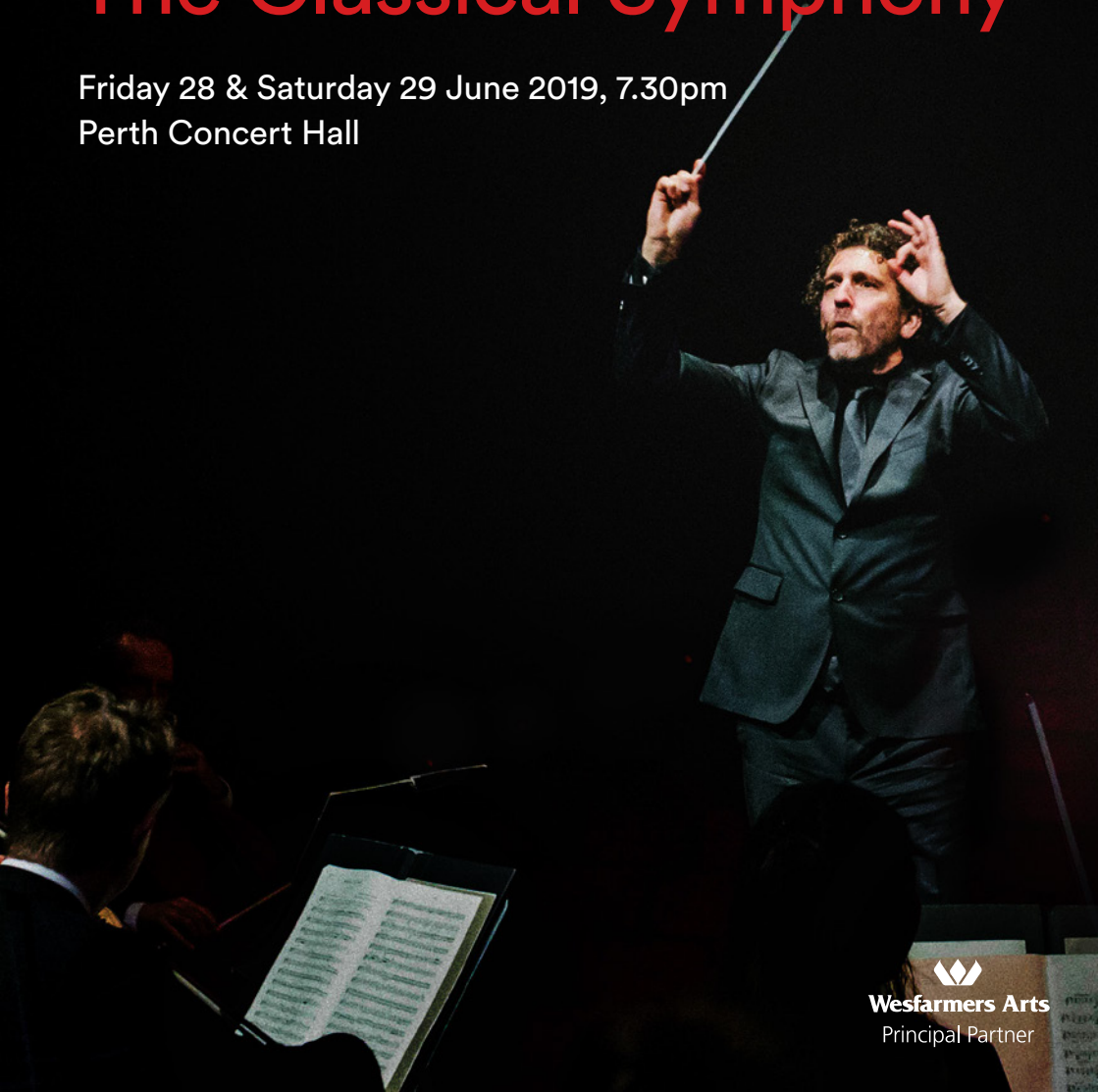


MACA LIMITED CLASSICS SERIES

Discovery Concert: The Classical Symphony

Friday 28 & Saturday 29 June 2019, 7.30pm
Perth Concert Hall





MACA has been partnering with West Australian Symphony Orchestra since 2014 and we are excited to continue our support of their mission to touch souls and enrich lives through music.



WE CARE • WE ARE FLEXIBLE • WE DELIVER

\$11
Million
OVER 10yrs

Over the last 10 years MACA has raised more than \$11 million for various charity and community groups in support of the performing arts, cancer research, medical care, mental health, and Aboriginal youth in remote communities across Western Australia.

We pride ourselves on being a leader in the community, supporting a wide range of initiatives, both small and large.

MACA is an integrated services contractor specialising in:

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- Crushing
- Civil Construction
- Infrastructure Maintenance
- Mineral Processing

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.

