



West Australian
Symphony Orchestra

THE FORGOTTEN SYMPHONY

MACA CLASSICS SERIES
Friday 23 & Saturday 24
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.

MACA CLASSICS SERIES

The Forgotten Symphony

This concert is dedicated to the memory of Emeritus Musician and former Principal Viola of the West Australian Symphony Orchestra, John Dean.

Claude DEBUSSY *Prélude à 'L'après-midi d'un faune'* (10 mins)

Samuel BARBER Violin Concerto (25 mins)

Allegro

Andante

Presto in moto perpetuo

Interval (25 mins)

César FRANCK Symphony in D minor (41 mins)

Lento – Allegro non troppo

Allegretto

Allegro non troppo

Asher Fisch conductor

Karen Gomyo 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, Philip Everall (see page 15 for his biography). 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 Wednesday 23 October, 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 your digital program for *The Forgotten Symphony*.



Vale John Dean

WASO is saddened by the passing of Emeritus Musician, John Dean. John was a valued colleague and much-loved member of WASO for 33 years.

Following in the footsteps of his father Horace Dean (WASO violinist from 1942 to his retirement in 1969), John joined the Orchestra in the violin section before moving to the viola section when a permanent position became available in 1956. He held the position of Principal Viola from 1970 to 1989 and appeared as a soloist with WASO on several occasions, including a performance of Berlioz's *Harold in Italy*. John's wife, soprano Margot Robertson, also performed as soloist with WASO on numerous occasions.

John was a member of the Oriel String Quartet (the first West Australian group to tour the Eastern States for Musica



John Dean (front right), 1967, in ABC Studio 620.

Viva), a founding member of both the Perth Chamber Soloists and the Australian String Teacher's Association, a tutor at the University of Western Australia, and an AMEB examiner.

John's legacy is continued by his daughter Amanda, who has been playing as a casual percussionist with WASO since the 1980s.

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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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
Shannon Rhodes^
Louise Sandercock
 • Unnamed
Jane Serrangeli
 • Philip &
 Frances Chadwick
Luisa Theis^
Cerys Tooby
Teresa Vinci^
Samantha
Wickramasinghe
 • The Baker Family

VIOLA

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

CELLO

Rod McGrath
Isaac Davis
 Melinda Forsythe^
Shigeru Komatsu
 • Unnamed (2)
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
Sarah Clare^
Christine Reitzenstein
Mark Tooby
Giovanni Vinci

FLUTE

Andrew Nicholson
Barnaby Beahan^

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

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^
Sophie Kukulies^

TROMBONE

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

TUBA

Chloe Higgins

PERCUSSION/ TIMPANI

François Combémoré!
Assoc Principal
Percussion & Timpani
 • Jim & Freda Irenic

HARP

William Nichols^
Kira Gunn^

KEYBOARD

Graeme Gilling^

KEY

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Associate Principal
Assistant Principal
Contract Musicians^
Guest Musicians^

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* Instruments used by these musicians are
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TLEA

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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 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

Karen Gomyo Violin

Born in Tokyo, Karen began her musical career in Montréal and New York. She studied under the legendary pedagogue Dorothy DeLay at the Juilliard School before continuing her studies at the Indiana University Jacobs School of Music and New England Conservatory. With a flawless command of the instrument and an elegance of expression, she is one of today's leading violinists.

Highlights of recent seasons have included Karen's subscription debuts with the New York Philharmonic, the Pittsburgh Symphony, Orquesta Nacional de España, the Czech Philharmonic, and Rome's Accademia Nazionale di Santa Cecilia. Karen also returned to the Los Angeles Philharmonic under Gustavo Dudamel at the Hollywood Bowl, the Orchestre Philharmonique de Radio France in Paris under Mikko Franck, and the WDR Sinfonieorchester Köln with Cristian Macelaru.

