



West Australian  
Symphony Orchestra

# SCHEHERAZADE

## TALES OF LEGENDS

MORNING SYMPHONY SERIES

Thursday 23 May 2024, 11.00am

MACA CLASSICS SERIES

Friday 24 & Saturday 25 May 2024, 7.30pm

Perth Concert Hall

WASO ON TOUR

Sunday 26 May 2024, 5.00pm

Mandurah Performing Arts Centre



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

## MORNING SYMPHONY SERIES

# Scheherazade

**Mel BONIS** *Trois femmes de légende: Ophélie* (5 mins)

**Nikolai RIMSKY-KORSAKOV** *Scheherazade* (47 mins)

I. *Largo e maestoso – Lento – Allegro non troppo* (The Sea and Sinbad's Ship)

II. *Lento* (The Story of the Kalandar Prince)

III. *Andantino quasi allegretto* (The Young Prince and the Young Princess)

IV. *Allegro molto – Vivo – Allegro non troppo e maestoso – Lento* (Festival at Baghdad – The Sea – The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior – Conclusion)

**Jen Winley** conductor

### Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Alan Tyrrell (see page 9 for his biography). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.

### Listen to WASO

This concert will be broadcast live on ABC Classic. For further details visit [abc.net.au/classic](http://abc.net.au/classic).

## View your Digital Concert Program

Access exclusive digital content, learn more about the artists and music, and get our concert program at your fingertips. Simply open your smartphone's camera app and hover the camera over the QR code for access our programs page and scroll to *Scheherazade*.



### BONUS Digital Content:

- Meet the musician
- Fun facts about the music



**Wesfarmers Arts**  
Principal Partner

## Scheherazade

**Mel BONIS** *Trois femmes de légende* – Suite (18 mins)

I. *Ophélie*

II. *Salomé*

III. *Le songe de Cléopâtre*

**Johann HUMMEL** *Trumpet Concerto* – (19 mins)

I. *Allegro con spirito*

II. *Andante* –

III. *Rondo*

Interval (25 mins)

**Nikolai RIMSKY-KORSAKOV**  
*Scheherazade* (47 mins)

I. *Largo e maestoso – Lento – Allegro non troppo* (*The Sea and Sinbad's Ship*)

II. *Lento* (*The Story of the Kalandar Prince*)

III. *Andantino quasi allegretto* (*The Young Prince and the Young Princess*)

IV. *Allegro molto – Vivo – Allegro non troppo e maestoso – Lento* (*Festival at Baghdad – The Sea – The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior – Conclusion*)

**Jen Winley** conductor  
**Jenna Smith** trumpet

### Wesfarmers Arts Pre-concert Talk (Friday, Saturday and Sunday)

Find out more about the music in the concert with this week's speaker, Alan Tyrrell (see page 9 for his biography). The Pre-concert Talk will take place at 6.45pm at the Terrace Level Corner Stage, Perth Concert Hall on Friday and Saturday, and at 4.20pm in the Foyer, Mandurah Performing Arts Centre on Sunday.

### Wesfarmers Arts Meet the Musicians (Saturday only)

Join tonight's conductor, Jen Winley and soloist, Jenna Smith for a post-concert interview immediately following the Saturday evening performance in the Terrace Level Foyer. Uncover more about the music and hear insights into the performance experience.

### Listen to WASO

This performance is recorded for broadcast Sunday 23 June, 1pm (AWST) on ABC Classic. Date subject to change. For further details visit [abc.net.au/classic](http://abc.net.au/classic).

## View your Digital Concert Program

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### BONUS Digital Content:

- Meet the musician
- Fun facts about the music



# 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 halls 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. 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.

Asher Fisch is Principal Conductor and Artistic Adviser of our Orchestra and we are proud to call Perth Concert Hall home.

