Tristan und Isolde

90TH ANNIVERSARY GALA
Thu 16 Aug 6pm & Sun 19 Aug 2pm
Perth Concert Hall
Wesfarmers Arts

WEST AUSTRALIAN SYMPHONY ORCHESTRA & WESFARMERS ARTS / MAKING THE IMPOSSIBLE POSSIBLE

Frankie Lo Surdo, French Horn
Welcome

In the summer of 1993, 25 years ago, I was invited to follow a performance of Wagner’s Tristan und Isolde at the Bayreuth Festival. I say follow and not watch because my designated seat for the performance was – in the covered orchestra pit. The Bayreuth Festival Theatre orchestra pit is exclusively designed and leaves the orchestra and conductor unseen by the audience in the hall. It was somewhat of a disappointment to me to miss the events in the production on stage and hardly hear the great singers performing that evening – Waltraud Meier was singing her first Isolde and Siegfried Jerusalem was the ruling Tristan of the day. Nonetheless, I was intrigued and took my seat at the end of the cello section. The musicians were all wearing summer vacation clothes and the conductor, Daniel Barenboim, was conducting in flip flops.

What ensued from the first note of the celebrated ‘Prelude’ and over the entire evening kept me transfixed, I dare say intoxicated. I was watching these fantastic players give their hearts out for every note they played. I did not care that I could not hear the singers, the warmth and intensity of the orchestral sound created such a drama that, even though I knew the Opera quite well, I felt that I was actually hearing it for the first time. It is inevitable that when watching a staged performance of a great opera we concentrate most of our attention on the production and the protagonists. We hear the orchestra, we know that it has a big role to play in the totality of the experience, but we do not carefully listen to the little nuances which create the intricate orchestral texture, supporting the drama on stage at every step of the way.

Certainly, an opera belongs on stage with sets and lights, scene changes and engaging actors. A concert performance of an opera is however a unique opportunity to listen to a masterpiece like Tristan und Isolde in a completely new way and discover the marvellous role which the orchestra has to play. In a rehearsal period for a new production, my favourite moment, and undoubtedly the favourite moment of most singers, is what we call the “Sitzprobe”, the first rehearsal where the singers meet the orchestra. Without having to concentrate on the production details we can all give our full attention to the music, and it gives us pure joy. Especially in an opera as demanding and rewarding as Tristan we can ensure that our interpretation and vocal performances are fine-tuned, and you, our audience, will be served the best that we can musically offer.

We hope that you will find this experience as enthralling as we do. Tristan und Isolde is one of the finest and most important works ever composed. It has changed the course of music history and has not left anybody who heard it indifferent. I wish you a memorable evening.

Asher Fisch
Principal Conductor and Artistic Adviser

Asher Fisch appears courtesy of Wesfarmers Arts.
Welcome

From the Governor

In June I had the privilege of celebrating the West Australian Symphony Orchestra’s 90th Anniversary with staff and supporters. It filled me with tremendous pride to hear about the achievements and growth of the Orchestra since its inception.

In 1928, when 32 musicians gathered to give Perth’s premiere performance of Dvořák’s Symphony No. 9 ‘From The New World’, could anyone have predicted the impact WASO would have on WA’s culture, heritage and connectedness in this most isolated of cities?

Now, in addition to an annual program of extraordinary concerts for all ages and music tastes, WASO also delivers the broadest and most comprehensive orchestral community engagement and education programs in Australia. Our state is immeasurably richer for having WASO at its cultural heart. WASO plays a critical role in demonstrating our State and nation’s excellence globally.

For the performance of Tristan und Isolde, Our Orchestra is in its finest form yet. Led by Principal Conductor Asher Fisch, our musicians will be joined onstage by both world-class international soloists and West Australian volunteer musicians in the WASO Chorus – itself celebrating its 30th anniversary this year.

This performance is a testament to the dual pillars of artistic excellence and strong connection to the local community that makes WASO an indisputable jewel in Western Australia’s crown.

Bravo, WASO!

The Honourable Kim Beazley, AC
Governor of Western Australia
From the Minister

It is my great pleasure to welcome you to the West Australian Symphony Orchestra's opera in concert performances of Richard Wagner’s *Tristan und Isolde*. On this occasion I’d like to acknowledge the significant contribution the Orchestra has made to Western Australia’s cultural vibrancy for 90 years, and will continue to make long into its future.

These performances of *Tristan und Isolde* are a fitting celebration of WASO’s 90th anniversary – a bold artistic undertaking of world-class calibre, on a mammoth scale. Bringing this revolutionary opera to life on stage in our Perth Concert Hall is a major enterprise, and a standout in Australia’s cultural calendar that will be long remembered. WASO’s dynamic performances under Principal Conductor Asher Fisch have cemented its position as one of Australia’s finest orchestras, as well as our state’s largest and busiest performing arts organisation.

WASO champions excellence, innovation, collaboration and vitality – values that are evident on stage tonight, and values that reflect the state the Orchestra belongs to. I believe that West Australians’ collective pride in, and connection to our outstanding Orchestra is truly unique, and I thank you for your continued support of WASO. May their music play on for another 90 years and beyond to inspire and enrich our lives.

David Templeman  
Minister for Culture and the Arts
From the Chairman

Since I became Chair of the West Australian Symphony Orchestra in March, there have been many opportunities to celebrate the work of this great Orchestra in its 90th anniversary year. Momentum has been building throughout the year and culminates this week with the centrepiece of WASO’s anniversary celebrations, the Orchestra’s opera in concert performances of Wagner’s Tristan und Isolde. The sense of anticipation for these performances among WASO’s musicians, staff and audiences alike has been palpable, and I am delighted to share this milestone occasion with an audience that has come together in the Perth Concert Hall from all around our country.

Large-scale artistic projects have been a hallmark of Asher Fisch’s tenure as WASO’s Principal Conductor and Artistic Adviser: from the Beethoven and Brahms Festivals in 2014 and 2015 respectively; to the Orchestra’s first international tour in a decade in 2016; to Wagner and Beyond, WASO’s two-year journey through Wagner’s works. Ambitious projects such as these not only inspire everyone, but also provide artistic challenges for the world-class musicians in our Orchestra, while opening WASO to greater international recognition.

In 2017 the Helpmann Award-nominated concert/lecture series Inspiring Wagner and Wagner’s World explored the revolutionary effect Richard Wagner’s music had on everything that followed it. As someone who has greater familiarity with the AFL field than the history of music, I was fascinated by the way Maestro Fisch and the Orchestra brought us all into Wagner’s musical world, and gave us the context to appreciate more deeply the game-changing work of art we will experience as WASO’s Wagner journey continues with Tristan und Isolde.

Throughout its 90 years, WASO has benefitted from the extraordinary long-term support of the people of Western Australia, and for that we are truly thankful. We do not take this support for granted, and our mission that informs everything we do as an organisation is to touch souls and enrich lives through music. Tonight you will experience our mission through the extraordinary artistry of the Orchestra, collaborating with an exceptional cast of guest artists to bring you a truly epic performance.

After years of planning and preparation, it is enormously gratifying to see WASO’s Wagner vision realised. Thank you for sharing this moment with your Orchestra.

