



West Australian
Symphony Orchestra
CELEBRATING 90 YEARS

Asher Fisch Conducts Strauss' Alpine Symphony

MORNING SYMPHONY SERIES
Thu 8 March 2018, 11am
Perth Concert Hall

Strauss' Alpine Symphony & Beethoven's Violin Concerto

MASTERS SERIES
Fri 9 & Sat 10 March 2018, 7.30pm
Perth Concert Hall





Wesfarmers Arts
WEST AUSTRALIAN
SYMPHONY
ORCHESTRA &
WESFARMERS
ARTS / MAKING
THE IMPOSSIBLE
POSSIBLE

Kylie Liang, Violin



2018 Upcoming Concerts



Photo: Sara Hannigan

MACA LIMITED CLASSICS SERIES

Ode To Joy: Asher Fisch Conducts Beethoven 9

Thu 15, Fri 16 & Sat 17 March 7.30pm
Perth Concert Hall

What better way to celebrate WASO's 90th anniversary year than with Beethoven's majestic Ninth Symphony! Beethoven's *Choral Fantasy* is a dazzling piano solo, a concerto and a large-scale choral work all in one!

BEEHOVEN *Zur Namensfeier: Overture*

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

BEEHOVEN *Symphony No.9 Choral*

Asher Fisch conductor/piano (pictured)

Rachelle Durkin soprano

Naomi Johns soprano

Fiona Campbell mezzo-soprano

Henry Choo tenor (WASO debut)

Perry Joyce tenor

David Parkin bass (WASO debut)

WASO Chorus

**TICKETS
FROM \$58***



MASTERS SERIES

Asher Fisch Conducts Debussy & Ravel

Fri 23 & Sat 24 March 7.30pm
Perth Concert Hall

Debussy's impressionistic masterpiece *Nocturnes* conjures images of gently passing clouds, a vibrant festival and ocean waves glinting in moonlight. WASO's Principal Flute Andrew Nicholson features in Nielsen's dramatic Flute Concerto, and Ravel's *La valse* concludes this concert with a shattering, darkly exultant transformation of Vienna's most famous courtly dance.

SIBELIUS *Tapiola*

NIELSEN *Flute Concerto*

DEBUSSY *Nocturnes*

RAVEL *La valse*

Asher Fisch conductor

Andrew Nicholson flute (pictured)

WASO Chorus

**TICKETS
FROM \$33***



Photo: Hans Joerg Michel

MORNING SYMPHONY SERIES

Tchaikovsky's Fourth Symphony

Thu 5 April 11am
Perth Concert Hall

Israeli conductor Dan Ettinger makes his WASO debut with the brilliant whirlwind of Shostakovich's *Festive Overture*. Tchaikovsky's tempestuous Fourth Symphony is an emotionally gripping masterpiece that wrestles with fate and emerges gloriously triumphant.

SHOSTAKOVICH *Festive Overture*

TCHAIKOVSKY *Symphony No.4*

Dan Ettinger conductor (pictured) (WASO debut)

**TICKETS
FROM \$30***

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Asher Fisch appears courtesy of Wesfarmers Arts.

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Welcome



From the Minister

It is my great pleasure to welcome you to the West Australian Symphony Orchestra's opening Morning Symphony Series and Masters Series concerts 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, appearing to read '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, appearing to read '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

Welcome to the opening concerts of our 2018 Morning and Masters series. I am (as always!) so happy to be back in Perth and working with my orchestra again. In 2018 WASO is celebrating its 90th anniversary and I think the best way to mark this auspicious year is to fill it with unforgettable musical experiences that you will remember for years to come.

For my first WASO concerts in 2018, we perform music by two great masters whose music I love – Strauss and Beethoven. Richard Strauss was one of the most naturally gifted of all composers and his ability to evoke an atmosphere, depict a scene or invoke an emotional response through music is almost unrivalled. An Alpine Symphony is perhaps the finest example of this talent. The sheer variety and the sonic opulence of the orchestral sounds he conjures to depict his epic dawn-to-dusk hike through the Alps is simply breathtaking.

Five piano concertos, thirty-two piano sonatas, sixteen string quartets, numerous songs and plenty more besides: Beethoven's output in nearly every musical genre was prolific, so it's perhaps a little surprising that he wrote only a single violin concerto. This majestic work is however still considered one of the pinnacles of a violinist's repertoire, and tonight we are delighted to welcome Veronika Eberle in her WASO debut to scale its immense musical heights.

