



West Australian
Symphony Orchestra

BRAHMS' TRIUMPH

MORNING SYMPHONY SERIES

Thursday 28 November 2024, 11am

MASTERS SERIES

Friday 29 & Saturday 30
November 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.

Welcome

A New Look for WASO in 2025

Welcome to our final classical concert for 2024. Thank you for being a part of what's been a very special season for WASO. As we close the chapter on another momentous year of performances, we look ahead to an exciting and vibrant program for 2025.

This year we celebrated the glorious acoustics of our beloved Perth Concert Hall with epic works such as Strauss' *Ein Heldenleben*, Beethoven's Symphony No.9, excerpts from Wagner's *Ring* and, of course, our unforgettable performances of Mahler's Symphony No.8. We also had the pleasure of expanding the orchestral music canon by presenting the world premieres of new music by Australian composers James Ledger, Lachlan Skipworth, Olivia Davies and Holly Harrison. With the Perth Concert Hall redevelopment set to commence early next year, we are thrilled to announce our 2025 season; A New World.

Presented in a range of iconic venues across Perth, we're excited to be bringing you a collection of classic works in new places and ways, while continuing to produce world-class entertainment for Perth audiences. If you love our Masters and MACA Classics series, you will enjoy thrilling classical repertoire at UWA's iconic Winthrop Hall. Morning Symphony subscribers will find a new home in the comfort of the Heath Ledger Theatre at the State Theatre Centre of WA. A Baroque Series, New Music Series and special events will all be enjoyed throughout our city.

I am delighted to return for my 12th season with this wonderful orchestra, and look forward to welcoming you to experience an exciting new season with us in 2025.

Asher Fisch

Principal Conductor & Artistic Adviser

Asher Fisch appears courtesy of Wesfarmers Arts.



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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THE NEW
SEASON



Brahms' Triumph

Johannes BRAHMS *Academic Festival Overture* (10 mins)

Johannes BRAHMS *Symphony No. 4* (40 mins)

Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionato

Asher Fisch conductor

This concert does not contain an interval.

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Philip Overall (see page 9 for his bio). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.

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Brahms' Triumph

Johannes BRAHMS *Academic Festival Overture* (10 mins)

Johannes BRAHMS **orch. BERIO**
Clarinet Sonata No.1 (24 mins)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Interval (25 mins)

Johannes BRAHMS *Symphony No. 4*
(40 mins)

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Asher Fisch conductor
Allan Meyer clarinet

Asher Fisch appears courtesy of Wesfarmers Arts. Allan Meyer's Chair is supported by Leanne & Sam Walsh AO through the Duet program.

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Philip Everall (see page 9 for his bio). The Pre-concert Talk will take place at 6.45pm at the Terrace Level Corner Stage.

Listen to WASO

This performance is recorded for broadcast on Friday 13 December, 1pm (AWST) on ABC Classic. Date subject to change. For further details visit abc.net.au/classic.

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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

Beth Hebert

Emma Hunt

• Ulrich &

Gloria Kunzmann

William Huxtable

Sunmi Jung

Christina Katsimbardis

Kathryn Lee

Andrea Mendham

• Dale & Michael Kitney

Akiko Miyazawa

• MIMI

Lucas O'Brien

Melanie Pearn

Louise Sandercock

• Unnamed

Jane Serrangeli

• Philip &

Frances Chadwick

Cerys Tooby

Teresa Vinci°

Samantha

Wickramasinghe

• The Baker Family

VIOLA

Daniel Schmitt

Alex Brogan

Kierstan Arkleysmith

Nik Babic

• Maryllis &

Paul Green-Armytage

Benjamin Caddy

• Future Logic

Alison Hall

Rachael Kirk

James Munro

• Roger Jennings

Elliot O'Brien

Helen Tuckey

• Gina Humphries

CELLO

Rod McGrath

Isaac Davis

Melinda Forsythe^

Jeremy Garside

• Brian &

Romola Haggerty

Shigeru Komatsu

• Unnamed (2)

