

Volume 17
Issue 1
March 2016



Freonotes

The Newsletter of the Fremantle
Symphony Orchestra

Internationally

Famous Noticed

**Concert Details:
Fremantle Town Hall
3pm, Sunday 10th April**

Greig – *In Autumn*
Korma (arr. Pye) – *Autumn Leaves*
Vivaldi – *Autumn (from The Four Seasons)*
Bliss - *Adam Zero*

Soloist: Margaret Blades (violin)

To be somewhat more precise still, the Arthur Bliss Society of the UK has got in contact with us to find out more about our upcoming performance. As you may guess, we are performing a piece by Sir Arthur, an event which does not occur too frequently.

Sir Arthur Edward Drummond Bliss wrote *Adam Zero* as a ballet shortly after the Second World War. According to the "reliable" source, Wikipedia, "Bliss considered *Adam Zero* his 'most varied and exciting ballet score'."

The ballet is an allegory of the cycle of a man's life. The world in which he lives is represented by a stage on which a ballet is being created. Adam is cast as the principal dancer; Omnipotence is represented by the Stage Director and Adam's Fates by the Designer, Wardrobe Mistress and Dresser.

Adam falls in love, marries, and achieves power, but his triumph is brief. His world crumbles about him. He is stripped of his glory and a new generation (Understudy) takes his place. He seeks distraction in dissipation but everyone deserts him and he is left alone to face Death.

Tickets will soon be available via the EventBrite website. You can also purchase them by contacting FSO musicians or at the door.

Ticket prices:

Adults: \$25

Concession: \$20

Under 12s: Free

1. Fanfare Overture
2. The Stage
3. Birth of Adam
4. Adam's fates
5. Dance of Spring

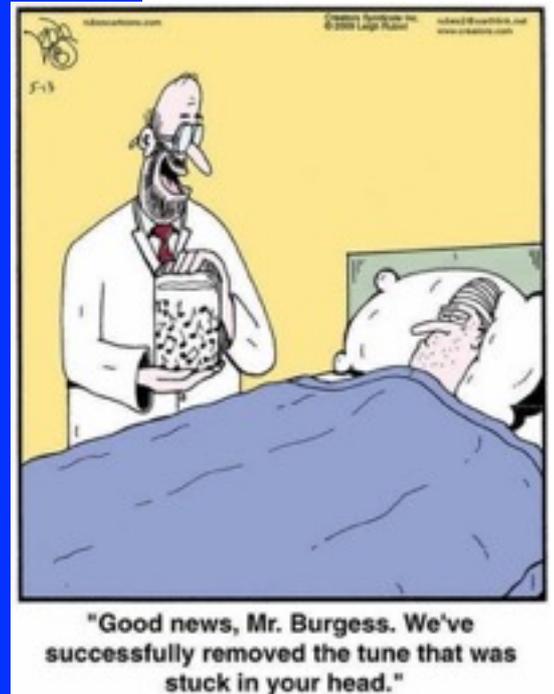
6. Awakening of love
7. Bridal Ceremony
8. Adam achieves power
9. Re-entry of Adam's fates
10. Dance of Summer

11. Approach of Autumn
12. Night Club scene
13. Destruction of Adam's world
14. Approach of Winter
15. Dance with Death
16. Finale

Vivaldi's Autumn from The Four Seasons needs no introduction whatsoever. He wrote it in 1723, the same year he returned to the orphanage where he was the Catholic priest (and music director).

Despite his frequent travels from 1718, the Pietà (orphanage) paid him 2 sequins (22 lira) to write two concerti a month for the orchestra and to rehearse with them at least five times when in Venice. The Pietà's records show that he was paid for 140 concerti between 1723 and 1733.

The inspiration was probably the countryside around Mantua. The concerti were a revolution in musical conception representing flowing creeks, singing birds (of different species, each specifically characterised), barking dogs, buzzing mosquitoes, crying shepherds, storms, drunken dancers, silent nights, hunting parties from both hunters' and prey's point of view, frozen landscapes, ice-skating children, and warming winter fires. Each concerto is associated with a sonnet, possibly by Vivaldi, describing the scenes depicted in the music. However, we do not know what these sonnets actually are.



