



West Australian
Symphony Orchestra
CELEBRATING 90 YEARS

Tchaikovsky's Fourth Symphony

MORNING SYMPHONY SERIES

Thu 5 Apr 2018, 11am
Perth Concert Hall

Ingrid Fliter Plays Mendelssohn

MACA LIMITED CLASSICS SERIES

Fri 6 & Sat 7 Apr 2018, 7.30pm
Perth Concert Hall



Wesfarmers Arts
Principal Partner



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MORNING SYMPHONY SERIES

Tchaikovsky's Fourth Symphony

SHOSTAKOVICH *Festive Overture* (6 mins)

TCHAIKOVSKY Symphony No.4 (44 mins)

*Andante sostenuto – Moderato con anima – Moderato assai,
quasi Andante – Allegro vivo*

Andantino in modo di canzona

Scherzo (Pizzicato ostinato) – Allegro

Finale (Allegro con fuoco)

Dan Ettinger conductor

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Tim White (see his biography on page 16). The Pre-concert Talk will take place at 9.40am in the Auditorium.

Listen to WASO

This performance is being recorded for broadcast on ABC Classic FM on Sunday 15 April 2018 at 12pm AWST (or 10am AEST online). For further details visit abc.net.au/classic

Ingrid Fliter Plays Mendelssohn

SHOSTAKOVICH *Festive Overture* (6 mins)

MENDELSSOHN Piano Concerto No.1 (21 mins)

Molto allegro con fuoco

Andante

Presto – Molto allegro e vivace – Tempo I

Interval (25 mins)

TCHAIKOVSKY Symphony No.4 (44 mins)

*Andante sostenuto – Moderato con anima – Moderato assai,
quasi Andante – Allegro vivo*

Andantino in modo di canzona

Scherzo (Pizzicato ostinato) – Allegro

Finale (Allegro con fuoco)

Dan Ettinger conductor
Ingrid Fliter piano

Wesfarmers Arts Pre-concert Talk

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

Wesfarmers Arts Meet the Artist

Enjoy a conversation with Ingrid Fliter post-concert Friday night in the Terrace Level Foyer.

Listen to WASO

This performance is being recorded for broadcast on ABC Classic FM on Sunday 15 April 2018 at 12pm AWST (or 10am AEST online). For further details visit abc.net.au/classic

2018 Upcoming Concerts



SPECIAL EVENT

A Symphonic Tribute to Comic-Con

Fri 13 April 8pm
Perth Concert Hall

The Comic-Con phenomenon meets orchestra, featuring your favourite scores from Game of Thrones, Star Wars, Dr Who, Final Fantasy and more!

Christopher Dragon conductor

This is a concert performance and does not include projections on a screen.

**TICKETS
FROM \$39***



FAMILY

Carnival of the Animals

Sun 10 June 1pm & 3pm
Perth Concert Hall

WASO turns Perth Concert Hall into a sumptuous zoo for these performances, featuring the celebrated puppetry of Spare Parts Puppet Theatre and poetry 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***



MACA LIMITED CLASSICS SERIES

A Night in Vienna

Fri 15 & Sat 16 June 7.30pm
Perth Concert Hall

Be swept away by the lilting waltzes of Johann Strauss Jr., seduced by the charming violin music of Fritz Kreisler, and dazzled by the sophisticated elegance of Richard Strauss. Repertoire includes:

KREISLER *Viennese Rhapsodic Fantasietta*

STRAUSS, R. *Der Rosenkavalier*: Suite

STRAUSS, JOSEF *Die Libelle*

STRAUSS, J. II *On the Beautiful Blue Danube*

Asher Fisch conductor

Alexandre Da Costa violin (pictured) (WASO debut)

**TICKETS
FROM \$33***

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Asher Fisch appears courtesy of Wesfarmers Arts.

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.

