



West Australian
Symphony Orchestra

DVOŘÁK'S SYMPHONY NO.8

MORNING SYMPHONY SERIES

Thursday 1 August 2024, 11.00am

MACA CLASSICS SERIES

Friday 2 & Saturday 3

August 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 Whadjuck Noongar people on whose lands we work and share music.

MORNING SYMPHONY SERIES

Dvořák's Symphony No.8

Olivia DAVIES *Hyphae* (World Premiere)
(10 mins)

Antonin DVOŘÁK Symphony No.8
(36 mins)

Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

Dmitry Matvienko conductor

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Ashley Smith (see page 10 for his biography). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.

Listen to WASO

This performance will be broadcast live on Thursday 1 August 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 *Dvořák's Symphony No.8* digital program.



BONUS Digital Content:

- Meet the musician
- Fun facts about the music

MACA CLASSICS SERIES

Dvořák's Symphony No.8

Olivia DAVIES *Hyphae* (World Premiere)
(10 mins)

Camille SAINT-SAËNS Piano Concerto
No.5 *Egyptian* (29 mins)

Allegro animato

Andante – Allegretto tranquillo – Andante
Molto allegro

Interval (25 mins)

Antonin DVOŘÁK Symphony No.8
(36 mins)

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

Dmitry Matvienko conductor

Konstantin Shamray piano

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Ashley Smith (see page 10 for his biography). The Pre-concert Talk will take place at 6.45pm at the Terrace Level Corner Stage, Perth Concert Hall.

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 *Dvořák's Symphony No.8* digital program.



BONUS Digital Content:

- Meet the musician
- Fun facts about the music

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.

Connect With WASO

Tag us in your photos

#WASymphonyOrchestra



facebook.com/
WASymphonyOrchestra



@WASymphony



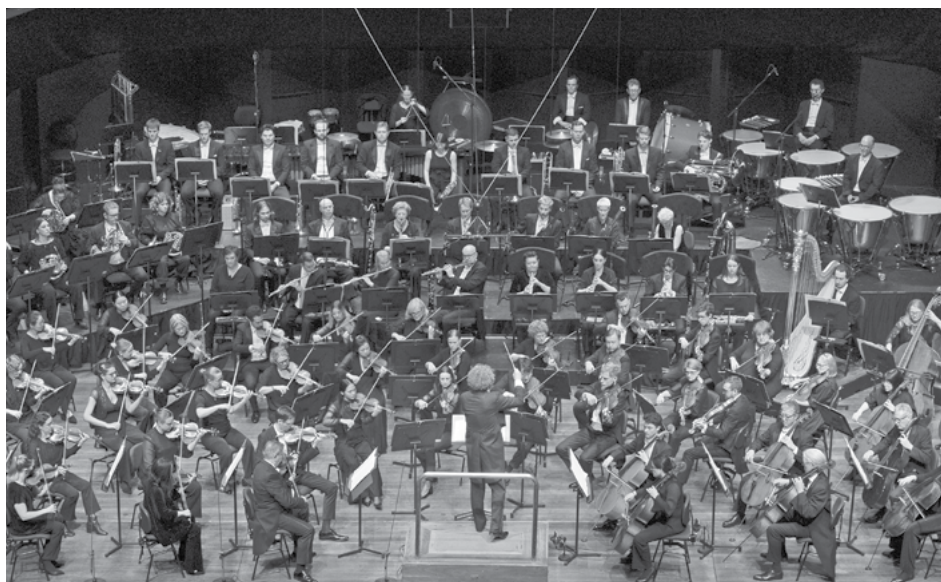
@WASymphonyOrchestra



youtube.com/
WestAustSymOrchestra



Stay up to date and sign-up to our
SymphonEnews at waso.com.au/signup



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
Karen Matoba^
Andrea Mendham
 • Dale & Michael Kitney
Akiko Miyazawa
 • MIMI
Lucas O'Brien
Yasmin Omran^
Louise Sandercock
 • Unnamed
Luisa Theis^
Cerys Tooby
Teresa Vinci^
Samantha
Wickramasinghe
 • The Baker Family
Susannah Williams^

VIOLA

Daniel Schmitt
Alex Brogan
Kierstan Arkleysmith
Nik Babic
 • Maryllis &
 Paul Green-Armytage
Benjamin Caddy
 • Future Logic
Alison Hall
Rachael Kirk
Mirjana Kojic^
James Munro
Elliot O'Brien
Helen Tuckey

CELLO

Rod McGrath
Isaac Davis
Jeremy Garside
Shigeru Komatsu
 • Unnamed (2)
Oliver McAslan
 • M & D Forrest and
 Michelle Todd
Fotis Skordas
 • Unnamed
Miah Smith^
Tim South
Emma Vanderwal^

DOUBLE BASS

Andrew Sinclair*
John Keene
 • Janet Holmes à Court AC
 & Gilbert George
Robin Brawley
Sarah Clare^
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

Adam Mikulicz
 • Meg O'Neill, Chase Hayes
 & Vicky Hayes
Joanne Littlely^

CONTRABASSOON

Chloe Turner

HORN

★ Rod & Margaret Marston
David Evans
Eve McEwen
Robert Gladstones
Principal 3rd Horn
Julia Brooke
Francesco Lo Surdo

TRUMPET

Jenna Smith
Acting Principal
 • John & Nita Walshe
Fletcher Cox^
Koominka^

TROMBONE

Joshua Davis
 • Dr Glenda Campbell-
 Evans & Dr Ken Evans AM
Liam O'Malley
 • Dale & Greg Higham
Jeremy Alderson^

TUBA

Chloe Higgins

TIMPANI

Alex Timcke
 • Jean & Peter Stokes

PERCUSSION

Brian Maloney
 • Jim & Freda Irenic

HARP

Yi-Yun Loei^

KEY

Principal
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.