Nicholas Metcalfe

• The Gregg Family

Anna Sarcich^

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

Liz Chee

• Ruth E. Thorn and

Michael & Helen Tuite

Stephanie Nicholls^

COR ANGLAIS

Jonathan Ryan

• Joshua & Pamela Pitt

CLARINET

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

CONTRABASSOON

Chloe Turner

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★ Rod & Margaret Marston

David Evans

Eve McEwen

Robert Gladstones

Principal 3rd Horn

Ysolt Clark^

TRUMPET

Jenna Smith

• John & Nita Walshe

Koominka°

Martin Baker^

TROMBONE

Joshua Davis

• Dr Glenda Campbell-

Evans & Dr Ken Evans AM

Liam O'Malley

• Dale & Greg Higham

BASS TROMBONE

Brett Page^

TUBA

Chloe Higgins

TIMPANI

Alex Timcke

• Jean & Peter Stokes

PERCUSSION

Brian Maloney

François Combémoré

Assoc Principal

Percussion & Timpani

• Jim & Freda Irenic

Cara Daily^

KEY

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Associate Principal

Assistant Principal

Contract Musicians°

Guest Musicians^

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West Australian
Symphony Orchestra



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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 eras. 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

Allan Meyer

Clarinet, WASO Principal Clarinet

Allan Meyer has been Principal Clarinet with the West Australian Symphony Orchestra (WASO) since 1990. His distinguished career has seen him perform in many parts of Australia, as well as in the USA. He has been guest Principal Clarinet with the Melbourne Symphony Orchestra and the Springfield Symphony Orchestra, USA.

Allan was born in Perth and studied with WASO's former Principal Clarinet, Jack Harrison. A Masters graduate of the University of Western Australia (UWA), he completed post-graduate studies in London with John McCaw, Antony Pay and Jack Brymer.

After 7 years with the Adelaide Symphony Orchestra, Allan returned to Perth as Principal Clarinet of WASO. He has appeared as soloist in the Masters and Classics Series, Mostly Mozart Series, Symphony Under the Stars, and with the WASO Chamber Players.



Allan teaches at the Conservatorium of Music at UWA, and he has also performed and taught at the University of Massachusetts, Amherst, USA.

Allan has enjoyed performing the Mozart Concerto many times with WASO. He has also premiered a number of works including the Australian premiere of Richard Mills' Concerto for Clarinet and Violin and world premieres of Andrew Shultz's *Maali*, James Ledger's Clarinet Quintet, and *Blackwood* by Iain Grandage and Kevin Gillam. *Blackwood* was commissioned by Jody Harrison and especially written for Allan, Sara MacLIVER and Graeme Gillam.

Allan Meyer's Chair is supported by Leanne & Sam Walsh AO through the Duet program.

About the Speaker

Dr Philip Overall

Pre-concert Speaker

Philip Overall is a bass clarinetist from Perth, Western Australia who has performed in venues such as the Berlin Philharmonie, Carnegie Hall, and Clancy's Fish Pub. After undergraduate studies in Perth, Philip relocated to pursue a Master of Music from the Amsterdam Conservatorium, and then a Master of Contemporary Performance from the Manhattan School of Music. His teachers included Harry Spinaay, Michael Lowenstern, and David Krakauer. As an active freelancer, Philip has performed

with ASKO/Schoenberg Ensemble (NL), Sequitur (USA), etica (AUS), and was a founding member of loadbang (USA). Also in demand as an orchestral musician, he has performed with the West Australian, Adelaide, Tasmanian, and Melbourne Symphony Orchestras, as well as Orchestra Victoria and the Malaysian Philharmonic Orchestra.

Philip holds a PhD from Edith Cowan University for his research into modern techniques for bass clarinet, and is Lecturer in Music; Head of Woodwind at the West Australian Academy of Performing Arts.

Get the Best Out of Your Concert Experience



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.



Accessible services available

For information about our services such as assisted listening and accessible toilets please search "Perth Concert Hall Access" online or ask one of our friendly ushers.



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.

About the Music

Johannes Brahms
(1833-1897)

Academic Festival Overture, Op.80

Brahms had never been a formally enrolled university student, but in 1853 he'd had a rattling good time leading a student-style existence in Göttingen, singing drinking songs with the local student population. In 1880, after receiving an honorary doctorate from the University of Breslau, the by-now-famous composer responded with a concert overture in honour of the occasion. But rather than writing an 'academic' work, Brahms set out to complete a jovial piece based on the convivial aspects of student life which he had known firsthand.

Brahms took four of his favourite student drinking songs and worked them into a free **sonata** structure using the largest and most percussion-dominated orchestra that he had ever employed. He noted that it was 'a very boisterous potpourri of student songs à la Suppé' – a reference to Suppé's opera *Flotte Bursch*, which is constructed in the same way. The four songs on which the work is based are *Wir hatten gebauet ein stattliches Haus* (We had built a stately house), which is introduced in **chorale**-like fashion by the brass; *Der Landesherr* (The father of our country), heard first on the second violins; the undergraduate initiation song *Was kommt dort von der Hah*, introduced by bassoons over



pizzicato figures in the violas and cellos; and finally, a full orchestral version of *Gaudeamus igitur*, a medieval student song that Suppé had also used in *Flotte Bursch*.

