



West Australian
Symphony Orchestra

The Emperor

Beethoven and Brahms

MORNING SYMPHONY - BEETHOVEN & BRAHMS

Thursday 26 November, 11.00am

EVENING CONCERTS - THE EMPEROR

Friday 27 & Saturday 28, 7.30pm &
Sunday 29 November, 5.00pm

Perth Concert Hall



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that sets off a lifelong
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Julia Brooke – WASO Horn



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MORNING SYMPHONY SERIES

Beethoven & Brahms

BEETHOVEN *Egmont: Overture* (09 mins)

BRAHMS *Symphony No.4* (39 mins)

Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionato

Peter Moore conductor

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker Cecilia Sun (see page 25 for her biography). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.

The Emperor

BEETHOVEN Piano Concerto No.5 *Emperor* (38 mins)

Allegro

Adagio un poco mosso –

Rondo (Allegro)

Interval (25 mins)

BRAHMS Symphony No.4 (39 mins)

Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionato

Peter Moore conductor

Shuan Hern Lee piano

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Cecilia Sun (see page 25 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on 13 January 2021 at 1pm AWST (or 10am online). For further details visit abc.net.au/classic





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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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A/Principal 1st Violin

Zak Rowntree*
Principal 2nd Violin

Kate Sullivan
Assistant Principal
2nd Violin

Sarah Blackman
Fleur Challen

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Beth Hebert

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• Anonymous

Mary-Anne Blades

• Anonymous

PICCOLO

Michael Waye

• Pamela & Josh Pitt

OBOE

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About The Artists



Peter Moore OAM

Conductor

Originally from London, Peter began his early musical life studying piano, violin and bassoon.

Since emigrating to Western Australia in 1984, he has held academic positions in the music departments of Edith Cowan University and The University of Western Australia, and been Principal Bassoon of both The Australian Chamber Orchestra and The Australian Brandenburg Orchestra.

Peter has conducted and presented concerts for WASO, Tasmanian Symphony Orchestra, Adelaide Symphony Orchestra, Orchestra Victoria, Australian Chamber Orchestra, Hong Kong Sinfonietta and The Penang Philharmonic Orchestra.

2020 would have been the 15th consecutive year of conducting Babies Proms concerts for the Singapore Symphony Orchestra.

Peter has been Musical Director of The West Australian Youth Orchestra Association for over 30 years, and is married to WASO clarinettist Lorna Cook.



Shuan Hern Lee

Piano

18-year-old pianist Shuan Hern Lee started piano lessons at two and half with his dad Yoon Sen Lee. At the age of 14, Shuan Hern was accepted as a tertiary music student at the University of Western Australia. Shuan Hern is also a student of the International Piano Academy Incontri Col Maestro of Imola, Italy and is currently studying with Yoon Sen Lee and Ingrid Fliter.

Shuan Hern has won 1st prize at 14 international piano competitions, including the San Marino International Piano Competition, the International Piano Competition for Young Musicians in Enschede, and the Cliburn Junior International Piano Competition. Shuan Hern has performed globally with orchestras including the the State Symphony Orchestra "Novaya Rossiya" of Moscow, Minnesota Symphony Orchestra, Novosibirsk Philharmonic Orchestra, Imola Chamber Orchestra, Canton Symphony Orchestra, Jakarta Symphony Orchestra, and Dallas Symphony Orchestra.

About The Music

Ludwig van Beethoven

(1770 – 1827)

Egmont, Op.84: Overture

When new music was required for a revival of Goethe's drama *Egmont* at the Burgtheater in Vienna in 1810, Beethoven wrote not just an overture but nine incidental movements – his major contribution to the dramatic stage after his opera, *Fidelio*. Like *Fidelio*, *Egmont* is a drama of political oppression and the struggle for liberty. Although Beethoven wrote warmly to Goethe of 'this wonderful *Egmont*' it was clearly the political aspect that inspired him rather than any human drama such as in *Coriolan*. Egmont, historical hero of the Low Countries' deliverance from French invasion in the 16th century, subsequently leads the people in resistance to Spanish domination, resistance which ends in his own tragedy and ultimate death at the instigation of his enemy, the Spanish Duke of Alba. For Beethoven it is the principle of liberation and martyrdom that fires his genius rather than any depth of individual character as portrayed by Goethe.