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.



Perth's Leading Independent Luxury Hotel

Conveniently located next door to the Perth Concert Hall



No 1 St Georges Terrace, Perth
Telephone: 1800 681 118 | Email: reservations@perth.duxton.com.au
www.duxtonhotels.com.au



About the Artists

Dmitry Matvienko

Conductor

Dmitry Matvienko is the winner of the 2021 edition of the prestigious Malko Competition for Young Conductors with First prize and Audience prize. Previously, he was awarded with the Critics and the Made in Italy prizes at the International Conducting Competition Guido Cantelli. From this season he starts his tenure as Chief Conductor of the Aarhus Symphony Orchestra.

He received his first music lessons at the age of six before undergoing a formal training as a chorister and chorus master. He studied choral conducting at the St. Petersburg Conservatory and he was a member of the MusicAeterna Choir at the Perm Opera and Ballet Theatre under the artistic direction of Teodor Currentzis from 2012 to 2013. In the following years he studied conducting at the Moscow Conservatory and attended master classes of Gennady Rozhdestvensky, Vladimir Jurowski, Teodor Currentzis and Vasily Petrenko.

In 2017, Dmitry Matvienko became a member of the conductor internship programme of the National Philharmonic Orchestra of Russia (chief conductor Vladimir Spivakov). He assisted and prepared several programmes for chief conductor Vladimir Jurowski, Vasily Petrenko and Michail Jurowski with Svetlanov Symphony Orchestra.

While conducting concerts with the Svetlanov Symphony, the National Philharmonic of Russia, the New Russia State Symphony Orchestra (chief conductor Yuri Bashmet) and the Moscow Chamber Orchestra "Musica Viva", Dmitry conducted revivals of *Prince Igor*, *Faust*, *Iolanta*, *La Traviata*, *The Tsar's Bride*, *The Firebird*, and Verdi's Requiem at the National Academic Opera and Ballet Theatre of Belarus.



Image credit: Daniil Rabovsky.

He worked as musical assistant of Vladimir Jurowski in a new production of *The Nose* (directed by Kirill Serebrennikov) and a new production of *War and Peace* (directed by Dimitri Tcherniakov) at the Bayerische Staatsoper.

During the past seasons he conducted prestigious orchestras such as Orchestra del Teatro Carlo Felice Genova, Orchestre Philharmonique de Monte-Carlo, Orchestra Teatro Comunale Bologna, Orchestra Teatro Regio Torino, National Orchestra of Russia, Bergen Philharmonic, Adelaide Symphony Orchestra, Sønderjyllands Symfoniorkester, Danish National Symphony Orchestra, Helsingborg Symphony, the Orquesta de la Comunidad de Madrid, Orchestra del Teatro La Fenice of Venice, Aarhus Symfoniorkester, Iceland Symphony Orchestra, Orchestra del Teatro Lirico di Cagliari, Orchestre national de Lille, Arktisk Filharmoni, Dallas Symphony, Orchestra Sinfonica Nazionale RAI Torino, Orquestra Gulbenkian, Tonkünstler Wien, Atlanta Symphony, Orchestra del Teatro San Carlo di Napoli and Tokyo Symphony.

In the 24/25 season he is awaited for returns on the podium of Adelaide Symphony, Arctic Philharmonic, Aarhus Symfoniorkester and he will make his debuts with Göteborgs Symfoniker, Orchestra del Maggio Musicale Fiorentino and Orchestra Toscanini.

After a successful operatic debut in Rome, leading the Italian premiere of Warlikowski's production of *From the house of the Dead*, in the current season he will make his Austrian and German operatic debut, respectively with *Eugene Onegin* at the Deutsche Oper am Rhein and *Betrothal in a Monastery* new production at the Theater an der Wien.

About the Artists

Konstantin Shamray

Piano

Described as an exhilarating performer with faultless technique and fearless command of the piano, Russian-Australian concert pianist Konstantin Shamray performs at an international level with the world's leading orchestras and concert presenters.

Konstantin was born in Novosibirsk and commenced his studies at the age of six with Natalia Knobloch. He then studied in Moscow at the Russian Gnessin Academy of Music with Professors Tatiana Zelikman and Vladimir Tropp, and the Hochschule fuer Musik in Freiburg, Germany, with Professor Tibor Szasz.

In 2008, Konstantin burst onto the concert scene when he won First Prize at the Sydney International Piano Competition. He is the first and only competitor to date in the 40 years of the competition to win both First and People's Choice Prizes, in addition to six other prizes.

He then went on to win First Prize at the 2011 Klavier Olympiade in Bad Kissingen, Germany and has performed at the Kissingen Sommer festival. In July 2013, following chamber recitals with Alban Gerhardt and Feng Ning, he was awarded the festival's coveted Luitpold Prize for "outstanding musical achievements".

