



West Australian
Symphony Orchestra

Absolute Beethoven

MORNING SYMPHONY SERIES

Thursday 5 March 2020, 11am
Perth Concert Hall

MSWA MASTERS SERIES

Friday 6 & Saturday 7
March 2020, 7.30pm
Perth Concert Hall



Wesfarmers Arts
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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

Absolute Beethoven

BEETHOVEN *Consecration of the House Overture* (10 mins)

BEETHOVEN *Coriolan Overture* (8 mins)

BEETHOVEN *Symphony No.7* (36 mins)

Poco sostenuto – Vivace

Allegretto

Presto – Trio – Presto – Trio – Presto

Allegro con brio

Ludovic Morlot conductor

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker Cecilia Sun (see page 16 for her biography). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.

Absolute Beethoven

BEETHOVEN *Coriolan Overture* (8 mins)

ADAMS *Absolute Jest* (25 mins)

Interval (25 mins)

BEETHOVEN *Symphony No.7* (36 mins)

Poco sostenuto – Vivace

Allegretto

Presto – Trio – Presto – Trio – Presto

Allegro con brio

Ludovic Morlot conductor

Australian String Quartet

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Cecilia Sun (see page 16 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Wesfarmers Arts Meet the Artist

Enjoy a conversation with Ludovic Morlot post-concert Saturday night in the Terrace Level Foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on Monday, 23 March 2020 at 1pm AWST (or 10am online). For further details visit abc.net.au/classic



2020 Upcoming Concerts



Dances with Daphnis

Thu 12 March 11am
Fri 13 & Sat 14 March 7.30pm
Perth Concert Hall

The sun rises on Debussy's daydreaming faun as acclaimed French conductor Ludovic Morlot returns to WASO with this blissful program. Music of high spirits and delicious melodies culminates in Ravel's irresistible depiction of lovers at daybreak that will dance into your heart.

DEBUSSY *Prélude à l'après-midi d'un faune*
LISZT Piano Concerto No.2 (Evening concerts only)
POULENC *Les biches* – Suite
RAVEL *Daphnis et Chloé* – Suite No.2

Ludovic Morlot conductor
Jayson Gillham piano (Evening concerts only)

**TICKETS
FROM \$30***



Ben Folds with WASO

Mon 16 & Tue 17 March 7.30pm
Perth Concert Hall

One of the major music influencers of his generation, piano pop sensation Ben Folds delivers a cavalcade of hits, like 'Landed', 'Capable of Anything', and 'Luckiest' fifteen years after his first ever orchestral concert right here in Perth. There is no better way to experience one of the modern world's most distinctive singer-songwriters than with the full power of WASO.

Ben Folds piano/vocals
Nicholas Buc conductor

**TICKETS
FROM \$45***



MSWA MASTERS SERIES

Asher Fisch, Mozart and Bruckner

Fri 20 & Sat 21 March 7.30pm
Perth Concert Hall

We begin with Mozart's much-loved Sinfonia Concertante for violin and viola. Together WASO Concertmaster Laurence Jackson and Principal Viola Daniel Schmitt will reveal this magical work's beauty, poetry and brilliance. Bruckner's seventh is an emotional odyssey that scales triumphant peaks and plumbs dark valleys of sorrow.

MOZART Sinfonia Concertante
BRUCKNER Symphony No.7

Asher Fisch conductor
Laurence Jackson violin
Daniel Schmitt viola

**TICKETS
FROM \$30***

BOOK NOW – 9326 0000 – waso.com.au

Asher Fisch appears courtesy of Wesfarmers Arts.

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

West Australian Symphony Orchestra



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

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.

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. 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.

We are proud to call Perth Concert Hall home.

