



West Australian
Symphony Orchestra

MOZART & MENDELSSOHN

MATINEE SYMPHONY SERIES

Thursday 5 June 2025, 10.30am & 1.30pm

Friday 6 June 2025, 10.30am

Heath Ledger Theatre, State Theatre Centre of WA



Wesfarmers Arts
Principal Partner

West Australian Symphony Orchestra respectfully acknowledges the Traditional Custodians and Elders of Country throughout Western Australia, and the Whadjuk Noongar people on whose lands we work and share music.

MATINEE SYMPHONY SERIES

Mozart & Mendelssohn

Wolfgang Amadeus MOZART Clarinet Concerto (28 mins)

Allegro

Adagio

Rondo (Allegro)

Felix MENDELSSOHN Symphony No.4 *Italian* (26 mins)

Allegro vivace

Andante con moto

Con moto moderato

Saltarello (Presto)

Jen Winley conductor

Som Howie clarinet

This concert does not contain an interval.

Jen Winley is supported by the Simon Lee Foundation and the JACE Foundation.

Digital Concert Program & Wesfarmers Arts Pre-concert Talk

In 2025, pre-concert talks will be delivered digitally, allowing you to listen to the talk before and after the concert — as many times as you like!

Access exclusive content, learn about the music from our digital pre-concert talk with speaker Ashley Smith, and get our concert program at your fingertips.

Simply open your smartphone's camera app and hover the camera over the QR code to access the *Mozart & Mendelssohn* digital program.



WASO On Stage

VIOLIN

Laurence Jackson

Concertmaster

Riley Skevington

Assoc Concertmaster

Semra Lee

Assistant Concertmaster

Alexandra Isted

Principal 1st Violin

Zak Rowntree*

Principal 2nd Violin

Kylie Liang

Assoc Principal 2nd Violin

Kate Sullivan

Assistant Principal 2nd Violin

Sarah Blackman

Stephanie Dean

Amy Furfaro

Rebecca Glorie

Beth Hebert

Emma Hunt

William Huxtable

Sunmi Jung

Christina Katsimbardis

Kathryn Lee

Sera Lee

Andrea Mendham

Akiko Miyazawa

Melanie Pearn

Louise Sandercock

Jane Serrangeli

Cerys Tooby

Samantha

Wickramasinghe

VIOLA

Daniel Schmitt

Alex Brogan

Kierstan Arkleysmith

Nik Babic

Benjamin Caddy

Alison Hall

Rachael Kirk

James Munro

Elliot O'Brien

Helen Tuckey

CELLO

Eve Silver*

Jeremy Garside

Shigeru Komatsu

Andrew Leask

Oliver McAslan

Nicholas Metcalfe

Fotis Skordas

DOUBLE BASS

Andrew Sinclair*

John Keene

Robin Brawley

Christine

Reitzenstein

Mark Tooby

FLUTE

Andrew Nicholson

Mary-Anne Blades

OBOE

Liz Chee

Acting Principal Oboe

Stephanie Nicholls°

CLARINET

Allan Meyer

BASS CLARINET

Alexander Millier

BASSOON

Chloe Turner

Acting Assoc Principal

Bassoon

CONTRABASSOON

Kina Lin-Wilmoth°

HORN

David Evans

Eve McEwen

Julia Brooke

Francesco Lo Surdo

TRUMPET

Jenna Smith

Darcy O'Malley°

TIMPANI

François Combémoré

Assoc Principal

Percussion & Timpani

KEY

Principal

Associate Principal

Assistant Principal

Contract Musician°

Correct at time of printing. * Instruments used by these musicians are on loan from Janet Holmes à Court AC. We greatly appreciate the support of our musicians' Duet partners, acknowledged on page 15.

About the Artists

Jen Winley Conductor

Jen Winley is WASO's Associate Conductor.

Australian conductor Jen Winley was appointed West Australian Symphony Orchestra (WASO)'s inaugural Associate Conductor in 2024, after holding the Assistant Conductor position since 2022. An accomplished percussionist and timpanist, Jen has previously performed regularly with WASO, as well as with the Melbourne Symphony Orchestra and Orchestra Victoria. She returned to MSO in 2024 for her first conducting appearance with the orchestra.

Jen made her professional conducting debut in 2020 while participating in WASO's Emerging Conductors program. She went on to lead the Orchestra in a wide variety of performances, including mainstage concerts, Family, Education and Community Engagement projects, regional tours, films in concert, and contemporary and recording projects. Highlights from her cross-genre projects include conducting WASO in *Home Alone in Concert* and the world premiere performances of *Drapht and WASO: How the West Was Won*; a collaboration with Perth hip-hop artist Drapht that culminated in the Orchestra's first music videos.