Richard Goyder AO
WASO Chairman
90TH ANNIVERSARY GALA

Tristan und Isolde

Act I (85 mins)

Interval (40 mins)

Act II (80 mins)

Interval (30 mins)

Act III (80 mins)

Asher Fisch Conductor
Stuart Skelton Tristan
Gun-Brit Barkmin Isolde
Ekaterina Gubanova Brangäne
Boaz Daniel Kurwenal
Ain Anger King Marke
Angus Wood Melot
Paul O’Neill Young Sailor/Shepherd
Andrew Foote Steersman
WASO Chorus
St George’s Cathedral Consort

Asher Fisch appears courtesy of Wesfarmers Arts

Ido Arad Assistant Conductor
Karen Farmer Stage Manager
Josh Marsland Assistant Stage Manager
David Wickham Repetiteur
Allison Fyfe Surtitle Operator
Surtitles Antony Ernst © Symphony Services International 2015

Wesfarmers Arts Pre-concert Talks
Find out more about the music in the concert with speaker Sally Kester. The Pre-concert Talks will take place at 5pm, Thursday and 1pm, Sunday in the Terrace Level Foyer.
The West Australian Symphony Orchestra (WASO) is Western Australia’s largest and busiest performing arts organisation. With a reputation for excellence, engagement and innovation, WASO’s resident company of full-time, professional musicians plays a central role in creating a culturally vibrant Western Australia. WASO is a not for profit company, funded through government, ticket revenue and the generous support of the community through corporate and philanthropic partnerships.

WASO’s mission is to touch souls and enrich lives through music. Each year the Orchestra entertains and inspires the people of Western Australia through its concert performances, regional tours, innovative education and community programs, and its artistic partnerships with West Australian Opera and West Australian Ballet.

The Orchestra is led by Principal Conductor and Artistic Adviser Asher Fisch. The Israeli-born conductor is widely acclaimed for his command of the Romantic German repertoire and is a frequent guest at the world’s great opera houses.

Each year the Orchestra performs over 175 concerts with some of the world’s most talented conductors and soloists to an audience in excess of 200,000. An integral part of the Orchestra is the WASO Chorus, a highly skilled ensemble of auditioned singers who volunteer their time and talent.
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*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 Fisch took up the position of Principal Conductor and Artistic Adviser of the West Australian Symphony Orchestra in 2014, and in 2017 extended his contract until the end of 2023. 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).

Highlights of the 2017-18 season include guest engagements with the Milwaukee Symphony, Seoul Philharmonic, Würth Philharmonic, a jubilee concert celebrating the 200th anniversary of the Chorus of the Semperoper Dresden, and a tour to Japan with the Bayerische Staatsoper conducting Mozart’s *The Magic Flute*. Guest opera engagements include *The Flying Dutchman* at both Semperoper Dresden and at Bayerische Staatsoper, where he also conducts *La traviata* and *Un ballo in maschera* this season. In addition, Asher Fisch and WASO celebrate the orchestra’s 90th anniversary, and will present a concert version of *Tristan und Isolde* with Stuart Skelton and Gun-Brit Barkmin in the title roles. Fisch recently made debuts with the Sydney Symphony and the New Japan Philharmonic.

Born in Israel, Fisch 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, Teatro alla Scala, Royal Opera House at Covent Garden, and Semperoper Dresden. Fisch is also a regular guest conductor at leading American symphony orchestras including those of Boston, Chicago, Cleveland, New York, and Philadelphia. In Europe he has appeared with the Berlin Philharmonic, Munich Philharmonic, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, and the Orchestre National de France, among others.

Asher Fisch recorded the complete Brahms symphonies with WASO, released in 2016 on ABC Classics to great acclaim. His recording of Wagner’s *Ring Cycle* with the Seattle Opera was released on the Avie label 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. Fisch is also an accomplished pianist and has recorded a solo disc of Wagner piano transcriptions for the Melba label.

Asher Fisch appears courtesy of Wesfarmers Arts
Stuart Skelton
Tristan

Grammy Nominee and winner of the 2014 International Opera Awards for Best Male Singer as well as two Helpmann Awards, Stuart Skelton's repertoire encompasses roles from Wagner's Lohengrin, Parsifal, Rienzi, Siegmund and Erik to Strauss's Kaiser and Bacchus, Janáček's Laca, Saint-Saëns' Samson, and Beethoven's Florestan.

He appears regularly on the leading concert and operatic stages of the world, including Berlin, London, Los Angeles, Munich, New York, Paris, Tokyo, Vienna and Sydney, with orchestras including the Berlin Philharmonic, Boston Symphony, Los Angeles Philharmonic, London Symphony, Vienna Philharmonic, the Symphony Orchestras of Sydney, Adelaide, Melbourne, Tasmania and West Australia, and at the BBC Proms and Edinburgh Festival.

He has sung with such acclaimed conductors as Vladimir Ashkenazy, Daniel Barenboim, Jiří Bělohlávek, James Conlon, Sir Andrew Davis, Christoph von Dohnányi, Mariss Jansons, Philippe Jordan, James Levine, Fabio Luisi, Lorin Maazel, Sir Charles Mackerras, Sir Simon Rattle, David Robertson, Donald Runnicles, Michael Tilson-Thomas, Simone Young and Asher Fisch.

Recent performances have included Fidelio (BBC Proms and La Scala, Milan), Peter Grimes (Edinburgh Festival), Parsifal with the Berlin Philharmonic, Tristan for the Metropolitan Opera, English National Opera and at the Baden-Baden Festival, Lohengrin for Opéra National de Paris, Laca (Jenuťa) for Bavarian State Opera, The Song of the Earth (Metropolitan Opera Orchestra, London Symphony and Bavarian Radio Symphony Orchestra), The Dream of Gerontius (BBC Symphony and Melbourne Symphony Orchestra), and further performances in 2018 include Siegmund (Die Walküre) at the Royal Opera House Covent Garden and the title role in Otello (Metropolitan Opera and in Bergen).

stuartskelton.com

Shining Knight
Stuart Skelton tenor
West Australian Symphony Orchestra | Asher Fisch conductor

One of the world's leading Wagnerians Stuart Skelton releases his debut solo recording. Accompanied here by the West Australian Symphony Orchestra and conducted by his friend and frequent collaborator Asher Fisch, Shining Knight showcases one of the world's greatest voices at the very peak of its powers.

Available now through the ABC Shop online www.shop.abc.net.au
Gun-Brit Barkmin

Isolde

German-born Gun-Brit Barkmin is considered one of today’s most exciting singing actresses and finds herself in international demand for some of opera’s most complex characters including Salome, Marie (Wozzeck), Katerina Izmailova (Lady Macbeth of Mzensk) and Emilia Marty (The Makropulos Affair).

In the 2017/18 season, Barkmin debuted at Staatsoper Hamburg as Marie, conducted by Kent Nagano, returned to Wiener Staatsoper as Salome under Yannick Nézet-Séguin and reunited with Charles Dutoit for performances as Salome with the Shanghai Symphony Orchestra.