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WASO On Stage

VIOLIN

Laurence Jackson

Concertmaster

Semra Lee-Smith

A/Assoc Concertmaster

Rebecca Glorie

A/Principal 1st Violin

Zak Rowntree*

Principal 2nd Violin

Kylie Liang

• Penrhos College

Assoc Principal 2nd Violin

Kate Sullivan

Assistant Principal

2nd Violin

Sarah Blackman

Fleur Challen

Stephanie Dean

• Marc & Nadia Geary

Amy Furfaro^

Beth Hebert

Alexandra Isted

Jane Johnston^

Sunmi Jung

Christina Katsimbardis

Ellie Lawrence

Kathryn Lee

Jasmine Middleton^

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Louise Sandercock

Jolanta Schenk

Cerys Tooby

David Yeh

VIOLA

Daniel Schmitt

Alex Brogan

Kierstan Arkleysmith

Nik Babic

Benjamin Caddy

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath

• Tokyo Gas

Eve Silver*

Melinda Forsythe°

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Anna Sarcich^

Tim South

DOUBLE BASS

Andrew Sinclair*

John Keene

Sarah Clare^

Christine Reitzenstein

Andrew Tait

Mark Tooby

FLUTE

Andrew Nicholson

• Anonymous

Mary-Anne Blades

• Anonymous

PICCOLO

Michael Waye

• Pamela & Josh Pitt

OBOE

Rachael Clegg^

Guest Principal

Liz Chee

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

Jože Rošer

Robert Gladstones

Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

TRUMPET

Brent Grapes

• Anonymous

Jenna Smith

TROMBONE

Joshua Davis

• Dr Ken Evans and

Dr Glenda Campbell-Evans

Jeremy Mazurek^

BASS TROMBONE

Philip Holdsworth

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney

Francois Combemorel

Assoc Principal

Percussion & Timpani

HARP

William Nichols^

PIANO

Adam Pinto^

CELESTE

Emily

Green-Armytage^

★Section partnered by

°Chair partnered by

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

Principal
Associate Principal
Assistant Principal
Contract Musician*
Guest Musician^

About The Artists

Ludovic Morlot Conductor

Following eight years as Music Director, Ludovic Morlot is now Conductor Emeritus of the Seattle Symphony. Ludovic is an Associate Artist of the BBC Philharmonic Orchestra and Artistic Director of the National Youth Orchestra of China. This season Ludovic will make his subscription debut with the Philadelphia Orchestra and return to the Los Angeles, BBC, Seoul and Bergen Philharmonic and Vienna Symphony Orchestras. Ludovic has a strong commitment to working with young musicians and this season conducts student orchestras at Yale University and at the Royal Academy of Music in London, as well as returning to the Aspen Festival.



Photo: Sim Canetty-Clarke

Ludovic has conducted the Berliner Philharmoniker, Royal Concertgebouw, Czech Philharmonic, Dresden Staaksapelle, London Philharmonic, Budapest Festival, Tokyo Philharmonic and Melbourne Symphony Orchestras.

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Australian String Quartet

For 35 years, the Australian String Quartet (ASQ) has created unforgettable string quartet performances for national and international audiences.

Dedicated to musical excellence with a distinctly Australian flavour, our purpose is to create chemistry and amplify intimacy through experiences that connect people with string quartet music.

From our home base at the University of Adelaide's Elder Conservatorium of Music, we reach out across Australia and the world to engage people with an outstanding program of performances, workshops, commissions and education projects.

Our distinct sound is enhanced by a matched set of 18th century Guadagnini instruments, handcrafted by Giovanni Battista Guadagnini between c.1743 and 1784 in Turin and Piacenza, Italy. These precious instruments are on loan for our exclusive use through the generosity of UKARIA.

Six masterworks by Beethoven, Dutilleux, Dvořák, Janáček and Mozart, as well as two world premieres of new Australian music by Anne Cawrse and Ross Edwards, and a tour with acclaimed pianist Konstantin Shamray make up our three major National Tours in 2020.

Looking beyond, our ground-breaking Close Quarters series continues with more compelling partnerships and our regional festivals travel again to Dunkeld and Margaret River, and for the very first time, to the shire of Dungog in New South Wales.