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

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WASO On Stage

VIOLIN

Laurence Jackson
Concertmaster

Semra Lee-Smith
A/Assoc Concertmaster

Graeme Norris
A/Assistant Concertmaster

Rebecca Glorie
A/Principal 1st Violin

Zak Rowntree*
Principal 2nd Violin

Kylie Liang
Assoc Principal 2nd Violin

Kate Sullivan
Assistant Principal

2nd Violin

Sarah Blackman

Hannah Brockway

Fleur Challen

Stephanie Dean

Beth Hebert

Alexandra Isted

Jane Johnston°

Sunmi Jung

Christina

Katsimbardis

Ellie Lawrence

Eliza McCracken^

Andrea Mendham^

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Ken Peeler

Louise Sandercock

Jane Serrangeli

Kathryn Shinnick

Bao Di Tang

Cerys Tooby

Teresa Vinci

David Yeh

VIOLA

Alex Brogan
A/Principal Viola

Benjamin Caddy
A/Assoc Principal Viola

Nik Babic

Sally Bond^

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Katherine Potter^

Helen Tuckey

Aaron Wyatt^

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

Caitlin Bass^

Elizabeth Browning^

Louise Elaerts

Christine

Reitzenstein

Andrew Tait

FLUTE

Andrew Nicholson
Mary-Anne Blades

PICCOLO
Michael Waye

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
Chair partnered by
Sue & Ron Wooller

Adam Mikulicz

CONTRABASSOON
Chloe Turner

HORN
David Evans
Robert Gladstones
Principal 3rd Horn

Julia Brooke
Doree Dixon^
Francesco Lo Surdo

TRUMPET

Brent Grapes
Chair partnered by NAB
Peter Miller
Benjamin Noonan^

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

BASS TROMBONE
Philip Holdsworth

TUBA
Cameron Brook

TIMPANI
Alex Timcke

PERCUSSION
Brian Maloney
Chair partnered by
Stott Hoare

Mathew Levy^
Amanda Dean^
Paul Tanner^

HARP
Sarah Bowman

*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



Photo: Hans Joerg Michel 2014

Dan Ettinger Conductor

Dan Ettinger is currently Chief Conductor and General Music Director of the Stuttgart Philharmonic Orchestra, Conductor Laureate of the Tokyo Philharmonic Orchestra and Principal Guest Conductor of the Israel Symphony Orchestra. He was Music Director of Mannheim Opera House 2006–16 and previously Assistant to Daniel Barenboim at Berlin State Opera.

He has conducted at many of the world's most prestigious opera houses and made his debut at Opéra Bastille in 2011, the Royal Opera House, Covent Garden in 2010, Metropolitan Opera in 2009/10 and New National Theatre Tokyo where he has conducted Wagner's *Ring cycle*.

Appearances so far this year have included *La traviata* at Opéra Bastille and *Tosca* at Covent Garden. Recordings include a DVD of the *Ring* directed by Achim Freyer, and performances with the Tokyo Philharmonic of Tchaikovsky, Brahms, Schumann, Mahler and Beethoven.



Photo: Sussie Ahlburg

Ingrid Fliter Piano

Born in Buenos Aires, Ingrid Fliter first came to international attention when she won the 2006 Gilmore Artist Award. She was a laureate of Italy's Ferruccio Busoni Competition and silver medallist at the 2000 Frederic Chopin Competition in Warsaw.

She has performed with orchestras including the Cleveland Orchestra, Los Angeles Philharmonic, Royal Stockholm Philharmonic, and Philharmonia, among many others, and given recitals at venues such as Wigmore Hall, the Salzburg Festspielhaus and Carnegie Hall. From Perth she travels to New Zealand to perform Mendelssohn with the Auckland Philharmonia, Kalamazoo Michigan to perform Messiaen's *Quartet for the End of Time* at the Gilmore Keyboard Festival and Vancouver to perform Falla. Her recordings reflect her reputation as a pre-eminent interpreter of Chopin. She has recorded Mendelssohn's Piano Concerto No.1 (coupled with Schumann's concerto), a recording that was released in 2016.

