

WASO

West Australian  
Symphony Orchestra  
CELEBRATING 90 YEARS

# WASO's Favourites

90TH ANNIVERSARY SEASON OPENING  
**Fri 9 February 2018, 7.30pm**  
**Sat 10 February 2018, 2pm**  
Perth Concert Hall



**Wesfarmers Arts**  
Principal Partner



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

Frankie Lo Surdo, French Horn



*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

## From the Minister

It is my great pleasure to welcome you to the West Australian Symphony Orchestra's opening concert for 2018. On this occasion I would like to acknowledge WASO's significant contribution to WA's cultural vibrancy for 90 years.

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 black ink, appearing to read 'David Templeman'.

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

# Welcome

## From the Chairman

Welcome to WASO's first concert of 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. We do not take this support for granted and indeed believe as the State Orchestra that we have a responsibility to give back to the community.

It is with this in mind WASO adopted its mission to touch souls and enrich lives through music and it is this mission that informs everything that we do as an organisation. Tonight you will experience our mission through the extraordinary artistry of your orchestra, which is rightly and finally being recognised as the finest ensemble in the country. 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, particularly to those parts of the community that traditionally have had little or no access to classical music.

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

Thank you



**Janet Holmes à Court AC**  
WASO Chairman



# The West Australian Symphony Orchestra: Celebrating 90 years in 2018

It all began on 16 September 1928, with a performance at The Queens Hall on William Street, under the leadership of charismatic conductor Harold Newton. 32 professional musicians presented a concert that included Perth's first ever performance of Dvořák's *Symphony No.9 From the New World*. According to a review the following day in *The West Australian*, "the performance proved a surprisingly good one", and so this was the conception for what would later become known as the West Australian Symphony Orchestra.

From small beginnings 90 years ago, WASO has steadily evolved to become a trailblazing arts organisation, employing 82 full-time musicians dedicated to enriching the lives of West Australians.



WASO 1958 – Capitol Theatre.

# The West Australian Symphony Orchestra: Celebrating 90 years in 2018

**A.B.C.'s 1954 ORCHESTRAL CONCERT SEASON**

MAY — to — OCTOBER  
WITH THE

*West Australian Symphony Orchestra*

Two Series of Eight Concerts Featuring  
World Top-Line Artists and Conductors

*Opens*  
Friday & Saturday, May 28, 29  
**CAPITOL THEATRE**

★

★ **CONDUCTORS:** Enrique Jorda, Rudolf Pekarek, Eugene Goossens, Alceo Galliera, Walter Susskind, Sir Bernard Heinze

★ **SOLOISTS:** Glenda Raymond, Solomon, Leon Goossens, Isaac Stern, Bela Siki, Suzanne Danco, Anton Dermota

**BOOKING AT NICHOLSON'S**      **DIRECTION BY AUSTRALIAN BROADCASTING COMMISSION**



**SOLOMON**  
APPEARS EARLY IN THE SEASON  
WITH RUDOLF PEKAREK



**GLENDAY RAYMOND**  
FIRST VISITING ARTIST  
APPEARS WITH ENRIQUE JORDA

WASO's 1954 season brochure.

The Capitol Theatre played an important part in WASO's history as a regular venue for the Orchestra from 1953 until 1966, after which it was demolished and replaced by an office building. Left with no permanent performance space, concerts were shifted to Winthrop Hall at the University of WA in 1967 and remained there until Perth Concert Hall was opened on 27 January 1973.



Perth Concert Hall Opening – 27 January 1973. John Antill's *Coroboree* played by WASO combined with the South Australian Symphony Orchestra conducted by the then Chief Conductor, Tibor Paul.

## W.A. SYMPHONY ORCHESTRA – 1973 SEASON

1. Saturday, 7th April ..... Hiroyuki Iwaki  
Malcolm Frager (Piano)
2. Saturday, 12th May ..... Tibor Paul
3. Saturday, 26th May
4. Saturday, 7th July
5. Saturday, 18th August
6. Saturday, 22nd September
7. Saturday, 20th October
8. Saturday, 3rd November

Dates and Artists are Subject to Change

WASO's 1973 season ticket.