Jen recently became a member of an exclusive group of conductors around the world who are approved to conduct Disney in Concert events, going on to conduct WASO in *Star Wars: The Force Awakens*, *Frozen*, and *Toy Story in Concert*. She made a further company debut with West Australian Opera (WAO)



as Music Director for Sondheim's *Into the Woods* (2023).

Jen is highly focused on innovative programming development for educational and family concerts and has frequently collaborated with acclaimed UK amateur Paul Rissman, most recently conducting the Queensland Symphony Orchestra in *Sounds Like an Orchestra*. She has played a key role in developing several shows in this genre for WASO. Jen spent several years as a classroom educator and continues to enjoy working with young people. She currently oversees the WASO Conducting Fellowship Program, has conducted the Western Australian Youth Orchestra since 2019, and makes her debut with the Melbourne Youth Orchestra in 2025.

She will conduct *Symphony on the Waterfront* in 2025 in her first appearance with the Tasmanian Symphony Orchestra and returns to WAO as Assistant Conductor for their season of Verdi's *Il trovatore*.

Jen Winley is supported by the Simon Lee Foundation and the JACE Foundation.

About the Artists

Som Howie

Clarinet

Som Howie is WASO's Associate Principal Clarinet.

Som joined WASO in 2024. Before joining WASO, Som held the position of solo Clarinetist with the Danish Chamber Players. Originally from Sydney, Som began playing clarinet at the age of 11 with Mark Walton until he started his Bachelor's Degree at the Sydney Conservatorium of Music. During his time in Sydney, Som studied with Cathy McCorkill and Sue Newsome, and completed his final years with Frank Celata. After moving to Europe in 2014, Som completed a Master's Degree with Hermann Stefánsson and Andreas Sundén at the Royal College of Music in Stockholm.

As an orchestral musician, Som has performed with major orchestras around the world including: Copenhagen Philharmonic, The Swedish Radio Symphony, Royal Stockholm Philharmonic, Swedish Chamber Orchestra, Royal Swedish Opera, Royal Liverpool Philharmonic, Royal Philharmonic Orchestra, Malaysian Philharmonic, Sydney Symphony, Australian Opera and Ballet, and the New Zealand Symphony Orchestra. Som has toured to Edinburgh with the Swedish Radio Symphony Orchestra and to India with the Australian World Orchestra.

In 2016, Som was selected for the Royal Stockholm Philharmonic Orchestra Academy. Previous to this, Som has held academy positions with the Sydney Symphony Orchestra, and London Philharmonic Orchestra's Future Firsts Scheme. Som has attended masterclasses



with Sabine Meyer, Andrew Marriner, Martin Fröst, and Yehuda Gilad.

As a soloist, Som has performed concertos with the Adelaide Symphony Orchestra, West Australian Symphony Orchestra, Willoughby Symphony Orchestra, and the Southbank Sinfonia in the UK. In 2016, he recorded English composer Geoffrey Hanson's Clarinet Concerto with the London Mozart Players.

In 2015, Som was a prize winner in the Royal Overseas League (ROSL) Annual Competition, and, as a result, toured with his trio (the Dolmen Ensemble) on behalf of ROSL to Malta, Scotland, and New Zealand. In the same year, Som recorded his first solo album with his father, David Howie. The album is titled *Premiere Rhapsody* and was produced by UK-based record label, Cala Records. Som is a Buffet Crampon Artist and a scholar of the Australian Elizabethan Theatre Trust.

In his spare time Som loves spending time at the beach, playing cricket and soccer, and looking for all the best coffee spots.

West Australian Symphony Orchestra

Engage | Excite | Experience | Educate

From the centre of Perth to the furthest corners of the state, we have provided the soundtrack to life in WA since 1928.

As the State Orchestra, Perth's first and finest, WASO is the largest employer of performing artists in Western Australia and reaches two million people with musical experiences each year on stage, in our community, and online.

From concert stages to classrooms, hospitals to aged care, we bring joy, inspire learning, and nurture participation in our community, because everybody deserves the opportunity to experience live music. Every year, through community and leading industry partnerships, we engage a new generation of young and emerging artists to help secure a bright future for music in Australia.

We celebrate our rich classical music heritage with great artists from all over the world and commission and perform new repertoire to renew and expand it.

The Orchestra collaborates widely with major arts companies and independent artists, performing opera to ballet, movies to musicals, jazz to rock.

