

BACH TO BACH

BAROQUE SERIES

Thursday 30 October 2025, 7.30pm

His Majesty's Theatre



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.

BAROQUE SERIES

Bach to Bach

Heinrich BACH Sonata à 5 in F major (4 mins)

Johann Sebastian BACH Concerto in C minor for oboe and violin, BWV 1060r (13 mins)

Carl Philipp Emanuel BACH 'Hamburger' Symphony No.2 in B flat major, Wq.182/2 (12 mins)

Interval (25 mins)

Johann Ludwig BACH Selections from Overture–Suite in G major (10 mins)

J.S. BACH Brandenburg Concerto No.3 in G major, BWV 1048 (11 mins)

J.S. BACH Orchestral Suite No.2 in B minor, BWV 1067 (20 mins)

Shaun Lee-Chen director/violin

Liz Chee oboe

Listen to WASO

This performance is recorded for broadcast on Wednesday 19 November, 7pm (AWST) on ABC Classic. For further details visit abc.net.au/classic.

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 *Bach to Bach* digital program.



WASO On Stage

VIOLIN

Riley Skevington

Associate Concertmaster

Semra Lee

Assistant Concertmaster

Alexandra Isted

Principal 1st Violin

Zak Rowntree*

Principal 2nd Violin

Kylie Liang

Associate Principal

2nd Violin

Stephanie Dean

Amy Furfaro

Beth Hebert

Emma Hunt

William Huxtable

Sunmi Jung

Christina Katsimbardis

Kathryn Lee

Akiko Miyazawa

Lucas O'Brien

Louise Sandercock

Jane Serrangeli

VIOLA

Alex Brogan

Kierstan Arkleysmith

Nik Babic

Alison Hall

Rachael Kirk

James Munro Elliot

O'Brien

CELLO

Eve Silver*

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Fotis Skordas

DOUBLE BASS

Andrew Sinclair*

Giovanni Vinci

FLUTE

Andrew Nicholson

OBOE

Stephanie Nicholls°

COR ANGLAIS

Jonathan Ryan

BASSOON

Chloe Turner

Acting Assoc Principal

Bassoon

HARPSICHORD

Stewart Smith^

KEY

Principal

Associate Principal

Assistant Principal

Contract Musician°

Guest 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 14.

West Australian Symphony Orchestra

Engage | Excite | Experience | Educate

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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About the Artists



Image credit: Hannah Jones.

Shaun Lee-Chen Director/Violin

Shaun Lee-Chen is an internationally celebrated performer with a special interest in historical performance and 19th-century violin pedagogy.

He is the Concertmaster of the Australian Brandenburg Orchestra and he holds the position of Artist in Residence and Chair of Violin Studies at the UWA Conservatorium of Music. Shaun was also a member of WASO from 2006 – 2015.

Shaun is at home on both modern and period instruments and has appeared as guest principal, soloist and chamber musician with major orchestras and festivals around Australia and overseas.

He plays on a Guiseppe Rocca violin on loan from Janet Holmes à Court.



Liz Chee Oboe

Liz Chee is WASO's Acting Principal Oboe.

Liz Chee was born in Sydney where she attended the Conservatorium High School. She then studied at the Sydney Conservatorium of Music, where she obtained a Bachelor of Music (Performance) in 2004, studying with Alexandre Oguey (Sydney Symphony Orchestra), Rixon Thomas (Royal Danish Orchestra) and the late Josef Hanic.

After completing her university studies, Liz participated in the Lady Barbirolli oboe competition and masterclasses on the Isle of Man, and completed her studies with David Walter, a teacher at the Paris Conservatoire.

Liz has held contract oboe and cor anglais positions with most of the Australian and New Zealand orchestras, as well as the Malaysian Philharmonic Orchestra.

Liz started performing with WASO in 2011 as a contract player (cor anglais), before becoming a permanent member of the orchestra in 2014 in the position of Associate Principal Oboe. Since 2016, Liz has been Acting Principal Oboe. Liz has performed as soloist with WASO in 2021, playing the Albinoni Oboe Concerto, and in 2022, playing Haydn's *Sinfonia concertante* alongside three WASO colleagues.

Liz has performed nationally with The Chambermaids quintet for Musica Viva's education programs.

Liz's Chair is supported by Ruth E. Thorn and Michael & Helen Tuite through the Duet program.

