

BRUCH'S VIOLIN CONCERTO

PASSION AND POWER

MACA SYMPHONIC SERIES

Friday 15 & Saturday 16 August 2025, 7.30pm

Winthrop Hall, The University
of Western Australia

WASO REGIONAL TOUR

Friday 22 August 2025, 7.30pm

Goldfields Arts Centre, Kalgoorlie

Sunday 24 August 2025, 5pm

Bunbury Regional Entertainment Centre



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

MACA SYMPHONIC SERIES AT WINTHROP HALL

Bruch's Violin Concerto

Richard STRAUSS *Macbeth* (18 mins)

Max BRUCH Violin Concerto No.1 (24 mins)

*Vorspiel [Prelude] (Allegro moderato) –
Adagio*

Finale (Allegro energico)

Interval (25 mins)

Robert SCHUMANN Symphony No.4 (29 mins)

Ziemlich langsam [Rather slow] – Lebhaft [Lively] –

Romanze (Ziemlich langsam) [Rather slow] –

Scherzo (Lebhaft) [Lively] –

Langsam [Slow] – Lebhaft [Lively]

Asher Fisch conductor

Simone Lamsma violin

Asher Fisch appears courtesy of Wesfarmers Arts.

Listen to WASO

This performance is recorded for broadcast on Thursday 2 October, 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

In 2025, pre-concert talks will be delivered digitally, allowing you to listen to the talk before and after the concert — as many times as you like!

Access exclusive content, learn about the music from our digital pre-concert talk with speaker Ashley Smith, 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 *Bruch's Violin Concerto* digital program.



Wesfarmers Arts

Principal Partner



GOLDFIELDS ARTS CENTRE, KALGOORLIE



Passion and Power, 22 Aug

Richard STRAUSS *Macbeth* (18 mins)

Max BRUCH Violin Concerto No.1 (24 mins)

Vorspiel [Prelude] (Allegro moderato) – Adagio

Finale (Allegro energico)

Interval (25 mins)

Robert SCHUMANN Symphony No.4 (29 mins)

Ziemlich langsam [Rather slow] – Lebhaft [Lively] –

Romanze (Ziemlich langsam) [Rather slow] –

Scherzo (Lebhaft) [Lively] –

Langsam [Slow] – Lebhaft [Lively]

Asher Fisch conductor

Simone Lamsma violin

Digital Concert Program & Wesfarmers Arts Pre-concert Talk

Open your smartphone's camera app and scan the QR code on page 2 to access the digital program, get exclusive content, and learn about the music from our digital pre-concert talk with speaker Ashley Smith.

Wesfarmers Arts Post-concert Q&A

Learn more about the concert's music in a Post-concert Q&A with conductor Asher Fisch (see his biography on page 4), hosted by Evan Kennea, WASO's Director of Programming and Engagement. It will be held in the auditorium immediately after the concert.

BUNBURY REGIONAL ENTERTAINMENT CENTRE

BREC

Passion and Power, 24 Aug

Richard STRAUSS *Macbeth* (18 mins)

Max BRUCH Violin Concerto No.1 (24 mins)

Vorspiel [Prelude] (Allegro moderato) – Adagio

Finale (Allegro energico)

Interval (25 mins)

Robert SCHUMANN Symphony No.4 (29 mins)

Ziemlich langsam [Rather slow] – Lebhaft [Lively] –

Romanze (Ziemlich langsam) [Rather slow] –

Scherzo (Lebhaft) [Lively] –

Langsam [Slow] – Lebhaft [Lively]

Asher Fisch conductor

Simone Lamsma violin

Digital Concert Program & Wesfarmers Arts Pre-concert Talk

Open your smartphone's camera app and scan the QR code on page 2 to access the digital program, get exclusive content, and learn about the music from our digital pre-concert talk with speaker Ashley Smith.

Wesfarmers Arts Pre-concert Q&A

Learn more about the concert's music in a Pre-concert Q&A with conductor Asher Fisch (see his biography on page 4), hosted by Evan Kennea, WASO's Director of Programming and Engagement. It will be held at 4.10pm in the Harvey Room.

Asher Fisch appears courtesy of Wesfarmers Arts. WASO's Regional Tour is supported by MM Electrical Merchandising and the Western Australian Government. The Bunbury concert is presented by Bunbury Regional Entertainment Centre.

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

Simone Lamsma Violin

Hailed for her brilliant and intense playing, Dutch violinist Simone Lamsma is respected by critics, peers and audiences as one of classical music's most striking and captivating musical personalities.

She has been the guest of many major orchestras such as the New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony Orchestra, London Symphony Orchestra, London Philharmonic Orchestra, Orchestre Symphonique de Montréal, Royal Concertgebouw Orchestra, Rotterdam Philharmonic Orchestra, Orchestre Philharmonique de Radio France, Orchestra dell'Accademia Nazionale di Santa Cecilia, Konzerthaus Orchester Berlin, Rundfunk Sinfonieorchester Berlin, Wiener Symphoniker, Helsinki Philharmonic, Orchestra Sinfonica Nazionale della Rai, Oslo Philharmonic, Finnish Radio Symphony, Yomiuri Nippon Symphony Orchestra, Seoul Philharmonic Orchestra, Hong Kong Philharmonic and Sydney Symphony Orchestra.