Welcome

We all know what incredible work Maestro Asher Fisch has done with the orchestra over the past five years; how he communicates with them is extraordinary, whether it's with his baton, his instructions and directions or even just with the raising of an eyebrow, his ability to convey what he wants musically is exceptional.

In these new Discovery Concerts, you will also benefit from his incredible knowledge, as he not only communicates through his music making, but also engages with the audience, talking about the music and explaining its inner workings; giving you an experience you cannot get anywhere else.

In these concerts, you will see and hear a new way to experience Classical music as we give the traditional "concert format" a bit of a facelift. Maestro Fisch has long been a supporter of mixing up the formality of orchestral concert.

So what can you expect at these concerts? Well in this first concert *The Classical Symphony*, Maestro Fisch takes us on a journey that explores the evolution of one of music's greatest genres and how it became the foundation of the modern orchestra's repertoire – the Symphony.

In the first half of the concert Asher will explore the music of the Classical Era and reveal how its greatest masters, Haydn and Mozart, paved the way for all symphonic music that followed. In fact we are going to begin right at the beginning in 1759 with music from the first of Haydn's 104 symphonies. Through Asher's commentary and discussion, orchestral excerpts and demonstrations at the piano (and even some surprises along the way) I guarantee we will all learn something new.



You'll also still get the full orchestral experience with a complete performance of *Beethoven's Fourth Symphony* in the second half of the concert. With this symphony, Beethoven effectively marked the end of the Classical Era, before he launched the musical world into the dramatic and passionate Romantic era.

As is the case with every piece of music, if you have even a small amount of background information that you can listen out for or pick-up on, you can get so much more enjoyment from the work.

I'm sure these concerts will be a highlight for our audiences this year, Asher has a real skill in compelling story telling and presenting.

His knowledge is spell bounding and anyone who came to our Wagner & Beyond concerts in 2017 will know first-hand what a treat they are in for.

Alan Tyrrell
Program Manager

Discovery Concert: The Classical Symphony

The first half will contain excerpts from:

HAYDN Symphony No.1

HAYDN Symphony No.69

MOZART Symphony No.25

MOZART Symphony No.31

Interval (25 mins)

BEETHOVEN Symphony No.4 (34 mins)

Adagio – Allegro vivace

Adagio

Menuetto (Allegro vivace) – Trio (Un poco meno allegro)

Allegro ma non troppo

Asher Fisch conductor/presenter

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, Burhan Güner (see page 9). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.



2019 Upcoming Concerts



SPECIAL EVENT

Last Night of the Proms

Fri 19 July 8pm & Sun 21 July 2pm
Perth Concert Hall

Bring your best voice and party spirit as we raise the roof at the Perth Concert Hall with a grand 'Hurrah' of flag-waving favourites. As always the concert comes to an unmissable end with the traditional 'Last Night of the Proms' sing-a-long including *Jerusalem* and *Rule, Britannia!*

Guy Noble conductor
Jacqueline Dark mezzo soprano
WASO Chorus

**TICKETS
FROM \$49***



Photo: Philipp Rathmer

SPECIAL EVENT

Side by Side

Fri 26 July 7.30pm
Perth Concert Hall

WASO is joined on stage by some of Australia's most talented young and emerging artists from the Australian National Academy of Music (ANAM) to bring Shostakovich's extraordinary work of heroism and humanity to life. Simone Young brings her own selected highlights of *Romeo and Juliet* to Perth and conducts this special side by side program.

Simone Young conductor (pictured)

**TICKETS
\$25***



Photo: Marco Borggreve

MASTERS SERIES

Javier Perianes Plays Beethoven

Fri 2 & Sat 3 August 7.30pm
Perth Concert Hall

Spanish pianist Javier Perianes returns to WASO following his acclaimed 2016 debut. His poetic sensibility makes him the perfect pianist for Beethoven's Fourth Piano Concerto. Simone Young turns her insightful musicianship to Bruckner's Sixth Symphony, the most original of all his symphonic works.

Simone Young conductor
Javier Perianes piano (pictured)

World Artist Javier Perianes appears courtesy of Singapore Airlines.

**TICKETS
FROM \$33***

BOOK NOW – 9326 0000 – waso.com.au

*A one-off handling fee of \$6.60 per transaction applies to all web, phone and mail bookings. A fee of \$3.85 applies to over the counter bookings. An additional fee of \$4.40 per transaction applies for delivery via Registered Post.