About the Music

Heinrich Bach (1615–1692)

Sonata à 5 in F major

Presto –

Adagio – Presto – Adagio – Presto – Adagio –

Allegro

Johann Sebastian Bach (1685–1750)

Concerto in C minor for oboe and violin,
BWV 1060r

Allegro

Adagio

Allegro

Carl Philipp Emanuel Bach (1714–1788)

Symphony No.2 in B flat major, Wq.182/2

Allegro di molto

Poco Adagio –

Presto

Johann Ludwig Bach (1677–1731)

Selections from Overture–Suite in G major

Ouverture (Lentement – Vite – Lentement)

Air I

Bourrée

J.S. Bach

Brandenburg Concerto No.3 in G major,
BWV 1048

[Allegro]

Adagio –

Allegro

J.S. Bach

Orchestral Suite No.2 in B minor, BWV 1067

Ouverture

Rondeau

Sarabande

Bourrée I & II

Polonaise (Lentement)

Minuet

Badinerie

In 1735, Johann Sebastian Bach compiled a genealogy of the (male) musical Bachs, assigning them numbers as the Americans do their presidents. No.1 was Veit Bach (1555–1619) – a baker-miller who, while not a professional musician, took pleasure in playing the cittern, ‘and this was, as it were, the beginning of a musical inclination in his descendants’.

Heinrich Bach, a Veit grandson and Sebastian’s great uncle, was 6. He represents the Arnstadt branch of the family and was town organist there. Evidently details were hazy for Johann Ludwig Bach of the Meiningen branch, but he is mentioned under the entry for 3, Caspar Bach. More significantly, Sebastian copied and preserved a number of Ludwig’s church cantatas, performing them in tandem with his own.

Sebastian listed his own résumé at 24 – he’d held church and court posts in Weimar, Arnstadt and Cöthen, and was now music director at the Leipzig Thomaskirche – and

at number 46, his second son, Carl Philipp Emanuel, then a university student in Frankfurt.

Heinrich Bach was a significant figure in the family. Emanuel would add to the genealogy that he was ‘a good composer and of a lively disposition’, and we know from his funeral sermon that he was prolific as well as accomplished. Unfortunately, little of his music survives, and of his instrumental works we have only two sonatas for strings, including the splendid **Sonata in F**, that were preserved in a compendium of instrumental pieces presented to Duke August the younger of Wolfenbüttel and his wife in 1662.

We don’t know when Heinrich Bach composed his sonatas, but a presentation volume like this would have assembled ‘proven’ works already in circulation, so they may date from the 1640s. Even then the style seems old-fashioned – suggestive of Giovanni Gabrieli at the beginning of the

17th century. Listen for the simple textures and the dance-like triple metres of the outer sections, and to the playful contrasts in the central section: *Adagio* (slow) and *Presto* (fast); *forte* (loud) with *piano* (soft) echoes at the ends of phrases. Those echoes point to another distinctive feature: Heinrich's Sonata could almost be vocal music, with the string instruments forming a choir.

But this is not music for singing; a *sonata* is music for playing, a literal 'sound piece'. The sonata is the equivalent of Veit Bach: No.1 in a 'family tree' of instrumental genres. In the 17th century a sonata like Heinrich's might have been recognised as a 'concerto', creating the effect of alternating groups, or it could have been labelled a 'symphony', its five-part string texture suggesting orchestral sound. The classical sonata will emerge by the end of the 18th century, but meanwhile the sonata will exist in a fluid relationship with its instrumental cousins: the *sinfonia* or symphony, the concerto, and the 'ouverture' or suite, as well as hybrids of these.

Two very different concertos – both by **Sebastian Bach** – feature in this program. First is a speculative reconstruction of a lost **Concerto for oboe and violin (BWV 1060r)**. The music has survived in authoritative form as a concerto for two harpsichords (BWV 1060), an adaptation Bach made in Leipzig. In the 1920s, the German musicologist Max Seiffert made a case for it having been conceived for oboe and violin, and for the past century scholars, music lovers and grateful oboists have embraced this version.

Supporting Seiffert's theory is the distinctive musical material for the soloists. Unlike Bach's Double Violin Concerto in D minor (BWV 1043), each part has its own exclusive motifs. The violin is given idiomatic gestures such as arpeggios, leaping intervals, wide-ranging melodic lines and bariolage (the bow rapidly alternating between adjacent strings). Meanwhile, the oboe plays smoothly contoured melodies. That said, in the *Adagio*, the solo parts weave together in an exquisitely matched conversation.