She has played under such eminent conductors as Jaap van Zweden, Antonio Pappano, Paavo Järvi, Gianandrea Noseda, Yannick Nézet-Séguin, Vladimir Jurowski, Rafael Payare, Louis Langrée, Gustavo Gimeno, Karina Canellakis, Jonathon Heyward, Stanislav Kochanovsky, Kazuki Yamada, Tarmo Peltokoski, Marc Albrecht, Stéphane Denève, Vasily Petrenko, Simone Young, Juraj Valčuha, John Storgårds, Edward Gardner, Kent Nagano, Jukka-Pekka Saraste and Petr Popelka.



In the 2024/25 season, Simone is Artist in Residence for the Dutch Radio Avrotros series and will, in this context, premiere a work by leading Dutch composer Joey Roukens at the Tivoli Vredenbrug Utrecht and the Amsterdam Concertgebouw, with the Netherlands Radio Philharmonic and Markus Stenz.

In 2022, her most recent recording was released to great acclaim, featuring late works by Rautavaara, including a world premiere, with the Malmö Symphony and Robert Trevino for the Ondine label. Other recordings include Shostakovich's First Violin Concerto and Gubaidulina's *In tempus praesens* with the Netherlands Radio Philharmonic, under James Gaffigan and Reinbert de Leeuw on Challenge Classics.

In 2019, Simone was made a Fellow of the Royal Academy of Music in London, an honour limited to 300 former Academy students, and awarded to those musicians who have distinguished themselves within the profession.

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

Christina Katsimbardis

Sera Lee

Andrea Mendham

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Louise Sandercock

Jane Serrangeli

Cerys Tooby

Samantha

Wickramasinghe

Susannah Williams^

VIOLA

Daniel Schmitt

Alex Brogan

Kierstan Arkleysmith

Nik Babic

George Batey^

Benjamin Caddy

Alison Hall

James Munro

Helen Tuckey

CELLO

Rod McGrath

Eve Silver*

Jeremy Garside

Shigeru Komatsu

Andrew Leask

Oliver McAslan

Nicholas Metcalfe

Fotis Skordas

DOUBLE BASS

Andrew Sinclair*

John Keene

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

Alexander Millier

BASSOON

Adam Mikulicz

Acting Principal Bassoon

Chloe Turner

Acting Assoc Principal

Bassoon

CONTRABASSOON

Kina Lin-Wilmoth°

HORN

David Evans

Eve McEwen

Robert Gladstones

Principal 3rd Horn

Julia Brooke

Dorée Dixon^

TRUMPET

Jenna Smith

Darcy O'Malley°

Peter Miller

TROMBONE

Joshua Davis

Liam O'Malley

Jeremy Alderson°

Brett Page^

TUBA

Chloe Higgins

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney

François Combémoré!

Assoc Principal

Percussion & Timpani

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 18.

About the Music

Richard Strauss

(1864-1949)

Macbeth, Op.23 TrV 163

In the early 19th century, the Romantic movement saw a renewed interest in the work of Shakespeare in continental Europe. Among the leading German writers of the movement was August Wilhelm Schlegel, who set to work on performable verse translations of Shakespeare. The young Mendelssohn, who had a family connection with the Schlegels, was of course fascinated by *A Midsummer Night's Dream*, and as the century wore on artists across Europe continued to be drawn to those plays which touched on Romantic staples like 'Gothic' settings and supernatural events; composers as diverse as Berlioz, Thomas, and Verdi made Shakespearean operas, while Liszt embodied Hamlet in a symphonic poem.

In 1887, the young Richard Strauss (a recent convert to the music of Liszt and Wagner) set to work on his first official tone-poem, *Macbeth*. For various reasons, however, he put the finished work in a drawer while he worked on *Tod und Verklärung* and *Don Juan*, so that *Macbeth* only received its first performance after the two other works. Strauss was dissatisfied with the piece – having enjoyed the luxury of having the Meiningen Orchestra run through it for his benefit four times one afternoon – and, after its official premiere in Weimar in 1890, revised it heavily. The final version was given its premiere in Berlin in 1892.

Shakespeare's tale of a brave man whose ambitious fantasies (and those of his wife) lead him to murder a king, usurp the crown, and become a corrupt and



brutal tyrant consumed by guilt, pushes numerous Romantic buttons with its witches, woods and medieval castles. Strauss, however, chose not to depict the action of the play in sequential detail; only two characters, Macbeth and Lady Macbeth, are specifically identified. Formally, the piece is an extended sonata design.

It opens in a way that would become familiar in many later works, with what is sometimes called a 'nature theme', featuring intervals of the perfect fourth and fifth. As well as immediately evoking an imaginary ancient world, this ringing, tonally stable music, in the view of Strauss scholar Norman Del Mar, represents 'kingliness'. It might also offer us a glimpse of the uncorrupted Macbeth that we meet at the start of the play, though Macbeth himself is depicted, according to Strauss, in the two themes that follow on from the fanfare: one a striving melody that quickly mounts over two **octaves**, and a rhythmically emphatic melody heard first in the bass. An energetic bridge passage using these three elements might suggest the memory of the recent battle. When Lady Macbeth appears, Strauss inscribes her speech from Act I, Scene v ('Hie thee hither/ that I might pour my spirits

in thine ear') above her first theme, a luminous quiet passage in simple chords from the winds, which is then contrasted with a syncopated *agitato* theme accompanied by whirling sextuplets.

