



West Australian
Symphony Orchestra

EROICA

MORNING SYMPHONY SERIES

Thursday 4 July 2024, 11am

MASTERS SERIES

Friday 5 & Saturday 6
July 2024, 7.30pm
Perth Concert Hall



Wesfarmers Arts
Principal Partner

West Australian Symphony Orchestra respectfully acknowledges the Traditional Custodians and Elders of Country throughout Western Australia, and the Whadjuk Noongar people on whose lands we work and share music.

MORNING SYMPHONY SERIES

Eroica

Ludwig van BEETHOVEN *Coriolan* – Overture (8 mins)

Ludwig van BEETHOVEN Symphony No.3 *Eroica* (47 mins)

Allegro con brio

Marcia funebre (Adagio assai)

Scherzo (Allegro vivace)

Finale (Allegro molto)

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, Sara Duhig (see page 12 for her biography). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.

View your Digital Concert Program

Access exclusive digital content, learn more about the artists and music, and get our concert program at your fingertips. Simply open your smartphone's camera app and hover the camera over the QR code to access the *Eroica* digital program.



BONUS Digital Content:

- Meet the musician
- Fun facts about the music



Wesfarmers Arts
Principal Partner

Eroica

Ludwig van BEETHOVEN *Coriolan – Overture* (8 mins)

Dmitri SHOSTAKOVICH Violin Concerto No.1 (36 mins)

Nocturne (Moderato)

Scherzo (Allegro)

Passacaglia (Andante) -

Cadenza -

Burlesque (Allegro con brio – Presto)

Interval (20 mins)

Ludwig van BEETHOVEN Symphony No.3 *Eroica* (47 mins)

Allegro con brio

Marcia funebre (Adagio assai)

Scherzo (Allegro vivace)

Finale (Allegro molto)

Asher Fisch conductor

Francesca Dego 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, Sara Duhig (see page 12 for her biography). The Pre-concert Talk will take place at 6.45pm at the Terrace Level Corner Stage.

Wesfarmers Arts Meet the Artist (Friday only)

Join tonight's guest soloist, Francesca Dego for a post-concert interview immediately following the Friday evening performance in the Terrace Level Foyer. Uncover more about the music and hear insights into the performance experience.

Listen to WASO

This performance is recorded for broadcast on Thursday 8 August, 1pm (AWST) on ABC Classic. Date subject to change. For further details abc.net.au/classic.

View your Digital Concert Program

Access exclusive digital content, learn more about the artists and music, and get our concert program at your fingertips. Simply open your smartphone's camera app and hover the camera over the QR code to access the *Eroica* digital program.

BONUS Digital Content:

- Meet the musician
- Fun facts about the music



WASO On Stage

VIOLIN

Laurence Jackson
Concertmaster
Riley Skevington
Assoc Concertmaster
Semra Lee
Assistant Concertmaster
 • MACA

Alexandra Isted

Principal 1st Violin

Zak Rowntree*

Principal 2nd Violin

Kylie Liang

Assoc Principal 2nd Violin

• The Baker Family

Kate Sullivan

Assistant Principal 2nd Violin

Sarah Blackman

Stephanie Dean

Amy Furfaro

Rebecca Glorie

• Rosalind &

Lyndsay Potts

Emma Hunt

• Ulrich &

Gloria Kunzmann

William Huxtable

Sunmi Jung

Kathryn Lee

Andrea Mendham

• Dale & Michael Kitney

Akiko Miyazawa

• MIMI

Lucas O'Brien

Melanie Pearn

Louise Sandercock

• Unnamed

Jolanta Schenk^

Jane Serrangeli

• Philip &

Frances Chadwick

Cerys Tooby

Teresa Vinci^

Samantha

Wickramasinghe

• The Baker Family

Susannah Williams^

VIOLA

Daniel Schmitt
Alex Brogan
Kierstan Arkleysmith
Benjamin Caddy

• Future Logic

Alison Hall

Rachael Kirk

James Munro

Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath

Isaac Davis

Shigeru Komatsu

• Unnamed (2)