Since then, Konstantin has performed extensively throughout the world in recitals, as a soloist with orchestras and as a chamber musician. In Australia, highlights have included engagements with the Adelaide, Queensland, West Australia, Tasmanian and Sydney Symphony orchestras, as well as tours with the Australian Chamber Orchestra and ANAM Orchestra. Outside of Australia, he has performed with the Russian National Philharmonic, the Mariinsky Theatre Orchestra, Moscow Virtuosi, Orchestre National de Lyon, Prague Philharmonia,



Belgrade Philharmonic Orchestra and the Calgary Philharmonic amongst many others. He has enjoyed collaborating with distinguished conductors such as Kirill Petrenko, Vladimir Spivakov, Dmitry Liss, Tugan Sokhiev and Nicholas Milton.

Chamber music plays a strong role in Konstantin's musical career and collaborations have included tours with the Australian String Quartet, Southern Cross Soloists, Richard Tognetti, Natsuko Yoshimoto, Alban Gerhardt, Kristof Barati, Andreas Brantelid, Li Wei Qin and Leonard Elschenbroich. Konstantin has performed as part of the International Piano Series in Adelaide, and at the Melbourne Recital Centre and Ukaria Cultural Centre. He has enjoyed critical acclaim at the Klavier-Festival Ruhr, the Bochum Festival in Germany, the Mariinsky International Piano Festival and the White Nights Festival in St. Petersburg, Adelaide Festival, Musica Viva Sydney and Huntington festivals. Konstantin has recorded albums with the labels Naxos, ABC Classics and Fonoforum.

Konstantin was formerly Lecturer in Piano at the Elder Conservatorium of Music at the University of Adelaide and was awarded his PhD in 2020 for his performance-based project 'The piano as Kolokola, Glocken and Cloches: performing and extending the European traditions of bell-inspired piano music'.

He is currently Senior Lecturer in Piano at the University of Melbourne. Konstantin is open to research supervisions, with particular areas of interest being Russian piano music of the 20th century and bell-inspired piano performance traditions.

About the Speaker

Ashley Smith

Pre-concert Speaker

Clarinetist Ashley William Smith is an internationally demanded clarinet soloist, recitalist, and chamber musician. Ashley is a laureate of several the industry's most prestigious prizes including the APRA Performance of the Year, the Music Council of Australia Freedman Fellowship, an ABC Symphony International Young Performer Award, and a Churchill Fellowship.

Ashley has performed throughout Australia, the USA, Europe and Asia in performances with Bang on a Can, the

Chamber Music Society of the Lincoln Center, Chamber Music Northwest, the Kennedy Center, the Beijing Modern Music Festival, and IRCAM. As a soloist and director he has performed alongside several international and Australian orchestras. Most notably, his performance of Lachlan Skipworth's Clarinet Concerto with the West Australian Symphony Orchestra was awarded the APRA 2015 Performance of the Year.

Ashley is an Assistant Professor at the University of Western Australia where he is the Head of Winds and Contemporary Performance.



About the Music

Olivia Davies

(b. 1988)

Hyphae (World Premiere)

Composer's notes:

Hyphae (pronounced high-fee), are long branching filaments that form the underground fungal network known as Mycelium. At a fundamental level, individual Hypha grow in two key steps—they branch, and they fuse. I was initially inspired by Mycelium more broadly—a living network that is the connective tissue of our world—but I found myself drawn to its most basic component, and more specifically, how it grows.

The music begins with a single pitch, a drone shared between individual strings. Sudden accents give way to new tones, sustained against the initial drone. As the music unfolds, more parts are added, and more pitches are introduced—branching away from the starting tone. Naturally, the piece becomes increasingly dense, culminating in a chromatic web of lines that weave around each other.

As I wrote the piece, I held an image in mind of Hyphae extending, branching and fusing. It is a world that I found rich and poetic, both beautiful and dark, hidden in plain sight.

Hyphae was commissioned for the West Australian Symphony Orchestra by Prue Ashurst.



Image credit: Hannah Jones.

FIRST PERFORMANCE:

These are the World Premiere performances of *Hyphae*.

INSTRUMENTATION:

two flutes (one doubling piccolo), two oboes, one clarinet, one bass clarinet, two bassoons and one contrabassoon; four horns, three trumpets, three trombones and tuba; percussion, harp and strings.

About the Music

Camille Saint-Saëns

(1835-1921)

Piano Concerto No.5 in F, Op.103

Egyptian

Allegro animato

Andante – Allegretto tranquillo – Andante

Molto allegro



By 1896, fifty years had elapsed since Saint-Saëns' debut as an 11-year-old pianist at the Salle Pleyel, Paris. A concert was given to celebrate his anniversary, and the program included his Second Violin Sonata, Op.102, featuring the great violinist Sarasate, and the premiere of the Fifth Piano Concerto, composed the previous winter in Egypt.

On that anniversary evening in 1896, Saint-Saëns paused on his way to the piano and read a poem he had written which looked back to the time when a 'sallow little boy' had dared to measure himself against Beethoven and Mozart. The audience cheered. It is difficult for us today to think of Saint-Saëns, in the term of his contemporaries, as 'the French Beethoven'. A genius or prodigy perhaps, given that 11-year-old Saint-Saëns could perform any of Beethoven's 32 piano sonatas from memory! But Saint-Saëns' mature compositions lack the psychological penetration and dramatic revolution we associate with Beethoven. They are more typical of the French aesthetic – pleasure, taste and elegance.