## West Australian Symphony Orchestra — 1973 Season

Series 2 — Saturdays 8 p.m.  
SEASON TICKET FOR A SERIES OF EIGHT CONCERTS  
PERTH CONCERT HALL

Patrons are requested to be seated by 7.55 p.m. Those arriving after commencement of concert will be admitted only at conclusion of appropriate item.

"A" Reserve \$17.20

LOW. GALLERY ROW E SEAT N<sup>o</sup> 2

DIRECTION A.B.C.

In 2018 WASO celebrates 90 years of classical performance. Led by Principal Conductor and Artistic Adviser Asher Fisch, the Orchestra proudly continues its mission *to touch souls and enrich lives through music.*

## Resident/Chief Conductors

Harold T. Newton	1928-32
George Reid	1932
Nelson Burto	1933-35
Ernest J. Roberts	1936-47
Henri Krips	1948-49
Rudolf Pekarek	1950-54
John Farnsworth Hall	1955-65
Thomas Mayer	1965-71
Tibor Paul	1971-73
David Measham	1974-81
Albert Rosen	1982-85
Jorge Mester	1990-93
Vernon (Tod) Handley	1995-98
Vladimir Verbitsky	1999-Conductor Laureate
Matthias Bamert	2003-06
Paul Daniel	2009-13
Asher Fisch	2014-

# 2018 Upcoming Concerts



Photo: Felix Broede

MASTERS SERIES

## Strauss' Alpine Symphony & Beethoven's Violin Concerto

Fri 9 & Sat 10 March 7.30pm

Perth Concert Hall

Principal Conductor Asher Fisch leads WASO through one of the most grandiose and extravagant of all orchestral works, Strauss' *An Alpine Symphony*. This enthralling musical travelogue charts a journey to the peaks of the Bavarian Alps. Acclaimed German violinist Veronika Eberle makes her WASO debut and tackles the summit of a violinist's repertoire, Beethoven's magnificent Violin Concerto.

**BEETHOVEN** Violin Concerto  
**STRAUSS, R.** *An Alpine Symphony*

**Asher Fisch** conductor  
**Veronika Eberle** violin (pictured) (WASO debut)

**TICKETS  
FROM \$33\***



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!

**BEETHOVEN** *Zur Namensfeier*: Overture  
**BEETHOVEN** Fantasia for Piano, Chorus, and Orchestra  
*Choral Fantasy*  
**BEETHOVEN** Symphony No.9 *Choral*

**Asher Fisch** conductor/piano (pictured)  
**Rachelle Durkin** soprano  
**Fiona Campbell** mezzo-soprano  
**Henry Choo** tenor (WASO debut)  
**David Parkin** bass (WASO debut)  
**WASO Chorus**

**TICKETS  
FROM \$58\***

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

Asher Fisch appears courtesy of Wesfarmers Arts.

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



# WASO's Favourites

**HANDEL** *Zadok the Priest* (6 mins)

**HANDEL** *Samson: Let the Bright Seraphim* (6 mins)  
*Featuring Brent Grapes, trumpet*

**DELIBES** *Lakmé: Flower Duet* (4 mins)

**VAUGHAN WILLIAMS** *The Lark Ascending* (15 mins)

**BIZET** *Carmen: Habañera* (3 mins)

**GERSHWIN** *Porgy and Bess: Summertime* (3 mins)

**WIDOR** *Symphony No.6 for organ and orchestra: Allegro* (9 mins)

**ORFF** *Carmina burana: O Fortuna* (3 mins)

Interval (25 mins)

**BEETHOVEN** *Symphony No.5* (36 mins)

*Allegro con brio*

*Andante con moto*

*Allegro*

*Allegro*

**Christopher Dragon** conductor

**Sara Macliver** soprano

**Fiona Campbell** mezzo-soprano

**Laurence Jackson** violin

**Joseph Nolan** organ

**WASO Chorus**

# About The Artists



## Christopher Dragon Conductor

West Australian Christopher Dragon is currently the Associate Conductor of the Colorado Symphony Orchestra. He was appointed from over 200 candidates and was immediately extended in the position. For three years Christopher previously held the position of Assistant Conductor with the West Australian Symphony Orchestra, which provided him with the mentorship by Principal Conductor Asher Fisch.

