



West Australian
Symphony Orchestra

Asher Fisch conducts The Planets

MASTERS SERIES

Friday 27 & Saturday 28

August 2021, 7.30pm

Perth Concert Hall



Wesfarmers Arts

Principal Partner

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MASTERS SERIES

Asher Fisch conducts The Planets

Richard WAGNER *The Flying Dutchman*: Overture (11 mins)

Alban BERG *Three Pieces for Orchestra* (20 mins)

Präludium

Reigen

Marsch

Interval (25 mins)

Gustav HOLST *The Planets* (48 mins)

Mars, the Bringer of War

Venus, the Bringer of Peace

Mercury, the Winged Messenger

Jupiter, the Bringer of Jollity

Saturn, the Bringer of Old Age

Uranus, the Magician

Neptune, the Mystic

Asher Fisch conductor

WASO Chorus

UWA Symphonic Chorus

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, Ashley Smith (see page 25 for his biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on Sunday 10 October, 1pm AWST (subject to change). For further details visit abc.net.au/classic

Digital Concert Program

Access exclusive digital content, learn about the artists and the music, and get our concert program at your fingertips with our Digital Program for tonight's concert.

Simply open your smartphone's camera app and hover the camera over the QR code. Click the weblink to proceed to the WASO website and jump into *Asher Fisch conducts The Planets* online.

Please note, the QR code is not compatible with the SafeWA app.



Did you know?



In 1839, Wagner and his wife fled Eastern Prussia across the North Sea towards London. Several thunderstorms tossed the ship so violently that the usual 8-day journey took almost 4 weeks.



This voyage, and a poem by Heinrich Heine about the dark, churning sea, inspired Wagner's supernatural opera, *The Flying Dutchman*.



WASO Principal Conductor Asher Fisch has always wanted to conduct *Three Pieces for Orchestra*. Hear the maestro bring his touch to the work for the first time!



Holst developed a love for astrology which went on to inspire his composition of *The Planets*. He admitted that casting horoscopes for his friends was his “pet vice”.

WASO On Stage

VIOLIN

Riley Skevington

Assoc Concertmaster

Semra Lee-Smith

Assistant Concertmaster

Graeme Norris

Principal 1st Violin

Zak Rowntree*

Principal 2nd Violin

Kylie Liang

Assoc Principal 2nd Violin

Stephanie Dean

Rebecca Glorie

Beth Hebert

Will Huxtable^

Alexandra Isted

Jane Johnston^

Sunmi Jung

Christina Katsimbardis

Ellie Lawrence

Sera Lee^

Jasmine Middleton^

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Ken Peeler

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Bao Di Tang

Cerys Tooby

Teresa Vinci^

Susannah Williams^

VIOLA

Daniel Schmitt

Alex Brogan

Kierstan Arkleysmith

Nik Babic

Benjamin Caddy

Alison Hall

Rachael Kirk

Mirjana Kojic^

Kathryn McKay^

Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath

• Tokyo Gas

Eve Silver*

Melinda Forsythe^

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Fotis Skordas

Tim South

Jon Tooby^

DOUBLE BASS

Andrew Sinclair*

John Keene

Louise Elaerts

Oakley Paul^

Christine Reitzenstein

Andrew Tait

Mark Tooby

FLUTE

Andrew Nicholson

• Anonymous

Mary-Anne Blades

• Anonymous

Andrew Freeman^

PICCOLO

Michael Waye

• Pamela & Josh Pitt

OBOE

Liz Chee

A/Principal Oboe

Bridie Bloor^

Esther Lee^

COR ANGALIS

Leanne Glover

• Sam & Leanne Walsh

CLARINET

Allan Meyer

Lorna Cook

Jodie Upton^

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner

Adam Mikulicz

Linda Charteris^

CONTRABASSOON

Chloe Turner

• Stelios Jewellers

HORN

★ Margaret & Rod Marston

David Evans

Robert Gladstones

Principal 3rd Horn

Sarah Brien^

Julia Brooke

Dorée Dixon^

Julian Leslie^

Francesco Lo Surdo

TRUMPET

Brent Grapes

• Anonymous

Jenna Smith

Zoe McGivern^

Peter Miller

TROMBONE

Joshua Davis

• Dr Ken Evans AM &

Dr Glenda Campbell-Evans

Liam O'Malley

Jeremy Mazurek^

BASS TROMBONE

Philip Holdsworth

TUBA

Cameron Brook

• Peter & Jean Stokes

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney

Francois Combemorel

Assoc Principal

Percussion & Timpani

Joel Bass^

James Chong^

Robyn Gray^

Tegan LeBrun^

Tom Robertson^

HARP

Yi-Yun Loei^

William Nicols^

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Adam Pinto^

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KEY

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Assistant Principal

Guest Musicians^

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* Instruments used by these musicians are on loan from Janet Holmes à Court AC.