Strauss develops these themes in a **counterpoint** that he learned from his study of Wagner (he conducted *Tristan und Isolde* for the first time in 1892, and 'it was the happiest day of my life'); Del Mar likens this to a conversation between the couple that begins amicably but becomes more agitated as Lady Macbeth pours her spirits in her husband's ear. Three powerful statements of the 'kingly' fanfare interrupt the section and from this critical moment the music becomes ever more turbulent, suggesting bloody violence, the knocking on the gate and the corruption of Macbeth. But as Del Mar argues, Strauss is less interested in Macbeth's deeds than in his psychological state as his idealism is degraded, leaving him with only his courage.

The original version concluded with a march of triumph, representing Macduff holding 'the usurper's cursed head', but Strauss was prevailed upon by his mentor

Hans von Bülow (who found the piece 'maddening and numbing but in the end a work of genius') to remove it. Instead, once the tumult and the shouting dies, a mournful cor anglais introduces a quiet, introspective coda, with the hint of a distant march (the advancing army, perhaps), a brief melodic swell and a final statement of Macbeth's first theme before a sudden simple **cadence**.

© Gordon Kerry 2016

FIRST PERFORMANCE:

13 October 1891, Weimar. Composer conducting. The final version was given its premiere in Berlin in 1892.

FIRST WASO PERFORMANCE:

This is the first performance by the West Australian Symphony Orchestra.

INSTRUMENTATION:

three flutes (3rd also piccolo), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, bass trumpet, three trombones and tuba; timpani, tam-tam, bass drum, cymbals, snare drum and strings.

Glossary

Cadence – a series of chords which gives a sense of the end of a piece or phrase.

Counterpoint – two or more lines of music or melodies that are played at the same time. Music which uses counterpoint is said to be 'contrapuntal'. 'Imitative' counterpoint is when the various parts are playing similar or identical melodies one after the other – canons and fugues are examples.

Octave – a particular interval. For example, in the scale 'do re mi fa so la ti do', the interval between the first and last 'do's is an octave.

About the Music

Max Bruch

(1838-1920)

Violin Concerto No.1 in G minor, Op.26

*Vorspiel [Prelude] (Allegro moderato) –
Adagio
Finale (Allegro energico)*

Max Bruch's First Violin Concerto is one of the greatest success stories in the history of music. The violinist Joseph Joachim, who gave the first performance of the definitive version in 1868, and had a strong advisory role in its creation, compared it with the other famous 19th-century German violin concertos, those of Beethoven, Mendelssohn and Brahms. Bruch's, said Joachim, is 'the richest, the most seductive'. Joachim was closely associated as performer with all four of these concertos, and with the creation of Brahms' concerto, which he premiered in 1879. Soon Bruch was able to report that his concerto was 'beginning a fabulous career'. In addition to Joachim, the most famous violinists of the day took it into their repertoire: Auer, Ferdinand David, Sarasate. With his first important large-scale orchestral work, the 30-year-old Bruch had a winner.

The success of this concerto was to be a mixed blessing for Bruch. Few composers so long-lived and prolific are so nearly forgotten except for a single work. *Kol nidrei* for cello and orchestra is Bruch's only other frequently performed piece, its use of Jewish melodies having erroneously led many to assume that Bruch himself was Jewish. Bruch followed up this violin concerto with two more, and another six pieces for violin and orchestra. But although he constantly encouraged violinists to play his other concertos, he had to concede that none



of them matched his first. This must have been especially frustrating considering that Bruch had sold full rights in it to a publisher for the paltry sum of 250 thalers.

In 1911, an American friend, Arthur Abell, asked Bruch why he, a pianist, had taken such an interest in the violin. He replied, 'Because the violin can sing a melody better than the piano can, and melody is the soul of music.' It was the composer's association with Johann Naret-Koning, concertmaster of the Mainz orchestra, which first set Bruch on the path of composing for the violin. He did not feel sure of himself, regarding it as 'very audacious' to write a violin concerto, and reported that between 1864 and 1868 'I rewrote my concerto at least half a dozen times, and conferred with x violinists.' The most important of these was Joachim. Many years later Bruch had reservations about the publication of his correspondence with Joachim about the concerto, worrying that 'the public would virtually believe when it read all this that Joachim composed the concerto, and not I'.

Like Mendelssohn in his E minor Violin Concerto, Bruch brings the solo violin in right from the start, after a drum roll and a motto-like figure for the winds.

The alternation of solo and orchestral flourishes suggests to Michael Steinberg a dreamy variant of the opening of Beethoven's Fifth Piano Concerto.

With the main theme launched by the solo violin in sonorous **double-stopping**, and a contrasting descending second subject, a conventional opening movement in **sonata form** seems to be under way. The rhythmic figure heard in the plucked bass strings plays an important part. But at the point where the recapitulation would begin, Bruch, having brought back the opening chords and flourishes, uses them instead to prepare a soft subsiding into the slow movement, which begins without a pause.

The songful character of the violin is to the fore in Bruch's *Adagio*, where two beautiful themes are linked by a memorable transitional idea featuring a rising scale.

The Hungarian or Gypsy dance flavour of the last movement's lively first theme must be a tribute to the native land of Joachim, who had composed a 'Hungarian' Concerto for violin. Bruch's theme was surely in Brahms' mind at the

same place in the concerto he composed for Joachim. Bruch's writing for the solo violin here scales new heights of virtuosity. Of the bold and grand second subject, Tovey observes that Bruch's work 'shows one of its noblest features just where some of its most formidable rivals become vulgar'. In this concerto for once Bruch was emotional enough to balance his admirable skill and tastefulness. The G minor Violin Concerto is just right, and its success shows no sign of wearing out.

