

An Evening with Gun-Brit Barkmin

Friday 23 August 2019, 7.30pm &
Sunday 25 August 2019, 5pm
Perth Concert Hall





Wesfarmers Arts

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Symphony Orchestra
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creating the spark
that sets off a lifelong
love of music.

Julia Brooke – WASO Horn



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OPERA GALA

An Evening with Gun-Brit Barkmin

BEETHOVEN *Fidelio*: Overture (7 mins)

BEETHOVEN *Fidelio*: Abscheulicher! wo eilst du hin? (9 mins)

MAHLER *Blumine* (9 mins)

STRAUSS, R. *Four Last Songs* (25 mins)

Frühling (Spring)

September

Beim Schlafengehen (On Going to Sleep)

Im Abendrot (At Sunset)

Interval (25 mins)

WAGNER *Tannhäuser*: Entrance of the Guests (7 mins)

WAGNER *Tannhäuser*: Dich, teure Halle (5 mins)

STRAUSS, R. *Salome*: Dance of the Seven Veils (10 mins)

STRAUSS, R. *Salome*: Final scene (17 mins)

Gun-Brit Barkmin soprano

Asher Fisch conductor

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, Kathie Drake (see page 16 for her biography). The Pre-concert Talk will take place Friday at 6.45pm and Sunday at 4.15pm in the Terrace Level Foyer.

Listen to WASO

Sunday's performance will be broadcast live on ABC Classic and repeated as a delayed broadcast at 8pm AWST (or 5pm online), Saturday 9 November 2019. For further details visit abc.net.au/classic


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2019 Upcoming Concerts



Photo: Chris Gonz

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STRAUSS, R. *Don Juan*

STRAUSS, R. *Death and Transfiguration*

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Asher Fisch piano (pictured)



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Benjamin Northey conductor

This performance includes subtitles on the screen. Rating: PG contains some violent scenes.

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Asher Fisch appears courtesy of Wesfarmers Arts.

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Graeme Norris

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Zak Rowntree^{*}

Principal 2nd Violin

Kylie Liang

• Penrhos College

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2nd Violin

Stephanie Dean

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Alexandra Isted

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About The Artist

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. Since 2014, Asher Fisch has been the Principal Conductor and Artistic Advisor of the West Australian Symphony Orchestra (WASO). 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). In 2019, Fisch won Helpmann Awards for Best Individual Classical Music Performance and Best Symphony Orchestra Concert for WASO's production of *Tristan und Isolde*.

Highlights of Asher Fisch's 2018-19 season include guest engagements with the Düsseldorf Philharmonic, Sydney Symphony, Teatro Massimo Orchestra in Palermo, Boston Symphony Orchestra at Tanglewood, and the Cleveland Orchestra at the Blossom Festival. Guest opera engagements include *Il Trovatore*, *Otello*, *Die Fliegende Holländer*, and *Andrea Chénier* at the Bayerische Staatsoper, *Arabella* and *Hansel und Gretel* at the Semperoper Dresden, *Tannhäuser* at the Tokyo National Theater, and Cristof Loy's new production of *Capriccio* at the Teatro Real in Madrid.

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



Photo: Chris Gonz

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's recent recordings include tenor Stuart Skelton's first solo album, recorded with WASO and released on ABC Classics in 2018, and a recording of Ravel's *L'heure espagnole* with the Munich Radio Orchestra, which won *Limelight Magazine's* Opera Recording of the Year in 2017. In 2016, he recorded the complete Brahms symphonies with WASO, released 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 complete *Ring*, 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.

About The Artist

Gun-Brit Barkmin Soprano

Gun-Brit Barkmin sings some of opera's most complex characters including Katerina Izmailova (*Lady Macbeth of Mtsensk*), Emilia Marty (*The Makropulos Affair*), and Salome.

Her Wagner repertoire includes Sieglinde (*Die Walküre*) and Elsa (*Lohengrin*). She sang Isolde in Perth with the West Australian Symphony Orchestra last year, having first sung Isolde at Oper Graz in 2016. In January 2018 she debuted as Brünnhilde in *Götterdämmerung* as part of the Hong Kong Philharmonic and Jaap van Zweden's *Ring Cycle* project.

Gun-Brit Barkmin created the role of Elena in Sotelo's *El Público* at Teatro Real Madrid, and has appeared in such modern repertoire as Birtwistle's *Gawain* under Ingo Metzmacher, and Reimann's *Lear* under Franz Welser-Möst (Salzburg Festival). Her performance as Marie in Andreas Homoki's Zurich production of *Wozzeck* was released on DVD.

Early in her career, Barkmin was a member of Komische Oper Berlin where she sang in Zemlinsky's *Der Zwerg*, Willy Decker's production of *Jenůfa* and Harry Kupfer's production of *The Turn of the Screw*. She has strong relationships with companies such as the Vienna State Opera and Bavarian State Opera.



Photo: Chris Gonz

In early 2019, she performed at Bavarian State Opera in Krenek's *Karl V* as well as in *Salome* at Vienna State Opera. She returns to Hamburg Staatsoper in 2019-20 to sing in Korngold's *Die tote Stadt*.

In concert, Gun-Brit Barkmin has performed in Janáček's *Glagolitic Mass* (Philharmonia Orchestra under Jakub Hrůša), Strauss' *Four Last Songs* with the Dresden Philharmonic and Seattle Symphony, and Schoenberg's *Gurrelieder*, among others. She was nominated as a *Limelight Magazine International Artist of the Year*, 2018.

About The Music

Ludwig van Beethoven

(1770-1827)

Fidelio:

Overture

Act 1: 'Abscheulicher! Wo eilst du hin'

Gustav Mahler

(1860-1911)

Blumine

Richard Strauss

(1864-1949)

Four Last Songs:

Frühling (Spring)

September

Beim Schlafengehen (On Going to Sleep)

Im Abendrot (At Sunset)

Richard Wagner

(1813-1883)

Tannhäuser:

Act 2: Entrance of the Guests

Act 2: 'Dich, teure Halle' (Elisabeth's Greeting to the Hall)

Richard Strauss

Salome:

'Dance of the Seven Veils'

Final Scene

Introduction

This concert program follows a certain trajectory. Not only does it contain music that is in Gun-Brit Barkmin's repertoire, the running order outlines a particular line of musical development.

