



West Australian
Symphony Orchestra

PASSIONATE MELODIES



TCHAIKOVSKY'S SYMPHONY NO.4

MORNING SYMPHONY SERIES

Thursday 14 March 2024, 11.00am

DVOŘÁK'S CELLO CONCERTO

MACA CLASSICS SERIES

Friday 15 & Saturday 16

March 2024, 7.30pm

Perth Concert Hall

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 last week I was delighted to share the stage with Noongar composer/conductor Aaron Wyatt as we premiered 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.

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.

MORNING SYMPHONY SERIES

Tchaikovsky's Symphony No.4

Bedřich SMETANA *The Bartered Bride*: Overture (7 mins)

Pyotr Ilyich TCHAIKOVSKY Symphony No.4 (44 mins)

Andante sostenuto – Moderato con anima – Moderato assai, quasi Andante – Allegro vivo
Andantino in modo di canzona

Scherzo (Pizzicato ostinato) – Allegro

Finale (Allegro con fuoco)

Asher Fisch conductor

Asher Fisch appears courtesy of Wesfarmers Arts.

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker Yvonne Frindle (see page 21 for her biography). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.

View your Digital Concert Program

Access exclusive digital content, learn more about the artists and music, and get our concert program at your fingertips. Simply open your smartphone's camera app and hover the camera over the QR code. Click the link to proceed to our 2024 programs page and scroll to *Tchaikovsky's Symphony No.4 - Morning*.



BONUS Digital Content:

- Meet the musician
- Fun facts about the music

Dvořák's Cello Concerto

Bedřich SMETANA

The Bartered Bride: Overture (7 mins)

Antonín DVOŘÁK

Cello Concerto (40 mins)

Allegro

Adagio ma non troppo

Allegro moderato

Interval (25 mins)

Pyotr Ilyich TCHAIKOVSKY

Symphony No.4 (44 mins)

Andante sostenuto – Moderato con anima –

Moderato assai, quasi Andante – Allegro vivo

Andantino in modo di canzona

Scherzo (Pizzicato ostinato) – Allegro

Finale (Allegro con fuoco)

Asher Fisch conductor

Alban Gerhardt cello

Asher Fisch appears courtesy of Wesfarmers Arts.

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Yvonne Frindle (see page 21 for her 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 27 April at 1pm local time on ABC Classic. Date and time subject to change. For further details visit abc.net.au/classic

View your Digital Concert Program

Access exclusive digital content, learn more about the artists and music, and get our concert program at your fingertips. Simply open your smartphone's camera app and hover the camera over the QR code. Click the link to proceed to our 2024 programs page and scroll to *Dvořák's Cello Concerto*.



BONUS Digital Content:

- Meet the musician
- Alban Gerhardt Interview
- Fun facts about the music



West Australian Symphony Orchestra

Engage | Excite | Experience | Educate

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

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

From concert halls to classrooms, hospitals to aged care, we bring joy, inspire learning, and nurture participation in our community, because everybody deserves the opportunity to experience live music. Every year, through community and leading industry partnerships, we engage a new generation of young and emerging artists to help secure a bright future for music in Australia.

We celebrate our rich classical music heritage with great artists from all over the world and commission and perform new repertoire to renew and expand it.

The Orchestra collaborates widely with major arts companies and independent artists, performing opera to ballet, movies to musicals, jazz to rock. We champion the diversity of music in all its forms, with a team of talented and passionate people who create unforgettable experiences for all West Australians to enjoy.

Asher Fisch is Principal Conductor and Artistic Adviser of our Orchestra and we are proud to call Perth Concert Hall home.