Jeremy Garside

Oliver McAslan

• M & D Forrest and

Michelle Todd

Nicholas Metcalfe

• The Gregg Family

Fotis Skordas

• Unnamed

Tim South

DOUBLE BASS

Andrew Sinclair*

John Keene

• Janet Holmes à Court

AC & Gilbert George

Robin Brawley

Christine Reitzenstein

Mark Tooby

Giovanni Vinci

FLUTE

Andrew Nicholson

Mary-Anne Blades

• Unnamed

PICCOLO

Sonia Croucher

OBOE

Sarah Young

Liz Chee

• Ruth E. Thorn and

Michael & Helen Tuite

COR ANGLAIS

Jonathan Ryan

• Joshua & Pamela Pitt

CLARINET

Allan Meyer

• Leanne & Sam Walsh AO

Som Howie

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner

• Meg O'Neill, Chase

Hayes & Vicky Hayes

Adam Mikulicz

• Meg O'Neill, Chase

Hayes & Vicky Hayes

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Chloe Turner

HORN

★ Rod & Margaret Marston

David Evans

Eve McEwen

Robert Gladstones

Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

TRUMPET

Fletcher Cox^

Koominka^

TUBA

Chloe Higgins

TIMPANI

François Combémoré

• Jim & Freda Irenic

PERCUSSION

Brian Maloney

François Combémoré

Assoc Principal

Percussion & Timpani

• Jim & Freda Irenic

Robyn Gray^

HARP

William Nichols^

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Green-Armytage^

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Associate Principal

Assistant Principal

Contract Musicians^

Guest Musicians^

★ Section supported through the Duet program by

• Chair supported through the Duet program by

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

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 is now the longest serving Principal Conductor of the West Australian Symphony Orchestra (WASO), commencing his tenure in 2014. 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).

Born in Israel, Asher 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 has conducted at leading American symphony orchestras including those of Boston, Chicago, Cleveland, New York, and Philadelphia. In Europe he has appeared with the Berlin Philharmonic, Munich Philharmonic, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, and the Orchestre National de France, among others.

In addition to his concerts with WASO, Asher's 2024 season includes Aribert Reimann's *Lear* at the Teatro Real de Madrid, *Carmen* at the Wiener Staatsoper, and *Dialogues des Carmélites* at the Israeli Opera. Guest engagements with orchestras include a return to the Queensland Symphony in Brisbane.



His recent seasons featured *Lohengrin* and *La forza del destino* at the Teatro Comunale di Bologna, *Cavalleria Rusticana* & *Pagliacci* at the Tokyo Metropolitan Theatre and concerts with the Düsseldorfer Symphoniker, Queensland Symphony, Sydney Symphony, and Indianapolis Symphony Orchestra.

Asher's award-winning recordings include Bruckner's Symphony No. 8, Wagner's *Tristan und Isolde* and tenor Stuart Skelton's first solo album "Shining Knight" - all recorded with WASO - and Ravel's *L'heure espagnole* with the Munich Radio Orchestra. In 2016, the complete Brahms symphonies with Asher Fisch and WASO were released on ABC Classic to great acclaim. His recording of Wagner's Ring Cycle with the Seattle Opera was released 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. Asher Fisch is an accomplished pianist and has released a solo recording of Wagner piano transcriptions for the Melba label.

Asher Fisch appears courtesy of Wesfarmers Arts.

About the Artists

Francesca Dego

Violin

Italian-American violinist Francesca Dego is celebrated for her versatility, compelling interpretations, and flawless technique.

Her 2023/24 season includes concerto debuts with Utah Symphony, Swedish Radio, Bergen Philharmonic, London Philharmonic, West Australian Symphony Orchestra, Queensland Symphony Orchestra, and re-invitations to the Hallé, City of Birmingham Symphony Orchestra (CBSO), Royal Philharmonic, Orchestra Haydn, and Brucknerhaus Linz. She is Artist in Focus at the Ulster Orchestra, which includes concerto engagements across the season, including the Brahms Double Concerto with Daniel Müller-Schott.