I would like to offer my sincerest thanks and deepest gratitude to Janet Holmes à Court, who has been Chairman of this wonderful orchestra since before I arrived for my debut concerts in 1999. Janet is regarded internationally as an exceptional leader and a passionate champion of the arts. Her commitment to this orchestra, the magnificent music we perform and to the community we serve and support has



been truly remarkable and we are all forever indebted to her. Although Janet is stepping down from the Chairmanship of WASO, I am thrilled that she will remain on the Board of Directors and that WASO will continue to benefit from her experience and wisdom.

I am also delighted that Richard Goyder has accepted the Board's invitation to succeed Janet as Chairman and help us continue our WASO journey. In his former role as Managing Director of Wesfarmers, WASO's Principal Partner, Richard was a steadfast supporter of our orchestra, our artistic vision and our deep engagement with our community. I have been fortunate to get to know Richard personally during my tenure at WASO and I am confident that we have found the only person who can replace the irreplaceable.

A handwritten signature in black ink, appearing to read 'A. Fisch'.

Asher Fisch
Principal Conductor & Artistic Adviser

Asher Fisch Conducts Strauss' Alpine Symphony

STRAUSS, R. *An Alpine Symphony* (52 minutes)

*Night –
Sunrise –
The ascent
Entry into the wood –
Wandering by the side of the brook –
At the waterfall –
Apparition –
On flowering meadows –
On the alpine pasture –
Through thicket and undergrowth on the wrong path
On the glacier –
Dangerous moments –
On the summit –
Vision –
Mists rise –
The sun gradually becomes obscured –
Elegy –
Calm before the storm –
Thunder and tempest, descent –
Sunset –
Conclusion –
Night*

Asher Fisch conductor

Asher Fisch appears courtesy of Wesfarmers Arts

Wesfarmers Arts Pre-concert Talks

Find out more about the music in the concert with this week's speaker, Marilyn Phillips (see page 12 for her biography). The Pre-concert Talk will take place at 9.40am in the Auditorium.

Strauss' Alpine Symphony & Beethoven's Violin Concerto

BEETHOVEN Violin Concerto (42 minutes)

Allegro ma non troppo

Larghetto –

Rondo (Allegro)

Interval (25 mins)

STRAUSS, R. *An Alpine Symphony* (52 minutes)

Night –

Sunrise –

The ascent

Entry into the wood –

Wandering by the side of the brook –

At the waterfall –

Apparition –

On flowering meadows –

On the alpine pasture –

Through thicket and undergrowth on the wrong path

On the glacier –

Dangerous moments –

On the summit –

Vision –

Mists rise –

The sun gradually becomes obscured –

Elegy –

Calm before the storm –

Thunder and tempest, descent –

Sunset –

Conclusion –

Night

Asher Fisch conductor

Veronika Eberle violin

Asher Fisch appears courtesy of Wesfarmers Arts

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Marilyn Phillips (see page 12 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.



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pictured-Alex Chia-star physiotherapist, musician

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 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

Veronika Eberle Violin

Veronika Eberle first came to international attention when she performed with Sir Simon Rattle and the Berlin Philharmonic Orchestra at the 2006 Salzburg Festival. Since then she has appeared with orchestras such as the Royal Concertgebouw Orchestra, New York Philharmonic, and Leipzig Gewandhaus Orchestra, and conductors such as Alan Gilbert, Marek Janowski, Paavo Järvi, and Yannick Nézet-Seguin.

Appearances last year included Brahms' Violin Concerto with the Hamburg State Orchestra and Kent Nagano and Mendelssohn's Violin Concerto with the London Symphony Orchestra under Bernard Haitink. In November, she performed in Japan.

Born in Donauwörth Germany, Veronika Eberle began violin lessons at six.



Photo: Felix Broede

She studied with Olga Voitova at Munich's Richard Strauss Konservatorium, privately with Christoph Poppen, and with Ana Chumachenco at Munich's Hochschule.

Veronika Eberle plays the 'Dragonetti' Stradivarius (1700), on generous loan from the Nippon Music Foundation.

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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

Wesfarmers Arts Pre-Concert Talk Speaker

Marilyn Phillips

Marilyn Phillips studied at the Royal Academy of Music and became a vocal coach at the Royal Academy of Dramatic Art. She was a musical director for the Royal Shakespeare Company and the Royal National Theatre.

She was Head of Music with the West Australian Opera for ten years, is an elected Associate of the Royal Academy of Music, and in 2000 was awarded the Prime Minister's Centenary Medal for services to Australian opera.

Marilyn directed the WASO Chorus from 2006 to 2013, achieving critical acclaim. She has supervised master classes in Perth, Melbourne and Sydney. She was the specialist Opera Chorus Workshop director on the Perth Choral Institute summer schools, and has conducted the Melbourne Symphony Orchestra Chorus and the Giovanni Consort.