About The Music

Dmitri Shostakovich

(1906 -1975)

Festive Overture, Op.96

Arguably the 20th century's greatest symphonist, Shostakovich lived through the dramatic social and political upheavals surrounding the creation of the Soviet Union and the rise and decline of the Stalinist state. The young Shostakovich was one of the leaders of the Russian avant-garde, but after official denunciation, began to write in a seemingly more populist manner, now believed by many to disguise a more caustic, critical agenda.

That, however, doesn't explain the lighter tone of this work. Stalin had died in 1953, and Shostakovich had recently scored a success with his Tenth Symphony when he received a last-minute commission in 1954 to compose this work, intended by the Bolshoi Theatre to celebrate the 37th anniversary of the October Revolution. Shostakovich composed the **overture** in a few days after the conductor, Vasili Nebol'sin, found himself without a suitable work with which to open the concert.

The music begins with a **fanfare** that owes its brilliance to the trumpets and its stateliness to the horns. Building to a full orchestral flourish, it heralds the overture proper – a racing **Presto** with two main themes. Two clarinets spin out a beckoning melody. The mood broadens



when cellos and a solo horn present a new expressive and song-like tune, but the strings will not concede the tempo, keeping frantic pace with off-beat **pizzicato**.

The return of the fanfare temporarily restores the grandeur of the opening. But the festive mood wins out: we are hurtled to the end in the company of the noble theme, double time!

Symphony Australia © 2000

First performance: 6 November 1954, Moscow. Vasili Nebol'sin, conductor.

First WASO performance: 21 February 1960. John Farnsworth Hall, conductor.

Most recent WASO performance: 14 February 2009. Matthew Coorey, conductor.

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

Glossary

Fanfare – a short, lively piece for brass instruments (e.g. trumpets) which is played at the start of an important event or to announce the arrival of an important person.

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.

Pizzicato – plucking, rather than bowing, the strings.

Presto – tempo indication meaning very fast. A movement or section of music headed as such.

About The Music

Felix Mendelssohn

(1809 – 1847)

Piano Concerto No.1 in G minor, Op.25

Molto allegro con fuoco

Andante

Presto – Molto allegro e vivace – Tempo I

This **concerto** dates from the period of what we may call Mendelssohn's 'Grand Tour' – a period of roughly four years during which Mendelssohn, entering his twenties, toured the British Isles and Europe.

Some time in the summer of 1828, Mendelssohn's parents decided that their young man needed travel to broaden his mind. It could be asked how much broadening could be needed by someone whose family home had been frequented by the likes of scientist Alexander von Humboldt, the philosopher Hegel, the actor Eduard Devrient and music critic and theorist Adolph Bernhard Marx, among others, but in any case Felix left Berlin on 10 April 1829 bound for England, Scotland and Wales. There in the British Isles he was enthusiastically received as a concert and salon pianist, and visited the famous Fingal's Cave and sketched the *Hebrides Overture*. Scotland also inspired him to begin the *Reformation Symphony*.

Mendelssohn returned briefly to Berlin before setting off on another journey. In Weimar he paid what was to be the last of his visits to Goethe, who gave him a manuscript sheet from Faust inscribed 'in friendly remembrance of happy May days in 1830', and whetted his appetite for Italy.



It was in Munich that Mendelssohn met Delphine von Schauroth who was to be the inspiration for his first piano concerto. Mendelssohn, who was in demand at soirées, records that he followed Delphine around 'like a pet lamb'. He persuaded her to play Hummel's Sonata for four hands with him and gallantly held an A flat for her because her tiny hands could not reach it. 'We flirted dreadfully,' he wrote to his sister Fanny, 'but there is no danger because I am already in love with a young Scottish girl whose name I don't know.'

