



West Australian  
Symphony Orchestra  
CELEBRATING 90 YEARS

# Ode to Joy: Asher Fisch Conducts Beethoven 9

MACA LIMITED CLASSICS SERIES

Thu 15, Fri 16 & Sat 17 March 2018, 7.30pm

Perth Concert Hall



Wesfarmers Arts  
Principal Partner



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MACA is proud to be a leader in supporting a wide range of community initiatives, small and large.

We value our position as a platinum sponsor of the West Australian Symphony Orchestra and their vision to touch souls and enrich lives through music.

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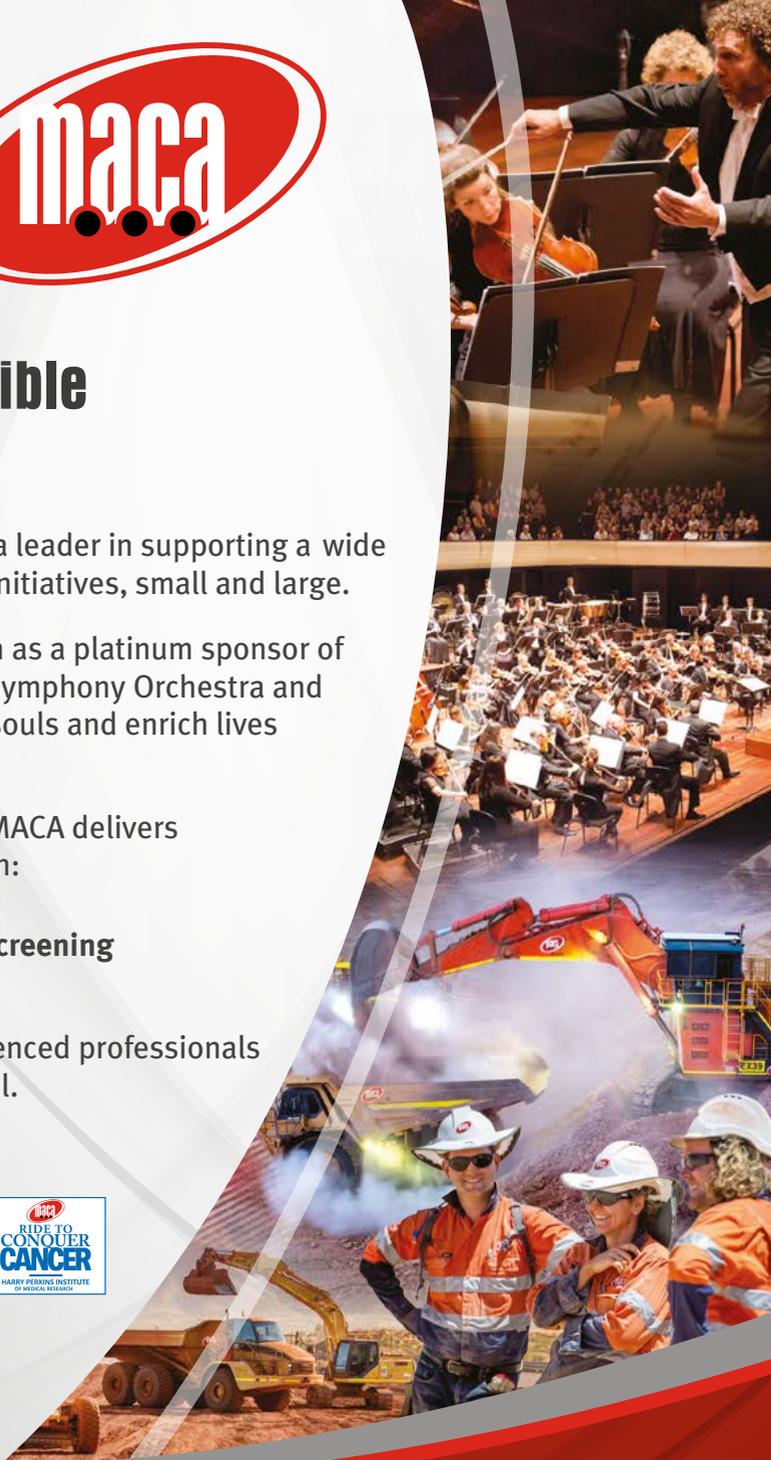


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# Can do



# Welcome



## From the Minister

It is my great pleasure to welcome you to the West Australian Symphony Orchestra's opening Classics Series concert for 2018. On this occasion I would like to acknowledge WASO's significant contribution to WA's cultural vibrancy for 90 years. I would also like to recognise the exceptional leadership of Janet Holmes à Court, as she steps down as WASO's Chairman.

WASO is undoubtedly one of our state's cultural gems – it's the largest and busiest performing arts organisation in WA, and has a reputation for excellence, engagement and innovation. WASO is one of Australia's finest orchestras, and renowned internationally for their dynamic performances under Principal Conductor Asher Fisch. The Orchestra is also highly regarded for having the broadest and deepest community engagement program of any orchestra in the country.

Our state is richer for the work of WASO, and I thank you all for your support of this outstanding Orchestra.

A handwritten signature in cursive script, reading "David Templeman".

**David Templeman**  
Minister for Culture and the Arts



## From the Chairman

Welcome to WASO in 2018, our 90th anniversary year. In order to achieve such a significant milestone, WASO has benefitted from the extraordinary long-term support of the people of Western Australia, and for that we are truly thankful.

Our mission is to touch souls and enrich lives through music, and in today's performance you will experience this through the extraordinary artistry of your Orchestra. However, this is only part of the story of WASO, for we are also the most community-focussed of the Australian orchestras. In 2017, WASO delivered over 500 education and community engagement activities to over 50,000 people across the State.

This will be my final address as chairman of WASO. I will remain as a board member, but it is with excitement that I hand over this baton to Richard Goyder AO, and leave WASO in what I regard as the most capable hands of any person in Australia. Richard is chairman-elect of Woodside Petroleum, a director of Qantas and chairman of the AFL Commission. He was managing director of Wesfarmers from 2005 – 2017 and is a former board member of WASO.

We are proud to be the orchestra of Western Australia and look forward to the next 90 years of service.