On that evening in 1896, Saint-Saëns was recalling his debut as a pianist. Saint-Saëns lived into the era of the phonograph, becoming the earliest-born pianist to have his performances recorded for posterity. His recordings connect us with a style of playing which

was contemporary with Chopin and Liszt. But it is in the concertos that we today can gain the clearest sense of Saint-Saëns' pianism. Critic Harold C. Schonberg describes the playing on those scratchy wax cylinders as fluent, flexible, with a dry touch, restricted dynamics ('He had none of those *fortissimi* that shatter you as if you'd dived head first into the sea' said novelist Marcel Proust) and a tendency towards speed. On the basis of this work we can add: a comfortable sense of formal shape, a taste for the exotic, and a perfect calculation of effect.

Saint-Saëns wrote the *Egyptian* Concerto at a time when middle-class Europeans were curious about African travel. Travellers' tales and 'armchair adventures' in Africa were a popular topic. The opening of the Suez Canal, the development of regular steamship routes across the Mediterranean, and widely reported archaeological finds in Egypt all contributed to the 19th-century fascination with Northern Africa. In music this interest resulted in works as diverse as Verdi's *Aida* and certain Strauss waltzes!

Saint-Saëns was perhaps even more susceptible than most of his contemporaries to the appeal of North Africa. Algeria and Egypt were favourite travel destinations, and provided him

with the inspiration also for the *Suite algérienne* (1880) for orchestra and *Africa* (1891) for solo piano and orchestra. Saint-Saëns in fact died while on his annual pilgrimage to Algiers in 1921.

The Piano Concerto No.5 has been described by Saint-Saëns biographer James Harding as ‘a travelogue ... with its reminiscences of a translucent Egyptian morning, the croaking of frogs in the Nile Valley, and the thud of ships’ propellers in the last movement’. It is not hard to understand the impact this work might have had on late 19th-century audiences for whom a work such as this conveyed so deliberately the ‘feel’ of exotic locations.

Though Saint-Saëns’ music is more Mozartian than Romantic, he was able to do much with the simplest of means. So often, as in the opening of this concerto, the most effective material turns out to be, on closer study, a simple common chord. The opening piano melody seems simple and singable, but the metre is slightly equivocal. The work is one of continual charm and colour. The second movement is clearly the most illustrative, and for that reason, perhaps, the most episodic. There is marvellously innovative piano writing here. **Melismas** running at tangents to the throbbing string accompaniment recall Eastern vocal style.

Despite the sound of ships’ propellers, the final movement seems as Parisian as African, but perhaps catching the sense of a swift gliding through a changing panorama.

G.K. Williams

© Symphony Australia

FIRST PERFORMANCE:

2 June 1896, Salle Pleyel, Paris.
Saint-Saëns, soloist.

FIRST WASO PERFORMANCE:

1 August 1972. Lorin Hollander, soloist;
Tibor Paul, conductor.

MOST RECENT WASO PERFORMANCE:

30 September – 1 October 2016.
Jean-Yves Thibaudet, soloist;
Asher Fisch, conductor.

INSTRUMENTATION:

two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, tamtam, and strings.

Glossary

Melisma – a long melody all sung to the one syllable. By extension, an extended, flowing, lyrical phrase in instrumental music.

About the Music

Antonín Dvořák

(1841-1904)

Symphony No.8 in G, Op.88 B.163

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

The success that Dvořák enjoyed, thanks to Brahms' advocacy in the late 1870s, made his name beyond Vienna and Prague, and in 1883 he made the first of eight visits to England where his music became – and remained – extremely popular. In 1890, now a regular visitor, Dvořák arrived with the score of his Eighth Symphony (published originally as No.4), which he had recently premiered in Prague but which for some time was colloquially known as the 'English Symphony'.

In fact, the piece has, even for Dvořák, an especially Bohemian accent; its immediate popularity with the British audience perhaps has more to do with its relaxed attitude to the formal rigours of Germanic symphonism, and an abundance of memorable, folk-inflected melody. For Brahms, normally a great supporter, this was a major flaw. He argued (offering, in passing, a seriously backhanded compliment to his rival Anton Bruckner) that too much that's fragmentary, incidental, loiters about in the piece. Everything fine, musically captivating and beautiful – but no main points! When one says of Dvořák that he fails to achieve anything great and comprehensive with his pure, individual ideas, this is correct. Not so with Bruckner, all the same he offers so little.

In fact, the formal freedom and melodic richness are precisely what makes



this work special. According his early biographer, Otakar Šourek, Dvořák aimed 'to write something different from his other symphonies and shape the musical content of his ideas in a new manner'. He did so not by piling up beautiful incidents, as Brahms suggests, though; as he is said to have told his student, Josef Michl: 'To have a beautiful idea is nothing special. The idea comes from itself and if it is beautiful and great, man can take no credit for that. But to develop the idea well and make something great from it, that is the most difficult, that is – art!'

While the Symphony is a work of absolute music, it was composed in close proximity to a series of concert overtures originally known as *Nature, Life and Love* – the more customary titles *In Nature's Realm, Carnival* and *Othello* came later. This **triptych** shows Dvořák's essential Romanticism in his adherence to the cult of Nature and his delight in celebrating his ethnic musical roots, and in similar musical language to that of the Eighth Symphony.

