



West Australian
Symphony Orchestra

Romance and Mystery

Asher Fisch conducts Elgar

MORNING SYMPHONY SERIES

Thursday 4 March 2021, 11.00am
Perth Concert Hall

MACA CLASSICS SERIES

Friday 5 & Saturday 6
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West Australian
Symphony Orchestra



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Welcome to 2021

It was one year and one week ago when I last conducted our fantastic orchestra on this stage. It was a concert performance of Beethoven's opera *Fidelio*, a great opener, we all thought, for the 250th anniversary of his birthday. 2020 was going to be filled with Beethoven's music, here and all around the world. It was only two weeks later when it all came to a halt. I stayed on in Perth in the hope that within a few weeks, a couple of months, we would be allowed to perform again. I refused to believe that a year on, the entire world of music and other performing arts would still be in a lockdown, and that even then, after a year, we would still not be certain as to when audiences will be allowed back into concert venues and opera theaters. Musicians all over the world are suffering, many have not performed and had no income for an entire year now. Some are moving back in with their parents, others train in new skills so they can go back to work and support their families - it is a real struggle.

What a miracle, in the face of this crisis, that we are all here to open our 2021 symphonic season. I realise that the way the Australian Federal and the West Australian governments have handled the pandemic causes a big debate here and around the world. For us, at WASO, as for many other sectors of the Australian economy, it has been a life saver. We are grateful for the leadership that Government has shown to keep us safe, enabling us to go back to work.

I also would like to personally thank the Australian Border Force officials for allowing me to travel back to Australia and conduct the opening weeks of the season. I am one of the few musicians who has been allowed to travel into the country, and I am very grateful.



These are important concerts for all of us, and I am delighted to open our program with a work by one of Australia's great young talents, Olivia Davies. Playing her work *Stratus*, which we have commissioned, is the best way for us to show our support and gratitude to Australia's musicians, who we will feature throughout the 2021 season.

The Australian based Russian pianist, Konstantin Shamray, will be our soloist for Rachmaninov's Piano Concerto No. 2 in the Classics series concerts, and we will close with Edward Elgar's immortal *Enigma Variations*.

I hope to see you all at our upcoming concerts, your attendance and ongoing support are the only guarantee that at least here, in Perth, this crisis will not spell the demise of our beloved artform.

Asher Fisch
Principal Conductor & Artistic Adviser

Asher Fisch appears courtesy of Wesfarmers Arts

The West Australian Symphony Orchestra respectfully acknowledges the Traditional Owners, Custodians and Elders of the Indigenous Nations across Western Australia and on whose Lands we work.

MORNING SYMPHONY SERIES

Asher Fisch conducts Elgar

Olivia DAVIES *Stratus* (World Premiere) (10 mins)

Edward ELGAR *Enigma Variations* (29 mins)

- I (C.A.E.) – Caroline Alice Elgar, the composer's wife
- II (H.D.S.-P) – Hew David Steuart-Powell, pianist in Elgar's trio
- III (R.B.T.) – Richard Baxter Townshend, author
- IV (W.M.B.) – William Meath Baker, nicknamed 'the Squire'
- V (R.P.A.) – Richard Penrose Arnold, son of Matthew Arnold
- VI (Ysobel) – Isabel Fitton, viola player
- VII (Troyte) – Arthur Troyte Griffith, architect
- VIII (W.N.) – Winifred Norbury
- IX (Nimrod) – August Johannes Jaeger, reader for the publisher Novello & Co
- X (Dorabella) *Intermezzo* – Dora Penny, later Mrs Richard Powell
- XI (G.R.S.) – Dr G.R. Sinclair, organist of Hereford Cathedral
- XII (B.G.N.) – Basil G. Nevinson, cellist in Elgar's trio
- XIII (***) *Romanza* – Lady Mary Lygon, later Trefusis
- XIV (E.D.U.) *Finale* – Elgar himself ('Edu' being his nickname)

Asher Fisch conductor

Asher Fisch appears courtesy of Wesfarmers Arts

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker Tim White (see page 25 for his biography). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.

