



West Australian  
Symphony Orchestra  
CELEBRATING 90 YEARS

# Asher Fisch Conducts Dvořák's New World

MORNING SYMPHONY SERIES  
Thu 15 November 11am  
Perth Concert Hall

# Grieg's Piano Concerto & Dvořák's New World

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Perth Concert Hall



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MORNING SYMPHONY SERIES

## Asher Fisch Conducts Dvořák's New World

**LACHLAN SKIPWORTH** *Hinterland* WORLD PREMIERE (20 mins)

**DVORAK** Symphony No.9 *From the New World* (43 mins)

*Adagio – Allegro molto*

*Largo*

*Scherzo (Molto vivace)*

*Allegro con fuoco*

### Asher Fisch conductor

Asher Fisch appears courtesy of Wesfarmers Arts

*Hinterland* was commissioned by Geoff Stearn for the West Australian Symphony Orchestra

### Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Burhan Güner (see page 20 for his biography). The Pre-concert Talk will take place at 9.40am in the Auditorium.

# Grieg's Piano Concerto & Dvořák's New World

**LACHLAN SKIPWORTH** *Hinterland* WORLD PREMIERE (20 mins)

**GRIEG** Piano Concerto (30 mins)

*Allegro molto moderato*

*Adagio –*

*Allegro moderato molto e marcato*

Interval (25 mins)

**DVORAK** Symphony No.9 *From the New World* (43 mins)

*Adagio – Allegro molto*

*Largo*

*Scherzo (Molto vivace)*

*Allegro con fuoco*

**Asher Fisch** conductor

**Andrey Gugnin** piano

Asher Fisch appears courtesy of Wesfarmers Arts

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## Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Burhan Güner (see page 20) for his 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 Sunday, 25 November 2018 at 12pm AWST (or 9am online). For further details visit [abc.net.au/classic](http://abc.net.au/classic)



# 2018 Upcoming Concerts



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Perth Concert Hall

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**Christian Curnyn** conductor (WASO debut)

**Sara MacIver** soprano

**Fiona Campbell** mezzo-soprano

**Henry Choo** tenor

**Morgan Pearse** baritone (WASO debut)

**WASO Chorus**

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# WASO Celebrating 90 Years in 2018



From the centre of Perth to the furthest corners of our state, every year since 1928, we set hearts racing with extraordinary music and exhilarating performances for all West Australians to share.

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volunteers of the WASO Chorus, to create exceptional performances for hundreds of thousands of people each year.

Our Orchestra is led by Principal Conductor and Artistic Adviser Asher Fisch. Israeli-born, Fisch is an internationally renowned conductor in both the operatic and symphonic repertoire, and is a frequent guest at the world's great opera houses including La Scala, the Bayerische Staatsoper and the Metropolitan Opera in New York.

We are proud to call Perth Concert Hall home.