The first movement is in G major and marked *Allegro con brio*, but Dvořák disguises both speed and tonality by beginning with a slow-moving minor-mode melody in the cellos, richly doubled by horn, clarinet and bassoon. When the music makes it to the home key of G major it is with a chirping melody for the flute. In a breathtaking display of orchestration that ranges from translucent shimmering to the richness of divided violas and cellos, Dvořák elaborates his themes through an audacious series of key changes; the conventional **recapitulation** is here a shining G major chord with the flute melody now given to a more introspective cor anglais. The *Adagio*, in C minor, is often brightened with rapid, falling major scales like pealing bells, and has an impassioned central section. The scherzo begins with a lyrical G minor dance contrasting with a more buoyant G major trio and fast **coda**. The finale is a set of variations on the bright fanfare announced by the trumpet as the movement opens.

What Brahms, of all people, failed to hear in this music is how the varying episodes, across the movements, are unified by pervasive rhythmic cells. The long-short-short figure with which the

work opens also dominates the slow movement's main theme. Groups of four repeated even notes – crotchets or quavers – appear at structural points; groups of triplets can appear as distant drum taps, or the opening gesture of an important melody (like that of the *Adagio*), and be transformed into the three-note up-beat of the third movement; the dotted rhythm of the third movement's trio is transmuted in the rhythm of the fourth movement's fanfare, and when that theme is stated by the orchestra its rising arpeggio reveals it to be related to the flute's theme from the first movement. This almost subliminal motivic manipulation gives coherence to some of Dvořák's most expansive and poetic music.

Gordon Kerry © 2013

FIRST PERFORMANCE:

2 February 1890. Composer conducting.

FIRST WASO PERFORMANCE:

25 June 1949. Rafael Kubelik, conductor.

INSTRUMENTATION:

two each of flutes (one doubling piccolo), oboes (one doubling cor anglais), clarinets and bassoons; four horns, two trumpets, three trombones and one tuba; timpani and strings.

Glossary

Coda – a concluding section added to the basic structure of a piece or movement to emphasise the sense of finality.

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

Triptych – a set of three associated artistic, literary, or musical works intended to be appreciated together.

WASO in the Community

Romeo and Juliet UWA Side-by-Side and Creative Development

The Perth Concert Hall recently welcomed over 750 patrons to immerse themselves in an exciting musical exploration and reimagination of Sergei Prokofiev's *Romeo and Juliet*, performed by WASO musicians and students from the UWA Conservatorium of Music, and led by WASO Education Artist-in-Residence, Paul Rissmann.

UWA students and WASO musicians spent an intensive week working with Paul to create, compose, improvise and experiment with aspects of Prokofiev's original score in the development of their new work. The Creative Ensemble reimagined themes from characters and crucial moments in the story, filled with emotion. The creative experience culminated with the combined forces of the UWA Symphony Orchestra and WASO unveiling their world premiere alongside Prokofiev's seminal ballet score.

Rissmann said of the experience;

"The creative process involves reducing a massive, complex score to just a handful of key elements. Then, through a series of workshops, using those elements as seeds from which we can grow new material. The participants embark on a creative journey which challenges them to work in a completely different way. This project certainly isn't like a normal day at Uni or at WASO, and that requires massive amounts of trust. Especially since everything we make has to be memorised and performed uncondacted. It's a bit like the most intense chamber music project imaginable – except that the group have to compose their own music too."

The icing on the cake with these projects is that I get to work with the very brilliant



Jen Winley. Jen runs a parallel project where a side-by-side orchestra of UWA and WASO musicians prepare to play our source work. And then, magically our new music gets interwoven with the original score. Somehow, all of that happens in the space of single week."

WASO Associate Conductor, Jen Winley, joined the UWA Symphony Orchestra for three rehearsals prior to the performance week to workshop and prepare students for their professional experience sitting side by side with a WASO musician. Jen guided the students through the style and characteristics of Prokofiev's work and interpretation of Shakespeare's work, as well as rehearsal practice, intonation and technique.

The final performance was an outstanding sharing of skills, musical ideas and exciting new music, bringing forth the invigorating energy of Prokofiev's original score, alongside the bold musical ideas of the creative development.

"My eldest son's favourite classical piece was played and he was enthralled. Many, many thanks for making a live classical music performance accessible to all!"
– *Romeo and Juliet* with Paul Rissmann audience member.

UWA is the Tertiary Education Partner of WASO.

Jen Winley is supported by the Simon Lee Foundation and JACE Foundation.

Philanthropy News

Join Our Symphony of Giving

The transformative nature of music is yet to be matched. It can heal, it can unite, and it can inspire. It can do this and so much more all without a single word being uttered. It's unsurprising then that it's woven into the fabric of our celebrations and stories, providing the backdrop for countless moments in our lives.

That is why WASO is committed to empowering, enriching, and elevating the lives of all West Australians through the universal language of music. The donations we receive enable your Orchestra to continue to inspire and connect our community through its beauty.

Join us in shaping our performances by contributing to the concerts you love so that together we may continue to change lives through music.

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.



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.

Patron of Private Giving

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.