Thank you

A handwritten signature in cursive script, reading "Janet Holmes à Court".

**Janet Holmes à Court AC**  
WASO Chairman

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.

# Welcome

In tonight's concert we will hear the evolution of what is perhaps the most recognised melody in Classical music. Best known as 'Ode to Joy', Beethoven employed it in various guises before it found its ultimate home in the choral finale of his Ninth Symphony. Here its straightforward simplicity was combined with majestic, dramatic orchestral and choral writing to powerfully convey the nobility and humanity of Schiller's famous poem 'Ode to Joy', a text that had fascinated Beethoven for over 20 years.

To help us open our 2018 Classics Series in spectacular style we are delighted to welcome (or welcome back) to WASO a cast of Australia's finest vocalists. Adding to the soloist count in these concerts is our own Principal Conductor



Asher Fisch. Maestro Fisch gives up the baton and directs the Orchestra, soloists and Chorus while also playing the solo piano in Beethoven's *Choral Fantasy* – as did Beethoven himself at the famous premiere in Vienna in 1808.

**Alan Tyrrell**  
Program Manager

## LUDWIG VAN BEETHOVEN

1770 – 1827



Born in Bonn, Germany  
Died in Vienna, Austria

Beethoven's Choral Fantasy, Op.80  
1808

Beethoven's Overture in C, Op.115, 'Namensfeier'  
1815

Beethoven's Symphony No.9 in D minor, Op.125  
1824

1775

1800

1825

1850

# Ode to Joy: Asher Fisch Conducts Beethoven 9

**BEETHOVEN** *Zur Namensfeier: Overture* (7 mins)

*Maestoso – Allegro assai vivace*

**BEETHOVEN** *Fantasia for Piano, Chorus, and Orchestra*  
*Choral Fantasy* (20 mins)

*Adagio –*

*Finale: Allegro – Allegretto, ma non troppo (quasi Andante con moto) – Presto*

Interval (25 mins)

**BEETHOVEN** *Symphony No.9 Choral* (67 mins)

*Allegro ma non troppo, un poco maestoso*

*Scherzo (Molto vivace – Presto)*

*Adagio molto e cantabile – Andante moderato*

*Presto – Allegro molto assai (Alla marcia) – Presto*

**Asher Fisch** conductor/piano

**Rachelle Durkin** soprano

**Naomi Johns** soprano^

**Fiona Campbell** mezzo-soprano

**Henry Choo** tenor

**Perry Joyce** tenor^

**David Parkin** bass

**WASO Chorus**

Asher Fisch appears courtesy of Wesfarmers Arts

^Soloists appear in the *Choral Fantasy*

## Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker,

Dr John Shepherd (see page 14 for his biography).

The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

# 2018 Upcoming Concerts



Photo: Sussie Ahlburg

MACA LIMITED CLASSICS SERIES

## Ingrid Fliter Plays Mendelssohn

Fri 6 & 7 Apr 7.30pm  
Perth Concert Hall

Composed when he was just 21, Mendelssohn's spirited First Piano Concerto positively overflows with precocious, youthful bravura. Argentine pianist Ingrid Fliter's sublime musicianship perfectly showcases its crystalline passagework and charming melodies.

**SHOSTAKOVICH** *Festive Overture*  
**MENDELSSOHN** Piano Concerto No.1  
**TCHAIKOVSKY** Symphony No.4

**Dan Ettinger** conductor (WASO debut)  
**Ingrid Fliter** piano (pictured)

**TICKETS  
FROM \$33\***



Photo: Nikolaj Lund

MASTERS SERIES

## Ravel's Bolero & Two Pianos

Fri 11 & Sat 12 May 7.30pm  
Perth Concert Hall

Carl Vine's *Implacable Gifts* - Concerto for Two Pianos and Orchestra, given its world premiere in Perth by luminaries Piers Lane and Kathryn Stott.

**STRAVINSKY** *Dumbarton Oaks*  
**CARL VINE** *Implacable Gifts* - Concerto for Two Pianos and Orchestra WORLD PREMIERE  
**PROKOFIEV** *Lieutenant Kijé: Suite*  
**RAVEL** *Boléro*

**Rory Macdonald** conductor  
**Piers Lane** piano  
**Kathryn Stott** piano (pictured)

**TICKETS  
FROM \$33\***



FAMILY

## Carnival of the Animals

Sun 10 Jun 1pm & 3pm  
Perth Concert Hall

Let your imagination run wild with Saint-Saëns' delightful classic that introduces the instruments of the orchestra. Featuring the celebrated puppetry of Spare Parts Puppet Theatre and poetry by Nick Enright, this performance will delight children and families with a blend of music, puppets and stop motion animation.

**SAINT-SAENS** *Carnival of the Animals*

**Words by Nick Enright**  
**Benjamin Northey** conductor

Suitable for 5-12 year olds. All live action is projected onto a big screen above the stage.

**TICKETS  
\$29\***

**BOOK NOW – 9326 0000 – waso.com.au**

Carl Vine's *Implacable Gifts* - Concerto for Two Pianos and Orchestra was commissioned by Geoff Stearn for the West Australian Symphony Orchestra and co-commissioned by the Tasmanian Symphony Orchestra.  
Carnival of the Animals is presented by WASO in conjunction with Spare Parts Puppet Theatre. This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding advisory body.

\*A one-off handling fee of \$5.50 per transaction applies to all purchases on our website. A fee of \$6.60 applies to phone and mail bookings. An additional fee of \$4.40 per transaction applies for delivery via Registered Post.

# WASO In The Community

As we look forward to another year of delivering diverse programs to audience across the State, we also celebrate some highlights from the year that has been. In 2017, our Community Engagement Department proudly



presented 514 Community Outreach & Education performances, workshops, classes and masterclasses



reached more than 27 000 participants and/or audience members of all ages



presented programs in 35 different locations across the State

We celebrated another very successful Education Week+ between 19-26 June, presenting 21 performances, workshops and classes across 11 different programs and 7 different performance sites, to more than 6500 people. It was a joy to have guest educationalist, composer and presenter Paul Rissmann with us. His visit was the first of many that will see young children engage with interactive education programs that combine music, visual art and the written word. WASO continued to deliver Crescendo, WA's only El-Sistema inspired free music education program, to two primary schools in Kwinana. WASO's Crescendo Program delivered 414 lessons to 272 students in Pre-primary to Year 3. And as an extension of our suite of Arts in Healthcare programs, we launched Connect Open Rehearsals to provide opportunities for adults with disabilities registered with a community organisation, to experience the Orchestra.