Asher Fisch is Principal Conductor and Artistic Adviser of our Orchestra. We champion the diversity of music in all its forms, with a team of talented and passionate people who create unforgettable experiences for all West Australians to enjoy.

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LI-WEI QIN PLAYS TCHAIKOVSKY

REFINED VIRTUOSITY

MATINEE SYMPHONY SERIES

Thursday 20 November, 10.30am
Winthrop Hall, The University of Western Australia

Richard WAGNER *Parsifal*: Prelude (Act III) and Good Friday Music
Pyotr Ilyich TCHAIKOVSKY *Variations on a Rococo Theme*
Richard WAGNER *Die Meistersinger von Nürnberg* – Suite

Asher Fisch conductor | Li-Wei Qin cello (pictured)



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About the Music

Wolfgang Amadeus Mozart
(1756-1791)

Clarinet Concerto in A, K622

Allegro

Adagio

Rondo (Allegro)

The clarinet was an exotic instrument in Mozart's day. Writing to his father from the German city of Mannheim, 22-year-old Mozart exclaimed: 'If only we had clarinets! You cannot imagine the glorious effect of a symphony with flutes, oboes and clarinets.' The famed Mannheim orchestra had no less than two clarinets; the Salzburg orchestra – in which Mozart father and son played – had none.

Years later, when Mozart was making a career for himself in Vienna, he became acquainted with the Stadler brothers, Anton and Johann, skilled clarinetists who performed in various ensembles in the imperial capital. It was for Anton, the elder of the two, that Mozart composed the Clarinet Concerto, in September-October 1791.

Among the features of the clarinet that must have appealed to Mozart are the strongly differentiated colours of the instrument's various **registers**. The clarinet's tonal variety is astonishing. The low register is dark and resonant, the middle is warm and melodious, and the top is clear and bright. No other woodwind instrument has such a broad range of sounds from top to bottom.

Curiously, no other woodwind instrument has such a powerful 'break' in the middle of its range. Like the break in the singing voice, the clarinet break is something that players have to work hard at controlling.



Playing above or below the break poses no special challenges but travelling across it can be hazardous.

And this is probably another reason why Mozart so loved the clarinet: its strong affinity with the human voice. The clarinet has a chest voice, a head voice and a break in-between. It is powered by air passing from the lungs through the lips. It sings not with words but with pure open sounds. And the smooth carriage from one sound to another – as smooth as a singer gliding from one note to the next – is one of the instrument's specialties. 'Never should I have thought that a clarinet could be capable of imitating a human voice so deceptively as it was imitated by you,' wrote a critic of Anton Stadler's playing.

Judging from the opening movement of the Clarinet Concerto, *Allegro*, Mozart relished putting Stadler through his paces, while simultaneously exhibiting the instrument's kaleidoscopic range. Of particular note is Mozart's tendency to commence a phrase in one register (either high or low) and abruptly jump to another for its continuation. There's

something marvellous about the apparent ease with which the clarinet is able to carry this out. The second movement, *Adagio*, is a soulful **aria** for clarinet and orchestra. What is remarkable is the way in which Mozart creates such beautiful, song-like melodies from such plain and simple means: the rising notes of a chord and the falling notes of a scale. Here, the building blocks of music open a portal to the sublime. By contrast, the jaunty finale exhibits the clarinet's playful side. As before, the music leaps between registers. Mozart also has the soloist perform dazzling acrobatics, proving just how agile this novel instrument is.

Robert Gibson © 2019

FIRST PERFORMANCE:

16 October 1791, Prague National Theatre.
Anton Stadler, soloist.

FIRST WASO PERFORMANCE:

20 September 1962. John Farnsworth
Hall, conductor; Allan Rule, soloist.

MOST RECENT WASO PERFORMANCE:

3-4 May 2019. Mark Wigglesworth,
conductor; Andreas Ottensamer, soloist.

INSTRUMENTATION:

solo clarinet, two flutes, two bassoons,
two horns, strings.

Glossary

Aria – a song for solo voice, or a song-like piece for solo instrument.

Register – part of the range or compass of a voice or instrument.

About the Music

Felix Mendelssohn

(1809-1847)

Symphony No.4 in A, Op.90 *Italian*

Allegro vivace

Andante con moto

Con moto moderato

Saltarello (Presto)

For once a subtitle seems apt: Mendelssohn's *Italian* Symphony expresses a northern European's love of the sun-drenched south. 'Blue sky in A major', it has been called. The ideas for it came to Mendelssohn as he spent the winter of 1830-31 in Italy and he wrote to his parents about the symphony, that Naples 'must play a part in it'. Indeed, it did, in the leaping dance of the **Saltarello** finale. Mendelssohn was in his early twenties, and in this symphony 'there stands the eager youth who looks out with bright eyes upon the world, and, behold, all is very good' (Ernest Walker).