Chairman's Circle \$25,000+

Prue Ashurst in memory of Eoin Cameron
The Baker Family
Gavin Bunning Family
Dr Glenda Campbell-Evans & Dr Ken Evans AM
Richard Goyder AO & Janine Goyder
The Gregg Family
Jamelia Gubgub & David Wallace
Janet Holmes à Court AC & Gilbert George
Tony & Gwenyth Lennon
Louise & Bryant Macfie
Rod & Margaret Marston
Patricia New
Meg O'Neill, Chase Hayes & Vicky Hayes
Joshua & Pamela Pitt
Rosalin Sadler in memory of Joyce Durbin Sadler
Geoff Stearn
Jean & Peter Stokes
Ruth Stratton
Leanne & Sam Walsh AO
Alan Whitham
Trish Williams

Principal Conductor's Circle \$10,000+

Gay & Robert Branchi
Catherine Dunn & Barrie Heald
Brian & Romola Haggerty
Dale & Greg Higham
Ulrich & Gloria Kunzmann
Kate Lewis in memory of Meryl Lewis
Yuko Lucas
Kenneth Pettit
Rosalind & Lyndsay Potts
Dr Paul Rodoreda in memory of Mary Rodoreda
Helen & Roger Sandercock
Gene Tilbrook & Anne Seghezzi
Michael & Helen Tuite
John & Nita Walshe
Fred & Nicola Wehr
Moira Westmore
Unnamed (5)

Maestro Circle \$5,000+

Jean Arkley in memory of Tom Arkley
Bend-tech Group

David & Suzanne Biddles
Dr John Blott
Lady Jean Brodie-Hall
Stewart Candlish & Bianca Panizza
Prof Rachel & Rev Dr John Cardell-Oliver
Maree Creighton & Kevin Davis
Stephen Davis & Linda Savage
Bridget Faye AM
Marc Geary
Ann Hammer
Warwick Hemsley
Dr Penny Herbert in memory of Dunstan Herbert
Sue Hovell
Jim & Freda Irenic
Margaret & Peter James
Eleanor John & Finn Barrett
Bill Kean
Keith & Gaye Kessell
Dale & Michael Kitney
Rosalind Lilley
Marie Mills & Anthony Crocker
Mrs Morrell
Michael & Lesley Page
Paula Phillips

Wayne Robinson
Ruth E. & Neville Thorn
Christine Thorpe
Reto Vogel
Unnamed (7)

Virtuoso Circle \$2,500+

Margaret & Prof Fred Affleck AO
Neil Archibald & Alan R Dodge AM
Lisa & Glenn Barrett
Tony & Mary Beeley
Peter & Marjorie Bird
Professor Anne Burns
Prof Jonathan Carapetis & Prof Sue Skull
Philip & Frances Chadwick
Anthea Cheney
Gena Culley
Lesley & Peter Davies
Lorraine Ellard & Ron Bade OAM
Louise Farrell OAM & Eric Isaachsen
M & D Forrest
The Giorgetta Charity Fund
Robyn Glindemann
Marilylis & Paul Green-Armytage
Peter Ingram

Roger Jennings
Francis Landels
Sunny & Ann Lee
Dr Mi Kyung Lee OAM &
Prof Colin Binns AO
LeMessurier Charitable
Trust
Roderick MacDuff &
Renate Drauz
Oliver & Sophie Mark
Val & Barry Neubecker
Anne Nolan
Rosemary Peek
Thomas & Diana Potter
Wendy Powles
Dr Lance Risbey
Anne & Robin Salter
Melanie & Paul Shannon
Elisabeth & David Smith
Michael Snell OAM &
Vicki Stewart
Clare Thompson &
Dr Brad Power
Peter & Jane Thompson
in memory of
Mrs Freda Stimson
Michelle Todd in memory
of Andrew
Mary Townsend
George Van Beek
Stan & Valerie Vicich
Leonard Walker
Joy Wearne
Fred & Caroline Witting
Sara Wordworth
Andrew & Marie Yuncken
Unnamed (3)

Principal Circle

\$1,000+

Brendan & Sue Adler
Suzanne Maree Ardagh AM
Moir Bailey
Ruth Bailey
Peter Bath
Noelle Beasley
Sarah & Colin Beckett AO
Ross & Alecia Benzie
Lea Bingemann
Margaret Bloch
E & P Boland
Cathy Bolt in memory of
Tony Bolt
K and C Bond
Claire Brittain OAM &
John McKay
Ian & Marilyn Burton
Adrienne & Phillip Buttrose
Joan Carney
David Castillo &
Marian Magee

Claire Chambers &
Dr Andrea Shoebridge
Mr G & Mrs CE Chappelle
S Cherian
Dr Anne Chester
Jason & Su-Lyn Chong
Keryn & Frank Christiansen
Kenneth Clark
Peter & Sue Clifton
Lyn & Harvey Coates AO
Brenda Cohen
Dr David Cooke
Norah & Roger Cooper
Kaylene Cousins
Megan & Arthur Criddle
Natalie Cullity
Patricia D'Aurizio
Michael & Wendy Davis
Monique De Vianna
Kevin Della Bosca
Kelly & Andrew Diong
Rai & Erika Dolinschek
Caroline Allen &
Sandy Dunn
Prof Robert Durand
Bev East
Pamela Eldred
Kerry & Norbert Fandry
OAM
Dr Jenny & Terry Fay
Susan & Gavin Fielding AM
Eléonore Fuchter &
Lothar Konle
George Gavranic
Gilly Flower
Dr J S Gladstones AO
CitWA
Dr Anne Gray
Jannette Gray
Pitsamai & Kevin Green
Grussgott Trust
Shona Hall
Richard B Hammond
Pauline & Peter Handford
Max Hansen
Dr & Mrs H Hansen-Knarhoi
Julie Harris
Rev Bill Hawley &
Dr Rev Georgina Hawley
Elizabeth & Eric Heenan
Barbie Henryon
Dallas & Alex Hickman
Dr John & Patricia Hill
Helen Hollingshead
Dr K & Mr J Hopkins OAM
Judith Hugo OAM
Lorna & Jonathan Hurst
in memory of
Barbara Hurst