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# WASO On Stage

## VIOLIN

**Laurence Jackson**

*Concertmaster*

**Semra Lee**

*Assistant Concertmaster*

• MACA

**Alexandra Isted**

*Principal 1<sup>st</sup> Violin*

**Zak Rowntree\***

*Principal 2<sup>nd</sup> Violin*

**Kate Sullivan**

*Assistant Principal 2<sup>nd</sup> Violin*

**Sarah Blackman**

**Stephanie Dean**

**Amy Furfaro**

**Rebecca Glorie**

• Rosalind &

Lyndsay Potts

**Beth Hebert**

**Emma Hunt**

• Ulrich and

Gloria Kunzmann

**William Huxtable**

**Jane Johnston**

**Sunmi Jung**

**Christina Katsimbardis**

**Kathryn Lee**

**Andrea Mendham**

• Dale & Michael Kitney

**Akiko Miyazawa**

• MIMI

**Lucas O'Brien**

**Melanie Pearn**

**Louise Sandercock**

• Unnamed

**Jane Serrangeli**

• Philip & Frances

Chadwick and

Jim & Freda Irenic

**Cerys Tooby**

**Teresa Vinci\***

**Samantha**

**Wickramasinghe**

• The Baker Family

**Susannah Williams^**

## VIOLA

**Daniel Schmitt**

**Benjamin Caddy**

• Future Logic

**Katherine Drake^**

**Alison Hall**

**Rachael Kirk**

**Mirjana Kojic^**

**James Munro**

**Elliot O'Brien**

**Helen Tuckey**

## CELLO

**Rod McGrath**

**Isaac Davis**

**Shigeru Komatsu**

• Unnamed (2)

**Oliver McAslan**

• M & D Forrest and

Michelle Todd

**Sacha McCulloch^**

**Nicholas Metcalfe**

• The Gregg Family

**Anna Sarcich^**

**Tim South**

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& Gilbert George

**Robin Brawley**

**Jack Charles^**

**Christine Reitzenstein**

**Mark Tooby**

**Giovanni Vinci**

**Phillip Waldron^**

## FLUTE

**Andrew Nicholson**

**Mary-Anne Blades**

• Unnamed

## PICCOLO

**Sonia Croucher**

## OBOE

**Sarah Young**

**Liz Chee**

• Ruth E. Thorn and

Michael & Helen Tuite

## COR ANGLAIS

**Jonathan Ryan**

• Joshua & Pamela Pitt

## CLARINET

**Allan Meyer**

• Leanne & Sam Walsh AO

**Som Howie**

## BASS CLARINET

**Alexander Millier**

## BASSOON

**Jane Kircher-Lindner**

• Meg O'Neill, Chase Hayes

& Vicky Hayes

**Adam Mikulicz**

• Meg O'Neill, Chase Hayes

& Vicky Hayes

## CONTRABASSOON

**Chloe Turner**

• Stelios Jewellers

## HORN

★ Rod & Margaret Marston

**David Evans**

**Eve McEwen**

**Julia Brooke**

**Francesco Lo Surdo**

## TRUMPET

★ John & Nita Walshe

**Fletcher Cox\***

**Koominka\***

## TROMBONE

**Joshua Davis**

• Dr Glenda Campbell-

Evans & Dr Ken Evans AM

**Liam O'Malley**

• Dale & Greg Higham

## BASS TROMBONE

**Jeremy Alderson^**

## TUBA

**Chloe Higgins**

## TIMPANI

**Alex Timcke**

• Jean & Peter Stokes

## PERCUSSION

**Brian Maloney**

**François Combémoré**

*Assoc Principal*

*Percussion & Timpani*

**Amanda Dean^**

**Robyn Gray^**

**Tegan LeBrun^**

## HARP

**William Nichols^**

**Kira Gunn^**

KEY

**Principal**

**Associate Principal**

**Assistant Principal**

**Contract Musicians\***

**Guest Musicians^**

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• Chair supported through the Duet program by

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

# Get the Best out of Your Concert Experience



## **Clap with enthusiasm**

Whether you are welcoming your favourite artist to the stage, or showing appreciation at the end of a piece, we love thunderous applause. Not sure when to clap? Here's a tip; if the conductor's arm is raised, hold it. If it's relaxed, go for it!



## **Share with your friends**

Snap a selfie from your seat, capture the artist bows and share the experience with friends. Don't forget to tag us! #wasymphonyorchestra



## **Respect those around you**

Ensure your mobile phone is on silent and does not disrupt the experience of those around you. If you need to cough or sneeze, please do this into your elbow. Cough lozenges are available from the Information Desk located on Level 1. Masks are welcome but not required.



## **Accessible services available**

For information about our services such as assisted listening and accessible toilets please search "Perth Concert Hall Access" online or ask one of our friendly ushers.