Fresh and youthful, this symphony is at the same time one of Mendelssohn's supreme achievements. He himself considered it 'the most mature thing I have ever done'. For some reason, he was dissatisfied with it, and always intended to revise it. He never got around to doing so, and it was published only after his death. Mendelssohn had submitted the work in response to a request from the London Philharmonic Society for 'a symphony, an overture, and a vocal piece' (along with the concert aria *Infelice*, the overture *The Hebrides* and perhaps the *Trumpet Overture*). The *Italian* Symphony was performed in a concert of the Society in London, in which Mendelssohn also played Mozart's D minor Piano Concerto K466, on 13 May 1833.

Mendelssohn's anxiety about his symphonies had a lot to do with his sense



of responsibility imposed by what Beethoven had done. An energetic symphony in A major was bound to put listeners in mind of Beethoven's Seventh, and the processional character of Mendelssohn's second movement inevitably recalls the same movement in Beethoven's symphony. Perhaps Mendelssohn was also bothered by the challenge which faces interpreters of his *Italian* Symphony: how to avoid making three of the four movements sound like a **moto perpetuo**. Posterity considers that Mendelssohn should have remained satisfied with a masterpiece in which, far from being a pale reflection of Beethoven, he was entirely himself in the lightness of touch, the polished elegance of scoring, and the sureness of form which mark every movement of the *Italian* Symphony. Mendelssohn sometimes spoke convincingly of weightier things, but it is no accident that along with the Violin Concerto, the *Midsummer Night's Dream* music, several overtures and the Octet for Strings, the *Italian* Symphony is among those works of his which have never gone out of fashion.

The opening of the symphony, like much of what follows, is notable for its brilliant and imaginative scoring. Here the bounding theme for the violins is presented to the accompaniment of repeated chords for the woodwinds, which at least doubles its effect

of almost breathless energy. The second **subject** is a rocking figure for clarinets and bassoons which, as musicologist Donald Tovey says, is obviously in no hurry. The development soon presents a **fugato** on a wholly new theme, then the two main subjects are elaborately worked out and the **recapitulation** is approached through a long crescendo beginning under a long-held A for the first oboe – another memorably original idea.

The second movement may have been suggested by a religious procession. Mendelssohn is known to have seen in Naples (though Moscheles claimed that it was based on a Czech pilgrims' song). It begins with **plainchant**-like intonation, then the 'marching' starts in the cellos and basses, over which the **cantus firmus** is sounded by oboes, bassoons and violas.

Although not called a minuet and trio, this is in effect what the third movement is. There is little suggestion of the dance in this graceful music, which is more like a song without words, and the trio, with its solemn horns and bassoons, sounds a deeply Romantic, poetic note. Pedants point out that one of the rhythms of the

movement Mendelssohn calls *Saltarello* is that of the even more furious **Tarantella**. The energy here is even more irresistible than in the first movement.

Mendelssohn said this symphony was composed at one of the bitterest moments of his life, when he was most troubled by his hypercritical attitude towards his own music. It is good to be reminded of this artistic struggle by a 'driven' personality, because his art so transcends the struggle that we can hardly guess that it ever existed.

Abridged from a note by David Garrett © 2003

FIRST PERFORMANCE:

13 May 1833, London. Composer conducting.

FIRST WASO PERFORMANCE:

14 June 1938. E.J. Roberts, conductor.

MOST RECENT WASO PERFORMANCE:

21-22 June 2019. Asher Fisch, conductor.

INSTRUMENTATION:

two each of flutes, oboes, clarinets and bassoons; two horns, two trumpets; timpani and strings.

Glossary

Cantus firmus – the notes of a melody (e.g. a plainchant tune) played extremely slowly and used as the harmonic foundation of another piece of music.

Fugato – a passage in fugal style which is not part of an actual fugue (type of musical form in which a short melody is first sounded by one voice or instrument alone, then taken up by other voices or instruments in turn).

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

Plainchant – the traditional music of the Christian church, still performed in many monasteries and convents. It is unaccompanied singing of a unison melody with no sense of any regular rhythm or pattern of strong and weak beats. Gregorian chant is the best-known type.

Recapitulation – a return to the opening material of a piece or a movement.

Saltarello – a sprightly Italian dance involving jumping.

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

Tarantella – a fast dance from southern Italy.