A portentous introduction presages impending doom. The overture's stately sarabande rhythm is possibly intended to represent the implacable Spanish duke. The main *allegro* theme evokes the Flemish drive for liberty, but the Spanish theme reappears in a codetta where the death of Egmont by public execution is portrayed over sustained soft chords.



The flame of open uprising is kindled by the hero's death. Within a few bars the music swells into a powerful outburst as the 'Victory Symphony' (which ends the drama as well as the overture) graphically portrays a nation in revolt.

© Anthony Cane

First performance: 15 June 1810, Burgtheater, Vienna.

First WASO performance: 1 November 1938; Malcolm Sargent, conductor.

Most recent WASO performance: 28-29 April 2017; Asher Fisch, conductor.

Instrumentation: two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, strings.

About The Music

Ludwig van Beethoven

(1770-1827)

Piano Concerto No.5 in E flat, Op.73

Emperor

Allegro

Adagio un poco mosso –

Rondo (Allegro)

In May 1809 Napoleon's armies occupied Vienna for the second time and with considerable violence. Beethoven took shelter with his brother Carl and his wife Johanna and to protect his failing hearing spent the bombardment of 11 and 12 May with pillows over his ears in the cellar.

Despite his misery, Beethoven managed to work. He composed the Op.70 piano trios and three piano sonatas including Op.81a, *Das Lebwohl* (Les Adieux) which reflects Beethoven's sorrow at seeing his patron Archduke Rudolf leaving Vienna, as did so many of the aristocracy during the invasion. He also composed the String Quartet Op.74, popularly known as the *Harp* Quartet, and completed the Fifth Piano Concerto (also dedicated to Rudolf). Curiously, most of these are in the key of E flat – the key of *The Magic Flute* and other music where Mozart sought to create a sense of solemnity, and one that Beethoven used at his most Promethean in works like the *Eroica* Symphony. These works don't bear any obvious resemblance to one another: the transcendent serenity of the *Harp* Quartet seems miles away from the high style of the outer movements of the concerto. But all of these works break new ground in some way.



By this time Beethoven's deafness made it impossible for him to perform with an orchestra, so the concerto's first performance in Leipzig in 1811 was given by a young organist, Friedrich Schneider. At the Viennese premiere in 1812, Carl Czerny was soloist. Given the political circumstances, it is hardly surprising that the concerto is, in Alfred Einstein's word, the 'apotheosis of the military concept' in Beethoven's music. Biographer Maynard Solomon quotes Einstein as saying that the audience 'expected a first movement in four-four time of a military character; and they reacted with unmixed pleasure when Beethoven not only fulfilled but far surpassed their expectations'.

In the Fifth Concerto, Beethoven solved the problem of how to exploit the soloist's virtuosity without downgrading the role of the orchestra, while constructing the kind of musical argument and drama which was so crucial to the Classical style. This is achieved partly through masterstrokes like the very opening gesture: a single chord is sounded by the orchestra, to which the piano responds in such flamboyant style, creating a sense of uncertainty about how and when the orchestra will rejoin the music, and what form the actual thematic material will take.

A standard practice in much Classical music was to get louder and more agitated in the lead-up to a point of structural significance, but Beethoven made those moments even more dramatic. The overwhelming impression left by the first movement of the Fifth Concerto is of ceremonial grandeur and pomp – hence the nickname (not authorised by Beethoven) of ‘Emperor’. But the movement’s massive scale is made possible by the frequent contrast of the ‘military’, with its characteristic march rhythms, and the reflective. Beethoven prepares the movement’s climactic moments with what scholar William Kinderman calls ‘the withdrawal of the music into a mysterious stillness’. To prepare the moment of recapitulation, where the opening material returns, Beethoven allows the music to become rarified and serene: a passage of ever-quieter scales and trills gives way to a pastoral dialogue between the winds and the bell-tones of the piano.

The short *Adagio* movement, rightly described as dreamlike by one writer, is in B major, which in terms of Classical tonal logic is a fair way away from the ‘home’ key of E flat. And its mood couldn’t be further from the military episodes, despite its material being dominated by the scales and trills that featured in the first movement.

A justly celebrated instance of ‘the withdrawal of the music into a mysterious stillness’ occurs at the transition from the slow movement into the finale. The transition is almost imperceptible – Beethoven changes a note here or there to subtly change the direction of the music as it seems to fade, and the piano begins ruminating on a common chord which will ultimately flower as the final movement’s bounding theme, which again is contrasted with moments of deep calm. Whatever the misery in which Beethoven wrote this work, or its immediate political context, it turns out to be another ode to joy.