The fun starts right at the beginning, with a pompously solemn opening, rapidly giving way to the high spirits which characterise the piece as a whole.

Abridged from a note by Martin Buzacott
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FIRST PERFORMANCE:

4 January 1881, Breslau, composer conducting.

FIRST WASO PERFORMANCE:

6 July 1951. Rudolf Pekárek, conductor.

MOST RECENT WASO PERFORMANCE:

4-5 August 2017. Simone Young AM, conductor.

INSTRUMENTATION:

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

Glossary

Chorale – a type of slow, stately hymn tune.

Pizzicato – plucking, rather than bowing, the strings.

Sonata form – a term conceived in the 19th century to describe the way most Classical composers structured at least the first movement of a symphonic work or a sonata. It involves the *exposition* or presentation of themes or *subjects*: the first subject is in the *tonic* or home key, the second in a contrasting key. The resulting tension between keys is intensified in the *development*, where recognisable melodic and rhythmic aspects of the themes are manipulated as the music moves further and further away from the ultimate goal of the home key. Tension is resolved at the *recapitulation* where both subjects are fully restated in the tonic. There is sometimes a *coda* (literally, 'tail') to enhance the sense of finality.

About the Music

Johannes Brahms

(1833-1897)

Orchestrated by

Luciano Berio

(1925-2003)

Clarinet Sonata No.1 in F minor, Op. 120

Allegro appassionato

Andante un poco adagio

Allegretto grazioso

Vivace

In 1894, Brahms wrote a clarinet sonata. He dedicated it to Richard Mühlfeld – a soloist with more moustache than you could poke a stick at. Or a **reed**, perhaps.

As Brahms wrote to his composer friend Clara Schumann, ‘nobody can blow the clarinet more beautifully than Herr Mühlfeld’. Brahms was so enamoured with Mühlfeld’s sound, he composed a clarinet quintet, clarinet trio, and two clarinet sonatas for the soloist. This is extraordinary because Brahms had not intended to compose another piece of music at all. He was 57 years old when he made the decision to retire from his writing; he told a friend he had ‘been sufficiently industrious and had achieved enough’. Brahms felt content knowing he could enjoy his final years ‘in peace’ and comparative quiet. However, he could not refuse the mellow call of Mühlfeld’s clarinet.

One of his Mühlfeld-inspired works appears on this concert program: the Clarinet Sonata Op.120 No.1 in F minor. Despite the name, it’s also acceptable for viola to take the solo, although the notoriously self-critical composer was less-than-satisfied with the string version. Luckily, Mühlfeld made himself

available to perform the sonata’s private and public premieres during the mid-1890s.

The work is for clarinet and piano – so naturally, Brahms sat behind the keys for the earliest performances. Despite the warm connection between composer and soloist, their two instruments do not share a particularly friendly relationship in the first movement. After a short introduction, clarinet enters with a disgruntled melody, stopping only for brief moments of peace in which piano provides the odd aggressive outburst. Brahms positions the two parties in a heated debate: they engage in **call and response** (‘but you just said this!’). They barely give each other enough space to play without interrupting (‘I’ll listen, but I won’t agree with you!’). In comparison, the second movement carries a feeling of resignation: clarinet takes its sweet time, and piano seems to accept its fate to play second fiddle for a while, if you’ll accept the cross-instrumental metaphor.

The third movement is named after its pace and feel: *Allegretto grazioso* – quickly but gracefully. Throughout the score, Brahms scatters instructions for the musicians to play in a brighter mood. *Dolce* and *teneramente*, he writes – sweetly, tenderly, as though such apologetic remarks might redeem the opening conflict. The fourth and final movement carries a cheerful melody at an upbeat *Vivace* (lively) speed. Where once the instruments were driven by tension, they now cannot get enough of each other’s company. Clarinet trickles out a warm-hearted melody, and piano punctuates these statements with an agreeable sound. As equals, they provide this **minor key** sonata with a happy ending.

It was music from a different time – one in which monogrammed teaspoons were still considered an appropriate gift (from Brahms to Mühlfeld). One in which letter writing was standard practice (Clara wrote to Brahms that Mühlfeld ‘played so wonderfully, he might have been specially created for your works!’.) So you may wonder why Luciano Berio – a 20th-Century Italian composer who specialised in electronic music – would be interested in crafting his own arrangement of this old sonata.