Romance and Mystery

Olivia DAVIES *Stratus* (World Premiere) (10 mins)

Sergei RACHMANINOV Piano Concerto No.2 (32 mins)

Moderato

Adagio sostenuto

Allegro scherzando

Interval (20 mins)

Edward ELGAR *Enigma Variations* (29 mins)

I (C.A.E.) – Caroline Alice Elgar, the composer's wife

II (H.D.S.-P) – Hew David Steuart-Powell, pianist in Elgar's trio

III (R.B.T.) – Richard Baxter Townshend, author

IV (W.M.B.) – William Meath Baker, nicknamed 'the Squire'

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XIV (E.D.U.) *Finale* – Elgar himself ('Edu' being his nickname)

Asher Fisch conductor

Konstantin Shamray piano

Asher Fisch appears courtesy of Wesfarmers Arts

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Tim White (see page 25 for his biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Listen to WASO

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West Australian Symphony Orchestra



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West Australian Symphony Orchestra (WASO) is a for-purpose not-for-profit company that thrives on the enthusiasm, passion and support of our entire community. We harness this energy to create events and programs across the State to stimulate learning and participation in a vibrant cultural life.

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Our resident company of full-time professional musicians are the beating heart of our organisation. The Orchestra plays a central role in the vibrancy of our creative state, and they are also supported by hundreds of visiting artists, alongside the 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.

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Concertmaster

Riley Skevington
Assoc Concertmaster

Semra Lee-Smith
Assistant Concertmaster

Graeme Norris
Principal 1st Violin

Zak Rowntree*
Principal 2nd Violin

Akiko Miyazawa
*A/Assoc Principal
2nd Violin*

Sarah Blackman

Fleur Challen

Stephanie Dean

Amy Furfaro^

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Sunmi Jung

Christina Katsimbardis

Jasmine Middleton^

Lucas O'Brien

Melanie Pearn

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Bao Di Tang

Cerys Tooby

Susannah Williams^

David Yeh

VIOLA

Daniel Schmitt
Alex Brogan

Kierstan Arkleysmith

Nik Babic

Benjamin Caddy

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Kathy Potter^

Helen Tuckey

CELLO

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• Tokyo Gas

Eve Silver*

Shigeru Komatsu

Melinda Forsythe^

Oliver McAslan

Nicholas Metcalfe

Fotis Skordas

Tim South

Emma Vanderwal^

DOUBLE BASS

Andrew Sinclair*
John Keene

Sarah Clare^

Louise Elaerts

Christine Reitzenstein

Andrew Tait

Mark Tooby

FLUTE

Andrew Nicholson
• Anonymous

PICCOLO

Michael Waye
• Pamela & Josh Pitt

OBOE

Liz Chee
A/Principal Oboe
Annabelle Farid*

COR ANGLAIS

Leanne Glover
• Sam & Leanne Walsh

CLARINET

Allan Meyer
Lorna Cook

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner
Adam Mikulicz

CONTRABASSOON

Chloe Turner
• Stelios Jewellers

HORN

• Section partnered by
Margaret & Rod Marston

David Evans
Robert Gladstones
Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

TRUMPET

Brent Grapes
• Anonymous

Jenna Smith
Peter Miller

TROMBONE

Joshua Davis
• Dr Ken Evans and
Dr Glenda Campbell-Evans
Liam O'Malley

BASS TROMBONE

Philip Holdsworth

TUBA

Cameron Brook
• Peter & Jean Stokes

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney
Francois Combemorel
*Assoc Principal
Percussion & Timpani*
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This concert is presented in accordance with the Western Australian Government's easing of COVID-19 capacity restrictions. As a result, you may be seated with ticket holders from other households. Please continue to practise good hygiene habits and observe physical distancing where possible.

