The Best of Bernstein

MACA LIMITED CLASSICS SERIES
Fri 29 & Sat 30 June 2018, 7.30pm
Perth Concert Hall
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The Best of Bernstein

BERNSTEIN Candide: Overture (5 mins)

BERNSTEIN On the Town: Three Dance Episodes (10 mins)
The Great Lover
Lonely Town (Pas de deux)
Times Square 1944

BERNSTEIN On the Waterfront: Suite (22 mins)

Interval (25 mins)

BERNSTEIN Chichester Psalms (18 mins)
Psalm 108, vs. 2 – Psalm 100, entire – Psalm 23, entire – Psalm 2, vs. 1-4 –
Psalm 131, entire – Psalm 133, vs. 1

BERNSTEIN West Side Story: Symphonic Dances (23 mins)
Prelude (Allegro moderato) – Somewhere (Adagio) – Scherzo (Vivace leggiero) –
Mambo (Presto) – Cha-Cha (Andantino con grazia) – Cool, Fugue (Allegretto) –
Rumble (Molto allegro) – Finale (Adagio)

Benjamin Northey conductor
Nicholas Tolputt countertenor
WASO Chorus

Wesfarmers Arts Pre-concert Talk
Find out more about the music in the concert with this week’s speaker, Prue Ashurst (see page 18 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Listen to WASO
This performance is being recorded for broadcast on ABC Classic FM on Sat 14 July at 2pm AWST (or 12pm online). For further details visit abc.net.au/classic
2018 Upcoming Concerts

SPECIAL EVENT

Last Night at the Proms
Fri 27 July 8pm & Sun 29 July 2pm
Perth Concert Hall

A classical spectacular of flag-waving favourites! Including Wood’s Fantasia on British Sea Songs, Elgar’s Land of Hope and Glory, a spirited Rule, Britannia! and, of course, a rousing rendition of Parry’s stirring Jerusalem.

Guy Noble conductor
Emma Matthews soprano
WASO Chorus

TICKETS FROM $49*

POPS SERIES

James Morrison with WASO
Fri 3 & Sat 4 Aug 8pm
Perth Concert Hall

Jazz great James Morrison returns to WASO with timeless hits from his latest album, The Great American Songbook, performing on a variety of instruments and bringing his trademark virtuosity to classic tunes including Summertime and It Don’t Mean a Thing if it Ain’t Got That Swing.

James Morrison trumpet (pictured)
William Morrison guitar
Harry Morrison bass
Patrick Danao drums
Marc Taddei conductor (WASO debut)

TICKETS FROM $49*

WASO’S 90TH ANNIVERSARY GALA
Tristan und Isolde
Thu 16 Aug 6pm & Sun 19 Aug 2pm
Perth Concert Hall

Principal Conductor Asher Fisch, one of today’s supreme Wagner interpreters, leads two performances of Wagner’s Tristan und Isolde, a once in a lifetime experience with an internationally renowned cast.

Stuart Skelton Tristan
Eva-Maria Westbroek Isolde
Ekaterina Gubanova Brangäne
Boaz Daniel Kurwenal
WASO Chorus
St George’s Cathedral Consort

TICKETS FROM $60*

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Asher Fisch appears courtesy of Wesfarmers Arts.

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The West Australian Symphony Orchestra (WASO) is Western Australia’s largest and busiest performing arts organisation. With a reputation for excellence, engagement and innovation, WASO’s resident company of full-time, professional musicians plays a central role in creating a culturally vibrant Western Australia. WASO is a not for profit company, funded through government, ticket revenue and the generous support of the community through corporate and philanthropic partnerships.

WASO’s mission is to touch souls and enrich lives through music. Each year the Orchestra entertains and inspires the people of Western Australia through its concert performances, regional tours, innovative education and community programs, and its artistic partnerships with West Australian Opera and West Australian Ballet.

The Orchestra is led by Principal Conductor and Artistic Adviser Asher Fisch. The Israeli-born conductor is widely acclaimed for his command of the Romantic German repertoire and is a frequent guest at the world’s great opera houses.

Each year the Orchestra performs over 175 concerts with some of the world’s most talented conductors and soloists to an audience in excess of 200,000. An integral part of the Orchestra is the WASO Chorus, a highly skilled ensemble of auditioned singers who volunteer their time and talent.