We are incredibly passionate about and proud of our Education & Community Programs, and sincerely thank all of our supporters who help make it possible.

For more information about WASO's Education & Community Programs, please visit [waso.com.au/education-community](http://waso.com.au/education-community) WASO's Community Outreach program is proudly presented by Healthway, promoting the Act Belong Commit message.

Paul Rissmann, Education Artist in Residence Program is supported by McCusker Charitable Foundation. Crescendo is supported by Crown Resorts Foundation, Packer Family Foundation, The Stan Perron Charitable Foundation, Tianqi Lithium and Crescendo Giving Circle.

# 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 celebrate the orchestra's 90th anniversary, and will present a concert version of *Tristan und Isolde* with Stuart Skelton and Eva-Maria Westbroek 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, 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 recently recorded the complete Brahms symphonies with WASO, 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.

Asher Fisch appears courtesy of Wesfarmers Arts



## Rachelle Durkin

Soprano

Rachelle Durkin's most recent performances include soprano soloist in Beethoven's Symphony No.9 with the Detroit Symphony under Leonard Slatkin, Musetta (*La bohème*) and Helena (*A Midsummer Night's Dream*) with Hawaii Opera Theatre, Adina (*L'elisir d'amore*) with West Australian Opera and Opera Australia, Rossini's *Stabat Mater* with the West Australian Symphony Orchestra under Asher Fisch, Donna Anna (*Don Giovanni*) with the Lyric Opera of Kansas City, Norina (*Don Pasquale*) with Opera Australia and The Metropolitan Opera, New York and a Gala Concert with Bryn Terfel at Leeuwin Estate, Western Australia.

Other appearances have included Lisa in *La Sonnambula*, Clorinda in *La Cenerentola* and Miss Schlesen in *Satyagraha* at The Met and Violetta, Fiordiligi, The Countess, Armida (*Rinaldo*), Alcina and Tytania for Opera Ausyralia.

In 2018, she sings Musetta (*La bohème*) and The Fox (*The Cunning Little Vixen*) for West Australian Opera.



## Fiona Campbell

Mezzo-soprano

Fiona Campbell is one of Australia's most versatile and beloved classical singers - a producer and guest ABC presenter, accomplished international performer, recitalist and recording artist. Fiona was the winner of the national Limelight Award for Best Solo Performance 2011 and vocal winner of the ABC Young Performer of the Year Award and the ASC Opera Awards.

Fiona sings regularly as a principal artist with all of the major ensembles and orchestras in Australia and with Opera Australia, Opera Queensland and WA Opera. Her international collaborators have included the Brodsky Quartet, Tokyo Philharmonic, Manchester Camerata, Prague Chamber Orchestra, Hong Kong Philharmonic and Glyndebourne Festival Opera.

Career highlights include several concerts with the legendary tenor José Carreras in Japan, Korea and Australia. She made debut at Suntory Hall in Tokyo and Cadogan Hall in London with the renowned international soprano Barbara Bonney.

# About The Artists



## Henry Choo Tenor

Henry Choo is regarded as one of Australia's finest lyric coloratura tenors with a voice that displays great versatility across a range of styles.

Major roles include Ernesto (*Don Pasquale*), the Italian Singer (*Der Rosenkavalier*), Nemorino (*L'elisir D'amore*), Tamino (*The Magic Flute*), Acis (*Acis and Galatea*), Almaviva (*Il barbiere di Siviglia*), Ferrando (*Così fan tutte*), Nadir (*The Pearl Fishers*), Don Ottavio (*Don Giovanni*), Lysander (*A Midsummers Night's Dream*), Lord Percy (*Anna Bolena*), Baccus (*Ariadne auf Naxos*), Ben (*The Bone Feeder*) and title role (*Robert Devereux*).

Henry has worked with the Symphony Orchestras of Melbourne, Sydney, Tasmania, Darwin, New Zealand, Christchurch, the Hong Kong Philharmonic, Orchestra Victoria, Sydney Philharmonia, Australia Ensemble and Auckland Bach Musica.

In 2018 Henry records his debut CD - "Bright Poet" - Wellington Symphony Orchestra, performs Sailor (*Tristan and Isolde*), Opera in the Vineyard - NZ Opera, Beethoven 9 - WA Symphony Orchestra and world debut of works by Ross Harris - Auckland Philharmonia.



Photo: Marcus Walters

## David Parkin Bass

David Parkin won the 2015 AOAC Dame Joan Sutherland Award, the 2013 Opera Foundation Australia Vienna State Opera Award, the 2009 Opera Foundation Australia Lady Fairfax New York Scholarship, and "Operatunity Oz" in 2006. He has performed with Opera Australia, Pinchgut Opera, the state opera companies, and recently for Sydney Opera House Trust as Henry Kissinger (*Nixon in China* in concert). Recent roles include Sarastro (*The Magic Flute*), Raimondo (*Lucia di Lammermoor*), the King and Ramfis (*Aida*), Frate (*Don Carlos*), Basilio (*Barber of Seville*), Colline (*La bohème*), Angelotti (*Tosca*), Commendatore (*Don Giovanni*), Sparafucile (*Rigoletto*), Walter (*Luisa Miller*), King of Clubs (*The Love for Three Oranges*), Samuel (*David and Jonathan*) Ferrando (*Il Trovatore*), and Titurel (*Parsifal*). Engagements in 2018 include Capellio (*Capuleti e i Montecchi*) and Arkel (*Pelleas et Melisande*) with Victorian Opera, and Friar Lawrence (*Romeo and Juliet* in concert) for Tasmanian Symphony Orchestra.