Abridged from a note by David Garrett © 2004

FIRST PERFORMANCE:

January 1868, Bremen, Joseph Joachim as soloist.

FIRST WASO PERFORMANCE:

15 May 1943 with conductor Percy Code and soloist Lionel Lawson.

MOST RECENT WASO PERFORMANCE:

20-21 November 2020 with conductor Guy Noble and soloist Laurence Jackson.

INSTRUMENTATION:

two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, strings.

Glossary

Double-stopping – bowing two or more strings at the same time.

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

About the Music

Robert Schumann

(1810-1856)

Symphony No.4 in D minor, Op.120

*Ziemlich langsam [Rather slow] –
Lebhaft [Lively] –
Romanze (Ziemlich langsam) [Rather slow] –
Scherzo (Lebhaft) [Lively] –
Langsam [Slow] – Lebhaft [Lively]*

This symphony was composed during the happy first year of Schumann's marriage to Clara Wieck, which had been resisted with almost legendary fierceness by her father, Friedrich. By September 1841 (less than two weeks after the birth of their first child, Marie), Clara was able to write in her diary, 'My birthday was a day filled from morning to night with enjoyment and happiness. Robert surprised me with so many things, his completed Symphony in D minor...'

The music cannot have come as a complete surprise to her, however: as Clara wrote in her diary some four months earlier, 'Yesterday [Robert] started another symphony...[I can hear] D minor sounding wildly in the distance, so I already know in advance that it is again a work created out of the deepest soul.' Nor had this 'completed symphony' yet achieved its final form. Schumann was unsatisfied at its first performance in Leipzig in 1841, and put it aside. A revised version was presented ten years later, and it is this which is generally played today.

The work succeeds primarily on the basis of its structural brilliance. As Hans Gál says, 'The Fourth Symphony is [Schumann's] most ingenious experiment in form, an amazingly successful attempt at unifying the four movements of a cyclic work without altering their individual character and structure.'



A precedent for a large-scale unified cyclic work existed in Schubert's *Wanderer Fantasy*. Schumann was no doubt at one stage sufficiently conscious of the *Wanderer's* precedent to call this work a 'Symphonic Fantasy'. Schumann's Fourth Symphony, says Gál, is:

...music of irresistible momentum, a marvellous union of continuous improvisation and close construction, and its four movements, linked by thematic threads, are in ideal balance and magnificently contrasted...In Schumann's symphony, the thematic lay-out progresses from one movement to another, new inventions emerging while the former ones reappear in variation as if it were an act of spontaneous recollection.

The work begins with a slow introduction, a strongly phrased **motif** which extends to a 28-bar paragraph, one of the main pillars of the structure. This introduction segues into the main fast section, having anticipated the fast section's opening material.

The continuous semiquaver movement of the *Lebhaft (Allegro)* motif is hard to stop and therefore Schumann draws his subsidiary motif from the same

material. With a limited pool of themes to expound upon, Schumann leaves till later, to the development section, a genuinely contrasting lyrical melody, and the responsibility for providing an impressive climax. Because the opening material has been sufficiently presented in the **exposition**, a customary recapitulation is unnecessary. There is a pause on a held note and we almost slip into the slow movement.

The main feature of the *Romanze* is an elegiac oboe melody. With the return of triple metre and a tempo similar to the opening of the symphony, the opening motif from the first movement sees the opportunity to re-enter, providing an **interlude**-like passage. A contrasting middle section extends this opening motif into a soft, expressive tune while a solo violin elegantly paraphrases it. The elegiac oboe returns, the music pauses, and without more ado, the **Scherzo** is launched.

This is vigorously scored with driving imitation in the lower strings. The **trio** turns out to be an old acquaintance: the graceful figuration that the solo violin had added to a motif in the *Romanze*.

The *Scherzo* returns and then Schumann, following the example of Beethoven in his Fourth, Sixth and Seventh Symphonies, lets the trio come back once more, but this time slowed down so that we may

move without interruption into the opening section of the finale (*Langsam*).

With the striking **fortissimos** of the final *allegro* section, we have another moment of recognition, for here again is the climactic music from the first movement, capping off the gradual build-up of tension and effect. It is this sense of inevitable momentum and intense accumulation that provides the listener with so much enjoyment. Critics may praise unity and balance – the work's skilful links put one in mind of Wagner's observation that all composing is, at the base of it, the art of transition – but it is this symphony's sense of inevitable progress and triumphant release that really draws the listener in.

Adapted from a note by Gordon Williams
Symphony Australia © 2002

FIRST PERFORMANCE:

6 December 1841, Leipzig. Gewandhaus Orchestra conducted by Ferdinand David.

FIRST WASO PERFORMANCE:

9 September 1944. Percy Code, conductor.

MOST RECENT WASO PERFORMANCE:

17-18 November 2017. Asher Fisch, conductor.

INSTRUMENTATION:

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

Glossary

Exposition/development/recapitulation – sections of sonata form during which the principal themes are presented (exposition), worked out (development) and restated (recapitulation).

Fortissimo – very loud.

Interlude – piece of music played between two others.

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

Scherzo – a movement in a fast triple time which may involve playful elements and which, as the second or third movement in a symphony, replaced the minuet.

Trio – in a minuet or scherzo, the trio is the contrasting middle section of the movement.

CLAYTON UTZ

Celebrating Extraordinary Music

At Clayton Utz we do things differently. We set the bar high and know that outside of comfort lives brilliance. We celebrate the remarkable, the rare, the inspiring.

That's why we're proud to support WASO and its world-class musicians who enrich the vibrancy of our culture through music.



