



West Australian
Symphony Orchestra

BEETHOVEN'S FIFTH

MACA SYMPHONIC SERIES

Thursday 6, Friday 7 & Saturday 8 March 2025, 7.30pm
Winthrop Hall, The University of Western Australia



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

Welcome

Welcome to another wonderful year of music with WASO - your State Orchestra. 2025 marks my 12th season as Principal Conductor, and I'm excited to join the Orchestra and you, our loyal audience, as we embark on a new musical journey together.

Our 2025 season is brilliantly diverse, showcasing everything from Baroque masters to renowned modern composers, as well as your favourite symphonies and concertos. You'll enjoy performances by exceptional soloists, both from within our orchestra and from our outstanding local, international and Australian guest artists. Our WASO soloists this year include Associate Principal Clarinet Som Howie, Principal Viola Daniel Schmitt, and Acting Principal Oboe Liz Chee.

We congratulate our new permanent musicians on joining the WASO ranks – Tutti Violins Amy Furfaro and Emma Hunt, Tutti Viola James Munro, Tutti Cello Jeremy Garside, Principal Piccolo Sonia Croucher, and Principal Tuba Chloe Higgins. I'm also delighted to continue working with WASO's Associate Conductor

Jen Winley, and to welcome Hugh Lydon as WASO's new Chorus Director.

In 2025 we perform in some of Perth's most iconic venues. I'm thrilled to perform much-loved works by Beethoven, Strauss, Wagner, and Dvořák, among many others. We continue our long-standing commitment to the performance of music of our time with world premieres of works by Andrew Schultz, Paul Stanhope, Melody Eötvös, and WASO Composer in Residence Olivia Davies, and I'm proud to conduct the premiere performances of Perth composer James Ledger's new work, *The Light Fantastic*.

With five distinct series to choose from, and exciting classical and contemporary special events, there is so much to experience in 2025. Thank you for supporting this wonderful orchestra and I look forward to sharing our new season with you.

Asher Fisch

Principal Conductor & Artistic Adviser

Asher Fisch appears courtesy of Wesfarmers Arts.



MACA SYMPHONIC SERIES

Beethoven's Fifth

James LEDGER *The Light Fantastic* (World Premiere) (12 mins)

Sergei RACHMANINOV *Rhapsody on a Theme of Paganini* (22 mins)

Interval (25 mins)

Ludwig van BEETHOVEN Symphony No.5 (36 mins)

Allegro con brio

Andante con moto

Allegro—

Allegro

Asher Fisch conductor

Alexander Gavrylyuk piano

Asher Fisch appears courtesy of Wesfarmers Arts. James Ledger's The Light Fantastic commissioned for WASO by Geoff Stearn. WASO Serenades the City with the support of City of Perth.

Listen to WASO

This performance is recorded for broadcast on Saturday 22 March, 1pm (AWST) on ABC Classic. Date subject to change. For further details visit abc.net.au/classic.

Digital Concert Program & Wesfarmers Arts Pre-concert Talk

Access exclusive content, learn about the music from our digital pre-concert talk with speaker Tim White, 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 *Beethoven's Fifth* digital program.