Photo: Jacqui Way

We are thrilled to join creative forces with Sydney Dance Company for a brand new work, and in the 250th year since the great composer's birth, Beethoven is celebrated with a series of special events across the country including special performances at the Perth Festival, and with the West Australian Symphony Orchestra.

At home in South Australia, we continue our work as Quartet-in-Residence at the University of Adelaide's Elder Conservatorium of Music with projects including the annual ASQ Day at Elder, and performances as part of the Elder Hall Lunchtime Concert series, and Mornings at UKARIA will continue to bring the sounds of the string quartet to the beautiful landscape of the Adelaide Hills.

Dale Barltrop plays a 1784 Guadagnini Violin, Turin
Francesca Hiew plays a 1748-49 Guadagnini Violin, Piacenza

Stephen King plays a 1783 Guadagnini Viola, Turin
Sharon Grigoryan plays a c.1743 Guadagnini Violincello, Piacenza 'Ngeringa'

About The Music

Ludwig Van Beethoven

(1770-1827)

Consecration of the House Overture,
Op.124

Beethoven composed his *Consecration of the House Overture* for the opening of one of Carl Friedrich Hensler's Vienna theatres, the Josephstadt, on 3 October 1822. The plan was to re-use Beethoven's music for *The Ruins of Athens*, written for another theatre opening in 1811, but with a few new numbers, including this overture.

The overture is a masterly incorporation of what Beethoven had learnt from Baroque **counterpoint** within the style of a Classical-era overture. 'No other work [of Beethoven's]' says William Kinderman, 'displays [Handel's] influence more clearly...in its lucid counterpoint, formal breadth, and festive solemnity.' The work begins in the manner of a French overture with an expansive slow introduction which sets out a number of themes before arriving at the allegro proper, an exuberant display of two- and three-part counterpoint.

This work, though composed hurriedly, nevertheless belongs with other masterpieces of Beethoven's late period. In April or May 1824, Beethoven wrote to Hensler, asking him to send back the parts for the overture: 'I am going to have the same performed at a concert, and



as I have a larger orchestra, the parts must be doubled, so instead of your parts, written in great haste and very untidily by the copyists, you will receive clean copies.' This overture had already opened a theatre, now it would begin a concert, and an important one at that: the performance on 7 May 1824 that would see the premiere of the Ninth Symphony. It really is a lustrous opener.

Adapted from a note by Gordon Kalton Williams
© 2011

First WASO performance: 15 January 1955.
John Farnsworth Hall conducting.

Most recent WASO performance: 22 November 1986.
Jiří Stárek conducting.

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

Glossary

Counterpoint – two or more lines of music or melodies that are played at the same time. Music which uses counterpoint is said to be 'contrapuntal'. 'Imitative' counterpoint is when the various parts are playing similar or identical melodies one after the other – canons and fugues are examples.

Overture – this term has two quite distinct meanings. It refers to an instrumental composition acting as an introduction to an opera or oratorio; it also refers to a stand-alone orchestral work with a descriptive title which the music illustrates in some way. These two genres are often referred to as the dramatic overture and the concert overture respectively.

Ludwig Van Beethoven

(1770-1827)

Coriolan Overture, Op.62

After the unsuccessful first production of his only opera, *Fidelio*, Beethoven channelled his composing for the theatre into incidental music for the plays of others – above all the **overtures** to *Coriolan* (1807) and *Egmont* (1810). Both plays readily captured the imagination of the passionate and committed composer in this middle period of his creative life. Beethoven in his overtures seized on the vital principles of conflict and summed them up in powerful, musically self-sufficient tone poems.

He composed the *Coriolan* overture for a drama by Heinrich Collin, a contemporary poet doubtless familiar with Shakespeare's *Coriolanus*, which was written on very similar lines. The title character of both plays is one Gaius Marcius, a Roman general who was bestowed the honorary name of Coriolanus following his conquest of the Volsci people of Corioli. When he is banished from Rome for tyrannical conduct, he leads the Volsci against Rome and is subsequently executed (in Collin's version he commits suicide).