West Australian Symphony Orchestra

Engage | Excite | Experience | Educate

From the centre of Perth to the furthest corners of the state, we have provided the soundtrack to life in WA since 1928.

As the State Orchestra, Perth's first and finest, WASO is the largest employer of performing artists in Western Australia and reaches two million people with musical experiences each year on stage, in our community, and online.

From concert 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.

Connect With WASO

Tag us in your photos
#WASymphonyOrchestra



facebook.com/
WASymphonyOrchestra



@WASymphonyOrchestra



youtube.com/
WestAustSymOrchestra



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



Perth Concert Hall Redevelopment Update



We're pleased to share that the first phase of redevelopment works at Perth Concert Hall is now complete, marking a major milestone in the redevelopment of our much-loved home of music.

Demolition of the southern forecourt has made way for the next phase of the Government-led project, with on-site investigations and structural works progressing steadily. Sustainability is a key focus, with materials from the site being repurposed through WA's Roads to Reuse initiative.

We want to thank many of our Subscribers and Giving Circle members who contributed valuable feedback to

inform the new seat selection process, which is now underway, and look forward to updating you as the next phase of major works begins over the coming months.

As we move toward completion in late 2027 and reopening in early 2028, we're excited to see the new home for WASO taking shape.

For more info, visit waso.com.au and search 'New home for WASO'.

This project is led by Department of Creative Industries, Tourism and Sport and funded by \$134.3M from the Western Australian Government, \$12M from the Australian Government, and \$4M from the City of Perth.

Education & Community

Bringing music beyond the mainstage and into regional WA



WASO in Schools concert (2024).

Ahead of our touring performance of *Passion & Power* at Kalgoorlie's Goldfields Arts Centre (22 August), two small ensembles will tour Kalgoorlie-Boulder to bring music to community members across the city.

With bows poised, trumpets in tow, and music at the ready, a string quartet and brass quintet will perform free daytime performances and workshops for five schools, two aged care centres, and a local brass band, entertaining more than 1500 audience members over two days.

These performances are part of our 2025 regional tour program, which also includes visits to Toodyay, Northam, York and Bunbury this October.

To learn more about WASO's regional tour or our Education and Community Engagements programs, visit waso.com.au.

WASO's Regional Tour is supported by MM Electrical Merchandising and the Western Australian Government.

Supporting WASO

Sharing the Gift of Music Across WA

This performance is a celebration not only of music, but also of generosity. Behind the scenes, donors who share our belief in the transformative power of music give to ensure our musicians have the tools, resources, and support they need to bring each performance to life. One such gift made it possible for the Orchestra to purchase all of the musical scores used in today's concert; an essential part of the artistry you will experience.

Every person in the audience is a beneficiary of this act of generosity. Whether you are here enjoying a symphonic favourite, or you are new to orchestral music, your experience is shaped by the materials this donation helped provide. The gift extends beyond the stage; it resonates in every note, enriching the experience we share. To our donors, thank you for making this moment possible.

By supporting WASO, you too can help ensure more performances like today's reach audiences across the State.

Together, we're shaping experiences that connect people and celebrate the unique bond music creates.

To learn more about supporting WASO and helping us continue to bring music to every corner of WA, please contact our Philanthropy Team at (08) 9326 0016 or visit our website via the QR code.



Patron of Private Giving

Janet Holmes à Court AC

Duet Partnerships

Prue Ashurst

Alexander Millier
(Principal Bass Clarinet)

The Baker Family

Kylie Liang (Associate
Principal 2nd Violin)

Samantha

Wickramasinghe (Violin)

Minoti Bhagat and

Richard Bessell-Browne
Giovanni Vinci (Double
Bass)

Dr Glenda Campbell-Evans & Dr Ken Evans AM

Joshua Davis (Principal
Trombone)

Philip &

Frances Chadwick

Jane Serrangeli (Violin)

M & D Forrest and Michelle Todd

Oliver McAslan (Cello)

Future Logic

Benjamin Caddy (Viola)

Maryllis and

Paul Green-Armytage
Nik Babic (Viola)

The Gregg Family

Nicholas Metcalfe (Cello)

Brian &

Romola Haggerty

Jeremy Garside (Cello)

Dale & Greg Higham

Liam O'Malley (Associate
Principal Trombone)

Janet Holmes à Court AC

John Keene (Associate
Principal Double Bass)

Gina Humphries

Helen Tuckey (Viola)

Jim & Freda Irenic

François Combémoré
(Associate Principal
Percussion & Timpani)

Roger Jennings

James Munro (Viola)

Dale & Michael Kitney

Andrea Mendham (Violin)

MACA

Semra Lee (Assistant
Concertmaster)

Rod & Margaret Marston

Horn section

MIMI

Akiko Miyazawa (Violin)

Meg O'Neill, Chase Hayes & Vicky Hayes

Adam Mikulicz (Associate
Principal Bassoon)

Joshua & Pamela Pitt

Jonathan Ryan (Principal
Cor Anglais)

Rosalind & Lyndsay Potts

Rebecca Glorie (Violin)

Jean & Peter Stokes

Alex Timcke (Principal
Timpani)

Ruth E. Thorn and

Michael & Helen Tuite
Liz Chee (Acting Principal
Oboe)

Leanne & Sam Walsh AO

Allan Meyer (Principal
Clarinet)

John & Nita Walshe

Jenna Smith (Principal
Trumpet)

Unnamed (5)

Mary-Anne Blades
(Associate Principal Flute)

Shigeru Komatsu (Cello)

Louise Sandercock
(Violin)

Fotis Skordas (Cello)

Circles of Support

Recognising gifts received in the last 12 months, which support our inspiring performances and empower us to enrich lives with music.