Christopher regularly returns to Australia to work with various orchestras and has conducted the West Australian, Melbourne and Adelaide Symphony Orchestras. At 25, he made his debut at the Sydney Opera House conducting the Sydney Symphony Orchestra with Australian singer/songwriter Josh Pyke. The following year it was released on CD and won an ARIA. Other progressive collaborations include Ben Folds, Dianne Reeves, Wynton Marsalis and the Jazz at Lincoln Center Orchestra.

Christopher was a member of the Symphony Services International Conductor Program and has studied with numerous distinguished conductors including Leonid Grin, Fabio Luisi, Paavo Jarvi and Neeme Jarvi.



## Laurence Jackson Violin

After studying at The Royal Academy of Music in London, Laurence joined the Maggini Quartet in 1993 with whom he toured all over the world and made numerous recordings, winning the 2001 Gramophone Award for Chamber Music, 2002 Cannes Classical Awards as well as two Grammy Award nominations.

Laurence was appointed concertmaster of the City of Birmingham Symphony Orchestra (CBSO) in 2006, touring extensively and making many recordings, including the solo in Strauss' *Ein Heldenleben*. With the CBSO he has appeared as soloist many times, performing concertos by Dvorák, Bruch, Nielsen and Brahms and has also directed the orchestra in various programmes, both as director and director/soloist. Laurence is an Honorary Fellow of both Brunel University, London and Canterbury University and was awarded a fellowship of the Royal Academy of Music in 2013. Laurence plays a violin by J. B. Vuillaume, circa 1850.



## **Sara Macliver** Soprano

Sara Macliver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire. Sara is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, the Australian Chamber Orchestra and Australian Brandenburg Orchestra, Musica Viva, and a number of international companies.

Recently Sara has sung for the Sydney, Melbourne and Tasmanian Symphony Orchestras, West Australian Opera, the Australian String Quartet, Auckland Philharmonic, Australia Ensemble, Melbourne Chamber Orchestra, Australian Haydn Ensemble, St George's Cathedral, Sydney Philharmonia Choirs, Southern Cross soloists and with the Bangalow Festival. Sara has recently recorded a CD of Calvin Bowman songs for release later in the year.

Sara has been awarded an honorary doctorate from the University of Western Australia and records for ABC Classics with more than 35 CDs and many awards to her credit.



## **Fiona Campbell** Mezzo Soprano

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

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

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

# About The Artist

## Joseph Nolan Organ

Hailed by ABC Classic FM as an 'extraordinary musician' and by BBC Radio 3 Record Review as 'magnificent' Joseph Nolan is recognised as one of the world's leading organists.

A recording artist for award-winning UK label, Signum records, Joseph has recorded ten disks on the world's most famous organs attaining innumerable five star reviews and Editor's Choice awards from *Limelight Magazine*, *Gramophone* and *BBC Music Magazine*. Most notably, *Gramophone* named Nolan's final disc in his complete Widor cycle as a Critic's Choice for 2017.

The French Government awarded Joseph the title of Chevalier des Arts et des Lettres for services to French music which was bestowed on Nolan at his solo debut concert at Sydney Opera House in the 2017 Sydney Symphony Season.

Joseph has just returned to Perth from Kuala Lumpur having made his solo concerto debut with the Malaysian Philharmonic Orchestra.

The University of Western Australia have recently awarded Joseph Nolan their higher doctorate, the prestigious Doctor of Letters.

*Proud to support*  
**WASO**

Our commitment to Western Australia extends well beyond banking. That's why we're proud to support WASO as a Corporate Partner.