## **Latecomers admitted at a suitable time**

If you arrive late or leave your seat during a performance, your auditorium entry will need to wait until a suitable break.



## **Drinks and nibbles**

The Wardle Kitchen is open for casual dining, serving delicious hot meals before each performance, while our Grab and Go stations offer quick bites such as sushi and sandwiches. Bars are located on the first two levels, and cold drinks are welcome in the auditorium.



## **First Aid available**

St John First Aid officers are present at every WASO concert. Please notify a Perth Concert Hall team member if you require any first aid assistance.



## **Box Office is open**

Get tickets to your next WASO experience at the Perth Concert Hall Box Office located on the ground floor (Level 1).

Our Box Office is open 90 minutes before each performance, and during interval. Alternatively, you can email us anytime at [boxoffice@waso.com.au](mailto:boxoffice@waso.com.au), or visit us Mon-Fri 9am-5pm.

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## About the Artists



**Jen Winley**  
Conductor

Jen Winley is WASO's Associate Conductor.

Jen began her career in percussion and timpani working principally with the Melbourne Symphony Orchestra and regularly with Orchestra Victoria and the West Australian Symphony Orchestra (WASO). She then spent several years as a classroom music educator and loves being able to combine her passions for music and education when working with young people.

Jen made her professional conducting debut in 2020 with several orchestras in Perth including WASO and Perth Symphony Orchestra. Jen is a highly versatile conductor and enjoys working on a wide variety of projects. She has conducted WASO in mainstage concerts, Family, Education and Outreach projects, regional tours, Films in concert, and contemporary and recording projects. Jen is also proud to have conducted the WA Youth Orchestra since 2019.

In 2023, Jen made her debut as conductor with West Australian Opera and Queensland Symphony Orchestra and in November 2023 WASO announced Jen as their Associate Conductor. The two-year appointment sees Jen become the first Associate Conductor in the organisation's history. 2024 sees Jen make her debut with the Melbourne Symphony Orchestra and her subscription concert debut with WASO.

*Jen Winley is supported by the Simon Lee Foundation.*



**Jenna Smith**  
Associate Principal, Trumpet

Jenna completed her Bachelor of Music performance degree with first class honours in 2016, studying at the Sydney Conservatorium of Music with Andrew Evans. While a student, she received the Ted and Susan Meller Memorial Scholarship, the James Witheford Foundation Award for Brass, and the Busby Musical Scholarship. She also participated in Australian Youth Orchestra programs from 2012 to 2017. In 2017 she performed as the AYO Principal Trumpet and received the AYO Accenture Scholarship. In 2017 and 2018 Jenna was the Trumpet Fellow in the Sydney Symphony Fellowship program.

She has played with the Sydney, Melbourne, Adelaide and Tasmanian symphony orchestras, the Opera Australia Orchestra, Orchestra Victoria, Auckland Philharmonia Orchestra, and the SSO Sinfonia. In 2016, she toured to Singapore as a member of the Australian World Orchestra's Academy Program.

Jenna has performed as a soloist with The Metropolitan Orchestra and the Sydney Wind Symphony.

*Jenna's Chair is supported by John and Nita Walshe through the Duet program.*

# About the Speaker

## Alan Tyrrell

Pre-concert Speaker

Alan Tyrrell is the Artistic Planning Manager of the West Australian Symphony Orchestra, where he works on programming, casting and scheduling concerts and events for the Orchestra and Chorus.

From 1994 – 2007 Alan was a serving musician (saxophone and viola) in the Band of the Scots Guards (London), performing at all State and Ceremonial occasions including; Trooping the Colour, State Opening of Parliament the

Queen's State Banquets and Investitures at Buckingham Palace and The Palace of Holyroodhouse. He also toured extensively with the Scots Guards Band across Europe, Asia and Australia, including a 10-week concert tour of North America in 1998. With a love for both classical music and jazz, Alan received the degree of Masters of Arts in Music (saxophone performance) from The University of Salford.

Alan emigrated to Perth in 2007 and started working at WASO as the Music Librarian before taking up his current role in 2014.