Chairman's Circle

\$25,000+

Prue Ashurst in memory of Eoin Cameron
The Baker Family
Gavin Bunning Family
Dr Glenda Campbell-Evans & Dr Ken Evans AM
Richard Goyder AO & Janine Goyder
The Gregg Family
Jamelia Gubgub & David Wallace
Brian & Romola Haggerty
Janet Holmes à Court AC & Gilbert George
Tony & Gwenyth Lennon
Louise & Bryant Macfie

Rod & Margaret Marston
Dr Lesa Melnyczuk Morgan
Meg O'Neill, Chase Hayes & Vicky Hayes
Joshua & Pamela Pitt
Rosalin Sadler in memory of Joyce Durbin Sadler
Geoff Stearn
Jean & Peter Stokes
Ruth Stratton
Leanne & Sam Walsh AO
Alan Whitham

Principal Conductor's Circle

\$10,000+

Gay & Robert Branchi

Catherine Dunn & Barrie Heald
Dr Penny Herbert in memory of Dunstan Herbert
Dale & Greg Higham
Jim & Freda Irenic
Ulrich & Gloria Kunzmann
Ken & Yuko Lucas
Kenneth Pettit
Rosalind & Lyndsay Potts
Dr Paul Rodoreda in memory of Mary Rodoreda
Helen & Roger Sandercock
In memory of N & S Taylor
Gene Tilbrook & Anne Seghezzi

Michael & Helen Tuite
Reto Vogel
John & Nita Walshe
Fred & Nicola Wehrs
Unnamed (5)

Maestro Circle

\$5,000+

Jean Arkley in memory of Tom Arkley
David & Suzanne Biddles
Dr John Blott
Stewart Candlish & Bianca Panizza
Prof Rachel & Rev Dr John Cardell-Oliver
Maree Creighton & Kevin Davis

Marie Mills &
Anthony Crocker
Gena Culley
Stephen Davis &
Linda Savage
Louise Farrell OAM &
Eric Isaachsen
Marc Geary
Sue Hovell
Gina Humphries
Margaret & Peter James
Roger Jennings
Eleanor John &
Finn Barrett
Bill Kean
Keith & Gaye Kessell
Dale & Michael Kitney
Rosalind Lilley
Mrs Morrell
Michael & Lesley Page
Wayne Robinson
Julia Seabrook In
memory of
Lady Jean Brodie-Hall
Clare Thompson &
Dr Brad Power
Ruth E. & Neville Thorn
Sara Wordsworth
Unnamed (8)

Virtuoso Circle

\$2,500+

Margaret &
Dr Fred Affleck AO
Neil Archibald &
Alan R Dodge AM
Tony & Mary Beeley
Peter & Marjorie Bird
Professor Anne Burns
Philip &
Frances Chadwick
Anthea Cheney
Lesley & Peter Davies
Lorraine Ellard &
Ron Bade OAM
M & D Forrest
The Giorgetta Charity Fund
Robyn Glindemann
Maryllis &
Paul Green-Armytage
Peter Hansen-Thiim
Warwick Hemsley
Peter Ingram
Diane Johnson in
memory of Tim Johnson
Francis Landels
Dr Mi Kyung Lee OAM &
Prof Colin Binns AO
Sunny & Ann Lee
LeMessurier Charitable
Trust
Roderick MacDuff &
Renate Drauz
Oliver & Sophie Mark

Andreas W. Merk
Paul Nendick
Val & Barry Neubecker
Anne Nolan
John Paterson
Rosemary Peek
Deborah Piesse
Thomas & Diana Potter
Wendy Powles
Dr Lance Risbey
Anne & Robin Salter
Melanie & Paul Shannon
Elisabeth & David Smith
Michael Snell OAM &
Vicki Stewart
Peter & Jane Thompson
in memory of
Mrs Freda Stimson
Michelle Todd in memory
of Andrew
Mary Townsend
George Van Beek
Stan & Valerie Vicich
Leonard Walker
Joy Wearne
Fred & Caroline Witting
Andrew & Marie Yuncken
Unnamed (5)

Principal Circle

\$1,000+

Brendan & Sue Adler
Suzanne Maree Ardagh AM
Arron Arntzen
Moiria Bailey
Ruth Bailey
Lisa & Glenn Barrett
Ray & Jan Batey
Peter Bath
Noelle Beasley
Sarah & Colin Beckett AO
Ross & Alecia Benzie
Lea Bingemann
Davilia Bleckly
Margaret Bloch
E & P Boland
Cathy Bolt in memory of
Tony Bolt
K & C Bond
Claire Brittain OAM &
John McKay
Ian & Marilyn Burton
Adrienne & Phillip Buttrose
Joan Carney
David Castillo &
Marian Magee
Mr G & Mrs CE Chappelle
S Cherian
Dr Anne Chester
Jason & Su-Lyn Chong