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## WASO On Stage

**VIOLIN**
- Laurence Jackson  
  Concertmaster
- Lena Zeliszewska  
  Assoc Concertmaster
- Semra Lee-Smith  
  Assistant Concertmaster
- Graeme Norris  
  Principal 1st Violin
- Zak Rowntree*  
  Principal 2nd Violin
- Kylie Liang  
  Assoc Principal 2nd Violin
- Kate Sullivan  
  Assistant Principal 2nd Violin
- Sarah Blackman
- Hannah Brockway^  
  Chair partnered by Tokyo Gas
- Fleur Challen
- Stephanie Dean
- Rebecca Glorie
- Beth Hebert
- Alexandra Isted
- Jane Johnston°
- Sunmi Jung
- Christina Katsimbardis
- Lucas O’Brien
- Kathleen O’Hagan^  
  Chair partnered by Penrhos College
- Melanie Pearn
- Ken Peeler
- Jolanta Schenk
- Jane Serrangeli
- Kathryn Shinnick
- Bao Di Tang
- Cerys Tooby
- Teresa Vinci^  
  Chair partnered by Anonymous
- David Yeh

**VIOLA**
- Alex Brogan  
  A/Principal Viola
- Benjamin Caddy  
  A/Assoc Principal Viola
- Kierstan Arkleysmith
- Nik Babic
- Kathie Drake^  
  Chair partnered by Sue & Ron Wooler
- Alison Hall
- Rachael Kirk
- Allan McLean
- Elliot O’Brien
- Katherine Potter^  
  Chair partnered by Stott Hoare
- Aaron Wyatt^  
  Chair partnered by Dr Ken Evans and Dr Glenda Campbell-Evans

**CELLO**
- Rod McGrath  
  Chair partnered by Penrhos College
- Louise McKay  
  Chair partnered by Penrhos College
- Melinda Forsythe^  
  Chair partnered by Sue & Ron Wooler
- Shigeru Komatsu
- Oliver McAslan
- Nicholas Metcalfe
- Fotis Skordas
- Tim South
- Xiao Le Wu

**DOUBLE BASS**
- Andrew Sinclair*
- Caitlin Bass°  
  Chair partnered by Tokyo Gas
- Elizabeth Browning^  
  Chair partnered by Stott Hoare
- Louise Elaerts
- Christine Reitzenstein
- Andrew Tait
- Mark Tooby

**FLUTE**
- Andrew Nicholson  
  Chair partnered by Anonymous
- Mary-Anne Blades

**PICCOLO**
- Michael Waye

**OBOE**
- Liz Chee  
  Chair partnered by Stott Hoare
- Zhiyu Xu°

**COR ANGLAIS**
- Leanne Glover  
  Chair partnered by Sam & Leanne Walsh

**CLARINET**
- Allan Meyer
- Lorna Cook
- Matthew Kidd^  
  Chair partnered by Stott Hoare

**BASS CLARINET**
- Alexander Millier

**BASSOON**
- Jane Kircher-Lindner  
  Chair partnered by Stott Hoare
- Adam Mikulicz

**CONTRABASSOON**
- Chloe Turner

**ALTO SAXOPHONE**
- Matthew Styles^  
  Chair partnered by Stott Hoare

**TRUMPET**
- Matthew Styles^  
  Chair partnered by NAB
- Evan Cromie
- Matthew Dempsey°
- Peter Miller

**TROMBONE**
- Joshua Davis  
  Chair partnered by Stott Hoare
- Dr Ken Evans and Dr Glenda Campbell-Evans
- Liam O’Malley

**TUBA**
- Cameron Brook  
  Chair partnered by Peter & Jean Stokes

**TIMPANI**
- Alex Timcke

**PERCUSSION**
- Brian Maloney  
  Chair partnered by Stott Hoare
- Francois Commemorel
- Joel Bass^  
  Chair partnered by Stott Hoare
- James Chong^  
  Chair partnered by Stott Hoare
- Amanda Dean^  
  Chair partnered by Stott Hoare
- Robyn Gray^  
  Chair partnered by Stott Hoare
- Paul Tanner^  
  Chair partnered by Stott Hoare

**DRUM SET**
- Ben Vanderwal^  
  Chair partnered by Stott Hoare

**HARP**
- Sarah Bowman
- Bronwyn Wallis^  
  Chair partnered by Stott Hoare

**PIANO/CELESTE**
- Adam Pinto^  
  Chair partnered by Stott Hoare

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

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**Principal**  
**Associate Principal**  
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**Contract Player**°  
**Guest Musician**^
WASO Chorus

Formed in 1988, the WASO Chorus brings together auditioned singers who volunteer their time and talents to perform under the WASO banner. The Chorus is led by Chorus Director Christopher van Tuinen and Vocal Coach Andrew Foote.