# EPIC WAGNERIAN SAGA

## RING CYCLE

Thu 20 June, 11am

Fri 21 & Sat 22 June, 7.30pm

Perth Concert Hall



**Gioachino ROSSINI** *The Thieving Magpie*: Overture  
**Lachlan SKIPWORTH** Flute Concerto (World Premiere – evenings only)  
**Richard WAGNER** Selections from the *Ring*: *Entrance of the Gods*,  
*Forest Murmurs*, *Rhine Journey*, *Siegfried's Death and Funeral March*,  
*Ride of the Valkyries*

Asher Fisch conductor | Andrew Nicholson flute (pictured)

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Asher Fisch appears courtesy of Wesfarmers Arts. Lachlan Skipworth's  
Flute Concerto commissioned for WASO by Geoff Stearn.

# About the Music

## Mel Bonis

(1858-1937)

*Trois Femmes de légende* (Three  
Legendary Women)

I. *Ophélie*

II. *Salomé*

III. *Le Songe de Cléopâtre* (Cleopatra's  
Dream)

### *Identities*

It's 1881. A prize-winning 23-year-old student at the Paris Conservatoire composes a nocturne for piano and labels it Opus 1, 'my first piece'. The signature reads 'Mel Bonis'.

Elsewhere in Europe, Richard Strauss is completing his own early opuses; Oscar Wilde publishes his first book of poems; Vincent van Gogh begins painting in earnest. In Paris, a Conservatoire classmate, Claude Debussy, is trying his hand at opera. Perhaps more significant, because 'Mel Bonis' is a woman, the French feminist newspaper *La Citoyenne* (The Citizeness) is launched. Over the course of a decade, the paper will advocate for women's enfranchisement: demanding changes to the Napoleonic Code that had abolished the financial and legal rights gained during the Revolution and relegated women to an inferior status by upholding the supremacy of husbands and fathers.

This is the world in which the young Mélanie Hélène Bonis resorts to a gender-neutral nom de plume. A world in which her very presence at the Conservatoire is remarkable, and must be attended by chaperones. A world in which her parents can halt her studies (she'd fallen in love with a singer-poet) and in 1883 marry her off to a twice-widowed industrialist 22 years her senior.

And so, barely two years after the 'birth' of Mel Bonis, a new identity was established: Madame Albert Domange. Her husband was likeable but didn't share his new wife's musical ear. For the next decade, the composer who'd been described as 'strongest in her class' raised children and managed an affluent household but wrote almost no music.



Mel Bonis emerged again in the 1890s, when she reconnected with her true love, Amédée-Louis Hettich. Eventually, an affair led to the secret birth in 1899 of a child, Madeleine. (Madeleine would learn the truth about her 'godmother' only after a budding romance with her half-brother forced a revelation.) But meanwhile, Hettich encouraged Bonis to compose, collaborating with her on songs and introducing her to the publisher Leduc. In a musical blossoming that extended to World War I, Bonis composed prolifically in most genres except opera, appeared in concert as a pianist, was published, won prizes and received admiring reviews. And at a time when women numbered only seven per cent of the membership, she was enlisted in the Société des Compositeurs de Musique, becoming the first woman to serve on the committee. Of particular significance for this concert, in 1908-09 she resumed her technical studies, taking orchestration lessons from Charles Koechlin.

### *Legends*

'Femmes de légende' might be a 21st-century label – assigned by her great-granddaughter, Christine Géliot, when she collected these pieces for publication – but it reflects an abiding theme in Bonis's music. In eight cameo works for piano as well as orchestra, she gave musical life to remarkable women of myth, literature and history – their passions, their strengths and their tragedies.

Géliot suggests that Bonis's choice of subject matter testified to her thoughts and feelings about the nature of femininity. At the same time, these subjects reflect contemporary fashion. Shakespeare's Ophelia was a popular subject in visual art (for example, the 1852 painting by Pre-Raphaelite John Everett Millais). Oscar Wilde's *Salomé* premiered at the Comédie-Parisienne in 1896 and Richard

Strauss's opera based on it received its Paris premiere in 1907. And Cleopatra's fatal dream of Antony had been an established trope in French tragedy for centuries.