In short, this concert is a snapshot of the German Romantic period – Beethoven begat Wagner who begat Mahler and Richard Strauss. In what sense 'begat'?



Gustav Mahler

The whole period saw the rise of a new form of musical drama, encapsulated in Wagner's operas which were later interpreted by Mahler and Strauss but also affecting the purely symphonic form that Beethoven had begun to expand, and of which Mahler arguably became the late 19th/early 20th century's greatest exponent.

Beethoven was the Titan of them all. Wagner conducted Beethoven's *Fidelio* at opera houses in Würzburg, Magdeburg and Riga in his early years, and conducted Beethoven's Ninth at the 1872 laying of the foundation stone at the Bayreuth Festival House, the special venue he had built for the sole purpose otherwise of performing his own operas. Mahler and Richard Strauss were renowned conductors of Wagner (and of course, Beethoven).

More importantly, Wagner took his cue for the creation of his operas from Beethoven. According to Wagner, Beethoven had reverted to the text of Schiller's 'Ode to Joy' in the last movement of his Ninth Symphony because musical expression now needed the emotional extension provided by words: thus laying the ground for Wagnerian opera.



Salome Dresden premiere 1905

Wagner's operas aimed to extend music's expressiveness in the service of storytelling that would ring deep in the psyche of the German people and supposedly inspire them to a greater society. His tools included a much richer and larger orchestra and the enrichment of harmony (chromaticism) to the point where the subtlest shades of emotion could be expressed. Wagner, Mahler and Strauss used huge orchestras, though they often focused on chamber textures.

Strauss became a major opera composer of the early 20th century and *Salome*, his opera of 1905, heard in this concert, took the chromatic harmonic language from Wagner's *Tristan and Isolde* and intensified it even further. Contemporaries might have said, 'to lurid extremes'.

Though an opera conductor, Gustav Mahler wrote symphonies – admittedly of gargantuan size – that, even without sets

and costumes, went beyond the Wagnerian concept of the *Gesamtkunstwerk* (or 'total work of art', encompassing music, drama, text, design) to 'embrace the world'. Jewish, Mahler was probably not meant to be a beneficiary of the society Wagner the musical dramatist sought to inspire. Nevertheless, he was a Wagnerian, and they were all Beethovenians.

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Fidelio was Beethoven's only opera, which is ironic given his importance in inspiring Wagner, arguably the greatest opera composer of the 19th century.

In *Fidelio*, Leonore, wife of Florestan (tenor), disguises herself as a boy, Fidelio, in order to gain access to the prison where Florestan is kept prisoner by his political enemy, Don Pizarro. With Leonore risking her life to save Florestan and succeeding, *Fidelio* gave rise to a new early 19th-century genre, the 'rescue' opera.

In many ways the soprano Leonore is Beethoven's ideal of the perfect help-mate, an early 19th-century example of the eternal woman ('ein holdes Weib', to quote Beethoven's Ninth Symphony) who was such an important figure of German Romantic art and literature. Beethoven had originally wanted to name his opera *Leonore*, after her, but several operas had already been based on the libretto of that name by Jean-Nicolas Bouilly, and the management at Vienna's Theater an der Wien where the work was premiered insisted on the title change.

Beethoven tried four different overtures to this work, three known by the name 'Leonore'. He dismissed *Leonore* No.1 as inadequate. *Leonore* No.2 prefaced *Fidelio*'s 1805 premiere but then Beethoven revised the work and wrote a new overture. *Leonore* No.3 inclined toward symphonic-poem proportions. Finally, Beethoven came up with an overture which effectively prepares the listener for the drama ahead without preempting the comic nature of the opera's opening scenes. (Incidentally, Mahler, as conductor, would insert *Leonore* No.3 between Act 2 scenes 1 and 2 to cover the scene-change from Florestan's dungeon to sunlit courtyard.)

Early in the opera, Leonore, still in disguise, overhears Pizarro plotting to kill her husband. Once he has left the stage she gives vent to her true feelings about Florestan's longtime political foe, Pizarro: 'Abscheulicher!' (Loathsome creature) she sings. 'What savage cruelty have you planned?' The aria demonstrates Beethoven's dramatic range.

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Perhaps the *ne plus ultra* of Mahler's compositional career was his Eighth Symphony (1907), a setting of the Latin hymn *Veni Creator Spiritus* and the last



Marie Wittich original Salome Dresden 1905

scene from Goethe's play *Faust*, for massive orchestra, eight soloists and a chorus so numerous the work almost bursts the confines of the average concert hall stage.

Mahler's First Symphony of 1889 was rather more modest. It began life as a 'Programmatic Symphony in Two Parts' and Mahler later gave the work a subtitle, *Titan*, after a Romantic novel by Jean-Paul Richter. With quotes from Mahler's own *Songs of a Wayfarer*, the work had a biographical angle and some of the movements were labelled in such a way as to indicate 'Endless Spring'. The second movement, *Blumine*, conveyed a sense of 'flowering'.

But the Symphony No.1 we know today accords more with our notions of a traditional four-movement symphony, albeit with programmatic aspects. Mahler had discarded the *Blumine* movement, reducing five movements to four. Why? Perhaps because its simple beauty sat at odds with the angst and irony of the rest of the symphony. It was premiered as a standalone piece by Benjamin Britten in 1967.

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Strauss' *Salome* alarmed early 20th-century audiences who already thought Wagner had taken musical expression as far as it should decently go. *Salome's* language was expressive in the extreme, even violent.

But there was another side to Strauss – the lover of Mozart, whose follow-up opera to *Salome* and *Elektra* was 1911's *Der Rosenkavalier*, a tribute in some ways to the Mozart-Da Ponte operas, and who, after the First World War, helped set up the Salzburg Festival, dedicated to Mozart, with Franz Schalk, Alfred Roller, the director Max Reinhardt, and his *Rosenkavalier* librettist, Hugo von Hofmannsthal.