About WASO

West Australian Symphony Orchestra (WASO) is a 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.

We are both fierce advocates for our great classical musical heritage and passionate leaders in the commissioning and performance of new music by leading Australian and international composers. Every year we mobilise and nurture a new generation of young and emerging artists to help secure a bright future for music in Australia.

We create the spark that sets off a lifelong love of music because we believe it has the power to touch the soul and enrich lives.

Our resident company of full-time professional musicians are the beating heart of our organisation. They play a central role in the vibrancy of our creative state, performing to hundreds of thousands of people each year. Our Orchestra is supported by hundreds of visiting artists, alongside the volunteers of the WASO Chorus, to create an exceptional performance at every venue, every time.

We are proud to call Perth Concert Hall home.



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Perth Concert Hall is permitted to operate at 100 per cent capacity as part of the Western Australian Government's easing of COVID-19 restrictions. 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 Adviser 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.

About the Artists



WASO Chorus and members of the UWA Symphonic Chorus

The WASO Chorus was formed in 1988 and consists of around 100 volunteer choristers who represent the finest form of community music making, bringing together singers from all walks of life. They regularly feature

in the WASO annual concert season, and are directed by Andrew Foote.

The Chorus has built an international reputation for its high standards and diverse range of repertoire. While its main role is to perform with the West Australian Symphony Orchestra the Chorus also maintains a profile of solo concerts, tours and community engagements.

The Chorus sings with the finest conductors and soloists including Asher Fisch, Simone Young, Stephen Layton and Paul Daniel. Recent highlights have included Brahms' German Requiem, Mahler's Second Symphony and Verdi's Requiem. In 2019 the Chorus performed at the Denmark Festival of Voice and in 2018 toured China with performances of Orff's *Carmina Burana*. In 2020 they performed two Gala events on the Kalbarri Skywalk.

Andrew Foote
Chorus Director

Lea Hayward
Accompanist

Soprano

Evie Anderson
Lisa Barrett
Caitlin Collom (UWA)
Clara Connor
Charmaine de Witt
Ro Gorell
Deborah Jackson-Porteous
Elena Mavrofridis
Brooke McKnight
Elysia Murphy
Cassandra Palermo (UWA)
Jane Royle
Kalea Stanger (UWA)
Aimee Sadler (UWA)
Phoebe Tait (UWA)
Alicia Walter

Alto

Lisa Barz
Mathilda Joubert
Fiona Robson
Ciara Sader (UWA)
Rebecca Shiel
Martina Veneracion (UWA)
Pia von Perger (UWA)



About the Music

Richard Wagner (1813-1883)

The Flying Dutchman: Overture

The Flying Dutchman tells the story of a sea captain who, living under a curse, is doomed to sail the seas for all eternity or until he is released from his torment through the love and redemptive sacrifice of a pure woman. He anchors his phantom ship in a sheltered cove in Norway and finds in a young woman, Senta, the redeemer he longs for. Senta, too, yearns to liberate the Dutchman and in the closing moments of the opera casts herself into the sea to be united with her beloved in death.

The robust theme announced by the horns at the beginning of the overture is strongly associated with the Dutchman. The turbulent rising and falling waves thrashed out by the strings and the pervasive and unstable diminished seventh harmonies suggest a terrifying ocean voyage. The ocean is tamed, however, with the appearance of one of Senta's melodies, enunciated by the cor anglais and supported by other woodwinds. We have moved from the key of D minor to F major and have sailed into harmonically stable waters. But the period of calm is short-lived, for we soon return to D minor and the turbulent themes associated with the accursed protagonist. Thematic contrast appears in the form of the buoyant Norwegian sailors' song (again in F major and enunciated by the winds) but this, too, is thwarted by the Dutchman and the tempestuous sea. Finally, Senta's 'redemption' theme rings out triumphantly in D major, signifying that peace has come at last to the tragic, long-suffering Dutchman.



