



West Australian  
Symphony Orchestra



WASO AND THE AUSTRALIAN NATIONAL ACADEMY OF MUSIC PRESENT

# Side by Side

Friday 26 July 2019, 7.30pm  
Perth Concert Hall



**Wesfarmers Arts**  
Principal Partner

*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.*

SPECIAL EVENT

West Australian Symphony Orchestra and the  
Australian National Academy of Music present

## Side by Side

### **PROKOFIEV** Selections from *Romeo and Juliet* (31 mins)

Introduction to Act 1 (Act 1, No.1)  
Dance of the Knights (Act 1, No.13)  
Introduction to Act 3 (Act 3, No.37)  
Dance of the Five Couples (Act 2, No.24)  
The Festival Continues (Act 2, No.30)  
Mercutio (Act 1, No.15)  
Romeo Avenges Mercutio's Death (Act 2, No.35)  
The Fight (Act 1, No.6)  
Finale to Act 2 (Act 2, No.36)  
Juliet's Funeral (Act 3, No.51)  
Death of Juliet (Act 3, No.52)

Interval (20 mins)

### **SHOSTAKOVICH** Symphony No.7 *Leningrad* (80 mins)

*Allegretto*

*Moderato (poco allegretto)*

*Adagio – Moderato risoluto – Adagio –*

*Allegro non troppo – Moderato*

### **Simone Young** conductor

ANAM and Simone Young are supported by the Minderoo Foundation.

### **Wesfarmers Arts Pre-concert Talk**

Find out more about the music in the concert with this week's speaker.

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 Sunday, 4 August 2019 at 12pm AWST (or 10am online). For further details visit [abc.net.au/classic](http://abc.net.au/classic)

**ANAM**  
AUSTRALIAN NATIONAL  
ACADEMY OF MUSIC

# About The Artists



Photo: Philipp Rathmer



Photo: Cameron Jamieson

## Simone Young AM Conductor

Simone Young AM, has been General Manager and Music Director of the Hamburg State Opera, Music Director of the Philharmonic State Orchestra Hamburg, Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra, and Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon. She is currently Principal Guest Conductor of the Lausanne Chamber Orchestra.

This season she returns to Zurich Opera and the Bavarian, Berlin and Vienna State Opera companies. She will also conduct the Los Angeles, New York, BBC, Stockholm and New Japan Philharmonic Orchestras; San Francisco, Detroit, Chicago, Queensland, and Sydney Symphony Orchestras; the NDR Symphony and Deutsches Symphonie-Orchester, Berlin.

Her accolades include Chevalier de l'Ordre des Arts et des Lettres, Goethe Institute Medal, Sir Bernard Heinze and Helpmann Awards. Simone Young holds honorary doctorates from Griffith University, Monash University and the University of New South Wales.

## Australian National Academy of Music (ANAM)

The Australian National Academy of Music (ANAM) is dedicated to training the most exceptional young musicians from Australia and New Zealand. It is a place in which musicians fulfil their potential as performers and music leaders; distinguished by their skill, imagination and courage, and by their determined contribution to a vibrant music culture.

Renowned for its innovation and energy, ANAM is committed to pushing the boundaries of how music is presented and performed. In over 180 public events each year, ANAM musicians learn and transform through performances in venues across Australia, regularly sharing the stage and performing alongside the world's finest artists.

With an outstanding track record of success, ANAM alumni work in orchestras and chamber ensembles around the world, perform as soloists, contribute to educating the next generation of musicians, and win major national and international awards.

ANAM aims to inspire these future music leaders and invites audiences to share the journey.

Visit [anam.com.au](http://anam.com.au) for more information

# About The Music

## Sergei Prokofiev

(1891-1953)

Selections from *Romeo and Juliet*, Op.64

Introduction to Act 1 (Act 1, No.1)  
Dance of the Knights (Act 1, No.13)  
Introduction to Act 3 (Act 3, No.37)  
Dance of the Five Couples (Act 2, No.24)  
The Festival Continues (Act 2, No.30)  
Mercutio (Act 1, No.15)  
Romeo Avenges Mercutio's Death (Act 2, No.35)  
The Fight (Act 1, No.6)  
Finale to Act 2 (Act 2, No.36)  
Juliet's Funeral (Act 3, No.51)  
Death of Juliet (Act 3, No.52)

Prokofiev may have regretted returning to the Soviet Union in the mid-1930s after having left in 1918 to further his career abroad. But he was able to forge a modern style of music that could appeal to the broader audience that Soviet music-making was now aiming to reach. Perhaps the greatest of these 'light-serious' pieces – and one that ensured a precarious period of grace for the composer – was the ballet *Romeo and Juliet*. Yet it had a difficult birth.