The *Four Last Songs*, composed in 1948 when Strauss was 84, show this mellower side of his nature. They are the product of the composer's 'Indian Summer' when he suddenly experienced a fresh outpouring of music in his last, sad years in a defeated Germany, and, in the words of Strauss biographer Michael Kennedy, they express 'the music of old age and wisdom and serenity, of death and transfiguration'.

They also express his lifelong love of the soprano voice, particularly that of Pauline de Ahna, to whom he had been married for 50 years. There is a sensuousness to the treatment of the voice here that



Richard Strauss

denotes the experienced opera composer and conductor. As Australian composer Gordon Kerry has written elsewhere, 'Just as 19th-century figures like Novalis and Wagner conflated eroticism and extinction, here the texts of Hermann Hesse and Eichendorff identify the end of life and love with the peaceful embrace of night, dreams and death.'

The order of the *Songs* is variable and the work's first interpreters sang them in different order from that established by Strauss' publisher, Ernst Roth. (It's not clear that Strauss intended them as a set, anyway.) But the texts are: Hesse's *Frühling* (Spring), with Spring imagery (birdsong, etc....) amplifying a feeling of emotional expectation; Hesse's *September* – seasonal imagery again, with Summer closing 'his' tired eyes upon the arrival of rain; Hesse's *Beim Schlafengehen* (On Going to Sleep) expressing freedom from consciousness; and Joseph von Eichendorff's *Im Abendrot* (In Sunset's Glow), in which an old couple stop to ponder two larks still flying in nature as it darkens and whether the peacefulness of the scene could, perhaps, be death.

Gun-Brit Barkmin's performance of these *Songs* in Seattle in 2017 was described by critic Melinda Bargreen as a 'revelation...

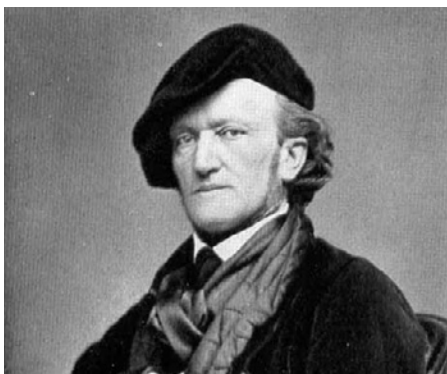
Huge and supple, her expressive voice makes the music sound effortless, soaring above the staff with ease and warmth, and with obvious deep understanding of the autumnal songs .’

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The Wagner who inspired the generation of composers comprising Richard Strauss and Mahler was the creator of massive integrated theatrical conceptions, epics that inspired the building of a bespoke opera house (at Bayreuth) to premiere them. The music, with an almost oceanic interplay of musical motifs representing characters, magic objects, and concepts, was meant to underscore and amplify the fluid progress of the drama. But Wagner took a while getting to that unique concept. *Tannhäuser* is a work he wrote in 1842-45 on the cusp of his new style (though later revised in light of his musical growth). It still bears traces of traditional opera – set numbers, formal groupings – though the psychological ambition is greater.

Customarily mining old German texts to find stories that would stir his listeners’ emotions, Wagner based *Tannhäuser* on a conflation of two strands of medieval legends: those to do with Tannhäuser, originally a crusading knight from Franconia whom Wagner turned into a minstrel, and the song contest on the Wartburg – drawing on narratives, such as that of Eichendorff.

The story of *Tannhäuser* dramatises a conflict between carnal and spiritual desire as Tannhäuser struggles to find satisfaction in the pure love of Elisabeth, having left behind the carnal pleasures of the Venusberg. When Elisabeth saves Tannhäuser’s soul at the very end after he cannot resist Venus’ repeated blandishments, she becomes, once



Richard Wagner, Paris 1867

again, one of those ‘eternal women’ apotheosised by Romantic poets.

In Act 2, Tannhäuser will rejoin the traditional song contest where Elisabeth first lost her heart to him. (It is the first ‘song-contest’ depicted in Wagner; 1868’s *Mastersingers of Nuremberg* will end with one.) A traditional march accompanies the arrival of the auditors; while Elisabeth anticipates the excitement of the occasion in her Greeting to the Hall; repeated quaver triplets effectively portray Elisabeth’s agitation in a classic early 19th-century orchestration.

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Wagner’s achievement in the 19th century left the composers who followed him with big shoes to fill. Mahler responded by allowing his symphonies to grow to epic proportions. While always retaining his rich vocal lyricism, the young Strauss increased harmonic chromaticism to a point of almost excruciating dissonance, especially apt for depicting the mental sickness of Salome, the title character of his third opera.

Wagner had written his own librettos, intent on personally guaranteeing the dramatic integrity of his texts. With *Salome* Richard Strauss chose another, interesting and path-setting option – an

actual play, in this case, Oscar Wilde's 1894 *Salomé*. All he needed to do was trim the text.

The story concerns Salome, the alluring daughter of Herodias, lusted after by her stepfather King Herod. When her sexual advances are rebuffed by John the Baptist (Jochanaan), Salome demands Jochanaan's head on a platter. Even lustful Herod is appalled but *if* she will dance the Seven Veils for him...Strauss' music could be considered a prime example of 19th-century sexual orientalism with its sinuous woodwind melodies and teasing garnish of percussion. It may be the nastiest waltz ever to come from the pen of someone named Strauss.

The final scene, in which Salome finally kisses the beheaded Jochanaan's lips, is a tour de force. It unfolds in several long paragraphs, each building to a larger and larger climax as the dramatic soprano brings the opera to its repellent, if emotional, conclusion. The executioner brings Salome the head. 'You would not let me kiss your mouth, Jochanaan,' she gloats. The music settles down and Salome praises the closed eyes that would not look on her, the silent tongue that spat venom...She compares Jochanaan's voice to incense...The blending of sensations is similar to those in Wagner's *Tristan and Isolde*. Finally, she concludes: 'The mystery of love is greater than the mystery of death.' In the opera Herod now interjects. 'She is a monster.' As Salome rises once more to exult, Strauss builds his music to its paradoxically radiant, lyrical and discordant climax. A beam of moonlight falls on Salome. Herod orders that she be killed, and his soldiers crush her under their shields.