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

Assoc Principal 2nd Violin

Chair partnered by

Penrhos College

Akiko Miyazawa

A/Assistant Principal

2nd Violin

Hannah Brockway^

Fleur Challen

Stephanie Dean

Chair partnered by

Marc Geary & Nadia Chiang

Amy Furfaro^

Beth Hebert

Alexandra Isted

Jane Johnston°

Sunmi Jung

Christina Katsimbardis

Andrea Mendham°

Lucas O'Brien

Melanie Pearn

Louise Sandercock

Jane Serrangeli

Kathryn Shinnick

Bao Di Tang

Cerys Tooby

Teresa Vinci°

David Yeh

VIOLA

Daniel Schmitt

Alex Brogan

A/Principal Viola

Kierstan Arkleysmith

Nik Babic

Benjamin Caddy

Alison Hall

Rachael Kirk

Kathryn McKay

Allan McLean

Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath

Chair partnered by

Tokyo Gas

Melinda Forsythe°

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Eve Silver*

Fotis Skordas

Tim South

Xiao Le Wu

DOUBLE BASS

Andrew Sinclair*

John Keene

Elizabeth Browning

Louise Elaerts

Christine Reitzenstein

Andrew Tait

Mark Tooby

FLUTE

Andrew Nicholson

Chair partnered by

Anonymous

Mary-Anne Blades

OBOE

Liz Chee

A/Principal Oboe

Joshua Oats

COR ANGLAIS

Leanne Glover

Chair partnered by

Sam & Leanne Walsh

CLARINET

Allan Meyer

Lorna Cook

BASSOON

Jane Kircher-Lindner

Adam Mikulicz

CONTRABASSOON

Chloe Turner

HORN

David Evans

Joze Roser

Julia Brooke

Francesco Lo Surdo

TRUMPET

Brent Grapes

Fletcher Cox°

TIMPANI

Francois Combemorel

Assoc Principal

Percussion & Timpani

TIMPANI

Stewart Smith^

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

Principal
Associate Principal
Assistant Principal
Contract Player*
Guest Musician^



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TIANQI LITHIUM

About The Artist

Asher Fisch Principal Conductor & Artistic Adviser

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

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

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



Photo: Chris Gonz

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

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

Asher Fisch appears courtesy of Wesfarmers Arts.

About The Speaker

Burhan Güner Pre-concert Speaker

Burhan Güner is a conductor, musicologist, writer and presenter.

He has worked in opera houses in both Australia and Europe including West Australian Opera, Opera Holland Park (UK) and Komische Oper Berlin (Germany) and later this year will conduct *Die Fledermaus* at the West Australian Academy of Performing Arts.

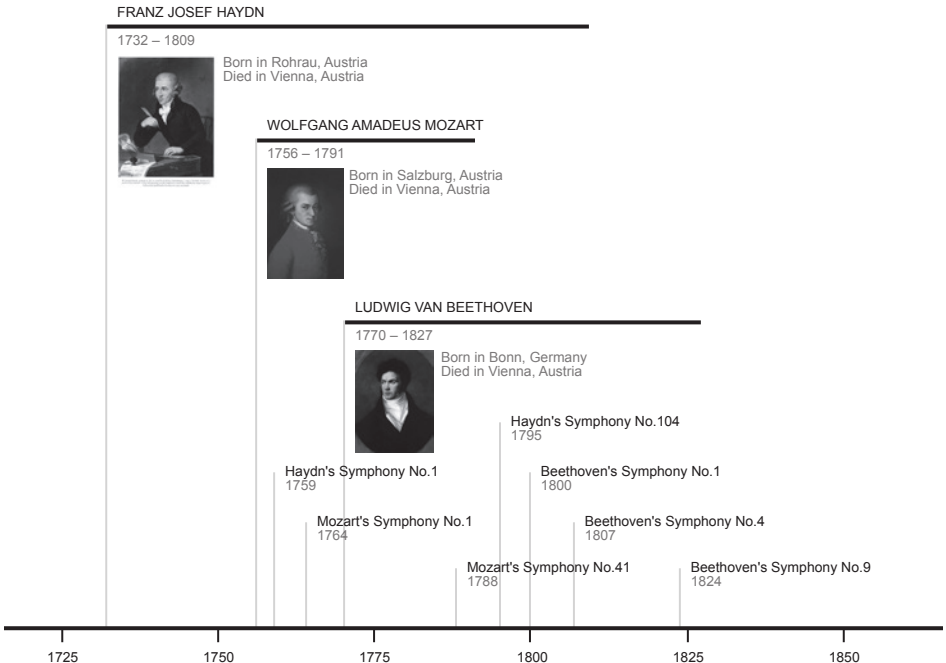
In addition to conducting, Burhan enjoys giving talks and developing and presenting shows about music. His most recent project was 'Opus Australia', a concert of Australian string music that featured a commissioned

work from a regional West Australian composer. His new podcast about classical music is also expected to be released later this year.

He is the recipient of numerous awards including the Berlin New Music Opera Award, The Brian Stacey Award for emerging Australian conductors and the ABC Classic FM/Symphony Australia Music Presentation Fellowship.

He holds a Masters Degree in conducting from Melbourne University where he studied with John Hopkins OBE and a Bachelor of Music Degree from the University of Western Australia.