## Naomi Johns

Soprano

Naomi Johns is a Perth based soprano who has performed with Opera Australia, The Australian Ballet, state and regional companies and has also appeared on ABC national radio and television as a principle artist. She is a finalist and recipient of the Nelly Apt Award from The Australian Singing Competition as has been a finalist in The Sydney Eisteddfod Opera Scholarship and for the Opera Foundation Australia's Lady Fairfax Award and German Awards. She was awarded by Richard Bonynghe the Bel Canto Award from the Joan Sutherland and Richard Bonynghe Opera Foundation in 2013. She followed this by debuting the role of Mimi in Puccini's *La bohème* for Opera on the Avalon in Canada and attending the George Solti Accademia di Bel Canto in Italy before returning home to settle in Perth in 2016. She has most recently debuted the role of Musetta in a sold out season for Freeze Frame Operas inaugural production of *La bohème* and continues working this year with WA Opera.



## Perry Joyce

Tenor

Perry Joyce is a singer, composer, and conductor who is actively involved in the Perth classical music scene. This year Perry was nominated for the West Australia Young Achiever Awards for his achievements in music and community outreach. As a soloist Perry has performed with West Australian Opera and many ensembles around Perth including as a member of St George's Cathedral Consort who performed with The King's Singers in February. He has also won many awards for his compositions including the Sydney Symphony's Young Composers Award, the Gondwana Voices Young Composers Award and the 2012 Paula and David Tunley Award. Perry is also an avid conductor and workshop presenter specialising in many genres including Choral, Baroque, Gospel and Opera. In 2015 Perry performed alongside Mick Jagger and the Rolling Stones.

# 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*

**Kylie Liang**

*Assoc Principal 2nd Violin*

**Kate Sullivan**

*Assistant Principal 2nd Violin*

**Sarah Blackman**

**Fleur Challen**

**Stephanie Dean**

**Beth Hebert**

**Alexandra Isted**

**Jane Johnston°**

**Sunmi Jung**

**Christina**

**Katsimbardis**

**Shaun Lee-Chen^**

**Andrea Mendham^**

**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

**Emma Sheppard^**

**Alex Brogan**

*A/Principal Viola*

**Benjamin Caddy**

*A/Assoc Principal Viola*

**Kierstan Arkleysmith**

**Alison Hall**

**Tom Higham^**

**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**

**Eve Silver\***

**Fotis Skordas**

**Tim South**

**Xiao Le Wu**

## DOUBLE BASS

**Andrew Sinclair\***

**Mark Tooby**

*A/Assoc Principal*

*Double Bass*

**Elizabeth Browning^**

**Louise Elaerts**

**Christine**

**Reitzenstein**

**Andrew Tait**

**Giovanni Vinci^**

## FLUTE

**Andrew Nicholson**

**Mary-Anne Blades**

## PICCOLO

**Michael Weye**

## OBOE

**Liz Chee**

*A/Principal Oboe*

**Zhiyu Xu°**

## COR ANGLAIS

**Leanne Glover**

## CLARINET

**Allan Meyer**

**Lorna Cook**

## BASS CLARINET

**Alexander Millier**

## BASSOON

**Jane Kircher-Lindner**

**Adam Mikulicz**

*Chair partnered by*

*Sue & Ron Wooller*

## CONTRABASSOON

**Chloe Turner**

## HORN

**David Evans**

**Robert Gladstones**

*Principal 3rd Horn*

**Julia Brooke**

**Francesco Lo Surdo**

## TRUMPET

**Brent Grapes**

*Chair partnered by NAB*

**Matthew Dempsey°**

**Peter Miller**

## TROMBONE

**Joshua Davis**

*Chair partnered by*

*Dr Ken Evans &*

*Dr G Campbell-Evans*

**Liam O'Malley**

## BASS TROMBONE

**Philip Holdsworth**

## TIMPANI

**Alex Timcke**

## PERCUSSION

**Brian Maloney**

*Chair partnered by*

*Stott Hoare*

**Robyn Gray^**

**Paul Tanner^**

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

**Principal**  
**Associate Principal**  
**Assistant Principal**  
**Contract Musician\***  
**Guest Musician^**

# WASO Chorus

Formed in 1988, the WASO Chorus brings together auditioned singers who volunteer their time and talents to perform under the WASO banner. The Chorus is led by Chorus Director Christopher van Tuinen and Vocal Coach Andrew Foote.

For more information visit [waso.com.au](http://waso.com.au)

**Christopher van Tuinen**  
*Chorus Director*

**Andrew Foote**  
*Chorus Vocal Coach*

**Lea Hayward**  
*Accompanist*

## **SOPRANO**

Valerie Bannan  
Lisa Barrett  
Anna Börner  
Alinta Carroll  
Penelope Colgan  
Clara Connor  
Charmaine de Witt  
Erika Dietrich  
Ceridwen Dumergue  
Fay Edwards  
Bronwyn Elliott  
Davina Farinola  
Kath Goodman  
Lesley Goodwin  
Ro Gorell  
Pauline Handford  
Diane Hawkins  
Sue Hingston  
Michelle John  
Sheila Price  
Jane Royle  
Lucy Sheppard  
Sarah Shneier  
Carol Unkovich  
Marjan van Gulik  
Margo Warburton

## **ALTO**

Marian Agombar  
Llewela Benn  
Patsy Brown  
Sue Coleson  
Catherine Dunn  
Julie Durant  
Jenny Fay  
Susanna Fleck  
Louise Gillett  
Dianne Graves  
Louise Hayes  
Jill Jones  
Gaylene Kelso  
Shew-lee Lee  
Kate Lewis  
Diana MacCallum  
Christie Mavrofridis  
Tina McDonald  
Lyn Mills  
Margot Morgan  
Elysia Murphy  
Lynne Naylor  
Katrina Nesar  
Philomena Nulsen  
Deborah Piesse  
Neb Ryland  
Louise Sutton  
Claire Taylor  
Olga Ward  
Moir Westmore  
Jacquie Wright

## **TENOR**

John Beamish  
Nick Fielding  
Allan Griffiths  
Peter Handford  
David Lancaster  
John Murphy  
Jay Reso  
Chris Ryland  
Arthur Tideswell  
Stephen Turley  
Brad Wake

## **BASS**

Justin Audcent  
Michael Berkeley-Hill  
Charlie Bond  
Allan Davies  
Hubert Durand  
Tony Errington  
Mark Gummer  
Stephen Hastings  
Brian Kent  
Benjamin Lee  
Andrew Lynch  
Peter Ormond  
Jim Rhoads  
Mark Richardson  
Glenn Rogers  
Steve Sherwood  
Tim Strahan  
Robert Turnbull  
Mark Wiklund  
Andrew Wong

# West Australian Symphony Orchestra Celebrating 90 Years in 2018

The West Australian Symphony Orchestra (WASO) is Western Australia's largest and busiest performing arts organisation. With a reputation for excellence, engagement and innovation, WASO's resident company of full-time, professional musicians plays a central role in creating a culturally vibrant Western Australia. WASO is a not for profit company, funded through government, ticket revenue and the generous support of the community through corporate and philanthropic partnerships.

