

PR 7856-1953
PR 769.
(dud)



EMIR

THE LIBRARY
26 NOV 35
DEPT OF
BOARD OF W.A.

PUBLIC LIBRARY
ARCHIVES
BRANCH
W.A.

THE WEST AUSTRALIAN SYMPHONY ORCHESTRA

There is a colourful background of earnest and determined effort behind the development of the Symphony Orchestra from the original co-operative body to its present status of a West Australian Symphony Orchestra.

Prime mover in the early days of 1928 was Mr. Harold Newton (better known now by his radio name, John Nugent Hayward). Distressed by the effect on Western Australian musicians of the influence of talking pictures and the onset of the depression, Mr. Newton, with his brother Percy, set about building up an orchestra, and thus offering musicians the opportunity of maintaining their ability, of contributing to the cultural life of the community, and of deriving some financial benefit at a time when hardship was particularly severe.

Concerts were given regularly every fortnight under the baton of Mr. Harold Newton until he sailed for England in 1932, when Mr. George Reed took over as conductor. At the start, the Orchestra consisted of 35 members, though frequently as many as 72 were engaged, particularly when guest conductors were invited to the rostrum. Among these was Sir Bernard Heinze, who commented enthusiastically on the interest displayed by the Orchestra.

In 1933, the A.B.C. took over the Orchestra, with Nelson Burton as conductor. Resident conductors since then have included Ernest J. Roberts, and more recently Henri Krips and the present conductor, Rudolph Pekarek, whose work with the Orchestra was the subject of spontaneous eulogy by noted international musician Eugene Goossens. Famous overseas conductors during this period included Dorati, Susskind, Klecki, Sargent, Beecham, Schneevoght, Kubelik and others equally as outstanding.

The restricted size of the orchestra has, however, frequently militated against effective presentation of major symphonic works. The Agreement in 1950 by the State Government, the Perth City Council, municipal authorities and road boards throughout the State to subsidise the A.B.C. for a period of three years, has overcome this restriction and as many as 55 or 60 players have been engaged for particular concerts with a nucleus of 40 permanent musicians.

The West Australian Symphony Orchestra has emerged from its chrysalis of 1928 into the workmanlike body which has presented colourful series of concerts under some of the most outstanding Australian and overseas conductors.

In the 25 years that have passed since the formation of the first Symphony Orchestra, the people of Western Australia have shown a growing appreciation of fine music. The Orchestra has now become an integral part of our community life and it is gratifying to record that last year more than 67,000 Western Australians attended Concerts organised by the Australian Broadcasting Commission.

THE AUSTRALIAN BROADCASTING COMMISSION

On behalf of the Government of Western Australia

presents a

State Concert

in the presence of

HIS EXCELLENCY THE GOVERNOR, LIEUTENANT-GENERAL
SIR CHARLES GAIRDNER, K.C.M.G., C.B., C.B.E.

to celebrate the

CORONATION OF
HER MOST EXCELLENT MAJESTY
QUEEN ELIZABETH II

WEST AUSTRALIAN SYMPHONY ORCHESTRA

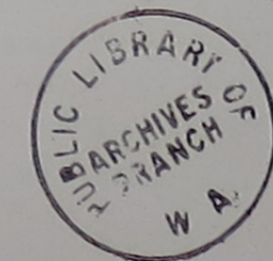
Joseph Post

Guest Conductor

Jascha Spivakovsky

Pianist

CAPITOL THEATRE, PERTH
SATURDAY, 6th JUNE, 1953



PR 7886-1953
PR-769
(dup)



*Joseph
Post*

Joseph Post has achieved distinction both as a symphonic and operatic conductor. Again, in 1952, he was released by the A.B.C. to conduct opera seasons for the National Theatre Movement in Melbourne and Sydney.

Mr. Post was the first Australian to be selected for exchange with a B.B.C. conductor, and in 1951 he returned from this exchange visit. His energy, enthusiasm, and ability, in addition to the new music he presented, earned for him high regard in Britain as a cultural ambassador for Australia.