Leningrad's Kirov Theatre rejected the proposal because of the tragic ending ('the dead cannot dance') leading Prokofiev to consider a happy ending. Moscow's Bolshoi Theatre commissioned the work, but found it 'too complicated', although this may have been simply an aspect of the composer's fluctuating fortunes under Stalin.

The premiere was given in Brno, Czechoslovakia in 1938. After much revision it finally made it to the stage in Moscow in 1940. Musicologist Stephen Walsh calls the ballet a 'brilliant fusion of post-Imperial romanticism and scuttling, unpredictable Prokofievism'.



The score is notable for its clarity of orchestration though this does not preclude moments of great opulence, such as the multi-divisi strings which give the young lovers a halo of rich sound. The full ballet contains over 50 numbers and lasts well over 2 hours (excerpts from which you will hear in this concert). Prokofiev made three official suites and conductors often devise their own versions (as Simone Young has done for this concert) but listeners will easily pick out highlights from Shakespeare's play, such as the fight or Juliet's death.

Adapted from a note by Gordon Kerry © 2005

**First performance:** 30 December 1938, Brno. Soviet premiere with revised score: 11 January 1940, Kirov Ballet.

**First WASO performance:** 23-24 June 1972 (extracts). Tibor Paul, conductor.

**Most recent WASO performance:** 13-15 November 2014. Marko Letonja, conductor.

**Instrumentation:** Two flutes and piccolo, two oboes and cor anglais, two B flat clarinets (second doubling E flat clarinet) and bass clarinet, two bassoons and contrabassoon; six horns, three trumpets and cornet, three trombones, tuba; tenor saxophone; viola d'amore; timpani and percussion; two harps; piano and celesta; strings.

## Dmitri Shostakovich

(1906 -1975)

Symphony No.7 in C, Op.60 *Leningrad*

*Allegretto*

*Moderato (poco allegretto)*

*Adagio – Moderato risoluto – Adagio –*

*Allegro non troppo – Moderato*

In 1941, Leningrad (now St Petersburg) was besieged by the German army. Over the radio on 17 September Shostakovich announced that he had finished the first two movements of a symphonic work. 'I announce this so that those listening to me now may know that life in our city goes on as usual...'

Shostakovich was evacuated from Leningrad to Moscow, where he composed the third and fourth movements of his Seventh Symphony, and the premiere took place on 5 March 1942 in Kuibishev. Its Leningrad premiere, conducted by Karl Eliasberg, took place on 9 August 1942 while the city was still under siege. The performance was given by an orchestra depleted by war and illness, in a hall with a bomb-damaged roof, with a special order given to the Leningrad artillery to knock out as many German guns as possible immediately before the performance.

The story of the symphony's first performance in the USA is also well known: Stokowski sought the premiere, with Toscanini securing it for himself, trading heavily on his anti-fascist credentials.

Shostakovich initially gave titles to the movements (*War*, *Reminiscences*, *Russia's Vastness*, and *Victory*), which were later withdrawn. The symphony opens with a sturdy theme given out by the strings in **octaves**, punctuated by the timpani and trumpets. This yields to a more lyrical section, eventually fading



down in a piccolo and violin solo. The patter of a snare drum opens probably the most notorious single passage in all of Shostakovich's music: a march built upon a single melody and a pervasive accompanying rhythm, building from the *ppp* of a single instrument to the *fff* of the full orchestra. There is an obvious similarity here to Ravel's *Bolero* – as Shostakovich reportedly said to Isaak Glikman at the time.

Dissonance and slithering **chromaticism** continue to accumulate; eventually a whole extra brass section (held in reserve until this point) is brought in, with a startling change of key again paralleling *Bolero*. Finally the symphony's opening music returns in what Richard Taruskin has described as a 'horripilating climax'. Perhaps the real climax of the movement, however, is not a sound but a silence: after several pages of *fortissimo* struggle between the march theme and the symphony's opening music, there are two one-beat rests for the whole orchestra. Then, the struggle abruptly ceases. A distant reminder of the march concludes the movement. At the time, the march episode was held to represent specifically the siege of Leningrad. Shostakovich's comment to Glikman perhaps suggests something wider than a single event.