WASO On Stage

VIOLIN

Laurence Jackson

Concertmaster

Riley Skevington

Assoc Concertmaster

Semra Lee

Assistant Concertmaster

Alexandra Isted

Principal 1st Violin

Zak Rowntree*

Principal 2nd Violin

Kylie Liang

Assoc Principal 2nd Violin

Kate Sullivan

Assistant Principal 2nd Violin

Sarah Blackman

Stephanie Dean

Amy Furfaro

Rebecca Glorie

Beth Hebert

Emma Hunt

William Huxtable

Sunmi Jung

Kathryn Lee

Sera Lee

Andrea Mendham

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Louise Sandercock

Jane Serrangeli

Luisa Theis^

Cerys Tooby

Samantha

Wickramasinghe

VIOLA

Daniel Schmitt

Kierstan Arkleysmith

Nik Babic

George Batey^

Benjamin Caddy

Alison Hall

Rachael Kirk

James Munro

Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath

Eve Silver

Melinda Forsythe^

Jeremy Garside

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Fotis Skordas

DOUBLE BASS

Andrew Sinclair*

Robin Brawley

Oakley Paul^

Christine Reitzenstein

Mark Tooby

Giovanni Vinci

FLUTE

Andrew Nicholson

Mary-Anne Blades

PICCOLO

Sonia Croucher

OBOE

Liz Chee

Acting Principal Oboe

Stephanie Nicholls°

COR ANGLAIS

Jonathan Ryan

CLARINET

Allan Meyer

Som Howie

BASS CLARINET

Ashley Smith^

BASSOON

Adam Mikulicz

Acting Principal Bassoon

Chloe Turner

Acting Associate

Principal Bassoon

CONTRABASSOON

Kina Lin-Wilmoth°

HORN

David Evans

Eve McEwen

Julia Brooke

Francesco Lo Surdo

TRUMPET

Jenna Smith

Peter Miller

TROMBONE

Joshua Davis

Liam O'Malley

Jeremy Alderson°

TUBA

Chloe Higgins

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney

François Combémoré!

Assoc Principal

Percussion & Timpani

Amanda Dean^

Carissa Soares^

HARP

William Nichols^

KEYBOARD

Graeme Gilling^

KEY

Principal

Associate Principal

Assistant Principal

Contract Musician°

Guest Musician^

Correct at time of printing. * Instruments used by these musicians are on loan from Janet Holmes à Court AC. We greatly appreciate the support of our musicians' Duet partners, acknowledged on page 17.

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 stages 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.

Asher Fisch is Principal Conductor and Artistic Adviser of our Orchestra. 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.

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About the Artists

Asher Fisch

Principal Conductor & Artistic Adviser

Asher Fisch is a renowned conductor celebrated for his interpretative mastery of the core German and Italian repertoire of the Romantic and post-Romantic eras. Equally accomplished in both the operatic and symphonic realms, his repertoire spans from Haydn to contemporary works by living composers. Since 2014, he has been the Principal Conductor & Artistic Adviser of the West Australian Symphony Orchestra (WASO), making him the Orchestra's longest-serving Principal Conductor. His previous positions 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, Fisch began his career as Daniel Barenboim's assistant and Kappellmeister at the Berlin Staatsoper. He has since conducted at major opera houses worldwide, including the Metropolitan Opera, Lyric Opera of Chicago, Vienna Staatsoper, Teatro alla Scala, Royal Opera House Covent Garden, and Semperoper Dresden. His symphonic engagements have included leading prestigious orchestras such as the Berlin Philharmonic, Munich Philharmonic, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, and Orchestre National de France, as well as top American orchestras in Boston, Chicago, Cleveland, New York, and Philadelphia.

In 2023, Fisch was appointed Music Director of the Tiroler Festspiele in Erl, Austria, where he collaborates with the festival's General Manager, celebrated tenor Jonas Kaufmann. Their inaugural season premiered in December 2024. The festival, held three times annually, features a diverse program of orchestral and operatic



performances, chamber music, and Lied. Known for its dedication to the works of Richard Wagner, the Tiroler Festspiele will present *Parsifal* during Easter 2025, with Fisch conducting and Kaufmann in the title role. Each year will see the addition of a new Wagner opera production.

In 2025, Fisch's engagements include *La Bohème*, Wagner's *Parsifal*, and three Verdi operas at the Tiroler Festspiele, Verdi's *Il Trovatore* with the West Australian Opera, Britten's *War Requiem* in Düsseldorf, among other performances. Recent highlights include Reimann's *Lear* at Teatro Real de Madrid, *Carmen* at the Vienna Staatsoper, and *Dialogues des Carmélites* at the Israeli Opera.

Fisch's award-winning discography includes Bruckner's Symphony No.8, Wagner's *Tristan und Isolde*, and tenor Stuart Skelton's debut solo album *Shining Knight*, all recorded with WASO. His critically acclaimed releases also feature Ravel's *L'Heure Espagnole* with the Munich Radio Orchestra and the complete Brahms symphonies with WASO, released on ABC Classic. His two recordings of Wagner's *Ring Cycle* — with the Seattle Opera and the State Opera of South Australia — garnered widespread acclaim, with the latter winning ten Helpmann Awards, including Best Opera and Best Music Direction.

In addition to his conducting achievements, Fisch is an accomplished pianist. His solo recording of Wagner piano transcriptions for the Melba label showcases his versatility and artistry.

Asher Fisch appears courtesy of Wesfarmers Arts.