Highlights of recent seasons include concerts with NHK across Japan, Washington National Symphony, Indianapolis, Orquesta de Castilla y León, and Orchestre de Champs Elysées. In Spring she made her Canadian debut with National Arts Centre Ottawa, and other recent projects include Bernstein's *Serenade* at La Fenice, and others with the Orchestre de Chambre de Lausanne, BBC Symphony, Ulster Orchestra, Hallé Orchestra and La Verdi, Philharmonia, Royal Philharmonic and Royal Scottish National Orchestras, Gürzenich Orchestra Cologne, National Youth Orchestra of Great Britain, Tokyo Metropolitan and Tokyo Symphony Orchestras, Orchestre Philharmonique de Nice, Teatro Carlo Felice Genova at St Petersburg's renowned Stars of the White Nights festival, Teatro Regio di Torino, Accademia Nazionale di Santa Cecilia and all the major Italian orchestras, Orquesta de Sevilla and de la Comunitat Valenciana at Palau de les Arts, Auckland Philharmonia, Oviedo Philharmonic, Philharmonique de Monte-Carlo, Het Gelders Orkest, and the Orkest van het Oosten.



Francesca regularly collaborates with esteemed conductors such as Sir Roger Norrington, Fabio Luisi, Philippe Herreweghe, Daniele Rustioni, Lionel Bringuier, Dalia Stasevska, Markus Stenz, Jonathan Heyward, Donato Renzetti, Gemma New, Jader Bignamini, Alpesh Chauhan, Asher Fisch, Markus Poschner, Krzysztof Urbanski, and Xian Zhang.

Francesca is signed exclusively to Chandos Records and her releases of the complete Mozart violin concerti conducted by Sir Roger Norrington with the Royal Scottish National Orchestra were received to unanimous critical acclaim. Her most recent release on the label features the Mozart piano quartets with Federico Colli, Timothy Ridout, and Laura van der Heijden. She has also recorded concertos by Paganini and Ermanno Wolf-Ferrari alongside the CBSO and Daniele Rustioni, the recital disc *Il Cannone*, as well as the violin sonatas by Beethoven and Paganini's Caprices, for Deutsche Grammophon.

A keen chamber musician, Francesca enjoys performing with artists such as Francesco Piemontesi, Daniel Müller-Schott, Timothy Ridout, Jan Lisiecki, Salvatore Accardo, Alessandro Carbonare, Mahan Esfahani, Bruno Giuranna, Shlomo Mintz, Narek Hakhnazaryan, Federico Colli, Mischa Maisky, Antonio Meneses, Martin Owen, Alessandro Taverna, Enrico Dindo, Alessio Bax, Roman Simovic, and Francesca Leonardi.

Francesca is based in London and plays a rare Francesco Ruggeri violin (Cremona 1697).

About the Music

Ludwig van Beethoven
(1770-1827)

Coriolan – Overture, Op.62

After several attempts at writing his own opera (of which only one, the eventual *Fidelio*, was successful), Beethoven channelled his composing for the theatre into incidental music for the plays of others – above all the overtures to *Coriolan* (1807) and *Egmont* (1810). Both plays deal with political or human issues which readily captured the imagination of the passionate and committed composer in this middle period of his creative life. Both overtures, without attempting to trace the action of the dramas, seize immediately upon the vital principles of conflict and sum them up in dramatic tone poems that are self-sufficient musical entities.

Beethoven composed the *Coriolan Overture* for a drama by Heinrich Collin, a contemporary poet doubtless familiar with Shakespeare's *Coriolanus*, which was written on very similar lines. Powerful chords in the introduction reflect the iron determination of the hero in his resolve to reconquer and restore peace to the Rome that has banished him, and his stern rejection of embassies from the city which he now holds under siege. Subsequent vacillating figures reveal the self-doubt that tortures him at the thought of the famine-stricken Roman people and the pleadings of his family. The conflict in his mind is worked out in a powerful development which leads to gradual disintegration and a swift final collapse at the recognition that only the sacrifice of his own life will bring peace without loss of honour.