FIRST PERFORMANCE OF THE OPERA:

2 January 1843, Dresden. Composer conducting.

MOST RECENT WASO PERFORMANCE:

22 October 2011. Brad Cohen, conductor.

INSTRUMENTATION:

Three flutes (one doubling piccolo), two each of oboes (one doubling cor anglais), clarinets and bassoons; four horns, two trumpets, three trombones, tuba; timpani, harp and strings.

About the Music

Alban Berg (1885 – 1935)

Three Pieces for Orchestra, Op.6

I *Präludium*

II *Reigen*

III *Marsch*

It's perhaps surprising that Alban Berg should have exerted such an influence on 20th-century music given that he received relatively little formal training. A gifted amateur whose social circle in *fin de siècle* Vienna included such members of the cultural elite as the artist Gustav Klimt and architect Adolf Loos, he remained largely self-taught until seeking out private tuition with Arnold Schoenberg in 1904. Schoenberg, a pivotal if still divisive figure in modern music, was at the time preparing to embark on a series of compositions which would erode the **tonal** foundations that had underpinned Western music for over three hundred years. His highly expressive and **chromatic** 1899 sextet *Verklärte Nacht* (Transfigured Night), whilst largely tonal, foreshadowed his imminent musical direction. Ten years later he would dispense with conventional tonal structures completely in his *Three Piano Pieces*, Op.11.

Schoenberg himself did not see his experiments as an act of rebellion, however, and even disliked the term 'atonal'; he viewed his ventures not as revolution but evolution – the next logical step after the harmonic developments of Wagner, Richard Strauss and Mahler had pushed tonality to its limits with the lush dissonances that give late-Romantic music its richly dramatic character. Schoenberg took this even further: in placing equal importance on all twelve notes of the chromatic scale – the so-called 'twelve-note' method of composition – he



effectively abolished the concept of tonal hierarchy (that is, the idea that certain notes in the scale are more important musically than others), the leading principle underlying Western music up until that point. By doing this, Schoenberg famously remarked, he had broken free from the 'fetters of a bygone aesthetic'. Along with his fellow student Anton Webern, Berg adopted these ideas, albeit in his own very personal, emotionally charged style.

Berg studied for six years with Schoenberg, and such was his lasting respect for his teacher that he dedicated several works to him, including his *Three Pieces for Orchestra*, written in honour of Schoenberg's 40th birthday in 1914. Berg had shown early promise in his lessons, however Schoenberg lamented his talented pupil's disinclination toward composing much else other than songs and miniatures, and urged him to apply his efforts to larger instrumental forms. The result, the *Three Pieces for Orchestra*, is Berg's first major symphonic work.

Berg described the opening *Präludium* as a symphonic first movement; *Reigen* as a scherzo and slow movement; and the *Marsch*, as long as the first two movements put together, as a symphonic finale. The score calls for a huge orchestra, which Berg employs to great dramatic effect. The influence of Gustav Mahler,

a composer Berg revered, is apparent: before beginning work on the *Three Pieces* Berg had attended the posthumous Viennese premiere of Mahler's Ninth Symphony, whose music he described to Schoenberg as 'no longer of this world ... a mysterious miracle of nature'. This might describe the opening and closing sections of the palindromic first movement, which begins with soft, unpitched percussion (tam tam, cymbals, snare drum, bass drum), then pitched percussion (timpani), before melodic ideas vaguely begin to emerge. The music builds to a climax before dying away into nothingness as it began.

The title of the second movement, *Reigen*, is often translated as 'Round Dance'. The switch to waltz tempo one minute in recalls Mahler. Berg expertly manipulates his orchestra: a particularly striking gesture occurs at the end as a full orchestral trill gives way to a distant brass fanfare.

Berg fully mobilizes his orchestral forces in the final *Marsch*, a nod to the marches of Mahler's Fifth and Sixth symphonies. The music powerfully erupts and dissolves by turn, the movement ending with a Mahlerian hammer blow.

The first two of the *Three Pieces* were premiered on 5 June 1923 in Berlin, under the direction of Anton Webern. The first performance of the complete work was given some years later, on 14 April 1930, conducted by Johannes Schüller. Berg was right to observe Schoenberg's advice: after composing *Three Orchestral Pieces* he hit his stride with such large-scale compositions as the *Lyric Suite*, *Violin Concerto*, and the operas *Wozzeck* and *Lulu*, works that remain his most enduring.