Timeline of Composers & Works



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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About The Music

Ludwig van Beethoven

(1770 – 1827)

Symphony No.4 in B flat, Op.60

Adagio – Allegro vivace

Adagio

Menuetto (Allegro vivace) – Trio (Un poco meno allegro)

Allegro ma non troppo

Beethoven's Fourth Symphony was composed in 1806 – a time of personal and professional turmoil for the composer. The year had begun with the failure of his only opera, *Fidelio*, which had not found favour in a Vienna still under occupation by Napoleon's forces. Frustrated by inadequate rehearsal time and dreadful performances of the opera, not to mention a theatre manager whom he distrusted, Beethoven withdrew his score. But rather than go off simply to sulk, Beethoven vented his fury in one of the most astonishing creative bursts of his career.

He spent the summer and autumn out of Vienna, enjoying the hospitality of various noble patrons, some of whom had been forced to flee Vienna because of the French occupation. In one of these houses he began work on the Fifth Symphony, the 'Appassionata' Sonata, and the three 'Rasumovsky' Quartets. In another (that of Prince Lichnowsky), he quarrelled with his host, who wanted him to play the piano for some French army officers. But in the castle of Count Franz von Oppersdorff he received a commission of 500 florins to compose a new symphony for the Count's private orchestra. This was to become the Fourth Symphony.

Unfortunately for Count Franz, it seems that his philanthropic gesture was not reciprocated in full, as there is no evidence that the Fourth Symphony was premiered by his private orchestra. Instead, it emerged for the first time in a marathon



all-Beethoven concert in Vienna in March 1807, probably in the palace of Prince Lobkowitz. It was performed alongside Beethoven's first three symphonies and the *Coriolan* Overture, in a concert which must have strained the concentration of even the most dedicated admirers.

Standing between the *Eroica* (at that time the longest symphony ever composed) and the mighty Fifth, the Fourth is remarkable for its comparative good humour and economy of means. For this reason, Robert Schumann described it as being 'like a slender Greek maiden between two Norse giants'. Effectively what Beethoven did in this symphony, after exploding Classical symphonic form in the *Eroica*, was to return to the Classical models of Haydn and Mozart and place his own distinct personality upon them. He begins, for instance, with a slow introduction – a feature which was so distinctive of Haydn's later symphonies in particular. But the mysterious, **tonally ambiguous** *Adagio* which opens Beethoven's Fourth is more foreboding than similar passages in Haydn ever were. Confused by it all, Weber called this introduction 'a few notes spread over five minutes', but such a cynical attitude may explain why Weber never became a Beethoven.

Following half a dozen sharp **chords**, the *Allegro* proper enters without a care in the world. Scraps of melody are tossed around throughout the movement, with a particularly prominent little conversation between solo bassoon, oboe and flute, and with a congenial second **subject** stated first in **canon** between clarinet and bassoon.

The second movement is one of the greatest such works which Beethoven ever composed. Berlioz described it as ‘pure, angelic, and of irresistible tenderness’. Over a gently rocking, ‘heartbeat’ accompaniment, the **nocturne**-like melody is based on a simple E flat **major scale** descending and then partially ascending. But as if to pre-empt our settling into an idyll, this peaceful recurring theme is juxtaposed with more dramatic interjections. Both these competing sections eventually work their way through to beautiful solos in the wind section, and then a **pianissimo** version of the ‘heartbeat’ on timpani brings the brief final flourish.

The emotional weight of the symphony exists mainly in the first two movements, while the **scherzo** and finale are significantly briefer and breezier. The scherzo features much playful dialogue between orchestral sections, as if everybody is whispering and

gossiping, occasionally breaking out into gales of laughter.

The bustling finale then takes over with a kind of ***moto perpetuo*** rhythm which continually threatens to tumble over itself in its haste to be born. Swirling violin figures and a quirky bassoon solo weave around wisps of melody, creating a relentless gaiety of which Beethoven was such a master. At the end there’s a brief Haydnesque joke as the whole thing mockingly dies with a whimper, but nothing can arrest the scurrying, playful, onward rush of this most untroubled of Beethoven’s finales.

© Martin Buzacott 2001

First performance: March 1807, Vienna palace of Prince Lobkowitz.

First WASO performance: 8 August 1939. E.J. Roberts, conductor.

Most recent WASO performance: 23 August 2014. Asher Fisch, conductor.

Instrumentation: one flute, two each of oboes, clarinets and bassoons; two horns and two trumpets; timpani and strings.

YOU MAY ALSO ENJOY
BEETHOVEN Symphony No.3
Eroica
Featured in Beethoven’s *Eroica*
Fri 11 & Sat 12 Oct 2019

Glossary

Canon – a type of musical form where each part plays exactly the same melody but starting one after the other.

Chord – a group of (usually three or more) notes played together.