About the Artists

Alexander Gavrylyuk

Piano

A stunningly virtuosic pianist, Alexander is internationally recognised for his electrifying and poetic performances. His performance of Rachmaninov's Piano Concerto No.3 at the BBC Proms was described as "revelatory" by The Times and "electrifying" by Limelight. Alexander was Artist in Residence at Wigmore Hall for the 2023-24 season.

Highlights of the 2024-25 season include concerto debuts with Hamburger Symphoniker, Orchestre Philharmonique Royal de Liege, Australian Chamber Orchestra, Estonian National Symphony, Phil Zuid, Enescu Philharmonic and Taiwan National Symphony, as well as return visits to Rotterdam Philharmonic, Melbourne Symphony and New Zealand Symphony. Recent highlights also include NDR Hannover, Bournemouth Symphony, Sydney Symphony, Detroit Symphony, Dallas Symphony, Chicago Symphony, San Francisco Symphony and São Paulo Symphony. This season also sees a return to the Concertgebouw Master Pianists Series and a solo recital debut at Philharmonie Luxembourg, as well as recitals throughout Australia and the UK.

Alexander collaborates regularly with conductors including Rafael Payer, Thomas Sondergard, Kirill Karabits, Edward Gardner, Sir Donald Runnicles, Juraj Valcuha and Gustavo Gimeno.

Born in Ukraine in 1984 and holding Australian citizenship, Alexander began his piano studies at the age of seven and gave his first concerto performance when he was nine years old. At the age of 13, Alexander moved to Sydney where he lived until 2006. He won First Prize and Gold Medal at the Horowitz International



Piano Competition (1999), First Prize at the Hamamatsu International Piano Competition (2000), and Gold Medal at the Arthur Rubinstein International Piano Masters Competition (2005).

As a recitalist, Alexander has performed at the Musikverein in Vienna, Tonhalle Zurich, Victoria Hall Geneva, Southbank Centre's International Piano Series, Wigmore Hall, Concertgebouw Master Pianists Series, Suntory Hall, Tokyo Opera City Hall, Great Hall of Moscow Conservatory, Cologne Philharmonie, Tokyo City Concert Hall, San Francisco, City Recital Hall in Sydney and Melbourne Recital Centre. Gavrylyuk has appeared at many of the world's foremost festivals, including the Hollywood Bowl, Bravo! Vail Colorado, Mostly Mozart, the Ruhr Festival and the Kissinger Sommer International Music Festival. Alexander is currently Artist in Residence at Chautauqua Institution.

Your Concert Experience at Winthrop Hall



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.



Accessible services available

For information about our services such as lifts and accessible toilets, please 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.



First Aid available

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



Box Office is open

Get tickets to your next WASO experience at the WASO Mobile Box Office located inside the Winthrop Hall foyer. The WASO Mobile Box Office is open 90 minutes before each performance, and during interval. Alternatively, you can visit waso.com.au to buy online or book an in-person ticketing appointment by calling 9326 0000.

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SPARKLING WINE IN EVERY BOTTLE."

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SCAN TO JOIN THE HOWARD PARK JOURNEY.



About the Music

James Ledger
(b.1966)

The Light Fantastic

The Light Fantastic was written to mark the start of WASO's residency at Winthrop Hall. It is a celebratory 'light show' for orchestra. Imagery of fireworks, kaleidoscopes, stained-glass windows and camera obscura (the working title) were never far from my mind as I attempted to render these in sound. I thought of it as a type of colour-fanfare – music that glistens, fizzes and even bends.

The piece takes fanfare-calls consisting of a long note followed by several short notes that progressively bend lower in **pitch**. These are then reversed, (short notes followed by long, with the pitch moving back up) so that each complete call appears with its mirror image. These calls connect to form larger, slow-moving ascending lines that rip and tear into each other the same way exploding fireworks collide in the night sky.

Like a Concerto for Orchestra, most instruments get a moment in the spotlight. There are prominent parts for percussion (bells, glockenspiel and crotales), celesta and harp. Most of the piece is highly charged, but there is a contemplative middle section – wind and horn calls echo against a backdrop of subdued high string chords, timpani and **pizzicato** double bass. The piece moves



on, gaining momentum, propelled by deceptively simple repeating rhythmic patterns and accelerating tempos. An orchestral climax erupts after a rapid ascent through the orchestra: the music suspended, fizzing in the air before one final flourish in the percussion, harp and trumpet bring the work to a close.

The Light Fantastic was commissioned by the West Australian Symphony Orchestra with generous support from Geoff Stearn.