In 1986, the Los Angeles Philharmonic’s then-principal clarinet Michele Zukovsky told *Los Angeles Times* it would be fascinating to hear Berio’s modern interpretation of the Brahms. How would it sound to replace piano with all the colours of an orchestra? The Los Angeles Philharmonic Association had commissioned Berio’s version, and Zukovsky played the clarinet part in its world premiere that year. (Viola is offered as an alternative solo instrument in Berio’s version, too.)

In Italy, Berio had founded a famous electronic music studio as well as an avant-garde music journal, and built much of his composition career around modern techniques and technologies. But he did appreciate a good orchestral work, and was deeply inspired by Webern, Stravinsky, and Boulez. His 1968 *Sinfonia*

incorporates material from Mahler and Richard Strauss, so the language of late **Romantic** composition was already within Berio’s interests.

Berio’s introduction to the orchestral version of Brahms’ Clarinet Sonata expands the capacity for the work to be performed **appassionato**, as Brahms had marked in his first movement. Berio revised the opening **bars** into a new, expansive introduction that emphasises the full emotional weight of the orchestra. He made similar adjustments to the second movement – a decision that reinforces a pleasant mood before clarinet quickly begins. Through Berio, the character of Brahms’ original music bursts with an energy and presence that can only be felt through this magnificent combination of instruments.

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FIRST PERFORMANCE:

6 November 1986, Los Angeles.
Michele Zukovsky, clarinet.

FIRST WASO PERFORMANCE:

This is the first performance by WASO.

INSTRUMENTATION:

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

Glossary

Appassionato – An instruction to play with passion.

Bars – A unit of measurement containing a set number of beats.

Call and response – An instrument will perform a musical statement (call), then another instrument or section will respond. This response is not always identical to the call, and changes in expression can help add variety, or the sense of a conversation between players.

Minor key – A specific combination of notes that is often used to create dark, tense, or melancholy music.

Reed – A cut of grass that vibrates against the mouthpiece to produce sound in a clarinet.

Romantic – A period of Western music, roughly spanning the 19th Century, in which composers prioritised the virtuosic expression of emotions and the human experience.

About the Music

Johannes Brahms

(1833-1897)

Symphony No.4 in E minor, Op.98

Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionato

In 1885 Brahms, as was his wont, convened a group of trusted friends to listen to a play-through of the Fourth Symphony, with the composer and his friend Ignaz Brüll at the piano. Feedback from knowledgeable people had been invaluable throughout his career, and on this occasion the listeners included the conductor Hans Richter and the critic Eduard Hanslick. But this time the response was a baffled silence. Even Hanslick, Brahms' greatest supporter in print, tried to joke that he felt like he had been 'beaten up by two intelligent people' at the end of the first movement. Later, after the work's politely-received Viennese premiere, a less well-disposed wit composed a verse to the theme of the first movement to the effect that Brahms had run out of ideas.

The Third Symphony had, of course, enjoyed an unqualified success and it says much for Brahms' artistic integrity that he was prepared to take a quite different approach in the new work; that the Fourth was written over not one but two summers suggests that Brahms had to work hard at it.

So, what baffled the listeners in the first movement? In fact the 'run out of ideas' guy was wrong, but nevertheless onto something, in that a large chunk of Brahms' first theme consists of practically no material: two chains of thirds (and sixths, their inversion) are sounded in a rhythm that consists entirely of a repeated short-long pattern.



Eventually a more elaborate motif is sounded, but then immediately repeated in sequence. The thirds provide the basis for a fanfare-like transition into the second theme, and here again Brahms goes against convention with a melody that is not, as expected, 'lyrical' but is much more assertive, sounded in the orchestra's tenor register, and again based on sequences of a repeated rhythmic cell (long, long, short, short, short). Fragmentary patterns of thirds provide the accompaniment. All of which is to say that Brahms was writing in, to the Viennese, a disturbingly abstract and 'modern' way. Haydn, of course, and Beethoven – especially in the Fifth Symphony – had worked in just this way, and it is no accident that such rigorous design attracted the approval of Schoenberg in his 1933 lecture, *Brahms the Progressive*. But it put Brahms out of step with current musical fashion in Vienna.

The piece is frequently intensely **contrapuntal** (and thus requires a 'classical' orchestra), reflecting Brahms' lifelong love of the Baroque, but there are profoundly poetic moments. The **recapitulation** of the first movement's main theme should, by convention, be a rhetorically powerful moment of arrival; Brahms instead dwells on a distant but

radiant C major chord and then, radically, continues to develop his themes.