For more information visit waso.com.au

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<th>Andrew Foote</th>
<th>Lea Hayward</th>
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**SOPRANO**
Lisa Barrett  
Marian Birtwistle  
Anna Börner  
Penelope Colgan  
Clara Connor  
Charmaine de Witt  
Ceridwen Dumergue  
Bronwyn Elliott  
Nike Titilola Etim  
Davina Farinola  
Cara Zydor Fesjian  
Kath Goodman  
Ro Gorell  
Pauline Handford  
Diane Hawkins  
Elena Mavrofridis  
Sheila Price  
Elizabeth Reid  
Fiona Robson  
Lucy Sheppard  
Sarah Shneier  
Marjan van Gulik  
Alicia Walter  
Margo Warburton  
Carol Unkovich  
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Llewela Benn  
Daniela Birch  
Patsy Brown  
Sue Coleson  
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Julie Durant  
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Dianne Graves  
Louise Gillett  
Louise Hayes  
Jill Jones  
Shew-lee Lee  
Kate Lewis  
Diana MacCallum  
Robyn Main  
Tina McDonlad  
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Lynne Naylor  
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Arthur Tideswell  
Stephen Turley  
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Allan Davies  
Hubert Durand  
Tony Errington  
Ken Gasmier  
Mark Gummer  
Andrew Lynch  
Tony Marrion  
Patrick Melling  
Glenn Rogers  
Steve Sherwood  
Chris Smith  
Robert Turnbull  
Mark Wiklund
About The Artists

Benjamin Northey
Conductor

Since returning to Australia from Europe in 2006, Benjamin Northey has rapidly emerged as one of the nation’s leading musical figures. Since 2011, he has held the position of Associate Conductor of the Melbourne Symphony Orchestra and was appointed Chief Conductor of the Christchurch Symphony Orchestra in 2015.

Internationally, he has conducted the London Philharmonic Orchestra, Mozarteum Orchestra Salzburg, Hong Kong Philharmonic, National Symphony Orchestra of Colombia and the Southbank Sinfonia of London.

He has conducted L’elisir d’amore, The Tales of Hoffmann and La sonnambula for SOSA and Don Giovanni, Carmen and Cosi fan tutte for Opera Australia.

Recent engagements have included returns to all the major Australian orchestras, the LPO HKPO, the NZSO, Turandot for Opera Australia and Sweeney Todd for Victorian Opera and New Zealand Opera; he led both the MSO and Christchurch Symphony on several occasions.

Nicholas Tolputt
Countertenor

Nicholas graduated from the Melbourne Conservatorium of Music in 2014. Awards include: Wright-Smith Scholar/Melba Opera Trust, a Glover Music Trust Scholarship, a 2016 Young Artist for Pacific Opera and won both the Australian Singing Competition and the Sydney Eisteddfod Opera Scholarships.

Performance highlights include: Ottone: The Coronation of Poppea (Lyric Opera, Melbourne); Purcell’s King Arthur, Medoro: Handel’s Orlando (cover) and many solo recitals for Brisbane Baroque Festival.

He covered the role of David/performed chorus in Adelaide Festival’s Helpmann award winning production of Handel’s Saul.

Other performances include the alto solos in Messiah, the Vivaldi and Pergolesi Stabat Maters, Bach’s Christmas Oratorio, Handel’s Ode for the Birthday of Queen Anne and Buxtehude’s Membra Jesu nostri.

In 2018, Nicholas made his international debut to standing ovation as the alto soloist in The New Zealand Dance Company’s OrphEus: A Dance Opera. Upcoming engagements include: David in the Sydney Philharmonia presentation of Saul, the alto solo in Handel’s Messiah (MSO) as well as Bernstein’s Chichester Psalms with Melbourne and West Australian Symphony Orchestras.
Wagner’s *Tristan und Isolde* is a drug worth taking

Sensational the words may sound, but sensational they should be, because the music of Richard Wagner’s epic tragedy *Tristan und Isolde* literally changed lives.

There’s love, there’s death, there’s unabridged passion... *Tristan* is like Romeo and Juliet on steroids.

It changed the course of the development of music, suspense and drama and it will change you, if you’ll let it.

It’s a full immersion experience, more about feeling than thinking, so even if you’re not an expert on classical music, this is the time to take a risk.

What you’ll see is a large line-up of musicians and instruments, what you’ll hear is a massive wave of devastatingly beautiful sound and what you’ll feel is the reverberations of that epic sound embracing you.

Principal Conductor Asher Fisch knows the audience is in for a transfixing experience. “Wagner’s music changes lives because it is like a drug,” Maestro Fisch exclaimed. “It works on you on the audio level and also the subconscious. It does something to your body that no other music does.”

To describe experiencing the magic of a performance of Wagner would be redundant - it needs to be felt. It might break your heart and it might delight you, but it definitely will transfix you. “I think the trick is to immerse yourself in the unfolding of the music,” explained Maestro Fisch.

“When you come to hear *Tristan* don’t bring your phone or watch. Lower your heart rate and dedicate yourself to living in the moment. If you do this with Wagner, you will be rewarded.”