Musically, Bonis was equally in tune with times. Her language embraced the Romanticism of César Franck and Gabriel Fauré and her command of form was widely admired, but on this conservative foundation she built an inventive style that reveals an ear for jewel-like colours and expressive use of harmony. She also adopted technical devices that can be heard in composers such as Nikolai Rimsky-Korsakov and Igor Stravinsky as well as Debussy, including **octatonic scales** and **modes**. These otherworldly or 'exotic' aspects of her style were in turn rooted in the singular fascination with the East that had emerged with the expansion of the Second French colonial empire (think Camille Saint-Saëns' *Egyptian* piano concerto).

The slow and mysterious *Ophélie* is an Impressionistic miniature portrait, in which cascading harps and shimmering strings over repeated horn notes introduce the themes of water, despair and death. *Salomé* is just as compact: in the space of five minutes, Bonis evokes the perilous seduction of the dance of the seven veils and – with one abrupt chord at the end – its violent aftermath. Listen for the compelling five-beat pulse (a dance, yes, but not a dance for a European ballroom) and the stark contrasts of tempo, mood and colour.

*Le Songe de Cléopâtre* is the longest and most complex of the three pieces. According to legend, the Queen of Egypt saw Mark Antony's ghost in a dream, commanding her to kill herself. In Bonis's music we hear both the floating tranquillity of a dreamscape and the horror of impending doom. Again, the music is dominated by harp sonorities, and seductive and sumptuous effects are created through harmony and a kaleidoscope of instrumental colours.

There's a curious disconnect between 'Madame Domange' – conservative, dutiful and profoundly religious – and 'Mel Bonis' – composer of the forward-looking and extraordinarily sensuous orchestral works. But both must have shared what she called her 'greatest sorrow': never to hear these remarkable works in public performance. A century on, the world is making up for the neglect.

Yvonne Frindle © 2024

### PREMIERE HISTORY:

Although the orchestral versions of *Salomé* and *Le Songe de Cléopâtre* were probably played through in a rehearsal in the composer's lifetime, there were no public performances of these works until the 21st century, when Christine Géliot, Mel Bonis's great-granddaughter, collected and edited them for publication. They were recorded by the Bucharest Symphony Orchestra and Benoît Fromanger in 2012 and received their concert premiere in 2015, Jessica Cottis conducting the BBC National Orchestra of Wales.

### FIRST PERFORMANCE:

This is the first performance by WASO.

### INSTRUMENTATION:

three flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets (one doubling bass clarinet), two bassoons, four horns, two trumpets, three trombones, timpani and percussion, two harps and strings.

## Glossary

**octatonic scale** – an eight-note 'artificial' scale, often featuring a symmetrical pattern of notes in which whole and half steps alternate.

**modes** – a system of scales founded on mediæval plainchant and predating the major and minor key system. Composers in the Western tradition often use modes to evoke an ancient or religious mood, or (since modes are also common in many non-Western cultures) to create an 'exotic' sound world.

# About the Music

**Johann Nepomuk Hummel**  
(1778-1837)

Trumpet Concerto

*Allegro con spirit*  
*Andante –*  
*Rondo*

This is one of the most often played of all trumpet concertos. It is also, nowadays, just about the only work of its composer in the standard repertoire. Trumpet players have seized on it as the first work for standard Classical orchestra which exploits the capacities of the modern trumpet.

The history of this concerto is tied up with the most popular trumpet concerto of all, Haydn's, composed just a few years earlier for the same player, but not quite the same instrument. Just a little way into the orchestral introduction, another famous musician makes his bow, in an obvious crib from a phrase of Mozart's 'Haffner' Symphony. For this composer, Johann Nepomuk Hummel, to echo Mozart is hardly surprising, since he came as a boy from his native Bohemia to live in Mozart's household for two years as a pupil-apprentice. Mozart conducted one of his own piano concertos for Hummel's Vienna debut as a pianist in 1787.

The natural trumpet, just a length of tubing folded on itself, could only play melodies in its highest register, and the late 18th century had lost the taste for that exciting, but strenuous and penetrating sound. Haydn wrote his trumpet concerto in 1796, five years after Mozart's death, persuaded by the first successful attempt to make a trumpet which could play melodies in the middle and low registers, where the trumpet could sound rounded and mellow.



Anton Weidinger was a trumpeter in the Imperial Court Orchestra in Vienna, inventor of the first keyed trumpet that worked. His four-keyed instrument, which he called the 'organisierte Trompete' [systematised trumpet] was capable of a full chromatic scale, filling in the notes missing in the lower range of the natural trumpet.

