

PROGRAM

WASO

West Australian  
Symphony Orchestra  
CELEBRATING 90 YEARS

# WASO Plays Mozart & Dvořák

MACA LIMITED CLASSICS SERIES

Fri 31 Aug & Sat 1 Sept 7.30pm

Perth Concert Hall



Wesfarmers Arts  
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# Can do



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MACA LIMITED CLASSICS SERIES

## **WASO Plays Mozart & Dvořák**

**MOZART** *Don Giovanni*: Overture (7 mins)

**DVORAK** Violin Concerto (33 mins)

*Allegro ma non troppo –*

*Adagio ma non troppo*

*Allegro giocoso, ma non troppo*

Interval (25 mins)

**MARTINU** *Jazz Suite* (11 mins)

*Prélude*

*Musique d'entracte: Tempo di blues*

*Musique d'entracte: Boston*

*Finale*

**MOZART** Symphony No.39 (29 mins)

*Adagio – Allegro*

*Andante con moto*

*Menuetto (Allegretto) – Trio – Menuetto*

*Allegro*

**Leo Hussain** conductor

**Grace Clifford** violin

### **Wesfarmers Arts Pre-concert Talk**

Find out more about the music in the concert with this week's speaker, Brendon Pearn (see page 14 for his biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

### **Wesfarmers Arts Meet the Artist**

Enjoy a conversation with Leo Hussain and Grace Clifford post-concert Friday night in the Terrace Level foyer.

### **Listen to WASO**

This performance is being recorded for live broadcast on ABC Classic FM on Saturday 1 September AWST 9.30pm (or 7.30pm online) and for broadcast on Sunday 2 September AWST 2pm (or 12pm online). For further details visit [abc.net.au/classic](http://abc.net.au/classic)



# 2018 Upcoming Concerts



SPECIAL EVENT

## Star Wars: A New Hope – In Concert

Fri 28 Sept 7.30pm

Sat 29 Sept 1.30pm & 7.30pm

Riverside Theatre, Perth Convention and Exhibition Centre

Don't miss *A New Hope* in concert with WASO performing John Williams' Oscar-winning score live to the complete film.

**Benjamin Northey** conductor

This performance includes subtitles on the screen.



MACA LIMITED CLASSICS SERIES

## Gautier Capuçon Plays Tchaikovsky

Fri 5 & Sat 6 Oct 7.30pm

Perth Concert Hall

Superstar cellist Gautier Capuçon returns to WASO with French conductor Ludovic Morlot making his WASO debut.

**SIBELIUS** *The Tempest*: Prelude

**TCHAIKOVSKY** *Variations on a Rococo Theme*

**TCHAIKOVSKY** *Andante Cantabile*

**SIBELIUS** *Oceanides*

**DEBUSSY** *La Mer*

**Ludovic Morlot** conductor (WASO debut)

**Gautier Capuçon** cello (pictured)

**TICKETS  
FROM \$33\***



MASTERS SERIES

## French Flair: Morlot, Capuçon & Thibaudet

Fri 12 & Sat 13 Oct 7.30pm

Perth Concert Hall

Two of the greatest living French instrumentalists perform together for the very first time in Australia in a highlight of the WASO season.

**DEBUSSY** *Images*: Ibéria

**RICHARD DUBUGNON** *Eros athanatos* - Fantaisie concertante for cello and piano **WORLD PREMIERE**

**RACHMANINOV** *Symphonic Dances*

**Ludovic Morlot** conductor (WASO debut)

**Gautier Capuçon** cello

**Jean-Yves Thibaudet** piano (pictured)

**TICKETS  
FROM \$33\***

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World Artist Ludovic Morlot appears courtesy of Singapore Airlines. Presentation licensed by Disney Concerts in association with 20th Century Fox, Lucasfilm, and Warner/Chappell Music. © 2018 & TM LUCASFILM LTD. ALL RIGHTS RESERVED.

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# WASO Celebrating 90 Years in 2018



From the centre of Perth to the furthest corners of our state, every year since 1928, we set hearts racing with extraordinary music and exhilarating performances for all West Australians to share.

West Australian Symphony Orchestra (WASO) is a for-purpose not-for-profit company that thrives on the enthusiasm, passion and support of our entire community. We harness this energy to create events and programs across the State to stimulate learning and participation in a vibrant cultural life.

We are inspired by the classical repertoire to also create and perform new music by leading Australian and International composers, and every year we mobilise and nurture a new generation of young and emerging artists to secure a bright future.

