

RACHMANINOV'S THIRD PIANO CONCERTO

MASTERS SERIES

Friday 8 & Saturday 9

March 2024, 7.30pm

Perth Concert Hall



View our Digital Concert Program

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This Digital Program Features



Meet the Musician

Associate Principal Horn, Eve McEwen tells us about her great joys; reading, cooking and playing in an ensemble.



Yeol Eum Son Viral Performance

Watch the International Tchaikovsky Competition performance of Mozart's Piano Concerto No.21 which has more than 20 million views.



Bonus About the Music

More facts about the music, giving you further insight into the life and times of the composers and the works.

Simply open your smartphone's camera app and hover the camera over the QR code. Click the weblink to proceed to the WASO website and jump into *Rachmaninov's Piano Concerto* online.



Welcome

Asher Fisch

Principal Conductor

Returning to Perth to work with my magnificent Orchestra is always a joy, and I am thrilled to embark on another musical journey this year with them and with you.

Our 2024 season is a celebration of exceptional musical talent, and we are thrilled to showcase soloists from within our Orchestra and to welcome outstanding local, international and Australian guests. Our WASO soloists this year include Concertmaster Laurence Jackson, Principal Flute Andrew Nicholson, Principal Clarinet Allan Meyer and Acting Principal Trumpet Jenna Smith. You may also recognise some new faces on the stage this year who have recently passed their trials and become permanent members of the orchestra, including Associate Principal Clarinet Som Howie, Associate Principal Horn Eve McEwen, Tutti Double Basses Robin Brawley and Giovanni Vinci as well as Tutti Violin William Huxtable. We congratulate them on joining the WASO ranks and wish them all the best for a wonderful career. I'm also delighted to continue working with Jen Winley in her new role as WASO's Associate Conductor and proud and excited to witness her continuing artistic development.

In our final year at the Perth Concert Hall before its redevelopment, we wanted to share works of scale to revel in and showcase its wonderful acoustics. I'm thrilled to perform the works of Strauss, Wagner, Brahms, Mozart and of course Mahler's iconic Eighth, the 'Symphony of a Thousand'. I'm also excited to return to the piano and microphone to host an exploration of the music of one of the most revered figures of Western music in Discover: Beethoven, and pleased to share the news that we will now complete our 2024 season in the Perth Concert Hall. In 2024 WASO continues its proud and long-standing commitment to the performance of new work with world premieres by Lachlan Skipworth, Holly Harrison, James Ledger and WASO Composer in Residence Olivia Davies, and this evening I share the stage with Noongar composer/conductor Aaron Wyatt as he presents his new work *The Coming Dawn*.

With old favourites, bold undertakings and new experiences, there is so much to explore in our 2024 season. Thank you for supporting this wonderful orchestra and I look forward to sharing our big bold musical journey together.

Asher Fisch appears courtesy of Wesfarmers Arts.

Six WASO concerts added to Perth Concert Hall season

Perth Concert Hall will now remain open for the rest of 2024, so all October and November classical performances, previously at Winthrop Hall, have been moved to Perth Concert Hall.

We encourage you to explore the season of Mozart and Brahms and secure your seats now. Book online or contact our friendly box office on 9326 0000.

MASTERS SERIES

Rachmaninov's Third Piano Concerto

Aaron WYATT *The Coming Dawn* (7 mins)

Sergei RACHMANINOV Piano Concerto No.3 (39 mins)

Allegro ma non tanto

Intermezzo (Adagio) –

Finale (Alla breve)

Interval (25 mins)

Richard STRAUSS *Ein Heldenleben* (40 mins)

Der Held

Des Helden Widersacher

Des Helden Gefährtin

Des Helden Walstatt

Des Helden Friedenswerke

Des Helden Weltflucht und Vollendung

Asher Fisch conductor

Yeol Eum Son piano

Aaron Wyatt conductor

Richard Walley didgeridoo

Asher Fisch appears courtesy of Wesfarmers Arts. First Nations Creative Collaborations are supported by the Bendat Family Foundation.

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Tim White (see page 5 for his biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Listen to WASO

This performance is recorded for broadcast Saturday 23 March, 1pm (AWST) on ABC Classic. Date subject to change. For further details visit abc.net.au/classic



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West Australian Symphony Orchestra

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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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About the Speaker

Tim White OAM

Pre-concert Speaker

Tim White is Head of Classical Music at WAAPA - the WA Academy of Performing Arts.

