



West Australian
Symphony Orchestra

WINTER DAYDREAMS

MATINEE SYMPHONY SERIES

Thursday 8 May 2025, 10.30am & 1.30pm

Heath Ledger Theatre, State Theatre Centre of WA



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

Winter Daydreams

Pyotr Ilyich TCHAIKOVSKY Nocturne for Cello and Small Orchestra (6 mins)

Pyotr Ilyich TCHAIKOVSKY Symphony No.1 *Winter Daydreams* (43 mins)

Dreams of a winter journey (Allegro tranquillo)

Land of desolation, land of mists (Adagio cantabile ma non tanto)

Scherzo (Allegro scherzando giocoso)

Andante lugubre – Allegro maestoso

Umberto Clerici conductor/cello

This concert does not contain an interval.

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 Rosalind Appleby, 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 *Winter Daydreams* digital program.



WASO On Stage

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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

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Sera Lee

Andrea Mendham

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Lucas O'Brien

Melanie Pearn

Louise Sandercock

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Cerys Tooby

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Wickramasinghe

VIOLA

Daniel Schmitt

Alex Brogan

Kierstan Arkleysmith

Nik Babic

Benjamin Caddy

Alison Hall

Rachael Kirk

James Munro

Elliot O'Brien

Helen Tuckey

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Eve Silver

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Shigeru Komatsu

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Nicholas Metcalfe

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Andrew Nicholson

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OBOE

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Acting Principal Oboe

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Som Howie

BASS CLARINET

Alexander Millier

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Adam Mikulicz

Acting Principal Bassoon

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TRUMPET

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Assistant Principal

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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 11.

About the Artists

Umberto Clerici

Conductor/Cello

After a career spanning more than 20 years as a gifted cello soloist and orchestral musician, Umberto Clerici has consolidated his diverse artist achievements to rapid acclaim as a conductor. Umberto is now the Chief Conductor of the Queensland Symphony Orchestra.

Umberto began his career as a virtuoso cellist making his solo debut at the age of 17 performing Haydn's D Major Cello Concerto in Japan. After years of performing on the stages of the world's most prestigious concert halls, Umberto took up the position as Principal Cello of the Teatro Regio di Torino, following which he was Principal Cello of the Sydney Symphony Orchestra from 2014 to 2021.

It was in Sydney, in 2018, that Umberto made his conducting debut with the Sydney Symphony Orchestra at the Sydney Opera House. Following a swift trajectory of prestigious conducting engagements, Umberto is now in high demand across Australia, New Zealand and Europe.

In addition to his role as Chief Conductor of the Queensland Symphony Orchestra, Umberto's recent conducting engagements include Elgar's Cello Concerto with Steven Isserlis for the Volksoper Vienna, and debuts with Orchestra del Teatro Massimo in Palermo and Orchestra Regionale Toscana. Umberto has also curated a three-week series with the Sydney Symphony for 'Symphony Hour' and returned to the podiums of the Dunedin, Melbourne and West Australian Symphony Orchestras.



In November 2024, Queensland Symphony Orchestra announced the extension of Umberto's Chief Conductorship until the end of their Season 2027.

Highlights in 2025 will include conducting Daniil Trifonov playing Rachmaninov's Piano Concerto No.3 with New Zealand Symphony Orchestra, a return to Teatro Massimo in Palermo, and his second collaboration with Opera Queensland for which Umberto will conduct Puccini's *La Boheme*.

As a cellist, Umberto remains beloved by audiences worldwide, having performed internationally as a soloist at New York's Carnegie Hall, Vienna's Musikverein, the great Shostakovich Hall of St Petersburg, Auditorium Parco della Musica in Rome, the Salzburg Festival, and is one of only two Italians to have ever won a prize for cello in the prestigious International Tchaikovsky Competition.

Umberto plays cellos by Matteo Goffriller (made in 1722, Venezia) and Carlo Antonio Testore (made in 1758, Milano).

About the Music

Peter Ilyich Tchaikovsky (1840-1893)

Nocturne for Cello and Small Orchestra
(after Op.19 No.4)

Like many composers, Tchaikovsky struggled to balance his need for solitude in order to work with the demands of being a public figure. In 1888, he wrote to a friend that he had expended a lot of money and energy on a recent tour: 'In return I have gained some celebrity but every hour I ask myself "why?" Is it worthwhile? And I came to the conclusion that it is better to live quietly without fame.'