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

Moto perpetuo – ‘perpetual motion’: passages of music which consist of an apparently never-ending string of fast-moving notes.

Nocturne – literally, ‘of the night’; a nocturne is usually quiet and melancholy in character.

Pianissimo – very quiet.

Scale – the pitches in a key arranged in ascending or descending order, e.g. ‘do re mi fa so la ti do’.

Scherzo – literally, a joke; a movement in a fast triple time which may involve playful elements and which, as the second or third movement in a symphony, replaced the minuet and trio.

Subject – principal theme, or group of themes, on which a composition is based. Symphonic works, and especially first movements, often feature two contrasting subjects.

Tonally ambiguous – having no firm sense of key.

About The Music

The Classical Symphony – an introduction

When two of the greatest ever symphonists met in the early years of last century, they seemed fundamentally to disagree. Jean Sibelius insisted that a symphony must be self-contained, standing or falling purely on its internal musical logic; Gustav Mahler, by contrast, argued that the symphony must be 'like the world. It must embrace everything.' On the face of it, the symphonies of the Classical period (which extends roughly from the mid-18th century until around 1830) are 'Sibelian', almost always works of 'absolute' music, seemingly concerned with nothing outside themselves.

The earliest symphonies (or *sinfonias*, meaning 'sounding together') were written, during the Baroque period, as preludes or overtures for the stage. There were, broadly speaking, two kinds, both of which featured the strong contrast of sections with different speeds and metres. Handel's *Messiah* begins with a 'French' overture: a slow section, with the **dotted rhythms** of ceremonial music, is balanced by a longer, fast section (in this case a **fugue**). The 'Italian' overture, by contrast, had two fast sections framing a slow central one. The opening *allegro* was often in binary form, with two sections of equal length; the music would make its way from the home key (for instance C major) upwards to the dominant (say, G major) at the mid-point, and then back home at the end. The other fast movement was frequently lighter in weight, and based on a tripping 3/8 or 6/8 metre.

The Italian overture became a kind of template for the concertos of Vivaldi and Bach, its sections becoming fully independent movements, and this in turn



Johann Christian Bach



Carl Philipp Emanuel Bach

provided the basic layout of the early Classical symphony, to which genre composers such as Bach's sons Carl Philipp Emanuel and Johann Christian (alias Giovanni, alias John) made important contributions. J.C. Bach, who worked in Italy and England, cultivated light, formally poised, emotionally restrained music; Emanuel, by contrast, working for a long time at the court of Frederick the Great of Prussia, was known for his *Empfindsamer Stil* (most sensitive style), which allowed for extravagant emotionalism and sudden changes of mood.

About The Music

In 1757, Joseph Haydn got himself his first full-time job after some precarious freelance years. He was engaged by the music-loving Count Morzin, who spent lavishly on musical entertainment in his Vienna house and the Bohemian country estate at Lukavec – so lavishly, in fact, that to avoid bankruptcy he disbanded his music staff four years later. Fortunately for Haydn, who had by this stage begun writing symphonies, Prince Paul Anton Esterházy was shopping around for an assistant music director. Haydn took the job and would remain with the Esterházy family for some three decades.

The Esterházy family was one of the more powerful aristocratic houses at the time, and its official ‘seat’ was in Eisenstadt. In 1762, however, Nikolaus Esterházy acceded and set about converting the family’s hunting lodge (a 22-room hunting lodge) that sat on a reclaimed swamp in rural Hungary. By 1766 the palace of Eszterháza was complete; successive years saw the building of an opera theatre, and a separate marionette

theatre. The year 1766 also saw Haydn take over as Kapellmeister on the death of his predecessor, so he composed and directed music for the court’s chapel and larger-scale secular entertainments, including opera. The redoubtable Empress Maria Theresa once quipped, ‘When I want to see good opera, I must go to Eszterháza.’

Nikolaus was soon nicknamed ‘the Magnificent’ (the great poet Goethe referred to the whole Esterházy entourage as the ‘fairy empire’) because of his wish that Eszterháza should emulate Versailles, and the Esterházy household was obliged to spend ever-longer periods – up to ten months of the year – there. Haydn’s ‘Farewell’ Symphony was written as a hint to the Prince that the musicians were keen to get back to their families and the relative comforts of Eisenstadt. But it was not without advantages, as Haydn later said – ‘I was cut off from the world; there was no one to confuse or torment me, and I was forced to become original.’ There he developed the Classical symphony as



Eszterháza Castle

we know it today: usually four standalone movements, where two substantive pieces of sophisticated design bookend a lyrical slow movement and a dance, usually a minuet. Early works were often occasional pieces – Symphonies Nos 6-8, later known as ‘Le matin’, ‘Le midi’ and ‘Le soir’, were concertante works, designed to show off individual musicians, and in the 1770s he produced a number of pieces which, again much later, came to be known as his *Sturm und Drang* (Storm and Stress) works: emotive, often in minor keys and quite **chromatic**, they bespeak Haydn’s acquaintance with the *Empfindsamer Stil* of C.P.E. Bach.