The Concerto in G **minor** was actually committed to paper in the space of three days during Mendelssohn's return journey to Munich the following year. It was first performed in Munich on 17 October 1831, with Mendelssohn as soloist, before the King and Queen of Bavaria. The concert program also included his Symphony No.1 (with the newly-**orchestrated scherzo** from the Octet replacing the symphony's original scherzo) and the overture *A Midsummer Night's Dream*.

The concerto's first movement dispenses with the extended orchestral opening of Classical tradition. Its turbulent G minor calls to mind Carl Zelter's question when the 12-year-old Mendelssohn had improvised for Goethe: 'What goblins and dragons have you been dreaming about to drive you along so wildly?'

The movement's biggest surprise comes at the end, where a trumpet **fanfare** interrupts, and the piano's musing reply leads directly into the second movement, a warm, tenderly scored **Andante**.

Mendelssohn as a pianist liked to play the final movement 'as fast as possible, providing that the notes can be heard'. The movement contains passing references to the first movement in order to clinch the concerto's unity.

Some writers have claimed that this work is more virtuosic than profound. As an English witness, John Edmund Cox wrote, Mendelssohn's own playing was certainly impressive: 'Whilst in all the delicate nuances his fingers seemed to be like feathers, in those of more forcible and impetuous character there was a grasp and an élan which almost took away one's breath.' But while the First Piano Concerto overflows with the impetuosity of youth, it also provides

an early example of Mendelssohn's lifelong quest for structural unity and continuity. Many of Mendelssohn's works during the period bore the sign of literary or pictorial inspiration, yet here is a piece which works in the realm of structural as well as pianistic interest.

This concerto subsequently became one of Mendelssohn's most popular pieces. Berlioz tells the story of an Erard piano at the Paris Conservatoire which began to play the piece of its own accord after 29 contestants in a row had played it in a competition. Erard, the maker, was hastily summoned and sprinkled holy water on the piano to no avail. Nor did dismantling the piano or chopping it up have any effect; the only thing that worked was burning it.

G.K. Williams
© Symphony Australia

First performance: 17 October 1831, Munich. Composer as soloist.

First WASO performance: 3 May 1941. Bernard Heinze, conductor; Stephen Dornan, soloist.

Most recent WASO performance: 26 September 1976. Vaughan Hanly, conductor; Victor Sangiorgio, soloist.

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

Glossary

Andante – tempo indication meaning the movement or section of music should be played at a walking pace.

Concerto – a work for solo instrument and orchestra, most commonly in three movements.

Fanfare – a short, lively piece for brass instruments (e.g. trumpets) which is played at the start of an important event or to announce the arrival of an important person.

Minor and major – types of key. For example, Twinkle, twinkle little star is in a major key; Beethoven's Für Elise and Moonlight Sonata are in minor keys.

Orchestrate/d – arrange/d for orchestra. To allocate the various notes and melodies in a piece of music to different instruments in the orchestra.

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.

Scherzo – literally, a joke; a movement in a fast triple time which may involve playful elements and which, as the second or third movement in a symphony, replaced the minuet and trio.

About The Music

Pyotr Ilyich Tchaikovsky

(1840 – 1893)

Symphony No.4 in F minor, Op.36

*Andante sostenuto – Moderato con anima
– Moderato assai, quasi Andante – Allegro
vivo*

Andantino in modo di canzona

Scherzo (Pizzicato ostinato) – Allegro

Finale (Allegro con fuoco)

'The Introduction is the *kernel* of the whole symphony, without question its main idea. This is Fate, the force of destiny...' This could be a description of the beginning of Beethoven's Fifth. But the words are Tchaikovsky's and they describe the strident horn **fanfares** of his Fourth Symphony.

Tchaikovsky's patron, Nadezhda von Meck, heard in the symphony a profound emotional drama. After the premiere in 1878 she asked him whether the symphony had a definite program, a literary underpinning. Tchaikovsky had told others that the symphony's drama couldn't be formulated in words, but for von Meck, who paid his bills, he went to the trouble of finding those words.