WASO's mission is to touch souls and enrich lives through music. Each year the Orchestra entertains and inspires the people of Western Australia through its concert performances, regional tours, innovative education and community programs, and its artistic partnerships with West Australian Opera and West Australian Ballet.

The Orchestra is led by Principal Conductor and Artistic Adviser Asher Fisch. The Israeli-born conductor is widely acclaimed for his command of the Romantic German repertoire and is a frequent guest at the world's great opera houses.

Each year the Orchestra performs over 175 concerts with some of the world's most talented conductors and soloists to an audience in excess of 190,000. An integral part of the Orchestra is the WASO Chorus, a highly skilled ensemble of auditioned singers who volunteer their time and talent.

[waso.com.au](http://waso.com.au)

# Wesfarmers Arts Pre-Concert Talk Speaker

## Dr John Shepherd

Dr John Shepherd AM, formerly Dean of Perth at St George's Cathedral 1990-2014, has degrees in Arts (History and Philosophy) and Theology from The University of Melbourne at Trinity College, the degree of Master of Sacred Music from Union Theological Seminary in New York, and a Doctorate of Philosophy at St Catharine's College Cambridge.

In New York he studied musicology with Denis Stevens, and composition, both serial and electronic, at Columbia University with Vladimir Ussachevsky. He taught electronic composition at Hofstra University, New York.

As the John Stewart of Rannoch scholar at Cambridge, he completed a doctorate on the relationship between the theology and music of the English Reformation, under the supervision of Peter le Huray, and as Chaplain of Christ Church Oxford from 1980-88 taught Reformation Theology and Renaissance Music History.

From 1988-90, Dr Shepherd was Chaplain at The University of Western Australia, where he also taught in the Faculty of Music.

He is a regular contributor to the *London Times* and the *Expository Times* on contemporary theological issues, and is currently researching the developments in 17th century theology which enabled the survival of the English choral tradition in the face of reformed opposition.

# Your Concert Experience

## FOR THE ENJOYMENT OF ALL

When to applaud? Musicians love applause. Audience members normally applaud:

- When the concertmaster (violin) walks onto the stage
- 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 muffle or bury your cough in a handkerchief or during a louder section of the music. 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 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.

## LISTEN TO WASO

This performance is being recorded for broadcast on ABC Classic FM on Saturday 24 March 2018 at 12pm (or 9am AEST online). For further details visit [abc.net.au/classic](http://abc.net.au/classic)

## 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 Peter Bell and Paula Kruger to provide the latest on classical music and WASO's upcoming concerts.

## FOOD & BEVERAGES

Visit [perthconcerthall.com.au](http://perthconcerthall.com.au) for information on food and beverage offerings at the venue. 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.

## FREE WATER STATIONS

- Level 1 Ground Floor across from box office
- Wardle Room – western side of bar
- Terrace Level Corner Bar – one water station on either side of the bar
- Lower & Upper Gallery level

## 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.

The Box Office is open Monday to Friday, 9am to 5pm, and contactable on 9326 0000.

## DONATE YOUR TICKET

Can't attend a concert? Contact the WASO Box Office on 9326 0000 to donate your ticket for re-sale and you will receive a tax deductible receipt.

# Meet The Musician

## Lorna Cook

### Clarinet

#### **When did music first come into your life, and what inspired you to play clarinet?**

My grandfather lived with us when I was a young child. He was an amateur conductor and conducted a lot of bands both in America when he lived there, and also in Scotland. It wasn't unusual to see him arranging and composing music as well as teaching the clarinet at home on Saturday mornings.

I thought some of the students sounded really good and I wanted to play like them, so as soon as my hands were big enough, I started lessons too.

#### **How long have you been in WASO and what are the highlights?**

I've been a member of WASO for 29 years. There have been so many outstanding performances it's difficult to pick my favourites, however some that come to mind are *Tristan und Isolde* conducted by Heribet Esser, the Beethoven Violin Concerto with Pinchas Zukerman, and the Orchestra's collaboration in 2016 with Wynton Marsalis and the Jazz at Lincoln Centre Orchestra.



#### **What makes a successful performance?**

I think it's a combination of the conductor and musicians all understanding, respecting and inspiring each other. Of course, speaking personally, a good reed always helps.

#### **What is your favourite city in the world and why?**

I'm lucky enough to travel a lot and am always happy to come home to Perth, but I always try to include Edinburgh on my holiday itinerary.

I like the architecture and the city is easy to get around. There are always concerts and exhibitions to attend, plus it's where I met my husband.

# About The Music

## Ludwig van Beethoven

(1770 -1827)

Overture in C, Op.115, 'Namensfeier'

*Maestoso – Allegro assai vivace*

Even great composers suffer from the tides of fashion and around 1812 this was Beethoven's bitter experience. It was, further, not helped by the composer's depressed state: after completing the Seventh and Eighth symphonies and the G major Violin Sonata in mid-1812, he effectively stopped composing, and may, according to Maynard Solomon, have attempted suicide. Things improved for Beethoven during the Congress of Vienna (1814-15). Beethoven was fêted by various crowned heads for works like the jingoistic *Wellington's Victory*; he responded with more patriotic music like the cantata *Der glorreiche Augenblick* (The Glorious Moment).