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. Since 2014, Asher Fisch has been the Principal Conductor and Artistic Advisor of the West Australian Symphony Orchestra (WASO). 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).

After returning to conduct the Boston Symphony Orchestra at Tanglewood and the Cleveland Orchestra at the Blossom Festival in August, highlights of Asher Fisch's 2019-20 season include concerts with the New Zealand Symphony Orchestra and the orchestra of the Teatro Comunale di Bologna. Guest opera engagements include *Fidelio* and *Adriana Lecouvreur* at the Teatro Comunale di Bologna, *Carmen*, *Die Zauberflöte*, and *Parsifal* at the Bayerische Staatsoper, *Ariadne auf Naxos* with the Bayerische Staatsoper at the Hong Kong Arts Festival, and *Pagliacci* and *Schitz* at the Israeli Opera.

Highlights of Asher Fisch's 2018-19 season included guest engagements with the Düsseldorf Philharmonic, Sydney Symphony, Teatro Massimo Orchestra in Palermo. Guest opera engagements included *Il Trovatore*, *Otello*, *Die Fliegende Holländer*, and *Andrea Chénier* at the Bayerische Staatsoper, *Arabella* and *Hansel und Gretel* at the Semperoper Dresden, *Tannhäuser* at the Tokyo National Theater, and Cristof Loy's new production of *Capriccio* at the Teatro Real in Madrid.

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, San Francisco Opera, 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's recent recordings include Wagner's *Tristan und Isolde*, recorded live with WASO and featuring Stuart Skelton and Gun-Brit Barkmin. Widely acclaimed, it won *Limelight Magazine's* Opera Recording of the Year in 2019. Fisch's recording of Ravel's *L'heure espagnole* with the Munich Radio Orchestra also won *Limelight Magazine's* Opera Recording of the Year in 2017. In 2018 Fisch and WASO recorded Bruckner's Symphony No.8 for WASOLive! and Stuart Skelton's first solo album for ABC Classics. In 2015, he recorded the complete Brahms symphonies live with WASO for ABC Classics. Asher Fisch's recording of Wagner's *Ring Cycle* with the Seattle Opera was released on the Avie label in 2014 and his first *Ring Cycle* recording, with the State Opera of South Australia, was released by Melba Recordings.

Asher Fisch appears courtesy of Wesfarmers Arts

Konstantin Shamray

Piano

Described as an exhilarating performer with faultless technique and fearless command of the piano, Australian based pianist Konstantin Shamray enjoys performing on an international level with the world's leading orchestras and concert presenters.

In 2008, Konstantin burst onto the concert scene when he won First Prize at the Sydney International Piano Competition. He is the first and only competitor to date in the 40 years of the competition to win both First and People's Choice Prizes, in addition to six other prizes. He then went on to win First Prize at the 2011 Klavier Olympiade in Bad Kissingen, Germany, and, he was awarded the festival's coveted Luitpold Prize for "outstanding musical achievements".

Since then, Konstantin performs extensively throughout the world. In Australia future highlights include engagements with the Sydney, Melbourne, West Australian Symphony Orchestras, and twice with the Adelaide Symphony who he enjoys a special relationship with. Outside of Australia he has performed with the Russian National Philharmonic, the Mariinsky Theatre Orchestra, Moscow Virtuosi, Orchestre National de Lyon, Prague Philharmonia, Belgrade Philharmonic Orchestra and the Calgary Philharmonic.



Chamber music plays a strong role in Konstantin's musical career and collaborations include tours with the Australian String Quartet, the Australian Piano Quartet, Kristof Barati, Andreas Brantelid and Li Wei Qin. Konstantin also looks forward to returning to the Adelaide Festival, International Piano Series in Adelaide, the Melbourne Recital Centre and Ukaria Cultural Centre. Further afield, Konstantin has enjoyed critical acclaim at the Klavier-Festival Ruhr, the Bochum Festival in Germany, the Mariinsky International Piano Festival and the White Nights Festival in St. Petersburg.