FIRST PERFORMANCE:
March 1807, Vienna.

MOST RECENT WASO PERFORMANCE:
28-29 June 2013. Rory Macdonald,
conductor.

INSTRUMENTATION:
two flutes, two oboes, two clarinets,
two bassoons, three horns, two
trumpets, timpani and strings.

About the Music

Dmitri Shostakovich

(1906-1975)

Violin Concerto No.1 in A minor, Op.99

Nocturne (Moderato)

Scherzo (Allegro)

Passacaglia (Andante) -

Cadenza -

Burlesque (Allegro con brio – Presto)

Paradoxically, the Second World War lulled some Soviet artists into a false sense of security. They, like the rest of the populace, endured the privations and dangers of battle and invasion, but the war provided some relief from the Great Terror of the 1930s during which Stalin had 'purged' - murdered or imprisoned - countless numbers of his own citizens, especially the leading intellectuals in various fields. That Shostakovich, for one, had let his guard down is evident in the events surrounding his Ninth Symphony, for which Stalin had 'suggested' the composer use Beethoven's Ninth as a model. Shostakovich, unable to write the victory symphony expected, nonetheless felt safe enough to produce an ostensibly 'light' Ninth Symphony in 1945.

With the defeat of the Nazis, Stalin's administration returned to the business of enforcing its values on the Soviet people, and his cultural commissar Andrei Zhdanov initiated a series of crackdowns on artistic life. By February 1948 a Party Decree had been promulgated which attacked the proponents of 'formalism' in music. Shostakovich, despite publicly acknowledging his 'errors', was relieved of his teaching duties. Richard Taruskin has pointed out that a first draft of the Party Decree included the resolution 'to liquidate the one-sided, abnormal deviation in Soviet music towards textless instrumental works.' In the event, 'liquidate' was replaced with 'censure', but the intention is plain: textless works are susceptible to many interpretations, and therefore less easy to censor. Perhaps for that reason, Shostakovich kept the violin concerto that he began in 1947 under wraps for some years - it only saw the light of day in 1955 when Stalin was safely embalmed.



The impetus for the work was almost certainly the series of concerts given by David Oistrakh in 1947 entitled 'The Development of the Violin', and Shostakovich's response to Oistrakh's amazing artistry was to compose this big, four-movement, essentially symphonic work and dedicate it to him. It was initially given the opus number 77 but when published appeared as Op.99. Oistrakh himself made many illuminating remarks about the work, saying:

"This composition sets before the violinist a fascinating and noble task...enabling him not only to display his virtuosity, but, in the first place, to give utterance to the most profound feelings, ideas and emotions."

The concerto is not readily grasped by the violinist. I recall that a clear perception of it came to me slowly and not without difficulty. I became more and more interested in the work as the days went by, until finally I found myself wholly under the spell of the music."

The music weaves that spell gradually on its audience. The opening **Nocturne** - and how seemingly perverse to begin a bravura work with a nocturne! - is neither symphonic sonata-allegro nor virtuosic display. Rather the soloist is presented as a lyrical, meditative character, tentatively exploring a sombre landscape and rising by degrees to more impassioned, **double-stopped** gestures before retreating slowly. Oistrakh described the movement's 'suppression of feelings' and air of 'tragedy in the best sense of purification'. The comparison with the following **Scherzo** - one of Shostakovich's more mordant jokes - could hardly be greater. Here the music is, in Oistrakh's words, 'malignant, demonic, prickly'. The solo part, often playing in **counterpoint** with solo woodwinds, requires all the virtuosity apparently lacking in the first movement.

The movement reaches a grim climax with the bone-rattling timbre of the xylophone.