Lorraine Neilson © 2021

FIRST PERFORMANCE:

5 June 1923, Berlin. Anton Webern, conductor.

FIRST WASO PERFORMANCE:

This is WASO's first performance of the work.

INSTRUMENTATION:

four each of flutes (all double piccolo), oboes (fourth doubles cor anglais), clarinets (two double on E \flat and bass clarinet) and bassoons (fourth doubles contra bassoon); six horns, four trumpets, four trombones, tuba; two timpani, five percussion, two harps, celeste and strings.

Glossary

Tonal – the harmonic system which developed in the late 17th century and was the basis of all music of the Classical period. It is based on the concept of a tonic chord, to which the other chords of the scale are related, some very closely, so that they seem to lead directly back to the tonic, others more distantly. A piece of Classical music can be understood as a journey away from the tonic chord, creating a sense of tension, and then back to it, releasing that harmonic tension.

Chromatic – in tonal music, the use of foreign notes and harmonies that do not belong to the key, together with a tendency to frequent modulation to other keys. The impression is one of harmonic richness and while chromaticism has been used as an expressive effect since the 16th century, it is most strongly associated with the Romantic style of the 19th century.

About the Music

Gustav Holst (1874 – 1934)

The Planets, Op.32

- I *Mars, the Bringer of War*
- II *Venus, the Bringer of Peace*
- III *Mercury, the Winged Messenger*
- IV *Jupiter, the Bringer of Jollity*
- V *Saturn, the Bringer of Old Age*
- VI *Uranus, the Magician*
- VII *Neptune, the Mystic*

The Planets must be one of the most influential musical works of the 20th century. Russell Crowe and his cohorts in *Gladiator* seemed that bit more craggily determined thanks to a score that reminded us of *Mars*. At the close of *Neptune*, Holst invents the fade-out. The iridescent opening of *Jupiter* foreshadows the work of John Adams, and for many years Anglicans have sung its big central tune as the patriotic hymn, *I vow to thee my country*.

As a repository of orchestral special effects and memorable tunes, the piece has certainly earned its pop status, but its very popularity and the imitations it has spawned have disadvantaged it and its composer. We need to make an effort to hear the work with fresh ears and to remind ourselves that this was very radical music for its time. Moreover, we should note that it is atypical of its composer. An artist of great integrity, Holst refused to imitate the piece to ensure his own status, so that we sadly hear little of his other work, even though much of it is of the same quality as *The Planets*.

Holst, like his great friend Vaughan Williams, was of a generation educated at London's Royal College of Music which rejuvenated British music through the study of Tudor music and the collection



of folksong. The young Holst was at first a **Wagnerian**, and his early works show this influence in their opulence and richly **chromatic** harmony. After some years as a professional trombonist, Holst decided in 1903 to devote himself to composition. In practice, though, this meant beginning his career as an outstanding teacher at St Paul's Girls' School, Morley College, and later the RCM. He also became drawn to eastern mysticism, particularly that of Hinduism, which led, indirectly, to his development of a much leaner harmonic style.

Composed between 1914 and 1917, the seven movements of *The Planets* are less about depicting large balls of gas and rock than about each planet's astrological significance. Given the outbreak of the First World War at the time, it is hard not to see Mars as grimly prophetic of the carnage of the first hi-tech war. Where a composer like Mahler uses military music for an ambiguously thrilling effect, Holst takes pains to make his music simply inhuman: the opening three-note theme traces the **tritone**, an unstable interval often called 'the devil in music'. The relentlessly repeated rhythm, or *ostinato*, is no simple march, having five beats to a bar. The harmony is bitonal, that is, it superimposes chords of two different keys to give it its sense of unrelieved dissonance, especially at the shattering climax.

Venus, the Bringer of Peace offers a complete contrast: the orchestration is sweet and languorous and the harmony, while still frequently **bitonal**, uses chords which avoid direct clashes of adjacent notes, creating subtle voluptuousness.