Diane Johnson in
memory of Tim Johnson
Emy & Warren Jones
Danuta Julia
Noelle & Anthony Keller AM
Patricia M King
Leonie Kirke
Nelly Kley
Yvonne Lamble
Irving Lane
Abraham Langford
Ross & Fran Ledger
Jaehan Lee
Dr Oon Teik Lee
Ann Lewis
Lommers Engineering
Pty Ltd
Ian & Judith Lunt
Denise Main
Dr Tony Mander &
Ms Loretta Byrd
Dr Walter Ong &
Graeme Marshall
Gregg & Sue Marshman
Geoff Massey
Andreas W. Merk
Betty & Con Michael AO
Mrs Carolyn Milton-Smith
in memory of Emeritus
Prof John Milton-Smith
Dr Lesa Melnyczuk Morgan
Mr & Mrs Geoff Morris
Jane & Jock Morrison
Dr & Mrs Peter Moss
Lynn Murray
Paul Nendick
Phuong N T Nguyen
G & I Nicholas
Marianne Nilsson
Jim & Wendy O'Neill
Peter & Chris Ormond
Robyn Owens
Adam Parker
John Paterson
Roger Paterson
Jane Patroni in memory
of Sue & John Dale
Tim Pavy & Cathy Cole
Ruth & Adrian Phelps
Charmian Phillips in
memory of Colin Craft
Alison Piacentini
Deborah Piesse
Italo Pizzale
Megan & James Phillips:
in memory of
Sheena Prince
Dr Leon Prindiville
Jennifer Rankin
Eveline Read

James &
Nicola Ridsdill-Smith
Bryan & Jan Rodgers
Nigel & Dr Heather Rogers
Gerry & Maurice Rousset
OAM
Stephanie Rusyn in
memory of John Kobelke
Margaret & Roger Seares
Glenice Shephard
Eric Skipworth in
memory of
Virginia Skipworth
Dorothy Smith
Helen Smith OAM
Nick Handran Smith &
Elizabeth Allan
Paul Smith &
Denham Harry
Ross & Laurel Smith
Peggy & Tom Stacy
Alan & Jan Stewart
Joslyn Summerhayes in
Memory of Eileen Hayes
Summerlin Audiology
Janet & the late
Stephen Thackray
Ruth Thomas in memory
of Ken & Hazel Rowley
Tessa Tieleman on behalf
of Tim Threlfall &
Katie Hill
Rosemary Tomkinson
Gavin Toovey
Joan Travis
Clive & Beth Trott in
memory of
Judith Sienkiewicz
James & Rosemary Trotter
Christopher Tyler
Maggie Venerys
Geoff & Sandra Wackett
Jeremy Wade & Tara Mala
Adrienne & Max Walters
AM
Diana & the late
Bill Warnock
Alan Westle in memory
of Jean
PJ & NB Wheeler-Hart
Dr Chris &
Mrs Vimala Whitaker
Barbara Wilcox
Dai & Anne Williams
Jean & Ian Williams AO
Janet Williams
Jim & Gill Williams
Dr Simon &
Alison Williams

Judith Wilton &
David Turner
Hilary & Peter Winterton
AM
Peter Wreford
Zvi & Carmela Yom-Tov
Nancy York
Don & Leith Young
Unnamed (39)

Tutti Circle

\$500+

Catherine Bagster
Shane Baker
Bernard & Jackie Barnwell
Vanessa Barrable
Michael &
Nadia Berkeley-Hill
Dr Caroline Bird &
Dr Jim Rhoads
John & Sue Bird in
memory of Penny Bird
Davilia Bleckly
E & G Bourgault in
memory of Betty Sagar
Dr Sue Boyd
Phil Burrows
Christine Burson
Rosemary Burston
Ann Butcher &
Dean R Kubank
Jennifer Butement in
memory of
Margaret Butement
Michelle Candy
R & R Cant
Dr Vivienne Cass

Fred & Angela Chaney
Sam & May Cheung
Lynette Clayton
Barry J Cobb
Penelope Colgan
John Collins
Annette Cottee
Rev Des Cousins
Carole & John Cox
Ron Crittall in memory of
Penny Crittall
Brett Davies
Adrian De Graaf
Lee Delaney
Hanneke & Jop Delfos
Simon Douglas
Ceridwen Dumergue
Julie Easton
The Hon. Richard Philip
Eaton
Stuart Evans
Sue & David Forster
Archa Fox & Charlie Bond
John & Margaret Freeman
Jennifer &
Stephen Gardiner
Neville & Jane Gibbs
Andrea Gillett
Frank Glass &
Linda Colville
Gwenyth Greenwood
Rosemary Grigg &
Peter Flanigan
Paul & Barbara Harris
Peter Harris
Alan Harvey &
Dr Paulien de Boer