As well as replacing Charles Groves as conductor of the B.B.C.'s Northern Orchestra (based at Manchester) while the latter was in Australia for the A.B.C., Joseph Post had an opportunity of conducting the B.B.C. Symphony Orchestra at a "Prom" concert at the Royal Albert Hall, when he shared the programme with Sir Malcolm Sargent.

This was the first time an Australian had ever conducted at a "Prom" concert. Joseph Post introduced "Wirra Warrawaal," written by his Australian colleague, Clive Douglas (Associate Conductor of the Sydney Symphony Orchestra).

Mr. Post was guest conductor, too, of the famous Halle Orchestra and of the Yorkshire Symphony Orchestra, which is associated with the Huddersfield Choral Society.

Before leaving England the popular Australian conductor gave a farewell concert at the Manchester Town Hall, and the crowds were so dense it was impossible to close the hall doors and people stood listening in the passageways and on the steps.

During his stay abroad Joseph Post was also invited to conduct the Radio Orchestra of 90 players in Baden Baden.



*Jascha
Spivakovsky*

The well-known pianist, Jascha Spivakovsky, at present on a ten weeks' tour for the A.B.C., will make twenty-four appearances in five States during that period.

Spivakovsky is Russian born, but he has been a naturalised Australian for some years now. Since 1947 he has made an overseas concert tour each year. During his last trip he gave several performances in England, including a B.B.C. television appearance and a performance at the Royal Festival Hall with the London Philharmonic Orchestra under Sir Adrian Boult. He also gave concerts in Norway.

Jascha Spivakovsky studied first in Odessa and later in Berlin and began his career as a concert artist when he was sixteen. Although a very young pianist when he first visited Australia, he had already toured the world. In 1935 he returned to tour for the A.B.C. as a member of the Spivakovsky-Kurtz Trio with his brother Tossy, and Edmund Kurtz. When the Trio disbanded, Jascha (who had married an Australian) remained in Melbourne teaching, broadcasting, and appearing with A.B.C. orchestras.

In recent years he has visited many other countries, including Italy, Palestine, and the United States. Richard Strauss, Furtwangler, Sir Henry Wood, and Knappertsbusch are some of the famous conductors under whom he has played during a long career.

WEST AUSTRALIAN SYMPHONY ORCHESTRA

SPECIAL CONCERT
CORONATION CELEBRATIONS

Capitol Theatre, Perth Saturday, 6th June, 1953

Conductor : JOSEPH POST

Soloist : JASCHA SPIVAKOVSKY, pianist

Programme

" God Save the Queen "

1. Overture in D Minor—" Cambridge Ode " . . . Boyce/Hughes
2. Cotillon—Suite of Old English Dance Tunes Benjamin
3. Concerto in D Major for Pianoforte and Orchestra . . . Britten
Toccata : Allegro molto e con brio
Waltz : Allegretto
Impromptu : Andante lento
March : Allegro molto, sempre alla marcia

Soloist—JASCHA SPIVAKOVSKY

INTERVAL

4. Cockaigne Overture, Op. 40 (" In London Town ") . . . Elgar
5. Serenade to Music Vaughan Williams
6. Shepherd Fennel's Dance Gardiner
7. Land of Hope and Glory Elgar

Annotations

Overture in D Minor—" Cambridge Ode " Boyce/Hughes (1710-1799)

William Boyce was one of the most prominent English musicians of the eighteenth century, but is perhaps best known today as the editor of a collection of cathedral music, which served as the English cathedral repertory for more than a century after its publication. Although he practised chiefly as a Church musician, Boyce composed a good deal of secular music, both vocal and instrumental, and in recent years the splendid arrangements by Constant Lambert of his eight symphonies have revived interest in his concert music.

As revealed in this Overture, his music has a Handelian tunefulness and a spontaneity reminiscent of Scarlatti, but without any of the sardonic qualities of the Neapolitan writer.

Cotillon—Suite of Old English Dance Tunes Arthur Benjamin (1893-)

- Lord Hereford's Delight.
- Daphne's Delight.
- Marlborough's Victory.
- Love's Triumph.
- Jig It E Foot.
- The Charmer.
- Nymph Divine.
- The Tattler.
- Argyle.