Keryn & Frank Christiansen
Kenneth Clark
Jill Clarke
Clayton Utz Foundation
Peter & Sue Clifton
Lyn & Harvey Coates AO
Brenda Cohen
Dr David Cooke
Norah & Roger Cooper
Rev Des Cousins
Kaylene Cousins
Megan & Arthur Criddle
Michael & Wendy Davis
Monique De Vianna
Kevin Della Bosca
Rai & Erika Dolinschek
Caroline Allen &
Sandy Dunn
Bev East
Pamela Eldred
Kerry & Norbert Fandry
OAM
Dr Jenny & Terry Fay
Susan & Gavin Fielding AM
Archa Fox & Charlie Bond
Eléonore Fuchter &
Lothar Konle
George Gavranic
Andrea Gillett
Frank Glass & Linda Colville
Dr Anne Gray
Jannette Gray
Dr Barry Green
Pitsamai & Kevin Green
Shona Hall
Richard B Hammon
Pauline & Peter Handford
Mrs Hansen-Knarhoi in
memory of Harry
Rev Bill Hawley &
Dr Rev Georgina Hawley
John & Christine Hedges
Elizabeth & Eric Heenan KC
Barbie Henryon
Dallas Hickman &
Alex Hickman
Helen Hollingshead
Dr K & Mr J Hopkins OAM
Judith Hugo OAM
Judith & John Huppertz
Emy & Warren Jones
Noelle & Anthony Keller AM
Patricia M King
Leonie Kirke
Tessa La Mela on behalf of
Tim Threlfall & Katie Hill
Yvonne Lamble
Irving Lane

Ross & Fran Ledger
Dr Oon Teik Lee
Ruth & Malcolm Leske
Lommers Engineering
Pty Ltd
Ian & Judith Lunt
Graham & Muriel Mahony
Dr Tony Mander &
Ms Loretta Byrd
Gregg & Sue Marshman
Geoff Massey
Cynthia McCumiskey
Con Michael AO in
memory of Betty Michael
Mrs Carolyn Milton-Smith
in memory of Emeritus
Prof John Milton-Smith
Patricia & Kevin Morgan
Mr Geoff &
Mrs Valmae Morris
Jane & Jack Morrison
Dr & Mrs Peter Moss
Lynn Murray
Phuong N T Nguyen
G & I Nicholas
Marianne Nilsson
Jim & Wendy O'Neill
Dr Walter Ong &
Graeme Marshall
Peter & Chris Ormond
John Overton
Robyn Owens
Adam Parker
Athena Paton
Jane Patroni in memory
of Sue & John Dale
Tim Pavy & Cathy Cole
Ruth & Adrian Phelps
Charmian Phillips in
memory of Colin Craft
Megan & James Phillips in
memory of Sheena Prince
Alison Piacentini
Italo Pizzale
Dr Richard &
Mrs Sharon Prince
Dr Leon Prindiville
Eveline Read
James &
Nicola Ridsdill-Smith
Mark Ritter in memory of
Deborah Milton
Bryan & Jan Rodgers
Nigel & Dr Heather Rogers
Gerry & Maurice Rousset
OAM
Stephanie Rusyn in
memory of John Kobelke
Margaret & Roger Seares

Eric Skipworth in memory of
Virginia Skipworth
Dorothy Smith
Helen Smith OAM
Nick Handran Smith & Elizabeth Allan
Paul Smith & Denham Harry
Ross & Laurel Smith
Peggy & Tom Stacy
Alan & Jan Stewart
Brian Stewart
Joslyn Summerhayes in Memory of Eileen Hayes
Summerlin Audiology
Leon Tang
Janet & the late
Stephen Thackray
Ruth Thomas in memory of Ken & Hazel Rowley
Amanda & Desmond Thompson
Rosemary Tomkinson
James & Rosemary Trotter
Agatha van der Schaaf
Maggie Venerys
Geoff & Sandra Wackett
Jeremy Wade & Tara Mala
Alan Westle in memory of Jean
Moira Westmore
Dr Chris & Mrs Vimala Whitaker
Barbara Wilcox
Dai & Anne Williams
Janet Williams
Jean & Ian Williams AO
Jim & Gill Williams
Dr Simon & Alison Williams
Trish Williams
Judith Wilton & David Turner
Hilary & Peter Winterton AM
Peter Wreford

Mary Ann Wright
Zvi & Carmela Yom-Tov
Nancy York
Don & Leith Young
Unnamed (34)

Tutti Circle

\$500+

Catherine Bagster
Clare Bannister & Will Riseborough
Bernard & Jackie Barnwell
Michael & Nadia Berkeley-Hill
Dr Caroline Bird & Dr Jim Rhoads
John & Sue Bird in memory of Penny Bird
E & G Bourgault in memory of Betty Sagar
Diane Brennan OAM
Phil Burrows
Christine Burson
Ann Butcher & Dean R Kubank
Jennifer Butement in memory of Margaret Butement
Michelle Candy
R & R Cant
Fred & Angela Chaney
Lynette Clayton
Barry J Cobb
Ian Collins
John Collins
Annette Cottee
Pru Cowan
Carole & John Cox
Ron Crittall in memory of Penny Crittall
Brett Davies
Adrian De Graaf
Lee Delaney
Hanneke & Jop Delfos
Stephen Dennis & Daniel Parker
Simon Douglas
Julie Easton