The enthusiasm was a bubble that soon burst; the dignitaries loved the cantata but the paying public was sparse. Nevertheless, Beethoven tried to regain popularity by, as Solomon puts it, 'pursuing musical formulas that had worked so well during the preceding years'. A result of this was the Overture dedicated to Prince Anton Heinrich Radziwiłł, completed in 1815, but using some material that Beethoven had sketched for a setting of Schiller's poem, *An die Freude*. Performed at Christmas 1815, around the name-day of the Emperor, it acquired the nickname 'Namensfeier'.



In the form of a French Overture, the work opens with a stately introductory section, in which fully scored chords march slowly to a ceremonial dotted rhythm. The body of the overture, however, is an energetic dance that has some of the vitality of the Seventh Symphony. Beethoven recognised it as a minor work; sadly it failed to lift his popularity or his income.

© Gordon Kerry 2013

**First performance:** 25 December 1815, Vienna.

**Only previous WASO performance:** 27 & 28 May 1955. John Farnsworth Hall, conductor.

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, strings.

# About The Music

## Ludwig van Beethoven

(1770 -1827)

*Choral Fantasy, Op.80*

for piano solo, chorus, and orchestra

*Adagio –*

*Finale: Allegro – Allegretto, ma non troppo  
(quasi Andante con moto) – Presto*

Considering the music performed, it is hardly surprising that the most famous event Beethoven ever masterminded was the extraordinary concert he presented at the Theater an der Wien during the resident company's brief Christmas recess in 1808. Though Beethoven had already kept the theatre orchestra and a hired choir rehearsing in the unheated hall for most of that extremely chilly winter's day on Thursday 22 December, they were still sorely underprepared for the marathon evening program. Beginning with the premiere of the Sixth Symphony, there followed the Fourth Piano Concerto, extracts from the Mass in C, and a new concert aria *Ah, perfido!*, with the Fifth Symphony (another premiere) opening the second half.

There was another big charity concert on the same night at the Imperial Theatre, but a fellow composer, Johann Friedrich Reichardt, was determined not to miss the rare opportunity of hearing a whole program of Beethoven! Yet it was a decision he lived to regret, recording in his diary that he had 'held out in the bitterest cold from half-past six until half-past ten, witnessing that one can, after all, have too much of a good thing'.



Finally, at around 10pm, Beethoven sat down at the piano to begin his specially conceived and newly composed grand finale, described in the program as a 'Fantasie on the piano, after which the orchestra enters, then the chorus'. The opening 'fantasy' for piano alone began as a slow rumination rising to heights of virtuosity. It was entirely improvised on the night, and only later did Beethoven write it down for publication. Thereafter, the orchestra began the 'finale' proper, led from the bottom by the bass instruments, and rising to a horn-call pre-echoing the piano's first presentation of the main theme. Audibly a first try at the *Ode to Joy* theme in the Ninth Symphony, the simple C major melody in fact derived from a still earlier Beethoven song, *Gegenliebe* (Requited Love).

There followed five straightforward variations, the first for piano with flute **obbligato**, the second with oboes. During the third, however, the tired, cold and under-rehearsed clarinets lost their place, forcing a furious Beethoven to stop the orchestra, and begin the finale all over again. Nevertheless, Reichardt noted that Beethoven scored a great success with the piece. Its central concerto-like section of more free-flowing and free-ranging variations culminates, via a rousing ‘Turkish’ march episode, in the uplifting entry of the chorus, which contributed three closing verses to the variations set. According to his pupil Carl Czerny, Beethoven enlisted a playwright-friend, Christoph Kuffner, to supply him with suitable words for this ‘Ode to Music’ at the last minute.

Graeme Skinner © 2010

**First performance:** 22 December 1808, Theater an der Wien, Vienna. Composer conducting.

**First WASO performance:** 23 July 1955. Frank Callaway, conductor; University of WA Choral Society.

**Most recent WASO performance:** 25-26 August 1972. Frank Callaway, conductor; David Bollard (piano), University of WA Choral Society.

**Instrumentation:** In addition to solo piano, six vocal soloists and chorus, this work calls for an orchestra comprising two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings.

Glossary

**Obbligato** – a prominent accompanying melody.

## Glossary

**Obbligato** – a prominent accompanying melody.

# About The Music

## Ludwig van Beethoven

(1770 -1827)

Symphony No.9 in D minor, Op.125

*Allegro ma non troppo, un poco maestoso*

*Scherzo (Molto vivace – Presto)*

*Adagio molto e cantabile – Andante*

*moderato*

*Presto – Allegro molto assai (Alla marcia)*

*– Presto*

On 7 May 1824, Beethoven summoned Vienna's leading musicians in the Kärnthnerthor Theatre (pictured) to give the premiere of the Ninth Symphony. Profoundly deaf, Beethoven was long past being able to conduct, but stood beside the leaders, indicating the speeds. At the end, he was unaware of the applause, so that the contralto soloist had to turn him around, producing 'a volcanic explosion of sympathy and admiration that seemed it would never end'. The applause was probably more for the composer than the performance. Two rehearsals were insufficient to prepare the most difficult orchestral piece the musicians had ever encountered. Nevertheless, one reviewer found the opening *Allegro* 'bold and defiant, executed with truly athletic energy'. Punctuating its enormous 15-minute design, strategically placed returns of its colossal opening idea underpin the almost fissile energy generated by the sheer mass of scraping, blowing and drumming. Never before had sounds of such sustained violence been imagined, let alone produced by instruments.



Wagner later pictured the second movement as a Bacchanalian spree of worldly pleasures. But while its motoric force is compulsive, Beethoven hardly thought of his big scherzo as mindless. Far from it; he keeps its overflowing energy meticulously controlled and channelled, not least when the predominant four-bar triple beat is dramatically jerked into three-bar phrases.

Berlioz imagined the slow movement 'might better be thought as two distinct pieces, the first melody in B flat, four-in-a-bar, followed by an absolutely different one, in triple-time in D'. Yet, in Beethoven's interweaving of this unlikely pair, Berlioz heard 'such melancholy tenderness, passionate sadness, and religious meditation' as to be beyond words to describe.