Arthur Benjamin is an Australian musician who has lived most of his life in London, where he has established himself as a successful composer of both light and serious music.

His " Cotillon " Suite takes its name from an old dance form dating from the 18th century, which is still used in some countries for the final dance of a ball. Nowadays, it is a kind of quick waltz of great length and varied with many elaborate and humorous episodes. The melodies of the dances which form the suite are taken from the " Dancing Master," which was published in London in 1719. Benjamin's arrangement of these dances for modern orchestra is extremely clever and brilliant, as is most of his orchestral writing.

Concerto No. 1 in D Major, for Pianoforte and Orchestra Britten (1913-)

- Toccata : Allegro molto e con brio
- Waltz : Allegretto
- Impromptu : Andante lento
- March : Allegro molto, sempre alla marcia.

Soloist : JASCHA SPIVAKOVSKY.

This work was composed in 1938, and given its first performance at a Promenade Concerto in the same year, with the composer as soloist, and Sir Henry Wood conducting. In 1945 it was revised, and among other changes, the present third movement, **Impromptu**, substituted for the original one, a Recitative and Aria.

" The Piano Concerto No. 1 in D," writes the composer, " was conceived with the idea of exploiting various important characteristics of the pianoforte, such as its enormous compass, its percussive quality, and its suitability for figuration; so that it is not by any means a symphony with pianoforte, but rather, a bravura concerto with orchestral accompaniment. The four movements are simple and direct in form.

" **Toccata : Allegro molto e con brio.** The piano starts the first movement with an energetic leaping motif which sets the mood for its own side of the argument. This is the principal subject of the movement. The orchestra continues with a subsidiary phrase which reaches an angry climax in the alternation of two not very closely related chords—an idea

which has, however, significance throughout the work. After some discussion the orchestra introduces hesitatingly the second principal subject—a longer flowing tune in the woodwind. This the piano mocks in brilliant fashion, and the orchestra tries to further its cause (ff. largamente) in the strings. The second section of the movement presents a grimmer aspect of this material. The first subject appears as an ostinato growling in the bass, with the orchestra menacing above it. For a moment the tension is relaxed, but a fierce dialogue between brass and piano interrupts. This in its turn dies away in a series of chromatic runs leading directly to the third section (the recapitulation). Here a species of compromise (both subjects appearing at the same time) is attempted and worked out at some length; but it is only after the cadenza that the piano is finally tamed, and plays the second subject softly and tenderly.

“Allegretto, alla valse. The second movement, again in D, is quiet throughout—as if overheard from the next room. A solo viola and clarinet suggest the first tune, and the piano adds the chordal motif from the first movement as a codetta. After a slightly more defined repetition, the piano starts a running theme, supported [quietly] by waltz rhythms in the whole orchestra. This grows louder and louder. Eventually the first waltz tune returns energetically and forte, as if the door has been slightly opened. But it is soon shut again, and to the end of the movement the mood is that of the beginning. The chordal motif is used again and again, rather ominously.

“Impromptu : Andante lento. A set of six variations on a theme first announced by the piano solo, leading without pause into—

“Allegro moderato, sempre alla marcia. Suggestions of marching rhythms follow directly from the previous movement, and lead to a series of march tunes, played full of confidence by the piano and then by the orchestra. A somewhat jingoistic dialogue between the brass and the piano is started, but this has not progressed far when a feeling of doubt creeps into the music, and the marching rhythm fades away inconclusively. The violas and cellos have a solemn chant, which the piano echoes; but this movement of reflection is soon over, and the marching rhythm begins again in earnest. The development is wholly occupied with this element, and the mood becomes more and more tense. Finally, after a series of crashes in the orchestra, against a furious running passage in the piano, the chant reappears in agitated form, and the music dies away with mutterings from the orchestra. But the bass drum and cymbals start the rhythm again. The piano has a short, excited cadenza, and the orchestra shouts the march in all its swagger. The feeling of triumph is increased by a presto coda, and the music rushes headlong to its confident finish.”