While there is some gallows-humour in the Scherzo (and references to the DSCH motive [D-E flat-C-B natural] which Shostakovich uses as his musical signature), the *Passacaglia* is unapologetically baleful. Its theme, hinted at in the *Scherzo* but fully stated here by low strings and timpani, has an ominous tread to which the violin replies with long, heart-rending melodies - again called upon to play double-stopped sections at moments of high drama. Like the *Nocturne*, the *Passacaglia* emphasises the melodic, rather than the bravura, aspects of the solo instrument, but as the movement dissolves into the concerto's **cadenza**, there can be no doubt that this is music conceived for a prodigiously talented performer. The cadenza requires the full gamut of the soloist's technical armoury, and leads without a break into the finale *Burlesque*.

It is only here, where the orchestra (again rendered brittle by the xylophone) plays the introductory bars without the soloist, that we realise how constant a presence the violin has been until now, and what stamina is required to play a work of such dimensions. But there's more, and it's not long before the violin is drawn back into the maelstrom, responding with astounding agility to a movement of classic Shostakovich. There is black humour,

and acid energy, and ever more impossible-seeming gestures for the soloist before a brief reminiscence of the *Passacaglia* is peremptorily dismissed by a sudden **cadence**.

Oistrakh gave the first performance in Leningrad in 1955 and a few months later introduced it to the West in a concert at Carnegie Hall. The US press went wild; Stalin would have turned in his mausoleum.

Gordon Kerry © 2002

FIRST PERFORMANCE:

29 October 1955. Yevgeny Mravinsky, conductor. David Oistrakh, violin.

FIRST WASO PERFORMANCE:

13-14 March 1970. Thomas Mayer, conductor. Nelli Shkolnikova, violin.

MOST RECENT WASO PERFORMANCE:

5-6 June 2009. Vladimir Verbitsky, conductor. Sasha Rozhdestvensky, violin.

INSTRUMENTATION:

three flutes (one doubling piccolo), two oboes, one English horn, three clarinets (one doubling bass clarinet), two bassons, contrabassoon, four horns, timpani, percussions, celesta, two harps and trings.

Glossary

Cadence – a series of chords which gives a sense of the end of a piece or phrase.

Cadenza – a showy passage by a solo instrument, usually towards the end of a concerto movement. Originally, cadenzas were improvised by the soloist to show off their brilliant technique.

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

Double-stopping – bowing two or more strings at the same time.

Nocturne – literally, 'of the night'; a nocturne is usually quiet and melancholy in character.

Scherzo – literally, a joke; the term generally refers to a movement in a fast, light triple time which may involve whimsical, startling or playful elements.

Passacaglia – basically, another word for chaconne: a kind of continuous variation in a slow triple metre over a simple repeated bass line or series of chords. Chaconnes were often quite long, increasing gradually in complexity, finally coming to a high point and then diminishing to a quiet ending. They provided extended opportunity for expressive gestures.

About the Music

Ludwig van Beethoven
(1770-1827)

Symphony No.3 in E flat, Op.55 *Eroica*

Allegro con brio
Marcia funebre (Adagio assai)
Scherzo (Allegro vivace)
Finale (Allegro molto)

As is the case with the First and Second, Beethoven's composing score for the Third Symphony has disappeared. However, circumstantial evidence suggests he finished it during the Vienna winter of 1803-04, at around the same time he was working on his massive *Waldstein* Piano Sonata, Op.53, whose opening *Allegro* shares with the Third's the added direction 'con brio' (with vigour). In size and scale, the Third epitomised the major advances he had made since even his recent Second Symphony, audibly obvious in the enhanced listening span he sets his audience, in his deployment of such attention-commanding themes, and in his pursuit of a more distinctive and sonorous orchestral mix. And in the summer of 1804, one of his patrons, Prince Joseph Lobkowitz, allowed him the almost unheard-of luxury of being able to trial the score while he was still revising it, in a series of private rehearsals, with an orchestra of some 27 or 28 players, in Lobkowitz's Vienna palace. Later the Prince also paid Beethoven a hefty gratuity for the honour of having the name Lobkowitz appear as dedicatee on the title-page of the printed edition. In this respect at least, Joseph Lobkowitz was ultimately the Third's hero.