...in truth, it is a hard question to answer... In our symphony there is a program (that is, the possibility of explaining in words what it seeks to express)...Of course, I can do this here only in general terms.

The Introduction is the kernel of the whole symphony, without question its main idea. This is Fate, the force of destiny, which ever prevents our pursuit of happiness from reaching its goal...It is invincible, inescapable. One can only resign oneself and lament fruitlessly. This disconsolate and despairing feeling grows ever stronger and more intense. Would it not be better to turn away from reality and immerse oneself in dreams?



Tchaikovsky continues, identifying musical ideas representing tender dreams and fervent hope, then a climax suggesting the possibility of happiness, before the Fate theme awakens us from the dreams...

And thus, all life is the ceaseless alternation of bitter reality with evanescent visions and dreams of happiness...There is no refuge. We are buffeted about by this sea until it seizes us and pulls us down to the bottom. There you have roughly the program of the first movement.

All this matches the emotional character of the first movement – the music's 'profound, terrifying despair' – and if we allow for Tchaikovsky's personal turmoil at the time (he'd emerged from an ill-advised marriage) then it could be given an autobiographical interpretation.

More striking, though, is Tchaikovsky's handling of his two principal ideas: Fate and 'self'. Fate is the fanfare (actually a **polonaise**, writes Richard Taruskin); 'self' is the first real melody – a glorious **waltz**.

These two ideas collide in the music. Copying a dramatic strategy from Mozart's *Don Giovanni*, Tchaikovsky superimposes his dances, matching three bars of waltz time to one bar of the slower, aristocratic polonaise (also in three). Then, in the **coda**, we hear the 'complete subjection of self to Fate' and the waltz returns one last time, stretched to match the pulse of the polonaise – hardly a waltz at all.

The effect of this collision is one of music – and a composer – torn between extremes. Tchaikovsky's instinct was for lyrical outpourings (his waltz), but he understood that to be a symphonist in 1878 meant observing the symphonic conventions established by Beethoven. The Fate fanfare gave him a **motto** he could manipulate.

Tchaikovsky's student, Sergei Taneyev, observed that the 'disproportionately long' first movement gave 'the appearance of a **symphonic poem** to which three movements have been appended fortuitously to make up a symphony'. Perhaps Tchaikovsky agreed: after the wealth of detail for the first movement, his descriptive program peters out.

The second movement is summed up as an expression of 'the melancholy feeling that arises in the evening as you sit alone, worn out from your labours'. The *Scherzo*

appears to contain no definite feelings at all: 'One's mind is a blank, and the imagination has free rein.' But the *Scherzo* is one of the most effective parts of the symphony – the relentless plucking of **pizzicato** strings combining with brilliant writing for woodwinds and brass, in particular the scampering piccolo.

In the *Finale*, Tchaikovsky chooses a Russian folk song, 'The Birch Tree', as the theme for a set of variations. He gives the apparently cheerful scenario of holiday festivities a depressing cast: 'If you can find no impulse for joy within yourself, look at others... Never say that all the world is sad. You have only yourself to blame... Why not rejoice through the joys of others?' It's as if we are to hear the finale as festivity – but second hand. If this isn't resignation to Fate, nothing is.

Yvonne Frindle © 2009/2013

First performance: 22 February 1878, Moscow. Nikolay Rubinstein, conductor.

First WASO performance: 4 May 1940. Georg Schnéevoigt, conductor.

Most recent WASO performance: 13-15 March 2014. Jahja Ling conductor.

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

Glossary

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

Fanfare/s – a short, lively piece for brass instruments (e.g. trumpets) which is played at the start of an important event or to announce the arrival of an important person.

Motto – a motif which dominates a piece of music, occurring frequently in the work and particularly at key points.

Pizzicato – plucking, rather than bowing, the strings.

Polonaise – a Polish traditional dance in triple time.

Symphonic poem – a programmatic work (that is, one based on a literary, pictorial or other extra-musical idea) for orchestra, usually in a single movement.