Powerful **chords** in the overture's introduction reflect the iron determination of the hero in his resolve to reconquer and restore peace to Rome, and his stern



rejection of embassies from the city which he now holds under siege. Subsequent vacillating figures reveal the self-doubt that tortures him at the thought of the famine-stricken Roman people and the pleadings of his family. The conflict in his mind is worked out in a powerful development which leads to gradual disintegration and a swift final collapse at the recognition that only the sacrifice of his own life will bring peace without loss of honour.

© Anthony Cane

First WASO performance: 12 August 1944.
Lionel Lawson conducting.

Most recent WASO performance: 28-29 June
2013. Rory MacDonald conducting.

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

Glossary

Chord – three or more notes played together.

Overture – this term has two quite distinct meanings. It refers to an instrumental composition acting as an introduction to an opera or oratorio; it also refers to a stand-alone orchestral work with a descriptive title which the music illustrates in some way. These two genres are often referred to as the dramatic overture and the concert overture respectively.

About The Music

John Adams

(Born 1947)

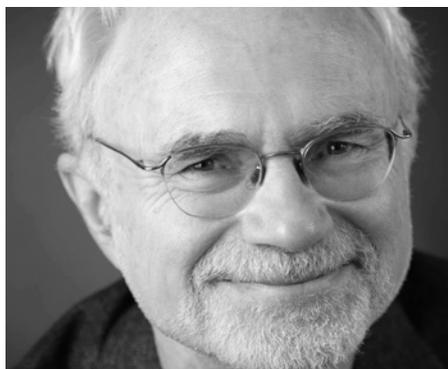
Absolute Jest

Absolute Jest for string quartet and orchestra

John Adams' music often grows out of his engagement with particular works from the past including vernacular music – march, hymn and jazz ballad. Early pieces like *Shaker Loops* and *Christian Zeal and Activity* elaborate patterns out of fragments of Nonconformist hymnody; *Grand Pianola Music* reaches its fulfilment in a rolling, big-hearted popular tune.

In 1979 Adams began the series of large-scale orchestral works such as *Short Ride in a Fast Machine* and *Harmonielehre* (whose title references the teaching method of Arnold Schoenberg) that spring from a confident, optimistic energy embodied in the use of large-scale fields of stable diatonic harmony; by the early 1990s, in his Chamber Symphony, Adams explores more introspective, and occasionally darker, worlds in a piece that encompasses references to Schoenberg and the scores of Warner Bros. cartoons.

Adams has written about how it is a rite of passage as a 'classical composer...to share the bed' with one of the canonical figures. And they don't come more canonical than Beethoven, whose 'ecstatic energy' has frequently given Adams 'powerful, archetypal experiences'. It was, however, a performance of Stravinsky's *Pulcinella* by the San Francisco Symphony under Michael Tilson Thomas that got Adams thinking about taking 'musical artefacts from the past' and, as he says of Stravinsky, working them 'into his own highly personal language'.



For this commission, to celebrate the San Francisco Symphony's centenary in 2011-12, Adams resolved to write a **concerto grosso** for string quartet and orchestra. Having, as he says, 'loved the Beethoven string quartets since I was a teenager [...] crafting something out of fragments of Opus 131, Opus 135 and the *Grosse Fuge* (plus a few more familiar "tattoos" from his symphonic scherzos) was a totally spontaneous act for me'. Fully aware of the logistical challenges, and the significant differences between chamber and orchestral performance, Adams allows for discreet enhancement of the quartet's sound, and carefully orchestrates so as not to overwhelm it.

The reliance on Beethovenian scherzos ('jokes') lies, of course, behind the somewhat enigmatic title, and Adams relates that some early audience members and critics inferred from the title that there was no more to the work than a 'backslapping joke'. In fact, one critic expressed 'disgust at the abuse of Beethoven's great music'.

But Adams was in no way seeking to make fun of Beethoven (other than the fun that is there already), nor to distort Beethoven's music to make a political or aesthetic point. He states, 'The "jest" of the title should be understood in terms of its Latin meaning, *gesta*: doings, deeds, exploits. I like to think of "jest" as indicating an exercising of one's wit by means of imagination and invention.'