We create the spark that sets off a lifelong love of music because we believe it has the power to *touch the soul and enrich lives*.

Our resident company of full-time professional musicians are the beating heart of our organisation. The Orchestra plays a central role in the vibrancy of our creative state, and they are also supported by hundreds of visiting artists, alongside the volunteers of the WASO Chorus, to create exceptional performances for hundreds of thousands of people each year.

Our Orchestra is led by Principal Conductor and Artistic Adviser Asher Fisch. Israeli-born, Fisch is an internationally renowned conductor in both the operatic and symphonic repertoire, and is a frequent guest at the world's great opera houses including La Scala, the Bayerische Staatsoper and the Metropolitan Opera in New York.

We are proud to call Perth Concert Hall home.

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# WASO On Stage

## VIOLIN

**Laurence Jackson**  
*Concertmaster*

**Semra Lee-Smith**  
*A/Assoc Concertmaster*

**Graeme Norris**  
*A/Assistant  
Concertmaster*

**Zak Rowntree\***  
*Principal 2nd Violin*

**Kylie Liang**  
*Assoc Principal 2nd Violin*

**Kate Sullivan**  
*Assistant Principal  
2nd Violin*

**Sarah Blackman**  
**Hannah Brockway^**

**Fleur Challen**

**Stephanie Dean**

**Alexandra Isted**

**Jane Johnston°**

**Sunmi Jung**

**Christina Katsimbardis**

**Lucas O'Brien**

**Melanie Pearn**

**Ken Peeler**

**Jolanta Schenk**

**Jane Serrangeli**

**Bao Di Tang**

**David Yeh**

## VIOLA

**Alex Brogan**  
*A/Principal Viola*

**Benjamin Caddy**  
*A/Assoc Principal Viola*

**Kierstan Arkleysmith**

**Alison Hall**

**Rachael Kirk**

**Allan McLean**

**Elliot O'Brien**

**Helen Tuckey**

## CELLO

**Rod McGrath**  
*Chair partnered by Tokyo Gas*

**Shigeru Komatsu**

**Oliver McAslan**

**Eve Silver\***

**Fotis Skordas**

**Tim South**

**Xiao Le Wu**

## DOUBLE BASS

**Andrew Sinclair\***

**Louise Elaerts**

**Christine Reitzenstein**

**Andrew Tait**

**Mark Tooby**

## FLUTE

**Andrew Nicholson**  
*Chair partnered by  
Anonymous*

## PICCOLO

**Michael Wayne**

## OBOE

**Huw Jones^**  
*Guest Principal*

## COR ANGLAIS

**Leanne Glover**  
*Chair partnered by  
Sam & Leanne Walsh*

## CLARINET

**Allan Meyer**

**Lorna Cook**

## BASSOON

**Jane Kircher-Lindner**  
*Chair partnered by  
Sue & Ron Wooller*

## CONTRABASSOON

**Chloe Turner**

## HORN

**David Evans**

**Julia Brooke**

**Julian Leslie^**

**Francesco Lo Surdo**

## TRUMPET

**Fletcher Cox°**

**Peter Miller**

## TROMBONE

**Joshua Davis**  
*Chair partnered by  
Dr Ken Evans and  
Dr Glenda Campbell-Evans*

## BASS TROMBONE

**Philip Holdsworth**

## TIMPANI

**Francois Combemorel**  
*Assoc Principal  
Percussion & Timpani*

## PIANO

**Graeme Gilling^**

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

**Principal**  
**Associate Principal**  
*Assistant Principal*  
**Contract Player\***  
**Guest Musician^**

# About The Artists



Photo: Marco Borggreve

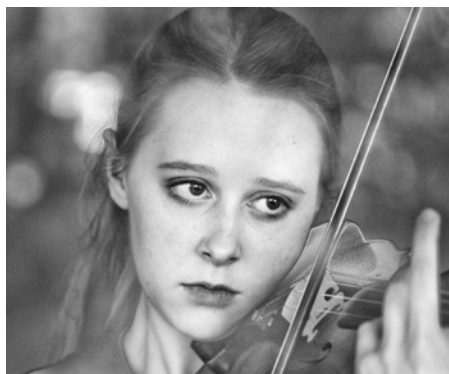
## Leo Hussain Conductor

Leo Hussain is sought after for his interpretations of Mozart, the Second Viennese School and music of the 20th century. Formerly Music Director of Opéra de Rouen and the Salzburg Landestheater, he conducts many of the world's leading orchestras and at leading opera houses.