BWV 1060r displays the characteristics of the fashionable Italian concertos (think Vivaldi) that Bach had transcribed in Weimar. These include the use in the outer movements of *ritornello* form, in which recurring refrains from the full ensemble provide context for solo episodes. Above all, the music is full of opportunities for virtuoso display – a defining,

if not *the* defining, feature of nearly every concerto since.

But there was another type of baroque concerto, the concerto grosso, and the 'Six Concertos with Several Instruments' that Sebastian sent to the Margrave of Brandenburg in 1721, represent this genre at its peak, although none of the six is truly typical. Today we refer to them as the 'Brandenburg Concertos', but with that nickname we've lost the nuance of Bach's own title, which conveniently (perhaps deliberately) blurs the distinction between solo concerto and concerto grosso.

The **Third Brandenburg Concerto** has no soloists, or rather, everyone's a soloist. The strings are organised in three groups of three, making it the most democratic and most 'symphonic' of the set – almost modern. At the same time, the ensemble evokes Renaissance consort music, with choirs of like instruments and an emphasis on dialogue between groups. Sebastian's musical language is up to date, but in some ways this concerto is as old-fashioned as Heinrich Bach's Sonata.

In the first half of the program – sonata, concerto, symphony – each work adopts the now familiar structure of three movements, fast–slow–fast. But with Ludwig Bach we encounter another way of organising music – the *ouverture* or orchestral suite – and a very particular function: the music now dances.

Ludwig Bach's Overture–Suite, composed in 1715, represented the height of fashion and cosmopolitan sophistication. Its composer never left Meiningen, but music such as this brought together the clarity and elegance of French dance music, the singing brilliance of the Italian concerto, and a native harmonic richness, all subsumed in a perfect 'mixed style' that German composers happily claimed for their own.

The substantial first movement is a French overture: majestic music (*Lentement*) framing a faster imitative section (*Vite*). The tradition of Lully and the French theatre is evident, yet its straightforward vigour suggests another German-born composer, Handel. And Ludwig has abandoned Lully's five-part textures for the more modern four-part ensemble of two violins, viola and basso continuo, doubling the violin lines with a pair of oboes for brilliant colour.

The overture was a functional genre, and it was not unusual for performers to make a selection from the dances and other movements in a set. For this concert we've chosen the lively and imminently danceable **Bourrée** and one of Ludwig's two airs in the Italian style.

At the conclusion of the program is another overture, **Sebastian Bach's Orchestral Suite No.2, BWV 1067**. Like Ludwig's, it begins with a grand French overture. Sebastian's dances, however, are more stylised – for listening rather than dancing – and include novelties such as the slow *Polonaise* and, to finish, the brilliant, teasing *Badinerie*. At this point it's clear, the work is effectively a flute concerto.

In other words, we have a baroque hybrid, occupying the space between concerto and suite in what 18th-century German musicians might have labelled a *concert en ouverture*. One theorist, Johann Adolph Scheibe, stressed that this type of work must maintain a proper balance, staying true to the spirit of an orchestral suite and remaining distinct from a concerto proper. This, he wrote, could be achieved by not lapsing from a French style into an Italian one, and by avoiding giving the 'soloist' music that's too assertive or too virtuosic. For listeners today, the resulting tension (and occasional friction) between musical style and the handling of the instruments is part of the appeal.

Tension is also central to the appeal of the newest and most radical music on the program, the **second of Emanuel Bach's 'Hamburger' symphonies**. When it was composed in 1773, Sebastian had been dead 23 years, Mozart was only beginning to

produce mature work, and between these pillars of the baroque and classical styles, Emanuel Bach was writing music of extraordinary sensibility and imagination. Of all the glorious legacies of the Bach family, his is the most distinctive and original – completely without peer.

We have Baron Gottfried van Swieten to thank for the six Hamburger symphonies (Wq.182). Best known for his patronage of Haydn, Mozart and Beethoven, this diplomat was a connoisseur who championed innovative voices as well as 'old masters' (Sebastian Bach, Handel). And in commissioning the symphonies, he invited Emanuel to give free rein to his art, 'irrespective of the difficulties that might be posed in their performance'.