The first of the work's five linked sections begins in mystery: the timpanist quietly but insistently gives out the rhythmic cell from the scherzo of Beethoven's Ninth Symphony under a glinting trio of cowbells, harp and piano in mean-tone tuning (that is, not the 'equal temperament' preferred since the late 18th century). This creates a texture of gleaming stillness despite the music's tempo, from which the 'Ninth' fragment and one from the scherzo of Beethoven's C-sharp minor quartet, Op.131 emerge, using Adams' trademark shifts of metrical emphasis and sudden cuts between the solo and orchestral groups. After three sections in fast, energetic tempos, which introduce fragments of the scherzo from the String Quartet in F, Op.135, a section marked *Meno mosso* creates a quite different atmosphere: relentless bounding is succeeded by more chromatic and pensive motifs drawn from the opening movement of Op.131, which is cross-bred with material from the *Grosse Fuge*, Op.133 (the original finale of Op.130).

Overall, *Absolute Jest* is a set of free variations but here the material is treated fugally – that is, according to rules of **counterpoint** that might seem to undermine the spontaneity of variations form. In fact, though, Adams is merely echoing the formal experiment of the finale of Beethoven's Ninth Symphony, which brings together free elaboration and strict counterpoint, as well as popular manners and 'learned' formality. Raw energy reasserts itself in the finale, which consists of *vivacissimo* and *prestissimo* sections that allude to the powerfully repeated opening chords of the 'Waldstein' Sonata, Op.53 (inspired by the memory of Adams' son practising), but the last word is given to the gentle chiming of the harp, piano and cowbells.

© Gordon Kerry 2017

No WASO performances to date.

Instrumentation: two flutes and piccolo, two oboes and cor anglais, two clarinets and bass clarinet, two bassoons and contrabassoon; four horns, two trumpets, two trombones; timpani and percussion; harp, celesta, piano, string quartet and strings.

YOU MAY ALSO ENJOY

OLIVIA DAVIES *New Work*
featured in *Gil Shaham Plays Brahms*
Fri 3 & Sat 4 July 2020

Glossary

Concerto grosso – a kind of 17th- or 18th-century concerto where instead of having one solo instrument, there is a group of solo instruments contrasting with the full orchestra.

Counterpoint – two or more lines of music or melodies that are played at the same time. Music which uses counterpoint is said to be 'contrapuntal'. 'Imitative' counterpoint is when the various parts are playing similar or identical melodies one after the other – canons and fugues are examples.

About The Music

Ludwig Van Beethoven

(1770-1827)

Symphony No.7 in A Major, Op.92

Poco sostenuto – Vivace

Allegretto

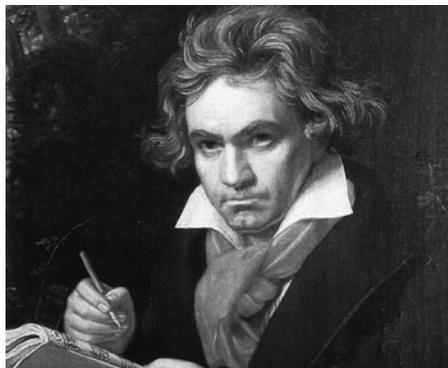
Presto – Trio – Presto – Trio – Presto

Allegro con brio

Five years after the premieres of the Fifth and Sixth Symphonies, Beethoven introduced the Seventh, together with 'battle symphony' *Wellington's Victory*, Op.91, on 8 December 1813. The occasion was a concert in Vienna's University Hall to raise money for Austrian soldiers recently wounded helping to expel Napoleon's army from Germany. Beethoven wrote an open letter of thanks to eminent colleagues who generously condescended to play under his direction, including Hummel, Meyerbeer, Spohr and Salieri:

It was a rare assembly of first-class musicians, each impelled not only by craft but also patriotic fervor to benefit the Fatherland, without concern for rank or precedence ... Had I not composed the music myself, I would have been as happy as Mr Hummel to take my place at the drum!