His 2016 debut at the Royal Opera House, Covent Garden with Enescu's *Oedipe* led to an immediate re-invitation. He has conducted at Santa Fe (Strauss's *Capriccio*), La Monnaie (Brussels), Vienna's Theater an der Wien, the English National Opera, and the Bavarian and Berlin State Operas.

Orchestral appearances have included performances with the Bamberg Symphony, West German Radio Symphony Orchestra Cologne, Deutsches Symphonie-Orchester Berlin, and Royal Danish Orchestra. He has conducted the NHK Symphony Orchestra and the Tokyo Metropolitan Symphony Orchestra.

Leo Hussain studied at Cambridge University and London's Royal Academy of Music.



## Grace Clifford Violin

Grace Clifford is now recognised as one of Australia's finest young violinists. Currently in her fourth year of a Bachelor of Music degree at Curtis Institute, Grace balances her studies with engagements with Australia's leading orchestras and conductors.

Recent highlights include performances with the Sydney Symphony, Melbourne Symphony, Melbourne Chamber, and Adelaide Symphony Orchestras. Grace was appointed as the Adelaide Symphony Orchestra's first Emerging Artist in Association for both the 2018 and 2019 seasons. This is her debut with WASO, and she will debut with the Canberra Symphony Orchestra later this season.

Equally committed to chamber music, Grace is a regular guest with Selby and Friends, and also looks forward to making her debuts with the Australian Festival of Chamber Music and Recitals Australia.

*"In her solo passages, you could have heard a pin drop in that crowded hall; the audience hung breathless upon every note."*  
Elisabeth Parkinson, *Limelight Magazine*.

# About The Music

## Wolfgang Amadeus Mozart

(1756 – 1791)

*Don Giovanni*, K527: Overture

It was the librettist, Lorenzo da Ponte, who suggested the theme to Mozart: the well-known tale of Don Juan, the libertine who seduces woman after woman until, having killed the father of one of his conquests, he is finally dragged off to hell by a stone statue of the dead man.

Mozart's opera, however, is more than a simple morality play. Indeed, there is some question as to exactly how it should be described. Mozart in his thematic catalogue called it an *opera buffa* ('comic opera'), but the score and the **libretto** both describe it as a *dramma giocoso* or 'playful drama' – a term which some take to be a simple alternative to the term 'opera buffa' but which had also been used to describe the blend of serious and comic characters and turns of plot, in a realistic narrative style, pioneered by librettist Carlo Goldoni from around 1750. Certainly, despite the sober ending and moral epilogue, there are plenty of comic elements and the Overture establishes this from the start, as the slow and imposing introduction, with its crashing **chords** and whisperings and murmurings from the violins, emerges into a bright and energetic **Allegro**.



Legend would have us believe that Mozart procrastinated so much about the composition of this overture that on the eve of the opera's premiere he had still not composed it. Whatever the case, the **overture** made it in time for the raising of the curtain on the opera's first performance on 29 October 1787.

Symphony Australia © 2004

**First performance:** 29 October 1787, National Theatre, Prague.

**First WASO performance:** 12 June 1945. Ernest MacMillan, conductor.

**Most recent WASO performance:** 6-7 May 2016. Laurence Jackson, director.

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings.

## Glossary

**Allegro** – Italian performance/tempo indication meaning fast and lively. A movement or section of music in this style.

**Chord** – three or more notes played together.

**Libretto** – the words of an opera or oratorio.

**Overture** – this term has two quite distinct meanings. It refers to an instrumental composition acting as an introduction to an opera or oratorio; it also refers to a stand-alone orchestral work with a descriptive title which the music illustrates in some way. These two genres are often referred to as the dramatic overture and the concert overture respectively.



# About The Music

## Antonín Dvořák

(1841 – 1904)

Violin Concerto in A minor, Op.53

*Allegro ma non troppo* –

*Adagio ma non troppo*

*Allegro giocoso, ma non troppo*

It was probably on the recommendation of Brahms that the great Joseph Joachim became the dedicatee of the only violin concerto composed by Dvořák. Ironically, however, Joachim was never to play it. Brahms had composed his own Violin Concerto for Joachim in 1878, and seems to have given him a couple of Dvořák **chamber** works for performances in Berlin and London.

Encouraged by Joachim's interest, Dvořák visited him in Berlin in July 1879 to discuss the idea of a concerto. He sent him a completed draft in November, followed by a full revision, incorporating Joachim's suggestions, in May 1880. In its new version, he believed, 'the whole concerto has been transformed'. Even so, it was not altogether to the virtuoso's liking.