In early 1804, however, Beethoven was still intending to dedicate it to Napoleon Bonaparte, the great political reformer and egalitarian. But when, late that



year, Napoleon renounced democracy and proclaimed himself emperor of France, Beethoven reportedly flew into a rage, and correctly predicted his former idol would 'trample on human rights, and become a tyrant'. Even in disappointment, Beethoven still wanted to call it the 'Bonaparte Symphony', though by the time he corrected a new fair copy to send to his publisher in 1806 he had settled on *Sinfonia Eroica* (Heroic), with the regretful subtitle: 'to the memory of a great man'.

In November 1805 Napoleon's army had marched into Vienna largely uncontested, but unwelcome enough to make locals stay away from the premiere season of the first version of Beethoven's opera *Fidelio*, leaving mainly French officers to make up his small audience. During Napoleon's second occupation of the city in 1809, the noise of bombardment so affected the hearing-impaired Beethoven that he retreated to a basement to protect his ears. Before the Battle of Waterloo brought the warlord's reign of terror to an end in 1815, Beethoven celebrated the Napoleonic armies' defeat in Spain in 1813 with his short 'battle symphony', *Wellington's Victory*, and organised the patriotic concert at which it and his Seventh Symphony were

premiered to raise funds for Austrian soldiers wounded expelling the French from Germany. But time again altered his perceptions; Beethoven later told Carl Czerny, 'I used to detest Napoleon, now I think quite differently.' And on hearing of Napoleon's death in 1821, Beethoven remarked he had already composed the music for the 'sad event' in this symphony's Funeral March.

According to his self-appointed secretary Anton Schindler, Beethoven intended the Symphony No.3 'to portray the workings of Napoleon's extraordinary mind'. In the opening *Allegro*, the titanic main theme has been interpreted as representing 'Napoleon's determined, questing character'. In the funeral march, though the shadow of Death temporarily encompasses him, in the midst of mourning a new major-key theme signifies a rising star of hope, before the music returns to the graveside, muffled drumrolls, and a farewell volley faintly echoed. In stark contrast, the motoric *Scherzo* overflows with an abundance of energy. The finale consists of a simple country dance tune with **variations** that build strategically in intensity and complexity toward a blazing orchestral rout that – forget Napoleon – no one but Beethoven could have imagined!

Graeme Skinner © 2014

FIRST PERFORMANCE:

7 April 1805, Vienna.
Beethoven, conductor.

FIRST WASO PERFORMANCE:

23 July 1949. Henry Krips, conductor.

MOST RECENT WASO PERFORMANCE:

11-12 October 2019.
Douglas Boyd, conductor.

INSTRUMENTATION:

two flutes, two oboes, two clarinets,
two bassoons, three horns, two
trumpets, timpani and strings.

Glossary

Variation – a version of a theme which has been altered in some way, by changing elements such as the rhythm, the harmony, the melody and/or the accompaniment. In variation form each section of the piece is a variation of the theme.

About the Speaker

Sara Duhig

Pre-concert Speaker

Sara Duhig is an accomplished musician based in Perth. An early career as a professional violinist, coupled with extensive education experience encompassing classroom teaching and ensemble direction, has led to a rapidly developing career as a conductor.

After graduating in 2008 with a Bachelor of Music Performance on violin from the University of Western Australia, Sara performed regularly with the West Australian Symphony Orchestra. She has also performed in many chamber ensembles throughout Western Australia and was one of the founding musicians in the Perth Symphony Orchestra.

Sara began her conducting career directing school ensembles at St Mary's Anglican Girls' School and Hale School. Since this time, she has conducted a number of community orchestras in Perth, and in 2024 will work with the Metropolitan Symphony Orchestra and South Side Symphony Orchestra, as well as the West Australian Youth Orchestra Philharmonic.

Sara is delighted to have been awarded a WASO Conducting Fellowship in 2024 and will participate in several workshops with the Orchestra throughout the year.



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WESTERN AUSTRALIA

West Australian Symphony Orchestra

Engage | Excite | Experience | Educate

From the centre of Perth to the furthest corners of the state, we have provided the soundtrack to life in WA since 1928.