The Hon.
Richard Philip Eaton
Mary Ellen in memory of Kerensa
Stuart Evans
Sue & David Forster
John & Margaret Freeman
Jennifer & Stephen Gardiner
Neville & Jane Gibbs
Gwenyth Greenwood
Rosemary Grigg & Peter Flanigan
Ann Hammer
Paul & Barbara Harris
Peter Harris
Alan Harvey & Dr Paulien de Boer
KR & VJ Harvey
Patricia Hashim
Diana Hastrich
David & Deborah Hayes
Siew-Mung Ho
Elizabeth Hollingdale
Karl Homberger & Jane Hutton
Jan & Walter Hunter
Lorna & Jonathan Hurst in memory of Barbara Hurst
John Jarvis
Cynthia Jee
Lynn & Michael Jensen
Michael & Josephine Jones
Dr Susan M Joubert
Dr Ursula Kees
Bob Kelliher
C & V Kennedy
B M Kent
Nelly Kley
Miriam & Lou Landau
Dr Warren Lilleyman
Mal Macey
Stuart Macklin & Peter Lyle
Robyn Main
David Marmont
Pam Mathews & Dr Mark Brogan
Gaye & John McMath
Terence Middleton
Bruce & Margaret Murdoch

Patricia Murphy
Marjan Oxley
Roger Paterson
Matthew Pearce & Kim Denham
J Pinnow
Jennifer Rankin
Rosie Reeman
Eril Reid
Trevor Ridgwell
Patricia Rigo
Trudy Robins
Geraldine Roxburgh
Chris & Serge Rtshiladze
Allison Selman
Steve & Jane Sherwood
Helen Shilkin-Reinhold
Andrew Shoemack
Jan Sillence
Hendrik Smit
Alison & Neville Sparrow
John & Elizabeth Spoor
Ian & Di Taylor
Lisa Telford
Gavin Toovey
Joan Travis
Clive & Beth Trott in memory of
Judith Sienkiewicz
Judith & Rod Tudball
Heather & Jim Tunmore
Diana & the late
Bill Warnock
Robyn & Loren White
Deborah Wiseman
Margaret Wood
Alison Woodman
Jacquie Wright
Andrew Yeates
Dr Susan Young
Unnamed (42)

Friends Circle

\$40+

926 Members

The Instrument Fund

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

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

Peter Ingram – Piccolo

Deborah Marsh – Conductor's Podium and Cor Anglais

Margaret & Rod Marston – Bass Clarinet

Peggy & Tom Stacy – Cor Anglais and Piccolo

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

Trusts and Foundations

We acknowledge the generous support of our Trusts and Foundations, whose philanthropic partnership enables significant impact within our community through their key support of these transformative initiatives.

CRESCENDO		CRESCENDO/HOSPITAL ORCHESTRA PROJECT	
			STAN PERRON CHARITABLE FOUNDATION
Lead Partner of Crescendo			
ASSOCIATE CONDUCTOR PROGRAM			
	JACE Foundation	WRIGHT BURT FOUNDATION	McCusker Charitable Foundation

Legacy

We honour those who have made a visionary commitment to safeguard our future, through a capital gift to the Endowment fund or by providing for WASO in their will through the Symphony Circle. Legacy gifts are preserved within the fund in perpetuity, ensuring a community filled with the beauty of symphonic music for future generations.

Major Gifts

Tom & Jean Arkley
Bendat Family Foundation
Gavin Bunning Family
Janet Holmes à Court AC
Rod & Margaret Marston
Minderoo Foundation
Rosalin Sadler

In memory of
Bob Tonkinson
In memory of Francis
Edward Yeomans
Sagitte Yom-Tov Fund

Estates

Lee Bickford
Rachel Mabel Chapman
S & J Dale
Sandra Gray
Malcolm Hood
Clive Knight
Paul Lee
Tony & Gillian Milne

Anna Nottage in memory
of Edgar Nottage
Colleen Rintoul
Claude & Noreen Riordan
Wendy Scanlon
Judy Sienkiewicz
Roslyn Warrick
Unnamed (10)

The Symphony Circle

Julian Agafonoff &
David Escott
Kevin 'Joe' Blake
Jon Bonny
Dr G Campbell-Evans
Deirdre Carlin
Phillip & Frances Chadwick
Fleur Challen
Dr Anne Chester
Anita & James Clayton
Lesley & Peter Davies
Dr Michael Flacks
John Foster
Judith Gederio

Robyn Glindemann
Gwenyth Greenwood
The Guy Family
Angus Holmes
J.A.M
Roger Jennings in memory
of Lilian Jennings
Emily & Warren Jones
Barbara Joseph
Colin & Jo King
Rachael Kirk & Tim White
Jaehan Lee
Wolfgang Lehmkuhl
Stewart Lloyd

Dr Mary Ellen MacDonald
Anne & William MacLeod
Deborah Marsh
Lesley & Murray McKay
Suzanne Nash
Paul Nendick
Paula Phillips
Wayne Robinson
Jan & Bryan Rodgers
Nigel & Dr Heather Rogers
Rosalin Sadler in memory
of Joyce Durbin Sadler
Peta Saunders
Jacinta Sirr-Williams

Ross & Laurel Smith
Susan Stitt
Ruth Stratton
Ruth E. & Neville Thorn
Gavin Toovey
George Van Beek
Agatha van der Schaaf
Sheila Wileman
Sagitte Yom-Tov Fund
Unnamed (53)

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.

2025 Corporate Partners



LEAD PARTNERS



GOVERNMENT PARTNERS



SERENADE THE CITY PARTNER



MAJOR PARTNERS

CLAYTON UTZ



SUPPORTING PARTNERS



BEVERAGE PARTNERS



West Australian Symphony Orchestra is assisted by the principal arts investment and advisory bodies of the Australian Government through Creative Australia and the Western Australian Government.

ENRICHING LIVES THROUGH MUSIC

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

MACA.NET.AU





Wesfarmers Arts

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



Shigeru Komatsu –
WASO Cello