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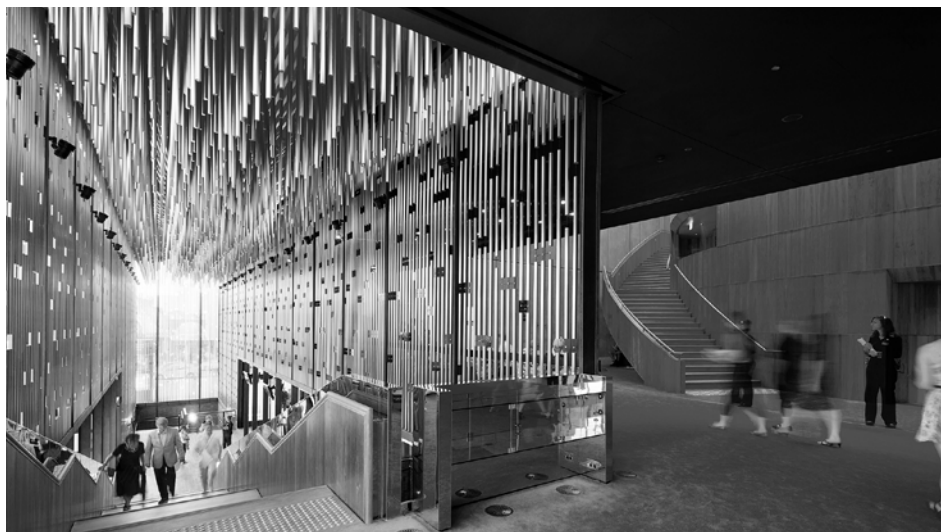
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Get tickets to your next WASO experience at the Box Office located in the Main Foyer of the State Theatre Centre of WA. The Box Office is open from 9am on the day of performance. Alternatively, you can visit waso.com.au to buy online or book an in-person ticketing appointment by calling (08) 9326 0000 (Monday-Friday, 9am-1pm).



WASO in the Community



Harmony Music

In the last weeks of March, WASO musicians travelled to three Education Support Centres with our Harmony Music program.

Through Harmony Music, we visit Education Support Centres and Schools to share music with students who require additional learning support in the comfort of their school environment. Small ensembles of WASO musicians perform relaxed classroom concerts, sharing stories about life as a professional musician and introducing students to the instruments of the Orchestra through performances of popular repertoire.

WASO reached hundreds of children in March with a string quartet consisting of Semra Lee (Assistant Concertmaster), Cerys Tooby (violin), Nik Babic (viola),

and Rod McGrath (Principal Cello). The quartet played a variety of music from video games and animated movies such as the Studio Ghibli film, *My Neighbour Totoro*, and the Australian children's television show, *Bluey*.

A teacher from one of the centres said: "We love having the concert at our school and the students get very excited about it. They listen out for tunes they know and delight in being able to recognise the music. To watch the expressions on their faces, listening to the sounds of joy, the enthusiasm in their applause is simply wonderful!"

Harmony Music continued throughout May and will return with a further series in November. To register your school's interest in hosting a performance, please contact our Community Engagement team on (08) 9326 0002.

2025 Annual Giving Appeal: Join Us on the Journey



We are delighted to have you amongst our WASO community, and we value your continued connection with your Orchestra.

With ticket prices covering only a quarter of our operating costs, WASO depends on the generosity of our community to fund the work that creates first class artistic experiences for music lovers, both on and off the stage.

This is where we look to you for support. Join your Orchestra on its journey of changing lives through music, and donate to WASO today.

With your support, we are able to present exciting repertoire and create opportunities for audiences throughout

Western Australia to experience the transformative power of music.

To support WASO's Annual Giving campaign, visit our website via the QR code or contact our Philanthropy team via email on philanthropy@waso.com.au or by phone on (08) 9326 0016.



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Ruth E. Thorn and

Michael & Helen Tuite

Liz Chee (Acting Principal
Oboe)

Leanne & Sam Walsh AO

Allan Meyer (Principal
Clarinet)

John & Nita Walshe

Jenna Smith (Principal
Trumpet)

Unnamed (5)

Mary-Anne Blades
(Associate Principal Flute)

Shigeru Komatsu (Cello)

Louise Sandercock
(Violin)

Fotis Skordas (Cello)

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Margaret & Rod Marston – Bass Clarinet

Peggy & Tom Stacy – Cor Anglais and Piccolo

Jean & Peter Stokes – Cello, Tuba, Tenor Trombone, Bass Trombone, Wooden Trumpet, French Horn and Music Score Folders

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