James Ledger ©

WORLD PREMIERE PERFORMANCE:

6 March 2025. Asher Fisch, conductor.

INSTRUMENTATION:

Instrumentation: three flutes (all doubling piccolos), three oboes (third doubling cor anglais), three clarinets (third doubling bass clarinet), two bassoons and one contrabassoon; four horns, 3 trumpets, three trombones and tuba; timpani, three percussionists, harp, celesta and strings.

Glossary

Pitch – whether a note is high or low; in physical terms, the frequency of the sound wave. For example, in the nursery rhyme *Twinkle Twinkle Little Star*, the first two notes have the same pitch, which is lower than that of the next two notes. In English, the various pitches are named with the letters of the alphabet (from A to G); many European traditions use the names 'do-re-mi-fa-so-la-ti' instead.

Pizzicato – plucking, rather than bowing, the strings.

About the Music

Sergei Rachmaninov
(1873-1943)

Rhapsody on a Theme of Paganini, Op.43

On leaving Russia for good in 1917, Rachmaninov descended into a composerly silence. While he busied himself with his self-appointed task of acquiring a concert pianist's repertoire, so that he could earn a steady income, he ceased composing altogether.

After settling in the USA, he gave 40 concerts in four months during his first season there. But he gradually reduced his concert commitments until, in 1925, he had nine months free of performances. During this period, he composed his first post-Russian pieces, *Three Russian Songs for Chorus and Orchestra*, which were well received, and the Piano Concerto No.4, which was greeted with widespread indifference. Rachmaninov was always sensitive about his own music, and his eagerness to bring a new **concerto** into his repertoire – for his first three were by now very popular works – had been seriously rebuffed by the Fourth Concerto's failure after its 1927 debut. He did not produce another work for four years.

When the *Variations on a Theme of Corelli* for solo piano appeared in 1931, they not only signalled a more astringent approach to harmonic language and musical texture, but indicated that a large-scale **variation** structure might serve Rachmaninov's musical needs better than the more traditional concerto structure in which success had so recently eluded him.

So, the *Corelli Variations*, still not particularly popular, might be thought



of as the moodier, introspective dress rehearsal for the work that was to follow, the *Rhapsody on a Theme of Paganini*. The Corelli 'theme' Rachmaninov chose was actually not by Corelli at all, but was the **Baroque** popular tune *La Folia*, which forms the basis of a movement in Corelli's Violin **Sonata** Op.5 No.12. It was to another celebrated work for violin that Rachmaninov turned for the *Rhapsody*: the 24th **Caprice** of Paganini that had already been mined with distinguished results by Liszt and Brahms, not to mention Paganini himself. How confident Rachmaninov must have felt about himself – a man so often pessimistic about his musical caprice achievements – to be exploring the theme yet further, in a big work for piano and orchestra.

The *Rhapsody* attained an instant popularity that has never waned. Rachmaninov finally had a new 'concerto' to play, and was asked to do so frequently. The work has wit, charm, shapeliness, a clear sense of colour, strong rhythmic impetus and a dashing, suitably finnish solo part that translates Paganini's legendary virtuosity into a completely different musical context.

In the *Rhapsody*, Rachmaninov seems to grasp the big picture and distil a sense of

unity, from variation to variation, that he does not achieve in the more extended forms of the Fourth Concerto. Yet the *Rhapsody*'s theme and 24 variations actually behave like a four-movement work. Variations 1 to 11 form a quick first movement with cadenza; Variations 12 to 15 supply the equivalent of a scherzo/minuet; Variations 16 to 18, the slow movement; and the final six variations, the dashing finale.

We actually hear the first variation – a skeletal march that evokes Paganini's bony frame – before the theme itself. The ensuing variations are increasingly animated and decorative until Variation 7 gives us a first stately glimpse, on the piano, of the *Dies irae* plainchant, with the strings muttering the Paganini theme against it. This old funeral chant features prominently in Rachmaninov's output. Sometimes, as in his final work, the *Symphonic Dances*, he uses it without irony, but its appearances in the *Rhapsody* are essentially sardonic. It appears again in Variation 10.