At the outset of her career, Barkmin was a member of Komische Oper Berlin where her many roles included Ghita in Zemlinsky’s Der Zwerg, Jenufa in Willy Decker’s pivotal production, and the Governess in Britten’s The Turn of the Screw. She has since gone on to cultivate strong relationships with several major European theatres including Wiener Staatsoper where, after her debut as Ellen Orford (Peter Grimes), she has received regular return invitations.

Salome has proved a pivotal role in Barkmin’s recent seasons with productions at Wiener Staatsoper, Opernhaus Zürich, Prague Opera and Oper Stuttgart.

Demonstrating her impressive versatility and musicality, Gun-Brit Barkmin has also created the role of Elena in the world premiere of Sotelo’s El Público at Teatro Real Madrid under Pablo Heras-Casado, and appeared as both Guinevere in Birtwistle’s Gawain and Regan in Reimann’s Lear.

A consummate concert performer, Gun-Brit has performed Janáček’s Glagolitic Mass with the Philharmonia Orchestra under Jakub Hruša, Strauss’ Vier letzte Lieder with the Dresdner Philharmonie as well as Wagner’s Wesendonck Lieder and Liebestod from Tristan und Isolde with the Nordwestdeutsche Philharmonie conducted by Andris Nelsons.
Ekaterina Gubanova
Brangäne

Ekaterina Gubanova has sung in prestigious opera houses including the Metropolitan Opera (New York), La Scala, Bavarian State Opera, Chicago Lyric Opera and Teatro Real, Madrid. Since singing Brangäne at the Opéra National de Paris, she has repeated the role in Baden-Baden, Rotterdam, Paris, Berlin, Tokyo, St. Petersburg and Munich, collaborating with such conductors as Barenboim, Gergiev, Salonen and Mehta. She has appeared in Rusalka in Chicago, Werther in Berlin, Bluebeard’s Castle in Toronto and Paris, Norma in Munich and Istanbul, Aida in Vienna and Verona and in Verdi’s Requiem in numerous venues. Recent appearances include Rossini’s Stabat mater with the Chicago Symphony and Muti and Verdi Requiem with the Orchestra of La Scala and Riccardo Chailly on tour. She appears as Fricka in the Mariinsky Label’s recording of the Ring cycle conducted by Valery Gergiev.

Boaz Daniel
Kurwenal

So far this year, Boaz Daniel has performed Kurwenal at the Berlin State Opera under Daniel Barenboim and in Budapest. Other recent performances have included Beethoven’s Ninth Symphony in Calgary. 2017 appearances included Parsifal at Canada’s Lanaudière Festival where he performed Klingsor, Verdi’s I masnadieri at the Vienna Volksoper, Beethoven’s Ninth in Romania, Rienzi in Budapest, and Carmen in Tokyo. Born in Tel-Aviv, Boaz Daniel studied at the Rubin Academy of Music and Vienna Conservatory. He was an ensemble member at Vienna State Opera (1998-2005) and since then has often returned as a guest. Other houses where he has appeared include the Semperoper Dresden, La Scala, and Liceu Theatre in Barcelona. He has also sung in the BBC Proms and at Covent Garden. His recordings include Tristan und Isolde conducted by Donald Runnicles at London’s Barbican Centre.
About The Artists

Ain Anger
King Marke

Ain Anger has appeared at the Bayreuth Festival as Fafner in *Das Rheingold* and *Siegfried*. He has sung Hunding in *Ring* cycles at the Bavarian State Opera, Vienna State Opera and Oper Frankfurt. A regular at Vienna State Opera since his debut there as Monterone in *Rigoletto* in 2004, his other Italian repertoire includes Philipp II (*Don Carlos*), Zaccaria (*Nabucco*), and Fiesco (*Simon Boccanegra*). He has appeared as Pimen in *Boris Godunov* under Sir Antonio Pappano at the Royal Opera House, Covent Garden and in the title role at the Deutsche Oper Berlin. Concert hall repertoire includes Beethoven's Ninth Symphony with the Leipzig Gewandhaus Orchestra and Mahler's Eighth Symphony.

Ain Anger sings on a 2013 Vienna State Opera/Christian Thielemann recording of *The Ring*, on a 2011 recording of the Frankfurt *Ring*, and as Titural on the 2006 Domingo/Thielemann *Parsifal*.

Angus Wood
Melot

Angus Wood studied singing and completed his Bachelor of Music (Honours) at the University of Melbourne and his Master of Music at the University of Michigan, Ann Arbor. He was a young artist with Victoria State Opera and The Australian Opera, and a resident principal artist with Opera Australia, the Hessian State Theatre, Anhaltisches Theater, and Theater Heidelberg, with guest engagements throughout Australia, Germany, Austria, Switzerland and the United States.

His roles include Tamino (*The Magic Flute*), Eisenstein and Alfredo (*Die Fledermaus*), Cavaradossi (*Tosca*), Pinkerton (*Madama Butterfly*), Turridu (*Cavalleria rusticana*), Radames (*Aida*), Boris (*Katya Kabanova*), Alfredo (*La traviata*), Sou Chong (*The Land of Smiles*), Gustavo (*A Masked Ball*), Don José (*Carmen*), the Prince (*Rusalka*) and Edgardo (*Lucia di Lammermoor*). Concert engagements have included performances with the Melbourne, Sydney, Tasmanian and West Australian Symphony Orchestras, Australian Brandenburg Orchestra and Sydney Philharmonia Choirs.
Paul O’Neill
Young Sailor/Shepherd

Paul O’Neill graduated from the Western Australian Academy of Performing Arts and became a member of the Berlin Staatsoper ensemble. Paul has performed in many concert and opera engagements around the world, including Glyndebourne Festival Opera as Don José in Carmen. He sang the role of Isepo in Ponchielli’s La Gioconda at the Concertgebouw Amsterdam, and Augustin Moser in Die Meistersinger von Nürnberg at Staatsoper Berlin, under the baton of Daniel Barenboim. He has performed in Beethoven’s 9th Symphony and Orff’s Carmina Burana with the Beethoven Orchester Bonn, Verdi’s Requiem at the Konzerthaus Berlin, Young Sailor and Shepherd in Tristan und Isolde with the Stavanger Symphony Orchestra and Mendelssohn’s Elijah with the Berlin Philharmonic, under Seiji Ozawa. In 2018 Paul will appear in productions all over Australia and Asia.

Andrew Foote
Steersman

Helpmann Award-winner Andrew Foote is one of the most experienced singers and teachers of voice in Australia. For more than 30 years he has been a regular guest artist for Western Australian arts companies, a national broadcast artist for ABC Classic FM, a freelance opera principal artist performing throughout Australia with Opera Australia, OzOpera and West Australian Opera, a regular recitalist and oratorio soloist, and more recently as an opera director and choral conductor. In his professional concert and operatic career, Andrew has performed more than 40 operatic roles for professional companies throughout Australia - including his acclaimed Ned Keene in Peter Grimes for which he received a 2010 Helpmann Award. His soloist and concert repertoire, including recordings for ABC Classic FM, have consistently drawn superb accolades. In 2014 he was appointed Head of Vocal Studies at the University of Western Australia (UWA) Conservatorium of Music and Vocal Coach to the WASO Chorus.
## WASO Chorus

Formed in 1988, the WASO Chorus brings together auditioned singers who volunteer their time and talents to perform both with the Orchestra and in their concert series.