In the hands of Haydn and contemporaries, the binary form of the Baroque underwent a slight but far-reaching change. As we’ve noted, the music there moves to a key sharper than the home key (usually the dominant, though in minor keys it’s the **relative major**, so C minor moves to E flat) to create increased tension. Early Classical composers saw the dramatic possibilities of delaying the return to the home key by adding a new theme or subject, and the elaborating short passages which break the themes down into their component motifs; by Haydn’s time this was underlined by taking the music through keys further and further away from the home key in a process known as *development*, and this creates a powerful sense of release when the music finally restates the home key in what we call the *recapitulation*. Haydn often adds to the drama by beginning with a slow introduction, ‘French’ style, to increase anticipation of the release of energy in the *allegro*.

In Haydn’s case this strategy, later called sonata form, was influenced in the 1780s by two things: Haydn attended performances at the Vienna residence of Baron van Swieten who introduced



Franz Joseph Haydn

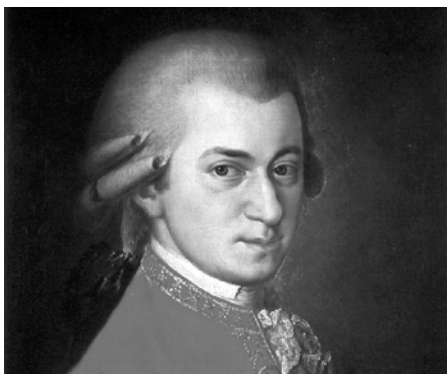
listeners to then obscure works by Bach and Handel. At the same time Haydn, conducting opera at Eszterháza, saw the rising popularity of comic opera, and the concomitant decline of the gods-and-heroes-based *opera seria*. Comic opera was often sung by actors, rather than opera stars, so tended to have regular tunes made up of catchy motifs. Haydn often generates long passages of music out of the tiniest of such motifs, something his reluctant student, Beethoven, made his own in the Fifth Symphony. Having created a substantive design for the opening movement, composers needed to find ways of balancing the finale – these were often a mixture of sonata design and rondo, where a refrain recurs between contrasting episodes, or a series of variations.

Haydn’s younger contemporary Mozart had written a number of symphonies in the early 1770s, when he was in his late teens, as he assimilated the lessons of Haydn, J.C. Bach and others. Mozart was, for most of his career, temperamentally better suited to opera and concerto than the symphony, partly as his melodies tend to be longer and less easily chopped up into motifs. His ‘little’ G minor Symphony,

About The Music

K183 dates from the 1770s and with its dark colour and rhetorical force, displays many of the stylistic traits of Haydn's *Sturm und Drang* period. He had some success in Paris with his D major symphony (K297) in 1778, and there are masterworks like the 'Linz' and 'Haffner' symphonies from the early 1780s, but it is Mozart's last three that are towering masterpieces. Their origin and history is mysterious, but it would have been most unlike Mozart to write anything of which there would not be a definite performance. There is no hard evidence, but they may well have been performed in 1790 – in Mozart's lifetime. The 'Jupiter' Symphony prefigured Beethoven in its spacious dimensions, and the magisterial demonstration of technique, in which it glories.

Finally released from active service by the new Esterházy prince in 1790, Haydn discovered he was an international superstar, enjoying huge success in Vienna, Paris and, most crucially, London, where there was a large middle-class audience happy to pay to hear the latest in classical music.



Wolfgang Amadeus Mozart

The twelve 'London' Symphonies are the apogee of the Classical genre, and in them we can hear how Haydn blends elements of comic opera timing, Baroque **counterpoint**, folk music heard in childhood, and, in what he called 'Frenchified' trash, imitations of the natural world. Haydn's symphonies adhere to their own internal logic, like Sibelius', but admit and embrace much of what the world has to offer, like Mahler's.

Gordon Kerry © 2019

Glossary

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

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.

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

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

Relative major/minor – keys that share the same key signature and are closely related harmonically. For example, A is the relative minor of C major.

Your Concert Experience

FOR THE ENJOYMENT OF ALL

When to applaud? Musicians love applause. Audience members normally applaud:

- When the conductor walks onto the stage
- After the completion of each piece and at the end of the performance

When you need to cough, try to do it discreetly. Cough lozenges are available from the WASO Ticket Collection Desk before each performance and at the interval.

Hearing aids that are incorrectly adjusted may disturb other patrons, please be mindful of those around you.

Mobile phones and other electronic devices need to be switched off or silenced throughout the performance.

Photography, sound and video recordings are permitted prior to the start of the performance.

Latecomers and patrons who leave the auditorium will be seated only after the completion of a work.