Courtney Walsh

For more information and to book, visit waso.com.au or call the Box Office at 9326 0000
Remembering the ‘brio’ — Leonard Bernstein’s life

It’s his centenary but Leonard Bernstein lives on – not just in his music but in our minds’ eyes. We see the tanned face, intense eyes, mane of hair (white in the end). We hear the baritone speaking voice, made gravelly by too many cigarettes. We know him from TV. We hear the anecdotes. Ilmar Leetberg, now at the Sydney Symphony Orchestra, was his PA in London toward the end and used to give him his oxygen, whiskey and cigar before the second half of each concert.

Leonard Bernstein’s biography could easily be regarded as a lens through which to view the cultural history of the USA in the 20th century. The names of his contacts form almost a mid-century American Who’s Who – Copland, Brando, Jerome Robbins (whose centenary is also this year), the Kennedys, Alan Jay Lerner...

Bernstein was born in Lawrence, Massachusetts. His father was a beauty products supplier and nursed an anxiety about the precariousness of his son’s musical career. ‘How could I know my son was going to grow up to be Leonard Bernstein?’ Sam Bernstein is supposed to have shrugged in explanation years later.

Bernstein studied at Harvard, Curtis and Tanglewood, all in America’s northeast, before heading to New York. He first came to national attention when, on 14 November 1943, he filled in behind an indisposed Bruno Walter to conduct a New York Philharmonic concert broadcast coast-to-coast. From then on he became closely associated with the New York Phil. He was their Music Director from 1958 to 1969. But he led them, as guest, when they came to Australia in 1974.

Maybe Bernstein’s name became fused with the New York orchestra because of his appearances with them on televised Young People’s Concerts. Those TV appearances (he also featured on the Omnibus series) are certainly a factor in making his physical form familiar to those of us of a certain age. The Young People’s Concerts were broadcast on Australian TV in the early days of Channel 10 (then known as ‘O’).
But what of his works? Bernstein is remembered for wonderful Broadway shows. According to Joseph Horowitz, in a recent article, Bernstein ‘thrilled to the breathless possibility of a new species of American musical theater. “All we need is for our Mozart to come along”.’ Was he that Mozart? Melody and spirit poured from him. Perhaps his symphonies are over-thought, but much of his music is eminently danceable. As Judith Mackrell wrote recently in The Guardian: ‘One of the revelations of the Royal Ballet’s all-Bernstein programme is just how deep the dance impulse lay in the concert scores [the Royal Ballet danced to Serenade, Chichester Psalms, Symphony No.2]…’

Just as the composer Bernstein cemented his reputation on Broadway, Bernstein the conductor championed more and more traditional European repertoire. He had significant relationships with the Israel and Vienna Philharmonics. He conducted legendary productions of Der Rosenkavalier, Fidelio and Falstaff. The Mahler renaissance of the 1970s was greatly due to him.

Bernstein was a public figure, known for his politics when liberalism was more the order of the day. Friends of the Kennedys, he and his wife, Felicia, earned Tom Wolfe’s undying epithet ‘radical chic’ after they hosted Black Panthers to a cocktail party at their Manhattan apartment.

Bernstein’s politics are often on show in his works. There is a pointed correspondence between the final philosophy of Candide (to make our garden grow) and ‘To burn with pride and not from shame/ each time I hear my country’s name’ (1600 Pennsylvania Avenue). And Songfest makes his most candid confession of homosexuality. But it was mostly his enthusiasm for music that endeared him to audiences.

In the end, smoking caught up with him and it was as if music alone propped him up. He conducted his last concert at Tanglewood on 19 August 1990 and died soon after. Yet people remember what Horowitz calls Bernstein’s ‘brio’ – his life-force. You can still visualise him conducting, smiling, encouraging audience and orchestra to share his love of music. These moments are in his scores. He was certainly the greatest advocate for music of my lifetime.

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About The Music

Leonard Bernstein
(1918 – 1990)

Candide: Overture

On the Town: Three Dance Episodes
The Great Lover
Lonely Town (Pas de deux)
Times Square 1944

On the Waterfront: Suite
Andante (with dignity) – Presto barbaro
Adagio – Allegro molto agitato – Alla breve
(Poco più mosso) – Presto come prima
Andante largamente – More flowing – Still
more flowing – Poco meno mosso – Lento
Moving forward, with warmth –
Largamente – A tempo – Calmato –
Andante come prima – Sempre avanti,
with intensity – Ancora più mosso
Allegro non troppo, molto marcato – Poco più
sostenuto – Moving forward – Meno mosso
A tempo

Chichester Psalms
Psalm 108, vs. 2
Psalm 100, entire
Psalm 23, entire
Psalm 2, vs. 1-4
Psalm 131, entire
Psalm 133, vs. 1

West Side Story: Symphonic Dances
Prelude (Allegro moderato)
Somewhere (Adagio)
Scherzo (Vivace leggiero)
Mambo (Presto)
Cha-Cha (Andantino con grazia)
Cool, Fugue (Allegretto)
Rumble (Molto allegro)
Finale (Adagio)

This concert looks at works Bernstein originally conceived for the stage, his only film score (discounting adaptations), and a concert work, originally commissioned by a church. The gestation of Candide dramatised Bernstein’s constant vacillation between Broadway and so-called serious avenues.

