



West Australian
Symphony Orchestra

The Art of Orchestration

MORNING SYMPHONY SERIES

Thursday 21 November 2019, 11am

Perth Concert Hall

Discovery Concert: The Art of Orchestration

MASTERS SERIES

Friday 22 November &

Saturday 23 November 2019, 7.30pm

Perth Concert Hall



Wesfarmers Arts
Principal Partner



Wesfarmers Arts

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Symphony Orchestra
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love of music.



Shigeru Komatsu –
WASO Cello

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MORNING SYMPHONY SERIES

The Art of Orchestration

BACH, J.S. orch. STOKOWSKI Toccata and Fugue in D minor

RAVEL *Alborada del gracioso*

MUSSORGSKY orch. RAVEL *Pictures at an Exhibition*

Promenade –

1. *Gnomus* (Gnome)

Promenade –

2. *Il vecchio castello* (The Old Castle)

Promenade –

3. *Tuileries. Dispute d'enfants après jeux* (Tuileries. Children quarrelling after play)

4. *Bydło* (Oxen)

Promenade –

5. *Ballet of the Unhatched Chicks*

6. *'Samuel' Goldenberg und 'Schmuyle'*

7. *Limoges. Le marché. La grande nouvelle* (Limoges Market. The Big News) –

8. *Catacombæ. Sepulcrum romanum* (Catacombs. A Roman Sepulchre) –

Con mortuis in lingua mortua (With the Dead in a Dead Language)

9. *The Hut on Hen's Legs. Baba Yaga* –

10. *The Great Gate of Kiev*

Asher Fisch conductor

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Ashley Smith (see page 19 for his biography). The Pre-concert Talk will take place at 9.40 am in the Main Auditorium.


Wesfarmers Arts
Principal Partner

Discovery Concert: The Art of Orchestration

BACH, J.S. Toccata and Fugue in D minor

BACH, J.S. orch. STOKOWSKI Toccata and Fugue in D minor

STRAUSS, R. *Morgen!*

STRAUSS, R. *Ich wollt' ein Sträusslein binden*

STRAUSS, R. *An die Nacht*

STRAUSS, R. *Freundliche Vision*

STRAUSS, R. *Cäcilie*

Interval (25 mins)

MUSSORGSKY orch. RAVEL *Pictures at an Exhibition*

Asher Fisch conductor/presenter

Siobhan Stagg soprano

Joseph Nolan organ

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

2019 Upcoming Concerts



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VERDI Requiem

Asher Fisch conductor (pictured)

Siobhan Stagg soprano (2019 WASO Artist in Association)

Stefanie Irányi mezzo soprano

Paul O'Neill tenor

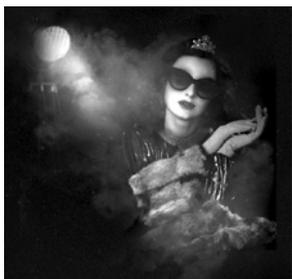
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St George's Cathedral Consort

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Benjamin Northey conductor

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Asher Fisch appears courtesy of Wesfarmers Arts. Christmas Symphony is proudly supported by City of Perth.

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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

VIOLIN

Laurence Jackson
Concertmaster

Semra Lee-Smith
A/Assoc Concertmaster

Graeme Norris
A/Assistant Concertmaster

Zak Rowntree*
Principal 2nd Violin

Kylie Liang
• Penrhos College
Assoc Principal 2nd Violin

Stephanie Dean
• Marc & Nadia Geary

Sara Duhig^
Beth Hebert

Alexandra Isted
Jane Johnston°

Sunmi Jung
Christina Katsimbardis

Sera Lee^
Andrea Mendham°

Akiko Miyazawa
Lucas O'Brien

Melanie Pearn
Ken Peeler

Louise Sandercock
Jolanta Schenk

Jane Serrangeli
Kathryn Shinnick

Bao Di Tang
Teresa Vinci°

Susannah Williams^
David Yeh

VIOLA

Alex Brogan
A/Principal Viola

Benjamin Caddy
A/Associate Principal Viola

Kierstan Arkleysmith
Nik Babic

George Batey^
Katherine Drake^

Alison Hall
Rachael Kirk

Mirjana Kojic^
Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath
• Tokyo Gas
Melinda Forsythe°

Peter Grayling^
Shigeru Komatsu

Oliver McAslan
Nicholas Metcalfe

Anna Sarcich^
Tim South

Jonathan Tooby^

DOUBLE BASS

Andrew Sinclair*
John Keene

Sarah Clare^
Louise Elaerts

Christine Reitzenstein
Andrew Tait

Mark Tooby

FLUTE

Andrew Nicholson
• Anonymous

Mary-Anne Blades
• Anonymous

Andrew Freeman^

PICCOLO

Michael Waye
• Pamela & Josh Pitt

OBOE

Liz Chee
A/Principal Oboe

Annabelle Farid°
Samuel Parry^

COR ANGLAIS

Leanne Glover
• Sam & Leanne Walsh

CLARINET

Allan Meyer
Catherine Cahill^
Lorna Cook

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner
Adam Mikulicz
Peter Moore^