Photograph courtesy of Nik Babic and WASO. Pictured: Brent Grapes, Principal Trumpet.  
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more  
than  
money



# WASO Chorus

Formed in 1988, the WASO Chorus brings together auditioned singers who volunteer their time and talents to perform under the WASO banner in a variety of programs and concert settings. Led by Chorus Director Christopher van Tuinen and Vocal Coach Andrew Foote, this passionate and enthusiastic group has performed with acclaimed conductors including Asher Fisch, Simone Young, Vladimir Ashkenazy and Richard Hickox.

For more information on the Chorus and how to join, visit [waso.com.au/about/chorus](http://waso.com.au/about/chorus)

**Christopher van Tuinen**  
*Chorus Director*

**Andrew Foote**  
*Chorus Vocal Coach*

**Lea Hayward**  
*Accompanist*

## SOPRANO

Valerie Bannan  
Anna Börner  
Kathryn Buselich  
Alinta Carroll  
Penelope Colgan  
Clara Connor  
Sarah Cosstick  
Charmaine de Witt  
Erika Dietrich  
Fay Edwards  
Bronwyn Elliott  
Davina Farinola  
Kath Goodman  
Lesley Goodwin  
Pauline Handford  
Diane Hawkins  
Sue Hingston  
Michelle John  
Elysia Murphy  
Sheila Price  
Rochelle Rabel  
Elizabeth Reid  
Jane Royle  
Lucy Sheppard  
Sarah Shneier  
Nike Titilola Etim  
Carol Unkovich  
Marjan van Gulik  
Alicia Walter

## ALTO

Marian Agombar  
Lisa Barz  
Janet Baxter  
Llewela Benn  
Daniela Birch  
Patsy Brown  
Sue Coleson  
Catherine Dunn  
Julie Durant  
Jenny Fay  
Susanna Fleck  
Louise Gillett  
Dianne Graves  
Louise Hayes  
Jill Jones  
Gaylene Kelso  
Diana MacCallum  
Robyn Main  
Chrissie Mavrofridis  
Tina McDonald  
Debra McNeil  
Lyn Mills  
Margot Morgan  
Lynne Naylor  
Katrina Nesper  
Shannon Reid  
Neb Ryland  
Louise Sutton  
Claire Taylor  
Olga Ward  
Moir Westmore  
Jacquie Wright

## TENOR

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

## BASS

Justin Audcent  
Michael Berkeley-Hill  
Charlie Bond  
Bertel Bulten  
Allan Davies  
Nick Fielding  
Ken Gasmier  
Mark Gummer  
Stephen Hastings  
Brian Kent  
Tony King  
Benjamin Lee  
Andrew Lynch  
Patrick Melling  
Peter Ormond  
Jim Rhoads  
Glenn Rogers  
Steve Sherwood  
Christopher Smith  
Tim Strahan  
Robert Turnbull  
Mark Wiklund  
Andrew Wong

# West Australian Symphony Orchestra



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

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

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

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

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

## Connect With WASO



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SymphonE-news at [waso.com.au](http://waso.com.au)

# 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**  
Assist Principal 2nd Violin

Sarah Blackman

Fleur Challen

Stephanie Dean

Beth Hebert

Alexandra Isted

Jane Johnston<sup>o</sup>

Sunmi Jung

Christina

Katsimbardis

Ellie Lawrence

Andrea Mendham<sup>^</sup>

Lucas O'Brien

Melanie Pearn

Ken Peeler

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Baodi Tang

Cerys Tooby

David Yeh

## VIOLA

**Alex Brogan**  
A/Principal Viola

**Benjamin Caddy**  
A/Assoc Principal Viola

Kierstan Arkleysmith

Nik Babic

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Katherine Potter<sup>^</sup>