The second movement is in what has sometimes been called Brahms' 'bardic' manner. The young Richard Strauss, who regarded the 'gigantic work' as 'new and original in its greatness of conception and invention, its genius in treatment of form', captured the slow movement's essence in his image of a 'funeral procession moving across moonlit heights'.

This movement, which relies heavily on mysterious wind scoring and the occasional archaic inflections of the **Phrygian mode**, could not offer a greater contrast to the **scherzo**, with what Karl Geiringer calls its 'sturdy gaiety'. In two, rather than three, beats to a bar, it has a rustic air, but its most curious feature is the way in which Brahms, again creating music out of nothing, offers a series of monolithic chords, octaves apart, that interrupt the rhythmic drive of the movement towards its end. These chords, however, also pave the way for the finale, in which Brahms abandons any vestige of classical precedent, instead using the Baroque form of the **passacaglia**, in which a repeated harmonic pattern, or ground, serves as a vehicle for variations. Brahms' ground is a series of rhythmically

equal chords (adumbrated at the end of the scherzo) over which he elaborates a movement unlike anything heard in symphonic music before.

In 1886, Vienna's response was tepid, partly as Hans Richter's rehearsals were inadequate. But by then the work had enjoyed triumphant success in 14 German and Dutch cities under Hans von Bülow. Vienna finally embraced it, and the mortally ill Brahms, at the last concert the composer was able to attend before his death in 1897.

© Gordon Kerry 2015

FIRST PERFORMANCE:

25 October 1885, Meiningen

FIRST WASO PERFORMANCE:

14 July 1951; Rudolf Pekárek, conductor.

MOST RECENT WASO PERFORMANCE:

27/29 November 2020; Peter Moore, conductor.

INSTRUMENTATION:

two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion, strings.

Glossary

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.

Passacaglia – a musical form with Baroque origins, which, since its revival in the 19th century, has been characterised by its recurring ground bass, providing the support for an extended set of variations, and its serious tone. Many composers have taken inspiration from the impressive but atypical passacaglias of Bach and Handel.

Recapitulation – a return to the opening material of a piece or a movement.

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.

The Phrygian mode – a mode that's in many ways similar to minor, but features a flattened second as its distinguishing feature.

WASO's Education Chamber Orchestra



The Musical Tale of Echo the Gecko

To kick off Term Four, Echo the Gecko (WASO's inquisitive fly-eating friend) has been adventuring to schools all over Perth. Echo the Gecko has been making young audiences smile for 21 years and what better way to celebrate than performing a completely revamped version of the original concert. Alongside WASO's Education Chamber Orchestra, Echo the Gecko has featured in family concerts and school incursions across our vast state since 2003, captivating and enriching the lives of children by making orchestral music accessible and fun.

Led by presenter and creator Lee Stanley and Genevieve Wilkins, the concert is full of adventure, excitement and education about the instruments in the 10-piece ensemble. With stories by Mark Tooby (WASO Double Bass) and original music composed by Joshua Davis (WASO Principal Trombone), the audience members have been dancing and singing as they discover how music is created out of a handful of instruments and musical elements.

Philanthropy News

Making a Difference Through Music

Music has always been about more than entertainment — it's about connection, creativity, and making a difference in the world. A gift to WASO will support the Orchestra's mission to bring the joy of live music to everyone, including those in underserved communities. Whether it's inspiring a child's love for music or bringing the magic of a live performance to a remote region, your gift will help make the world a brighter place. One of the ways you can make a gift is by leaving a bequest to WASO.

Your bequest can support the Orchestra's wide range of initiatives — from ground-breaking performances and educational outreach to bringing music to those who need it most. Every gift helps to sustain our mission.

For more information about how your bequest can support WASO, please contact our Philanthropy Team on (08) 9326 0014 for a confidential conversation or visit our website.



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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Janet Holmes à Court AC

Annual Giving

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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Jean & Peter Stokes – Cello, Tuba, Tenor Trombone, Bass Trombone, Wooden Trumpet, French Horn and Music Score Folders

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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.



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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.

Major Gifts	Rosalin Sadler	S & J Dale	Claude & Noreen Riordan
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Every effort is made to ensure our Giving List is accurate; however, should you notice an error please contact our Philanthropy team on (08) 9326 0016.

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2025 SEASON

2025 is a fresh new season for WASO and one of our most diverse programs to date. With the redevelopment of our home, Perth Concert Hall, underway, we're performing in new spaces and in new ways. We can't wait to take you on this exciting musical adventure with us.



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