Tim was born in Canberra and grew up on Christmas Island, where he fell in love with gramophone recordings of orchestral music, and 'The Beatles'. He studied percussion in Sydney, Denmark and Germany, and joined WASO in 1985 – where he performed over 3,000 concerts during his 28 years as Principal Percussionist. Tim has performed with

all of Australia's full-time orchestras, and played percussion concertos with WASO, TSO and in Germany. He holds two Masters degrees, is a Fulbright Scholar and Churchill Fellow, won the Australian Award for Teaching Excellence in 2015, and was awarded a Medal of the Order of Australia in 2021. Seventy-two of Tim's former percussion students are now enjoying full-time careers as professional musicians. Tim loves music's ability to touch our hearts and souls, to create meaning and beauty in our lives, and to bring people and communities together. He is married to WASO violist Rachael Kirk.

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 and
 Gloria Kunzmann
William Huxtable
Alexandra Isted
Sunmi Jung
Christina Katsimbardis
Karen Matoba^
Andrea Mendham
 • Dale & Michael Kitney
Akiko Miyazawa
 • MIMI
Yasmin Omran^
Lucas O'Brien
Melanie Pearn
Jane Serrangeli
 • Philip & Frances
 Chadwick and
 Jim & Freda Irenic
Jolanta Schenk^
Cerys Tooby
Teresa Vinci
Samantha
Wickramasinghe
 • The Baker Family
Susannah Williams^

VIOLA

Daniel Schmitt
Alex Brogan
Kierstan Arkleysmith
Nik Babic
Benjamin Caddy
 • Future Logic
Katherine Drake^
Alison Hall
Rachael Kirk
Mirjana Kojic^
Elliot O'Brien
Helen Tuckey
James Munro

CELLO

Rod McGrath
Isaac Davis*
Jeremy Gardside^
Shigeru Komatsu
 • Unnamed donors
Andrew Leask^
Oliver McAslan
 • M & D Forrest and
 Michelle Todd
Nicholas Metcalfe
 • The Gregg family
Fotis Skordas
 • Unnamed donor
Tim South
Jon Tooby^

DOUBLE BASS

Andrew Sinclair*
John Keene
 • Janet Holmes à Court
 AC & Gilbert George
Robin Brawley
Jack Charles^
Christine Reitzenstein
Mark Tooby
Giovanni Vinci

FLUTE

Andrew Nicholson
Mary-Anne Blades
 • Unnamed donor
Barnaby Beahan^

PICCOLO

Sonia Croucher^

OBOE

Liz Chee
Acting Principal
 • Ruth E. Thorn and
 Michael & Helen Tuite
Stephanie Nicholls^
Laura Biemmi^

COR ANGLAIS

Jonathan Ryan
 • Joshua & Pamela Pitt

CLARINET

Allan Meyer
 • Leanne & Sam Walsh AO
Som Howie
Catherine Cahill

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner
 • Meg O'Neill, Chase Hayes
 & Vicky Hayes
Adam Mikulicz
 • Meg O'Neill, Chase Hayes
 & Vicky Hayes
Laura Brown^

CONTRABASSOON

Chloe Turner
 • Stelios Jewellers

HORN

★ Rod & Margaret Marston
David Evans
Eve McEwen
Robert Gladstones
Principal 3rd Horn
Julia Brooke
Francesco Lo Surdo
Riley Byfield^
Euan Harvey^
Rachel Silver^
Arianne Rooney^

TRUMPET

Jenna Smith
Acting Principal
 • John & Nita Walshe
Fletcher Cox°
Martin Baker^
Dan Henderson^
Koominka

TROMBONE

Joshua Davis
 • Dr Glenda Campbell-
 Evans & Dr Ken Evans AM
Liam O'Malley
 • Dale & Greg Higham
Colin Burrows^
Richard Shirley^

TUBA

Jason Catchpowle^

TIMPANI

François Combémoré
Assoc Principal
Percussion & Timpani

PERCUSSION

Brian Maloney
Amanda Dean^
Robyn Gray^
Paul Tanner^

HARP

William Nichols^
Kate Moloney^

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 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 Düsseldorf 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



Yeol Eum Son
Piano

Poetic elegance, an innate feeling for expressive nuance and the power to project bold, dramatic contrasts are among the arresting attributes of Yeol Eum Son. In high demand as a recitalist, concerto soloist and chamber musician, Yeol Eum has won critical acclaim from artists and audiences for the insights and intelligence of her interpretations.