CONTRABASSOON

Chloe Turner

HORN

★ Section partnered by
Margaret & Rod Marston

David Evans

Robert Gladstones
Principal 3rd Horn

Sarah Brien^
Julia Brooke

Deborah Hart^
Francesco Lo Surdo

TRUMPET

Brent Grapes
• Anonymous

Jenna Smith
Peter Miller

Benjamin Noonan^

TROMBONE

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

Liam O'Malley
Matthew Walker^

BASS TROMBONE

Philip Holdsworth

TUBA

Cameron Brook
• Peter & Jean Stokes

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney
Francois Combemorel

Assoc Principal
Percussion & Timpani

Robyn Gray^
Tegan LeBrun^

Thomas Robertson^
Paul Tanner^

HARP

Melina van Leeuwen^
Julie Kim^

CELESTE

Graeme Gilling^

SAXOPHONE

Matthew Styles^

★ Section partnered by
•Chair partnered by
*Instruments used by these
musicians are on loan from
Janet Holmes à Court AC.

Principal
Associate Principal
Assistant Principal
Contract Musician*
Guest Musician^

About The Artists

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). 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*, *Der 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.



Siobhan Stagg

Soprano

Mildura-born Siobhan Stagg is WASO's 'Artist in Association' for 2019. Recent career highlights have included *Pelléas et Mélisande* at Opéra de Dijon, Brett Dean's arrangement of Debussy's *Ariettes oubliées* with the Orchestre National de Lyon, and Pamina in *The Magic Flute* at the Deutsche Oper, Berlin, as well as her US debut at Lyric Opera of Chicago in Massenet's *Cendrillon*. A soloist at the Deutsche Oper Berlin since 2013-14, her roles have also included Gilda (*Rigoletto*), Adele (*Die Fledermaus*), Sophie (*Der Rosenkavalier*), 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).



Joseph Nolan

Organ

Hailed by BBC Radio 3 Record Review for his 'miraculous playing'; and by Gramophone for his 'towering technique, vivid virtuosity and inspired interpretative intensity' Joseph Nolan is recognised as one of the world's leading organists.

A recording artist for award-winning UK label, Signum records, Joseph has recorded ten disks on the world's most famous organs attaining innumerable five star reviews and Editor's Choice awards from Limelight Magazine, Gramophone and BBC Music Magazine. Notably, Gramophone named Nolan's final disc in his complete Widor cycle as a Critic's Choice for 2017.

Joseph is also in much demand as a concerto and solo organist performing with the Sydney Symphony Orchestra at Sydney Opera House, WASO at Perth Concert Hall and the Malaysian Philharmonic at Petronas Concert Hall. 2020 will see Joseph making his concerto debut with the QSO at QPAC.

The French Government awarded Joseph the title of Chevalier des Arts et des Lettres for services to French music. The University of Western Australia awarded Joseph their prestigious higher doctorate, The Doctor of Letters, in 2018.

About The Music

Johann Sebastian Bach

(1685 – 1750)

Tocatta and Fugue in D minor, BWV 565

Symphonic **transcription** by Leopold Stokowski (1882-1977)

Tocatta: *Adagio (Improvvisato)* – *Allegro*

Fugue: *Moderato*

In 1981 musicologist Peter Williams ruffled feathers by suggesting that Bach's most famous organ work wasn't by Bach. And possibly not for the organ. Since then, various theories about its authorship and instrumentation have come and gone, including that it was for violin (the patterns in the **fugue** subject where the theme bounces off a repeated A on every second **semiquaver** are very violinistic).

Scholar Jonathan B. Hall argues that the work was composed for organ, by Bach student Cornelius Heinrich Dretzel in Nuremberg. At least one other work attributed to Bach has been shown to be by Dretzel, but the point about the D minor **Tocatta** and Fugue is how un-Bachian it is: as Hall notes, it is unlike Bach literally to repeat his opening gesture or use piled-up **chords** for purely sonic effect; the **counterpoint** is dramatic but somewhat basic, the fugue effectively giving up for a return to the toccata material at the end.

Williams referred to the way the 'Gothic organists from [Albert] Schweitzer to [Helmut] Walcha' had approached the piece in the early- to mid-20th century, playing it on gargantuan instruments that Bach can



scarcely have imagined. Such extremes of dynamics and colour suffuse Leopold Stokowski's orchestration of the piece, which is a perfect showpiece for orchestra.