Konstantin is Lecturer in Piano at the Elder Conservatorium of Music at the University of Adelaide.

About The Music

Olivia Davies

(b. 1988)

Stratus (World Premiere)

Olivia Bettina Davies is an Australian composer of acoustic and electro-acoustic music that spans multiple genres including classical minimalism, experimental and ambient. Davies' compositions often explore ideas of space, stasis and flow, resulting in soundworlds that are texturally-driven and nuanced. Having been involved in a number of key musical events, including the Canberra International Music Festival (2020), Sydney's Extended Play Festival (2019) and TURA's Totally Huge New Music Festival (2016, 2017), Davies has worked with leading Australian ensembles including the West Australian Symphony Orchestra, Ensemble Offspring, Decibel New Music and the Australian Chamber Orchestra Collective—with whom she recorded her piece 'Crystalline' for the 2018 Hush Foundation album *Collective Wisdom*. Davies' music has received awards including the University of Western Australia's prestigious Dorothy Ellen Ransom Prize in Musical Composition and People's Choice Award for her piece *OBSERVED* for Wind Quartet, as well as Best Original Score at the 168 Film Festival in LA (2016), for her music on the short film *The Voice in the Wilderness*.

"*Stratus* began with the concept of a sound mass — a large, sonic texture where independent voices blur into one another, masking individuality. The analogy between the sound mass and a large amorphous cloud is often used, and 'Stratus' naturally came to mind.



Photo: Alexandra Cohen

The term comes from the Latin prefix *strato-* meaning 'layer' and is the name for a low and continuous cloud formation—the kind we see on an overcast day. It was this idea of 'layer' that inspired the form of the work. Individual lines of sound slowly emerge, accumulate and transform into a clearer musical scene that ultimately expands and descends into a dense mass of sound. The combination of slowly unfolding textures and musically unified moments reflects a balance I often seek between stasis and flow, and ambiguity and clarity. While these more abstract ideas informed the development of the music, I often returned to the image of the stratus cloud — a continuous form that diffuses light, with varying graduations in density."

Stratus was commissioned for the West Australian Symphony Orchestra by Prue Ashurst.

First performance: This is the World Premiere of *Stratus*

Instrumentation: two each of flutes, oboes, clarinets (one doubling bass clarinet) and bassoons (one doubling contrabassoon); four horns, three trumpets, three trombones and tuba; percussion and strings.

About The Music

Sergei Rachmaninov

(1873 – 1943)

Piano Concerto No.2 in C minor, Op.18

Moderato

Adagio sostenuto

Allegro scherzando

The story of the creation of Rachmaninov's Second Piano Concerto is often told: the young composer, a star student of the Moscow Conservatory and a favourite of Tchaikovsky, had achieved considerable success getting his earliest works published. However in 1897 his ambitious First Symphony was disastrously premiered in St Petersburg, resulting in vicious press attacks, notoriously from César Cui who compared it to a program symphony based on the Seven Plagues of Egypt. Supposedly, the ordeal led Rachmaninov into a three-year depression during which he was unable to write, and ended only after a course in hypnotherapy with the viola-playing Dr Nikolai Dahl. The doctor's treatment apparently persuaded the young composer that he would be able to write a new concerto, and the resulting work – dedicated to Dahl – has become one of the most famous in the piano repertory.

It's an attractive tale, yet despite Rachmaninov's obvious disappointment with the reception of his symphony, the so-called 'creative hiatus' was a relatively busy period for him. From 1898, he took up the baton professionally for the first time, and within a few years held a position at the Bolshoi Theatre. The period also heralded a subtle but significant change in his outlook on composition once he started writing larger works again. From 1900, Rachmaninov favoured a more conservative style than that of his symphony, and one that, ironically,



became the source of some personal consternation as he sought to evolve his creative voice in following years.