Recent performance highlights include Beethoven’s Symphony No.9 and Mahler’s Symphony No.2 with Asher Fisch, Vivaldi’s *Gloria* with Paul Dyer and a tour to China with Chorus Director Christopher van Tuinen performing Carl Orff’s *Carmina burana*.

For more information visit [waso.com.au](http://waso.com.au)

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<tr>
<th>Christopher van Tuinen</th>
<th>Andrew Foote</th>
<th>Lea Hayward</th>
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<td>Chorus Director</td>
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### TENOR

- John Beamish
- Nick Fielding
- David Lancaster
- John Murphy
- Jay Reso

- Joe Louis Robinson
- Arthur Tideswell
- Stephen Turley
- Brad Wake

### BASS

- Charlie Bond
- Bertel Bulten
- Patrick Melling
- Peter Ormond
- Jim Rhoads

- Mark Richardson
- Steve Sherwood
- Chris Smith
- Robert Turnbull
- Andrew Wong

## St George’s Cathedral Consort

St George’s Cathedral Consort was formed in 2008 on the arrival of award winning musician, Dr Joseph Nolan as Master of Music and are now often described as the finest choir of its type in Australia.

The choir has performed on many occasions for the Perth International Arts Festival, including Arvo Pärt’s *Passio* with The Hilliard Ensemble and WASO players; Haydn’s *The Creation* with the Academy of Ancient Music; *Tallis And Striggio: Music in 40 Parts* with I Fagiolini, at Perth Concert Hall; and *Tenebrae et Lux: Gesualdo’s Tenebrae Responsoria*. The Consort also collaborated with The Kings Singers in concert in February 2018 which was also broadcast by ABC Classic FM.

<table>
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<th>Dr Joseph Nolan</th>
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### TENOR

- Oliver Crofts
- Andrew Hislop
- Perry Joyce

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Synopsis

Act I

*Tristan’s ship en route from Ireland to Cornwall.*

Isolde, an Irish princess, is being escorted against her will to Cornwall to marry King Marke, ruler of a people traditionally hostile to her own. Acting as Marke’s envoy is the young Cornish knight Tristan. Tristan and Isolde have a shared history. Tristan has slain Isolde’s betrothed, Morold, in a skirmish in which he himself has been wounded. Renowned for her healing powers, Isolde has nursed Tristan back to health, oblivious at first to his role in the death of Morold. Upon realising that she has saved the life of the man who killed her fiancé, Isolde swears vengeance but, looking into Tristan’s eyes, cannot bring herself to slay him. A bond forms between the two. Isolde is therefore angry, hurt and humiliated that Tristan is now delivering her as Marke’s bride-to-be. On board the ship, Tristan and Isolde resolve to end their lives by taking poison but Brangäne, Isolde’s maid, substitutes a love philtre. Feverish with desire, Tristan and Isolde arrive in Cornwall oblivious to everything but their intense passion for each other.

Act II

*Marke’s royal castle in Cornwall.*

Under the cover of dark, Tristan and Isolde meet outdoors. King Marke and his men are on a night-time hunt but Tristan has given them the slip to make his rendezvous with Isolde. Brangäne keeps watch. In a key episode in the opera, Tristan and Isolde sing of their desire to overcome their physically separate forms and to dissolve one into the other. They yearn for a sublime, metaphysical realm – one which the shadows of night begin to allow – in which love, death, desire and fulfilment roll and surge in never-ending rapture. Day slowly breaks and right at the moment that Brangäne announces, with horror, that the lovers have been exposed, Marke and his men enter. Marke expresses his disappointment in Tristan, whom he had thought of as his most loyal friend. Swords are drawn and the courtier Melot wounds Tristan grievously.

Act III

*Tristan’s castle in Brittany.*

Tristan has been spirited away to his tumble-down castle on the coast of Brittany. A shepherd plays a mournful melody on his pipe. Keeping his eyes trained on the horizon, the shepherd will play a more joyous tune should Isolde’s ship be sighted. Slipping in and out of consciousness and knowing that he is close to death, Tristan sees visions of Isolde in his dreams but awakes to the anguish of her absence. Longing for night – a province that he associates with his beloved – Tristan is delirious with pain, desire and his all-consuming passion for Isolde. Finally, the shepherd pipes a merry tune and Isolde arrives. Tristan struggles to his feet and the couple embrace but Tristan collapses. Staring up at Isolde’s face, Tristan utters a single word, ‘Isolde!’, before perishing. Isolde falls upon her dead lover. King Marke, who has arrived on a second ship, is grief-stricken at the sight of Tristan’s lifeless body. But Isolde does not see a lifeless body. On the contrary, she sees Tristan smiling and with eyes wide open reaching for the stars. She hears wondrous music emanating from within him. In a state of utter bliss, Isolde, losing consciousness, follows Tristan to the longed-for realm of eternal night.
1813 – Richard Wagner born 22 May in Leipzig, Germany (Died: 13 February 1883, Cannaregio, Venice, Italy).

1810 1815 1820 1825 1830 1835 1840 1845 1850 1855

1833 – Wagner goes to Würzburg, Bavaria where he becomes a chorus master and where he composes his first complete opera, Die Feen (The Fairies).

1834 – Wagner takes the position of music director of a travelling company. He then marries the company’s leading lady Christine Wilhelmine ‘Minna’ Planer.

1834 – Wagner begins the creation of the Ring cycle when he first sketches out a scenario about the Germanic hero Siegfried, which later becomes the material used for Götterdämmerung the final opera in the Ring.

1835 – Wagner’s Lohengrin is premiered in Weimar, but Wagner is not able to attend as he is still in exile. Friend and mentor Franz Liszt conducts the performance in Wagner’s absence. Wagner joins the debate in the press about the creative ability of Jewish composers by writing articles in Schumann’s magazine Neue Zeitschrift für Musik.

1848 – Wagner flees Dresden to Switzerland after being involved in the Dresden Uprising, an event in the Revolutions of 1848 across Europe. Wagner consequently lives in exile until 1860.

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1843 – Premiere of Wagner’s The Flying Dutchman where early forms of signature composition devices such as the leitmotif are seen.

1850 – Wagner starts work on Tristan und Isolde. He writes to Liszt: ‘As I have never in life felt the real bliss of love, I must erect a monument to the most beautiful of all my dreams…. I have in my head Tristan und Isolde, the simplest but most full-blooded musical conception’.

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1860– After Wagner publishes the *Ring* librettos in a bid to find funding, the 18 year old King Ludwig II of Bavaria decides to pay off Wagner’s debts and gives him a ministerial salary.

1864 – Wagner marries Cosima von Bülow (née Liszt), the wife of Hans von Bülow and illegitimate daughter of Franz Liszt.

1865 – Wagner’s *Tristan und Isolde* premieres in Munich.

1867 – Wagner completes *Die Meistersinger*, the only comic opera of his career. It is first performed in Munich under the direction of Hans von Bülow on 21 June 1868.