Stokowski avoids the mistakes that organist-composers make in over-blending orchestral sound. He allows different sections to shine – especially the strings – but uses forceful orchestral tutti to evoke the sound of a massive instrument in a vast space.

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First performance: February 1926. The Philadelphia Orchestra conducted by Stokowski. Recorded on 6 April 1927.

First WASO performance: 6 February 1975. David Measham, conductor.

Most recent WASO performance: 11 February 1984. Measham, conductor.

Instrumentation: four flutes (two doubling piccolo), three oboes and cor anglais, three clarinets and bass clarinet, three bassoons and contrabassoon; six horns, three trumpets, four trombones and tuba; timpani; two harps; celesta; strings.

Glossary

Chord – several notes (usually three or more) played simultaneously.

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.

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

Semiquaver – a very rapid note, which has half the time value of a quaver.

Tocatta – from the Italian *toccare* (to touch). A virtuosic keyboard piece in free form, designed to display the player's fingerwork and technique.

Transcription – transcribing a piece of music from one medium to another. It can refer to arranging a piece to be played on a different instrument (as in this case, i.e. arranging a piece originally written for organ for symphony orchestra).

Richard Strauss

(1864 – 1949)

Morgen!, Op.27 TrV 170, No.4

Ich wollt' ein Sträußlein binden, Op.68 TrV 235, No.2

An die Nacht, Op.68 TrV 235, No.1

Freundliche Vision, Op.48 TrV 202, No.1

Cäcilie, Op.27 TrV 170, No.2

In certain **arias** by Mozart, Strauss once wrote, 'Eros himself sings in Mozart's melody; Love in its most beautiful, purest form speaks to our feelings...'. Both composers married singers for whom they wrote some of their most memorable work; the comparison between the two composers' lifelong love for the soprano voice has often been made but is no less valid for that. Like Mozart's, Strauss' writing for the solo voice in opera and song is often more than slightly erotic, and his choice of texts in his 200-odd **Lieder** bears this out.

In 1894 Strauss married the singer Pauline de Ahna, whose voice was clearly the ideal for Strauss, regardless of the intended performer of any given song. He described Pauline as 'the model interpreter of my songs. Her performance is distinguished in equal measure by the most subtle penetration of the poetic content, impeccable taste in shaping the melody, refinement and grace.' He also praised 'her excellent breathing technique [and] completely even tone and pathetic interpretation... What a shame that she turned too early to the wonderful career of an excellent, model housewife and mother!'



Strauss' single most famous song, *Morgen!*, sets a text by John Henry Mackay (1864–1933), a Scot who lived in Germany from early childhood and devoted himself to anarchist politics, experimental verse and up-front homosexuality at a time when none of the above was exactly tolerated. *Morgen!* is a fairly conventional lyric dealing with the promise of lovers being reunited. Strauss wrote the Op.27 set in 1894 as a wedding present for Pauline, orchestrating *Morgen!* in 1897. His setting is an early masterpiece, beginning with the orchestra (or piano) before the singer enters in mid-sentence. The violin solo represents the bliss of the united lovers, but as this is still in the future, Strauss likewise ends the song on a note of erotic expectation.

Strauss wrote no songs between 1906 and 1916, when he started working with soprano Elisabeth Schumann. For her he composed the six songs, Op.68 to poems by Clemens Brentano (1778-1842), though Schumann seems never to have performed the whole set. The poet, who ‘wandered about the countryside with a guitar on his back like a medieval minstrel’ collecting folk poetry, helped compile the anthology *Des Knaben Wunderhorn* on which Strauss and Mahler drew extensively. A poem like *An die Nacht* captures a number of the favourite motifs of Romanticism – the ‘holy’ nocturnal scene, the namecheck of a pagan god (Bjelbog, a Slavic god of light whose spear plunges into the earth), and erotic passion somehow linked to images of wounds and wedding feasts. Many years after composing them, Strauss, having finished his opera *Die Liebe der Danae* in 1940, ‘relaxed’, according to Michael Kennedy, by orchestrating five of the Brentano songs.

In the poem by Heinrich Hart (1855–1906), Cécilie admonishes her lover that if only he knew how she suffered he could come to her. Strauss responds with turbulent, yearning music. This song is one of the Op.27 set composed shortly before the Strausses’ wedding in 1894 and orchestrated three years later.

Until they fell out, Strauss set a few poems by Otto Bierbaum (1865–1910), which Norman Del Mar describes as ‘of themselves often lightweight, [but] able to touch a vein of gold in Strauss’ lyrical make up. Composed in 1900 but orchestrated in 1918, *Freundliche Vision* depicts the gentle scene of lovers, in a kind of serene ecstasy, on their way to spending their lives together blissfully in a cool white house in a green wood.