Like most inventions, this one's bugs needed ironing out, and the four years before Weidinger premiered Haydn's concerto in 1800 may have elapsed because it took that long for Weidinger to play Haydn's music to the composer's satisfaction. Maybe neither was really satisfied, because soon afterwards Weidinger added two more keys, to improve the muffled sound and insecure intonation of his keyed trumpet. By the time Hummel wrote his concerto for it, Weidinger's trumpet could play almost all the notes of the chromatic scale convincingly, and may have been less tiring to play, since Hummel's concerto is considerably longer than Haydn's. Weidinger's tone was compared to a sonorous oboe or clarinet. A review of 1803 admired his 'tones never heard before'.

By 1803 when his trumpet concerto was composed, Hummel had emerged in Vienna as a leading pianist. The coming of Beethoven shook Hummel's self-confidence, and divided admirers of the rival pianists into hostile camps, but the

two musicians became friends. Haydn, too, took an interest in Hummel, and lobbied successfully to make him his successor in the service of the Esterhazy family. The trumpet concerto was one of Hummel's first works for his new employers, and was premiered at the Castle in Eisenstadt on 1 January 1804.

The borrowings from Mozart, and perhaps also from Haydn (such as his Symphony No.83, 'The Hen', in the repeated clucking woodwind notes accompanying the trumpet's second solo subject) may be due to Hummel's inexperience in 1803 as a composer for orchestra. He was to become a prolific composer in all genres, though mainly remembered for his piano music. His very difficult and showy piano concertos are enjoying something of a modern revival. No innovator, Hummel is perhaps best regarded as one of the most accomplished composers of the Silver Age of Viennese Classicism. He accepted as given the formal devices copied from Haydn and Mozart, embellishing them with his gift for charming melody, freely unfolding ideas, and elaborate virtuoso decoration. In another sphere Hummel was a pioneer – a shrewd businessman, he systematised multi-national music publishing and led the composers' fight for uniform copyright laws.

From the trumpet's very first entry, it is clear that Hummel is writing to the astonishing new features of Weidinger's trumpet, with an emphasis on the middle and low registers, songful melodies, trills, and rapid semiquaver figures. **Trills** may

have been one of Weidinger's specialities, since a wavy line over some notes in the slow movement seems to call for a slow trill. The listener may be distracted from this feature, heard at the beginning of the slow movement, by another blatant crib – this time from the opening of Mozart's Piano Concerto in C, K467 ('Elvira Madigan') – the same figure exactly of lapping strings over basses rising in plucked **arpeggios**. Hummel develops the hints of dreamy Romanticism in his Mozart model, but not at great length, leading without a break into the lively Rondo with a subject in repeated notes, running passages up the scale from low to high, expressive episodes (but always tailing off into virtuoso fast-note display), and trills.

David Garrett © 2001

#### **FIRST PERFORMANCE:**

1 January 1804, Eisenstadt.  
Anton Weidinger, trumpet.

#### **FIRST WASO PERFORMANCE:**

29 September 1984. Geoffrey Payne,  
trumpet.

#### **MOST RECENT WASO PERFORMANCE:**

8 October 1988. Paul Terracini,  
trumpet.

#### **INSTRUMENTATION:**

flute, two oboes, two clarinets,  
two horns, timpani and strings.

## **Glossary**

**Trill** – a very rapid alternation of two notes.

**Arpeggio** – a musical gesture in which the notes of a chord are 'spread', or played one after the other instead of simultaneously. It nearly always starts at the bottom of the chord.

# About the Music

**Nikolai Rimsky-Korsakov**  
(1844-1908)

Scheherazade – Symphonic Suite, Op.35

- I. *Largo e maestoso – Lento – Allegro non troppo* (*The Sea and Sinbad's Ship*)
- II. *Lento* (*The Story of the Kalandar Prince*)
- III. *Andantino quasi allegretto* (*The Young Prince and the Young Princess*)
- IV. *Allegro molto – Vivo – Allegro non troppo e maestoso – Lento* (*Festival at Baghdad – The Sea – The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior – Conclusion*)