As the State Orchestra, Perth's first and finest, WASO is the largest employer of performing artists in Western Australia and reaches two million people with musical experiences each year on stage, in our community, and online.

From concert halls to classrooms, hospitals to aged care, we bring joy, inspire learning, and nurture participation in our community, because everybody deserves the opportunity to experience live music. Every year, through community and leading industry partnerships, we engage a new generation of young and emerging artists to help secure a bright future for music in Australia.

We celebrate our rich classical music heritage with great artists from all over the world and commission and perform new repertoire to renew and expand it.

The Orchestra collaborates widely with major arts companies and independent artists, performing opera to ballet, movies to musicals, jazz to rock. We champion the diversity of music in all its forms, with a team of talented and passionate people who create unforgettable experiences for all West Australians to enjoy.

Asher Fisch is Principal Conductor and Artistic Adviser of our Orchestra and we are proud to call Perth Concert Hall home.

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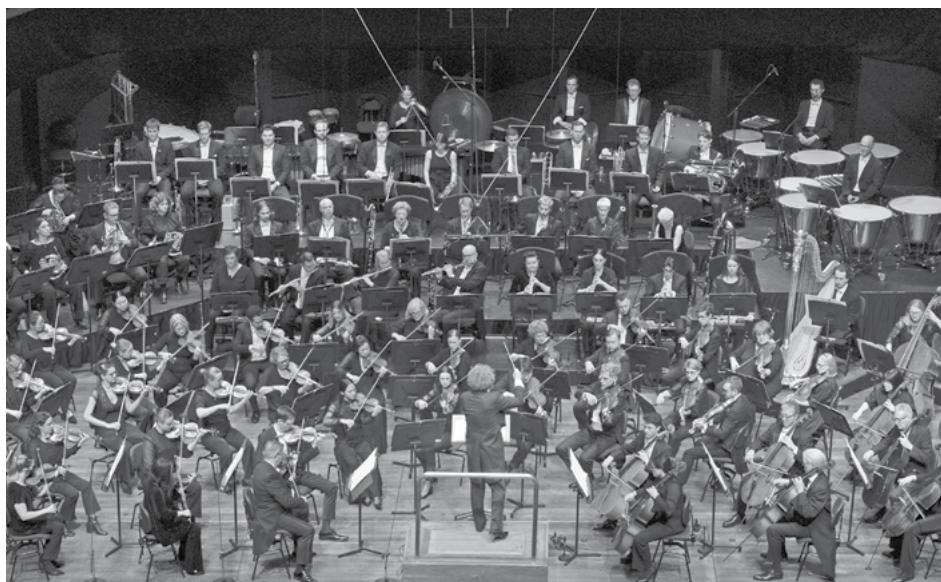
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Clap with enthusiasm

Whether you are welcoming your favourite artist to the stage, or showing appreciation at the end of a piece, we love thunderous applause. Not sure when to clap? Here's a tip; if the conductor's arm is raised, hold it. If it's relaxed, go for it!



Share with your friends

Snap a selfie from your seat, capture the artist bows and share the experience with friends. Don't forget to tag us! #WASymphonyOrchestra



Respect those around you

Ensure your mobile phone is on silent and does not disrupt the experience of those around you. If you need to cough or sneeze, please do this into your elbow. Cough lozenges are available from the Information Desk located on Level 1. Masks are welcome but not required.



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Latecomers admitted at a suitable time

If you arrive late or leave your seat during a performance, your auditorium entry will need to wait until a suitable break.



Drinks and nibbles

The Wardle Kitchen is open for casual dining, serving delicious hot meals before each performance, while our Grab and Go stations offer quick bites such as sushi and sandwiches. Bars are located on the first two levels, and cold drinks are welcome in the auditorium.



First Aid available

St John First Aid officers are present at every WASO concert. Please notify a Perth Concert Hall team member if you require any first aid assistance.



Box Office is open

Get tickets to your next WASO experience at the Perth Concert Hall Box Office located on the ground floor (Level 1).

Our Box Office is open 90 minutes before each performance, and during interval. Alternatively, you can email us anytime at boxoffice@waso.com.au, or visit us Mon-Fri 9am-5pm.