Another of the Brentano songs, *Ich wollt’ ein Sträußlein binden* (I wanted to make a bouquet) is – apart from the joke value of the title for its composer – much more in the tradition of the Romantic love-song. In this poem, the singer wants to make a bouquet for his lover but it’s getting late and he can’t find any flowers. Finally, through his tears he spies one bloom but, as often happens in German verse, the flower begs not to be picked. For want of a flower, boy loses girl. Strauss’ music has a delicate irony with its use of what Del Mar calls ‘mock pathetic **chromatic harmonies** and tearful episodes’.

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Glossary

Arias – a song for solo voice.

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

Harmony/harmonies – the chords in a piece of music and how they are arranged.

Lieder – German for ‘songs’, but more specifically a style of song popular in the early 19th century, with a particularly expressive vocal line and the piano accompaniment as equal partner in the music.

Maurice Ravel

(1875–1937)

Alborada del gracioso

It's somewhat ironic that, whilst Spanish composers such as Turina and Falla travelled to Paris to perfect their compositional skills, French composers had long been intoxicated with the rhythms and folk melodies of Spain. Maurice Ravel, whose 'Spanishness' astonished even Andalusian composer Manuel de Falla, in fact visited Spain on only a few occasions. However from his Basque mother he inherited a passion for the music in general and for the **habanera** in particular. Ravel was a master orchestrator whose skilful manipulation of colour and texture places him among the finest composers in this vein.

Alborada del gracioso was originally written for piano, as part of a five-movement set entitled *Miroirs* which appeared in 1905. The piece is a powerful evocation of a guitar, being played by a virtuoso in the Spanish tradition. The timbres featured in Ravel's orchestration (made in 1918) make the guitar references explicit, with much use of harp, and string pizzicato and **harmonics**, as well as an extensive percussion section (with particularly prominent parts for side drum and castanets).



There are a number of specific genres in Spanish folk music which bear the name 'Alborada' (literally 'dawn song'), but Ravel was perhaps thinking more of the romantic medieval idea of a farewell serenade sung by a lover, as he rides away from his beloved at dawn. The complete title, 'Morning Song of the Jester', aptly suggests the music's volatile nature, by turns melancholy, playful and extravagant.

Adapted from a note by Elliott Gyger
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First performance: 17 May 1919, Paris. Padeloup Orchestra conducted by Rhené-Baton.

First WASO performance: 15-16 March 1973. Vaughan Hanly, conductor.

Most recent WASO performance: 26-28 November 2015. Asher Fisch, conductor.

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

Glossary

Habanera – Cuban dance, precursor of the tango. Most famous example is 'L'Amour est un oiseau rebelle' in Bizet's opera *Carmen*.

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

About The Music

Modest Mussorgsky

(1839 – 1881)

orchestrated by Maurice Ravel

(1875–1937)

Pictures at an Exhibition

Promenade –

1. *Gnomus* (Gnome)

Promenade –

2. *Il vecchio castello* (The Old Castle)

Promenade –

3. *Tuileries. Dispute d'enfants après jeux*
(Tuileries. Children quarrelling after play)

4. *Bydło* (Oxen)

Promenade –

5. *Ballet of the Unhatched Chicks*

6. *'Samuel' Goldenberg und 'Schmuyle'*

7. *Limoges. Le marché. La grande nouvelle*
(Limoges Market. The Big News) –

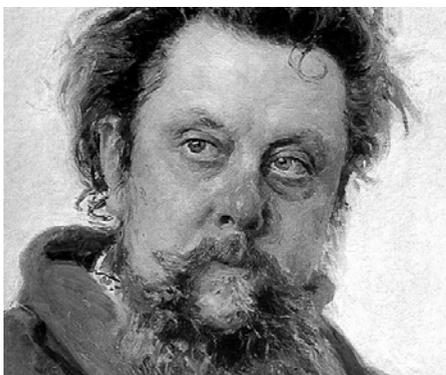
8. *Catacombæ. Sepulcrum romanum*
(Catacombs. A Roman Sepulchre) –
Con mortuis in lingua mortua (With the
Dead in a Dead Language)

9. *The Hut on Hen's Legs. Baba Yaga –*

10. *The Great Gate of Kiev*

Mussorgsky's *Pictures at an Exhibition* is piano music but it has inspired more orchestrations and arrangements than possibly any other piece of music. And it was one of these – Ravel's brilliant orchestration from 1922 – that brought this remarkable music to widespread public attention decades before it entered the piano recital repertoire.