Mercury is rather like a symphonic scherzo: short, fast and orchestrated with the utmost delicacy. At the heart of the suite, *Jupiter* is an orchestral *tour de force*. The glittering fast music with which it opens is busy but crystal clear; its theme, like that of *Mars*, is based on a three-note motive, but here it is completely and solidly **diatonic**. *The Planets* was first planned during a holiday in Spain, so we shouldn't be surprised to hear certain Iberian sounds and rhythms in the dance music which follows. This is interrupted by a fanfare of repeated chords, which ushers in the quiet statement of the celebrated **maestoso** theme. The quintessentially British tune may seem out of place in a celebration of the Bringer of Jollity – it is hardly thigh-slappingly funny. Curiously, too, it doesn't reach a full close: what should be the second last chord sets off an echo of the shimmering sounds of the opening. The tune does, however, stride through tumultuous last pages of the movement.

If *Jupiter's* big tune was a reminder that joy is fleeting, *Saturn* makes this very clear in its portentous, death-ward tread and ever more disturbing brass chords. *Uranus*, however, casts a spell in music as innocent as *The Sorcerer's Apprentice*. Taking his cue from Debussy's *Sirènes*,

Holst imbues *Neptune* with the mystery of wordless, offstage female voices. With its translucent scoring and the hypnotic use of repeated chord patterns, the work ends as perhaps no other had before, fading imperceptibly into night and silence.

Gordon Kerry © 2003

FIRST PUBLIC PERFORMANCE OF COMPLETE WORK:

15 November 1920, London. London Symphony Orchestra; Adrian Boult, conductor.

FIRST WASO PERFORMANCE:

2-3 October 1964. John Farnsworth Hall, conductor.

MOST RECENT WASO PERFORMANCE:

6 August 2016. Simone Young, conductor.

INSTRUMENTATION:

four flutes, two piccolos, alto flute, three oboes, bass oboe, cor anglais, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, three trombones, tuba, tenor tuba, timpani, percussion, two harps, celeste, organ and strings. Offstage female chorus for *Neptune*.

Glossary

Wagnerian – Influenced by Richard Wagner

Chromatic – Use of notes which are not part of the key

Tritone – A particular interval, also called a diminished fifth or augmented fourth, which has an unstable and perhaps disturbing feel. In the Middle Ages it was nicknamed 'the Devil in music'

Bitonal – Using two different keys at the same time

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

Maestoso – Majestically



Did you know? Holst was first inspired to compose *The Planets* after a discussion about astrology piqued his interest in horoscopes.

The Planets depicts a series of mood pictures in which planetary influence acts as the metaphor, in the same way as horoscopes allow planetary ruling to provide a framework for personality types.

See how Holst laid out his psychological journey...



Mars, the Bringer of War

Mars' moons are Phobos (fear) and Deimos (terror), and its astrological symbol is composed of a spear and shield. Depicted by a fierce, remorseless allegro.



Venus, the Bringer of Peace

Astrologer Noel Tyl says that “when the disorder of Mars is past, Venus restores peace and harmony.” Depicted by an adagio, giving way to tranquil flutes, harps and celesta.



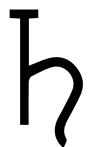
Mercury, the Winged Messenger

To astrologers, Mercury is “the thinker.” Depicted by a virtuosic scherzo; unstable, nervously changeable in meter and harmony—in a word, mercurial.



Jupiter, the Bringer of Jollity

Buoyant and exuberant music. The broad tune in the middle section embodies the traits of nobility and generosity; astrological characteristics for those born under Jupiter.



Saturn, the Bringer of Old Age

Noel Tyl describes Saturn as “man’s time on earth, his ambition...his disappointments.” Depicted by a slow processional adagio, rising to a climax before fading away as if into the reaches of space.