1868 – The *Ring* premieres as a complete cycle at a custom made theatre in Bayreuth.

1870 – Bruckner approaches Wagner to discuss dedicating his Third Symphony to him as the ‘Master of all masters’. Wagner accepts the dedication.

1873 – Bruckner is working on his Seventh Symphony, he later remarked, ‘One day I came home and felt very sad. It occurred to me that the Master would soon die, and at that moment the C sharp minor theme of the Adagio came to me.’ And, indeed, during the composition of the slow movement, Bruckner heard the news of Wagner’s death.

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1885 – Wagner’s *Parsifal* were given their first Australian premieres. In this year 70 performances of Wagner’s works were given in Australia.

1887 – The production of Wagner’s *Lohengrin* at the Prince of Wales Theatre, Melbourne is one of the first Wagner operas to be performed in Australia. Local resident Mr Emil Sander writes to Wagner to inform him of the event. Wagner replies ‘I was delighted to receive your news, and cannot refrain from thanking you for it. I hope you will see to it that my works are performed in ‘English’: only in this way can they be intimately understood by an English-speaking audience.’

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Richard Wagner (1813-1883)

In 1842 Wagner saw the Rhine for the first time and, 'with tears in my eyes I, a poor artist, swore eternal faith to my German fatherland'. The Rhine would soon embody ‘the world’s beginning and its end’ in Wagner’s great cycle of operas, Der Ring des Nibelungen; but now, it symbolised the end of several precarious and impecunious years.

After his father’s death, when Richard was six months old, the family moved with his new stepfather Ludwig Geyer, an actor and playwright, from Leipzig to Dresden. Wagner claims to have been a poor student of music, but did, however, recognise Carl Maria von Weber as the latter walked past the family home to and from the theatre, and gazed at the composer with ‘holy reverence’. Especially taken with Weber’s Der Freischütz, he made his own papier-mâché model of the demon-haunted Wolf’s Glen scene.

But really wanting to be a playwright, Wagner set his hand to a tragedy ‘like Hamlet and King Lear rolled into one’, with 47 deaths on stage before interval. Only when he heard Beethoven’s music for Goethe’s Egmont did Wagner understand that his vision could only be realised in music as powerful as Beethoven’s – and that only he could compose it. His early attempts at composition were orchestral, including one ‘overture’ whose use of a timpani motif every three bars caused the audience to laugh uncontrollably. Meanwhile, another aspect of the mature Wagner emerged: inspired by the July Revolution in Paris in 1830 he declared that ‘any tolerably resolute man should concern himself exclusively with politics’.

He began and abandoned an opera of Gothic gruesomeness, Die Hochzeit (The Wedding). In 1833 he went to Würzburg, where his brother sang, and directed the chorus there while composing his first completed opera, Die Feen (The Fairies) after a Gozzi comedy. His failure to have Die Feen produced in Leipzig led to the first of many tirades against ‘foreign’ music, yet in his next opera, Das Liebesverbot (‘The Ban on Love’, based on Shakespeare’s Measure for Measure) it is clear that conducting the work of Auber had been as important, for now, as that of Weber.

He joined a travelling company as music director in 1834 (and married its leading lady, Minna Planer) and had Das Liebesverbot produced in an inadequate ten days of rehearsal. In 1837 Wagner accepted a music-directorship in Riga (now in present-day Latvia, but then a German-dominated city under Russian rule). Inspired by Bulwer-Lytton’s Rienzi, the Last of the Roman Tribunes, he began work on his next opera. Hopelessly in debt (not for the last time) and having had their passports confiscated, he and Minna had to smuggle themselves and a Newfoundland dog into Prussian territory and onto a cargo vessel to London.
A violent storm obliged the ship to take refuge in a Norwegian fjord; Wagner claims to have heard the story of the Flying Dutchman from the sailors at that time. From London they travelled to Boulogne where he was met by the hugely successful German-Jewish composer Giacomo Meyerbeer, who provided Wagner with letters of introduction to influential Parisians. Wagner hated it: ‘Fame,’ he wrote, ‘is everything in Paris... everyone in a mad rush on their own behalf.’ And he hated the French and Italian operatic fare on offer, saying that orchestral concerts at the Conservatoire were ‘like an oasis; all the rest is desert’. In 1842 he returned to Germany, and saw the Rhine.

Thanks to Meyerbeer, the Dresdner Hoftheater premiered Rienzi in 1842. After a year or so in Vienna (which Wagner had to leave – in debt), he lived in Dresden until early 1849, when his support of the republican cause in the 1848 revolution meant that he and Minna had to flee the country. The 1840s saw the first of Wagner’s mature operas, Der fliegende Holländer, Tannhäuser and Lohengrin, a ‘biblical scene’, Das Liebesmahl der Apostel (The Love-feast of the Apostles), and a sketched libretto for Jesus of Nazareth. Binary themes of sacred and erotic, power and renunciation, tradition and innovation emerge in these works and remain crucial to Wagner’s output. But, during his enforced exile in Switzerland, Wagner elaborated these themes in some of his most important theoretical essays and in the librettos of the Ring cycle, which he had begun with a poem called Siegfried’s Death in 1848.

The most important of these treatises was Opera and Drama, which argues that the music should be seamless, and able to ‘completely stir, and also to completely satisfy, feeling’; vocal lines should in a sense be a kind of heightened speech, so as to render the libretto intelligible. Together with the stage picture, these elements in Wagner’s view fuse to form the ‘total work of art’ (Gesamtkunstwerk) where no single element draws attention to itself. He largely achieved this in the first act of Die Walküre: the cross-referencing effect of leitmotifs (themes introduced in association with specific ideas in the text) gives the music an intense unity, and the vocal writing responds sensitively to the words. But, in fact, Wagner moved away from this position soon after, owing to his reading the philosophy of Arthur Schopenhauer (1788-1860), which had momentous consequences. Schopenhauer proposed that the key to ending suffering was ‘the denial of the will to live’; he thus approved of Buddhism’s teaching about the ultimately illusory nature of reality and endorsed Christianity’s teaching on renunciation, and all of Wagner’s great heroes, such as Brünnhilde, renounce their own existence. He also persuaded Wagner that music was the only medium by which one can experience the unseen, noumenal world, hence the dramatic stasis of Tristan or the short libretto of Parsifal. Bernard Williams has noted that Wagner is ‘Ibsen inside out’, using myth as a cover for examination of individual psychology; Wagner’s insight was that music was the perfect language for that.
In 1860, Wagner received permission to return to Germany, though he was not yet welcome in Saxony. In 1862 he lived for a while near Mainz, and, after a tempestuous marriage, he and Minna finally separated and she returned to Dresden where she died in 1866.

Wagner was a notorious womaniser, with numerous documented affairs including one (probably not consummated) with Mathilde Wesendonck, wife of a Zürich merchant who housed the Wagners on his own property. Wagner set Mathilde’s poetry in the songs that bear her name; they, in turn, fed into Tristan und Isolde which he interrupted work on the Ring cycle to compose.

