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 1933, 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 Heidsieck, 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 Kriipu and the present conductor, Rudolph Fekarch, whose work with the Orchestra was the subject of spontaneous ovation by noted international musician Eugene Goossens. Famous overseas conductors during this period included Doreti, Suskind, Klecki, Sargent, Beecham, Schneevelt, 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 46 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

State Concert

in the presence of

HIS EXCELLENCY, THE GOVERNOR, LIEUTENANT-GENERAL
SIR CHARLES GAEDER, 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
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 him high regard in Britain as a cultural ambassador for Australia.

As well as replacing Charles Groves as conductor of the B.B.C. Symphony 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 Warrawa," 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.

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. telecast 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 1938 he returned to tour for the A.B.C. as a member of the Spivakovsky-Kurtz Trio with his brother Tosy, 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

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 (1710-1796)

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. 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 (1833-)

Lord Hereford's Delight.
Daphne's Delight.
Marlborough's Victory.
Love's Triumph.
Jig It E Foot.
The Charmer.
Nymph Divine.
The Fattier.
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 1715. 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 alteration of two not very closely related chords—an idea
which has, however, significance throughout the work. After some discussion the orchestra soon enters, and the marching rhythm is introduced by the second principal subject—a longer flowing tune in the woodwind. The piano part is brilliant, and the orchestra seems to follow the idea and to carry it on. The second section of the movement presents a grimier aspect and a leading theme that has a hard edge to it. The first subject appears as an onomatopoeic representation of the main theme, which permeates the work, and the second subject is a rapid and violent passage of the original tune. The movement is divided into two main parts, with the second being a more subdued and reflective section, leading to the conclusion in a more lyrical and tender manner.

"Allegro, alla breve." The second movement, again in D, is quieter throughout—and more somber. The piano, which plays the first subject, and the clarinet in D, which plays the second subject, create a sense of tension throughout the movement. The piano later plays a solo part, supported by a steady rhythm in the bass, which gives the movement a sense of purpose and direction.

"Andante con moto:" A set of six variations on a theme first announced by the cello in the Introduction, but without pause into the coda. The theme is heard again and again, with different pitches and accents, creating a sense of variety and interest. The last variation is a slow and solemn recollection, with the coda providing a sense of finality and conclusion.

"Sonata in E major," by Beethoven (1802-1826), is a masterwork of the classical period. It is a four-movement work, with each movement exploring a different aspect of the fortepiano. The first movement is a sonata form, with a strong emphasis on the voice of the piano. The second movement is a slow and expressive Adagio, with a clear and lyrical melody. The third movement is a minuet, with a light and graceful feel. The fourth movement is a sonata form, with a strong and energetic finale. The work is a masterpiece of the classical period, and is still widely performed and studied today.

"Etude in A minor," by Chopin (1810-1849), is a technically demanding piece, with many快速 (rushed) passages and complex rhythms. The etude is written in a style that is characteristic of Chopin's music, with a strong emphasis on the left hand and a smooth, flowing melody. The etude is challenging to play, and is often used to test the skills of pianists.
Rudolf Pekerek  
* Resident Conductor

Orchestral Manager: JOHN MATHEWS

Leader:
Deny, V.

Violin I.:
Rees, V.
Drummond, J.
Sharp, M.
Sverdloff, L.
Dean, H.
Smirk, A.
Cullity, B.
Tyree, B.

Violin II.:
Chase, L.
Kollman, H.
Green, H.
Dingwall, D.
Feldman, Z.
Spitwell, P.
Sholter, E.
Franks, T.

Violas:
Coleman, G.
Smith, B.
Black, A.
Wright, W.
Fibby, M.
Edgar, D.

'Cello:
Tyler, W.
Alexander, B.
Barnes, J.
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, H.
Moore, T.
Wyvill, R.

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

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

Tuba:
Laver, G.

Timpani:
Kember, D.

Percussion:
Williams, J.
Redwood, P.

Harp:
James, S.

Piano:
Tyler, D.
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