*The Sultan Shahryar, convinced of the duplicity and infidelity of all women, had vowed to slay each of his wives after the first night. The Sultana Scheherazade, however, saved her life by the expedient of recounting to the Sultan a succession of tales over a period of a thousand and one nights. Overcome by curiosity, the Sultan postponed from day to day the execution of his wife, and ended by renouncing altogether his sanguinary resolution.*

We think we know the story of Scheherazade, Persian queen and fabled storyteller of *The Thousand and One Nights*. Some of her stories (and a few that were invented for her by Europeans) have become part of popular culture: Ali Baba and the Forty Thieves, Aladdin (an 18th-century French addition), and one you'll recognise from the movement titles for Rimsky-Korsakov's *Scheherazade*: Sinbad the Sailor.

Strictly speaking, orchestras shouldn't publish those titles; the composer withdrew them with so as not to constrain his listeners' imaginations. Rimsky-Korsakov had taken the *idea* of Scheherazade and the Arabian Nights as his starting point, and the narrative titles he'd devised in the winter of 1887–88 were intended to suggest particular characters – the story of a kalandar or “beggar” prince, for example. But the end



result, he said, was a “kaleidoscope of fairytale images and designs of Eastern character”, more concerned with the connotations of the East it brings to mind than with literal storytelling.

He believed it was futile to seek in *Scheherazade* leading motifs that could be consistently linked to particular characters or events. The motifs we recognise were “nothing but purely musical material ... for symphonic development” and a means of creating unity between the four movements, and on each appearance they are presented in different musical guises so that the “themes correspond each time to different images, actions and pictures”.

“All I had desired,” he later wrote in *My Musical Life*, “was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an Eastern narrative describing a motley succession of fantastic happenings,” and not merely four pieces based on common themes.

The ominous pounding melody representing the stern Sultan in the opening, for example, appears in the tale of the Kalandar Prince, although Shahryar plays no part in that narrative. And the muted fanfare of the second movement returns in the otherwise unconnected depiction of the foundering ship. Rimsky-Korsakov also cites the appearance of both the Kalandar Prince's theme and the theme of the Young Princess in the Baghdad festival although “nothing is said about these persons taking part in the festivities”.

But Rimsky-Korsakov did admit that one of his motifs was quite specific, attached not to any of the stories, but to the *storyteller* who

provides the frame story of *The Arabian Nights*: “The unifying thread consisted of the brief introductions to the first, second and fourth movements and the **intermezzo** in movement three, written for violin solo and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan.”

It is this idea – an intricately winding violin theme supported only by the harp – which soothes the thunderous opening and embarks upon the first tale: the sea and Sinbad’s ship. For Rimsky-Korsakov, who was **synæsthetic**, the choice of E major for the billowing cello figures was surely no accident: his ears “saw” this key as dark blue. But you don’t have to be synæsthetic to experience the marvellous colours of Rimsky-Korsakov’s orchestral writing. So formidable is his instinct that Rimsky-Korsakov can convince his listeners of the raging of a storm at sea, the exuberance of a festival and the exotic colours of the East.

A cajoling melody played by solo bassoon represents a Kalandar (or ‘beggar’) Prince in the second movement. (Rimsky-Korsakov, perhaps deliberately, neglects to tell us which of the beggar princes in *The Arabian Nights* he had in mind.) The dramatic middle section features muted fanfares, based on the Sultan’s theme. The third movement opens with a sinuous violin melody – it’s easy to imagine Scheherazade telling this story in her own voice. The similarity between the two main themes of the third movement (for violin and then flute and clarinet) suggests that the Young Prince and Princess are perfectly matched in temperament and character.

An agitated transformation of the Sultan’s theme, in dialogue with Scheherazade’s theme, prefaces the final tale. The fourth movement combines the Festival in Baghdad and the tale of the shipwreck in music that’s both splendid and terrifying. Triangle and tambourines accompany the lively **cross-rhythms** of the carnival; and the mood builds in intensity before all is swamped by the return of the sea theme from the first movement. But after the fury of the shipwreck, it is Scheherazade who has the last word. Her spinning violin solo emerges in gentle triumph over the Sultan’s bloodthirsty resolution.

Yvonne Frindle © 2024

#### **FIRST PERFORMANCE:**

3 November 1888, St Petersburg;  
composer conducting.

#### **FIRST WASO PERFORMANCE:**

21 & 23 May 1949, Henry Krips  
conducting.