In desperation, Wagner published the four Ring librettos with a plea for financial support in 1863. This was answered in 1864 when 18-year-old Ludwig became King of Bavaria, paid Wagner’s debts and gave him a ministerial salary. Ludwig’s support enabled Wagner to work and plan festivals of his music; initially these were to take place in a newly designed theatre in Munich. The King’s generosity, though, created enmity among his courtiers and people, and Wagner’s cohabitation with Liszt’s married daughter, Cosima, caused scandal, so they withdrew to the luxury of the villa, ‘Triebchen’, on the shores of Lake Lucerne.

But Wagner retained the King’s ear, offering him his views on the greatness of German-ness in person and polemics. It was also the subject of his only comedy, Die Meistersinger von Nürnberg, of 1868.

With Munich no longer an option, Wagner chose the Franconian town of Bayreuth as the site for his festival. The foundation stone of the theatre was laid in 1872, the first festival was staged in 1874, and the first full Ring in 1876.

Parsifal, in which Wagner revisits the Arthurian world of Lohengrin and Tristan as a vehicle for his own take on Schopenhauer and the Christian notion of grace, appeared in 1882. His health was failing, and having settled for a time in Venice, he died there in 1883.

Wagner’s ‘eternal faith to my German fatherland’ led to a toxic, though sadly not atypical, anti-Semitism, partly directed, in resentment and ingratitude, against people like Mendelssohn or Meyerbeer, without whom his career would not have been possible. And of course well after Wagner’s death, Hitler – ignoring the pervasive motif of self-renunciation that lifts curses and breaks the destructive cycle of power – was a fan and a welcome guest at Bayreuth. But, discussing Parsifal, director Stefan Herheim notes that Wagner ‘actually did not serve as propaganda for Hitler and Nazi racial theory, simply because the work’s core deals with a concept that in no way correlates with Fascism: pity!’

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About the Music

Tristan und Isolde

Drama in three acts

In the popular imagination, Wagner’s operas are thought to exemplify grand opera at its grandest. ‘Wagnerian’, after all, is commonly understood to mean ‘hefty’, ‘colossal’ and ‘excessive’. (When John Worthing, in The Importance of Being Earnest, informs us that his Aunt Augusta, also known as Lady Bracknell, rings the doorbell in a ‘Wagnerian manner’, we are left in no doubt as to the woman’s disposition and demeanour, even though she is yet to make her entrance on stage.) It is surprising, therefore, to discover that the instrumental forces required for Tristan und Isolde are not massive: unlike The Ring of the Nibelung, Tristan calls for only one harp (not six), and there is no bass trumpet, contrabass trombone or cow horn; there are no anvils and no Wagner tubas.

Indeed, Wagner was motivated in part to compose Tristan und Isolde because the Ring was taxing him artistically (it was still far from finished when he put it aside to embark upon Tristan) and he realised that the enormous demands of the Ring were going to make it almost impossible to stage. Additionally, Wagner had financial worries. Given that the Ring was not going to be finished any time soon, Wagner needed to get something smaller up and running and he saw Tristan as the solution. Luckily for him, he had a music publishing firm, Breitkopf & Härtel, interested in buying it. Amazingly, Wagner drafted and completed Tristan one act at a time.

That is to say, he completed Act I and sent it to the printers before he even started to draft Act II. All up, Tristan was written in the space of only two years – between August 1857 and August 1859. The Ring, by contrast, would occupy Wagner on and off for 26 years.

But despite the relatively modest size of the orchestra, the compact dramatis personae and the straightforward staging requirements (no underwater scenes, Valkyries on horseback or fire-breathing dragons), Tristan proved to be tremendously daunting to opera companies on account of its almost insurmountable musical challenges. Putting aside for a moment the substantial demands Tristan places upon its singers, the opera was uncharted territory for orchestral players. Tristan’s fluid phrasing and rhythms, chromatic melodic lines, mercurial harmonies, unconventional chord progressions and liberally applied dissonances perplexed conductors and bamboozled instrumentalists.
About the Music

Even as adventurous a composer as Hector Berlioz, who was also one of the most accomplished conductors of the age, confessed that he could make no sense at all of the Prelude to Act I of Tristan, despite having studied the score closely and heard it in performance. Giuseppe Verdi famously remarked that he stood in ‘wonder and terror’ before Tristan. Viennese critic Eduard Hanslick wrote that, ‘if all other composers were to write in the style of Tristan und Isolde, we listeners should inevitably wind up in the madhouse.’ During the composition of Tristan, Wagner himself wrote in a letter, ‘this Tristan is going to be something terrible! …only mediocre performances can save me! Completely good ones would make the people crazy…’

Given the shock that Tristan presented to orchestral musicians in Wagner’s day, we can appreciate how difficult it was to coach singers in the two principal roles (never mind the smaller parts) who, after all, had to memorise their parts – and Wagner’s words are almost as challenging as his notes – in addition to acting them out. Tristan, like Wagner’s other mature works, is not a ‘number opera’; by and large, it does not fall into discrete sections (or ‘numbers’) which means that the vocal parts are enmeshed within the ‘endless melody’ of the orchestral writing, and singers therefore have to be attuned to the shape, nuances and complexities of the orchestral score. Moreover, the singers have to have the stamina to maintain full vocal strength right to the end. Tristan’s most punishing and exposed music comes in Act III, and Isolde’s voice needs to be radiant and robust for her so-called ‘Liebestod’ (Love-death) in the opera’s closing minutes.

In view of these challenges, far more time elapsed in bringing Tristan to the stage than in actually writing it. Early attempts to interest Paris and Karlsruhe in giving the premiere came to nothing and the Vienna Court Opera abandoned Tristan in 1863 after a phenomenal number of rehearsals – nearly 80! One of the founding deeds of Ludwig II, King of Bavaria, in becoming Wagner’s patron in 1864, was to sponsor the first production of Tristan, which took place in Munich in 1865. Tristan had to wait a further nine years before it was performed again, this time in Weimar. It finally made it to Bayreuth in 1886, three years after Wagner’s death. On the subject of death, it should be pointed out that the singer who created the role of Tristan, Ludwig Schnorr von Carolsfeld, died scarcely a month after the opera’s inaugural season in Munich. He was aged 29. His widow, Malvina Schnorr von Carolsfeld, who created the role of Isolde, blamed her husband’s premature demise on the stress and strain of learning and performing Tristan.
Any discussion of Tristan und Isolde is bound to mention two figures: Mathilde Wesendonck and Arthur Schopenhauer. And rightly so. Mathilde Wesendonck and Wagner were engaged in a passionate (but probably non-physical) relationship in the 1850s. Like Isolde, Mathilde was someone else’s bride – she was the wife of Otto Wesendonck, one of Wagner’s patrons – and Wagner was himself married, albeit unhappily, to his first wife, Minna Planer. Fifteen years Wagner’s junior and a beauty besides, Mathilde Wesendonck was someone with whom Wagner felt both an intellectual and an emotional connection. He set five of her poems to music, the so-called Wesendonck Lieder, two of which introduce themes that were later worked out extensively in Tristan. Soon after making the acquaintance of Mathilde Wesendonck, Wagner came to know the writings of pessimistic philosopher Arthur Schopenhauer. If Wagner at first intended Tristan to be a celebration of the ecstasy of love, he modified this substantially once he fell under the spell of Schopenhauer, who argued that human existence consists of an endless cycle of pain and misery which can only be overcome by renouncing the will to live.