Waltz – a waltz, or valse from the French term, is a piece of music in triple meter, most often 3/4 but sometimes 3/8 or 6/8.



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ATAR Designated Works Performances

The 2018 ATAR Western Art Music Designated Works performances were held on Wednesday 21 February at the John Inverarity Music & Drama Centre, Hale School.

Presenting a program of Prokofiev, Beethoven and Mozart's stunning Horn Concerto No.3 K447 with soloist David Evans, Principal Horn, this was a unique opportunity for almost 500 students from 26 schools to hear non-compulsory set works from the genre of Symphony and Concerto. The two performances presented both key excerpt analysis and full performances, with information and discussion around the cultural and historical context in-performance with presenter/conductor Peter Moore OAM, supported by a written resource specific to the performance.

One of our most important Education programs, the reaction to the performances is perhaps best summed



up in just one response from feedback received:

'It is such a valuable experience for the students to be able to hear and see their set works come to life. It was great to hear their discussions around comparing composer's writing styles, orchestral sizes, instrumentation and form. These concerts are really worth their weight in gold.'

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 share stories about classical music and WASO's upcoming concerts.



Wesfarmers Arts Pre-Concert Talk Speaker

Tim White

Tim White was born in Canberra and grew up on Christmas Island. As a teenager, he fell in love with orchestral music and the Beatles, and after studying percussion in Sydney and Germany, he became Principal Percussionist of the WASO in 1985. After 28 years and more than 3,000 concerts with WASO, Tim left the orchestra in 2013 to join the WA Academy of Performing Arts, where he is now the Co-ordinator of Classical Music.

Tim has performed with all of Australia's professional symphony and theatre orchestras, and played numerous percussion concertos in Australia and Germany. He holds two Masters degrees, and won a Churchill Fellowship in 1999. Tim works frequently with the Australian Youth Orchestra and the Australian National Academy of Music, and recently won an Australian Award for Teaching Excellence.

Tim is married to WASO violist Rachael Kirk.

Mendelssohn's Piano Concerto No.1 in G minor, Op.25
1831

PYOTR ILYICH TCHAIKOVSKY

1840 – 1893



Born in Votkinsk, Russia
Died in St Petersburg, Russia

Tchaikovsky's Symphony No.4 in F minor, Op.36
1878

DMITRI SHOSTAKOVICH

1906 – 1975



Born in St Petersburg, Russia
Died in Moscow, Russia

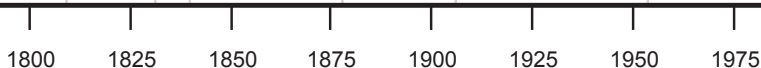
Shostakovich's Festive Overture, Op.96
1954

FELIX MENDELSSOHN

1809 – 1847



Born in Hamburg, Germany
Died in Leipzig, Germany



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 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.

FOOD & BEVERAGES

Foyer bars are open for drinks and coffee two hours before, during interval and after the concert. To save time we recommend you pre-order your interval drinks.

FIRST AID

There are St John Ambulance officers present at every concert so please speak to them if you require any first aid assistance.

ACCESSIBILITY

- A universal accessible toilet is available on the ground floor (Level 1).
- The Sennheiser MobileConnect Personal Hearing Assistance system is available for every seat in the auditorium. Visit perthconcerthall.com.au/your-visit/accessibility/ 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.

The West Australian

Supporting
WASO and the
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Meet The Musician

Philip Holdsworth Principal Bass Trombone

What's your earliest memory of playing music?

Apart from the usual “pot-lid-percussionist” as a child; my first introduction to music playing was piano lessons. These started around the age of 10. I first started on brass instruments at 12, with the euphonium, followed soon after by the trombone.

When did you realise that you wanted to become a professional musician?