Across the 23/24 season, Yeol Eum collaborates with Deutsche Radio Philharmonie Saarbrücken Kaiserslautern in Germany, goes on tour in South Korea and makes her debut with London Symphony Orchestra, Oslo Philharmonic Orchestra, Atlanta Symphony Orchestra, Vancouver Symphony Orchestra, NAC Orchestra and West Australian Symphony Orchestra. Yeol Eum also returns to Seoul Philharmonic Orchestra and Auckland Philharmonia.

Born in Wonju, South Korea in 1986, Yeol Eum received her first piano lessons at the age of three-and-a-half and has since achieved global acclaim, with her Tchaikovsky Competition performance of Mozart's Piano Concerto No.21 attracting more than 20 million views on YouTube.

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Aaron Wyatt
Composer / Conductor

Aaron is an accomplished violinist, conductor, composer, programmer and academic. He is currently assistant lecturer of classical performance at Monash University in Melbourne and director of Ensemble Dutala, Australia's first First Nations chamber ensemble founded by Deborah Cheetham Fraillon. He has toured with the Decibel new music ensemble as both a player, and programmer of the group's animated graphic notation software for the iPad.

As a conductor, Aaron has been nominated for a Helpmann Award for his role in the premiere season of Cat Hope's opera, *Speechless*, and became the first Indigenous Australian to lead one of the state orchestras with the MSO. Aaron has since led the ASO, SSO, and conducted the premieres of Gina Williams' and Guy Ghouse's *Koolbardi Wer Wardong* and *Wundig Wer Wilura* with West Australian Opera.

As a composer, he participated in the Ngarra-Burria First Peoples program for Ensemble Offspring and has written a number of electro-acoustic works for Decibel, GreyWing Ensemble and Ensemble Dutala.



Dr Richard Walley OAM
Didgeridoo

Richard is a champion of Whadjuk and Noongar people, sharing his profound knowledge of language, cultural practices and historic injustices – cultivating a deeper respect and recognition of Aboriginal culture.

A musician, performer and artist, Richard's designs adorn jerseys in the Indigenous rounds of sporting events, and he is often creatively involved with local festivals and events.

Richard reinvigorated the practice of the modern-day Welcome To Country in Noongar Country, a ceremony that is now commonplace across Australia. He sits on multiple committees and is a consultant to both government and corporate agencies where he is engaged to provide cultural advice for major projects. Richard's expertise is also sought out by the private sector to provide Welcome to Country, undertake cultural awareness training and advise on Indigenous affairs.

Richard has received numerous honours including an Order of Australia, Honorary Doctorate, and WA Citizen Of The Year.

About the Music

Aaron Wyatt

(b.1982)

The Coming Dawn for orchestra

The Coming Dawn began life as an exploration of the interplay between didgeridoo/yidaki and string quartet (with the added colour of the vibraphone). It was only during the writing process that the title and theme of the work started to slowly emerge from the music. To me, the introduction suggests the stillness of night in the early hours before sunrise, the vibraphone the sparkling of the stars above, the drones in the strings the earth below. With the entry of the didgeridoo, the driving rhythms in the ensemble speak to the ruggedness of the landscape, and to the memory of all who have ventured across it. As minor turns to major (well, technically **lydian**) the didgeridoo has a chance to solo beneath a slow drawn out melody in the vibraphone, while clear string **harmonics** begin to sound. The didgeridoo fades, and these harmonics shine out as the very first light of dawn, casting gold, orange, and red hues across the landscape. As the music builds, interjections in the first violin become vaguely reminiscent of bird calls, until the growing presence of the brass and a dramatic key change bring about sunrise itself. Throughout the piece the harmonies have been built firmly around the drone of the didgeridoo, but here they abandon it. The didgeridoo becomes a dissonance, no longer at home in the new key, in a move vaguely reminiscent of the final moments of Strauss' *Also sprach Zarathustra*. Just as in the Strauss, it is this **semitone** dissonance that gets the final



word, the tension between the orchestra and the didgeridoo left unresolved.

On a personal note, it has been an immense honour and privilege to be asked by the West Australian Symphony Orchestra to rework the piece for a much larger ensemble. The inclusion of additional strings, brass, and percussion opens up so many more compositional possibilities, and it has been a lot of fun exploring the depth and nuance that these can bring to the work. And having grown up in Perth, they're an orchestra that I have a very strong connection to. Before ultimately making the pilgrimage east (as far too many of us in the arts do), I spent a lot of time at the back of the viola section as a very regular casual. It's where I had my first professional, orchestral work, and I will always remember my time there fondly.