After a further two years, Joachim revised the solo part and suggested that Dvořák lighten the orchestration. Although the composer would agree to only minor changes, in particular rejecting any suggestion of separating the linked opening movements, Joachim nevertheless committed himself to launching the work in London in 1884. That premiere was abandoned when Dvořák found he was not free to conduct. Joachim now lost interest. Dvořák turned to the young Czech violinist František Ondříček, who promptly gave the first performance in Prague on 14 October 1883 and proceeded to play the concerto throughout Europe with great success.



Joachim's obviously strong reservations about the concerto doubtless reflect his firmly traditionalist view of **Classical** structure and balance in music. He seems to have felt unable wholeheartedly to lend his name to a work so untraditional, particularly in its first two movements. He quite possibly disliked the improvisatory nature of the concerto, finding Dvořák's artistic integrity perhaps compromised by his failure to carry through a 'proper' **sonata** structure in the opening movement. Likewise, he doubtless agreed with the publisher Simrock that the opening movements should be separated; and as the outstanding virtuoso violinist of the day he must have wondered at the lack of opportunity for a **cadenza**, even though there is brilliance enough in the solo part as written out. The concerto nevertheless embodies much of Joachim, particularly in the style of the solo writing, and Dvořák never withdrew the dedication, inscribed to Joachim 'in highest admiration'.

Eschewing a conventional orchestral opening **tutti**, Dvořák launches immediately into his two-part main theme – the first part boldly rhythmic with full orchestra, and the second a passionate answering phrase from the solo violin.

This theme, in one or other of its parts, forms the essence of the entire movement. Dvořák introduces subsidiary themes, most notably an effusive folk-like tune which appears on a flood of warm solo violin tone when the movement is already well advanced. Dvořák recalls the violin's answering phrase from the opening theme, transforming it into a serenely reflective bridge which leads without a break into the sweet lyricism of the slow movement.

Here the composer, in long and tender phrases, sings a song of heartfelt rapture. Dvořák scholar Otakar Šourek likens two linked thematic ideas, stated broadly by the soloist at the beginning, to the passionate embrace of lovers. A slight increase in tempo briefly brings a sense of agitation, but the clouds lift on a sunny, folk-like melody with which the trilling violin soars, as Šourek puts it, 'like a lark above the flowery fragrance of Bohemian meadows'. Now bolstered by the brass, the agitated **motif** again tries, unsuccessfully, to make its presence felt. The movement ends with the main theme, in tranquillity.

If the thematic material of the slow movement, as Šourek suggests, is deeply rooted in the soil of Czech folk music, then the finale is even more overtly nationalistic.

This is a spirited homage to Czech national dance, fundamentally a vigorous, syncopated **furiant**. Interspersed with this dance is first a cheerful oboe motif taken up by the flute; then a swelling **dolce** theme on solo violin; and last a highly bucolic, faintly melancholy section in characteristic **dumka** rhythm. The movement reiterates all three subsidiary themes in different guises. At the end the **dumka** returns, now in great good humour, and the main theme sweeps the concerto to a taut, forceful conclusion.

Abridged from a note © Anthony Cane

**First performance:** 14 October 1883, orchestra of the National Theatre, Prague. Mořic Anger conducting and František Ondříček as soloist.

**First WASO performance:** March 1951. Rudolf Pekárek, conductor; Carmel Hakendorf, soloist.

**Most recent WASO performance:** 15-16 July 2005. Yan Pascal Tortelier, conductor; Sarah Chang, soloist.

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

## YOU MAY ALSO ENJOY

### DVORAK Symphony No.9

#### *From the New World*

featured in *Grieg's Piano Concerto & Dvořák's New World*

Fri 16 & Sat 17 November 2018

## Glossary

**Cadenza** – a showy passage by a solo instrument, usually towards the end of a concerto movement.

**Chamber music** – music performed by a small ensemble, with one player per instrumental part, e.g. a string quartet.

**Classical** – broadly speaking, the period from around the mid-18th to the early 19th century when many of classical music's forms such as the symphony, concerto and sonata were standardised. The emotive and discursive qualities inherent in music of the ensuing Romantic period were largely a reaction to the restraint and structural rigour of Classicism.

**Dolce** – sweetly.

**Dumka** – a type of elegiac folk ballad originating in Ukraine with alternating melancholic and cheerfully fast sections.