Pauline de Ahna Tannhäuser as Elisabeth

This last scene has been described by musicologist Michael Kennedy as a 'perverted Liebestod', a reference to the final aria of Wagner's *Isolde*. But we've come a long way from heroines like Elisabeth or Leonore; Salome has few redeeming features as she upbraids Jochanaan's trunkless head for not succumbing to her beauty.

Salome has proved a pivotal role in Gun-Brit Barkmin's recent seasons, with productions at Vienna State Opera, Zurich, Prague, and Oper Stuttgart, among others. Her success in this role augurs well for a riveting end to this concert.

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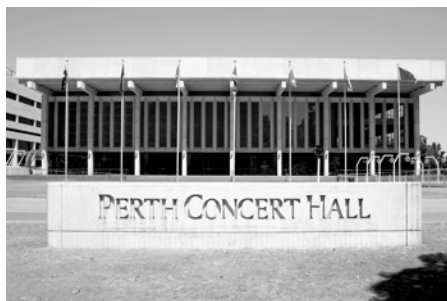
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The Box Office is open Monday to Friday, 9am to 5pm, and contactable on 9326 0000.

About The Speaker

Kathie Drake

Pre-concert Speaker

Kathie retired from WASO at the end of 2015 after 27 years in the viola section. During this time she also performed with several chamber music groups, including Camerata WA, Quartet Noir and The Darlington Ensemble.

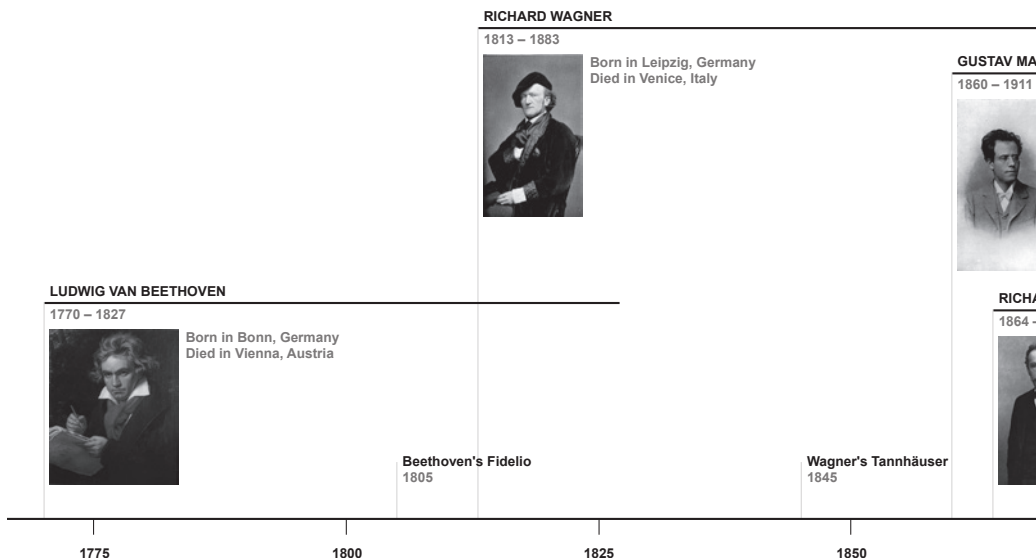
Prior to this she lived in Europe for eight years, first studying with Bruno Giuranna in Germany and then playing in orchestras in Switzerland and Italy, including her last three years there in the Zurich Chamber Orchestra.

Her first full-time job was Principal Second Violin in the Queensland Theatre Orchestra, after completing a Diploma of Arts in Music at the Tasmanian Conservatorium and a BA(Hons) in English Literature at Melbourne University.

She now plays viola for fun, helps migrants and asylum seekers with their English, and helps look after her three-year-old grandson.

She and her husband Dave love camping while exploring the more remote parts of Australia, and travelling internationally as much as possible.

Timeline of Composers & Works





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MAHLER

Born in Kalischt, Czech Republic
Died in Vienna, Austria

JOHANN STRAUSS

1825 - 1899

Born in Munich, Germany
Died in Garmisch-Partenkirchen, Germany



Mahler's *Blumine*
1889

Strauss' *Salome*
1905

Strauss' *Four Last Songs*
1950

1875

1900

1925

1950

Text & Translation

BEETHOVEN *Fidelio*: Abscheulicher!

Wo eilst du hin?

Abscheulicher! Wo eilst du hin?
Was hast du vor in wildem Grimme?
Des Mitleids Ruf,
der Menschheit Stimme,
Rührt nichts mehr deinen Tigersinn?
Doch toben auch wie Meereswogen
Dir in der Seele Zorn und Wut,
So leuchtet mir ein Farbenbogen,
Der hell auf dunkeln Wolken ruht:
Der blickt so still,
so friedlich nieder,
Der spiegelt alte Zeiten wieder,
Und neu besänftigt wallt mein Blut.

Komm, Hoffnung, lass den letzten Stern
Der Müden nicht erbleichen!
Erhell mein Ziel, sei's noch so fern,
Die Liebe wird's erreichen.
Ich folg' dem innern Triebe,
Ich wanke nicht,
Mich stärkt die Pflicht
Der treuen Gattenliebe!
O du, für den ich alles trug,
Könnst' ich zur Stelle dringen,
Wo Bosheit dich in Fesseln schlug,
Und süßen Trost dir bringen!
Ich folg' dem innern Triebe,
Ich wanke nicht,
Mich stärkt die Pflicht
Der treuen Gattenliebe!

Monster! Where are you rushing to?
What are you planning in wild wrath?
Mercy's call,
The voice of humanity,
No longer touches your tiger's heart?
Yet, if like ocean waves
Rage and anger toss in your soul,
So, a rainbow shines for me,
Resting brightly on dark clouds:
Looking down so still,
so peacefully,
Reflecting days of old,
And soothed again flows my blood.