FIRST PERFORMANCE:

Original version commissioned by the Canberra Symphony Orchestra for their Red Desert Sand concert at the National Museum of Australia.

FIRST WASO PERFORMANCE:

8 March 2024; Aaron Wyatt, conductor. Richard Walley, didgeridoo.

INSTRUMENTATION:

two horns, three trumpets, three trombones, tuba, timpani, percussion, strings and solo didgeridoo.

Glossary

Lydian – The Lydian mode is the 4th mode of the major scale. It's named after the region of Lydia next to what was Ancient Greece over 3000 years ago.

Harmonics – high pure flute-like sounds. Normally, string players press down firmly on the string with the fingers of the left hand to select the pitch of the note; harmonics are produced by lightly touching the string.

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

Sergei Rachmaninov

(1873-1943)

Piano Concerto No.3 in D minor, Op.30

Allegro ma non tanto
Intermezzo (Adagio) –
Finale (Alla breve)

Having just completed what is now regarded as one of the most famously difficult piano concertos of all time, Rachmaninov's resort to the use of a 'dummy' keyboard as he worked to master it is, perhaps, darkly ironic. But that he did, as he sailed the Atlantic to America for its premiere. His performance with the New York Symphony and Walter Damrosch on 28 November 1909 was greeted enthusiastically, as was a repeat performance at Carnegie Hall the following January with the New York Philharmonic under Gustav Mahler. However, unlike his Second Piano Concerto, which was taken up by other pianists immediately, the popularity of the Third was slow to build. Arguably, it was not until the young Vladimir Horowitz made his European recording debut with the work in 1930 that it found a wider audience.

The concerto was written on the cusp of the so-called 'modern' age, the point at which the maximalist excesses of the Romantic were undercut by a preference for sparseness, as is notable in many later 20th-century works. As a composer, Rachmaninov was very much aware of the changing trend, his own turning-point coming directly after his massive, formally designed Second Symphony, completed in 1907. While the inflections common in many performances of the Third Concerto often emphasise its extravagances, many modernising twists are to be found, especially in the work's unique structure.



An example is the treatment of the first movement's two main themes, which return at various places in later movements. The famous opening melody – about which commentators often relate Joseph Yasser's unconvincing attempts to connect it to the composer's subconscious recollection of a liturgical chant – recurs in the second movement as an impassioned outburst in the violins, and as a jaunty clarinet waltz. In the final movement, the cellos reflect on it briefly as the music winds toward a full restatement of the second theme, which is also reincarnated (incognito) as the underlying **motto** of the central **scherzando** section.

Rachmaninov wrote alternate **cadenzas** for the opening movement, the longer and more extreme being the original of the two. In that reading, the mighty restatement of the main theme in double-octave chords clearly marks the point of recapitulation, while in the shorter and lighter second cadenza the recapitulation is less obvious. This tendency to recast by cutting back is a harbinger of the composer's uncertainty over issues of length and scope, which becomes increasingly prevalent in his later years. This issue similarly underscores the numerous, often disfiguring, cuts that he made in both performance

and recording, truncations that were assiduously followed by many subsequent interpreters. These days the concerto is typically played complete, save for a couple of the more adventurous *ossias* (or alternative passages), which include variant figurations so demanding that they are close to impossible (such as the suggestion of even faster double-octaves in the closing lines).

Rather than using a formally structured theme as the basis for the second movement, as he typically did, a short four-note **motif** provides the melodic impetus. The writing is some of his most idiosyncratic, and a high level of craft can be discerned in the way each iteration differs in length, allowing successive moments of ever greater impact to be reached. In the Finale, the outer portions of the threefold structure offer pianists some of the most physically challenging passages in the repertoire, an exceptional degree of strength being a prerequisite. The second **subject** – an ebullient, fast-flowing melody – offers only momentary respite.

With the release of the film *Shine* in 1996, the concerto has witnessed even higher levels of fame (or infamy, depending on one's view). While its iconic status now seems entrenched, it is perhaps worth noting that Rachmaninov's

success as a pianist was built on ideals that were novel for the time, including understatement, an abhorrence of virtuosity, and faithfulness to the score. A subtle illustration of this perhaps lies in the closing moments, where the music returns – in the style of Grieg and Tchaikovsky's earlier models – to the lyrical second subject. In this instance, however, Rachmaninov does not allow for wallowing excess; rather, the concerto proceeds to its conclusion in a forthright and headlong manner.