After our initial writing of the FreoNotes, Margaret Blades, our soloist joined us in rehearsals and gave a somewhat fuller description of the Autumn Concerto.

The first two movements of *Autumn* centre around drunken revelry in a village celebration. You will hear the sounds of carousing (in the music, that is, not from the orchestra). There is singing and dancing throughout the celebration. After some time, the worst of the drunks curls up in a corner and goes to sleep. The music wakens him again and they all dance until the end of the night.

The second movement represents the villagers sleeping off their celebration in the quiet of the night. The final movement is a bit of a rude shock to our villagers. The aristocrats are coming through on their hunt. Dogs are barking and muskets are fired as they pursue their quarry. The hungover villagers struggle to wake up in order to face the day (presumably with a monumental headache thanks to the vast quantities of red wine that were consumed the night before).

The orchestra will not be doing an authentic interpretation of Autumn. We presume you like your musicians sober for the rest of the concert.

Norway's most popular composer contributes another piece in our programme. Grieg, 1843 to 1907, wrote *In Autumn* (op. 11) in 1865 as a fairly young chap, not long after he finished his studies in Leipzig. It's described as a concert overture (i.e. in the style of an overture but without a theatre work to follow).

On a visit to Copenhagen, Grieg showed his overture to Niels Gade, who told Grieg: "This is rubbish, Grieg. Go home and write something better." After this, Grieg arranged it for a piano duet and sent it in to a competition at the Swedish Academy where one of the judges was Gade. The overture took first prize and was published in its duet form in Stockholm.

The opening Andante in D major starts with orchestral chords contrasting with a sunny woodwind theme. The tension slowly builds to a D minor Allegro section in sonata form. The orchestra takes up the main theme in D minor taken from a song entitled "Autumn Storm." After this theme, we hear a secondary theme in F major. The development brings the return of previous themes through a series of restless modulations. Following a slower section for horn and strings, the recapitulation brings the return of the main themes. The piece concludes with a triumphant reprise of the opening woodwind theme.

The falling leaves
Drift by my window
The falling leaves
Of red and gold

I see your lips
The summer kisses
The sunburned hands
I used to hold

Since you went away
The days grow long
And soon I'll hear
Old winter's song

But I miss you
most of all
My darling
When autumn
leaves
Start to fall

Since you
went away
The days
grow long
And soon I'll
hear
Old winter's
song

But I miss you most of all
My darling
When autumn leaves
Start to fall



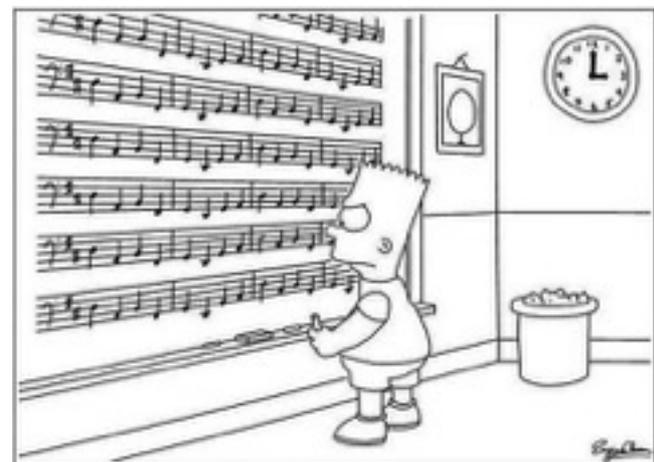
Joseph
Kosma, is
another

composer, whom you may not have heard about (though you may have heard of the arranger of this next piece our esteemed Music Director, David Pye). Being born in 1905 in Budapest, was not a good idea, since he was from a Jewish background. Kosma started playing piano at the age of five and later had lessons. His first opera, *Christmas in the Trenches*, was written at the age of 11.