In the celebrated 18th Variation, Rachmaninov uses his sleight of hand to turn Paganini's theme upside down

and create a luxuriant, much admired (and much imitated) melody of his own. Rachmaninov is reported to have said of it: 'This one is for my agent.' The six final variations evoke Paganini's legendary left-hand **pizzicato** playing (Variation 19) and the demonic aspects of the Paganini legend, with more references to the *Dies irae* and an increasing emphasis on pianistic and orchestral virtuosity in the last two variations. Just as a final violent outburst of the *Dies irae* seems to be leading us to a furious crash-bang **coda**, we are left instead with a nudge and a wink, as Rachmaninov's final masterpiece for piano and orchestra bids us a sly farewell.

Abridged from a note by Phillip Sametz © 2000

FIRST PERFORMANCE:

7 November 1934; the Philadelphia Orchestra. Rachmaninov, soloist; Leopold Stokowski, conductor.

FIRST WASO PERFORMANCE:

16 January 1957. Donald Thornton, soloist; James Robertson, conductor.

MOST RECENT WASO PERFORMANCE:

5-6 April 2019. Behzod Abduraimov, soloist; Jaime Martín, conductor.

Glossary

Baroque – a term also used in the visual arts and architecture describing the very ornate style that flourished during the 17th and first half of the 18th century. Notable composers of the period are Vivaldi, Bach and Handel.

Caprice – a short piece, humorous or fanciful in character.

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

Concerto – a work for solo instrument and orchestra, most commonly in three movements.

Pizzicato – plucking, rather than bowing, the strings.

Sonata – nowadays, a work (usually in three or four movements) 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.

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

About the Music

Ludwig van Beethoven
(1770-1827)

Symphony No.5 in C minor, Op.67

Allegro con brio
Andante con moto
Allegro—
Allegro

But a scant group of Viennese music-lovers seems to have braved the cold of Thursday 22 December 1808 to attend the Theater-an-der-Wien to witness music history being made. Beethoven himself was playing his G-major Concerto for the first time in public, and he was also to direct the premieres of both his Fifth and Sixth Symphonies; and (since he wanted to give the chorus something spectacular to round off the program) the specially composed *Choral Fantasia*, Op.80, as well. For good measure, he played an improvisation at the keyboard, and there were choral movements from his Mass in C and the scena *Ah! perfido*.

Not only was the theatre cold and the program too long, but the orchestra was antagonistic, the music under-rehearsed, and a confusion in the Choral Fantasia forced Beethoven to call a halt and begin again. In such untoward circumstances, Grove declares, are the regenerators of mankind born into the world!

‘So, fate knocks at the door,’ Beethoven is reported to have said of the peremptory four-note figure that opens this most famous of symphonies – probably at least a decade after the music was written. It may simply have reflected his mood at that moment. Beethoven was constantly concerned with his personal fate; and he was also prone to toss off casual remarks about his music which tended to be confusing or contradictory. There is no



evidence that there was any cogent theme of Fate in his mind while he was writing the symphony.

At all events, Beethoven's Fifth Symphony is indisputably a distillation and culmination of purely musical thought processes which had been developing in his mind – and his sketchbooks – for years. Themes for all first three movements exist in sketchbooks dating from at least as early as 1800 and 1801 – which were not, for Beethoven, years of disillusionment or burgeoning musical Romanticism. And he achieves his objective, after the broad grandeur of the *Eroica*, of creating a taut, compact symphony of unprecedented intensity. There is not a single surplus note. Conciseness was ensured when Beethoven abandoned after a few performances his original idea of having additional repeats of the scherzo and trio, as in the Fourth Symphony (and, indeed, in the Sixth and Seventh Symphonies). Though he never formally forsook the **exposition** repeat marked in the finale, it is rarely played.

In creating a symphonic drama of hitherto unparalleled power and tautness, Beethoven's means remain largely the traditional contrasts of subject and counter-subject; contrasts of dynamics and tempo; the drama of key relationships; and the established four-movement structure. His first movement adheres to classical **sonata form**, with two clearly contrasted groups of subjects; one powerful and assertive, the

other gentler, more pliable. As for being built up out of its short, four-note opening figure, it was probably Felix Weingartner who recognised that in fact the opposite is true: the movement is remarkable for the very length and variety of its sentences. The *Andante* is predominantly reflective but has moments of confident energy which are, however, dispelled by the darkly brooding scherzo and its ominously hushed transition to the finale, where trombones are about to blaze their way into symphonic history for the first time.

Where Beethoven builds on traditional form is in the brilliant bridge from scherzo to finale (an unusual, though not unprecedented, practice). He uses the four-note figure at the opening of the first movement as a **motif** which has echoes in the scherzo (where it appears on the horns), in the transition to the finale (drum-tap rhythm), and in the finale itself. Also in the finale, a fragmentary return of the scherzo prepares the triumphant **recapitulation**, which then carries all before it.