The result is idiosyncratic music that showcases the virtuosity of both composer and performers. The framework of each symphony derives from the three-movement Italian sinfonia. But this simple structure is crowded with eccentricities: harmonic quirks, violent contrasts and heightened expression. At the end of the first movement of Wq.182/2, for example, Emanuel slides from B flat major into the remote and unexpected key of D major; arriving at the final *Presto*, he again thwarts expectation by setting out in E flat major. Granting no concessions to the string players, he brings them in on weak beats and tosses fragments of melody between the parts. At the private play-through in Hamburg, before the music was sent to the Baron, the sophisticated listeners were enchanted by the 'bold progression of ideas', and even 21st-century ears can still be surprised by the audacity and subversiveness of this music.

Yvonne Frindle © 2025

Glossary

Air – a 'song'; typically structured so the opening material returns after a contrasting middle section.

Basso continuo – the baroque practice of improvising a chordal accompaniment from a bass line.

A typical continuo group – like a jazz rhythm section – might comprise a cello or bassoon with a keyboard or strummed instrument for the chords.

Bourrée – usually in duple metre, characterised by quick running steps.

Cantata – from *cantare* (to sing): a multi-section work for voice(s) and ensemble.

Concerto grosso – a type of concerto featuring a group of solo instruments (*concertino*) in concert and in contrast with a larger ensemble (*ripieno*).

Polonaise – a stately Polish dance in triple time, processional in character.

Suite – a set of stylised dance movements, originally adopted for the French court from folk dances.

Your Concert Experience at His Majesty's Theatre



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



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For information about our services such as assisted hearing, lifts and accessible toilets, please ask one of our friendly front of house team members.



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.



First Aid available

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



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WASO in Schools

WASO's Education program offers a range of engaging and informative experiences for students and teachers. Through our free WASO in Schools program, we bring the magic of live orchestral music directly to classrooms, offering low socio-economic schools a unique opportunity to see a live performance from their State Orchestra.

Since the start of the year, WASO's small ensembles have left a lasting impression on an audience of over 11,450 primary school students, touring Perth's inner and outer metropolitan areas. These interactive incursions have allowed children to experience the instruments of the String family up close, sparking curiosity and excitement as they explored a range of textures and techniques demonstrated by WASO's string ensembles.

"It was really affirming for me as the music teacher to watch the total engagement of the children. It was also eye opening to watch some of the kids on the edge of interest, grow their love for this art form through the live performance." – East Beechboro Primary School

Each ensemble chose a vibrant selection of familiar works from both the symphonic stage and the movie screens to showcase musical elements and string techniques. Students were captivated by iconic pieces including Mozart's *Eine kleine Nachtmusik* and Tchaikovsky's *Dance of the Sugar Plum Fairy*, while energetic favourites such as Grieg's *In the Hall of the Mountain King*, Bizet's *Prelude to Carmen*, and Leroy Anderson's *Plink, Plank, Plunk* had the students moving in their seats.





Reflective moments came through in Holst's Jupiter and Saint-Saëns' *The Swan*, offering a gentle contrast. The biggest reactions were reserved for the instantly recognisable movie themes and pop hits, including the *Star Wars* and 'I Like to Move It' from *Madagascar*.

"The students were super excited about the movie section and the pop songs which they could recognise. Some students commented that they had never seen the instruments up close before and that it was amazing that they were capable of such great sounds." – John Butler Primary School

To enhance the experience, schools received a dedicated learning resource aligned with the Western Australian Curriculum Music Syllabus. These materials helped prepare students for the ensemble visit and extended their learning through classroom activities that deepened their understanding of music and performance.

By delivering high-quality, live musical experiences directly to schools, WASO's Education program aims to ignite a lifelong love of music. Whether it's the first time seeing a violin or the joy of recognising a favourite tune, these moments have the power to shape young imaginations and foster a deeper appreciation for the arts.

"What an amazing experience. For our students who live in a lower socio-economic area to have access to something as incredible as WASO is very impactful. Our students may never see an orchestra live ever! Such an incredible moment. I can't fault it. It was so engaging the way they interacted with the audience." – Merriwa Primary School

WASO in Schools program is supported by Wesfarmers Arts, Creative Australia, Department of Creative Industries, Tourism and Sport, and Woodside.



West Australian
Symphony Orchestra

***Proud supporter of WASO and
the Crescendo program in
Kwinana***

TLEA

Philanthropy News

Last month Giving Circle members attended *Meet the Violas*; part of WASO's popular Meet the Orchestra series.

Director of Programming and Engagement, Evan Kennea, introduced the musicians, then guided a conversation with each member of the section that explored their musical journey, influences and unearthed some wonderful anecdotes.