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WASO On Stage

VIOLIN

Laurence Jackson

Concertmaster

Riley Skevington

Assoc Concertmaster

Semra Lee

Assistant Concertmaster

• MACA

Alexandra Isted

Principal 1st Violin

Zak Rowntree*

Principal 2nd Violin

Kylie Liang

Assoc Principal 2nd Violin

• The Baker Family

Kate Sullivan

Assistant Principal 2nd Violin

Sarah Blackman

Stephanie Dean

Amy Furfaro^

Rebecca Glorie

• Rosalind &

Lyndsay Potts

Beth Hebert

Emma Hunt

Ulrich &

Gloria Kunzmann

William Huxtable

Alexandra Isted

Sunmi Jung

Christina Katsimbardis

Andrea Mendham

• Dale & Michael Kitney

Akiko Miyazawa

• MIMI

Lucas O'Brien

Melanie Pearn

Jolanta Schenk^

Louise Sandercock

• Unnamed donor

Jane Serrangeli

• Philip &

Frances Chadwick and

Jim & Freda Irenic

Cerys Tooby

Teresa Vinci

Susannah Williams^

Samantha

Wickramasinghe

• The Baker Family

VIOLA

Daniel Schmitt

Alex Brogan

Kierstan Arkleysmith

Nik Babic

Benjamin Caddy

• Future Logic

Alison Hall

Rachael Kirk

Mirjana Kojic^

Helen Tuckey

James Munro

CELLO

Rod McGrath

Isaac Davis*

Jeremy Gardside^

Andrew Leask^

Oliver McAslan

• M & D Forrest and

Michelle Todd

Melinda Forsythe^

Nicholas Metcalfe

• The Gregg family

Anna Sarcich^

Fotis Skordas

• Unnamed donor

Tim South

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

PICCOLO

Sonia Croucher^

OBOE

Sarah Young

Liz Chee

Associate Principal

• Ruth E. Thorn and

Michael & Helen Tuite

COR ANGLAIS

Jonathan Ryan

• Joshua & Pamela Pitt

CLARINET

Allan Meyer

• Leanne & Sam Walsh AO

Som Howie

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner

• Meg O'Neill,

Chase Hayes &

Vicky Hayes

Adam Mikulicz

• Meg O'Neill,

Chase Hayes &

Vicky Hayes

CONTRABASSOON

Chloe Turner

• Stelios Jewellers

HORN

★ Rod & Margaret Marston

David Evans

Eve McEwen

Robert Gladstones

Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

TRUMPET

Jenna Smith

Acting Principal

• John & Nita Walshe

Daniel Henderson^

Koominka

TROMBONE

Joshua Davis

• Dr Glenda Campbell-

Evans & Dr Ken Evans AM

Liam O'Malley

• Dale & Greg Higham

Colin Burrows^

TUBA

Jason Catchpole^

TIMPANI

François Combémoré

Assoc Principal

Percussion & Timpani

PERCUSSION

Brian Maloney

Amanda Dean^

Robyn Gray^

KEY

Principal
Associate Principal
Assistant Principal
Contract Musician*
Guest Musicians^

★ Section supported through the Duet program by

• Chair supported through the Duet program by

* Instruments used by these musicians are on loan from Janet Holmes à Court AC.

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 Düsseldorfer Symphoniker, Queensland Symphony, Sydney Symphony, and Indianapolis Symphony Orchestra.

Asher's award-winning recordings include Bruckner's Symphony No.8, Wagner's *Tristan und Isolde* and tenor Stuart Skelton's first solo album "Shining Knight" - all recorded with WASO - and Ravel's *L'heure espagnole* with the Munich Radio Orchestra. In 2016, the complete Brahms symphonies with Asher Fisch and WASO were released on ABC Classic to great acclaim. His recording of Wagner's Ring Cycle with the Seattle Opera was released in 2014. His first Ring Cycle recording, with the State Opera of South Australia, won ten Helpmann Awards, including best opera and best music direction. Asher Fisch is an accomplished pianist and has released a solo recording of Wagner piano transcriptions for the Melba label.

Asher Fisch appears courtesy of Wesfarmers Arts.

About the Artists

Alban Gerhardt

Cello

Having launched his career with Berliner Philharmoniker and Semyon Bychkov in 1991, Alban Gerhardt has since gained recognition as one of the world's most versatile cellists, highly regarded for his technical mastery, profound musicality, and insatiable artistic curiosity.

Notable orchestral collaborators include Royal Concertgebouw Orchestra, all the British and German radio orchestras, Berliner Philharmoniker, Tonhalle-Orchester Zürich, Orchestre National de France, Orquesta Nacional de España as well as The Cleveland Orchestra, and Philadelphia, Boston and Chicago symphony orchestras.

Alongside an extensive repertoire comprising all the core concertos, Gerhardt is also the go-to soloist for contemporary composers. Highlights in the 2023/24 season include Deutsches Symphonie-Orchester Berlin with Marin Alsop, Gürzenich-Orchester Köln with Susanna Mälkki, Royal Concertgebouw Orchestra with Andrew Manze, and Sydney Symphony Orchestra with Simone Young.

A prolific recording artist, Gerhardt has received several awards for his recordings including Reger: Cello Sonatas with Markus Becker under Hyperion, Unsuk Chin's Cello Concerto with Myung-Whun Chung and Seoul Philharmonic Orchestra under Deutsche Grammophon, and the Shostakovich: Cello Concertos with WDR Sinfonieorchester Köln and Jukka-Pekka Saraste under Hyperion.