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# WASO On Stage

## VIOLIN

**Laurence Jackson**  
Concertmaster

**Semra Lee-Smith**  
A/Assoc Concertmaster

**Graeme Norris**  
A/Assistant  
Concertmaster

**Rebecca Glorie**  
A/Principal 1st Violin

**Zak Rowntree\***  
Principal 2nd Violin

Sarah Blackman  
Hannah Brockway^

Fleur Challen

Stephanie Dean  
Chair partnered by  
Marc Geary & Nadia Chiang

John Ford^

Beth Hebert

Alexandra Isted

Jane Johnston°

Sunmi Jung  
Christina Katsimbardis

Andrea Mendham^

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Ken Peeler

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Kathryn Shinnick

Bao Di Tang

Cerys Tooby

Teresa Vinci°

David Yeh

## VIOLA

**Imants Larsens^**  
Guest Principal

**Alex Brogan**

Kierstan Arkleysmith

Nik Babic

Benjamin Caddy

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Katherine Potter^

Helen Tuckey

## CELLO

**Rod McGrath**  
Chair partnered by  
Tokyo Gas

**Louise McKay**  
Chair partnered by  
Penrhos College

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Anna Sarcich^

Fotis Skordas

Tim South

Xiao Le Wu

## DOUBLE BASS

**Max McBride^**  
Guest Principal

**Caitlin Bass°**

Elizabeth Browning^

Jacqueline Dossor^

Louise Elaerts

Christine Reitzenstein

Mark Tooby

## FLUTE

**Andrew Nicholson**  
Chair partnered by  
Anonymous

**Mary-Anne Blades**

## PICCOLO

**Michael Waye**  
Chair partnered by  
Pamela & Josh Pitt

## OBOE

**Liz Chee**  
A/Principal Oboe  
Annabelle Farid^

## COR ANGLAIS

**Leanne Glover**  
Chair partnered by  
Sam & Leanne Walsh

## CLARINET

**Allan Meyer**  
Lorna Cook

## BASS CLARINET

**Alexander Millier**

## BASSOON

**Jane Kircher-Lindner**  
Chair partnered by  
Sue & Ron Wooller

**Adam Mikulicz**

## CONTRABASSOON

**Chloe Turner**

## HORN

**David Evans**  
**Robert Gladstones**  
Principal 3rd Horn

Julia Brooke

Julian Leslie^

Wendy Page^

## TRUMPET

**Brent Grapes**  
Chair partnered by NAB  
**Fletcher Cox°**  
Peter Miller

## TROMBONE

**Joshua Davis**  
Chair partnered by  
Dr Ken Evans and  
Dr Glenda Campbell-Evans  
**Liam O'Malley**

## BASS TROMBONE

**Philip Holdsworth**

## TUBA

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

## TIMPANI

**Alex Timcke**

## PERCUSSION

**Brian Maloney**  
Chair partnered by  
Stott Hoare  
**François Combemorel**  
Assoc Principal  
Percussion & Timpani

## HARP

**Sarah Bowman**

\*Instruments used by  
these musicians are on  
loan from Janet Holmes à  
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Principal  
Associate Principal  
Assistant Principal  
Contract Player\*  
Guest Musician^



# About The Artists

## Asher Fisch

### Principal Conductor & Artistic Adviser

A renowned conductor in both the operatic and symphonic worlds, Asher Fisch is especially celebrated for his interpretative command of core German and Italian repertoire of the Romantic and post-Romantic era. He conducts a wide variety of repertoire from Gluck to contemporary works by living composers. Asher Fisch took up the position of Principal Conductor and Artistic Adviser of the West Australian Symphony Orchestra in 2014, and in 2017 extended his contract until the end of 2023. His former posts include Principal Guest Conductor of the Seattle Opera (2007-2013), Music Director of the New Israeli Opera (1998-2008), and Music Director of the Wiener Volksoper (1995-2000).

Highlights of the 2017-18 season include guest engagements with the Milwaukee Symphony, Seoul Philharmonic, Würth Philharmonic, a jubilee concert celebrating the 200th anniversary of the Chorus of the Semperoper Dresden, and a tour to Japan with the Bayerische Staatsoper conducting Mozart's *The Magic Flute*. Guest opera engagements include *The Flying Dutchman* at both Semperoper Dresden and at Bayerische Staatsoper, where he also conducts *La traviata* and *Un ballo in maschera* this season. In addition, Asher Fisch and WASO recently celebrated the orchestra's 90th anniversary, and presented a concert version of *Tristan und Isolde* with Stuart Skelton and Gun-Brit Barkmin in the title roles. Fisch recently made debuts with the Sydney Symphony and the New Japan Philharmonic.



Photo: Chris Gonz

Born in Israel, Fisch began his conducting career as Daniel Barenboim's assistant and kappellmeister at the Berlin Staatsoper. He has built his versatile repertoire at the major opera houses such as the Metropolitan Opera, Lyric Opera of Chicago, Teatro alla Scala, Royal Opera House at Covent Garden, and Semperoper Dresden. Fisch is also a regular guest conductor at leading American symphony orchestras including those of Boston, Chicago, Cleveland, New York, and Philadelphia. In Europe he has appeared at the Berlin Philharmonic, Munich Philharmonic, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, and the Orchestre National de France, among others.

Asher Fisch recorded the complete Brahms symphonies with WASO, which was released in September 2016 on ABC Classics to great acclaim. His recording of Wagner's *Ring Cycle* with the Seattle Opera was released on the Avie label in 2014. His first *Ring Cycle* recording, with the State Opera of South Australia, won ten Helpmann Awards, including best opera and best music direction. Fisch is also an accomplished pianist and has recorded a solo disc of Wagner piano transcriptions for the Melba label.

[asherfisch.com](http://asherfisch.com)

Asher Fisch appears courtesy of Wesfarmers Arts.



## Andrey Gugnin

### Piano

Following successes in the XVI International Gina Bachauer Piano Competition, and Valsesia Musica International Competition, Andrey Gugnin won the Sydney International Piano Competition in 2016, taking accolades for Best Overall Concerto, Best 19th or 20th Century Concerto, Best Violin and Piano Sonata, and Best Preliminaries Round 1 Recital. Subsequently, he received an invitation to perform with Valery Gergiev and the Mariinsky Orchestra and from the London Philharmonic.