Such musical links and back references have both a structurally unifying and dramatic effect, and it is tempting to read a philosophical program into them. The

only certainty, however, is that the Fifth Symphony journeys from darkness in C minor, through some musical valley of the shadow of death, to a Beethovenian vision of heavenly light in C major. The composer knew well the example of light blazing out of C minor into the major at the words 'And there was light' in Haydn's *Creation*.

If the symphony can be construed as in some way a metaphor for the indomitability of the human spirit, then perhaps the triumph of the finale, emerging in starkest contrast from the gloom of the scherzo, asserts a conviction that the quality of achievement is a reflection of the adversity overcome.

Antony Cane © 1978/2011

FIRST PERFORMANCE:

22 December 1808, Vienna.

MOST RECENT WASO PERFORMANCE:

26-27 November 2021.

Johannes Fritzsich, conductor.

INSTRUMENTATION:

two flutes, piccolo, two oboes, bassoons and contrabassoon; two horns, two trumpets, three trombones; timpani and strings.

Glossary

Exposition – see Sonata form.

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

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

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



West Australian
Symphony Orchestra

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BEETHOVEN: THE PIANO CONCERTOS

Don't miss all five of Beethoven's ground-breaking piano concertos performed in a single week.

THE MAVERICK

Wednesday 26 November, 7.30pm

Beethoven's *Creatures of Prometheus*: Overture,
Piano Concerto No.1 and Piano Concerto No.3

THE MASTER

Friday 28 November, 7.30pm

Beethoven's *Egmont*: Overture, Piano Concerto
No.2 and Piano Concerto No.4

THE EMPEROR

Sunday 30 November, 5pm

Beethoven's *Namensfeier*: Overture, Symphony
No.1 and Piano Concerto No.5 *Emperor*

Winthrop Hall, UWA

Asher Fisch conductor

Lukáš Vondráček piano (pictured)




Wesfarmers Arts
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MUSIC FOR EVERY MOMENT
#WASymphonyOrchestra

Asher Fisch appears courtesy of Wesfarmers Arts.

WASO in the Community



Christmas Cheer at Perth Children's Hospital

Adorned with festive headbands and shirts, and surrounded by tinsel, WASO musicians and members of the WASO Chorus performed to hundreds of patients, staff, and families at the Perth Children's Hospital in December. Organised as part of the ongoing Hospital Orchestra Project (HOP) collaboration between WASO and the School of Special Educational Needs: Medical & Mental Health, WASO performed a merry day of carols and festivities throughout the hospital.

Assistant Concertmaster, Semra Lee, and Principal 2nd Violin, Zak Rowntree, started the day by performing duets throughout the wards – reaching the schools' classrooms, as well as children unable to leave wards. Meanwhile, the heavenly voices of the WASO Chorus rang out through the atrium as they performed festive carols. Afterwards, the musicians and Chorus combined for a Christmas concert led by performer (and WASO Crescendo Lead) Lauren Ashlea Fraser. All children were gifted a goodie bag featuring a small musical instrument to take away.

HOP events continue in 2025 with further ward visits in April.

Supporting Your State Orchestra

Music That Moves Us All

A new season, a new chapter. This year, WASO takes the stage in fresh and exciting ways, bringing powerful music to unique spaces across Perth. While we embrace new venues, the magic of live orchestral music remains as thrilling as ever.

Ensuring music continues to thrive through times of change is made possible thanks to those who believe in its power – our supporters, who help bring every performance to life. Their generosity ensures WASO can continue creating extraordinary musical moments, nurturing the next generation of musicians, and sharing music with audiences across Western Australia. If you'd like to be part of this, every gift - big or small - makes a difference.

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Samantha

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Trombone)

Philip &

Frances Chadwick

Jane Serrangeli (Violin)

M & D Forrest and Michelle Todd

Oliver McAslan (Cello)

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Benjamin Caddy (Viola)

Maryllis and

Paul Green-Armytage

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Clarinet)

John & Nita Walshe

Jenna Smith (Acting
Principal Trumpet)

Unnamed (5)

Mary-Anne Blades
(Associate Principal Flute)

Shigeru Komatsu (Cello)

Louise Sandercock
(Violin)

Fotis Skordas (Cello)

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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

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