#### **MOST RECENT WASO PERFORMANCE:**

8-9 April 2021, Benjamin Northey  
conducting.

#### **INSTRUMENTATION:**

two flutes, piccolo, two oboes (one doubling cor anglais), two clarinets and two bassoons; four horns, two trumpets, three trombones and tuba; timpani and a large percussion section; harp and strings.

## **Glossary**

**intermezzo** – in this context an intermezzo refers to a brief interlude or contrasting section in the middle of a larger movement.

**synæsthetic** – synæsthesia a condition in which one sense is melded with or experienced through another, e.g. different chords in music may be “seen” as colours.

**cross-rhythms** – occur when rhythms are ‘shifted’ so their strong beats fall at unexpected points in the basic pulse of the music. For example, a basic pulse of 3 beats + 3 beats might be overlaid with a rhythm made up of 2+2+2. The effect is usually complex but compelling.

# Community Engagement & Education



## NextGen: Explore ATAR & More

WASO are proud to continue contributing to the education of high school music students in WA.

We recently performed our bespoke, annual concert for secondary music students, *NextGen: Explore ATAR & More* on the Perth Concert Hall main stage. Conducted by WASO Associate Conductor Jen Winley, and Presented by Dr Ashley Smith, this program included discussion on the ATAR set works, outlining key techniques used by the composers and analysis on some of the works students will be studying in their classrooms.

The student audience was presented with the grand opening statement of the first movement of Beethoven's Fifth Symphony. As Dr Smith stated 'It is amazing to think that our ears know these notes perhaps

better than Beethoven's own ears.' Under the guidance of Conductor Jen Winley and WASO, the work was broken into smaller sections to assist in the discussion of motif, sonata form, modulation and instrumentation.

Other works in this year's NextGen program included a stunning performance of the third movement from Haydn's Trumpet Concerto with WASO Acting Principal Trumpet Jenna Smith, WASO's premiere performance of the first movement of Amy Beach's *Gaelic Symphony* and John Adams' electrifying *A Short Ride in a Fast Machine*. By bringing these works to life, it has helped demystify music analysis for students as they prepare for their upcoming exams. Dr Smith left students with the following thought – '... music analysis isn't about rules and right or wrong answers. It's about being curious, tinkering around and discovery.'

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Duet gifts increase our ability to direct funds towards these outreach experiences and performances, making the funding we receive from the government go further.

Duet partnerships are honoured where their musician is credited and acknowledged through Annual Giving Circles. In addition to enjoying all of the

associated Giving Circle opportunities, Duet provides exclusive onstage, “side by side” rehearsals and post-concert drinks with their artist, as well as an annual Duet celebration.

Duet partners are vital in our artistic vision, igniting our ambition to *enrich lives through music*. To discuss your ultimate Duet, please contact Margo Darbyshire, Philanthropy Manager on (08) 9326 0065 or [darbyshirem@waso.com.au](mailto:darbyshirem@waso.com.au).



Duet Partners Nita and John Walshe, with Jenna Smith, Associate Principal Trumpet.

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The importance of our giving community is to be valued and congratulated. You are making a difference to what you see on stage - your commitment is a source of constant inspiration for us.

We are proud to acknowledge our donor family, many of whom give to multiple areas and some who wish to remain unnamed.

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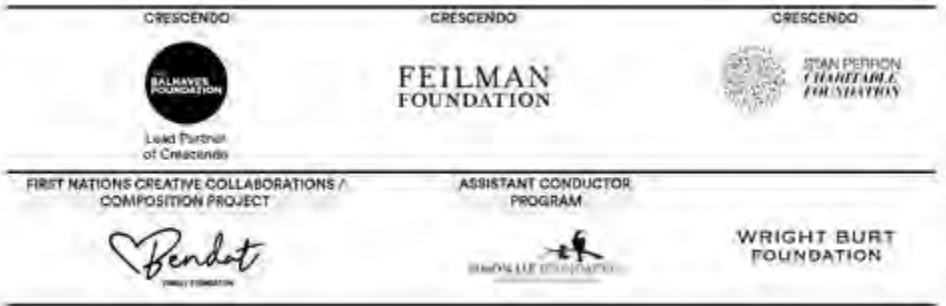
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