Gugnin's appearances in recital, chamber music and as concerto soloist have seen him perform at venues such as Vienna's Musikverein, New York's Carnegie Hall, the Great Hall of the Moscow State Conservatory, and Tokyo Metropolitan



Art Space. He has given masterclasses in Russia, the USA, Finland, Australia, Croatia and Japan. Andrey Gugnin's recording of Shostakovich's Second Piano Concerto was used on the soundtrack of Steven Spielberg's film, *Bridge of Spies*.

[gugnin.com](http://gugnin.com)

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- 🕒 19 to 21 December
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West Australian  
Symphony Orchestra

# Handel's Messiah

Fri 7 December 2018, 7.30pm &  
Sat 8 December 2018, 2pm  
Perth Concert Hall

Hallelujah! Conductor Christian Curnyn leads WASO and the WASO Chorus with Sara Macliver and Fiona Campbell in one of the best-loved choral works, a beloved Christmas tradition to be shared by all.



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# About The Music

## Lachlan Skipworth

(born 1982)

### *Hinterland* WORLD PREMIERE

I composed *Hinterland* to explore the concept of “earth” to follow-up last year’s wind-themed tone poem *Spiritus*. The German title (lit. “land behind”) speaks of my feeling of disconnection, the land lying seemingly beyond the obscuring sprawl of our urban existence. Rather than compose purely out of my imagined sense of this colossal mass below, I focus in *Hinterland* on how the landscape elicits a direct psychological response from me through its various reflections of sound and light. Topography shapes the diffusion of light (especially touching at dawn and dusk), and we perceive visual depth and therefore space in its relation to the horizon. Likewise, the acoustics of sound in a landscape can shape our psychological response in a subtle but distinct manner. So, taking the many unique rock formations of my native Western Australia as a starting point, *Hinterland* becomes a series of imagined sound and light plays acted out in music.

The work opens with deep brooding **chords** sweeping slowly through the orchestra like continents shifting gradually into place. Above this, a violin pulse murmurs and trumpet calls spark sporadic eruptions in the upper winds as the texture intensifies, suddenly receding to reveal a drawn-out melody low in the clarinet and violas. Moving slowly higher as it winds through the cello, cor anglais and horn, the melody emerges transformed in a delicate oboe line against cascading winds and harp. The violins gradually pick this up, and the dense chordal mass of the opening returns to build a powerful climactic peak.



Later, a contrabassoon calls from the subterranean depths surrounded by muted responses veiled within a **sul tasto** texture in divided cellos, before a solo flute bathed in shimmering strings captures sparks of sunlight in shallow rock pools. At this point the percussionists begin to beat out whispering figures on a set of three large river stones laid upon drum-heads to add an eerie resonance to their muted timbre. Trumpet echoes soon peel forth above a quivering pulse, their sound spilling out as if reverberating down a gorge. Driving momentum returns in a muscular finale calling on the strings to navigate angular rhythmic figures above sharp accented interjections in the brass and woodwind.

© Lachlan Skipworth 2018

*Hinterland* was commissioned by Geoff Stearn for the West Australian Symphony Orchestra.

**Instrumentation:** three flutes (third doubles piccolo), three oboes (third doubles cor anglais), two clarinets in B flat and A, bass clarinet in B flat, two bassoons, contrabassoon, four horns in F, four trumpets in C, two trombones, bass trombone, tuba, timpani, percussion, harp and strings.

## Glossary

**Chord** – three or more notes played together.

**Sul tasto** – ‘on the fingerboard’. Instruction to string players to bow on or near the fingerboard, rather than the usual position, which is between the bridge and the fingerboard. Performing sul tasto produces a thinner, flute-like tone.

# About The Music

## Edvard Grieg

(1843 – 1907)

Piano Concerto in A minor, Op.16

*Allegro molto moderato*

*Adagio –*

*Allegro moderato molto e marcato*

After hearing a performance of Grieg's piano concerto, Austrian-American composer Arnold Schoenberg is supposed to have remarked: 'That's the kind of music I'd really like to write'. It wouldn't have been the first time that Schoenberg's facetious humour was apparent, but one can't help but feel that there was a wistful sincerity buried in the remark. Schoenberg, after all, believed that his experiments, first in **atonality** and later the **twelve-note** serial method, were forced upon him by historical destiny rather than being the result of his own wishes. He also remarked that there was 'still plenty of good music to be written in C major' and his last word was according to legend, 'Harmony!' Grieg's concerto, while not in C major, is in its close relative, A minor, and is certainly full of good music. And it is, with good reason, popular – a fate not enjoyed by Schoenberg's music.