Gerhardt is passionate about sharing his discoveries with audiences far beyond the traditional concert hall, undertaking outreach projects with young people across Europe and the US.

Alban Gerhardt plays a Matteo Goffriller cello dating from 1710.

About the Music

Bedřich Smetana

(1824-1884)

The Bartered Bride: Overture

In this breathless overture, Smetana encapsulates the vitality and bustle, as well as the rustic charm, of a Czech village in festive mood. This was the first time Czech village life had been portrayed believably in opera. Although premiered inauspiciously in the shadow of a looming (though in the event, short) war with Bismarck's Prussia, *The Bartered Bride* survived the fiasco of its truncated opening season in the oppressive midsummer heat of 1866 to win the undying affection of Czech people (and, subsequently, audiences throughout the world).

Smetana's comedy is peopled with characters his audiences would recognise and empathise with, individuals experiencing the deep human emotions of hope and fear, venality and cunning, confusion and despair and, above all, unquenchable young love. In the 'all's fair' context of love and war, not even a dubious device by which the happy outcome turns on a piece of shameless deception can arouse disquiet. Thus not only the bride is won, but a questionable cash bonus as well. (The opera is literally 'The *Sold* Bride', not 'bartered'.)



The overture essentially sets the scene of festivity on the village green. The three main **motifs** (bustling, suspenseful string figures in the opening, a polka-like subject which foreshadows the brilliant national dances to come, and a winsome, contrasting oboe melody) will all be heard again at the climax of the second act as the bridal-sale contract is signed before the outraged village-folk as indignant witnesses.

Adapted from an annotation by Anthony Cane
© 2005

FIRST PERFORMANCE:

30 May 1866, Prague.
Composer conducting.

MOST RECENT WASO PERFORMANCE:

24-25 July 2009. Jakub Hrůša, conductor.

INSTRUMENTATION:

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

Glossary

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

About the Music

Antonín Dvořák

(1841-1904)

Cello Concerto in B minor, Op.104

Allegro

Adagio ma non troppo

Allegro moderato

Brahms was impressed. 'If only I'd known,' he said, 'that one could write a cello concerto like that, I'd have written one long ago!' And he wasn't just being polite. Brahms had recognised Dvořák's talents early on, ensuring that the young composer received the Austrian State Stipendium for five years, and persuading his own publisher, Simrock of Berlin, to publish Dvořák's music.

But Brahms' admiration aside, the composition of what Dvořák scholar John Clapham has called simply 'the greatest of all cello concertos' was no easy matter. In fact, it was his second attempt at the medium – the first, in A major, was composed in 1865 (and rediscovered in 1929), but appears only to have been written out in a cello and piano score. That Dvořák left the work unorchestrated suggests that he was dissatisfied with this first effort. Despite the urgings of his friend, the cellist Hanuš Wihan, Dvořák thought no more about writing such a piece until many years later.

In 1894 Dvořák was living in New York, having accepted the invitation of Jeannette Meyer Thurber to head the National Conservatory of Music that she had founded there in 1885. In March 1894, Dvořák attended a performance by Victor Herbert of his Second Cello Concerto. The Irish-born American composer and cellist is now best



remembered for shows like *Naughty Marietta* and *Babes in Toyland*, but his concerto, modelled on Saint-Saëns' First, made a huge impact on Dvořák, who re-examined the idea of such a work for Wihan. The concerto was sketched between 8 November 1894 and New Year's Day, and Dvořák completed the full score early in February.

Much to Dvořák's annoyance, the first performance of the concerto was not given by its dedicatee, Wihan. The London Philharmonic Society, who premiered it at the Queen's Hall in March 1896, mistakenly believed Wihan to be unavailable, and engaged Leo Stern. Despite Dvořák's embarrassment, Stern must have delivered the goods, as Dvořák engaged him for the subsequent New York, Prague and Vienna premieres of the work. Wihan did, however, perform the work often, and insisted on making some 'improvements' to Dvořák's score so that the cello part would be more virtuosic. Wihan also insisted on interpolating a **cadenza** in the third movement, which the composer vehemently opposed. Simrock was on the point of publishing the work with Wihan's amendments, and only a stiff letter from Dvořák persuaded the publisher to leave out the cadenza.

Despite being an 'American' work, the concerto is much more a reflection of Dvořák's nostalgia for his native Bohemia, and perhaps for the composer's father who died in 1894. The work is full of some of Dvořák's most inspired moments, such as the heroic first theme in the first movement, and the complementary melody for horn which adds immeasurably to its Romantic ambience.