Whether due to the hypnotherapy or simply the passage of time, there is no doubting the sense that something was unleashed within the composer in the works that followed. In the concerto and other compositions of the period (the second Two-Piano Suite and the Sonata for Piano and Cello are the closest), there is a new assuredness of style and an almost overwhelming abundance of melody. These new works were also created quickly: the second and third movements of the concerto were completed within a few months, and performed in December 1900 in Moscow. The first complete performance occurred on 9 November 1901, also in Moscow, with the composer at the piano and his cousin, Alexander Siloti, conducting.

The famous opening notes of the Second Piano Concerto are essentially an extended **cadence**: slightly varied chords over bell-like bass notes gradually increase in volume, before the notes A flat, F, G – the basis of a **motif** that appears throughout the concerto – resolve to the home key of C minor, whereon the orchestra

introduces the principal subject. The second theme, in the relative major, is given almost exclusively to the piano. The **development** section begins with material based on the motif, while a fragment of the second subject in the violins propels the movement to its climax. The **recapitulation** follows, with the orchestra again stating the main theme. The opening phrase of the second subject is recalled by the French horn, and Rachmaninov shares fragments of the melody gently between the soloist and the orchestra before a build-up of momentum brings the movement to a fiery close.

In the second movement, over an **arpeggiated** figure in the piano, the first subject is given to the flute then taken over by the clarinet, before being stated by the soloist. A faster **scherzando** section leads to a **cadenza** (lacking from its traditional place in the first movement) before a restatement of the opening material in the violins.

The final movement begins quietly on low strings, the rhythmic material being related to the motif. A keyboard cadenza also emphasises the motif before introducing the principal theme.

A short period of development leads to an abrupt key change and the lyrical second subject, one of Rachmaninov's most famous melodies, in the oboe and violas. A trance-like section over a held bass note leads to a development section where Rachmaninov replaces a recapitulation of the first subject with a **fugue** based on its opening notes. The second subject is heard again in the distant key of D flat major, before a short **coda** leads to a final restatement of the melody, this time **fortissimo** and given to the full orchestra, underpinned by massive chords on the piano. In characteristic fashion, the concerto concludes with a spirited dash to the end.

Abridged from a note by Scott Davie © 2007

First performance: 9 November 1901, Moscow, with composer as soloist.

First WASO performance: 11 August 1945. Ernest J. Roberts, conductor; William Kapell, soloist.

Most recent WASO performance: 25 November 2017. Asher Fisch, conductor; Alexander Gavryluk, soloist.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

Glossary

Arpeggio/arpeggiated – notes of a chord played one after the other instead of at the same time.

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

Cadenza – a showy passage by a solo instrument, usually towards the end of a concerto movement. Originally, cadenzas were improvised by the soloist to show off their brilliant technique.

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

Exposition/development/recapitulation – sections of sonata form during which the principal themes (or subjects) are presented (exposition), worked out (development), and restated (recapitulation).

Fortissimo – very loud.

Fugue – a contrapuntal style of composition in which a short melody is sounded by one voice or part and subsequently taken up by others.

Motif – a short, distinctive melodic or rhythmic figure, often part of or derived from a theme.

Scherzando – playfully.

About The Music

Edward Elgar

(1857 – 1934)

Variations on an Original Theme, Op.36

Enigma

I (C.A.E.) – Caroline Alice Elgar, the composer's wife

II (H.D.S.-P) – Hew David Steuart-Powell, pianist in Elgar's trio

III (R.B.T.) – Richard Baxter Townshend, author

IV (W.M.B.) – William Meath Baker, nicknamed 'the Squire'