THE FORGOTTEN SYMPHONY

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Fri 23 & Sat 24 August, 7.30pm
Perth Concert Hall

Claude DEBUSSY *Prélude à 'L'après-midi d'un faune'*
Samuel BARBER Violin Concerto
César FRANCK Symphony in D minor

Asher Fisch conductor
Karen Gomyo violin (pictured)



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WASO in the Community

From Zimmer to Rissmann, students of Perth experienced WASO at its finest in May

WASO's Education and Community Engagement team had a very busy month in May, producing several experiences for students to engage with the wonderful world of orchestral music, a fitting celebration of UNESCO's World Arts Education Month.

One of WASO's string quartets visited four Education Support Centres across Perth to present Harmony Music. These performances were filled with uplifting music from films and video games, and were followed by a have-a-go session of a violin and viola. Reaching an audience of 230 across the performances, students were delighted with this

opportunity to see and hear live music in an accessible and comfortable setting.

We were thrilled to offer students from Years 4 to 8 a one-hour adaptation of the hugely successful *Music of Hans Zimmer* event, called *A Guide To Film Music*. 1,367 students and educators soaked up exhilarating excerpts from popular film scores, including *Pirates of The Caribbean*, *Batman*, *The Lion King* and *Kung Fu Panda*.

Presented by special guests Andrew Pogson and Dan Golding, and conducted by Nicholas Buc, students were guided on an adventure through some of the finest film scores in Zimmer's catalogue, highlighting his composition style and how themes were formed, plus the building blocks for creating emotion,





mood, environment, suspense and character through music. It was truly wonderful to hear the excitement in the auditorium from students, eager to hear their State Orchestra bring movies to life through music.

Our younger students were also treated to a spectacular experience, with WASO's Education Artist in Residence, Paul Rissmann, bringing children's book *Izzy Gizmo* to life with the help of our 11-piece Education Chamber Orchestra in the Perth Town Hall.

Written by Pip Jones, with illustrations by Sara Ogilvie and animations by Victor Craven, almost 500 students from Pre-Primary to Year 3 enjoyed this beautiful story about a fearless young inventor whose determination solves a great mystery and helps a friend in need. Set to Paul Rissmann's stunningly composed music, and performed by

vocalist Libby Hammer with our WASO ensemble, students were delighted to learn some of the songs with Paul and Libby during the concert. With plenty of singing, dancing and laughter, this intimate concert provided a wonderful opportunity for young students to get up close to our orchestra and experience the unparalleled joy of music.



Philanthropy News

Join the WASO family

As a not-for-profit organisation, we rely on the generosity of individuals as well as ticket sales to thrive. Through the support of our WASO family, we are able to bring joyful and inspiring performances to the West Australian community.

When you donate to WASO, you become part of a family unified by a love of music. From just \$40 per year, you can join our Giving Circles and develop a closer connection with your Orchestra at exclusive rehearsals and events featuring our musicians.

For more information or to pledge your support, please call the Philanthropy team on (08) 9326 0016 or visit our website by scanning the QR code.

Thank you for your ongoing belief in your Orchestra and for helping us to colour lives with music.



Our Supporters

The importance of our giving community is to be valued and congratulated. You are making a difference to what you see on stage - your commitment is a source of constant inspiration for us.

We are proud to acknowledge our donor family, many of whom give to multiple areas and some who wish to remain unnamed.

Thank you – we cannot do it without you.

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Recognising gifts received in the last 12 months, which support our inspiring performances and empower us to enrich lives with music.

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We acknowledge the generous support of our Trusts and Foundations, whose philanthropic partnership enables significant impact within our community through their key support of these transformative initiatives.



Legacy

We honour those who have made a visionary commitment to safeguard our future, through a capital gift to the Endowment fund or by providing for WASO in their will through the Symphony Circle.

Legacy gifts are preserved within the fund in perpetuity, ensuring a community filled with the beauty of symphonic music for future generations.

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Julia Brooke – WASO Horn