The Bohemian connection became even stronger and more personal when Dvořák, working on the piece in December 1894, heard that his sister-in-law Josefina (with whom he had been in love during their youth) was seriously, perhaps mortally ill. Dvořák was sketching the slow movement at the time. The outer sections of this movement are calm and serene, but Dvořák expresses his distress in an impassioned gesture that ushers in an emotionally unstable central section in G minor, based on his song *Kéž duch můj sám* (Leave me alone) which was one of Josefina's favourites.

Josefina died in the spring of 1895, and Dvořák, by this time back in Bohemia, made significant alterations to the concluding **coda** of the third movement, adding some 60 bars of music. The movement begins almost ominously with contrasting lyrical writing for the soloist. Dvořák's additions to the movement, and his determination not

to diffuse its emotional power with a cadenza, allowed him, as scholar Robert Battey notes, to revisit 'not only the first movement's main theme, but also a hidden reference to Josefina's song in the slow movement. Thus, the concerto becomes something of a shrine, or memorial.'

Gordon Kerry

Symphony Australia © 2004

FIRST PERFORMANCE:

19 March 1896, London. Composer conducting, Leo Stern as soloist.

FIRST WASO PERFORMANCE:

10-11 July 1964. John Farnsworth Hall, conductor; Edmund Kurtz, soloist.

MOST RECENT WASO PERFORMANCE:

13-14 July 2018. Joshua Weilerstein, conductor; Pablo Ferrández, soloist.

INSTRUMENTATION:

two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani, triangle, 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.

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

About the Music

Pyotr Ilyich Tchaikovsky

(1840-1893)

Symphony No.4 in F minor, Op.36

*Andante sostenuto – Moderato con anima
– Moderato assai, quasi Andante – Allegro
vivo*

*Andantino in modo di canzona
Scherzo (Pizzicato ostinato) – Allegro
Finale (Allegro con fuoco)*

'The Introduction is the *kernel* of the whole symphony, without question its main idea. This is Fate, the force of destiny...' This could be a description of the beginning of Beethoven's Fifth. But the words are Tchaikovsky's and they describe the strident horn fanfares of his Fourth Symphony.

Tchaikovsky's patron, Nadezhda von Meck, heard in the symphony a profound emotional drama. After the premiere in 1878 she asked him whether the symphony had a definite program, a literary underpinning. Tchaikovsky had told others that the symphony's drama couldn't be formulated in words, but for von Meck, who paid his bills, he went to the trouble of finding those words.

*...in truth, it is a hard question to answer...
In our symphony there is a program (that is, the possibility of explaining in words what it seeks to express)...Of course, I can do this here only in general terms.
The Introduction is the kernel of the whole symphony, without question its main idea. This is Fate, the force of destiny, which ever prevents our pursuit of happiness from reaching its goal...It is invincible, inescapable. One can only resign oneself and lament fruitlessly. This disconsolate and despairing feeling grows ever stronger and more intense. Would it not be better*



to turn away from reality and immerse oneself in dreams?

Tchaikovsky continues, identifying musical ideas representing tender dreams and fervent hope, then a climax suggesting the possibility of happiness, before the Fate theme awakens us from the dreams...

And thus, all life is the ceaseless alternation of bitter reality with evanescent visions and dreams of happiness...There is no refuge. We are buffeted about by this sea until it seizes us and pulls us down to the bottom. There you have roughly the program of the first movement.

All this matches the emotional character of the first movement – the music's 'profound, terrifying despair' – and if we allow for Tchaikovsky's personal turmoil at the time (he'd emerged from an ill-advised marriage) then it could be given an autobiographical interpretation. More striking, though, is Tchaikovsky's handling of his two principal ideas: Fate and 'self'. Fate is the fanfare (actually a polonaise, writes Richard Taruskin); 'self' is the first real melody – a glorious waltz.

These two ideas collide in the music. Copying a dramatic strategy from Mozart's *Don Giovanni*, Tchaikovsky superimposes his dances, matching three bars of waltz time to one bar of the slower, aristocratic polonaise (also in three). Then, in the coda, we hear the 'complete subjection of self to Fate' and the waltz returns one last time, stretched to match the pulse of the polonaise – hardly a waltz at all.

The effect of this collision is one of music – and a composer – torn between extremes. Tchaikovsky's instinct was for lyrical outpourings (his waltz), but he understood that to be a symphonist in 1878 meant observing the symphonic conventions established by Beethoven. The Fate fanfare gave him a motto he could manipulate.