V (R.P.A.) – Richard Penrose Arnold, son of Matthew Arnold

VI (Ysobel) – Isabel Fitton, viola player

VII (Troyte) – Arthur Troyte Griffith, architect

VIII (W.N.) – Winifred Norbury

IX (Nimrod) – August Johannes Jaeger, reader for the publisher Novello & Co

X (Dorabella) *Intermezzo* – Dora Penny, later Mrs Richard Powell

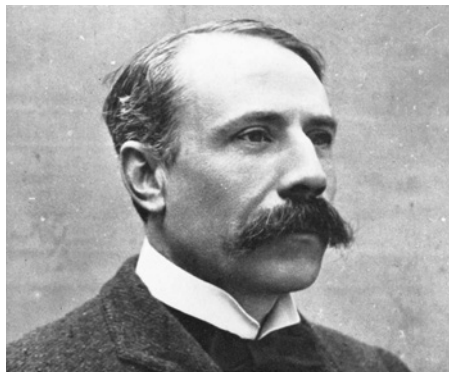
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XII (B.G.N.) – Basil G. Nevinson, cellist in Elgar's trio

XIII (***) *Romanza* – Lady Mary Lygon, later Trefusis

XIV (E.D.U.) *Finale* – Elgar himself ('Edu' being his nickname)

In middle age, Elgar loathed having to earn the bulk of his income as a humble rural music teacher. Nevertheless, despite his obvious talent as a composer, his career during his 20s and 30s had been a series of disappointments. He had gravitated toward London, but Elgar and the big city never got on. And so, at a time when Schoenberg was emerging in Austria and Debussy was writing his Nocturnes in France, poor Elgar found himself back in his native Malvern region, eking out a living as best he could. He took in students, made instrumental arrangements, played in an occasional performance and continually threatened to give away music altogether.



But one evening in October 1898, Elgar began to doodle at the piano. Chancing upon a brief theme that pleased him, he started imagining his friends confronting the same theme, or he would try to catch another's character in a variation. This harmless bit of fun would single-handedly turn around the composer's career and by February 1899 the work had grown into what would become one of England's greatest orchestral masterpieces, Elgar's *Variations on an Original Theme, Op.36*.

Where the word 'Theme' should have appeared in the score, however, Elgar wrote 'Enigma'. He stated that the theme was a variation on a well-known tune which he refused to identify. It's a conundrum which has occupied concertgoers and scholars alike ever since. Elgar himself rejected suggestions of *God Save the King* and *Auld Lang Syne*. Other suggestions have included *Rule, Britannia!*, an extract from Wagner's *Parsifal*, and even *Ta-ra-ra-boom-de-ay*. Michael Kennedy has proposed that it could be Elgar himself, with the famous motif on which the entire work is based capturing the natural speech rhythm of the name 'Edward Elgar'. Elgar went to his grave without revealing the truth and nobody has come up with the definitive answer.

The second enigma was the identity of the characters depicted within each variation, who were identified at first only by their initials in the score. This enigma has proved much easier to solve.

Variation 1 depicts Elgar's wife, Caroline Alice ('Carice'). The second variation brings the first hint of actual imitation. Pianist H.D. Steuart-Powell was one of Elgar's chamber music collaborators, who characteristically played a **diatonic** run over the keyboard as a warm-up. Variation 3 depicts the ham actor R.B. Townshend whose drastic variation in vocal pitch is mocked here.

The Cotswold squire W. Meath Baker is the subject of Variation 4, while the mixture of seriousness and wit displayed by the poet Matthew Arnold's son Richard is captured in the fifth variation. The next two variations parody the technical inadequacies of Elgar's chamber music acquaintances. Violist Isabel Fitton (Variation 6) had trouble performing music where the strings had to be crossed, while Arthur Troyte Griffith (Variation 7) was a pianist whose vigorous style sounded more like drumming! Poor Winifred Norbury is actually represented in Variation 8 by a musical depiction of her country house, 'Sherridge'.

The most famous variation of course is *Nimrod* (No.9). *Nimrod* (the 'mighty hunter before the Lord' of Genesis chapter 10) was Elgar's publisher, A.J. Jaeger (German for 'hunter'). Apparently the idea for this particular variation came when Elgar was going through one of his regular slumps. Jaeger took Elgar on a long walk during which he said that

whenever Beethoven was troubled by the turbulent life of a creative artist, he simply poured his frustrations into still more beautiful compositions. In memory of that conversation, Elgar made those opening bars of *Nimrod* quote the slow movement from Beethoven's *Pathétique* Sonata.