Gordon Kerry © 2003

First performance: 13 January 1811, Vienna.

Most recent WASO performance: 26-27 September 2014; Stephen Hough, piano and Baldur Brönnimann, conductor.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings.

About The Music

Johannes Brahms

(1833-1897)

Symphony No.4 in E minor, Op.98

Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionato

In 1885 Brahms, as was his want, convened a group of trusted friends to listen to a play-through of the Fourth Symphony, with the composer and his friend Ignaz Brüll at the piano. Feedback from knowledgeable people had been invaluable throughout his career, and on this occasion the listeners included the conductor Hans Richter and the critic Eduard Hanslick. But this time the response was a baffled silence. Even Hanslick, Brahms' greatest supporter in print, tried to joke that he felt like he had been 'beaten up by two intelligent people' at the end of the first movement. Later, after the work's politely-received Viennese premiere, a less well-disposed wit composed a verse to the theme of the first movement to the effect that Brahms had run out of ideas.

The Third Symphony had, of course, enjoyed an unqualified success and it says much for Brahms' artistic integrity that he was prepared to take a quite different approach in the new work; that the Fourth was written over not one but two summers suggests that Brahms had to work hard at it.



So, what baffled the listeners in the first movement? In fact the 'run out of ideas' guy was wrong, but nevertheless onto something, in that a large chunk of Brahms' first theme consists of practically no material: two chains of thirds (and sixths, their inversion) are sounded in a rhythm that consists entirely of a repeated short-long pattern. Eventually a more elaborate motif is sounded, but then immediately repeated in sequence. The thirds provide the basis for a fanfare-like transition into the second theme, and here again Brahms goes against convention with a melody that is not, as expected, 'lyrical' but is much more assertive, sounded in the orchestra's tenor register, and again based on sequences of a repeated rhythmic cell (long, long, short, short, short). Fragmentary patterns of thirds provide the accompaniment. All of which is to say that Brahms was writing in, to the Viennese, a disturbingly abstract and 'modern' way.

Haydn, of course, and Beethoven – especially in the Fifth Symphony – had worked in just this way, and it is no accident that such rigorous design attracted the approval of Schoenberg in his 1933 lecture, *Brahms the Progressive*. But it put Brahms out of step with current musical fashion in Vienna.

The piece is frequently intensely contrapuntal (and thus requires a ‘classical’ orchestra), reflecting Brahms’ lifelong love of the Baroque, but there are profoundly poetic moments. The recapitulation of the first movement’s main theme should, by convention, be a rhetorically powerful moment of arrival; Brahms instead dwells on a distant but radiant C major chord and then, radically, continues to develop his themes.

The second movement is in what has sometimes been called Brahms’ ‘bardic’ manner. The young Richard Strauss, who regarded the ‘gigantic work’ as ‘new and original in its greatness of conception and invention, its genius in treatment of form’, captured the slow movement’s essence in his image of a ‘funeral procession moving across moonlit heights’.

This movement, which relies heavily on mysterious wind scoring and the occasional archaic inflections of the Phrygian mode, could not offer a greater contrast to the scherzo, with what Karl Geiringer calls its ‘sturdy gaiety’. In two, rather than three, beats to a bar, it has a rustic air, but its most curious feature is

the way in which Brahms, again creating music out of nothing, offers a series of monolithic chords, octaves apart, that interrupt the rhythmic drive of the movement towards its end. These chords, however, also pave the way for the finale, in which Brahms abandons any vestige of classical precedent, instead using the Baroque form of the passacaglia, in which a repeated harmonic pattern, or ground, serves as a vehicle for variations. Brahms’ ground is a series of rhythmically equal chords (adumbrated at the end of the scherzo) over which he elaborates a movement unlike anything heard in symphonic music before.

In 1886, Vienna’s response was tepid, partly as Hans Richter’s rehearsals were inadequate. But by then the work had enjoyed triumphant success in 14 German and Dutch cities under Hans von Bülow. Vienna finally embraced it, and the mortally ill Brahms, at the last concert the composer was able to attend before his death in 1897.

© Gordon Kerry 2015

First performance: 25 October 1885, Meiningen

First WASO performance: 14 July 1951; Rudolf Pekárek, conductor.

Most recent WASO performance: 5 March 2016, Mandurah; Christopher Dragon, conductor.

Instrumentation: two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion, strings.



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- When the conductor walks onto the stage
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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.

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

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.