Marilyn has worked tirelessly to bring an understanding of music to Australian audiences, with lively performances and workshops. She is Artistic Director of Art Song Perth, has conducted the hugely popular 'Big Sing' in Perth Concert Hall, and is a regular pre-concert speaker for WASO and the Australian Chamber Orchestra.

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
John Ford^

Alexandra Isted
Jane Johnston^

Sunmi Jung
Christina

Katsimbardis
Eliza McCracken^

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^
Guest Principal Viola

Alex Brogan
A/Principal Viola

Benjamin Caddy
A/Assoc Principal Viola

Kierstan Arkleysmith
Alison Hall

Tom Higham^
Rachael Kirk

Mirjana Kojic^
Allan McLean

Elliot O'Brien
Aaron Wyatt^

CELLO

Rod McGrath
Chair partnered by Tokyo Gas

Louise McKay
Chair partnered by
Penrhos College

Shigeru Komatsu
Oliver McAslan

Nicholas Metcalfe
Fotis Skordas

Tim South
Jon Tooby^

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

Andrew Freeman^

PICCOLO

Michael Wayne

OBOE

Liz Chee
A/Principal Oboe

Zhiyu Xu^

COR ANGLAIS

Leanne Glover

HECKELPHONE

Stephanie Nicholls^

CLARINET

Allan Meyer
Catherine Cahill^

Lorna Cook

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner
Adam Mikulicz

Chair partnered by
Sue & Ron Wooller

Colin Forbes-Abrams^

CONTRABASSOON

Chloe Turner

HORN

David Evans
Robert Gladstones

Principal 3rd Horn
Sarah Brien^

Julia Brooke
Riley Byfield^

Dorée Dixon^
Deborah Hart^

Julian Leslie^
Francesco Lo Surdo

Jenny McLeod-Sneyd^

TRUMPET

Brent Grapes
Chair partnered by NAB

Evan Cromie
Matthew Dempsey^

Peter Miller

TROMBONE

Joshua Davis
Chair partnered by Ken Evans
& Glenda Campbell-Evans

Liam O'Malley
Michael Ingle^

Bruce Thompson^
Matthew Walker^

BASS TROMBONE

Philip Holdsworth

TUBA

Cameron Brook
Scott Frankcombe^

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney
Chair partnered by Stott Hoare

Amanda Dean^
Robyn Gray^

Paul Tanner^

HARP

Yiyun Loei^
Bronwyn Wallis^

KEYBOARD

Graeme Gilling^

ORGAN

Stewart Smith^

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

Principal
Associate Principal
Assistant Principal
Contract Player^
Guest Musician^

About The Music

Ludwig van Beethoven

(1770 – 1827)

Violin Concerto in D, Op.61

Allegro ma non troppo

Larghetto –

Rondo (Allegro)

In December 1806, Johann Nepomuk Möser reviewed a concert for the *Wiener Theaterzeitung* at which 'the excellent Klement', leader of the orchestra at the Theater an der Wien, 'also played, besides other beautiful pieces, a Violin Concerto by Beethhofen'. Möser went on to note that the 'experts' were unanimous, 'allowing it many beauties, but recognising that its scheme often seems confused and that the unending repetitions of certain commonplace events could easily prove wearisome'. It is hard to imagine how the critics back then got it so wrong and why there was only one other documented performance during Beethoven's life. (It was not until Joseph Joachim took the piece up in 1844 that it gained any currency at all.) Beethoven himself may have felt that the work had no future, as he made a version for piano and orchestra for the pianist, composer and publisher Muzio Clementi soon after the premiere.

Beethoven had been working at tremendous speed in the latter half of 1806. Having finally completed the first version of his opera *Fidelio*, he then in quick succession composed the Fourth Symphony, Fourth Piano Concerto, the three 'Razumovsky' string quartets, the Violin Concerto and one or two other things before the end of the year.



The early years of the 19th century, Beethoven's 'heroic decade', saw works that dramatise titanic struggles and epic victories on a scale unimagined by previous composers. This may reflect Beethoven's own heroic response to the deafness which began to hamper his professional and personal life at the time; it may also reflect radical upheavals in European society: Napoleon's armies occupied Vienna three times in the course of the decade. But the period also produced works of great serenity such as the Violin Concerto. Still large-scale works, their emotional worlds are far from the violent tensions of the odd-numbered symphonies.