Grieg himself was not so sure, however. He composed the concerto at the age of 25 whilst still relatively inexperienced in orchestral writing. He tinkered endlessly with the **orchestration** of his concerto between the time of the work's (triumphant) premiere and his death.

Grieg had studied at the Leipzig Conservatory from the age of 15 with the initial intent of becoming a concert pianist. Dissatisfied with his first teacher, Grieg began lessons with E.F. Wenzel, a friend and supporter of Schumann's; under his tutelage Grieg began writing piano music for his own performances and wrote passionate articles in defence



of Schumann's music.

The influence of Schumann's Piano Concerto, also in A minor, on Grieg's work has been remarked on frequently, but apart from their similar three-movement design and opening gesture (in both works a full **tutti** chord of A minor releases a florid response from the keyboard soloist) the style of each is markedly different. Both composers were, however, primarily lyricists, and Grieg's concerto is certainly replete with exquisite tunes. Many of these echo some of the shapes of Norwegian folk music with which Grieg had become deeply familiar in 1864 when he had also become active in a society for the support of Scandinavian music. The piano's opening gesture, for instance, recalls folk music in its use of a '**gapped**' scale, and the origins of the finale in folk dance are clear.

Grieg was unable to attend the premiere of his concerto in Copenhagen in 1869, but it was an outstanding success, no doubt in part because Grieg's cultivation of folk music struck a chord with the increasingly nationalist Scandinavian audiences. But in large part it was because the concerto was recognised as a youthful masterpiece. No less an artist

than Anton Rubinstein, who attended the performance, described it as a 'work of genius'. A year later Grieg and his wife travelled to Italy where Grieg met Liszt for the second time. Liszt had been encouraging of Grieg's work some time before; now he allegedly sight-read Grieg's concerto and said 'you have the real stuff in you. And don't ever let them frighten you!'

Grieg didn't let them frighten him, and the Piano Concerto went on to establish his reputation throughout the musical world. Audiences responded, as they still do, to the charm of Grieg's melodies, the balance of, it must be said, **Lisztian** virtuosity and Grieg's own distinctive lyricism, and what Tchaikovsky, who adored the work, described as the work's 'fascinating melancholy which seems to reflect in itself all the beauty of Norwegian scenery'. One of Grieg's greatest admirers described the 'concentrated greatness and all-lovingness of the little great man. Out of the toughest Norwegianness, out of the most narrow localness, he spreads out a welcoming and greedy mind for all the world's wares.'

This was, of course, the Australian-born pianist/composer Percy Grainger who became one of the Grieg concerto's most celebrated exponents and one of the dearest friends of Grieg's last years. Not only that – Grainger spent time with Grieg working on the concerto before the composer's death at which time Grieg was making the final adjustments to the orchestration; with such 'inside knowledge' Grainger was able to publish his own edition of the work in later years. Sadly, a proposed tour with Grieg conducting and Grainger playing the Concerto never transpired.

Gordon Kerry © 2006

**First performance:** 3 April 1869, Copenhagen. Edmund Neupert, soloist; Holger Simon Paulli conducting Orchestra of the Royal Theatre.

**First WASO performance:** 18 April 1942. E.J. Roberts, conductor; Allen McCristal, soloist.

**Most recent WASO performance:** 19-20 November 2010. Paul Daniel, conductor; Jean-Yves Thibaudet, soloist.

**Instrumentation:** two each of flutes, oboes, clarinets and bassoons; four horns, two trumpets and three trombones; timpani, and strings.

## Glossary

**Atonality** – refers to music not written in any particular key.

**Gapped scale** – unlike the major scale, in which adjacent notes are separated by a distance (or interval) of either a tone or a semitone, a gapped scale contains intervals of greater than a tone. An example is the five-note pentatonic scale, widely found in folk music.

**Lisztian** – in the compositional style of 19th century composer and virtuoso pianist Franz Liszt.

**Orchestration** – the allocation of various notes and melodies to the different instruments and combinations of instruments in the orchestra.