Musical studies continued in Budapest, including under Bartok, then, with his typical bad timing, Kosma won a grant to study in Berlin in 1928, where he met his wife. Fortunately, he left in 1933 and moved to Paris.

Kosma's *Autumn Leaves* has become a standard jazz piece and was a favourite of both Frank Sinatra and Nat King Cole, though it was originally written in French and translated by Johnny Mercer.

In the years following his move to Paris, Kosma composed music for film and television. Much of this was unacknowledged as it was during the German occupation and too unsafe to have a Jewish composer involved.



Margaret Blades: Our Soloist

Margaret Blades has a wonderful sense of humour and knows how to keep an adult orchestra in fits of laughter while we work. She also happens to be an excellent violinist who is forging a career as a teacher and chamber musician after having spent many years as a Leader and violinist of various orchestras, including the WASO, Adelaide Symphony Orchestra, the ACO, Sydney Symphony, Melbourne Symphony, and others.

As a soloist, she has appeared with the Adelaide Symphony, Tasmanian Symphony, Adelaide Chamber Orchestra and the WASO, where her solo performances have included an appearance with superstar Nigel Kennedy in Vivaldi's Double Violin Concerto, and the premiere of works by Richard Mills, Ross Edwards and James Ledger. She has also performed as soloist in New Zealand and the USA, where she performed the Mozart Sinfonia Concertante with Emerson String Quartet violist, Lawrence Dutton.

After reaching such dizzying heights, Margaret will perform Autumn with the Fremantle Symphony Orchestra. We are grateful (and honoured) to have her perform with us.



What on earth is programme music?

It is not unusual to hear of a piece of music being described as programme music, usually whilst a radio announcer is discussing what will be coming up next. Quite simply, it is music that tells a story, though opera, ballet and other theatre pieces are excluded from this definition.

Perhaps then we could say that it is music, not written to accompany a stage production, that tells a story. There are many well known examples of this genre - such as Mendelssohn's Fingal's Cave or Tchaikovsky's 1812 Overture.

Not surprisingly, Vivaldi's Four Seasons is often called an early example of programme music. Each concerto depicts particular aspects of the season in question. It can, however, be questioned as to whether it really is programme music since these pieces are more about evoking scenes than providing a narrative.

Adam Zero is not programme music either as it was written to be a ballet even though it is rarely performed as such. In short, programme music tells a coherent story, though even that definition is up for debate. Berlioz's Symphonie Fantastique is certainly programme music, though one could hardly argue the story is coherent.



"Whoever told you it was a travel-cello was lying."

Conductor's Contributions:

Timpani, please look at me there. Most conductors will cue then, as it looks as though we know where we are.

Horns, it would give me a sense of confidence to look and see four pairs of eyes looking at me. I think you realise you are nearly ready to come in.

Your 86 may well be my 48.

Cellos, these first three bars need to be really quite crunchy, but they probably won't be heard.

Seconds, there are lots of notes on that line that aren't in the score. See if we can get the ones that are written.

Trumpet, the spirit is there, if not the notes.

Conductor:

Horns, are you piu f there?

Horn: Yes. We're trying to play as insensitively as possible.

Soloist: This music is supposed to sound like a drunken party.

Celli: We can do that easily!

These music jokes are a test of your musical knowledge. If you do not laugh, then you know what you need to study.

Arnold Schoenberg walks into a bar. "I'll have a gin please, but no tonic"

Why was the former conductor of the Berlin Philharmonic always first off the plane? Because he only had Karajan luggage.

Why couldn't the string quartet find their composer? He was Haydn.

There are so many jokes about this composer. I could make you a Liszt.

Quoteable quotes and other funnies

Why didn't the bouncer let the quavers into the bar? Because they were slurring.

How do you fix a broken brass instrument? With a tuba glue.

What's the difference between a conductor and God? God doesn't think he's a conductor.