Cockaigne Overture (“In London Town”) Elgar (1857-1934)

Elgar's Overture, “Cockaigne” (“In London Town”), was written in 1901, and, like the other music he composed at this time, such as the “Enigma” Variations, is characterised by extraordinary exuberance of imagination and richness of orchestration. The work is in sonata form, but the material from which it is built, as befits its subject, is extremely varied. Tunes with a definite Cockney accent alternate with phrases of typical Elgarian nobility and tenderness. Pictures of crowded streets, a pair of lovers in the park, impish street urchins, and the blatant music of a Salvation Army band are marvellously blended in a colourful and satisfying musical canvas.

Serenade to Music Vaughan Williams (1872-)

In its original form, Vaughan Williams' “Serenade to Music” is a setting for sixteen voices of some forty lines from the Lorenzo-Jessica scene in the last act of “The Merchant of Venice.” As such, it was first performed at the Sir Henry Wood Jubilee Concert in the Albert Hall on 5th October, 1938, for which it was specially written as a tribute to Sir Henry and his magnificent contribution to British music, spread over the fifty years he had spent in its cause.

The “Serenade” is so devised, however, that the orchestral part is almost a complete entity in itself, so that the orchestral version, which appeared in 1940, differs from the original only in so far as the omission of the voices and the consequent absence of certain tonal colours and effects occasioned thereby is concerned.

Befitting the lines (beginning “How sweet the moonlight sleeps upon this bank”) to which it is written, and from which it is impossible to dissociate it, the music is for the most part in tranquil vein. The main theme, which permeates the work, is outlined in the first few bars whilst the violin (solo) announces the actual fragment, one of infinite sweetness and tenderness, which recurs throughout the music. It would seem, from the mood and atmosphere of these opening bars that, as A. E. F. Dickinson writes: “Vaughan Williams has concentrated rather on the stillness, which, as Shakespeare reminded his noisy audiences, lines “Soft stillness, and the night, becomes the touches of sweet harmony” is at once implicit in the wayward solo-violin tune and melting (but not cloying) harmonic sequences of the opening, and in the setting of the “moonlight” lines “How sweet the moonlight sleeps upon this bank,” with its seductive harmonic glides. Following comes the exquisite harmony of the starry spheres, “Look how the floor of heaven is thick inlaid with patines of bright gold,” and then the plaintive oboe-entry and subsequent wrench of key for the portrayal of the proud, dangerous men of “no-music,” “The man that hath no music in himself . . . Is fit for treasons, stratagems and spoils”

With its soft, rich and meandering harmonies, its gently swelling climaxes, the “Serenade” is an exquisite and fragrant work which illuminates the very essence of Shakespeare's lines, “How many things by season seasoned are . . . To their right praise and true perfection . . .” and underlines their appropriateness to both the composer and the conductor in whose honour the work was written.

Shepherd Fennel's Dance Balfour Gardiner (1877-1960)

Henry Balfour Gardiner was an English composer who, both before and after the First World War, did much to bring the works of his then almost unknown contemporaries, Vaughan Williams, Arnold Bax, Cyril Scott, and others, before the public in a series of orchestral concerts at the Queen's Hall, provided for out of his private means. His own works, several of which were performed at the Promenade Concerts under Sir Henry Wood, include a symphony, orchestral works, chamber music, and piano pieces, but it is by his “Shepherd Fennel's Dance” and by his generous support of musical enterprises, either for the production of new works or for the furtherance of public taste, that he is best known. “Shepherd Fennel's Dance” takes its name from a scene in Thomas Hardy's tale “The Three Strangers”—the scene of the dance at the christening party given by Shepherd Fennel and his wife in honour of their second daughter, which was held in their cottage in a lonely part of Wessex a few years after the Battle of Waterloo. At Christmas time some thirty years ago, it occurred to the composer to conjure up from the past the music of that boisterous party, and how well he succeeded is here borne out in his refreshing, captivating “Shepherd Fennel's Dance.”