Helen Tuckey

## CELLO

**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\***  
**Elizabeth Browning<sup>^</sup>**

A/Assoc Principal  
Double Bass

Louise Elaerts

Christine

Reitzenstein

Andrew Tait

Mark Tooby

## FLUTE

**Andrew Nicholson**  
**Mary-Anne Blades**

## PICCOLO

**Michael Wayne**

## OBOE

**Liz Chee**  
**Zhiyu Xu<sup>o</sup>**

## COR ANGLAIS

**Leanne Glover**

## CLARINET

**Allan Meyer**  
**Lorna Cook**

## BASS CLARINET

**Alexander Millier**

## BASSOON

**Jane Kircher-Lindner**  
**Adam Mikulicz**  
Chair partnered by  
Sue & Ron Wooller

## CONTRABASSOON

**Chloe Turner**

## HORN

**Robert Gladstones**  
Principal 3rd Horn

**Julian Leslie<sup>^</sup>**  
Guest Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

## TRUMPET

**Brent Grapes**  
Chair partnered by NAB  
**Evan Cromie**  
Peter Miller

## TROMBONE

**Joshua Davis**  
**Liam O'Malley**

## BASS TROMBONE

**Philip Holdsworth**

## TUBA

**Cameron Brook**

## TIMPANI

**Alex Timcke**

## PERCUSSION

**Brian Maloney**  
Chair partnered by  
Stott Hoare  
**Robyn Gray<sup>^</sup>**  
**Paul Tanner<sup>^</sup>**

**PIANO/  
HARPSICHORD**  
**Stewart Smith<sup>^</sup>**

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

Principal  
Associate Principal  
Assistant Principal  
Contract Player\*  
Guest Musician<sup>^</sup>

waso

West Australian  
Symphony Orchestra

# WASO's Festival of Chamber Music

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# 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 Friday 16 Feb at 1pm (10am EST). For further details visit [abc.net.au/classic](http://abc.net.au/classic)

## 720 ABC PERTH

Tune in to 720 ABC Perth on Friday morning at 6.15am when Fiona Campbell joins Peter Bell to provide the latest on classical music and WASO's upcoming concerts.

## FOOD & BEVERAGES

Visit [perthconcerthall.com.au](http://perthconcerthall.com.au) for information on food and beverage offerings at the venue. Foyer bars are open for drinks and coffee two hours before, during interval and after the concert. To save time we recommend you pre-order your interval drinks.

## FREE WATER STATIONS

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

## FIRST AID

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

## ACCESSIBILITY

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

## WASO BOX OFFICE

Buy your WASO tickets and subscriptions, exchange tickets, or make a donation at the Box Office on the ground floor (Level 1) prior to each performance and at interval. Tickets for other performances at Perth Concert Hall will be available for purchase only at interval.

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

## DONATE YOUR TICKET

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

# About The Music

## George Frideric Handel

(1685 – 1759)

### *Zadok the Priest*

In 1727, with the old king dead and the coronation of his successor, George II, scheduled two months hence, the honour of composing the music for this high-profile event went not to Maurice Greene, Organist and Composer of the Chapel Royal, but to Georg Friederich Händel, native of Halle, Germany and recently naturalised British subject.

Handel wrote four anthems for the coronation: *Let Thy Hand Be Strengthened*, *Zadok the Priest*, *The King Shall Rejoice* and *My Heart Is Inditing*. The words were selected by Handel himself, to the consternation of the Archbishops of Canterbury and York, who wanted to instruct him on suitable texts: 'I have read my Bible very well,' said the composer, 'and shall choose for myself.'

*Zadok the Priest* was sung at the Anointing, and has been performed at the coronation of every British monarch since. The text is a paraphrase of the account of King Solomon's coronation found in the first book of Kings, in the Old Testament.

**First performance:** Coronation of George II, 11 October 1727.

## George Frideric Handel

*Samson*: Let the Bright Seraphim

*Samson* (1742) was the work Handel composed immediately after his groundbreaking *Messiah*. The libretto is based on the biblical story of the mighty warrior who lost his great strength when his hair was cut by his treacherous lover Delilah: captured and blinded by the Philistines, he is paraded before his mocking enemies, but God returns his strength to him for one last act, and he pulls down the pillars of the Philistine temple, burying himself and his tormentors



George Frideric Handel

in the ruins. The Israelites mourn the death of their champion, but are exhorted to rejoice in the heroism of his end with the aria 'Let the Bright Seraphim' and the oratorio closes with a triumphal chorus. Unlike most of the libretto, which comes from Milton's intense meditation on the sufferings of Samson, *Samson Agonistes*, 'Let the Bright Seraphim' is taken from the exultant *At a Solemn Music* (source also of the text for Parry's *Blest Pair of Sirens*).