Karen's 23/24 season engagements include her debuts with the Gewandhausorchester Leipzig with Semyon Bychkov, the Chicago Symphony with John Storgårds, the National Symphony Orchestra of Ireland with Lio Kuokman, and KBS Symphony Orchestra in Seoul with Pietari Inkinen. She also appears with Mozarteumorchester Salzburg with Constantinos Carydis, BBC Philharmonic Orchestra with John Storgårds, Gulbenkian Orchestra with Giancarlo Guerrero, Orquesta Sinfónica de Bilbao with composer-and-conductor Samy Moussa, and the Vancouver Symphony with Gerard Schwarz. In February 2024 Karen will return to the Dallas Symphony Orchestra for the world premiere of *Year 2020*; a concerto for trumpet, violin and orchestra by Xi Wang,



with trumpeter Tine Thing Helseth and conductor Fabio Luisi. Together with conductor Jakub Hrůša, with whom she collaborates regularly, Karen will return to Japan to perform with the Tokyo Metropolitan Orchestra.

Further afield, Karen continues to be sought after in Australasia and will be touring the region in August and September 2024, returning to the Singapore, Melbourne, Sydney, Tasmanian and West Australian Symphony Orchestras.

As a passionate chamber musician, Karen has had the pleasure of performing with artists such as Olli Mustonen, Leif Ove Andsnes, Enrico Pace, James Ehnes, Noah Bendix-Balgley, Daishin Kashimoto, Emmanuel Pahud, Julian Steckel, the late Heinrich Schiff, mezzo-soprano Susan Graham, and guitarist Ismo Eskelinen with whom she has recorded the duo album "Carnival" on Bis Records.

She is also a champion of the Nuevo Tango music of Astor Piazzolla. She regularly collaborates with Piazzolla's long-time pianist and tango legend, Pablo Ziegler, as well as with bandoneon players, Hector del Curto, JP Jofre, and Marcelo Nisinman. In 2021 Karen released 'A Piazzolla Trilogy' on BIS Records, recorded with the Strings of Orchestre National des Pays de la Loire and guitarist Stephanie Jones.

MOZART'S REQUIEM



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Friday 11 & Saturday 12 October, 7.30pm

Jacques IBERT *Hommage à Mozart*

Wolfgang Amadeus MOZART

Symphony No.31 *Paris*

Wolfgang Amadeus MOZART Requiem

Umberto Clerici conductor (pictured)

Samantha Clarke soprano

Ashlyn Tymms mezzo-soprano

Andrew Goodwin tenor

Adrian Tamburini baritone

WASO Chorus

About the Music

Claude Debussy
(1862-1918)

Prélude à 'L'après-midi d'un faune'

Stéphane Mallarmé's 1876 eclogue *L'après-midi d'un faune* is a monument of symbolist poetry, reflecting in its sumptuous but fragmentary language the erotic fantasies of a drowsy faun – a mythical half-man, half-goat – on a hot, languid, Sicilian afternoon. Running like a thread through the imagery of fruit and flowers and naked nymphs are references to music, specifically to the syrinx, or flute fashioned from reeds by the god Pan. One such reference, to the syrinx's 'sonorous, airy, monotonous line', would become the kernel of Debussy's musical rendering of the poem. Inviting Mallarmé to hear the work in 1894, he described 'the **arabesque** which...I believe to have been dictated by the flute of your faun'.

The first, repeated phrase of the solo flute arabesque with which the piece begins has rightly been described as a founding moment in modern music. Its chromatic line traces and retraces the ambiguous interval of the **tritone**: it is in no clearly discernible key, as is shown by the varied ways in which it is harmonised on its subsequent reappearances. The second half of the melody provides more 'conventional' motifs that are taken up by the orchestra.

Mallarmé's poem rhymes, but otherwise avoids traditional forms or a narrative line; similarly, Debussy's piece avoids the goal-directed development and tonal



architecture that informs 19th-century symphonism. Musical events, like the vivid splashes of colour that first answer the flute, are there for the immediate pleasure they give; climaxes are approached by simple repetition of motifs; the most extended melody is a richly scored, Massenet-like tune at the work's midpoint, accompanied by rocking **ostinatos**.