Tchaikovsky's student, Sergei Taneyev, observed that the 'disproportionately long' first movement gave 'the appearance of a symphonic poem to which three movements have been appended fortuitously to make up a symphony'. Perhaps Tchaikovsky agreed: after the wealth of detail for the first movement, his descriptive program peters out.

The second movement is summed up as an expression of 'the melancholy feeling that arises in the evening as you sit alone, worn out from your labours'. The *Scherzo* appears to contain no definite feelings at all: 'One's mind is a blank, and the imagination has free rein.' But the *Scherzo* is one of the most effective parts of the symphony – the relentless plucking of pizzicato strings combining with brilliant writing for woodwinds and brass, in particular the scampering piccolo.

In the *Finale*, Tchaikovsky chooses a Russian folk song, 'The Birch Tree', as the

theme for a set of variations. He gives the apparently cheerful scenario of holiday festivities a depressing cast: 'If you can find no impulse for joy within yourself, look at others...Never say that all the world is sad. You have only yourself to blame...Why not rejoice through the joys of others?' It's as if we are to hear the finale as festivity – but second hand. If this isn't resignation to Fate, nothing is.

Yvonne Frindle © 2009/2013

FIRST PERFORMANCE:

22 February 1878, Moscow,
Nikolai Rubinstein conducting.

FIRST WASO PERFORMANCE:

4 May 1940. Georg Schnéevoigt,
conductor.

MOST RECENT WASO PERFORMANCE:

20-21 November 2020. Guy Noble,
conductor.

INSTRUMENTATION:

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

Get the Best out of Your Concert Experience



Clap with enthusiasm

Whether you are welcoming your favourite artist to the stage, or showing appreciation at the end of a piece, we love thunderous applause. Not sure when to clap? Here's a tip; if the conductor's arm is raised, hold it. If it's relaxed, go for it!



Share with your friends

Snap a selfie from your seat, capture the artist bows and share the experience with friends. Don't forget to tag us! #wasymphonyorchestra



Respect those around you

Ensure your mobile phone is on silent and does not disrupt the experience of those around you. If you need to cough or sneeze, please do this into your elbow. Cough lozenges are available from the Information Desk located on Level 1. Masks are welcome but not required.



Accessible services available

For information about our services such as assisted listening and accessible toilets please search "Perth Concert Hall Access" online or ask one of our friendly ushers.



Latecomers admitted at a suitable time

If you arrive late or leave your seat during a performance, your auditorium entry will need to wait until a suitable break.



Drinks and nibbles

The Wardle Kitchen is open for casual dining, serving delicious hot meals before each performance, while our Grab and Go stations offer quick bites such as sushi and sandwiches. Bars are located on the first two levels, and cold drinks are welcome in the auditorium.



First Aid available

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



Box Office is open

Get tickets to your next WASO experience at the Perth Concert Hall Box Office located on the ground floor (Level 1).

Our Box Office is open 90 minutes before each performance, and during interval. Alternatively, you can email us anytime at boxoffice@waso.com.au, or visit us Mon-Fri 9am-5pm.

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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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.

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Janet Holmes à Court AC

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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.



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.

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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.

About the Speaker

Yvonne Frindle

Pre-concert Speaker

Yvonne Frindle was Artistic Administrator of WASO from 1999 to 2001, and returns annually to give pre-concert talks. She holds qualifications in flute performance, musicology, education, communication and graphic design, and in 1995 was awarded the ABC/Youth Music Australia Music Presentation Fellowship. Since then she has worked in editorial and concert programming roles serving all six of the Australian symphony orchestras, including 13 years editing program books for the Sydney Symphony Orchestra, and as Artistic Administrator of Apollo's

Fire (Cleveland Baroque Orchestra). As a specialist writer, editor and designer, she now creates publications for performing arts clients throughout Australia and in the US.

Her writing has been published by all the major Australian concert presenters, visiting orchestras and ballet companies, as well as local and international record labels, ensembles overseas and *Limelight*. She has been presenting pre-concert talks since 1997 – for Apollo's Fire and the Cleveland Orchestra as well as in Australia – and has created audio features and podcasts for the ACO, SSO and ABC Classic.

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A CLASSICAL SPECTACULAR

Fri 7 June, 7.30pm & Sat 8 June, 2pm & 7.30pm
Perth Concert Hall

PROGRAM TO INCLUDE: *1812 Overture*, *Fantasy on British Sea Songs*, *Pomp and Circumstance* and many more classical favourites.

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Julia Brooke – WASO Horn