Beethoven had toyed with and abandoned a Violin Concerto in the early 1790s. By the time of the D major work, however, he had composed nine of his ten sonatas for piano and violin. From the 1802 Op.30 set on, he invested these with the same complexity of emotion and expanded scale that we have noted in the symphonies and string quartets.

But Beethoven's interest in the concerto medium was, until 1806, primarily in composing works for himself as soloist – the first four piano concertos; after that time his hearing loss made concerto playing too risky. At one remove, as it were, in this work he could concentrate on the problem of reconciling the principles of symphonic composition – which stress dramatic contention and ultimate integration of contrasting thematic material – and concerto composition, which adds the complication of pitting the individual against the mass.

In the Violin Concerto Beethoven uses a number of gambits to bring about this synthesis. As in several works of this period, the Violin Concerto often makes music out of next to no material; the opening gesture of five drum taps, for instance, seemingly blank at the start, returns several times during the movement, most strikingly when the main material is recapitulated: there the whole orchestra takes up the motif. Similarly, the *Larghetto* slow movement has been famously described by Donald Tovey as an example of 'sublime inaction' – nothing seems to be happening, though in fact subtle changes and variations of material stop the piece from becoming monotonous.

The seemingly improvised transition into the last movement dramatises the gradual change from that immobility to the release of energy in the finale. Throughout the work, Beethoven expertly creates and frustrates our expectations: the soloist only enters after a fully symphonic introduction, and only then with an ornamental flourish, rather than any thematic material. The beautiful second theme is, as Maynard Solomon notes, perfectly composed to exploit the richness of the lowest string of the instrument, but the soloist only gets that theme at the movement's end. This large-scale plotting of the work allowed Beethoven to expand the dimensions of the violin concerto beyond all 'classical' expectations, and lay the foundation for the great concertos of Brahms and Mendelssohn, Tchaikovsky and Sibelius.

Gordon Kerry © 2008

First performance: 23 December 1806, Vienna. Composer conducting; Franz Clement, soloist.

First WASO performance: 31 July 1948. Bernard Heinze, conductor; Ginette Neveu, soloist.

Most recent WASO performance: 8 and 10 November 2013. Pinchas Zukerman, director/soloist.

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

About The Music

Richard Strauss

(1864 -1949)

An Alpine Symphony, Op.64 (1911-15)

Night –
Sunrise –
The ascent
Entry into the wood –
Wandering by the side of the brook –
At the waterfall –
Apparition –
On flowering meadows –
On the alpine pasture –
Through thicket and undergrowth on the wrong path
On the glacier –
Dangerous moments –
On the summit –
Vision –
Mists rise –
The sun gradually becomes obscured –
Elegy –
Calm before the storm –
Thunder and tempest, descent –
Sunset –
Conclusion –
Night

Around the time he wrote *An Alpine Symphony*, Strauss boasted that he could, if necessary, describe a knife and fork in music. Indeed *An Alpine Symphony* marks the limit in Strauss' nearly three-decades-long quest to extend music's capacity for illustration and representation – an effort which began with *Don Juan* in 1888 and reached a highpoint with *Thus Spake Zarathustra's* attempt to express the philosophy of Friedrich Nietzsche.

Strauss turned to *An Alpine Symphony* after writing *Ariadne auf Naxos*. Critics had just remarked on the Mozartean turn in his music, referring to the chamber forces required for *Ariadne*, when he produced this piece of orchestral gigantism.



The orchestra needs 137 players, but what would you expect? Strauss is attempting nothing less than a literal portrait of a mountain.

Strauss composed this work at his workroom in Garmisch, where he could look out over the Zugspitze and the Wettersteingebirge. The orchestration was completed in 100 days during the winter of 1914-15, but the work had been long in gestation. As an idea, it had occurred to him as a boy, after he and a party of climbers got lost during a mountain hike and were overtaken by a storm on their return.

The form of *An Alpine Symphony* is spectacularly simple. The listener is drawn into the idea of ascending and descending a mountain. The timeframe is a 24-hour period. This format guarantees Strauss certain musical highlights: yet another opportunity to depict an opening sunrise (as impressive in its own way as *Zarathustra's*), and a sunset sequence, eminently suited to Strauss in one of his 'autumnal moods'. Strauss ingeniously avoids the obvious at 'the summit', where, after the predictable big statement of one of the earlier themes he shifts focus to a halting oboe.

One writer has remarked that it is as if we are suddenly made aware of the impact of the stupendous view on an awestruck human. The predictability of the descent is offset by one of the most graphic storms in musical literature.