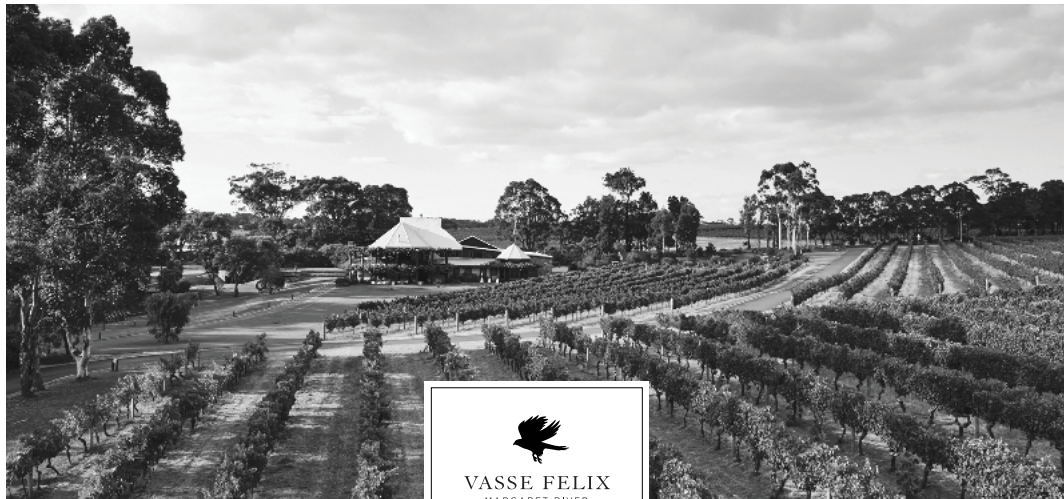
Uranus, the Magician

In astrology, Uranus rules invention, innovation, and astrology itself. Beginning with tremendous triple invocation, a galumphing dance then leads the way.



Neptune, the Mystic

Invisible to the naked eye, Neptune speaks of distance and mystery. Depicted by a slow movement with swaying, irregular meter, softly dissonant in harmony, full of shimmering harps and celesta.



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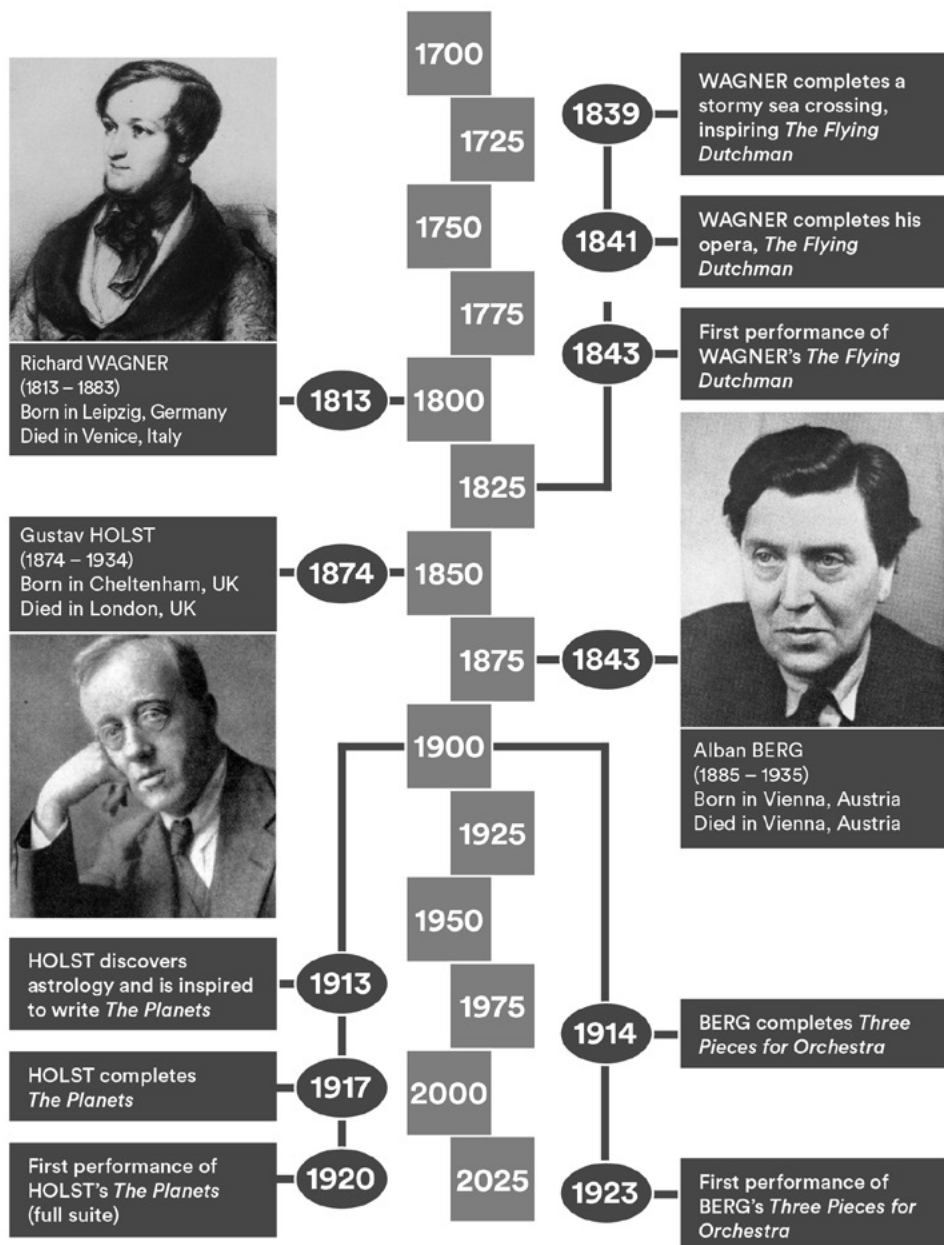
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Timeline