Variation 10 depicts a young woman called Dora Penny, whose soubriquet 'Dorabella' comes from Mozart's opera *Così fan tutte*. And then Variation 11 goes beyond the human species, depicting the organist G.R. Sinclair's bulldog Dan, falling down the steep bank of the river Wye, paddling upstream, coming to land and then barking.

The cello features prominently in Variation 12 – a tribute to cellist Basil Nevinson. Mendelssohn's *Calm Sea and Prosperous Voyage* is quoted in Variation 13, thought by some to depict Lady Mary Lygon's departure by ship to Australia. Finally we hear 'E.D.U.' where the composer depicts himself (his wife's nickname for him was Edoo) cocking a snook at all those who said he'd never make it as a composer.

Abridged from an annotation © Martin Buzacott

First performance: 19 June 1899, London. Hans Richter, conductor.

First WASO performance: 26 July 1947. E.J. Roberts, conductor.

Most recent WASO performance: 02 July 2016. Andrew Grams, conductor.

Instrumentation: two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, organ (optional), and strings.

Glossary

Diatonic – music which conforms to a key, without discordant notes

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

You are now able to take your drinks to your seat.

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.

Meet The Musician

Semra Lee-Smith

Violin

You were born in Malaysia, what's your fondest memory of living there?

Eating! I miss the tropical fruit and the street food so much. Life seems to revolve around food in Malaysia - my mother still greets me with "Have you eaten?"

What's your earliest memory of music?

Playing a duet with my mum, who is a violin teacher, for a concert at my kindy.

What have you been listening to lately?

I listen to a lot of podcasts while I'm driving. Top of my list are *My Favourite Murder*, *The Dave Chang Show* and *No Filter with Mia Freedman*.

Who inspires you?

My mum is a pretty inspiring lady. She started her own orchestra in Penang, which is a tiny island in Malaysia. She was one of only two violin teachers on the island. Mum taught all the students in the orchestra and organised tours and guest conductors. She's also the best cook I know and is incredibly artistic - she draws, does flower arranging and has an enviable collection of Gorman clothing. I want to be her when I grow up.



You joined WASO in 2003, what's been your career highlight so far?

There is one WASO concert that gave me so much joy; when I led the orchestra and my brother Shaun was a soloist in Antonio Vivaldi's *The Four Seasons*. I was so proud and happy.

Do you have any secret talents or hobbies?

I am the clumsiest person I know, if that counts as a talent? I can fall over, onto, into anything without the slightest provocation. My husband's nickname for me is "Gravity".

WASO Community Engagement

WASO continues to reach schools and communities across the state in 2020

WASO's far-reaching Education and Community Engagement programs adapted quickly to deliver exceptional experiences for students and communities across our vast State last year, despite disruptions.

Tailored digital content reached schools, instrumental teachers and community organisations in all corners of WA during the lockdown period. WASO musicians created bespoke digital content for participants in our community programs and we were delighted that these programs all returned in the second half of the year, providing experiences that promote social-connectedness and engagement with WASO musicians.

During Term two, schools accessed the full performance of our 2018 co-production with Spare Parts Puppet Theatre, *Carnival of the Animals* (funded by Australia Council). It reached 78,000 students across 1200 schools and learning providers, additionally supporting teachers with a digital learning resource.

Our Crescendo Program, running in North Parmelia and Medina Primary Schools in Kwinana, returned to classrooms in June. We celebrated a milestone year with 60 students graduating with over six years of musicianship and three years of violin classes. We awarded the first Musicianship & Violin prizes for graduating students, created an Alumni program and delivered over 10,000 contact hours of music lessons in 2020.