Mussorgsky never intended to orchestrate *Pictures at an Exhibition*, and yet many musicians have felt that this vivid music called for orchestral colours. Among them were conductors Henry Wood (who withdrew his 1915 effort after Ravel's was published) and Leopold Stokowski, as well as Serge Koussevitzky, whose instructions to Ravel were that the orchestration be in the style of Rimsky-Korsakov, the one composer who, surprisingly, didn't attempt the task.



Ravel didn't have access to Mussorgsky's original music from 1874 – only the 1886 edition by Rimsky-Korsakov, compromised by misreadings and errors – but he aimed for fidelity to Mussorgsky's style, sublimating his own. It's no accident that his orchestration was praised for *not* sounding like his ballet *Daphnis*. Similarly, and despite Koussevitzky's instructions, Ravel avoided the showy glamour of, say, *Scheherazade*.

The exhibition of the title was a memorial in honour of Mussorgsky's friend, the architect and artist Viktor Hartmann, who had died in 1873, at the age of 39. As an architect he was notoriously bad at constructing 'ordinary, everyday things' but, given palaces or 'fantastic' structures, his artist's imagination was capable of astonishing creativity.

From hundreds of drawings and watercolours, Mussorgsky chose ten – some showcasing Hartmann's imagination, others reflecting his travels. His music places the listener at the exhibition itself, promenading from picture to picture in 'Russian style' with a lopsided alternation of five- and six-beat groupings. (Mussorgsky said his own 'profile' could be seen in these Promenades.) Then, pausing before each artwork, he takes us into its world.

Several of the movements reveal Mussorgsky's fascination with speech rhythms and his gift for characterisation. The *Tuileries* movement, for example, is a

fond depiction of shrieking children in the palace gardens, although these Parisian children seem to be calling for their nanny in Russian: 'Nianya! Nianya!' Gossiping women populate the *Limoges Market*.

Later, in 'Samuel' *Goldenberg und 'Schmuyle'*, Mussorgsky unites two portraits of Polish Jews in a timeless narrative: the poor Schmuyle begging from the rich Samuel (Yiddish and German variants of the same name). Samuel appears first – assertive and powerful – with (in Ravel's orchestration) full strings. Then, in a stroke of genius, Ravel casts a stuttering trumpet as Schmuyle.

Even more memorable is Ravel's decision to give the troubadour in front of *The Old Castle* a saxophone to play. Gestures such as these have become so intimately associated with Mussorgsky's music they seem inevitable and it's no surprise that Ravel's orchestration remains the best-known of the many that have been made.

It's not without its flaws, though. In *Bydło (Oxen)*, Ravel's reliance on Rimsky's edition resulted in a striking departure from Mussorgsky's original, which begins with heavy, thundering **chords** in the piano's bass. What we hear instead is a gradual **crescendo**, emerging from the muted sound of bassoons, tuba, cellos and basses: entirely 'wrong' but an ingenious representation of the approach and passing of a Polish ox-drawn wagon.

The ponderous *Bydło* is followed by chirping flutes, fluttering violin **trills**, and the **staccato** tapping of chicks at their shells for Mussorgsky's imaginary *Ballet of the Unhatched Chicks*. Then, in another swift change of mood, a pair of movements

inspired by Hartmann's painting of the Paris catacombs: *Catacombs. A Roman Sepulchre and With the Dead in a Dead Language*. Cue gloomy brass sounds and an introspective evocation of the *Promenade* theme in a **minor** key, which Ravel gives to the oboes and cor anglais against a background of shivering high strings.

The final pair of pictures brings the music to a climax: a fantastical clock in the form of Baba Yaga's hut and a competition entry for a grand city gate. Unlike Western witches, *Baba Yaga* travels in a mortar propelled by a pestle – her broomstick is for sweeping over her tracks – and her music is terrifying and inexorable.

The Great Gate of Kiev conveys an 'old heroic Russia' with a **Russian Orthodox chant** ('As you are baptised in Christ'), which Ravel gives to clarinets and bassoons in imitation of Russian reed organs. This is interrupted by a characteristically Russian peal of bells, which Ravel gives to everyone *except* the tubular bells and glockenspiel – these are held in reserve for the *Promenade* theme as it rings out one last time.

Yvonne Frindle © 2019

First performance: 22 October 1922, Paris. Serge Koussevitzky, conductor.

First WASO performance: March 1967. Thomas Mayer, conductor.

Most recent WASO performance: June 2015. Eugene Tzigane, conductor.

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

Glossary

Chord – several notes (usually three or more) played simultaneously.

Crescendo – getting louder.

Minor – type 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*).

Russian Orthodox chant – a type of plainchant, the traditional music of the Russian Orthodox church.

Staccato – short, detached notes.

Trill – a very rapid alternation of two notes.