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

FOOD & BEVERAGES

Foyer bars are open for drinks and coffee two hours before, during interval and after the concert. To save time we recommend you pre-order your interval drinks.

FIRST AID

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



ACCESSIBILITY

- A universal accessible toilet is available on the ground floor (Level 1).
- The Sennheiser MobileConnect Personal Hearing Assistance system is available for every seat in the auditorium. Visit perthconcerthall.com.au/your-visit/accessibility/ for further information.

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

Meet The Musician

Laurence Jackson Concertmaster

What's your first musical memory?

My first musical memory is of listening to the Tchaikovsky violin concerto, played by Alfredo Campoli. This was a quite unique version in just one movement! I remember clearly that I was obsessed with this recording and would shout 'Again, Again!', every time it came to the end....I think these were my first spoken words also, aged about 2!

Who is your favourite composer to play or listen to?

My favourite composer is generally the one that I am playing that week...I find that with only a few exceptions, I'm humming or mulling over the works often for days afterwards. It's really impossible to come up with one composer that 'ticks all the boxes'. In orchestra, I particularly look forward to the exhilaration of a Strauss tone poem and the Viennese beauty and complexity of a Mahler symphony for instance. There are some works which I adore to listen to but don't always enjoy playing, but generally the two go hand in hand!

What do you feel makes a successful performance?

Wow, that's such a difficult question to answer....I really don't know for sure, because even with a great conductor and soloist standing in front of you, enough rehearsal time and an expectant and hushed audience, things can still not work out as well as anticipated. Often also, speaking to one's colleagues afterwards can be really illuminating, as we can all have very different impressions of the concert, some having loved every minute, others hating every minute and all the rest in-between! Music is also not so quantifiable, so even a great and memorable performance can leave you with many questions as to how you



performed personally, how a particular melody was phrased or how fast or slow a movement was taken by the conductor. I suppose we are always trying to reach the rainbow in this regard...

What are your interests or hobbies outside of work?

After photography, I have several interests that I benefit directly from, notably cooking, dining out, particularly the wonderful breakfasts one can enjoy here in Perth, nice wine (and the modest consumption of), plus hiking and birdwatching. So, I suppose an ideal day would be a good hike with my wife Sarah, followed by a simple yet high quality picnic and a nice red wine at a nature reserve...with my camera!

Where was your last holiday destination?

My last trip was in May 2019, both work and holiday, as I was invited as guest concertmaster to the Tasmanian Symphony Orchestra and we stayed on in Tassie for a week or so afterwards. Such a wonderful and beautiful island with great food and wine of course. Tasmania has some great birds and other animals, including Wedge-tailed eagles being chased outside our cabin by the crows, as well as fairy wrens everywhere and the Tasmanian Devils were bizarrely cute and unique!

Classical Symphony Quiz

Test your knowledge (and learn something new!) about the composers who made the Symphony what it is today. Submit your answers at reception and be in with a chance to win 2 tickets to our next Discovery Concert: The Art of Orchestration, Fri 22 & Sat 23 November.

- How many symphonies did Wolfgang Amadeus Mozart write?
 - 4
 - 104
 - 1
 - 41
- Ludwig van Beethoven was a link between what two eras in western music history?
 - Classical and Romantic
 - Romantic and Modern
 - Baroque and Modern
 - None of the above, he was a Classical era composer.
- Which of these is not an individual subtitle or nickname of a Franz Joseph Haydn Symphony?
 - Surprise
 - The Hen
 - The Bear
 - Paris
- Who was known as the 'Father of the Symphony'?
 - Alban Berg
 - Ludwig van Beethoven
 - Franz Joseph Haydn
 - Antonio Salieri
- What is the name of the musical structure that is also referred to as 'first movement form'?
 - Sonata form
 - Minuet and Trio
 - Theme and Variations
 - Finale form
- What is the link between Ludwig van Beethoven's Symphonies No.2 & No.4?
 - Symphony No.4 was commissioned by Franz Oppersdorff, who greatly admired Symphony No.2
 - Symphony No.4 quotes (uses music from) Symphony No.2
 - Both symphonies were written and premiered in the same year.
 - None of the above, they have absolutely nothing in common.
- From which symphony did Beethoven famously remove the dedication to Napoleon Bonaparte after reportedly flying into a rage upon hearing his former idol proclaim himself Emperor of France?
 - Symphony No.2
 - Symphony No.3 *Eroica*
 - Symphony No.4
 - Symphony No.9 *Choral*
- Beethoven had to be turned around by a soloist on stage at the end of the premiere of Symphony No.9 in 1824 to see the standing ovation from the audience. At what age did Beethoven begin to lose his hearing?
 - 2
 - 26
 - 44
 - 52

Name: _____

Email: _____

Tick box to agree to receive news on upcoming WASO concerts

WASO Community Engagement

Paul Rissmann – Education Artist in Residence

The return of award winning British composer and music educationalist Paul Rissmann as Education Artist in Residence saw four incredible programs presented across three weeks in May.