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 cold 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

Alex Timcke
Principal Timpani



How did you get into music?

I was fortunate enough to attend a high school in Adelaide that specialised in music. I had no previous experience in music at all, which in hindsight, must have been quite a dilemma for them! They ended up giving me to the percussion teacher, no doubt hoping I'd give up and move on. Unfortunately for them, the teacher and I got along extremely well, and I continued lessons throughout high school. He encouraged me to pursue percussion at a tertiary level and from there, everything fell into place.

Can you remember your first WASO concert?

In my first few weeks, we did Elgar's Second Symphony, which I was very nervous about having never played it before. But it was such a powerful thing to experience the feeling of playing great music with my new colleagues, and to realise what the orchestra was really capable of. I found it a very moving moment, and it washed away any doubts I had about moving to Perth to work with WASO.

How would you describe tonight's concert in one sentence?

Israeli conductor who lives in Europe conducting English music with an orchestra in Australia! Perfect!

What do you love most about being a professional musician?

As children, we are all encouraged to do something that we love, that we have a passion for. Playing professionally with WASO is precisely that for me. It sounds like such a cliché, but being part of a such an amazing orchestra, and playing such great music as a job – unbelievable!

What is the most difficult thing about being a percussionist?

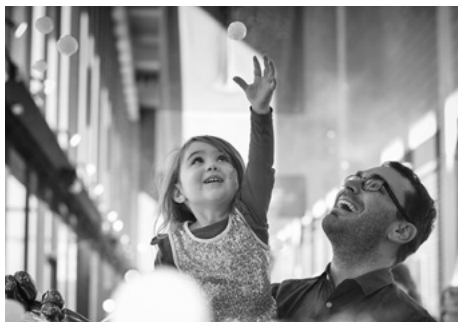
I think as a student, it can become quite overwhelming trying to become an expert on so many instruments, each with their own peculiarities, unique sounds and techniques. So by default, we become adept at time management and multi-tasking. It can become a little all-encompassing but it's a unique and special job.

What are you most proud of?

I'm most proud of the balance I've found in life. It's very easy to get caught up in the lifestyle of being a musician, and all that it involves. To step back and see my life as it is makes me very happy. I have a wonderful wife, and three kids who I'm incredibly proud of. I've been able to achieve a goal of further study away from music, at the same time as working and playing with my colleagues in WASO. I have an incredibly fortunate life.



Community Engagement & Education



Education Week+ wrap up

An annual tradition at WASO is our Education Week+: a festival for families, students, emerging composers, community musicians and more. A two-week celebration that shines a spotlight on just some of the amazing programs that WASO delivers, these programs reach hundreds of individuals and create opportunities for people of all ages and walks of life to engage with extraordinary music and musicians – stimulating life-long learning and participation in a rewarding cultural life.

2021 Education Week+ saw WASO performing and engaging with over 4,000 individuals from June 1 – 12. Kicking off with a free concert featuring presenter Lee Stanley and the Education Chamber Orchestra in *EChO's Sea Adventures*, families and little ones aged 0 – 6 set sail for the high seas to experience a musical extravaganza. Lee Stanley and a quartet of musicians including Rebecca Glorie and Jasmine Middleton (UWA Masters Student) on violin, Alexander Millier on clarinet and John Keene on double bass delivered three creative development workshops for students in Years 5 and 6 at North Parmelia and Medina Primary School as a part of our much-loved Crescendo program. Students were creatively engaged throughout the hour, relishing in the chance to compose and perform a song with their WASO musician to their class.