Text & Translation

Morgen!

Und morgen wird die Sonne wieder scheinen,
und auf dem Wege, den ich gehen werde,
wird uns, die Glücklichen, sie wieder einen
inmitten dieser sonnenatmenden Erde...

Und zu dem Strand, dem weiten,
wogenblauen,
werden wir still und langsam niedersteigen,
stumm werden wir uns in die Augen
schauen,
und auf uns sinkt des Glückes stummes
Schweigen...

John Henry Mackay (1864-1933)

Ich wollt' ein Sträußlein binden

Ich wollt ein Sträußlein binden,
Da kam die dunkle Nacht,
Kein Blümlein war zu finden,
Sonst hätt ich dir's gebracht.

Da flossen von den Wangen
Mir Tränen in den Klee,
Ein Blümlein aufgegangen
Ich nun im Garten seh.

Das wollte ich dir brechen
Wohl in dem dunklen Klee,
Doch fing es an zu sprechen:
»Ach, tue mir nicht weh!

Sei freundlich im Herzen,
Betracht dein eigen Leid,
Und lasse mich in Schmerzen
Nicht sterben vor der Zeit!«

Und hätt's nicht so gesprochen,
Im Garten ganz allein,
So hätt ich dir's gebrochen,
Nun aber darf's nicht sein.

Mein Schatz ist ausgeblieben,
Ich bin so ganz allein.
Im Lieben wohnt Betrügen,
Und kann nicht anders sein.

Clemens Brentano (1778-1842)

Tomorrow!

And tomorrow the sun will shine again,
and on the road I shall travel
it will unite us happy ones again,
in the midst of this sunbreathing earth...

And we shall go down to the wide, wave-blue
shore,
quietly and slowly;
in silence we shall look into each other's
eyes
and the hushed silence of happiness will
settle on us...

Translation: Natalie Shea
Symphony Australia © 2004

I wanted to make a bouquet

I wanted to make a bouquet,
but dark night came.
There was not a flower to be seen,
otherwise I would have brought you one.

Then from my cheeks flowed
tears, falling on the clover.
Now I saw a little flower
that had blossomed in the garden.

I wanted to pick it for you
there in the dark clover,
but it began to speak:
'Ah, don't hurt me!

'Be kind-hearted,
think of your own suffering,
and let me not die in pain
before my time!

And if it hadn't spoken so,
all alone in the garden,
I would have picked it for you,
but now that may not be.

My dear one hasn't come,
I am so utterly alone.
In love dwells grief;
that is how it must be.

Translation: Natalie Shea
Symphony Australia © 2004

An die Nacht

Heilige Nacht! Heilige Nacht!
Sternengeschlossener Himmelsfrieden!
Alles, was das Licht geschieden ist verbunden,
Alle Wunden bluten süß im Abendrot.

Bjelbogs Speer, Bjelbogs Speer
Sinkt ins Herz der trunkenen Erde,
Die mit seliger Gebärde eine Rose
In dem Schosse dunkler Lüste niedertaucht.

Heilige Nacht! Züchtige Braut, züchtige Braut!
Deine süße Schmach verhülle,
Wenn des Hochzeitsbechers Fülle sich
ergießet;
Also fließet in die brünstige Nacht der Tag!

Clemens Brentano (1778-1842)

Freundliche Vision

Nicht im Schläfe hab' ich das geträumt,
hell am Tage sah ich's schön vor mir.

Eine Wiese voller Margeriten;
tief ein weisses Haus in grünen Büschen;
Götterbilder leuchten aus dem Laube.
Und ich geh' mit einer, die mich lieb hat,
ruhigen Gemütes in die Kühle
dieses weissen Hauses, in den Frieden,
der voll Schönheit wartet, dass wir kommen.
Und ich geh' mit einer, die mich lieb hat,
in den Frieden voll Schönheit.

Otto Julius Bierbaum (1865-1910)

To the Night

Holy night! Holy Night!
Star-enclosed sky-peace!
Everything that light divided is connected;
All wounds bleed sweetly in evening's red
glow.

Bjelbog's spear, Bjelbog's spear
Sinks into the heart of the drunken Earth,
Which, with a blissful gesture, throws a rose
In the womb of dark desires.

Holy night! Demure bride, demure bride!
Hide your sweet shame,
When the wedding goblet's fullness is
poured out;
Thus flows, into the lustful night, day!

Translation: John Glenn Paton
LiederNet Archive

Friendly Vision

It was not in sleep that I dreamt it,
It was in the broad daylight that I saw it
before me;
a meadow full of daisies;
a white house deep in green bushes;
images of deities shine in the foliage.
And I walk with one who loves me,
calmly into the coolness of
this white house, into the peace,
That in all its beauty, awaits our coming.
And I walk with one who loves me,
into the peace, in all its beauty.