Meet The Musician

Jenna Smith

Associate Principal Trumpet

Do you come from a musical family?

I'm one of five children and we all learned piano from a young age. My siblings and I went on to play brass and percussion instruments. My mum is self taught on the flute and my dad plays amateur guitar. We have only played as a family band once - I was in high school at the time and it was embarrassing to say the least. I'm the only one in my family who pursued a career in music.

When did you realise that you wanted to become a professional musician?

I thought I wanted to be a music teacher when I was in high school, but after an international orchestra tour in year 11 my trumpet teacher convinced me to pursue performance. I always loved playing the trumpet but hadn't seriously considered becoming a professional musician until my trumpet teacher encouraged me.

What do you enjoy the most about your chosen career path?

I love the feeling of being part of a huge team of like-minded people with a common goal: to make incredible music for an audience. The endorphins after a performance are great too!

Who is your favourite musician?

The trumpet player, Phil Smith. I would highly recommend listening to his recordings. He makes the trumpet sing like the human voice. I'm also a big fan of Taylor Swift.



Do you play (or have you played) any other instruments?

I play piano and sing in my church band. During the COVID-19 lockdown I started teaching myself guitar.

Have you had a musical mentor during your career?

I had many musical mentors help me get to where I am today, the most significant being Scott Kinmont, Associate Principal Trombone of the Sydney Symphony Orchestra. Scott generously gave me so much of his time to listen to me play and give me feedback.

I am most proud...

To be one of only two female full-time orchestral trumpet players in Australia. I hope to inspire many future female brass players through my position with WASO.

When international travel becomes possible, where are you most excited to go?

Japan! My husband and I love Japanese food and culture and were planning a trip for the end of 2020.

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WASO Community Engagement

WASO welcomes: Alena Tompkins

WASO has appointed Alena Tompkins as Executive Manager, Community Engagement leading the delivery and ongoing development of our award-winning community and education programs.

Alena is a Community Engagement specialist, Arts Educator, Administrator and Teacher with 25 years' experience in the Performing Arts industry. She joins WASO from Scitech; a WA leader in providing innovative and creative STEM programs, where she was Public Programs Coordinator.

Alena studied at the West Australian Academy of Performing Arts (WAAPA) where she completed a Diploma in Production and Design (Lighting Design) and a Bachelor of Arts (Performing Arts). She worked as a Lighting Designer and technician in the industry across schools and venues before completing a Graduate Diploma of Education (Drama and Media) at Edith Cowan University.

After teaching in schools, Alena moved back into the arts sector and was Education and Community Access Manager at Black Swan State Theatre Company for 10 years where she found her passion for community engagement. Alena has travelled extensively across Western Australia engaging communities and students in the performing arts.



In her new role, Alena will lead WASO's diverse program of Community Engagement and Education activities reaching audiences young and old, near and far. These programs focus beyond the concert platform, reaching directly into the wider community, working within schools, hospitals, aged-care, community centres, indigenous communities and youth orchestras to offer opportunities for a shared music experience with WASO.

In her spare time Alena loves attending live theatre and music and enjoys travel and crochet. She has had her own Vintage Clothing shop for 15 years online and now from her garage as well.

Please join us in welcoming Alena to WASO.

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Monies from bequests are invested and preserved in the Endowment Fund for the Orchestra and the income earned, less inflation, is used to support WASO's activities for many years into the future.

Alerting us to a bequest you have made will allow us to thank you appropriately by welcoming you to WASO's Symphony Circle.



If you would like to have a confidential conversation about leaving a bequest to WASO please contact Emily Kennedy, Major Gifts & Bequests Manager on (08) 9326 0017 or kennedye@waso.com.au. Your enquiries are in no way binding and will be treated in strict confidence.

WASO's mission is to *touch souls and enrich lives through music*. Our bequest program is not designed for the rich but rather for the enriched, and we hope you will join us in playing a part in WASO's future.

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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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About The Speaker

Cecilia Sun

Pre-concert Speaker

Dr. Cecilia Sun is a lecturer at the University of Western Australia Conservatorium of Music. A pianist as well as a musicologist, she holds doctoral degrees in both from the Eastman School of Music and UCLA. As a performer, she specializes in historical pianos and the performance practices

of the 18th and 19th centuries. She is currently co-artistic director of UWA's Irwin Street Collective, which is focused on the research and performance of historically informed repertoire. Other areas of scholarly interest include experimental music, women in music, and music and politics.

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