**Twelve-note (or 12-tone)** – tonal music adheres to a particular key, and primarily uses notes contained within that key or scale (in the key of C major this would be all of the white notes on a piano between C and the C an octave above). In 12-tone (or 12-note) composition, all 12 notes in the chromatic scale (i.e. all of the black and white notes on a piano between C and the C an octave above) are regarded as equal and are used impartially; the resulting music is said to be atonal, and not confined to any key or tonal centre.

**Tutti** – all of the instruments of the orchestra playing at the same time.

# About The Music

## Antonín Dvořák

(1841 – 1904)

Symphony No.9 in E minor, Op.95 *From the New World*

*Adagio – Allegro molto*

*Largo*

*Scherzo (Molto vivace)*

*Allegro con fuoco*

Dvořák composed his ninth, and last, symphony in New York between January and May 1893. As his secretary, Josef Kovařík, was about to deliver the score to the conductor of the first performance, Anton Seidl, Dvořák suddenly wrote on the title page, 'From the New World'. That expression had been used in a welcome speech following his arrival in New York the previous September. Kovařík said the inscription was just 'the Master's little joke'; but the 'joke' has, ever since, begged the question: how American is the *New World* Symphony?

Dvořák could have written his 'New World' inscription, as in the welcome speech, in English. By writing it in Czech he was seen to be addressing the work, like a picture postcard, to his compatriots back in Europe. At the same time he challenged listeners to identify depictions of America or elements of American music. Either way, the composer was seen to be meeting the desire of his employer, music patron Jeannette Thurber, for music which might be identified as American.



Mrs Thurber had persuaded Dvořák to become director of her National Conservatory of Music in New York. Besides teaching students from a wide spectrum of society, he found he was expected to show Americans how to create a national music. So, controversially and perhaps naively, in a country which had not forgotten the Civil War, the egalitarian Dvořák told Americans they would find their future music in their roots, whether native or immigrant, and in particular the songs of the African Americans.

From his familiarity with gypsies in Europe, Dvořák had famously composed a set of *Gypsy Melodies* (including 'Songs my mother taught me'), and was thus receptive when introduced soon after his arrival to the songs of the African Americans – the sorrow songs and spiritual songs of the plantation. As a devout man of humble rural origins, he responded to the pathos and religious fervour of the poor.

He told the *New York Herald* that the two middle movements of his new symphony were inspired by Longfellow's epic poem *The Song of Hiawatha*, a work he had long ago read in Czech and which Mrs Thurber was now suggesting for an opera. The famous slow movement, he said, was inspired by Hiawatha's wooing of Minnehaha and the **Scherzo** by dancing at the wedding feast. Without using Native American melodies, he claimed to have given the Scherzo 'the local colour of Indian music' – an effect probably limited to repetitive rhythms and primitive harmonies.

As music, the *New World* Symphony is entirely characteristic of its composer (the 'simple Czech musician' he liked to style himself) and owes nothing to any specific 'borrowings' from the indigenous or African American musics Dvořák encountered in the New World. The ersatz-spiritual *Goin' home* was actually arranged from Dvořák's *Largo* movement by one of his students, not the other way around.

Strong non-musical impressions of America doubtless crowded the composer's mind as he worked on the symphony. The surging flow and changing moods of the outer movements perhaps reflect the frenetic bustle of New York. The vast, desolate prairies Dvořák found 'sad unto despair', and this may be felt to underpin the deep yearning of the *Largo* (together with the composer's own homesickness for his native Bohemia).

As if to emphasise his personal longing for home, Dvořák uses a Czech dance as the central trio section of the third movement.

Musical ideas recur in the *New World* Symphony to link the symphonic structure. The two main themes of the first movement are recalled in festive mood in the *Largo*, at the brassy climax of the famous melody first stated by the cor anglais. They figure again in the **coda** of the Scherzo, the first theme (somewhat disguised) also making three appearances earlier in the movement. The main themes of both middle movements recur in the finale, and the main themes of all three preceding movements are reviewed in the final coda. There, a brief dialogue between the themes of the first and last movements is cut short by a conventional **cadence**, spiced by unexpected wind colouring in the last chord of all.

Abridged from an annotation © Anthony Cane

**First performance:** 16 December 1893, New York. Anton Seidl conducting the New York Philharmonic.

**First WASO performance:** 16 September 1928; Harold Newton, conductor.

**Most recent WASO performance:** 15-17 October 2015; Giancarlo Guerrero, conductor.

**Instrumentation:** two flutes (one doubling piccolo), two oboes, cor anglais, two clarinets and two bassoons; four horns, two trumpets, three trombones and tuba; timpani, percussion and strings.