Scott Davie © 2012/2014

FIRST PERFORMANCE:

28 November 1909. New York Symphony with Walter Damrosch conducting and composer as soloist.

FIRST WASO PERFORMANCE:

27 & 29 August 1949. Henry Krips, conductor; Witold Małcużyński, soloist.

MOST RECENT WASO PERFORMANCE:

24-25 August 2018. Asher Fisch, conductor; Cédric Tiberghien, soloist.

INSTRUMENTATION:

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

Glossary

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

Motif – a short, distinctive melodic or rhythmic figure, often part of or derived from a theme.

Motto – a motif which dominates a piece of music and recurs regularly.

Scherzando – 'Playfully'. In the style of a scherzo – a movement in a fast, light triple time which may involve whimsical, startling or playful elements.

Subject – a principal theme, or group of themes, on which a composition is based. Symphonic works, and especially first movements, often feature two contrasting subjects.

About the Music

Richard Strauss

(1864-1949)

Ein Heldenleben (A Hero's Life), Op.40

Der Held (The Hero)

Des Helden Widersacher (The Hero's enemies)

Des Helden Gefährtin (The Hero's companion)

Des Helden Walstatt (The Hero's deeds of war)

Des Helden Friedenswerke (The Hero's works of peace)

Des Helden Weltflucht und Vollendung (The Hero's retirement from the world)

The idea for *Ein Heldenleben* evidently came to Strauss while he was at work on the **symphonic poem** *Don Quixote*. That work, with its theme of the 'crazy striving after false ideals', seemed to cry out for a companion piece, one which, as Strauss put it, would embody 'a more general and free ideal of great and manly heroism'. In 1898 he wrote, slightly facetiously:

Beethoven's *Eroica* is so little beloved of our conductors, and is on this account now only rarely performed, that to fulfil a pressing need I am composing a largish tone poem entitled *Heldenleben*, admittedly without a funeral march, but yet in E flat, with lots of horns, which are always a yardstick of heroism.

The score uses eight horns, to be precise, not to mention five trumpets, two tubas, quadruple woodwind and two harps. But while the hero of *Ein Heldenleben* must in some respects be identified with Strauss, Norman Del Mar points out that Strauss had 'too much sense of humour to pompously proclaim himself a hero to the whole world'. In other words, it is Strauss' life as an artist which furnishes the 'autobiographical' elements of *Ein Heldenleben*. Moreover, the 'self-portrait'



Strauss draws of himself in the *Symphonia domestica* is markedly different from that of the Hero introduced in the first section of *Ein Heldenleben*.

The Hero 'sings himself' in a long and, significantly, unaccompanied theme beginning low in the horns and strings and bounding up the **arpeggio** of E flat through two **octaves** in its first bar. The theme contains a number of strongly profiled motifs, which are subjected to **development** representing the 'primary unfolding of abilities'. After a fully scored climax, a new theme appears, described by Del Mar as the hero's 'ultimatum', which is stated six times and each time answered by silence. Finally, a magisterial chord of the **dominant seventh** leaves the hero waiting for the world's response.

In a masterly dramatic stroke, the answer comes from *The Hero's enemies*, or critics, in a complex of themes ranging from thin-lipped solos for flute and oboe to the trudging motive for tubas said to represent rhythmically the Munich critic Doktor Döhring. The hero responds with a long and beautiful melody, which serves only to provoke the critics to more hysterical attacks.

Ignoring the critics, the music now turns to *The Hero's companion*, the longest and most elaborate movement in the whole

work. The burden of representing the hero's companion falls largely to the solo violin – reminding us that Pauline Strauss was a singer, whose voice inspired so much of Richard's work. According to the French writer Romain Rolland, Strauss said, 'It's my wife I wanted to portray. She is very complex, very much a woman, a little depraved, something of a flirt, never twice alike, every minute different from what she was the minute before.' Certainly, Strauss' portrait is of a complex character, and is not, as Del Mar notes, always flattering.

The love scene is interrupted by a call to battle, which Michael Kennedy takes pains to point out is about the battlefield of the soul, rather than crude militarism. *The Hero's deeds* of war are depicted with uncompromising violence, though the progression of the music leaves it in no doubt that the hero will prevail, and the pervasive 3/4 waltz time suggests some ironic distance on the composer's part. When the tumult and the shouting dies, the music describes *The Hero's works of peace*, which Strauss depicts in 30 quotations from eight of his works.