The work is based on Voltaire’s 1759 novel about young Candide whose adventures out in the world challenge his mentor’s philosophy that ‘all is for the best in this best of all possible worlds’. After all, what’s so great about a world where the hero suffers earthquakes and wars and losing (temporarily) his beloved who is prostituted and raped?

The novelist Lillian Hellman proposed Candide to Bernstein as a musical subject because she wanted to comment on Dwight Eisenhower’s America. Certainly, the Spanish Inquisition scenes resonated in America’s McCarthy era with its congressional ‘witch-hunts’. But perhaps Hellman’s serious intention sat uneasily with the Broadway form. The work veered between musical and opera for decades.
Candide opened on Broadway on 1 December 1956 and initially fizzled, though the Original Cast Album became popular. Then began a decades-long search for the ideal form. Six lyricists and several new scripts later, John Mauceri came up with a form at the Scottish Opera which served as basis for Bernstein’s ‘final revised version’ recorded by Deutsche Grammophon. But Bernstein’s publisher still lists five Candides ‘available to license’.

Part of Candide’s problem, however, may have been the fact that music teemed out of Bernstein faster than any form could contain it. The overture conveys much of that volcanic energy. It perfectly reflects a novel which Hellman approvingly described as ‘slapdash’. Critic Mark Swed recently described it as ‘the best overture for a Broadway show ever’.

On the Town was Bernstein’s first real Broadway success. It grew out of Fancy Free, a ballet he had written with choreographer Jerome Robbins not long after his 1943 debut with the Philharmonic.

Fancy Free concerned three sailors on the town in New York before shipping off to World War II. Designer Oliver Smith thought the ballet could become a full-length musical. The lyricists Comden and Green came in, and the plot was lengthened by a chase device that accumulates more and more participants as the sailors cram as much life as possible into their 24 hours before embarkation. But it’s not all ‘chasing broads’. Gabey’s looking for real love and his number ‘Lonely Town’ injects some real tenderness into the show.

Three Dance Episodes capitalises on the musical score’s strength – its dances. Episode I comes from a dream ballet in which Gabey successfully woos ‘Miss Turnstiles’, the subway’s employee of the month. ‘Lonely Town’ is based on Gabey’s melancholy song of the same name, the trumpet solo reminiscent of a hundred films of forlorn New York cityscapes. Episode III is based on the Act I finale when all the sailors come to Times Square for some fun. In Bernstein’s brash, shouting orchestration and spiky rhythms we can hear the crowdedness, anxiety and desperate fun of ‘every-moment-matters wartime New York’. Bernstein always worried whether his music was deep, but this is poignant. Will these fun-loving boys return?

On the Waterfront, written around the time of Candide, is Bernstein’s only contribution to the film-music genre. It too is political.

Budd Schulberg’s script tells of Terry Malloy, long ago denied the chance to be ‘a contender’ when he threw a fight for union boss Johnny Friendly. Now Terry wakes up to Friendly’s corrupt control of the waterfront and, at first reluctantly, takes him on, eventually giving evidence to the crime commission.

In the McCarthy era, informers were not often regarded as heroes; people were shunned for ‘naming names’ to the House Un-American Activities Committee. But Bernstein had musical reasons for not wanting to write for film. Could he write a film score? By definition they’re unobtrusive.
When he saw the rushes, though, he was knocked out – not just by Schulberg’s script but also Marlon Brando’s performance. He just had to be involved.

And his score adds value. It evokes the hard waterfront life (the *Presto barbaro* which does duty for a range of tense moments), raises the temperature of romantic scenes (‘You got a second?’ Brando asks Eva Marie Saint, but the music takes us beyond those innocuous words), or provides triumphal uplift, as when Brando walks up the gangway, bleeding but victorious, at the end. This is hard metropolitan music that perfectly complements Kazan’s black-and-white documentary realism. Bernstein knew his score could survive as pure music. He made sure of it with a symphonic integration of themes that binds together a suite that, according to Bernstein biographer Humphrey Burton, is ‘a 20th-century equivalent of Tchaikovsky’s fantasy overture *Romeo and Juliet*...’.

Across the Hudson from *On the Waterfront*’s New Jersey setting is New York (or ‘New York! New York!’, as three peppy sailors sing in *On the Town*), the city we most associate with Leonard Bernstein.

The radiance of *Chichester Psalms* (1965) is in stark contrast to its immediate predecessor in Bernstein’s output, the Symphony No.3 *Kaddish*, premiered shortly after President Kennedy’s assassination. It was written while Bernstein was taking a sabbatical from the New York Philharmonic.

