazley AC Governor of Western Australia to visit Government House for afternoon tea and a tour. Students attended a rehearsal in the magnificent Government House Ballroom as part of the 'Music on the Terrace' series before walking across to the House where they were met at the door by The Governor and his wife Ms Susie Annus. They performed "Gently the River" in 3-part harmony in the Music Room, followed by afternoon tea and a tour of the house. This was the first time our students from North Parmelia Primary School and Medina Primary School have performed as a combined choir. Everyone was impressed with their musicianship, respect and behaviour on the day.

In addition to this special trip to Government House, 420 students, teachers and parents from our Crescendo Program attended the Primary School Concert 'Maximus



Musicus Joins the Choir' at the Perth Concert Hall as part of Education Week+. Students listened to music from around the world performed by WASO and a children's choir and enjoyed the story about the musical mouse who finds himself in the concert hall.

WASO is currently teaching 364 Pre-primary to Year 5 students across 30 classes per week in our El Sistema inspired free music education program in Kwinana.

Crescendo is proudly supported by Crown Resorts Foundation, Packer Family Foundation, Tianqi Lithium Australia, Feilman Foundation, The Stan Perron Charitable Foundation, Bunning Family, Euroz Charitable Foundation, The Department of Education Instrumental Music School Services and Crescendo Giving Circle.



ABC Radio

Tune in to ABC Radio Great Southern on Wednesday mornings at 10.45am when WASO's Executive Manager, Community Engagement, Cassandra Lake joins Gianni Di Giovanni to share stories about classical music and composers.

Listen via the ABC Listen app.



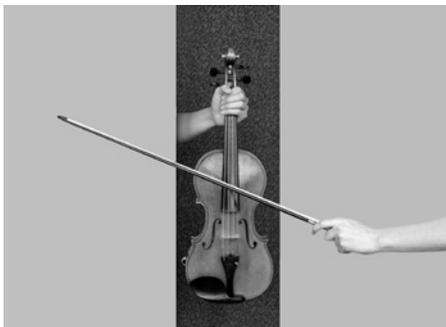
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Did you know that by making a donation of \$40 or more, you become a WASO Friend?

A WASO Friend donation means:

- 1) You have made an important **tax-deductible gift** supporting your Orchestra to continue to experience inspiring and joyful concerts year round
- 2) You receive our printed **Encore newsletter** to Patrons & Friends three times a year, keeping you up to date with all the Orchestra's latest developments
- 3) You receive **special invites** to a range of exclusive events each year, where you can meet other music-lovers who support WASO through a gift and get to know the WASO's musicians



WASO Friends donating \$40 or more are an important part of WASO's philanthropic community and your support is highly valued.

Let's be friends!

Make your donation with your 2020 subscription, at the WASO Box Office or online at waso.com.au/support-us

Patrons & Friends Event

Andrew Nicholson & Ali Bodycoat at The Ellington

Monday 28 October | 6pm
The Ellington Jazz Club

For all Patrons, Friends & Bequestors

It's back! Join us for an incredible evening of jazz with WASO's Principal Flute, Andrew Nicholson and renowned Perth jazz vocalist, Ali Bodycoat, as they interpret the music of Michel LeGrand.

Held in the atmospheric surrounds of Perth's beloved jazz club, The Ellington, this will be a special, one-night only event. Don't miss out!

Tickets are \$60 seated or \$40 standing and include a glass of wine and antipasto



platter to share. **Please book through the WASO Box Office on 9326 0000.**

All proceeds from the evening support the Friends of WASO Scholarship, allowing WASO musicians to engage in professional development opportunities.

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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Thank you to all our

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The 2019 WASO Song Book

We are grateful to those who have supported new works commissioned for the Orchestra by WASO for 2019 and beyond

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Prue Ashurst
In memory of Mary Rodoreda
Geoff Stearn
Anonymous (1)

Group Commission

Supporting a new work by **Iain Grandage to be premiered as part of WASO's 2019 Season, in honour of Professor David Tunley**

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