I always remember the first day that I went to the Melbourne Youth Orchestra, back in 1972 (so long ago!). The effect on me was huge! I loved every minute and realised that that was where I wanted to be; as much as possible. I don't think I immediately thought “I want to be a professional musician”, but I caught the bug right then, and becoming a full time classical musician was an inevitable process.

When did you join WASO?

I began with the WASO at the start of the 1985 season. That's 33+ years ago!! (and still loving it!)

What are you most looking forward to this WASO season?

There are two pieces that come to mind. The first was in Master Series 1 – with Strauss' *An Alpine Symphony*. The second might surprise some – in Masters 2 there was the Nielson Flute Concerto. This has only the one trombone part, for the bass trombone, which is quite demanding and prominent. At one stage the solo flute and the bass trombone battle out a “good versus evil” duet, which is great fun to play. Then there are plenty of other pieces; Beethoven 9 is always special.



Do you have a shortlist of works or composers that you love to play the most?

Mahler is always at the top of the list. Brahms also comes to mind. One of my first professional jobs was a season of Prokofiev's *Romeo and Juliet* which has always remained a favourite, along with all his music.

What is your secret non-music related talent?

I've always been interested in computers, though these days I feel a little left behind with all the advancements. I dabble in photography (not as much as I'd like, though). I'm pretty good at Sudoku – something that has got me through many a slow-moving rehearsal or pit season!

The most important non-music job for me is being a dad and husband. I have two kids – Liz and James and my loving wife, Jan. My family are the most important to me. I *think* I do a reasonable job of it!?!)



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Join us in bringing *Tristan und Isolde* to the stage!

After our wonderfully successful Wagner & Beyond mini festival last year, we are now very excited about our landmark production for WASO's 90th Anniversary Year:

Wagner's ground-breaking opera *Tristan und Isolde*. Asher Fisch and WASO will be joined by a truly world-class, international cast to deliver the seminal story of love and intrigue that has transformed the art form of classical music forever. We invite you to also be transformed!

Tristan und Isolde is an expensive undertaking as the scale of Wagner productions incurs significant costs, and ticket sales will not cover the full cost of the production. We continue to seek support to help fund this bold artistic project, and

invite you to be a part of getting these unique concerts to the stage. So if WASO, or Wagner, or our 90th anniversary year or all of the above are important to you, we'd love to hear from you!

Your donation will support our exquisite cast of singers and you will get to enjoy exclusive events and behind-the-scenes experiences, such as a *Tristan und Isolde* Cast Party and an exclusive behind-the-scenes tour and rehearsal at Perth Concert Hall. You will also be acknowledged as a Wagner Patron on the WASO website and in our concert programs.

To arrange your valued donation to WASO's 90th anniversary year landmark production, please contact Sarah Tompkin on 9326 0017 or tompkins@waso.com.au

Save the Dates: 2018 Patrons & Friends Events

After an amazing first event for 2018 with Janet Holmes à Court and Principal Trumpet, Brent Grapes on 19 February, we are pleased to share with you our confirmed dates for the upcoming Patrons & Friends Events later this year.

- **Judy Sienkiewicz Lecture: Music & The Meeting of Minds**
Em. Prof. Alan Harvey
Hosted by Prue Ashurst
Thurs 7 June | 6.00pm
Perth Concert Hall
- **WASO Chorus at the Cathedral**
Tues 16 October | 6.00pm
St Mary's Cathedral
- **Patrons & Friends Christmas Party**
Thurs 13 December | 4.30pm
Perth Concert Hall

More information on these events is available in the Patrons & Friends newsletter, *Encore* - pick one up from Perth Concert Hall tonight!



Pictured: Em. Prof. Alan Harvey

We look forward to seeing you there!

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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This fund includes major donations and bequests

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Margaret & Rod Marston – Bass Clarinet
Peggy & Tom Stacy – Cor Anglais
Jean & Peter Stokes – Cello, Tuba, Tenor Trombone and Bass Trombone

The WASO Song Book

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

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Geoff Stearn

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