The tour that provoked this occurred in February of that year. According to his brother, Modest, the day Tchaikovsky arrived in Paris (after concerts in Berlin and Prague) he began rehearsing for a soirée at the home of émigré socialite Marie de Bernadaky, who had hired the orchestra of Édouard Colonne for the entertainment of her 300 guests. The program included the Serenade for Strings and the Nocturne for Cello and Orchestra, where the soloist was Anatoly Brandukov.

Tchaikovsky's reception in the salons of Paris was warm and enthusiastic, as was the public's response to the first of his concerts at the Châtelet where the program was, substantially, repeated. It was only after his second concert that, according to Modest Tchaikovsky, the press turned: suddenly Tchaikovsky wasn't 'Russian' enough, and his pieces were too long. It was in that climate that Tchaikovsky wrote the letter quoted above.

The Nocturne may have been hastily produced for the Bernadaky soirée, but it is of course an arrangement of the fourth of Tchaikovsky's Six Pieces for Piano, Op.19, which he had composed



in 1874. And, in fact, it appears that Tchaikovsky based his new version on an arrangement for cello and piano by Wilhelm Fitzenhagen, the German-born cellist who played in the first performances of Tchaikovsky's String Quartets and Piano Trio in Moscow.

The Nocturne (marked *Andante sentimentale* in the original) is perfect material for transcription. The orchestral version is transposed from the piano's remote C sharp minor to D minor, allowing the soloist to take full advantage of the cello's resonance, and, naturally, the singing opening melody is transposed down into the cello's most expressive register and the accompaniment adjusted for transparency. Following the model of the nocturne as laid down by John Field and Chopin, there is a more animated central section before the opening theme, now set among ornate countermelodies, returns.

From Paris, Tchaikovsky travelled to London and Tbilisi before enjoying the solitude of home.

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FIRST PERFORMANCE:

4 March 1888, Paris. Anatoly Brandukov (cello).

INSTRUMENTATION:

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

About the Music

Peter Ilyich Tchaikovsky (1840-1893)

Symphony No.1 in G minor,
Op.13 *Winter Daydreams*

*Dreams of a winter journey (Allegro
tranquillo)*
*Land of desolation, land of mists (Adagio
cantabile ma non tanto)*
Scherzo (Allegro scherzando giocoso)
Andante lugubre – Allegro maestoso

Tchaikovsky's First Symphony is the product of a nervous young man in his mid-20s just appointed to a responsible teaching position in a strange city, and trying to juggle his wish to compose with his new-found professional responsibilities. It is a remarkably assured work to have been composed under such circumstances, and to many listeners unfamiliar with it, may display more of the composer's mature stylistic fingerprints than they might expect.

Tchaikovsky had just joined the staff of the Moscow Conservatoire in 1866 when its Director, Nikolay Rubinstein, urged him to write a symphony. Tchaikovsky, who had completed his first orchestral score only two years before, began sketches immediately, and was soon working so hard on it – writing well into the night and teaching during the day – that his health began to suffer, and he made fitful progress.

By the following summer he had worked his sketches up into full orchestral score. He chose this moment to show his former teachers Anton Rubinstein (Nikolay's brother) and Nikolay Zarembo, who were quick to find fault. Tchaikovsky's consternation at this criticism was allayed by Nikolay's continuing enthusiasm,

and it was this Moscow Rubinstein who conducted the first complete performance in February 1868.

It was a big success for Tchaikovsky, and became one of the first Russian symphonies to find public favour; but the composer continued to make alterations, revising it in 1874 and 1883. Despite these changes, Tchaikovsky told a friend: 'I have a soft spot for it, for it is a sin of my sweet youth.'

With young composers it is often fun to play pick the influences. Tchaikovsky scholar John Warrack has discussed the Symphony's particular debt to Mendelssohn. Following Mendelssohn's *Scottish* and *Italian* symphonies, Tchaikovsky seems to have wanted to create his own Romantic musical landscape, but one arising out of the emotions stirred in him by his own country. The idea must have lost its appeal, for the final two movements lack the subtitles of the Symphony's first half. The attempt at a lightness of texture in many key passages and the surprising independence of the woodwind writing suggests Mendelssohn's immediate influence on the work's musical language. Yet many of the ideas seem to prefigure passages we know well from Tchaikovsky's later music.

The first movement opens with a flowing woodwind melody that has the light, questioning quality and gentle interjections that suggest a Mendelssohnian response to landscape. The passionate development of the main ideas, and healthy doses of bombast that follow, suggest the Tchaikovsky to come, as does a balletic passage for horns and woodwinds. The brass fanfares that dominate much of the development

section prefigure the tense opening of the Fourth Symphony.