The faun's dream is overcome by sleep and the 'proud silence of noon', and the piece ends with the flute fading to nothingness.

Gordon Kerry © 2013

FIRST PERFORMANCE:

22 December 1894. Gustave Doret, conductor.

FIRST WASO PERFORMANCE:

23-25 July 1949. Henry Krips, conductor.

MOST RECENT WASO PERFORMANCE:

13-14 March 2020. Ludovic Morlot, conductor.

INSTRUMENTATION:

three flutes, two each of oboes, clarinets, bassoons, one English horn, four horns, two harps, two crotales and strings.

Glossary

Arabesque – a musical decoration.

Ostinato – a brief fragment or phrase which is repeated persistently through a section of music.

Tritone – a particular interval, also called a diminished fifth or augmented fourth, which has an unstable and perhaps disturbing feel. In the Middle Ages it was nicknamed 'the Devil in music'.

About the Music

Samuel Barber

(1910-1981)

Violin Concerto (1939)

Allegro

Andante

Presto in moto perpetuo

Hot on the heels of his highly successful *Adagio for Strings* (1938), Samuel Barber received his first commission for a Violin Concerto from the manufacturer of Naptha Soap – who also happened to be on the board of trustees of the Curtis Institute of Music, Barber's Alma Mater. Samuel Fels wanted the concerto for his adopted son Iso Briselli, a child prodigy, and had offered Barber the impressive fee of \$1,000, half of which Barber received in advance. This was a considerable sum for Barber, who at the time was living with Gian Carlo Menotti in a small rented apartment so oppressive that they dubbed it 'the Water Tank'.

Work began on the concerto in Sils Maria, Switzerland, but Briselli's response to the first two movements was not sympathetic. Briselli was unimpressed by the heart-wrenching lyricism of these movements, calling them 'too simple and not brilliant enough' for a concerto.

In response, Barber planned a finale with ample opportunities for virtuosic display. Its composition was interrupted by the impending invasion of Poland by the Nazis. During his hasty departure from Europe, Barber scribbled the words 'increasing war anxiety...giving up fall in Paris. Closing frontiers of neutral countries dangerous for G.C., phone call about German-Russian pact – difficulty with French visa for G.C., Americans warned to leave Paris.'



Born of such dramatic beginnings, it is little wonder that the third movement was destined to be the subject of controversy! Having declared the first two movements too easy, Briselli now cried petulantly that the final movement was too difficult and demanded the commission fee back. As it happened, all of the fee had already been spent in Europe. Years later Briselli made an about-face on his earlier comments, claiming instead that the finale was not 'too difficult' but too 'lightweight' in comparison with the first two movements.

Barber himself had his own reservations about the final movement, in particular about how accurately a performer could realise his intended rhythmic execution. Before the first performances, Barber let it be known that the dotted notes should be held for their entire length to achieve the necessary rhythmic impetus for the movement.

A demonstration was hurriedly arranged to prove the concerto was playable and to help Barber save face. A fine young violinist, Herbert Baumel, a student of Léa Luboshutz, was relaxing in the Curtis Institute common room when Ralph Berkowitz strode in and thrust some untitled manuscript in his hands. He was told only that he had two hours to learn the music, that he must dress for a performance and that the piece should be performed 'very fast'. Berkowitz accompanied Baumel in a performance that prompted ovations and proved that the concerto was playable at any tempo. The decision was that a vindicated Barber should keep his commission fee and that Briselli must relinquish his right to premiere the work.

While it clearly contrasts with the lyric content of the first two movements, the finale movement adds a great sense of balance and of energy to the work as a whole. In his own program note, Barber describes the first two movements as having 'more the character of a **sonata** than a concerto form', and concludes, 'the last movement, a perpetual motion, exploits the more brilliant and virtuosic characteristics of the violin.'