Internet entertainment

On playing in an orchestra:

<https://www.youtube.com/watch?v=OFR34sxjAec>

An unusual instrument:

<https://www.facebook.com/ali.badi.33671/videos/1775044006057472/>

Bolero, as you have never heard (or seen) it:

<https://www.youtube.com/watch?v=aUeysGoPFTk>

Things musicians can say and others cannot:

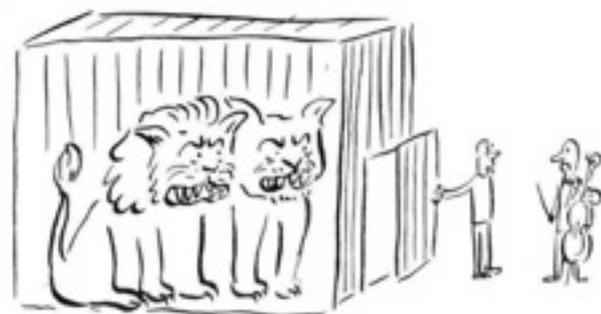
<http://www.classicfm.com/humour/other-people-cannot>

Even Pavarotti could get embarrassed:

<https://www.youtube.com/watch?v=9zjrgbCaC1U>

Back to childhood with Walt Disney and his Silly Symphony:

<https://www.youtube.com/watch?v=dihJ1w48Jh0>



"Don't worry— it's just an audition."

Other Concerts this year

19th June

11th September

11th December

We will continue with our seasonal themes

Like to make your own contribution? We aren't picky, maybe you could write our first ever letter to the editor!

Email us
Freonotes@inet.net.au

A pianist and singer are rehearsing "Autumn Leaves" for a concert and the pianist says:

"OK. We will start in G minor and then on the third bar, modulate to B major and go into 5/4.

When you get to the bridge, modulate back down to F# minor and alternate a 4/4 bar with a 7/4 bar.

On the last A section go into double time and slowly modulate back to G minor."

The singer says:

"Wow, I don't think I can remember all of that."

The pianist says:

"Well, that's what you did last time."

What type of CLASSICAL MUSICIAN are you?

You are a MUSICOLOGIST
 Your ideal afternoon involves a good book and warm mug of hot chocolate. You aren't one to rock the boat but always insist on being right.

You are a SESSION MUSICIAN
 Your friends can always count on you to come through in a pinch. You'd never let them down.



YES

You read before bed.

NO

You are a CHAMBER MUSICIAN
 You are agreeable and fair, but love a good debate. You have a simple elegance, and get along best with others who share your values.

You are an ORCHESTRAL MUSICIAN
 You believe in working hard for the common good. You're not the centre of attention but you're OK with that.

YES NO

You have a pension.

You are a FILM COMPOSER
 You have a dramatic side, but prefer to stay in the background. You sometimes feel like you don't fit in, but you have more in common with your colleagues than you think.

YES

You prefer the company of a few close friends.

You are a CHORISTER
 You're loud, expressive and have a good sense of humour. You like a good party, and there's nothing wrong with that.

You enjoy working in large groups.

NO

Your drink of choice: fair trade latte.

You are a CONDUCTOR
 Some may say you have control issues, but you prefer to see yourself as detail oriented. You have little tolerance for slackers and love taking credit for a job well done.

You are an IMPRESARIO
 Your motto is "be prepared." You are responsible for making things happen, and everyone around you is thankful. Just don't let it get to your head.

NO

You like scary movies.

YES

You are an ORGANIST
 You may be reserved, but in your comfort zone you can make a lot of noise. You're a firm believer in waiting your turn, home-cooked meals and taking up early on the weekends.

YES

You avoid drama at all costs.

YES

Your hair is always perfect.

NO

You are an EXPERIMENTAL COMPOSER
 You're a night owl, scatterbrain and notice things that others don't. Making a living might be tough, but you're always making the best of it.

You would wear the same outfit out twice.

NO

You are an OPERA DIVA
 Others better watch out, because you know what you want and how to get it. Your life is fabulous and you know it. Now if you could only get a second house to store all your shoes.



cbcmusic.ca

WRITING: MICHAEL MORREALE @IIMAN
DESIGN: BEN BAKER @PRETTYMAGLONSON

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