Come, hope, let not the last star
Of the weary fade!
Light my path, ever so far,
Love will reach it.
I follow an inner call,
I will not falter,
The duty of true conjugal love
Gives me strength!
Oh you, for whom I bore everything,
If only I could reach the place,
Where malice threw you into chains,
And bring you sweet comfort!
I follow an inner call,
I will not falter,
The duty of true conjugal love
Gives me strength!

English translation: Brian Long
Symphony Services International © 2019

Text & Translation

STRAUSS, R. *Four Last Songs*

Frühling (Spring)

Words by Hermann Hesse

Im dämmerigen Grüften
Träumte ich lang
Von deinen Bäumen und blauen Lüften,
Von deinem Duft und Vogelgesang.

Nun liegst du erschlossen
In Gleiss und Zier
Von Licht übergossen
Wie ein Wunder vor mir.

Du kennst mich wieder,
Du lockest mich zart,
es zittert durch all meine Glieder
Deine selige Gegenwart.

September

Words by Hermann Hesse

Der Garten trauert,
Kühl sinkt in die Blumen der Regen.
Der Sommer schauert
Still seinem Ende entgegen.

Golden tropft Blatt um Blatt
Nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
In den sterbenden Gartentraum.

Lange noch bei den Rosen
Bleibt er stehen, sehnt sich nach Ruh.
Langsam tut er die
Müde gewordenen Augen zu.

Beim Schlafengehen (On Going to Sleep)

Words by Hermann Hesse

Nun der Tag mich müd gemacht,
Soll mein sehnliches Verlangen
Freundlich die gestirnte Nacht
Wie ein müdes Kind empfangen.

Hände lasst von allem Tun,
Stirn vergiss du alles Denken,
Alle meine Sinne nun
Wollen sich in Schlummer senken.

Und die Seele unbewacht
Will in freien Flügen schweben,
Um im Zauberkreis der Nacht
Tief und tausendfach zu leben.

In darkling caverns
long have I dreamed
of your trees and blue skies,
your fragrance and bird-songs.

Now you lie before me
in shining splendour
glowing with light –
a miracle.

You greet me again,
tempting me gently.
My whole being trembles
with the bliss of your presence.

The garden mourns.
Cool rain sinks on the flowers;
the summer shudders
as he quietly nears his end.

One by one, the golden leaves
fall slowly from the tall acacia tree.
Wondering and weary, the summer smiles
on the dying garden-dream.

Yearning for rest
he lingers long by the roses
before he slowly closes
his wide, tired eyes.

Now the day has made me tired,
may the starry night receive
all my fervent longing
like a weary child.

Leave your doing, O my hands,
brow, forget your thinking!
All my senses yearn for rest
and would sink into slumber.

Freed from all bonds
my soul would like to soar
so that it may live deeply and a thousandfold
in the magic circle of night.

Im Abendrot (In Sunset's Glow)

Words by Joseph von Eichendorff

Wir sind durch Not und Freude
Gegangen Hand in Hand,
Vom Wandern ruhn wir
Nun überm stillen Land.

Rings sich die Täler neigen,
Es dunkelt schon die Luft,
Zwei Lerchen nur noch steigen
Nachträumend in den Duft.

Tritt her und lass sie schwirren,
Bald ist es Schlafenszeit,
Dass wir uns nicht verirren
In dieser Einsamkeit.

O weiter, stiller Friede!
So tief im Abendrot.
Wie sind wir wandermüde –
Ist dies etwa der Tod?

The text by Hermann Hesse for Frühling,
September and Beim Schlafengehen from
Four Last Songs (Vier letzte Lieder) by Richard
Strauss is reproduced by permission of Hal
Leonard Australia exclusive agent for Boosey
& Hawkes Music Publishers Ltd. of London.

Through grief and joy together
we have walked, hand in hand.
Now let us rest from the journey
high above the quiet land.

Around us the valleys are slumbering
and darkness veils the sky.
Only two larks are still soaring
and dreaming as they fly.

Come close and let them flutter,
soon it is time to sleep
lest we should go astray
in this dark solitude.

O peace, so wide and silent,
deep in the sunset glow!
How weary we are with wandering –
can this, perchance, be death?

English translations by Hedwig Roederer
ABC/Symphony Australia © 1986

**WAGNER *Tannhäuser*: Dich, teure Halle
(Elisabeth's Greeting)**

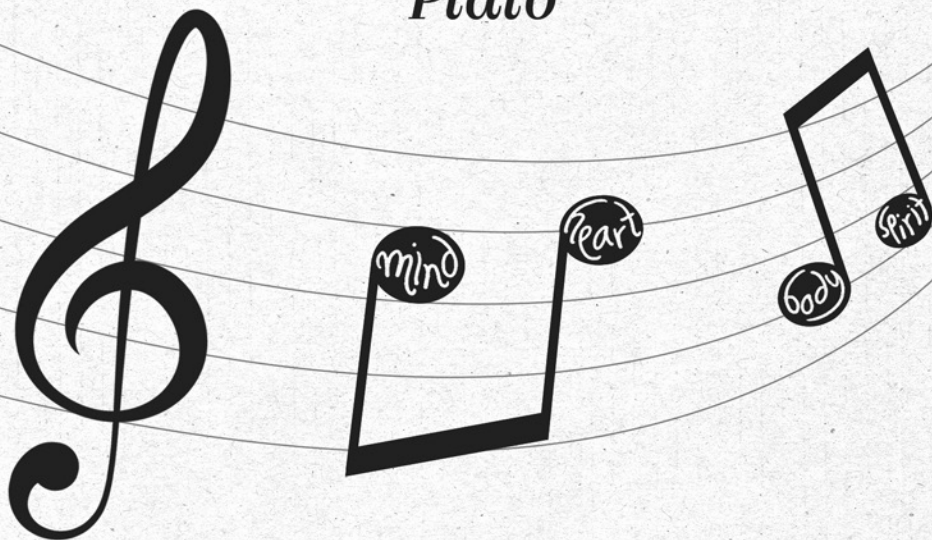
Dich, teure Halle, grüss ich wieder,
froh grüss ich dich, geliebter Raum!
In dir erwachen seine Lieder
und wecken mich aus düstrem Traum.
Da er aus dir geschieden,
wie öd erschienst du mir!
Aus mir entfloh der Frieden,
die Freude zog aus dir!
Wie jetzt mein Busen hoch sich hebet,
so scheinst du jetzt mir stolz und hehr,
der mich und dich so neu belebet,
nicht länger weilt er ferne mehr!
Sei mir gegrüsst!
Sei mir gegrüsst!
Du, teure Halle,
Sei mir gegrüsst!