Music critic Virgil Thomson's praise of the Violin Concerto is somewhat coloured by the general prejudice of the time against what modernists and neo-classicists alike have considered as Barber's retrogressive 'romanticism'. And indeed, the lyricism

and long solo violin introduction recalls Mendelssohn. Thompson writes, 'Although the concerto cannot fail to charm by its graceful lyrical plenitude and its complete absence of tawdry swank... the only reason Barber gets away with elementary musical methods is that his heart is pure.'

But Thomson has put his finger on the real charm of this concerto and indeed of Barber's music in general. It is Barber's sincerity and simplicity that has enabled it to speak to so many people, and its strong melodic lines have an insistent appeal to the listener's emotions. The Violin Concerto is no exception and is brimming with memorable melodic material.

© Kylie Burtland 1997.

FIRST PERFORMANCE:

February 1941. Albert Spalding, violin.

FIRST WASO PERFORMANCE:

18 October 1966 (Australian premiere). Thomas Mayer, conductor. Vernon Hanly, violin.

MOST RECENT WASO PERFORMANCE:

4-5 April 2014. Benjamin Northey, conductor. Karen Gomyo, violin.

INSTRUMENTATION:

two each of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani, snare drum, piano and strings.

Glossary

Sonata – nowadays, a work (usually in three or four movements, of which the first is usually in sonata form) for solo instrument, usually with piano accompaniment (unless the solo instrument is the piano). In the 16th and 17th centuries, the term (which literally means 'sounded' or 'played') referred more generally to various types of instrumental music.

About the Music

César Franck

(1822-1890)

Symphony in D minor

Lento – Allegro non troppo

Allegretto

Allegro non troppo

In France in the 1860s and 1870s, composers seemed compelled to respond to the challenges of the 'New German School' of Wagner and Liszt, but, for the most part, were equally compelled not to 'sound German'. Perhaps the most original response was contained in the small but distinct output of the Belgian-born composer César Franck.

The D minor Symphony is one of a handful of works from the last years of Franck's life on which his reputation rests. The personality this music reveals is one influenced by Beethoven's concentration of expression, Wagner's orchestral texture and harmonic colours, and the time-scale of Wagner's music dramas. It is also influenced by many years in the organ loft, and by the freedom from formal **sonata** procedures Liszt had advocated in his **symphonic poems**, in particular Liszt's method of structural development which he called 'transformation of themes', in which a work's overall structure is determined by the major points of change to its principal themes.

Franck welds these potentially contradictory elements into something unique and big-hearted in this symphony. Like Beethoven, his principal motifs are often short, and he is able to transform these germ-like ideas with power and success. Like Beethoven, too, he has no time for elaborate introductions – in each movement of this symphony he plunges almost straight into the argument at hand – and his **codas** do not meander.



But the results are not at all Beethovenian, because Franck's sense of scale is so spacious. He is inclined to parade his good ideas in emphatic review so that, for example, the slow introduction to the symphony becomes a kind of motto theme for the first movement as it progresses. And his final, elaborate **recapitulation** in the finale is not the work of a man in a hurry. This epic style of utterance was also a result of his re-examination of traditional formal procedures, by which process he took Beethoven's notion of 'the symphony as personal testament' further into the heart of Romantic feeling.

In effect, this symphony's dark first three notes are the basis of all that follows. They are the first movement's main, anchoring theme, and they establish the movement of the **semitone** as a governing factor in the whole work. Indeed, the notion of thematic inter-relatedness is more closely observed in this work than in any of Liszt's symphonic poems. It is one of the symphony's most innovative characteristics, and it delighted some of Franck's contemporaries. The young Claude Debussy's response was: '[The symphony] is amazing. I should prefer a less four-square structure. But what smart ideas!'