Everyone in the first Vienna audience in May 1824 must have known that something extraordinary was about to take place. Certainly, the London press intimated in advance of the British premiere a year later: 'In the last movement is introduced a song! – Schiller's famous *Ode to Joy* – which forms a most extraordinary contrast with the whole, and is calculated to excite surprise, certainly, and perhaps admiration.' But why did Beethoven take the unprecedented step of fitting out an instrumental symphony with a vocal finale? He had toyed with two distinct plans for a symphony with added chorus. In 1818, he made very preliminary notes for a 'symphony in ancient modes' on ancient Greek religious themes, including a choral *adagio*. But by 1822, he was sketching a 'German symphony', with chorus singing Schiller's *To Joy*, though to an entirely different tune.

To Adolph Bernhard Marx – the early 19th-century music historian whose writings helped enshrine Beethoven as 'supreme master' and Germany as centre of the 'cult of music' – Beethoven's earlier symphonies had suggested that instrumental music could be even more eloquent than words. Yet finally, Marx believed, Beethoven showed that this was not so: 'Having devoted his life to instrumental sounds, he once again summons his forces for his boldest, most gigantic effort. But behold! – unreal instrumental voices no longer satisfy him, and he is drawn irresistibly back to the human voice.'

As the orchestra introduces brief flashbacks to each of the first three movements, the cellos and basses attempt an unlikely **recitative**: 'but when the string basses painfully attempt their ungainly imitation of human speech; and when they begin to hum timidly the simple human tune, and hand it over to the rest of the orchestra, we see that, after all, the needs of humanity reach beyond the enchanted world of instruments, so that, in the end, Beethoven only finds satisfaction in the chorus of humanity itself.' Despairing of instruments' feeble efforts, the solo baritone announces (the introductory lines are Beethoven's own, not Schiller's):

*O friends! No more these sounds! Instead let us sing out more pleasingly, with joy abundant!*

Graeme Skinner © 2014

**First performance:** 7 May 1824, Kärnthnerthor Theatre, Vienna.

**First WASO performance:** 19-20 August 1960. John Farnsworth Hall, conductor; soloists Molly McGurk, Marion Mendelsohn, Raymond McDonald, Noel Melvin, University of WA Choral Society.

**Most recent WASO performance:** 30-31 August 2014. Asher Fisch, conductor; soloists Marcy Stonikas, Fiona Campbell, Steve Davislim, James Clayton and the WASO Chorus.

**Instrumentation:** piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion, strings.

## Glossary

**Recitative** – music in which the singer follows speech-like rhythms rather than having a sense of regular metre.

# Translation

**BEETHOVEN** Fantasia for Piano, Chorus,  
and Orchestra *Choral Fantasy*

Schmeichelnd hold und lieblich klingen  
unsers Lebens Harmonien,  
und dem Schönheitssinn entschwingen

Blumen sich, die ewig blühn.  
Fried' und Freude gleiten freundlich  
wie der Wellen Wechselspiel;  
was sich drängte rau und feindlich,  
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten,  
und des Wortes Weihe spricht,  
muss sich Herrliches gestalten,  
Nacht und Stürme werden Licht,  
äuss're Ruhe, inn're Wonne  
herrschen für den Glücklichen,  
doch der Künste Frühlingssonne  
lässt aus beiden Licht entstehn.

Grosses, das ins Herz gedungen,  
blüht dann neu und schön empor,  
hat ein Geist sich aufgeschwungen,  
hallt ihm stets ein Geisterchor.  
Nehmt denn hin, ihr schönen Seelen,  
froh die Gaben schöner Kunst,  
wenn sich Lieb' und Kraft vermählen,  
lohnt dem Menschen Göttergunst.

Text attributed to Christoph Kuffner

*The harmonies of our life  
ring out beguilingly fair and lovely  
and from the awareness of beauty spring  
forth*

*flowers that bloom forever.  
Peace and joy move in concord  
like the to and fro of the waves;  
all that was rough and hostile  
is now resolved into exaltation.*

*When the magic of music reigns  
and the solemnity of poetry speaks,  
wondrous things must take shape:  
night and storm turn to light;  
peace without and bliss within  
hold sway over the blessed ones,  
but light flows from both,  
born of the spring sun of Art.*

*Great matters that pierced to the heart  
send up fresh, fair flowers;  
for every spirit that soars up,  
a chorus of spirits is always there to reply.  
You lovely souls, accept  
with gladness the gifts of fair Art.  
When love and strength are wedded together,  
the favour of the gods is the reward of  
mortals.*

Translation: Natalie Shea Symphony Australia  
© 2005

**BEETHOVEN** Symphony No.9 Choral

**Ode An die Freude (To Joy)**

after Friedrich Schiller (1759-1805)

O Freunde, nicht diese Töne!  
Sondern lasst uns angenehmere  
anstimmen, und freudenvollere.<sup>1</sup>

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
wir betreten feuertrunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder  
was die Mode streng geteilt:  
alle Menschen werden Brüder  
wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen  
eines Freundes Freund zu sein,  
wer ein holdes Weib errungen,  
mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
weinend sich aus diesem Bund!

Freude trinken alle Wesen  
an den Brüsten der Natur,  
alle Guten, alle Bösen,  
folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen  
durch des Himmels prächtgen Plan,  
laufet, Brüder, eure Bahn,  
freudig, wie ein Held zum Siegen!

*Oh friends, no more these sounds!  
Instead let us sing out more  
pleasingly, with joy abundant.*

*Oh joy, pure spark of God,  
daughter from Elysium,  
with hearts afire, divine one,  
we come to your sanctuary.  
Your heavenly powers reunite  
what custom sternly keeps apart:  
all mankind become brothers  
beneath your sheltering wing.*

*Whoever has known the blessing  
of being friend to a friend,  
whoever has won a fine woman,  
whoever, indeed, calls even  
one soul on this earth his own,  
let their joy be joined with ours.  
But let the one who knows none of this  
steal, weeping, from our midst.*