Patricia Hashim
David & Deborah Hayes
Siew-Mung Ho
Karl Hombergen &
Jane Hutton
Rosemary Howarth
Drs Paul & Janis Jansz
John Jarvis
Cynthia Jee
Lynn & Michael Jensen
Michael &
Josephine Jones
Dr Susan M Joubert
Dr Ursula Kees
Bob Kelliher
C & V Kennedy
B M Kent
Evgeny Khrustalev
Dr Warren Lilleyman
Mary Ellen in memory of
Kerensa
Marilyn Macey
Stuart Macklin &
Peter Lyle
Robyn Main
David Marmont
Pam Mathews &
Dr Mark Brogan
Cynthia McCumiskey
G & K McGregor
Annie Medley
Terence Middleton
Patricia & Kevin Morgan
John Overton
Marjan Oxley
Matthew Pearce &
Kim Denham

Deborah Pearson
J Pinnow
Rosie Reeman
Eril Reid
Kim &
Annemarie Riseborough
Trudy Robins
Chris & Serge Rtshiladze
Steve & Jane Sherwood
Helen Shilkin-Reinhold
Andrew Shoemack
Jan Sillence
Hendrik Smit
Alison & Neville Sparrow
John & Elizabeth Spoor
Leon Tang
Ian & Di Taylor
Lisa Telford
Amanda &
Desmond Thompson
Gavin Toovey
Clive & Beth Trott in
memory of
Judith Sieniewicz
Judith & Rod Tudball
Heather & Jim Tunmore
Agatha van der Schaaf
Deborah Wiseman
Margaret Wood
Jacquie Wright
Michael Young
Dr Susan Young
Unnamed (50)

Friends Circle

\$40+

1,064 Members

The Instrument Fund

John Albright & Susan Lorimer – EChO Double Bass and set of Trumpets

Dr Glenda Campbell-Evans & Dr Ken Evans AM – Tenor Trombone

Peter Ingram – Piccolo

Deborah Marsh – Conductor's Podium and Cor Anglais

Margaret & Rod Marston – Bass Clarinet

Peggy & Tom Stacy – Cor Anglais and Piccolo

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

Trusts and Foundations

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.



CRESCENDO

Lead Partner of Crescendo



**FEILMAN
FOUNDATION**



**CRESCENDO/HOSPITAL
ORCHESTRA PROGRAM**



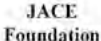
**STAN PERRON
CHARITABLE
FOUNDATION**



**FIRST NATIONS CREATIVE COLLABORATIONS/
COMPOSITION PROJECT**



SIMON LEE FOUNDATION



**JACE
Foundation**



**WRIGHT BURT
FOUNDATION**



**McCusker
Charitable
Foundation**

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.

Major Gifts			
Tom & Jean Arkley	Rosalin Sadler	S & J Dale	Wendy Scanlon
Bendat Family Foundation	Sagitte Yom-Tov Fund	Sandra Grey	Judy Sienkiewicz
Gavin Bunning Family	In memory of Francis Edward Yeomans	Malcolm Hood	Roslyn Warrick
Janet Holmes à Court AC		Clive Knight	Unnamed (7)
Minderoo Foundation	Estates	Paul Lee	
Rod & Margaret Marston	Lee Bickford	Tony & Gillian Milne	
	Rachel Mabel Chapman	Anna Nottage in memory of Edgar Nottage	

The Symphony Circle

Julian Agafonoff & David Escott	Judith Gedero	Stewart Lloyd	Jacinta Sirr-Williams
Kevin Joe' Blake	Robyn Glindemann	Dr Mary Ellen MacDonald	Susan Stitt
Davilia Bleckly	Gwenyth Greenwood	Anne & William MacLeod	Ruth Stratton
Jon Bonny	The Guy Family	Deborah Marsh	Ruth E. & Neville Thorn
Dr G Campbell-Evans	Angus Holmes	Lesley & Murray McKay	Gavin Toovey
Deirdre Carlin	J.A.M	Suzanne Nash	George Van Beek in memory of Robyn Van Beek
Phillip & Frances Chadwick	Roger Jennings in memory of	Paul Nendick	Agatha van der Schaaf
Fleur Challen	Lilian Jennings	Paula Phillips	Sheila Wileman
Dr Anne Chester	Emily & Warren Jones	Wayne Robinson	Sagitte Yom-Tov Fund
Anita & James Clayton	Barbara Joseph	Jan & Bryan Rodgers	Unnamed (53)
Lesley & Peter Davies	Colin & Jo King	Nigel & Dr Heather Rogers	
Dr Michael Flacks	Rachael Kirk & Tim White	Rosalin Sadler in memory of Joyce Durbin Sadler	
John Foster	Jaehan Lee	Ross & Laurel Smith	
	Wolfgang Lehmkuhl	Peta Saunders	

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.

2024 Corporate Partners

PRINCIPAL PARTNER



LEAD PARTNERS



GOVERNMENT PARTNERS



MAJOR PARTNERS



SUPPORTING PARTNERS



BEVERAGE PARTNERS



West Australian Symphony Orchestra is assisted by the principal arts investment and advisory bodies of the Australian and Western Australian Governments through Creative Australia and the Department of Local Government, Sport and Cultural Industries.

ENRICHING LIVES THROUGH MUSIC

MACA is WA's largest
mining services company,
proudly supporting
WASO since 2014.

MACA.NET.AU





Wesfarmers Arts

West Australian
Symphony Orchestra
and Wesfarmers Arts,
creating the spark
that sets off a lifelong
love of music.



Shigeru Komatsu –
WASO Cello