The Dean of Chichester Cathedral, Walter Hussey, had written to Bernstein in December 1963 asking for something that the cathedral could program at their Choir Festival: ‘perhaps, say, a setting of the Psalm 2, or some part of it’. Psalm 2 is ‘Why do the nations so furiously rage together’, which Handel set in *Messiah*, but Hussey added that ‘Many of us would be very delighted if there was a hint of *West Side Story* about the music.’ In the end, Bernstein wrote a work for boy soprano, chorus and an orchestra shorn of winds but with an important part for two harps (King David’s instrument). Each movement revolved around one complete psalm and fragments of others meant to complement.

The first movement is based mostly on Psalm 100, ‘Make a joyful noise unto the Lord’. The 7/4 metre reflects the symbolic importance of the figure 7 in Judaeo-Christian tradition. The second movement introduces the boy soprano (or countertenor) singing with the women Psalm 23, ‘The Lord is my shepherd’. They are interrupted by men singing Psalm 2 until a return to Psalm 23. Some of Bernstein’s most troubled music opens the third movement before arriving at an undulating setting of Psalm 131. Psalm 133, ‘Behold how good, /And how pleasant it is, /For brethren to dwell /Together in unity’, expresses Bernstein’s hope for world peace, possibly one reason he wrote a choral piece in Hebrew for a Christian church.
West Side Story was Bernstein’s fourth show after On The Town, Wonderful Town, and Candide. It opened its New York run in September 1957 and the 1961 film version garnered ten Academy Awards.

Devised by Bernstein, Jerome Robbins and playwright Arthur Laurents, West Side Story tells of Tony, the American descendant of Polish forebears, and Maria, the daughter of recent Puerto Rican immigrants, whose love plays out against the violent rivalry of New York’s upper westside gangs. For this modern ‘Romeo and Juliet’ tale, Bernstein created one of America’s greatest scores. Puerto Rican characters called for Latin dance-forms. But West Side Story was originally written for a pit orchestra. Bernstein and his orchestrators, Sid Ramin and Irvin Kostal, created these Dances for a New York Philharmonic benefit concert.

The Broadway tunesmith’s grasp of symphonic thinking helped guarantee a smooth integrity to a dance-sequence which followed musical logic rather than adherence to the show’s plot.

But the ‘Prelude’ does suggest smouldering tension between the ‘all-American’ Jets and Puerto Rican Sharks. ‘Somewhere’ portrays an ideal ‘place for us’ (to quote Stephen Sondheim’s lyrics). An intriguing metre characterises the ‘Scherzo’, but the ‘Mambo’ returns to the world of underlying violence. This segues into a ‘Cha-Cha’ variation of ‘I’ve just met a girl named Maria’. ‘Cool’ expresses barely suppressed rage – a sinuous fugue that ultimately explodes. Metric jolts and thematic interjections announce the ‘Rumble’ that ends the stage version’s Act I. The ‘Finale’, based on ‘I Have a Love’, brings the music to a peaceful if sorrowful conclusion.

Leonard Bernstein constantly fretted about being taken seriously as a composer, but perhaps West Side Story is the actual ‘great American opera’ and his other works are genuine classics – particularly if, in this 100th year, we can see they will stand the test of time.

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YOU MAY ALSO ENJOY
Pablo Ferrández Plays Dvořák’s Cello Concerto
Fri 13 & Sat 14 July 2018
Chichester Psalms

I
Ps. 108, vs. 2:
Urah, hanevel, v’chinor!
A-irah shahar!

Ps. 100, entire
Hariu l’Adonai kol haaretz.
Lv’du et Adonai b’simḥa.
Bo-u l’fanav bir’nanah.
D’u ki Adonai Hu Elohim.
Hu asanu, v’lo anaḥnu.
Amo v’tson mar’ito.
Bo-u sh’arav b’todah,
Hatseirovat bit’hilah,
Hodu lo, bar’chu sh’mo.
Ki tov Adonai, l’olam ḥasadǙ,
V’ad dor vador emunato.

II
Ps. 23, entire
Adonai ro-i, lo eḥsar.
Bin’ot deshe yarbitseni,
Al mei m’nuḥot y’naḥaleini
Nafshi y’shovev,
Yan’heini b’ma’aglei tsedek,
L’ma’an sh’mo.
Gam ki eilech
B’gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv’t’cha umishan’techa
Hemah y’naḥamuni.

Ta’aroch l’fanai shulchan
Neged tsor’rai
Dishanta vashemen roshi
Così r’vayah.
Ach tov vaḥesed
Yird’funi kol y’mei ḥayai,
V’shav’ti b’veit Adonai
L’orech yamim.

Awake, psaltery and harp:
I will rouse the dawn!

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations.

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name’s sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For thou art with me.
Thy rod and Thy staff
They comfort me.

Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.
Ps. 2, vs. 1-4:
Lamah rag’shu goyim
Ul’umim yeh’gu rik?
Yit’yats’vu malchei erets,
V’roznim nos’du yaḥad
Al Adonai v’al m’shiḥo.
N’natkah et mos’roteimo,
V’nashlichah mimenu avoteimo.
Yoshev bashamayim
Yisḥak, Adonai
Yi’l’ag lamo!

Ps. 131, entire
Adonai, Adonai,
Lo gavah libi,
V’lo ramu einai,
V’lo hilachti
Big’dolot uv’niflaot
Mimeni.
Im lo shiviti
V’domam’ti,
Naf’shi k’gamul alei imo,
Kagamul alai naf’shi.
Yaḥel Yis’rael el Adonai
Me’atah v’ad olam.

Ps. 133, vs. 1:
Hineh mah tov,
Umah naim,
Shevet aḥim
Gam yaḥad.

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

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About The Speaker

Prue Ashurst

Prue is a graduate from the University of Western Australia with a Masters in Music Performance (Choral Conducting) and Bachelor degrees of Music Education and Performance. Having taught at Churchlands SHS, Perth Modern and Penrhos College, Prue’s school choirs have sung in Geneva, London, Singapore and Wales. She is now in demand as a choral conductor, educator, adjudicator and guest speaker. She has conducted for the Perth Festival, WA Opera, UWA Choral Society, WASO Chorus, PUCS and the Gondwana Choirs. For 14 years Prue has been a regular presenter on ABC 720 with the late Eoin Cameron. In 2013 the Rotary Foundation named her a Paul Harris Fellow for her lifetime work in music education. In 2016 she co-commissioned RIFT by the acclaimed British composer Anna Clyne for the Cabrillo Festival of Contemporary Music in California. Prue is excited to return to Cabrillo as a guest speaker for their 2018 Festival.

Timeline of Composer & Works
Your Concert Experience

FOR THE ENJOYMENT OF ALL
When to applaud? Musicians love applause. Audience members normally applaud:
• When the conductor walks onto the stage
• After the completion of each piece and at the end of the performance

When you need to cough, try to muffle or bury your cough in a handkerchief or during a louder section of the music. Cough lozenges are available from the WASO Ticket Collection Desk before each performance and at the interval.

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

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

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

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

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

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

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

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

WASO BOX OFFICE
Buy your WASO tickets and subscriptions, exchange tickets, or make a donation at the Box Office on the ground floor (Level 1) prior to each performance and at interval. Tickets for other performances at Perth Concert Hall will be available for purchase only at interval. Please note that 30 minutes prior to performance, the Box Office will only be available for sales to that night’s performance.

The Box Office is open Monday to Friday, 9am to 5pm, and contactable on 9326 0000.
Whether you are a performer or audience member, getting involved in the arts and being creative provides a sense of joy and inspiration.

It’s as simple as A-B-C!

We asked Graeme how he supports his fellow performers at WASO?

It’s important to understand that everyone has good and bad days at work. It’s not just about playing, but also how life outside of the orchestra can affect us all. I try to stay connected with people and sometimes just a simple “good morning” can help someone realise that they’re not alone in a tough time

Graeme Norris, Principal 1st Violin
WASO’s Act-Belong-Commit Ambassador
Meet The Musician

Semra Lee-Smith
A/Associate Concertmaster

What drew you to classical music?
My mother is a violin teacher so I don’t remember a time when I wasn’t surrounded by classical music - it has always been part of my life.

Did you come from a musical family?
Well I’ve already mentioned my violin teacher mother and my brother Shaun (Lee-Chen) really doesn’t need any introduction. However, I have another brother Ian, an excellent cellist who could easily have had a playing career too but chose the far more sensible path of being a banker!

Can you remember your first WASO concert?
My first concert as a permanent member of the WASO was in 2003 and we played Harmonielehre by John Adams with David Porcelijn conducting.

You are a violin lecturer at University of Western Australia, what is the best advice you could give to the next generation of upcoming violin players?
Practise with a metronome!!! Please!!!

Recently you took part in WASO on the Road to the Pilbara region for the 2018 Karijini Experience, tell us about what was involved and the most rewarding moment?
Karijini Experience is a multi-arts event celebrating indigenous culture. Events are held at various locations in the Karijini National Park. I was there as part of a WASO string quartet. We camped on the Karijini airstrip in tepees alongside other artists and presenters, were limited to 90 second showers and rehearsed in a sea container! We performed with Dr Deborah Cheetham AO, Mark Atkins (didgeridoo virtuoso), Gina Williams and Guy Ghouse in gorges and on the airstrip. On our last day, we visited Knox Gorge, which is a Class 5 gorge - 5 being the most difficult to access. I am the clumsiest person I know so I was quite chuffed at having made it in and out of that gorge in one piece!