Love is not exempt from this agonising cycle. So while Tristan and Isolde experience an intense passion, they also suffer the anguish of striving for the unattainable – the desire to meld one into the other, to transcend material existence, to exist on a plane outside the phenomenal world.

Wagner found an analogue for the lovers’ condition in what has been dubbed the ‘Tristan chord’, a dissonant aggregation of notes announced in the first few seconds of the Prelude to Act I and quoted countless times throughout the opera. Just as the lovers cannot find serenity, so too the unsteady ‘Tristan chord’ cannot find rest. That is until the great climax of Isolde’s closing scene when, with death drawing ever closer, the orchestra comes crashing down on a transcendentally beautiful B major chord. Resolution finally arrives but the price is annihilation.

Robert Gibson © 2016

Composed 1857-59. Premiered Royal Court and National Theatre, Munich, 10 June 1865. First Australian performance, Her Majesty’s Theatre, Melbourne, 14 June 1912.
Cédric Tiberghien Plays Rachmaninov 3

MORNING SYMPHONY SERIES
Thu 23 August 11am

MASTERS SERIES
Fri 24 & Sat 25 August 7.30pm
Perth Concert Hall

French pianist Cédric Tiberghien returns to WASO for this exhilarating concert. Fiendishly virtuosic and powerfully emotional, “Rach 3” is an all-time audience favourite.

BOOK NOW – 9326 0000 – waso.com.au – tickets from $30/$33*

*A one-off handling fee of $6.60 per transaction applies to all web, phone and mail bookings. A fee of $3.85 applies to over the counter bookings. An additional fee of $4.40 per transaction applies for delivery via Registered Post.
WASO Community Engagement

WASO’s 2018 Education Week+ was our biggest yet!

“... that was brilliantly magical! It was so engaging and creative, 4 year olds and 34 year olds alike were enthralled!” Home School Family

- 8694 Attendees / Participants
- 317 Pieces of Equipment
- 71 WASO Musicians
- 45 Performances / Workshops / Masterclasses / Classes
- 28 Schools
- 6 Venues

5 Partnerships with Arts Organisations, Schools and Professional Bodies

2 Guest Education Artists in Residence - Paul Rissmann (UK) and Benjamin Northey (Australia)

2 Anniversaries - 5 Years of Rusty Orchestra and 10 Years of Composition Project

Our sincere thanks to our Corporate and Philanthropic supporters who help us reach diverse audiences during this special week in our calendar:

Paul Rissmann as Education Artist in Residence supported by McCusker Charitable Foundation.

EChO Kids’ Cushion Concerts are supported by Water Corporation.

Big Day In rehearsal program supported by Penrhos College.

Composition Project supported by Jack Bendat Family Foundation. Young and Emerging Artists programs are supported by The James Galvin Foundation.

Benjamin Northey Conducting Masterclass presented with support from ABODA (WA) and Churchlands Concert Hall.

Carnival of the Animals was presented by WASO in conjunction with Spare Parts Puppet Theatre. This project was assisted by the Australian Government through the Australia Council for the Arts, its arts funding advisory body.

WASO’s Community Outreach Program is proudly presented by Healthway, promoting the Act-Belong-Commit message.

Crescendo is supported by Crown Resorts Foundation, Packer Family Foundation, The Stan Perron Charitable Foundation, Tianqi Lithium and Crescendo Giving Circle.

ABC Radio Perth

Tune in to ABC Radio Perth on Friday mornings at 6.15am when WASO’s Executive Manager, Community Engagement, Cassandra Lake joins Peter Bell and Paula Kruger to share stories about classical music and WASO’s upcoming concerts.

Listen on 720AM or via the ABC Listen app.
Your Concert Experience

FOR THE ENJOYMENT OF ALL

When to applaud? Musicians love applause. Audience members normally applaud:
• When the conductor walks onto the stage
• After the completion of each piece and at the end of the performance

If you need to cough, try to do it discreetly. Cough lozenges are available from the WASO Ticket Collection Desk before each performance and at the interval.

Hearing aids that are incorrectly adjusted may disturb other patrons, please be mindful of those around you.

Mobile phones and other electronic devices need to be switched off or silenced throughout the performance.

Photography, sound and video recordings are permitted prior to the start of the performance.

Latecomers and patrons who leave the auditorium will be seated only after the completion of a work.

FIRST AID
There are St John Ambulance officers present at every concert so please speak to them if you require any first aid assistance.

ACCESSIBILITY
• A universal accessible toilet is available on the ground floor (Level 1).
• The Sennheiser MobileConnect Personal Hearing Assistance system is available for every seat in the auditorium. Visit perthconcerthall.com.au/your-visit/accessibility/ for further information.

WASO BOX OFFICE
Buy your WASO tickets and subscriptions, exchange tickets, or make a donation at the Box Office on the ground floor (Level 1) prior to each performance and at interval. Tickets for other performances at Perth Concert Hall will be available for purchase at the first interval between Act I and Act II. Please note that 30 minutes prior to performance, the Box Office will only be available for sales to that night’s performance.

The Box Office is open Monday to Friday, 9am to 5pm, and contactable on 9326 0000.
Food & Beverages

You'll need to keep your energy up for this 5 hour experience so we have curated a few scrumptious options for you to indulge before the concert and during the performance breaks.

BEFORE THE CONCERT
Beverages are available for purchase at The Corner Bar on Level 2 and in The Wardle Room on Level 1.

Food is available for purchase at the Grab and Go station on Level 2 by The Corner Bar and in The Wardle Room.

AT INTERVALS
Online pre purchased food and beverages can be collected and enjoyed in The Wardle Room on Level 1 by food ticket holders only. Please have your food ticket ready for entry. Standing and seating options will be available in The Wardle Room.

Beverages will also be available for purchase for those who have pre purchased food.

Food is available for purchase at the Grab and Go station on Level 2 by The Corner Bar and beverages are available for purchase at The Corner Bar. Beverages can be pre ordered as usual at The Corner Bar for intervals.

AFTER THE CONCERT (SUNDAY ONLY)
Beverages are available for purchase in The Wardle Room.

GRAB AND GO OPTIONS
Meals you will often find at this station range from curries, braises and substantial salads, right through to lighter options as sushi, special fries and gourmet pies.

Performance and Interval Schedules:

Thu 16 August
6pm-11pm

Act I 80 min
Interval 40 min
Act II 67 min
Interval 30 min
Act III 77 min

Sun 19 August
2pm-7pm

Act I 80 min
Interval 40 min
Act II 67 min
Interval 30 min
Act III 77 min

Interval menus are available to pre-purchase here or by calling the WASO Box Office on (08) 9326 0000. Bookings are essential.
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pictued-Alex Chia-star physiotherapist, musician
WASO & Wagner Supporters

We thank the below Patrons who have proudly supported our ground-breaking, two-year Wagner project.