Accompanying the conversation were musical interludes that showcased the artistry of the musicians and agility of the viola.

Meet the Violas is an example of just one of the ways Giving Circle members can discover the artistry that shapes every concert and deepen their connection with the Orchestra they support.

Giving Circle members are invited to special events throughout the year, and have access to the stories behind the music

through our regular electronic newsletter, Bravo, and bi-annual magazine Encore.

You can deepen your connection with the Orchestra you love by joining our Giving Circles.

To learn more about joining our Giving Circles, visit our website via the QR code or contact our Philanthropy Team at (08) 9326 0016.



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Alex Timcke (Principal
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Ruth E. Thorn and

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Liz Chee (Acting Principal
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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

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Fotis Skordas (Cello)

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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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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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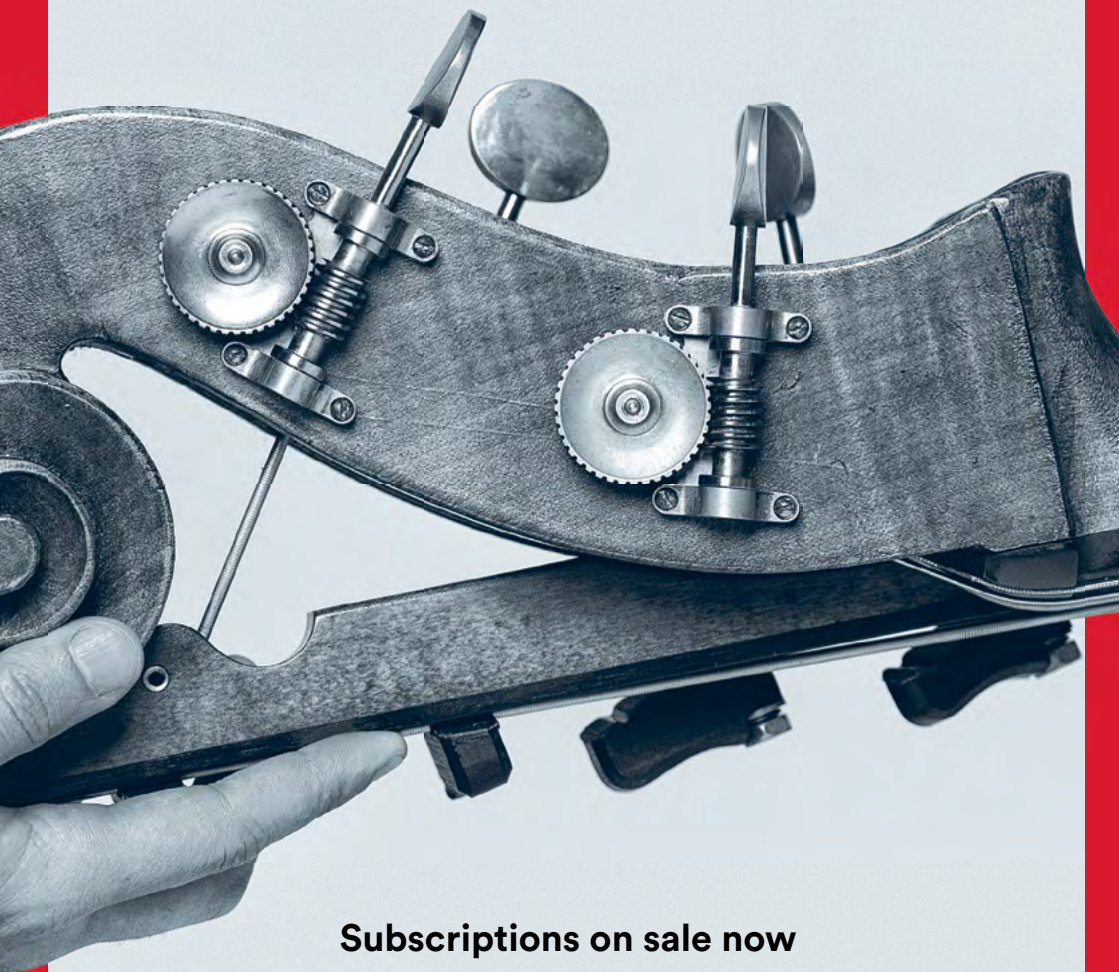


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West Australian
Symphony Orchestra

2026



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