Dear hall, once more I give you greeting,
joy comes to you, beloved room!
In you his songs will be awakened
and rouse me from this mood of gloom.
When he from here departed,
how bleak you seemed to me!
From me then fled contentment,
all pleasure flew from thee!
Now ardently my breast is heaving,
so proud and noble you appear.
He gives us cause for jubilation
for now he hastens near!
My love to you!
My love to you!
O, dearest hall
My love to you!

English translation: Peter Bassett © 2008



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a soul to the universe,
wings to the mind,
flight to the imagination
and life to everything.
Plato



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STRAUSS, R. *Salome*: Final scene

SALOME

an der Zisterne lauschend

Es ist kein Laut zu vernehmen.
Ich höre nichts.
Warum schreit er nicht, der Mann?
Ah! Wenn einer mich zu töten käme,
ich würde schreien,
ich würde mich wehren,
ich würde es nicht dulden!
Schlag' zu, schlag' zu, Naaman!
Schlag' zu, sag' ich dir!
Nein, ich höre nichts.
Es ist eine schreckliche Stille!
Ah! Es ist etwas zu Boden gefallen.
Ich hörte etwas fallen.
Es war das Schwert des Henkers.
Er hat Angst, dieser Sklave.
Er hat das Schwert fallen lassen!
Er traut sich nicht, ihn zu töten.
Er ist eine Memme, dieser Sklave.
Schickt Soldaten ihn!

zum Pagen

Komm hierher,
du warst der Freund dieses Toten,
nicht?
Wohlan, ich sage dir:
es sind noch nicht genug Tote.
Geh zu den Soldaten
und befiehl ihnen,
hinabzusteigen und mir zu holen,
was ich verlange, was der Tetrarch
mir versprochen hat, was mein ist!

Der Page weicht zurück. Sie wendet sich den Soldaten zu

Hierher, ihr Soldaten,
geht ihr in die Zisterne hinunter
und holt mir den Kopf des Mannes!
Tetrarch, Tetrarch,
befiehl deinen Soldaten,
dass sie mir den
Kopf des Jochanaan holen!

SALOME

listening at the cistern

I cannot hear a sound.
I hear nothing.
Why does that man not scream?
Ah! If someone came to kill me,
I would scream,
I would fight,
I would not endure it!
Hit him, hit him, Naaman!
Hit him, I order you!
No, I hear nothing.
It is a terrible silence!
Ah! Something fell to the ground.
I heard something fall.
It was the sword of the hangman.
He is afraid, that slave.
He let the sword fall!
He did not dare kill him.
That slave is a coward.
Send him to the soldiers!

To the page:

Come here,
you were a friend of this dead man,
were you not?
Well, I tell you:
there are not enough dead yet.
Go to the soldiers
and order them
to climb down and to fetch me
what I desire, what the Tetrarch
promised me, what is mine!

The page shrinks back. She addresses the soldiers

Come here, soldiers,
go down to the cistern
and fetch me the head of the man!
Tetrarch, Tetrarch,
command your soldiers
to bring me
Jochanaan's head!

Ein riesengrosser schwarzer Arm, der Arm des Henkers, streckt sich aus der Zisterne heraus, auf einem silbernen Schild den Kopf des Jochanaan haltend. Salome ergreift ihn. Herodes verhüllt sein Gesicht mit dem Mantel. Herodias fächelt sich zu und lächelt.. Die Nazarenersinken in die Knie und beginnen zu beten

An enormous black arm, the arm of the hangman, reaches from the cistern holding Jochanaan's head on a silver tray. Salome takes it. Herod covers his face with his cloak. Herodias fans herself and smiles. The Nazarenes sink to their knees and start praying.

Ah!
Du wolltest mich nicht deinen Mund
küssen lassen, Jochanaan!
Wohl, ich werde ihn jetzt küssen!
Ich will mit meinen Zähnen
hineinbeissen,
wie man in eine reife Frucht
beissen mag.
Ja, ich will ihn jetzt küssen
deinen Mund, Jochanaan.
Ich hab' es gesagt.
Hab' ich's nicht gesagt?
Ah! ah! Ich will ihn jetzt küssen.
Aber warum siehst du mich nicht an,
Jochanaan?
Deine Augen,
die so schrecklich waren,
so voller Wut und Verachtung,
sind jetzt geschlossen.
Warum sind sie geschlossen?
Öffne doch die Augen!
So hebe deine Lider, Jochanaan!
Warum siehst du mich nicht an?
Hast du Angst vor mir, Jochanaan,
dass du mich nicht ansehen willst?
Und deine Zunge,
sie spricht kein Wort, Jochanaan,
diese Scharlachnatter,
die ihren Geifer gegen mich spie.
Es ist seltsam, nicht?
Wie kommt es, dass diese rote Natter
sich nicht mehr rührt?