WASO's Young and Emerging Artist program, Composition Project, had a COVID-19 overhaul, giving seven emerging composers the opportunity to write a



solo work for a WASO musician. Sessions allowed WA composers to develop their skills in a professional orchestral environment. Artistic Director /Mentor, James Ledger guided our composers through a series of online workshops, culminating in a performance and recording session on stage at Perth Concert Hall.

WASO's Education and Community Engagement program is committed to delivering inspirational experiences across the WA community, based on shared musical experiences and journeys with WASO, our musicians and our music.

For more information about WASO's programs, please visit waso.com.au/education-community

We sincerely thank all of our Corporate and Philanthropic supporters who help us deliver these programs and reach diverse audiences across the state.

In 2020, WASO's Community Engagement & Education Programs were proudly supported by:

Crown Resorts Foundation and Packer Family Foundation, Bendat Family Foundation, Lotterywest, Healthway, The University of Western Australia Conservatorium of Music, Crescendo Giving Circle, Mitsubishi Corporation, McCusker Charitable Foundation, The Stan Perron Charitable Foundation, Tianqi Lithium Australia, Bunning Family, Department of Education and The James Galvin Foundation.

WASO Philanthropy

Did you know you can leave a bequest in your Will to WASO?

If WASO has played an important role in your past, we invite you to play a role in its future. Compose your legacy by leaving a bequest to WASO in your Will.

Bequests are a wonderful way of making a positive statement about what you believe in and can ensure that not only your loved ones, but also the cultural organisations that left an impact on your life, are looked after long after you are gone.

Monies from bequests are invested and preserved in the Endowment Fund for the Orchestra and the income earned, less inflation, is used to support WASO's activities for many years into the future.

Informing us that you have made a bequest will enable you to join WASO's Symphony Circle, allowing us to thank you for your consideration.

If you would like to have a conversation about leaving a bequest to WASO please contact Liam Smith, Philanthropy Specialist on (08) 9326 0016 or smithl@waso.com.au. Your enquiries are in no way binding and will be treated in strict confidence.

WASO's mission is to *touch souls and enrich lives through music*. Our bequest program is not designed for the rich but rather for the enriched, and we hope you will join us in playing a part in WASO's future.



Music for a While

Let all your cares beguile
with WASO Chorus

Dr Andrew Foote conductor

Sunday 21 March, 2.00pm
St Mary's Cathedral

9326 0000 | waso.com.au



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.

Honorary Patron

Janet Holmes à Court AC

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The 2021 WASO Song Book

*Supporting new works
commissioned for the Orchestra
for 2021 and beyond*

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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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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

All donations over \$2 are fully tax deductible.

About The Speaker

Tim White

Pre-concert Speaker

Tim White is Head of Classical Music at the WA Academy of Performing Arts (WAAPA). He was born in Canberra and grew up on Christmas Island, where he fell in love with recordings of orchestral music and the Beatles. Tim studied percussion in Sydney, Denmark and Germany, and became Principal Percussionist of WASO in 1985 – a role he held for 28 years. In 2013, after more than 3,000 concerts with WASO, Tim moved to the WAPPA as a Senior Lecturer in Music.

Tim has played with all of Australia's professional symphony, opera and ballet orchestras, and performed numerous percussion concertos in Australia and Germany. He holds two Masters degrees and won a Churchill Fellowship in 1999. Tim has led the percussion programme at WAAPA since 1994, and 58 of his percussion graduates have established fulltime careers as professional musicians. Tim won the Australian Award for Teaching Excellence in 2015, and is married to WASO violist Rachael Kirk.

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To share in our vision and discuss the many opportunities extended through corporate partnerships please contact Corporate Development on 08 9326 0020.



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Julia Brooke – WASO Horn





West Australian
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Asher Fisch conductor | Brent Grapes trumpet

Friday 12 & Saturday 13
March, 7.30pm
Perth Concert Hall



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Asher Fisch appears courtesy of Wesfarmers Arts. Brent Grapes, Principal Trumpet, partnered by Anonymous.