The work is less a symphony even than the *Symphonia domestica* (Strauss' musical portrait of domestic life, with its 22 continuous sections, some only seconds long). However, the sections can be grouped to suggest a huge **Lisztian single-movement sonata form** with delayed recapitulation, like *Ein Heldenleben*.

'At last I have learnt to orchestrate,' Strauss said at the General Rehearsal with the Dresden Hofkapelle in October 1915. Some of the more obvious orchestral highlights include the exhilarating depiction of spray at the waterfall. Then there is the strange colouring of the 'Sun theme' mixed with organ reeds to depict rising mists ('perhaps the most brilliantly clever section of the work', according to Strauss biographer Norman Del Mar).

The work has often been dismissed as just a piece of 'orchestriana'. We can imagine it was intended as a virtuoso showpiece for the Dresden Hofkapelle, which had premiered several of Strauss' prior works. But is it more than a shallow display? Del Mar points to Strauss' 'curiously detached attitude to the Nature subject... giving it a de-humanised majestic quality reminiscent, in a unique way, of Bruckner'.

The work can also be seen in the context of the mystical importance which mountains held for Germans in the 19th century. The sense of the great mass

of the mountain, barely discernible in the gloom, at the very end of the work, certainly has a Brucknerian scale and aspect, and it is probable that Strauss would have understood the remarks of his philosophical model Nietzsche who said:

He who knows how to breathe the air of my writings knows that it is an air of the heights, a robust air...The ice is near, the solitude is terrible – but how peacefully all things lie in the light!...Philosophy as I have hitherto understood and lived it, is a voluntary living in ice and high mountains – a seeking after everything that is strange and questionable in existence, all that has hitherto been excommunicated by morality.

Unlike his philosophical model, Strauss could lapse into banality when he attempted to express Eternal and Absolute Truths. But whether he did so here or not, he never risked another tone poem. After *An Alpine Symphony*, he turned decisively to the stage, where his skills in musical depiction were a decided asset.

Gordon Kalton Williams
Symphony Australia © 1998/2006

First performance: 28 October 1915, Berlin.
Composer conducting.

First WASO performance: 6-7 October 1995.
Vernon Handley conducting.

Most recent WASO performance: 23-24
November 2012. Paul Daniel conducting.

Instrumentation: four flutes (two doubling piccolo), three oboes (third doubling cor anglais), heckelphone, three B flat clarinets (third doubling bass clarinet), E flat clarinet, four bassoons (fourth doubling contrabassoon), eight horns (four doubling Wagner tubas), four trumpets, four trombones, two tubas, timpani, large battery of percussion, two harps, celesta, organ, strings. Offstage horns, trumpets and trombones.

Glossary

Lisztian single-movement sonata form – a reference to those single-movement programmatic works and symphonic poems of Liszt structured in the classical sonata form of exposition – development – recapitulation.

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 Sunday 11 March 2018 at 2pm AWST (11am AEST). For further details visit 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 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/ 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.



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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 have been possible to achieve without philanthropic support.

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

We invite you to become a WASO Patron in our 90th anniversary year through a donation of \$500. This will

help ensure that the amazing growth in artistic vibrancy that we have seen under the amazing stewardship of Principal Conductor, Asher Fisch, will continue for years to come. Patrons enjoy a special relationship with the Orchestra and musicians, and receive unique access and exclusive opportunities to enrich their orchestral experience.

There are many different ways to support the Orchestra in accordance with what you feel most passionate about, and we invite you to get in touch with our Executive Manager, Philanthropy, Alecia Benzie on (08) 9326 0020 or 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 arguably sounds better than it ever has, and if you feel you want it to 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 or contact Jacinta Sirr on (08) 9326 0014 or 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.

Endowment Fund for the Orchestra

This fund includes major donations and bequests

Tom & Jean Arkley
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Recognising Patrons who have made a provision in their Will to the Orchestra

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Supporting excellence across all we do

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The WASO Song Book

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

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Instrument Fund

John Albright & Susan Lorimer – ECHO Double Bass and set of Trumpets
Deborah Marsh – Cor Anglais
Margaret & Rod Marston – Bass Clarinet
Peggy & Tom Stacy – Cor Anglais
Jean & Peter Stokes – Cello, Tuba, Tenor Trombone and Bass Trombone

Crescendo

Supporting our free music education program delivered in Kwinana.

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We are proud to acknowledge the following Patrons for their generous contribution to WASO in the last twelve months through our Annual Giving program.

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Gifts \$20,000+

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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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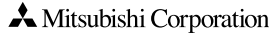
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WASO's International Artist Masterclass Program, Stefan Dohr (with Sarah Brien) 2017. Photo: Ilk Babic.

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