Land of Hope and Glory Elgar (1857-1934)

This famous song is a setting of a poem by A. C. Benson to part of Elgar's “Pomp and Circumstance” March No. 1. Elgar wrote four of these marches altogether, with the intention of treating the ordinary quick march on a large scale in the same way that the waltz, the old-fashioned slow march, and the polka have been treated by the great composers. Of the four, No. 1 is by far the best known through its association with this song, which, next to the National Anthem, is possibly more widely sung by British people on ceremonial occasions than any other song of its kind.

LAND OF HOPE AND GLORY.

Land of Hope and Glory, Mother of the Free,
How shall we extol thee, who are born of thee?
Wider still and wider shall thy bounds be set;
God, who made thee mighty, make thee mightier yet,
God, who made thee mighty, make thee mightier yet.
Thy fame is ancient as the days,
As ocean large and wide;

A pride that dares, and heeds not praise,
A stern and silent pride;
Not that false joy that dreams content
With what our sires have won;
The blood a hero sire hath spent
Still nerves a hero son.
Land of Hope and Glory, etc.

GOD SAVE THE QUEEN !!!

Rudolf Pekarek

★ Resident Conductor



Orchestral Manager: JOHN MATHEWS

Leader :

Hanly, V.

Violin I. :

Rees, V.
Drummond, J.
Sharp, M.
Sverdloff, L.
Dean, H.
Smirke, A.
Cullity, B.
Tyler, B.

Violin II. :

Chase, L.
Kollman, H.
Greene, H.
Dingwall, D.
Feldman, Z.
Spittell, P.
Shotter, E.
Fraenkel, T.

Violas :

Coleman, G.
Smith, B.
Black, A.
Wright, W.
Filby, M.
Edgar, D.

Cello :

Tyler, W.
Alexander, B.
Barna, Z.
Pether, B.
Leckie, B.

Bass :

Mowson, J.
Flint, F.
Bennett, T.

Flutes :

Fisenden, O.
Snowdon, J.
McDonald, G.

Oboe :

Richmond, R.
Cartwright, D.

Clarinet :

Rule, A.
Harrison, Jack

Bassoon :

Cran, J.
Harrison, Jill

Horns :

Thornton, H.
McCulloch, D.
Moore, T.
Wyvill, R.

Trumpet :

Nylander, I.
Nylander, V.
Abbott, R.
Perry, R.

Trombone :

Federici, A.
Thompson, C.
Conlon, B.

Tuba :

Laver, G.

Tympani :

Kember, D.

Percussion :

Williams, J.
Redwood, P.

Harp :

James, S.

Piano :

Tyler, D.

PR 769.

The Acting Premier

ON BEHALF OF THE GOVERNMENT OF WESTERN AUSTRALIA

requests the pleasure of the company of

at the

Coronation Symphony Concert

to be presented by the

Australian Broadcasting Commission

in the Capitol Theatre, Perth

on Saturday, 6th June, 1953, at 8.0 p.m.

in the presence of His Excellency the Governor

R.S.V.P. TO UNDER SECRETARY, PREMIER'S DEPARTMENT, PERTH

COMMISSION

R. J. F. BOYER, M.A., Chairman

E. R. DAWES, Vice-Chairman

SIR JOHN MEDLEY, KT., D.C.L., LL.D., M.A.

P. VANTHOFF, M.V.O.

The Hon. DAME ENID LYONS, G.B.E.

J. C. STEWART

M. W. O'DONNELL, B.Ec.

CHARLES MOSES,
General Manager

BASIL KIRKE,
Manager for West Australia

GREIG FRIEZE,
Concert Manager for West Australia

PR 769.



The Acting Premier

ON BEHALF OF THE GOVERNMENT OF WESTERN AUSTRALIA

requests the pleasure of the company of

.....
at the

Coronation Symphony Concert

to be presented by the

Australian Broadcasting Commission

in the Capitol Theatre, Perth

on Saturday, 6th June, 1953, at 8.0 p.m.

in the presence of His Excellency the Governor

R.S.V.P. TO UNDER SECRETARY, PREMIER'S DEPARTMENT, PERTH

R I F BOYER M A Chairman