The third-last symphony is a kind of mirror image of the Third. The Napoleonic Third is spacious and heroic (in E flat, a minor third above C), the Seventh (in A major, a minor third below C) all energy and bluster, animated by sheer rhythmic propulsion.



Wagner labelled it 'the apotheosis of the dance', though so intense is Beethoven's focus on distinctive rhythms that it often leaves conventional dance far behind. That Beethoven might have been drunk, deaf, or daft when he composed it were all possibilities reportedly considered by his colleagues. Weber is supposed to have said 'ripe for the madhouse', and another wondered later whether 'in the last period, he succumbed to a kind of insanity, that his assertive contrasts, vehement expressiveness, and sheer insistence, rankle so?'

Beethoven composed the Seventh during two high summers – sketching it in 1811 and finishing it in 1812 – while, on doctor's orders, visiting a succession of picturesque Czech health resorts. In August 1812, he reported to his pupil, Archduke Rudolph: 'In Teplitz I heard the military band play four times a day – the only musical report to offer you. Otherwise, I spent a good deal of time with Goethe.'

Goethe wrote to his wife that he had seldom met a 'more focused, fervent artist', though to a musical friend he added: 'But he is completely uncontrollable ... although because of his loss of hearing he can be excused, and pitied. As it is, he is naturally laconic, doubly so because of his misfortune.' Meanwhile, Beethoven boasted he gave his senior a lesson in egalitarianism. Strolling through the spa gardens, they saw a crowd form as the imperial family walked by. Goethe, by far the more eminent of the pair and a seasoned courtier, removed his hat and was ignored. But Beethoven, 'hat firmly on my head ... pushed through the crowd, Archduke Rudolph doffed his hat, and the Empress herself came to greet me'.

Resonances of an idealised Teplitz military band and Beethoven's egalitarian spirit can be heard especially in the minor-key *Allegretto*, whose simple, solemn tune and straightforward treatment struck such a popular chord that it was regularly excerpted by real bands for use as a funeral march. He introduces another disarmingly simple tune in the middle of the scherzo's trio, according to one of Beethoven's clerical friends, borrowed from a hymn traditionally sung by pilgrims to the shrine at Mariazell.

During the Second World War, the Seventh was one of the Beethoven works enlisted to help boost patriotic fervour here in Australia. Bernard Heinze conducted performances and radio broadcasts of it with orchestras around the country as part of a nationwide Beethoven Festival. Reaching Perth in winter 1944, its effect on audience morale was electric, as the *West Australian* reviewer noted: 'Even the desolate anti-climax of a late bus, and frigid lower extremities, was mitigated by the persistence in one's pulse and brain of the finale. Professor Heinze had whirled his forces up-to-time through these tremendous Olympian transports, ending ... on a note of high exhilaration.'

Graeme Skinner © 2014

First WASO performance: 8 July 1944. Bernard Heinze conducting.

Most recent WASO performance: 16-18 March 2017. Daniel Cohen conducting.

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

YOU MAY ALSO ENJOY

BEETHOVEN Symphony No.6 *Pastoral*

featured in *Beethoven's Pastoral
Symphony*
Fri 5 & Sat 6 June 2020

About The Speaker

Cecilia Sun

Pre-concert Speaker

Dr. Cecilia Sun is a lecturer at the University of Western Australia Conservatorium of Music. A pianist as well as a musicologist, she holds doctoral degrees in both from the Eastman School of Music and UCLA. As a performer, she specializes in historical pianos and the performance practices

of the 18th and 19th centuries. She is currently co-artistic director of UWA's Irwin Street Collective, which is focused on the research and performance of historically informed repertoire. Other areas of scholarly interest include experimental music, women in music, and music and politics.

Timeline of Composers & Works



Your Concert Experience

FOR THE ENJOYMENT OF ALL

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

- When the conductor walks onto the stage
- After the completion of each piece and at the end of the performance

When you need to cough, try to do it discreetly. Cough lozenges are available from the WASO Ticket Collection Desk before each performance and at the interval.