Du sprachst böse Worte gegen mich,
gegen mich, Salome,
die Tochter der Herodias,
Prinzessin von Judäa.
Nun wohl!
Ich lebe noch, aber du bist tot,
und dein Kopf, dein Kopf gehört mir!
Ich kann mit ihm tun, was ich will.
Ich kann ihn den Hunden vorwerfen
und den Vögeln der Luft.
Was die Hunde übrig lassen,

Ah!
You did not want me to kiss
your mouth, Jochanaan!
Well, I will kiss it now!
I want to bite into it
with my teeth,
like someone bites
into a ripe fruit.
Yes, I want to kiss it now,
your mouth, Jochanaan.
I told you.
Didn't I tell you?
Ah! Ah! I want to kiss it now.
But why do you not look at me,
Jochanaan?
Your eyes
that were so terrible,
so full of anger and contempt,
are closed now.
Why are they closed?
Just open your eyes!
Lift your lids, Jochanaan!
Why do you not look at me?
Are you afraid of me, Jochanaan,
that you do not want to look at me?
And your tongue,
it does not say a word, Jochanaan,
that scarlet adder,
that spat its venom at me.
It is strange, is it not?
How come this red adder
does not move anymore?

You spoke harsh words against me,
against me, Salome,
daughter of Herodias,
Princess of Judea.
Well then!
I am still alive, but you are dead,
and your head, your head is mine!
I can do as I please with it.
I can throw it to the dogs
and the birds in the sky.
What the dogs don't want,

sollen die Vögel der Luft verzehren.
Ah! Jochanaan, Jochanaan,
du warst schön.
Dein Leib war eine Elfenbeinsäule
auf silbernen Füßen.
Er war ein Garten voller Tauben
in der Silberlilien Glanz.
Nichts in der Welt
war so weiss wie dein Leib.
Nichts in der Welt
war so schwarz wie dein Haar.
In der ganzen Welt
war nichts so rot wie dein Mund.
Deine Stimme
war ein Weirauchgefäss,
und wenn ich ansah,
hörte ich geheimnisvolle Musik.

Ah! Warum hast du mich nicht angesehen,
Jochanaan? Du legtest über deine Augen die
Binde eines,
der seinen Gott schauen wollte. Wohl!
Du hast deinen Gott gesehn, Jochanaan,
aber mich, mich, hast du nie gesehn.
Hättest du mich gesehn, du hättest mich
geliebt!
Ich dürste nach deiner Schönheit.
Ich hungre nach deinem Leib.
Nicht Wein noch Äpfel können mein
Verlangen stillen.
Was soll ich jetzt tun, Jochanaan?
Nicht die Fluten, noch die grossen Wasser
können dieses brünstige Begehren löschen.
Oh! Warum sahst du mich nicht an?
Hättest du mich angesehen,
du hättest mich geliebt.
Ich weiss es wohl, du hättest mich geliebt.
Und das Geheimnis der Liebe ist grösser
als das Geheimnis des Todes.

HERODES

zu Herodias

Sie ist ein Ungeheuer, deine Tochter.
Ich sage dir, sie ist ein Ungeheuer!

HERODIAS

Meine Tochter hat recht getan.
Ich möchte jetzt hier bleiben.

the birds in the sky can have.
Ah! Jochanaan, Jochanaan,
you were handsome.
Your body was an ivory column
on silver feet.
It was a garden full of doves
shining with silver lilies.
Nothing in this world
was as white as your body.
Nothing in this world
was as black as your hair.
Nothing in this world
was as red as your mouth.
Your voice
was a frankincense dish
and when I listened,
I heard mysterious music.

Ah! Why did you not look at me,
Jochanaan? You covered your eyes with a
cloth like someone
who wanted to see his God. Well!
You have seen your God, Jochanaan,
but me, me, you have never seen me.
Had you seen me, you would have loved me!

I yearn for your beauty.
I hunger for your body.
Neither wine nor apples can quell my desire.

What shall I do now, Jochanaan?
Neither floods, nor the big seas
can quench this fervent longing.
Oh! Why did you not look at me?
Had you looked at me,
you would have loved me.
I know it well, you would have loved me.
And the mystery of love is greater
than the mystery of death.

HEROD

to Herodias

She is a monster, your daughter.
I tell you, she is a monster!

HERODIAS

My daughter has done right.
I want to stay here now.

HERODES

Ah! Da spricht meines Bruders Weib!
 Komm, ich will nicht an diesem Orte bleiben.
 Komm, sag' ich dir! Sicher,
 es wird Schreckliches geschehn.
 Wir wollen uns im Palast verbergen,
 Herodias, ich fange an zu erzittern.
 Manassah, Issachar, Ozias, löscht die
 Fackeln aus!
 Verbergt den Mond, verbergt die Sterne!
 Es wird Schreckliches geschehn.

SALOME

Ah! Ich habe deinen Mund geküsst,
 Jochanaan. Ah! Ich habe ihn geküsst, deinen
 Mund,
 es war ein bitterer Geschmack auf deinen
 Lippen.
 Hat es nach Blut geschmeckt?
 Nein? Doch es schmeckte vielleicht nach Liebe.
 Sie sagen, dass die Liebe bitter schmecke.
 Allein was tut's? Was tut's?
 Ich habe deinen Mund geküsst, Jochanaan.
 Ich habe ihn geküsst, deinen Mund.

HERODES

zu den Soldaten
 Man töte dieses Weib!

Text: Oscar Wilde, translated Hedwig
 Lachmann, edited Richard Strauss

HEROD

Ah! This is my brother's wife!
 Come, I do not want to stay in this place.
 Come, I tell you! For sure,
 something terrible will happen.
 We want to hide in the palace,
 Herodias, I am starting to tremble.
 Manassah, Issachar, Ozias, put out the
 torches!
 Hide the moon, hide the stars!
 Something terrible will happen.

SALOME

Ah! I kissed your mouth
 Jochanaan. Ah! I kissed it, your mouth,

 there was a bitter taste on your lips.

 Was it the taste of blood?
 No? But maybe it tasted of love.
 One says that love has a bitter taste.
 But what if? What if?
 I kissed your mouth, Jochanaan.
 I kissed it, your mouth.

HERODES

to the soldiers
 Kill that wench!

English translation © Symphony Services
 International

Meet The Musician

Liam O'Malley Trombone

When did you join WASO?

I joined WASO in the middle of 2012.

Tell us about where you grew up?