The Hero's retirement from the world formally recapitulates material and synthesises it. The home key of E flat is re-established, notably in some luminous, quiet writing for eight horns. Memories

of battle are dissipated, memories of love are comforting. Strauss (aged 34 when he composed the work) can't have been thinking of retirement, but convincingly describes a state in which the hero's soul has been refined by experience. The work originally ended with the ecstatically beautiful passage for horn and violin (again representing the love of his life) which we hear before the final brass apotheosis. Strauss was stung by a friend's criticism that he could only ever compose quiet endings. In old age he derided the work's final chords as 'the Hero's State Funeral'.

Gordon Kerry © 2002

FIRST PERFORMANCE:

3 March 1899, Frankfurt.

Composer conducting.

FIRST WASO PERFORMANCE:

13-14 August 1976; David Measham, conductor.

MOST RECENT WASO PERFORMANCE:

1-2 December 2017; Asher Fisch, conductor.

INSTRUMENTATION:

piccolo, three flutes, four oboes (one doubling cor anglais), two clarinets, bass clarinet, E flat clarinet, three bassoons, contrabassoon, eight horns, five trumpets, three trombones, two tubas, timpani, two harps, strings.

Glossary

Arpeggio – the notes of a chord played one after the other and not simultaneously.

Development – the process of expanding or exploring musical material by varying a theme or elements of it.

Dominant seventh – chord built on the fifth degree of the scale which creates a sense of heightened tension until it resolves to the tonic (home) chord. So in the key of C, the dominant 7th chord consists of the notes G-B-D-F.

Octave – interval between two notes separated by a distance of 12 semitones, for example, from middle C on the piano to the C immediately above or below.

Symphonic poem/tone poem – a programmatic work (that is, one based on a literary, pictorial or other extra-musical idea) for orchestra, usually in a single movement.

NEW EVENTS AT PERTH CONCERT HALL

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Mozart's Odyssey

Thu 3 Oct, 11am



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MASTERS SERIES

Mozart's Masterworks

Fri 11 & Sat 12 Oct, 7.30pm



MACA CLASSICS SERIES

Brahms' Splendour

Fri 22 & Sat 23 Nov, 7.30pm



MORNING SYMPHONY SERIES

Brahms' Triumph

Thu 28 Nov, 11am



MASTERS SERIES

Brahms' Triumph

Fri 29 & Sat 30 Nov, 7.30pm

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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!



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.

Community Engagement & Education



Celebrating 10 Years of Crescendo

As the bell rang in the 2024 school year, the WASO team were still buzzing from celebrating the 10th anniversary of our incredible Crescendo program. Exclusive to Kwinana, south of Perth, Crescendo has expanded from a 2014 pilot project for a single year level to a comprehensive whole of school music education program in Medina and North Parmelia Primary Schools.

A recent success story from the 2023 graduating cohort includes Ryan Webb, who has received a music scholarship to attend Perth Modern School. This achievement exemplifies Crescendo's impact, extending beyond music to improve attendance, accelerate learning and enhance confidence.

Principal of Medina Primary Karen Davey has praised Crescendo's transformative power, emphasising its role in providing well-rounded education full of opportunities for students to succeed: "The Crescendo program provides our school so many wonderful opportunities; that allow our young students to explore new experiences, learn new skills, and develop their potential." A report by Culture Counts has highlighted community inclusion, and enhanced personal agency as key

outcomes that contributed to improved academic performance.

In 2024 WASO is delighted to introduce the Crescendo Scholarship. Every year, an eligible Year Four student from each school (learning Cello or Violin) will be awarded a scholarship following an application process. The recipient of the Bunning Crescendo Scholarship (Medina) and Rosalin and Joy Durbin Sadler Crescendo Scholarship (North Parmelia) will be offered additional opportunities for their final three primary school years, including specialised tuition for the most talented emerging musicians to forge a pathway toward further study and careers in the field.

The Crescendo program is supported by The Balnaves Foundation (Lead Partner of Crescendo), Feilman Foundation, The Stan Perron Charitable Foundation, Tianqi Lithium Australia, Gavin Bunning Family, The Crescendo Giving Circle, The Government of Western Australia, Department of Education - Instrumental Music School Services.

Philanthropy

Join the WASO family

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

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

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

Thank you for your ongoing belief in your Orchestra and for helping us to enrich lives through music.



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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.

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Joshua & Pamela Pitt
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Maestro Circle \$5,000+

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Virtuoso Circle \$2,500+

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Principal Circle

\$1,000+

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 Michelle Candy
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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.

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