This year is WASO’s 90th anniversary, what do you think a symphony concert will look and sound like 90 years from now?
I hope that much of what we do now is retained. I think the way an orchestra functions is incredible and that it would be a shame to lose the art of playing in an orchestra.

What kind of violin do you play and tell us what is special about your instrument?
I play on a violin made around 1750 in Milan by Joseph Antonio Finolli. It’s a 7/8 size violin which is quite unusual as most people play a full size instrument. Its diminutive size affords me greater ease of playing since my hands and frame are rather small.

I really love…Everything Bartók! I think I might have been Hungarian in a past life.

Watch Semra’s interview with The West: bit.ly/2ISAmMX

To learn more about WASO musicians, visit waso.com.au or connect with WASO.

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Graeme Norris, Principal 1st Violin
WASO’s Act-Belong-Commit Ambassador
The West Australian

Supporting WASO and the local community
UWA Conservatorium Tertiary Education Partner Profile

“We are very excited to have this partnership with UWA, one of the finest Universities in the world. WASO is also a very fine orchestra and together I think we can give the students a very unique and unusual opportunity to get an insight as to the work of an orchestral musician and the making of classical music.”
WASO Principal Conductor and Artistic Advisor, Asher Fisch

Last week we were delighted to officially launch a masters degree program in collaboration with WASO tertiary education partner, UWA Conservatorium of Music. We are proud of our leadership role in the development of the next generation of creative musicians through our broad suite of Young & Emerging Artists Programs that are amongst the finest in the country. This unique Masters in Orchestral Playing course provides UWA music students opportunities to bridge the gap to a professional music career with direct access to the orchestra through mentoring, individual lessons, attendance at open rehearsals and professional performance opportunities.

WASO and UWA share a rich history of working together to enhance the education experience of talented music students by providing access to WASO performances, rehearsals and international guest artists. What started as a sponsorship has evolved into a multi-faceted Higher Education Collaboration. 2018 marks a significant milestone in the relationship. This partnership with UWA is a wonderful way to share our music as well as the talents and expertise of our musicians, with aspiring orchestral musicians as well as future leaders of our profession.

ABC Radio Perth
Tune in to ABC Radio Perth on Friday mornings at 6.15am when WASO’s Executive Manager, Community Engagement, Cassandra Lake joins Peter Bell and Paula Kruger to share stories about classical music and WASO’s upcoming concerts.

Listen on 720AM or via the ABC Listen app.
WASO Philanthropy

WASO’s Month of Giving

It all began on 16 September 1928 at The Queens Hall on William Street. Thirty-two professional musicians presented a concert that included Perth’s first ever performance of Dvorák’s Symphony No.9 From the New World. According to a review the following day in The West Australian, “the performance proved a surprisingly good one”, and so this was the conception for what would later become known as the West Australian Symphony Orchestra.

From small beginnings 90 years ago, WASO has steadily evolved to become a leading arts organisation, now employing 82 full-time professional musicians dedicated to enriching the lives of all West Australians. Artistically, and with Principal Conductor Asher Fisch at the helm, WASO sounds better than it ever has - as Limelight Magazine recently put it, “Asher Fisch & WASO has proved a match made in heaven.”

Our 90th anniversary this year is a wonderful opportunity to celebrate how far we have come, and to look towards our future as a strong, artistically excellent, community driven, world class orchestra. WASO’s Month of Giving this June is the philanthropic corner stone of our 90th anniversary.

Join us this Month of Giving and become a part of the WASO family.

Being where we are now would have been impossible without the philanthropic support that helped build the WASO we hear and see today. It continues to be paramount in maintaining a vibrant orchestra that contributes to its community through concerts at Perth Concert Hall, through live music programs for children in hospital and in Special Educational Needs schools, and through regional tours to communities across this vast state of Western Australia.

Throughout June WASO celebrates giving in all its forms. We celebrate our deep connection and commitment to our audiences over the last ninety years, and invite you to join us by becoming a part of the incredible community that shares our mission to touch souls and enrich lives through music.

We invite those of you who are not yet WASO Patrons to become philanthropic partners before 30 June and help sustain the finest live classical music in Western Australia.

Our Patrons enjoy a special relationship with the Orchestra and receive unique access and exclusive opportunities to enrich their orchestral experience.

To make your gift this June, please contact Jacinta Sirr on 9326 0014 or sirr@waso.com.au, or make an online donation via our website waso.com.au/supportus, or an EFT to BSB 086217, ACC 322210801. All donations over $2 are fully tax deductible.
Our Supporters

Philanthropic partnerships come in all shapes and sizes

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

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This fund includes major donations and bequests
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Excellent Circle
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The WASO Song Book
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Kylie Liang, Violin

Photo: Caitlin Worthington  Design: Bronwyn Rogers

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