# About The Music

The remaining movements do not feature such concrete imagery, and so have been unfortunately neglected, despite containing some of Shostakovich's most deeply felt music. Shostakovich described the second movement as an 'intermezzo'. The third movement is dominated by a **chorale** from the winds, and a **recitative**-like section from the violins. As with the second movement the middle section supplies a dramatic contrast.

The finale follows without a break. A typically Beethovenian climb out of its suspenseful beginning passes through a variety of textures, culminating in the reappearance of the music which opened the symphony. As in Shostakovich's Fifth Symphony, the final climax is spectacular but far from unequivocal. Searing chromaticism on the high trumpets clouds the harmony to unsettling effect.

Within a few years of its premiere, the furore surrounding the *Leningrad* Symphony had begun to die down, and performances became comparatively infrequent until the appearance in 1979 of *Testimony*, a book purporting to be the memoirs of Shostakovich 'as related to Solomon Volkov'. For those who wished to find in Shostakovich's music a hidden denunciation of Stalin, the book was timely.

## Glossary

**Chorale** – a type of slow, stately hymn tune, especially one associated with the German Lutheran Church. A harmonised passage of music resembling this.

**Chromaticism** – use of notes that are not part of the key.

**fff** – performance instruction meaning extremely loud. **f** stands for *forte*, which means 'loud'; increased degrees of loudness are denoted by **ff** (*fortissimo*) and **fff** (*fortississimo*).

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

**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.

**ppp** – Italian performance instruction meaning extremely soft, or quiet. **p** stands for *piano*, which means 'soft'; increased degrees of softness are denoted by **pp** (*pianissimo*) and **ppp** (*pianississimo*).

**Recitative** – a style of singing which follows speech-like rhythms rather than having a sense of regular metre. Style of instrumental playing resembling this.

We read in *Testimony*: 'The "invasion theme" has nothing to do with the attack. I was thinking of other enemies of humanity when I composed the theme...'

Controversy has raged over the authenticity of *Testimony*. But even those who doubt these 'memoirs' acknowledge that there seems to be much truth behind them. The controversy, however, brings to the foreground one disturbing feature of the reception of Shostakovich's music: we seem to prefer to be told 'what the music means' but it is the continuing reassessment of the layers of meaning of this work that has given it a comparatively secure place on the concert platform.

Adapted from Carl Rosman © 2000

**First performance:** 5 March 1942, Kuibishev. Bolshoi Theatre Orchestra conducted by Samuil Samosud.

**First WASO performance:** 3-4 June 1994. Vladimir Verbitsky, conductor.

**Most recent WASO performance:** 28-29 July 2006. Alexander Lazarev, conductor.

**Instrumentation:** three flutes (second doubling alto flute, third doubling piccolo), two oboes and cor anglais, three B flat clarinets (third doubling E flat clarinet) and bass clarinet, two bassoons and contrabassoon; eight horns, six trumpets, six trombones and tuba; timpani and percussion; two harps; piano; strings.