One of the smartest manifestations of the work's concentration of thought is the combination of slow movement and

scherzo into one movement. As Donald Tovey wrote of the *Allegretto*, 'It has the allure of a slow **minuet**; but by using the harmony of the cor anglais tune and – simplest of all means – halving its note values, Franck creates a contrasting, quicker set of themes that eventually coalesce with the stately tune that opened the movement.'

Franck presents his ideas with such skill that it is easy to miss the ease with which he moves between keys. Before the first 30 bars of the symphony are through, Franck has shifted from his home key of D minor through F sharp minor to E flat. When the work was new, this was another aspect of it that offended conservative taste. His melodic ideas, as already noted, are not so freewheeling, and are often dependent on the movement upwards or downwards of the semitone, a characteristic which, in the words of French music specialist Martin Cooper, 'suggests the action of the organist's fingers or feet executing a sliding semitonal descent on the keys or pedals'.

Franck's symphony was influential: the symphonies of Dukas and Chausson are based closely on its shape and variations

of mood, and the language of Debussy's *Prelude to The Afternoon of a Faun* was clearly informed by the lushness of Franck's juicier moments. But after World War I, when the European avant-garde had no taste for expressions of Romantic aspiration, the work receded from view. It only established its modern reputation gradually, from the 1940s, and was restored to favour with the help of the long-playing record.

Abridged from Phillip Sametz © 1993

FIRST PERFORMANCE:

17 February 1889. Jules Garcin, conductor.

FIRST WASO PERFORMANCE:

27 May 1944. Ernest J. Roberts, conductor.

MOST RECENT WASO PERFORMANCE:

2-3 September 2011. Asher Fisch, conductor.

INSTRUMENTATION:

two each of flutes and oboes, one English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets, three trombones, one tuba, timpani, harp and strings.

Glossary

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

Minuet – a dance in triple time, which became popular in France in the 17th and 18th centuries. The term is now used to refer to a dance-like piece or movement in moderately fast triple time.

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.

Semitone – a very narrow interval. The first notes of Beethoven's *Für Elise* are a semitone apart.

Sonata – nowadays, a work (usually in three or four movements, of which the first is usually in sonata form) for solo instrument, usually with piano accompaniment (unless the solo instrument is the piano). In the 16th and 17th centuries, the term (which literally means 'sounded' or 'played') referred more generally to various types of instrumental music.

Symphonic poem – a programmatic work for orchestra, usually in a single movement.

Get the Best out of Your Concert Experience



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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!



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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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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.



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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 Speaker

Dr Philip Everall

Pre-concert Speaker

Philip Everall 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 Sparnaay, 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.



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WASO in the Community



Side-by-Side Symphony

In June, WASO presented *Side-by-Side Symphony* (previously named Rusty Orchestra), an opportunity for community musicians to experience rehearsing and performing in a professional concert at Perth Concert Hall alongside the Orchestra. 41 musicians were selected, joining us from all over WA and as far afield as Melbourne to perform under the baton of WASO Associate Conductor, Jen Winley.

The repertoire included excerpts from Prokofiev's *Romeo and Juliet*, *Argentum* by Dani Howard, Tchaikovsky's *Romeo and Juliet* Fantasy Overture, and John Williams' *Harry's Wonderous World* from the Harry Potter movies. The audience was guided through the concert, gaining insights into both the music they were hearing and how our Side-by-Side Orchestra had prepared for the concert.

Participants in this year's *Side-by-Side Symphony* came from all walks of life. One of them was Music Therapist Marie-Victoire Cummings, who engaged with WASO earlier in the year through our *Music for the Ages* program. Participants also included Giving Circle donor Lynne Cunningham, and Joanna Sullivan, mother of WASO violinist Kate Sullivan.

The supportive atmosphere and opportunity for challenge was a highlight of the program for our participants, with others mentioning that it presented the perfect opportunity for them to introduce their friends and family to classical music. One participant said "*The most valuable part of the experience was receiving feedback from the WASO musicians. Their interpretation and guidance was so valuable and I took some great tips away that I can incorporate into my own playing and practice.*"

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.



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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.

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