Other highlights of Education Week+ included Composition Project, WASO's flagship artist development program. Led by celebrated Australian composer and project Artistic Director James Ledger, five promising and emerging composers premiered new solo works written for WASO musicians. The quality of composition was experimental and impressive, and well received by an audience of composer family, friends, but also members of the general public excited to see something a bit different.

The crowd favourite *Rusty Orchestra* performed a selection of popular and engaging music to a delighted, sold out audience at Perth Concert Hall. Conducted by Peter Moore, community musicians practiced for months and travelled from all over Perth and the South West to perform side-by-side with WASO musicians. The performance was followed by thunderous applause, with some audience members giving a standing ovation and even tears whilst applauding.

Triple-threat orchestral performer Thea Rossen made her debut with WASO. The percussionist, composer and educator presented three performances of *Young Person's Guide to the Orchestra*, during which young audience members had the opportunity to have their compositions performed live by WASO musicians. Both schools and families loved the performances and getting involved, particularly during the body percussion section and at the bubble machine and origami stations.

"It's always a privilege for us musicians to be able to take part in these projects, to share our love of music, and to get to see how music can affect people in such powerful and profound ways."

"A privilege indeed!"

- Andrew Nicholson, Principal Flute

Philanthropy

At the Heart of West Australian Symphony Orchestra

Did you know that only 25% of our revenue comes from ticket sales? It is through the enthusiasm, passion and support of our generous Patrons that we are able to deliver breathtaking performances and transformative education and community engagement programs, bringing the joy of music to our greater community.

When you support WASO, you become part of our donor family united by a shared love of music. Our Patrons are acknowledged throughout the year with invitations to unique events, crafted to bring you to the heart of the Orchestra, including exclusive rehearsal viewings and “meet-and-greet” opportunities with the musicians.

Upcoming Patrons and Friends Events



2022 Season Launch
Thursday 9 September, 6.30pm
Perth Concert Hall
Be the first to know about the 2022 Season while receiving exclusive insights from our Artistic Planning team.



Judy Sienkiewicz Lecture –
An evening with your
Annual Giving Ambassadors
Wednesday 29 September, 7pm*
Perth Concert Hall
Spend an evening with our inaugural Ambassadors Graeme Norris and Jenna Smith, as they give fascinating insight into their life as musicians and share their love of music with you.



Last Night of the Proms –
Rehearsal Viewings
Thursday 11 November,
3.30pm & 7pm
Be prepared to warm your voice and rouse your party spirit as we enjoy a sneak peek of the ever popular 2021 Proms program, under the baton of the beloved Guy Noble.

** Ticket costs apply*

If you are interested in joining our donor family, we would love to hear from you! Please contact **Tauí Pinker**, Development Manager on (08) 9326 0014 or via pinkert@waso.com.au to find out more.

Our Patrons

The ongoing and generous support we receive through Philanthropy is essential to sustaining an Orchestra in Western Australia now, and for future generations.

Through the partnership of our philanthropic community our vision is nurtured, bringing the joy of music to every corner of our vast and beautiful state.

Together we are achieving remarkable things. Thank you for your invaluable support.

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The 2021 WASO Song Book

Supporting new works commissioned for 2022 and beyond

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About the Speaker

Ashley Smith

Pre-concert speaker

Clarinetist Ashley William Smith is an internationally demanded clarinet soloist, recitalist, and chamber musician. Ashley is a laureate of several the industry's most prestigious prizes including the APRA Performance of the Year, the Music Council of Australia Freedman Fellowship, an ABC Symphony International Young Performer Award, and a Churchill Fellowship.

Ashley has performed throughout Australia, the USA, Europe and Asia in performances with Bang on a Can, the Chamber Music Society of the Lincoln Center, Chamber Music Northwest, the Kennedy Center, the Beijing Modern Music Festival, and IRCAM. As a soloist and director he has performed alongside several international and

Australian orchestras. Most notably, his performance of Lachlan Skipworth's Clarinet Concerto with the West Australian Symphony Orchestra was awarded the APRA 2015 Performance of the Year.

Ashley is an Assistant Professor at the University of Western Australia where he is the Head of Winds and Contemporary Performance.

Loved the Concert?

A recording of this performance will be broadcast on ABC Classic FM, Sunday 10 October, 1.00pm AWST (subject to change).

Create a reminder to listen back:



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