Translation: Brian Long
Symphony Services International © 2018

Text & Translation

Cäcilie

Wenn du es wüsstest,
Was träumen heisst von brennenden Küssen,
Von Wandern und Ruhen mit der Geliebten,
Aug in Auge,
Und kosend und plaudernd,
Wenn du es wüsstest,
Du neigtest dein Herz!

Wenn du es wüsstest,
Was bangen heisst in einsamen Nächten,
Umschauert vom Sturm, da niemand tröstet
Milden Mundes die kampfmüde Seele,
Wenn du es wüsstest,
Du kämst zu mir.

Wenn du es wüsstest,
Was leben heisst, umhaucht von der
Gottheit
Weltschaffendem Atem,
Zu schweben empor, lichtgetragen,
Zu seligen Höhn,
Wenn du es wüsstest,
Du lebtest mit mir!

Heinrich Hart (1855-1906)

Cäcilie

If you knew,
what it means to dream of burning kisses,
of roaming and resting with your beloved,
eye to eye,
and caressing and chatting,
If you knew,
You would bow your heart!

If you knew,
what it means to long in lonely nights,
during a storm, when no one comforts
your battle-weary soul with a gentle mouth,
If you knew,
you would come to me.

If you knew,
what it means to live, surrounded by the
divine's
world-creating breath,
To float upward, carried by light,
to blissful heights,
If you knew,
you would live with me!

Translation: Brian Long
Symphony Services International © 2018

About The Speaker

Ashley Smith

Pre-concert Speaker

Clarinetist Ashley William Smith is an internationally recognised 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 the Lincoln

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

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



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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.

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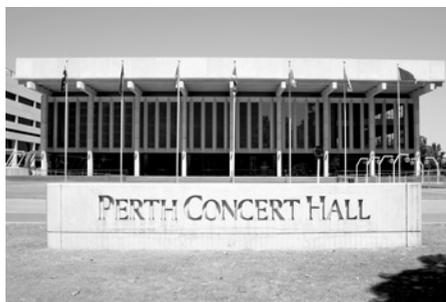
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You are now able to take your drinks to your seat.

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



ACCESSIBILITY

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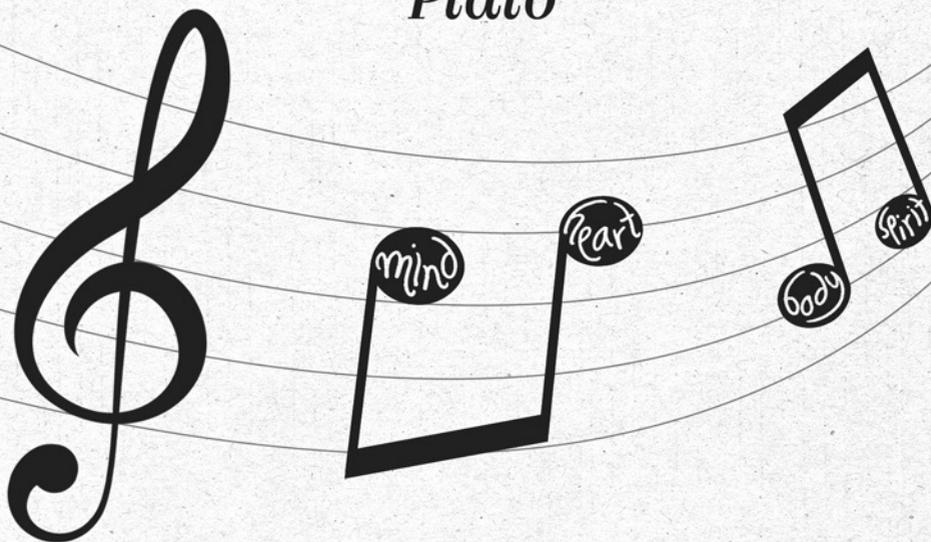
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Buy your WASO tickets and subscriptions, exchange tickets, or make a donation at the Box Office on the ground floor (Level 1) prior to each performance and at interval. Tickets for other performances at Perth Concert Hall will be available for purchase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

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



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Meet The Musician

Jane Kircher-Lindner Principal Bassoon

You enjoy playing chamber music, who are your favourite chamber composers?

Playing chamber music is fantastic fun and is such a refreshing change from the enormity of playing in a symphony orchestra. The composers I gravitate towards are the ones who loved the bassoon and who wrote fantastic bassoon parts. Mozart is always a winner – whether it's his large wind serenades, or his quintet for piano and winds, or even his sonata for bassoon and cello - it's all perfect and a real delight to play.

You teach bassoon at WAAPA and UWA, what in your opinion is the most important concept to teach your students?