# WASO On Stage

## VIOLIN

**Laurence Jackson**  
Concertmaster

**Semra Lee-Smith**  
A/Assoc Concertmaster

**Graeme Norris**  
A/Assistant  
Concertmaster

**Rebecca Glorie**  
A/Principal 1st Violin

**Zak Rowntree\***  
Principal 2nd Violin

**Kylie Liang**  
• Penrhos College  
Assoc Principal 2nd Violin

Laura Barton+

Stephanie Dean  
• Marc & Nadia Geary

Amy Furfaro^

Natasha Hanna+

William Huxtable+

Alexandra Isted  
Jane Johnston°

Sunmi Jung  
Christina Katsimbardis

Phoebe Masel+

Andrea Mendham°

Akiko Miyazawa

Lucas O'Brien

Liam Osborne+

Melanie Pearn

Ken Peeler

Jane Serrangeli

Kathryn Shinnick

Bao Di Tang

Cerys Tooby

Teresa Vinci^

David Yeh

## VIOLA

**Daniel Schmitt**

Dasha Auer+

Nik Babic

Benjamin Caddy

Cora Fabbri+

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Helen Tuckey

Jared Yapp+

## CELLO

**Rod McGrath**  
• Tokyo Gas

Jeremy Garside+

Shigeru Komatsu

Nicholas Metcalfe

Oliver McAslan

James Morley+

Tim South

Simon Svoboda+

Xiao Le Wu

## DOUBLE BASS

**John Keene**

Hamish Gullick+

Christine Reitzenstein

Caroline Renn+

Andrew Tait

Mark Tooby

Giovanni Vinci+

## FLUTE

**Andrew Nicholson**

• Anonymous

Lilly Yang+

## PICCOLO

**Michael Wayne**

• Pamela & Josh Pitt

## OBOE

**Liz Chee**  
A/Principal Oboe

Noah Rudd+

## COR ANGLAIS

**Leanne Glover**  
• Sam & Leanne Walsh

## CLARINET

**Allan Meyer**

Lorna Cook

Jarrad Linke+

## BASS CLARINET

**Alexander Millier**

## BASSOON

**Jane Kircher-Lindner**

Jye Todorov+

## CONTRABASSOON

**Chloe Turner**

## HORN

**David Evans**

**Robert Gladstones**

Principal 3rd Horn

Sarah Brien^

Julia Brooke

Freya Hombergen+

Josiah Kop+

Julian Leslie^

Francesco Lo Surdo

Eve McEwen+

## TRUMPET

**Brent Grapes**

**Fletcher Cox°**

Christopher Grace+

Adam Hawksworth^

Daniel Henderson^

Peter Miller

Darcy O'Malley+

## TROMBONE

**Joshua Davis**

• Dr Ken Evans and  
Dr Glenda Campbell-Evans

**Liam O'Malley**

Jackson Bankovic+

Thomas Gilmore^

## BASS TROMBONE

**Philip Holdsworth**

Simon Baldwin+

## TUBA

Sean Burke+

## TIMPANI

**Alex Timcke**

## PERCUSSION

**Brian Maloney**

**Francois Combemorel**

Assoc Principal

Percussion & Timpani

Alison Fane+

Robyn Gray^

James Knight+

Alex Meagher+

## HARP

**Bronwyn Wallis^**

William Nichols^

## PIANO

Amanda Pang+

## SAXOPHONE

**Matthew Styles^**

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

Principal  
Associate Principal  
Assistant Principal  
Contract Player°  
Guest Musician^  
ANAM Musician+

# 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.

## Connect With WASO

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# An Evening with Gun-Brit Barkmin

Indulge in a sublime operatic journey from  
*Fidelio's* Prison to *Salome's* Palace.

**BEETHOVEN | MAHLER  
STRAUSS | WAGNER**

**Asher Fisch** conductor  
**Gun-Brit Barkmin** soprano  
**West Australian Symphony Orchestra**

**Fri 23 Aug 7.30pm &  
Sun 25 Aug 5pm**  
Perth Concert Hall

Sung in German with English surtitles.

**Tickets from \$49\***

# WASO Community Engagement

## WASO and ANAM Side by Side

*"It's extremely important, for a number of reasons, why we need more projects like this. Mentoring is vital in an orchestral setting... So it's great that this project is happening over the next three years."*

Laurence Jackson, WASO Concertmaster

The Australian National Academy of Music (ANAM) is an institution that has played a part in the professional development of many musicians including those now part of the West Australian Symphony Orchestra.

WASO has a long history of delivering quality programs for Young & Emerging Artists that are designed to bridge the gap from student life to professional career. This evening's concert is the first in an exciting new three year partnership that will see ANAM musicians perform Side by Side WASO on stage at Perth Concert Hall under the baton of a number of guest international artists. The preparation for these large scale performances happens through workshops and mentoring sessions throughout the year.

*"We are immensely proud to be partnering with WASO for the next three years. Our musicians are at the start of their careers, and opportunities like this set them up strongly to succeed in the professional world."*

Nick Deutsch, ANAM Artistic Director



ANAM musicians will also perform with WASO in a selection of Outreach programs, providing unique access to a range of opportunities to share music with young children and adults with disabilities.

*"...for some of us, this is our first time performing with a professional orchestra. We'd love to learn as much from this experience as we can, and bring this knowledge into our professional careers after ANAM."*

William Huxtable, ANAM Violin

The 16 WASO musicians that are ANAM alumni reflect with great joy their own time at ANAM and see this partnership as both the perfect training ground for an orchestral musician, but also a time to look back on their own wonderful experiences and training.

ANAM's three-year partnership with WASO is supported by Minderoo Foundation.



### 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.





## **Wesfarmers Arts**

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



Shigeru Komatsu –  
WASO Cello

# Javier Perianes Plays Beethoven

Poetic lyricism and the perfect pianist.

Simone Young conductor  
Javier Perianes piano

Friday 2 August &  
Saturday 3 August 7.30pm  
Perth Concert Hall

Tickets from \$33\*