The slow movement resembles one of the great ballet adagios in both atmosphere and texture. Muted **divisi** violins play the beautiful first subject, which is followed by a long, songful oboe melody of the kind that Tchaikovsky used to complain came to him in so finished a state that he had difficulty developing them in a symphonic context. His phenomenal gifts as an orchestrator, even in this early work, are an exquisite disguise for such structural concerns.

The **Scherzo** is perhaps the most overtly Mendelssohnian movement. At the opening, the lightness of the scoring is offset by a pervasive **chromaticism**. The Trio begins as a waltz in all but name, then develops considerable tension. The Scherzo's reprise is followed by an unusual passage in which the timpani taps out the rhythm of the main Scherzo tune under the strings' reminiscence of the Trio's waltz theme. A **coda** that begins quietly goes on to end with two abrupt final chords.

Although some of the Symphony's ideas sound like Russian folksong, the Finale's opening *Andante lugubre*, taken from a folksong called 'The Gardens Bloomed', is the first folk-music to be employed in

the work. The pace soon quickens and the mood becomes more festive for the main body of the movement. In the middle of the festivities there is a sudden return to the darker mood of the opening, much like the return to the motto theme at the equivalent moments in the finales of the Fourth and Fifth symphonies. However, a spirit of brightness and grandeur gradually emerges and the Symphony ends in a mood of brash jubilation.

Abridged from an annotation © Phillip Sametz

FIRST PERFORMANCE:

Nikolay Rubinstein conducted the Scherzo of Tchaikovsky's First Symphony in Moscow in December 1866, followed by a performance of the Adagio and the Scherzo in Saint Petersburg the following February. He conducted the first complete performance of the work in February 1868.

FIRST WASO PERFORMANCE:

3-4 May 1968. Ladislav Slovák, conductor.

MOST RECENT WASO PERFORMANCE:

2-3 October 2015. Alexander Lazarev, conductor.

INSTRUMENTATION:

piccolo, two each of flutes, oboes, clarinets and bassoons; four horns, two trumpet, three trombones, tuba; timpani, percussion and strings.

Glossary

Chromaticism – use of notes which are not part of the key.

Coda – a concluding section added to the basic structure of a piece or movement to emphasise the sense of finality.

Divisi – divided, where the instruments in a single section of the orchestra (e.g. the violas) are divided into two or more groups, each of which plays different notes. This makes it possible to get richer, fuller chords from within a single instrumental section.

Scherzo – literally, a joke; the term generally refers to a movement in a fast, light triple time, which may involve whimsical, startling or playful elements.

West Australian Symphony Orchestra

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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.

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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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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 10am 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.

WASO in the Community



Music for the Ages is a community program providing relaxing and entertaining free small ensemble concerts to aged care sites throughout Perth.

Performing at 11 sites, WASO musicians reached almost 500 aged care residents across two weeks in February. Performing in this series were Kathryn Lee (violin), William Huxtable (violin), Elliot O'Brien (viola), Eve Silver (Associate Principal Cello), and Nicholas Metcalfe (cello).

The musicians played a variety of well-known classical works from Vivaldi, Kriesler, and Tchaikovsky, as well as some well-received pop and jazz favourites. An audience member said that the “enjoyable program evoked such memories – songs learned in childhood, going to the ballet, and the joy of the waltz!”

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Your connection to WASO is part of your story. By leaving a bequest, your legacy will become part of WASO's future. Your generosity will be celebrated during your lifetime through special recognition in our Symphony Circle, including access to exclusive events and insights. After your bequest is received, your legacy will be acknowledged in our programs for generations to come.

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John Albright & Susan Lorimer – Education Double Bass and set of Trumpets

Dr Glenda Campbell-Evans & Dr Ken Evans AM – Tenor Trombone

Peter Ingram – Piccolo

Deborah Marsh – Conductor's Podium and Cor Anglais

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

Trusts and Foundations

We acknowledge the generous support of our Trusts and Foundations, whose philanthropic partnership enables significant impact within our community through their key support of these transformative initiatives.

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We honour those who have made a visionary commitment to safeguard our future, through a capital gift to the Endowment fund or by providing for WASO in their will through the Symphony Circle. Legacy gifts are preserved within the fund in perpetuity, ensuring a community filled with the beauty of symphonic music for future generations.

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Sagitte Yom-Tov Fund
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creating the spark
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Julia Brooke – WASO Horn