## Glossary

**Cadence** – series of chords which gives a sense of the end of a phrase or section of music.

**Coda** – a concluding section added to the basic structure of a piece or movement to emphasise the sense of finality.

**Scherzo** – a movement in a fast, light triple time which may involve whimsical, startling or playful elements; the trio is the contrasting middle section of the movement.





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large Strauss tone-poem like Ein

Heldenleben or a Mahler symphony. On the other  
end of the scale, a Mozart piano concerto with a  
soloist like Mitsuko Uchida can be heavenly!

*Graeme Act-Belong-Commit WASO Ambassador*



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# The West Australian Symphony Orchestra: Celebrating 90 years in 2018

We continue our 90th anniversary celebrations with a look back at your beloved Orchestra through the years.

In 1928 Harold Newton and his brother Percy set about building an orchestra for musicians and music lovers alike. On September 16, Dvorak's Symphony No.9 *From the New World* was presented as part of our opening concert. According to a review in *The West Australian* the following day, "the performance proved a surprisingly good one."

At the helm of the orchestra until 1932, Newton then passed the baton to George Reed.



1931, conductor Harold Newton

## The West Australian Symphony Orchestra: Celebrating 90 years in 2018



Peter Randall, principal oboe, 1964

During the 1964 season the orchestra increased from 45 to 50 permanent musicians. WASO afforded many musicians the opportunity of a career in classical music; including Peter Randall, Principal Oboe who had previously worked as a coalminer, mechanic and been a champion weightlifter.

In March 1967 upon closure of the Capitol Theatre, WASO moved to Winthrop Hall at the University of Western Australia. While aesthetically pleasing, the venue proved much too small for the growing audience. The following year patrons were asked to sign a petition for a new concert hall, with over 4000 signatures received.

1995 saw the launch of the Education Chamber Orchestra (EChO). A music education program making orchestral music accessible to school children, EChO started with just two concerts in Geraldton and Carnarvon. The demand would see the program grow to 18 concerts in the following year. As of 2018, EChO has reached over 4400 of WASO's youngest audience members in schools, through Kids' Cushion Concerts and our Hospital Orchestra Project (HOP).

In 2018 WASO celebrates 90 years of classical performance. Led by Principal Conductor and Artistic Advisor Asher Fisch, the Orchestra proudly continues its mission to *touch souls and enrich lives through music*.



Cello and Bass section at Winthrop Hall at the University of Western Australia, 1967



WASO's Education Chamber Orchestra at Perth Concert Hall, 1997

Front Row (Floor) L – R: Leanne Glover and William Stewart.

Seated L – R: Lorna Cook, Christine Reitzenstein, Rachael Kirk, Jane Johnstone, Anne Henderson and Cameron Brook.

Back Row L – R: Jane Geeson, Michael Wayne, Prue Ashurst, Oliver McAslan, Jim Mann and Tim White.

# About The Speaker

## Burhan Güner

Burhan Güner is a conductor, musicologist, writer and presenter.

He has worked in opera houses in both Australia and Europe including West Australian Opera, Opera Holland Park (UK) and Komische Oper Berlin (Germany) and is currently working with the opera department at the West Australian Academy of Performing Arts.

In addition to conducting, Burhan enjoys giving talks and developing and presenting shows about music. His most recent project was 'Opus Australia', a concert of Australian string music that

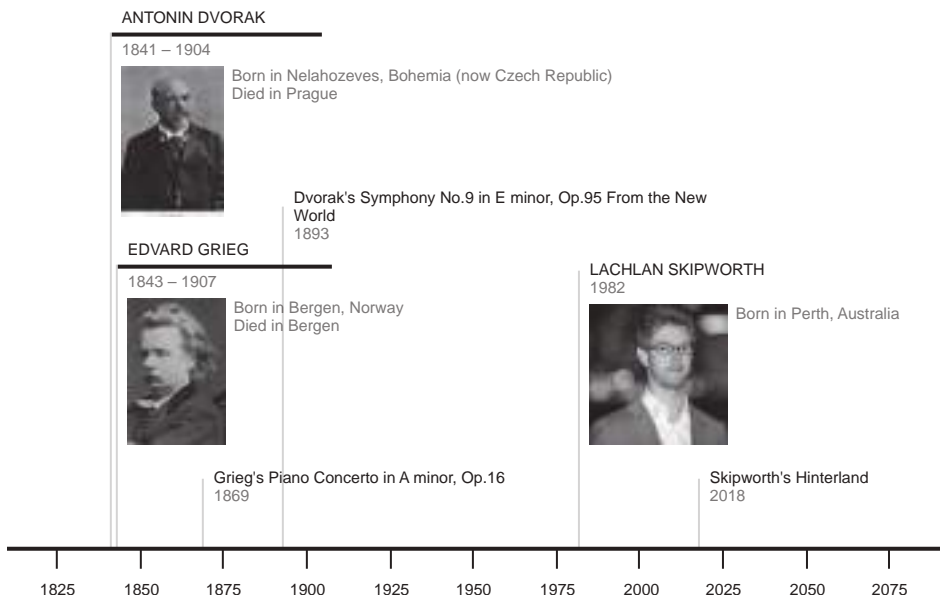
featured a commissioned work from a regional West Australian composer.