**First performance:** 18 February 1743, Covent Garden.

## Léo Delibes

(1836 – 1891)

*Lakmé*: Sous le dôme épais (Flower Duet)

European colonial expansion into Asia in the 19th century provided a new 'exotic' colour for opera librettists. Delibes' masterpiece *Lakmé* (1883), based on Pierre Loti's novel *Rarahu*, is set in India during the Raj and concerns the ill-fated love of the Brahmin Lakmé and the young Englishman Gérard. Lakmé's Act I duet with her servant Mallika as they gather flowers in the river is one of the opera's greatest hits and has since found extraneous fame in movies, TV programs and commercials.

**First performance:** 14 April 1883, Opéra-Comique, Paris.



Ralph Vaughan Williams

## Ralph Vaughan Williams

(1872 – 1958)

*The Lark Ascending* – Romance for violin and orchestra

Along with Gustav Holst, Vaughan Williams mined English folksong for inspiration, and even when it is not quoted directly, there is a distinct folkloric flavour to much of his work. In *The Lark Ascending*, this folkloric flavour appears in the use of modes, and in the work's middle section, which moves into a duple, folksy metre.

The work is inspired by a poem by George Meredith, but does not attempt a programmatic transcription. Vaughan Williams quotes a line from the poem in his manuscript, 'He is the dance of children', suggesting the freedom of the lark's flight. It opens with the violin seeming to extemporise around open intervals, in a passage that immediately evokes ascent. The entire work is cadenza-like, and captures the ecstasy of the lark's song, but the modal flavours also suffuse it in nostalgia, a yearning quality.

Vaughan Williams drafted a version of *The Lark Ascending* for violin and piano in 1914, but set it aside following the outbreak of the First World War, in which he served in

France and Greece as an ambulance driver. He returned to the composition after the war and it was premiered in December 1920 by the English violinist Marie Hall, to whom it is dedicated.

**First performance:** 15 December 1920 (version for violin and piano); 14 June 1921 (violin and orchestra).

## Georges Bizet

(1838 – 1875)

*Carmen:* Habanera

Set in Seville, Bizet's opera *Carmen* tells the story of the gypsy girl who is arrested for causing a disturbance among the girls at the cigarette factory where she works. Corporal Don José aids Carmen's escape from jail and in the process falls in love with her. When she eventually spurns him in favour of the bullfighter Escamillo, Don José stabs her to death in a fit of jealous passion.

Bizet died during *Carmen*'s short and not entirely successful initial run at the Opéra-Comique in Paris. However a staging in Vienna later that same year fared better, with the opera subsequently charming audiences throughout Europe during the remainder of the decade. *Carmen* made a triumphant return to the Opéra-Comique in 1883 and has since been a staple of the repertoire.

In Act I of the opera, Carmen tries to seduce the morally upright Don José, and sings her famous 'Habanera' ('Love is a rebellious bird, that no one can tame...').

**First performance:** 3 March 1875, Opéra-Comique, Paris.

## George Gershwin

(1898 – 1937)

*Porgy and Bess:* Summertime

The all-too-brief life and career of George Gershwin reads like a metaphor for the American Dream. The Brooklyn boy born Jacob Gershowitz

# About The Music



George Gershwin

to Russian Jewish parents started out as a Tin Pan Alley song plugger before conquering Broadway and Hollywood. His songwriting partnership with older brother Ira produced a string of hit shows and songs that defined an era and underscored the American Century. His last major work, the folk opera *Porgy and Bess*, hinted at the yet-to-be-fulfilled promise of a soaring artistic trajectory cut short by his untimely death of a brain tumour at the age of 38. Based on a DuBose Heyward novel set in the slums of Catfish Row in Charleston, *Porgy and Bess* featured several of what would become Gershwin's most famous songs, including Clara's lullaby, 'Summertime'.