Hearing aids that are incorrectly adjusted may disturb other patrons, please be mindful of those around you.

Mobile phones and other electronic devices need to be switched off or silenced throughout the performance.

Photography, sound and video recordings are permitted prior to the start of the performance.

Latecomers and patrons who leave the auditorium will be seated only after the completion of a work.

Moving to empty seats. Please do not move to empty seats prior to the performance as this may affect seating for latecomers when they are admitted during a suitable break.

FOOD & BEVERAGES

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.

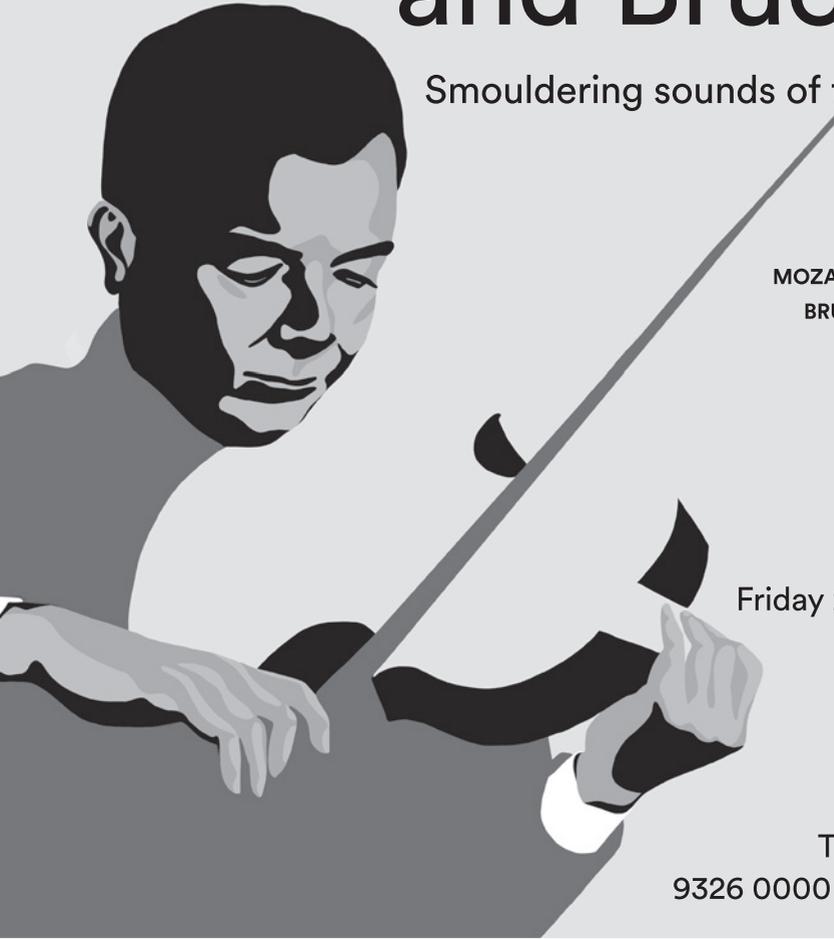


West Australian
Symphony Orchestra

MSWA MASTERS SERIES

Asher Fisch, Mozart and Bruckner

Smouldering sounds of the symphony



MOZART Sinfonia Concertante
BRUCKNER Symphony No.7

Asher Fisch conductor
Laurence Jackson violin
Daniel Schmitt viola

Friday 20 & Saturday 21
March 7.30pm
Perth Concert Hall

Tickets from \$30*
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Wesfarmers Arts
Principal Partner



WE KNOW NEURO



Australia
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for the Arts



Asher Fisch appears courtesy of Wesfarmers Arts. *A one-off handling fee of \$6.60 per transaction applies to all web, phone and mail bookings. A fee of \$3.85 applies to over the counter bookings. An additional fee of \$4.40 per transaction applies for delivery via Registered Post.

Meet The Musician

Kierstan Arkleysmith

Viola

Can you remember your first performance?