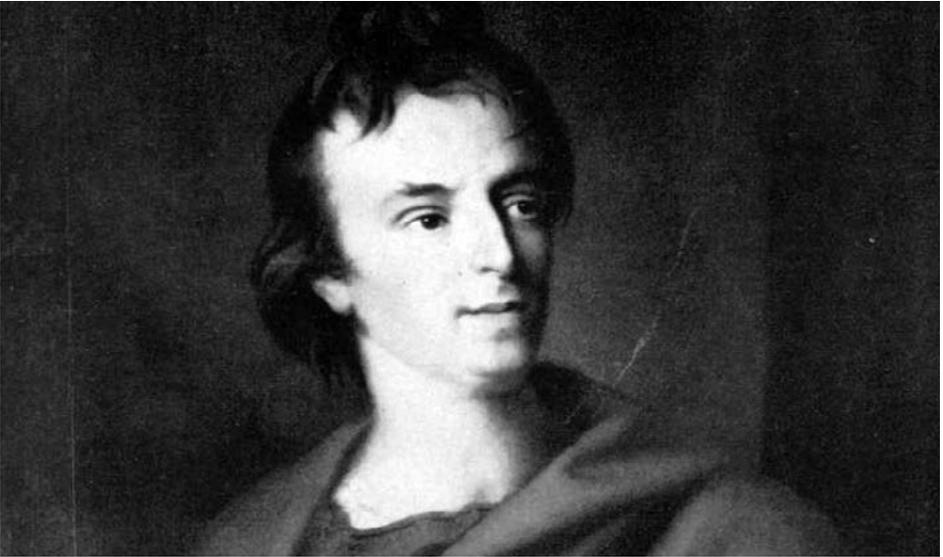
*All beings drink in joy  
at Nature's bosom,  
the virtuous and the wicked alike  
follow her rosy path.  
Kisses she gave to us, and wine,  
and a friend loyal to the death;  
bliss to the lowest worm she gave,  
and the cherub stands before God.*

*Joyously, as His dazzling suns  
traverse the heavens,  
so, brothers, run your course,  
exultant, as a hero claims victory.*

(Endnotes)

<sup>1</sup> The initial three lines were added by Beethoven in 1823.

# Translation



Friedrich von Schiller

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
wir betreten feuertrunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder  
was die Mode streng geteilt:  
alle Menschen werden Brüder  
wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen,  
diesen Kuss der ganzen Welt!  
Brüder, über'm Sternenzelt  
muss ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Über Sternen muss er wohnen.

Freude, schöner Götterfunken...

Text by Friedrich von Schiller

*Oh joy, pure spark of God,  
daughter from Elysium,  
with hearts afire, divine one,  
we come to your sanctuary.  
Your heavenly powers reunite  
what custom sternly keeps apart:  
all mankind become brothers  
beneath your sheltering wing.*

*Be enfolded, all ye millions,  
in this kiss of the whole world!  
Brothers, above the canopy of stars  
must dwell a loving Father.*

*Do you fall down, ye millions?  
In awe of your Creator, world?  
Go seek Him beyond the stars!  
For there assuredly He dwells.*

*O joy, pure spark of God, etc.*

English translation Anthony Cane © 2000

# WASO Philanthropy

## WASO Turns 90!

WASO Philanthropy continues to grow and in our 90th anniversary year we feel the enthusiasm and pride of our philanthropic community. The fine level of musicianship on stage, the quality of our visiting artists and the increased breadth of our Education & Community Engagement programs would not be possible without your support.

It is our Patrons' generosity and ongoing commitment that sustains the finest live classical music in Western Australia, and for that we thank you.

We invite you to become a WASO Patron in our 90th anniversary year.

Patrons help sustain the artistic vibrancy we see under the stewardship of Principal Conductor, Asher Fisch and enjoy a special relationship with the Orchestra, receiving unique access and exclusive opportunities to enrich their orchestral experience.

There are many different ways to support your Orchestra. We invite you to get in touch with our Executive Manager, Philanthropy, Alecia Benzie on (08) 9326 0020 or [benziea@waso.com.au](mailto:benziea@waso.com.au) to discuss which of our programs might suit your philanthropic vision best. We look forward to bringing you into our world.

## Orchestral Partnerships

### Supporting a Chair in the Orchestra

In our 90th Anniversary year, one focus for WASO Philanthropy is to get you, our audiences, closer to our musicians! Our musicians are the heart and soul of WASO - they are highly talented, hard working professionals who are passionate about the presentation of the finest classical music in Perth, and they would love to get to know you better.

Our new Orchestral Partnerships program gives Patrons the opportunity to develop a closer relationship with the Orchestra and the musician whose Chair they are supporting.

Our Orchestra sounds better than it ever has, and if you want to join in helping us continue on this upward path, an Orchestral Partnership might just be for you!



These partnerships often last for many years and can be deeply gratifying experiences for both patrons and musicians. For further details or to arrange your gift, please go to [waso.com.au/supportus](http://waso.com.au/supportus) or contact Jacinta Sirr on (08) 9326 0014 or [sirrj@waso.com.au](mailto:sirrj@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.

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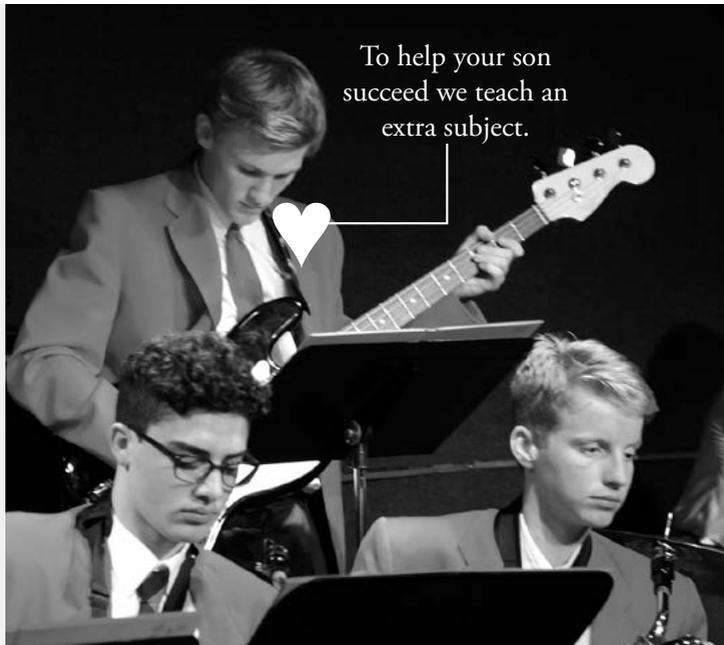
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