He is the recipient of numerous awards including the Berlin New Music Opera Award, The Brian Stacey Award for emerging Australian conductors and the ABC Classic FM/Symphony Australia Music Presentation Fellowship.

He holds a Masters Degree in conducting from Melbourne University where he studied with John Hopkins OBE and a Bachelor of Music Degree from the University of Western Australia.

[www.guner.com.au](http://www.guner.com.au)

# Timeline of Composers & 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 do it discreetly. 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 or silenced 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/](http://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.



# Meet The Musician

## Andrew Nicholson Principal Flute

### How did you find yourself playing the flute?

My Dad was a trumpet player in the army, and brought home a trumpet, french horn, clarinet and a flute to try - the flute was the only one I could get a sound out of!

### Tell us about your journey to WASO.

I had been coming to Australia for 25 years, and always thought it would be a great country to live in, so I jumped at the chance to come to Perth.

### What in your opinion is the most important concept to teach to your students?

If you aren't enjoying the journey of becoming a musician, then it probably isn't for you! You have to work hard and have a real passion to play your instrument - it is a highly competitive field, with more players than jobs.

### What piece of music would you play to convince someone of the power of music?

I think hearing great music that you like 'live' is the most important thing, so pat yourselves on the back, WASO audience! If I had to recommend some music to go and listen to, we have played many of them recently - works by Strauss, Mahler, Wagner and Brahms are some of my favourites, as well as works by Debussy and Ravel.

### What are your highlights from the 2018 season so far?

*Tristan und Isolde*, and playing the Nielsen Flute Concerto with Asher Fisch and the orchestra. Star Wars was a very special project also, as that was the first time I had heard a symphony orchestra back in the 70's, and that really inspired me to keep on practising with a view to perhaps playing professionally. Outside of WASO, it was great to represent WA and the Orchestra in the Australian World Orchestra under Riccardo Muti in Sydney and Melbourne.



### Who and what has been your greatest inspiration?

Peter Lloyd my ex teacher, mentor and Principal Flute of the LSO in the 70's and 80's. He was the flautist on the original Star Wars soundtrack - life changing!!

It's truly inspiring to be in the middle of the sound of the orchestra on stage. I was hooked right from the very beginning, playing with the Hampshire County Youth Orchestra when I was 13. I still feel inspired and extremely privileged to be a part of the wonderful music scene.

### When no one's watching, what music do you listen to?

Film music and jazz - live if possible!

To learn more about WASO musicians, visit [waso.com.au](http://waso.com.au) or connect with WASO.





# WASO Community Engagement

## Harmony Music and Connect Open Rehearsals

WASO's Community Outreach program reaches adults and students with disabilities through two initiatives – Harmony Music and Connect Open Rehearsals. These programs are specifically tailored to individuals who are unable to attend a full symphony Orchestra concert due to accessibility requirements.

Our Harmony Music program shares music with students with Special Educational Needs in the comfort of their school environment. WASO musicians perform popular repertoire and introduce students to the instruments of the orchestra through interactive have-a-go sessions. In 2018 so far we have visited Koorana Education Support Centre, Castlereagh School, Kalamunda Education Support Centre and Leeming Education Support Centre as part of this popular program.

In 2018 we have also welcomed clients and carers to the Perth Concert Hall from Disability Support Organisations across our Connect Open rehearsals. In addition there will also be an evening Connect Open Rehearsal for WASO's Special Event Concert – Handel's Messiah in December. Participants are invited to hear about the works being rehearsed and



to meet a WASO musician before entering the auditorium to watch WASO and their conductor putting the final touches on a concert performance.

For many of the participants in both of these programs it is their first time experiencing live orchestral music.