**Excellence Circle - $20,000+**
Members of our Excellence Circle have led this truly Wagnerian level of support and we thank them for their ongoing generosity and leadership.
Jean Arkley
Bob & Gay Branchi
Janet Holmes à Court AC
Dr Patricia Kailis
Rod & Margaret Marston
John Rodgers
Michael Utsler
Leanne & Sam Walsh

**Gold Circle - $5,000 +**
Dr & Mrs P Breidahl
Gilbert George
Hon Jane Mathews AO
John Overton
The Wagner Society NSW Inc.
Joyce Westrip OAM
Anonymous (1)

**Silver Circle - $2,500 +**
Margaret & Fred Affleck AO
Bill Bloking
Stephen Davis & Linda Savage
The Richard Wagner Society of Western Australia Inc.

**Bronze Circle - $1,000 +**
Shirley Barracough
Constance Chapman
Lorraine Ellard
Jannette Gray
Gwenyth Greenwood
Mr M Hawkins
Dr Penny Herbert in memory of Dunstan Herbert
Dr John Meyer
Michael & Helen Tuite
Adrienne & Max Walters AM
I & J Williams
Anonymous (5)

**Wagner Friends - <$1,000 +**
Associate Professor Wayne Iwan Lee Davies
Camron Dyer
Jane & Allan Green
Rosemary Grigg & Peter Flanigan
Dr Rosalind Hampton
Alan Hauserman & Janet Nash
Joseph Kelleher
Nelly Kleyn
Rae Metcalf
Marjan Oxley
Valda Pitman
Eveline Read
Diana and the late Bill Warnock
Barbara Wilcox
Anonymous (10)

If you are interested in becoming a Patron or learning more about WASO Philanthropy please contact Sarah Tompkin, Planned Giving Manager, on 9326 0017 or email tompkins@waso.com.au

WASO Philanthropy brochures are available from the WASO Programs and Information Desk located in the main foyer of Perth Concert Hall, or you can visit waso.com.au

All donations over $2 are fully tax deductible.
WASO Philanthropy invite you to join us at one of our remaining 2018 events and become involved in our wonderful community of WASO Patrons & Friends.

Ticket sales for our Patrons & Friends events support the Friends of WASO Scholarship, which provides professional development opportunities for full-time WASO musicians.

**September**

*2019 WASO Season Preview*
Tuesday 4 September | 6pm
Perth Concert Hall

For all Patrons & Bequestors

Be the first to know what the 2019 WASO Season holds and celebrate with your fellow WASO Patrons. Invitations to follow.

**October**

*WASO Chorus at the Cathedral*
Tuesday 16 October | 6pm
St Mary’s Cathedral

For all Patrons, Friends & Bequestors

In the stunning surrounds of St Mary’s Cathedral, step into the world of the WASO Chorus and observe a rehearsal for *Three Masses: Haydn, Mozart & Schubert*. The evening will include a glass of wine and light refreshments and an invigorating introduction from Prue Ashurst.

Tickets are $40 for Patrons & Friends ($45 for guests). Please book via the WASO Box Office on 9326 0000.

**November**

*WASO 90th Anniversary Dinner*
Thursday 15 November | 6.30pm
Frasers Restaurant, Kings Park

For all Patrons & Bequestors

Join us in celebrating WASO’s 90th Anniversary year with a sumptuous evening in Kings Park hosted by WASO Chief Executive, Craig Whitehead. Be entertained by your WASO musicians through intimate performances and conversation throughout the evening. This will sell out, so book early to avoid disappointment!

Tickets are $110 and include a three course dinner and performances throughout the evening.

Please book via the WASO Box Office on 9326 0000.

**December**

*Patrons & Friends Christmas Party*
Thursday 13 December | 4.30pm
Perth Concert Hall

For all Patrons, Friends & Bequestors

Finish off the year on a high with us as we listen to the final rehearsal for Symphony in the City 2018 and enjoy a BBQ dinner on the Perth Concert Hall Terrace*.

Tickets are $45 for Patrons & Friends ($55 for guests).

Please book via the WASO Box Office on 9326 0000.

*Weather permitting.*
WASO Philanthropy

We’re Stoked! Keep an eye out for our original ‘Tristan Trumpet’!

WASO Patrons regularly help us purchase quality instruments which enable WASO to perform unique and historic repertoire in the way it was originally intended. For *Tristan und Isolde*, it was Asher Fisch’s wish to purchase a rare wooden ‘Tristan’ trumpet, sourced handmade from the Thein brass music instrument company in Bremen, Germany.

Richard Wagner wanted an instrument resembling the Alphorn in tone quality to represent the natural pipe of the Peasant, and the wooden ‘Tristan’ trumpet, specially made for this part, saw its premiere in Munich for the first performance of *Tristan und Isolde*.

Much loved Patrons, Jean and Peter Stokes, came to the rescue donating towards the purchase of this extraordinary instrument, so what you’re hearing tonight is a copy of the exceedingly rare ‘real’ Tristan trumpet! Keep an eye out during the beginning of the third act and you will see Brent perform on a trumpet that looks just a little bit different!

How would you like your name on a WASO music stand?

Imagine sitting at Perth Concert Hall and seeing our musicians play from your music stand! WASO is looking to update our tired and much loved (in other words: old) music stands, and we are hoping that you can come to the rescue! We are looking to purchase a total of 60 new professional, state-of-the-art music stands to be permanently stationed at Perth Concert Hall. The best thing about it: you can have your name on it!

The ‘Ratstands’ brand, in use at the world’s top performing arts venues and already adopted by the major East coast Australian orchestras is our preferred option. Our musicians are in need of 60 stands – 30 for the brass and winds and 30 for the violins, resulting in a total cost of $30,570. We are already half way there, but we do require further donations to achieve our goal of sixty new stands. We hope you can help us get there!

We are seeking donations of $500 each to cover the purchase of one stand. Patrons donating towards a stand are invited to have a plaque acknowledging their donation attached to the stand.

If you like the idea of this very tangible giving opportunity, please get in touch with Sarah Tompkin on 9326 0017 or email tompkins@waso.com.au
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reox

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ABC  West Perth  Sport events  The West Australian

FUNDING PARTNERS

The West Australian Symphony Orchestra is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

To share in our vision and discuss the many opportunities extended through corporate partnerships please contact Corporate Development on 08 9326 0004.
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Cellar Door Open 10am to 5pm Daily • Call (08) 9755 6220 • Visit www.pierro.com.au

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music.uwa.edu.au
WASO Plays Mozart & Dvořák

MACA LIMITED CLASSICS SERIES
Fri 31 Aug & Sat 1 Sept 7.30pm
Perth Concert Hall

The lyricism of Dvořák's evergreen Violin Concerto is perfectly suited to Grace Clifford, 2014 winner of the ABC Young Performer of the Year Award. The concert concludes with Mozart’s radiant 39th Symphony.

BOOK NOW – 9326 0000 – waso.com.au – tickets from $33*

*A one-off handling fee of $6.60 per transaction applies to all web, phone and mail bookings. A fee of $3.85 applies to over the counter bookings. An additional fee of $4.40 per transaction applies for delivery via Registered Post.