Helping them to understand and release tension, both mentally and physically. Tension is the enemy of inspiring performance and great playing.

It can be really stressful performing to an audience, and almost everyone (student and professional alike) has struggled with this to some degree. Mental stress often manifests as physical tension, and nothing works well on a wind instrument when we're tense or stressed: we DON'T want shallow breathing, tight lips and tense fingers. I try and teach ways of quietening the mental chatter that often fills our minds when playing ('am I going to get this hard run....is that high note going to come out....will this note be too loud?').

Audiences would be astounded if they could see the thoughts running through our heads when playing!

Name some highlights of your career to date?

It sounds like such a cliché but it's true – this is such a hard question to answer! We play so many amazing concerts, and each one has moments that are etched in my memory.

This year I've loved playing in the Chamber Music Festival (playing Mozart of course), dressing up as Dorothy from The Wizard



of Oz for our Symphonic Fantasy concert, and sight reading a Haydn Symphony as part of our Discovery Concert. My favourite symphony this year has been Brahms' Second Symphony with Asher Fisch. That felt like a concert with perfect chemistry and energy between the orchestra and conductor.

Where was your last holiday destination?

Holidays nowadays (with two young kids) are quite a different affair from what they used to be pre-children. The last place we went was to Dunsborough, staying at a friend's caravan near the beach.

You are an avid baker, what was the last thing to come out of your oven?

A mulberry and apple cake – as I write this it's spring and the local mulberry trees are laden with beautiful fruit. The kids and I know all the mulberry trees in the area that overhang onto the footpath, and we take great delight in picking a few handfuls as we go on our walks.

My baking style has evolved considerably since having kids too! Gone are the long relaxing afternoons spent baking something elaborate. Nowadays it's mostly quick, easy and (mostly) nutritious, and if it can go in the freezer to be whipped out when required for school lunchboxes, all the better. Mind you, I still do the odd bit of late night baking after a long day when I REALLY need a good sugar fix...

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WASO Community Engagement

EChO Wrap

EChO 2019 saw an action-packed season full of singing, dancing and a whole lot of fun which included Kids' Concerts in Perth and Kwinana, performances in 4 schools, and at Perth Children's Hospital as part of our Hospital Orchestra Project.

The first week of EChO coincided with the 2019 Regional Tour, this gave us a wonderful opportunity to welcome new musicians to the EChO family and all the fun that comes with this incredible ensemble. This week also saw the launch of a brand new show, *Professor Stanley's Symphonic Spinfest* with the inimitable Lee Stanley which featured a Chocolate Wheel, 7 mystery envelopes and a giant red love heart! Of course there was plenty of musical learning as well, with students at our Crescendo schools, Medina PS and North Parmelia PS, learning all about key orchestral genre, famous composers from Haydn to Khachaturian, and some of the most iconic orchestral repertoire.

Just as exciting was the return of *Captain Dynamics and the Supersonic Symphony* and an extended version of *March Along with EChO* with the wonderful Libby Hammer.



Two of our favourite shows, these wrapped up the first week and continued into our second and third week where we visited Quinns Beach PS and St Marys' AGS Junior School and performed Kids' Concerts back at the Wardle Room, before wrapping up at EChO Kwinana.

EChO will return in 2020 with Paul Rissmann joining EChO11 in August and our original EChO (celebrating an amazing 25 Years in 2020!) heading back into schools and Kids' Concerts later in the year. For more details, visit www.waso.com.au

EChO in Schools is supported by Stott Hoare.



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.



WASO Philanthropy

Annual Giving

Annual Giving makes a powerful difference to WASO's ability to continue to present inspiring and joyful concerts to so many people across WA. Your donation, whatever the size, counts!

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

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.



Want to join our community and become a WASO Patron?

If you wish to become a Patron, renew for 2019 or increase or your current gift, please contact Jacinta Sirr on 9326 0014 or sirrj@waso.com.au. It is also quick and easy to make a donation online at 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.

Patrons & Friends Event

Patrons & Friends Christmas Party

Thursday 12 December | 4.30pm
Perth Concert Hall

For all Patrons, Friends & Bequestors

Join us at the Perth Concert Hall one final time for 2019, celebrating another wonderful year of music alongside WASO musicians and staff.

Watch your Orchestra rehearse for Lotterywest Christmas Symphony before enjoying a buffet BBQ dinner and a glass of beautiful Margaret River wine.

Tickets are \$50 for Patrons & Friends (\$55 for guests) and are available from the WASO Box Office on 08 9326 0000.



All proceeds from Patrons & Friends events go directly towards the Friends of WASO Scholarship, providing professional development opportunities for WASO musicians.

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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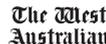
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