My teacher had studio concerts regularly but my first big performance was for my Grade 1 class; I teamed up with my friend who played the piano and we played 'The Happy Farmer'.

How did you find yourself playing the viola?

My mother succumbed to my pestering to learn the violin after about a year. Somewhere along the line I noticed that the people I wanted to be played the viola and not the violin, so I thought clearly that $2 + 2 = 7$ and asked to change. I was dissuaded at the time and subsequently for a number of reasons, including size, I didn't actually change instruments until I had finished my music degree on violin.

What concert are you most looking forward to in the upcoming 2020 season and why?

I love the energy of John Adams' *Absolute Jest* for String Quartet and Orchestra in Masters 1, and I'm looking forward to hearing our new principal viola, Daniel Schmitt play the Mozart Sinfonia Concertante in Masters 2, but I'm a fan of Dvorčák so I think Masters 4 will be one I look forward to the most, especially as that one also has a world premiere on the program and Gil Shaham playing Brahms!



Which musician(s) do you admire? Why?

The musicians I really admire are some of the buskers in the big city subways whose playing is so captivating that you're compelled to stop and listen.

What do you enjoy most about your career?

I love the fact that doing something I enjoy also brings joy to the audience.

How do you feel after a concert?

Usually I'm pretty hungry... we used to get cake in the concert hall cafe after concerts before joining everyone else in the bar.

Where was your last holiday destination?

Home, and it was fabulous!

What do you find is the most rewarding aspect of passing on your skills to the next generation?

The knowledge that people will always want to play and hear music, and that orchestras will continue to exist.

WASO's Community Engagement & Education program continues to be the largest and far reaching of any Orchestra in Australia. These programs speak to the heart of our company mission to touch souls and enrich lives through music. In 2019, our Community Engagement Department proudly

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For more information about WASO's Education & Community Programs, please visit waso.com.au/education-community

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

In 2019, 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

WASO's Annual Giving Fund

Donations remain vital for WASO to present inspiring and joyful concerts and continue to powerfully impact the lives of so many people in Western Australia. In particular, donations to our Annual Giving fund are fundamental to the daily operations of the Orchestra in helping to cover our core operating costs.

As a not-for-profit, charitable organisation, we are extremely proud to be supported by many individuals who each year renew their gift to our Annual Giving fund. Your Orchestra would be a very different one without this ongoing support.

Gifts to WASO's Annual Giving fund support our ability to achieve artistic excellence, secure the finest guest conductors and soloists, present a diverse program of Education & Community Engagement activities across WA and work in partnership with the opera and ballet companies.

This year we invite you to become, or renew as, a WASO Patron by making a donation to our Annual Giving fund. Those who give \$500 or above in a year are acknowledged as WASO Patrons and enjoy opportunities to experience the Orchestra from different perspectives – not just from the auditorium – through invitations to exclusive Patron events, getting to know our musicians and fellow music lovers.

Want to join our community and become a WASO Patron?

If you wish to become a Patron, renew for 2020 or increase your current gift, please contact Jacinta Sirr-Williams on 9326 0014 or sirrj@waso.com.au. It is also quick and easy to make a donation online at waso.com.au/supportus or you can make a donation at the Box Office with your ticket purchase. All donations over \$2 are fully tax deductible.

Patrons & Friends Fundraising Event

Alex Brogan & Louise Sandercock Talk Violas & Violins

Tuesday 24 March | 6pm
Aquinas College
\$45 | Contact the WASO Box Office
on 9326 0000

For all Patrons, Friends & Bequestors

As we welcome you back from the summer break, hear from the musicians you supported with the 2019 Friends of WASO Scholarship: Associate Principal Viola, Alex Brogan and Tutti Violin, Louise Sandercock, as they recount stories of their travels and learnings.

Both Alex and Louise will shed some light on their travels whilst on their respective



trips, supported by the 2019 Friends of WASO Scholarship, before treating the audience to a short performance each.

The evening includes a glass of Margaret River wine and canapes.

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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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

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