Paul's residency commenced with a unique Creative Development project alongside our Tertiary Education Partner, UWA Conservatorium of Music. Working with 8 members of our EChO (Education Chamber Orchestra) and 14 UWA students, this special collaborative project utilised Stravinsky's *The Firebird* as a framework to explore composition, creative ideas and musical expression. Working side-by-side in a four-day immersive program like no other, the final fully composed five-movement work was performed entirely from memory, before joining the UWA Symphony Orchestra for the majestic *Finale* as part of a Lunchtime Concert in Winthrop Hall to an audience of over 200.

From here it was a week of school and general public performances at Hale School of gorgeous children's books, *The Lion Who Wanted to Love* and *Giddy Goat* with our EChO11 ensemble. Almost 1000 children (and their grown-ups!) delighted in these interactive, fun-filled performances which also featured the vocal talents of WASO favourites Libby Hammer and Ali Bodycoat.



Paul's final week included our first 2019 Educator Professional Learning where he shared ideas and techniques with highly experienced and enthusiastic pre-service teachers around composition in the classroom, and the prestigious UWA Callaway Lecture. Paul's presentation, *Challenging Classical Conventions: exploring new opportunities to engage with the orchestra in the 21st century* highlighted how through the development of creative and inclusive educational programs, the orchestra and its musicians are more accessible to society than ever before.

Our sincere thanks to the McCusker Family Foundation for their support of Paul Rissmann as Education Artist in Residence, and whose involvement in WASO's Education & Community Engagement programs further highlights that music is powerful ... music is fun.



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

Help us bring music to the Pilbara Region!

WASO's Regional Arts Program (ReAP) enables music students in public schools across the Pilbara Education Region to access WASO musicians and programs through video conferencing.

Students studying instrumental music through Instrumental Music School Services (IMSS) have the opportunity to participate in WASO Musician Masterclasses, while Primary and Remote Community Schools can access WASO's EChO in Schools and chamber music programs.

As James Crocker, TIC Karratha SHS and IMSS teacher in Karratha-Dampier recently said: *"I still find it quite remarkable and feel very privileged that music students in Karratha, where there is no town band, no private instrumental teachers, few performances other than contemporary music at night time venues, and where most of the primary schools do not even have a music teacher, can access lessons from no less than WASO musicians!"*



If you feel passionate about WA's regional students not missing out on opportunities encourage you to support this program with a **tax-deductible donation of \$1,500**. This enables WASO to provide a Masterclass with a WASO musician or broadcast an EChO or Chamber Music program across the video conferencing platform. **Please contact Sarah Tompkin on 9326 0017 or tompkins@waso.com.au to make your gift.**

ReAP is supported by Department of Education through School of Isolated and Distance Education and the Royalties for Regions E-Learning Project.

Patrons & Friends Event

Andrew & Ali at The Ellington

Monday 28 October | 6pm
The Ellington Jazz Club

For all Patrons, Friends & Bequestors

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

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

Tickets are \$60 seated or \$40 standing and include a glass of wine and antipasto platter to share **Please book through the WASO Box Office on 9326 0000.**

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

Our Supporters

Philanthropic partnerships come in all shapes and sizes

Whatever the shape or size, your donation helps WASO make a difference and we thank you for your support. WASO's philanthropy program continues to grow, supporting our vision now and into the future. It is an exciting time to be a part of this community, to meet our musicians and to know you have helped your Orchestra to *touch souls and enrich lives through music*. Together we can do amazing things.

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

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Supporting a new work by **Iain Grandage** to be premiered as part of WASO's 2019

Season, in honour of **Professor David Tunley**

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WASO Philanthropy brochures are available from the WASO Programs and Information Desk located in the main foyer of Perth Concert Hall, or you can visit waso.com.au

All donations over \$2 are fully tax deductible.

Quiz Answers & Fun Facts

1. D

Fun fact: 41 Symphonies is considered the correct number Mozart wrote, however Symphony No.37 is mostly written by Michael Haydn.

2. A

3. D

Fun Fact: Although this is not an individual subtitle of one of his symphonies, there are a group of six symphonies known as the 'Paris Symphonies'.

4. C.

Fun Fact: Haydn was also known as the 'Father of the String Quartet'

5. A

6. A

7. B

Fun Fact: After removing the dedication, Beethoven sent a new copy to his publisher with the unapologetic subtitle 'to the memory of a great man'. Ouch!

8. B.

Fun Fact:: It is believed that the gradual decline in Beethoven's hearing is what assisted him in continuing to compose. His symptoms began around age 26, took a further decline around age 30, and it is believed that he was near completely deaf by age 44.

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Pictures at an Exhibition



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