I was born and grew up in Bundaberg, Queensland. For a small town it had an amazingly vibrant music scene. I sang in choirs, played in a Brass band and was a part of the local Youth Orchestra. For a town of 50,000 people, the quality of music was unbelievable. I was also a mad keen sportsman. I played football (soccer) for Queensland while at school so fitting in three training sessions, three games, band, orchestra, choir and a trombone lesson outside of school hours was a tough task.

Do you come from a musical family?

I would say it's split down the middle. My mum is a choral conductor and accompanist; I didn't pay for an accompanist until I went to university...a definite bonus! I was regularly thrown out of Mum's music room when I was a toddler for singing along too loudly with all her Suzuki piano students. My dad is a great audience member; I'll leave it at that!

What is the most challenging thing about playing the trombone?

Not making a blooper reel on YouTube. There is nowhere to hide as a Trombone player so if you make a mistake, everyone knows about it!

What is the best thing about being a member of the brass section?

Asher Fisch. Any conductor who specialises in Mahler, Wagner, Strauss and Bruckner is going to make a member of the brass section happy!

Tell us about your time in the New South Wales Police Band?

I joined the Police Band after graduating from the Queensland Conservatorium. I had always wanted to be a performer and a spot became available in the band just after



university finished. It is such a varied job and one that took me all over New South Wales. One day you'd be playing for 100 kids at a school, the next for the President of a country, the following day for 50,000 people at the opening of major sporting festivals. It definitely kept me on my toes and allowed me in the early years of my career to really learn my craft as a performer.

Who is your favourite musician?

I don't think there can be such a thing. Any musician has the chance to, at that moment in time, be your favourite musician; I think this is what makes music such an intriguing thing.

If you had to choose to play any other instrument what would that be?

It would be hard to improve on perfection.

I am most proud of... having a job that brings joy to people. Seeing an audience engrossed in a performance is the ultimate thrill of being a musician.

I really love... it has to be one of two things; sport or cheese. While I love my cheese, I think I would probably be known as the biggest sport nut in WASO. If something has been televised, I've probably watched it. If it's being played, I'll probably join in. After 10 years in the wilderness, I must say it is satisfying to see my beloved Lions finally doing well again!

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WASO Community Engagement

Crescendo students enjoy afternoon tea with the Governor of Western Australia

On Sunday 19 May, the Year 5 students in our Crescendo Program, were invited by The Honourable Kim Beazley AC Governor of Western Australia to visit Government House for afternoon tea and a tour. Students attended a rehearsal in the magnificent Government House Ballroom as part of the 'Music on the Terrace' series before walking across to the House where they were met at the door by The Governor and his wife Ms Susie Annus. They performed "Gently the River" in 3-part harmony in the Music Room, followed by afternoon tea and a tour of the house. This was the first time our students from North Parmelia Primary School and Medina Primary School have performed as a combined choir. Everyone was impressed with their musicianship, respect and behaviour on the day.

In addition to this special trip to Government House, 420 students, teachers and parents from our Crescendo Program attended the Primary School Concert 'Maximus



Musicus Joins the Choir' at the Perth Concert Hall as part of Education Week+. Students listened to music from around the world performed by WASO and a children's choir and enjoyed the story about the musical mouse who finds himself in the concert hall.

WASO is currently teaching 364 Pre-primary to Year 5 students across 30 classes/week in our El Sistema inspired free music education program in Kwinana.

Crescendo is proudly supported by Crown Resorts Foundation, Packer Family Foundation, Tianqi Lithium Australia, The Stan Perron Charitable Foundation, Bunning Family, The Department of Education Instrumental Music School Services and Crescendo Giving Circle.



ABC Radio

Tune in to ABC Radio Great Southern on Wednesday mornings at 10.45am when WASO's Executive Manager, Community Engagement, Cassandra Lake joins Gianni Di Giovanni to share stories about classical music and composers.

Listen via the ABC Listen app.



WASO Philanthropy

Help us change children's lives by joining the Crescendo Giving Circle

Here at WASO, we believe all children should experience the joy of music as part of their education. The Crescendo Giving Circle supports a long-term music education program that is delivered by WASO at two primary schools in Kwinana and is based on the international El Sistema model. El Sistema has an internationally proven record of improving behaviour, numeracy, literacy, social skills and fine motor skills, as well as lowering truancy and youth violence.

Crescendo starts as a vocal based program by encouraging students to use their inbuilt instrument and help 'give them a voice' in the first two years, before moving on to violin tuition. Students play together in ensembles and are able to take violins home to practice. Each year, a new group of Pre-Primary students is joining the program and in 2020, all students from Pre-Primary to Year 6 will be participating.

WASO designs delivers and manages all aspects of this program and its costs exceed \$250,000 p.a. Crucially, it is provided to



the schools and families completely free of charge to ensure the benefits are available to all students. To be able to provide reliable funding, we are seeking Patrons to join the Giving Circle with a gift of \$1,500 annually, which is approximately the cost of one child participating in the program per annum. Each child in the program will be participating for seven years, from Pre-Primary to Year 6. To join the Crescendo Giving Circle, please contact Sarah Tompkin on **9326 0017** or tompkins@waso.com.au.

Patrons & Friends Event

World Artist Dinner with Siobhan Stagg

Wednesday 20 November | 6.30pm
Ambrose Estate, Wembley Downs

For all Patrons & Bequestors

You won't want to miss this year's **World Artist Dinner** featuring our 2019 WASO Artist in Association, Siobhan Stagg. The evening will be held at the delightful Ambrose Estate in Wembley and will include a three course meal and beautiful Margaret River wines while you listen to Siobhan and her adventures as a world artist.



Tickets are \$120 and are available via the WASO Box Office on 9326 0000.

This event is open to all WASO Patrons and Bequestors and will sell out, so book now to avoid disappointment!

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

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Symphony Circle

Thank you to all our

Bequestors:

Ms Davilia Bleckly
Mr John Bonny
Dr G Campbell-Evans
Deirdre Carlin
Anita & James Clayton
S & J Dale
Lesley & Peter Davies
Dr Michael Flacks
Judith Gedero
Robyn Glindemann
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We are grateful to those who have supported new works commissioned for the Orchestra by WASO for 2019 and beyond

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