*"A wonderful and inspiring experience. Such a rare and valuable window into a different world and discipline - and so different from the challenges and difficulties of disability support in the community. It is wonderful that those two worlds can meet and people can be people with each other."* Nicholas Christodoulou, Disability Support Staff

Harmony Music is supported by Mitsubishi Corporation.

WASO's Community Outreach Program is proudly presented by Act-Belong-Commit.



## 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 Paula Kruger to share stories about classical music and WASO's upcoming concerts.

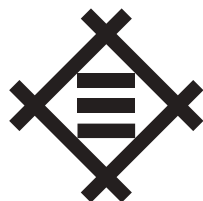
Listen on 720AM or via the ABC Listen app.



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West Australian  
Symphony Orchestra

## Tutti: Circus Oz with WASO

**Fri 30 November 8pm &  
Sat 1 December 2pm**  
Perth Concert Hall



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\*A one-off handling fee of \$6.60 per transaction applies to web bookings, over the phone and mail purchases and \$3.85 in person at Box Office. An additional fee of \$4.40 per transaction applies for delivery via Registered Post.

# WASO Philanthropy

## Give the gift of music to a Crescendo student this Christmas

WASO's Crescendo program, based on the international El Sistema model, seeks to empower children from disadvantaged backgrounds through music education. Since 2014, our program has provided weekly music lessons at two Kwinana primary schools free of charge and by 2020 all students at both schools will be involved in the program.

Last year, we were thrilled by how many of you generously responded to our call out for help with purchasing violins for our students. Grade 3 and 4 students have now begun violin lessons and next year we will have a new cohort of students needing violins to start lessons with.

You have the opportunity to make a meaningful Christmas gift again by:

- Supporting a Crescendo student and carer to attend a WASO concert for a gift of **\$30**.
- Putting a violin into a student's hand and changing their life forever! As little as a **\$150** tax-deductible donation will help us purchase a student-sized violin, enabling a Crescendo student to take up violin lessons.



- Signing up to our Crescendo Giving Circle with an annual gift of **\$1,500**. This amount covers the approximate cost of one child participating in the program for a year.

All donations above **\$2** are tax-deductible. We can arrange for gift certificates, if you wish to donate this for a friend or family member for Christmas.

To give your Christmas gift with a purpose, please contact Emily Kennedy on 9326 0016 or [kennedye@waso.com.au](mailto:kennedye@waso.com.au)

## Patrons & Friends Event

### Bells are ringing - Book for our Patrons & Friends Christmas Party now!

Thursday 13 December | 4.30pm  
Perth Concert Hall

For all Patrons, Friends & Bequestors

Finish off the year on a high with us as we listen to the final rehearsal for the highly anticipated Christmas Symphony 2018, before enjoying a delicious BBQ dinner on the Perth Concert Hall Terrace\* with our musicians. This event is a fixture and tradition in our busy Patrons & Friends calendar, so



make sure not to miss out by booking via the WASO Box Office on **9326 0000**.

Tickets are **\$45** for Patrons & Friends (**\$55** for guests). \*Weather permitting.

# 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.

### Endowment Fund for the Orchestra

**This fund includes major donations and bequests**

Tom & Jean Arkley  
Bendat Family Foundation  
Janet Holmes à Court AC  
Minderoo Foundation  
Sagitte Yom-Tov Fund

### Estates

**WASO is extremely grateful for the bequests received from Estates**

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### Symphony Circle

**Recognising Patrons who have made a provision in their Will to the Orchestra**

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### Excellence Circle

**Supporting excellence across all we do**

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### Instrument Fund

John Albright & Susan Lorimer  
– ECHO Double Bass and set of Trumpets  
Peter Ingram – Piccolo  
Deborah Marsh – Conductor's Podium and Cor Anglais  
Margaret & Rod Marston – Bass Clarinet  
Peggy & Tom Stacy – Cor Anglais  
Jean & Peter Stokes – Cello, Tuba, Tenor Trombone, Bass Trombone and Wooden Trumpet

### The WASO Song Book

**We are grateful to those who have supported new works commissioned for the Orchestra by WASO**

Janet Holmes à Court AC  
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## Annual Giving

We are proud to acknowledge the following Patrons for their generous contribution to WASO in the last twelve months through our Annual Giving program.

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\* Orchestral Chair Partnership

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WASO Philanthropy brochures are available from the WASO Programs and Information Desk located in the main foyer of Perth Concert Hall, or you can visit [waso.com.au](http://waso.com.au)

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