**First performance:** 30 September 1935 (Boston);  
10 October 1935 (Broadway premiere).

## Charles-Marie Widor

(1844 - 1937)

Symphony for Organ and Orchestra,  
Op.42bis

(arranged by Widor from Organ  
Symphonies Nos 2 and 6)

*I Allegro*

Widor's youthful prodigious talent was recognised by master organ builder Cavallé-Coll who, some years later,



Charles-Marie Widor

recommended him to an appointment at Saint-Sulpice in Paris, where he remained as organist for 64 years.

Widor's influence was far-reaching, with parallel careers as recitalist, composer, critic, and, for many years, teacher at the Paris Conservatoire, where he succeeded César Franck as professor of organ and Théodore Dubois as professor of composition. His pupils included Vierne, Tournemire and Albert Schweitzer, with whom he collaborated on an urtext edition of the organ works of JS Bach, whose oeuvre exerted an indelible influence on Widor's playing and teaching style and compositional output.

As composer he produced a large body of music in various forms, including opera, orchestral works, chamber music and songs. Central to his legacy are the ten multi-movement solo organ symphonies, in which he exhibited a diverse range of influences and styles and exploited the tonal possibilities of the Cavallé-Coll organ. The Toccata from Organ Symphony No.5 is one of the best-loved pieces in the organ repertoire, as is this opening movement from No.6, heard in this performance in a later arrangement by Widor for solo organ and orchestra.

First performance not recorded.

## Carl Orff

(1895 - 1982)

### *Carmina burana*: O Fortuna

In 1803 a large anthology of medieval poetry was discovered in the abbey of Benediktbeuern in Bavaria. Its 320 poems, written on velum and richly illustrated with illuminated capital letters, are mainly written in medieval Latin, but include texts in Old French and Middle High German. They include examples of religious and 'moral' songs, those of springtime and love as well as drinking songs. The *Carmina burana* (Songs of Beuern) was published in 1847 and it was a later imprint of this which came to the attention of Carl Orff in 1934 and inspired the work with which his name would be forever associated. Its popularity is due in no small measure to the 'O Fortuna' chorus, which bookends the whole work with its mighty choral and orchestral forces and implacable rhythms.

**First performance:** 8 June 1837, Frankfurt.

## Ludwig van Beethoven

(1770 -1827)

### Symphony No.5 in C minor, Op.67

*Allegro con brio*  
*Andante con moto*  
*Allegro*  
*Allegro*

'So fate knocks at the door,' Beethoven is reported to have said of the peremptory four-note figure which opens this most famous of symphonies. But that was spoken probably a decade after the music was written. There is no evidence that there was any cogent theme of Fate in his mind while he was writing the symphony.

In his Fifth Symphony Beethoven created a musical drama of hitherto unparalleled power and tautness. If it lacks the broad grandeur of the Third Symphony



Ludwig van Beethoven

(*Eroica*), it has instead the concentrated intensity of power that Beethoven had been striving for. There is not a single surplus note. Beethoven created from that four-note opening figure a motif which has echoes in the third-movement scherzo (on the horns); the transition to the finale (drum-tap rhythm); and the finale itself. There is a brief glance back to the ominous scherzo to prepare the triumphant recapitulation of the finale, which then carries all before it.

Such musical links and back-references have a structurally unifying and dramatic effect, and it is tempting to read a program into them. The only certainty, however, is that the Fifth takes us from C minor to triumph in C major. It leads us through some musical valley of the shadow of death and eventually to a Beethovenian vision of heavenly light.

**First performance:** 22 December 1808, Vienna

Program notes © Symphony Services International

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The tour will be followed by a Q&A and recital with our 2017 Friends of WASO Scholarship recipient and Principal Trumpet, Brent Grapes, and conclude with tasty Margaret River wines and light refreshments. Tickets are \$45 for Patron and Friends (\$55 for guests).

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