**Furiant** – lively Bohemian folk dance with a shifting rhythmic pattern.

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

**Sonata form** – tripartite structure common in sonatas, symphonies and concertos in which two themes (or 'subjects') are explored according to set key relationships.

**Tutti** – all of the instruments of the orchestra playing at the same time.

# About The Music

## Bohuslav Martinů

(1890 – 1959)

Jazz Suite for 12 instruments

*Prélude*

*Musique d'entracte: Tempo di blues*

*Musique d'entracte: Boston*

*Finale*

Bohemian-born Martinů moved to Paris in 1923 to study with Albert Roussel (despite having been expelled from the Prague Conservatory for 'incorrigible negligence'). The 1920s saw him assimilating the music and aesthetics of Stravinsky and the group of French composers known as Les Six (which included Poulenc, Honegger and Milhaud). Neoclassicism was dominant, with its often-ironic references to **Baroque** and **classical** manners, and Martinů also heard and enjoyed music as varied as jazz and Elizabethan madrigals.

The Jazz Suite for 12 instruments (though the published score for some years unaccountably omitted the cello) is one of several jazz-inspired works that Martinů wrote at the time. The first two of its four short movements were composed in 1928 and premiered in Baden Baden, and the latter two were written the following year.

The *Prélude* commences with angular neo-Baroque wind writing before the piano asserts itself with something a little more ragtime, though not without occasional



gags at the expense, perhaps, of Brahms' 'St Anthony' Variations and a popular French folk tune. Martinů uses the strings to overlay quirky dissonant lines. The slow movement is a kind of **nocturne**, with a plaintive melody, supported by repeated chords, that is passed from bassoon to oboe before languid string writing and simple piano textures take over.

In 1927 Martinů's music was introduced to the US by Serge Koussevitzky and the Boston Symphony Orchestra. The third movement of the Suite is subtitled 'Boston', a genial work of elite **syncopations**, before a varied and witty finale.

© Gordon Kerry 2018

This is the first performance of this work by the West Australian Symphony Orchestra.

**Instrumentation:** oboe, clarinet, bassoon, two trumpets, two trombones, piano, viola, cello.

## Glossary

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

**Classical** – broadly speaking, the period from around the mid-18th to the early 19th century. Music of this period, exemplified by the works of Haydn, Mozart and early Beethoven, is characterised a sense of clarity, economy and emotional restraint. The emotive and discursive qualities of music of the ensuing Romantic era were largely a reaction to the restraint and structural rigour of Classicism. The neoclassical movement that emerged during the 1920s, particularly associated with works by Stravinsky, rejected the extravagant aesthetics of Romanticism in favour of a stripped-back, 'purer' sound, and classical forms and genres.

**Nocturne** – literally, 'of the night': a piece of music that is usually quiet and contemplative in character.

**Syncopation** – displacement of the regular beat, thus accenting beats which are conventionally weak and vice versa.

# About The Music

## Wolfgang Amadeus Mozart

(1756 -1791)

Symphony No.39 in E flat, K543

*Adagio – Allegro*

*Andante con moto*

*Menuetto (Allegretto) – Trio – Menuetto*

*Allegro*

After relocating from Salzburg to Vienna in 1781, the piano concerto became Mozart's preferred orchestral vehicle, better for charming fickle metropolitan audiences than the more esoteric symphony. New **symphonies** were not entirely absent from his Vienna concerts, but all of them from these years were out-of-town commissions: No.35 for the Haffner family in Salzburg in 1782; No.36 and the so-called No.37 (most of it actually by Michael Haydn) for a concert in Linz in 1783; and No.38 for Prague in 1787. In May 1788, the imperial theatre in Vienna unveiled for hometown audiences his latest opera, *Don Giovanni*, premiered in Prague the previous October. The tepid reception it received perhaps explains why Mozart devoted much of the sultry Viennese summer that year to composing three new symphonies, Nos 39-41, works that, like their immediate predecessors, were unlikely to appeal greatly to the Viennese. By then, Austria was at war with Ottoman Turkey. Accordingly, most of his patrons were also feeling the economic pinch, and Mozart's plans to give another concert series, at which the new symphonies might have been performed, came to nothing. However, it may well have been with one eye to possible publication and performances in England, France and Germany that he completed the trilogy in quick succession between June and August.



In doing this, Mozart was probably emulating Joseph Haydn. In December 1787, the Vienna firm Artaria published Haydn's new set of six 'Paris' Symphonies, issued in two sets of three. The first set contained symphonies in C major (No.82), G minor (No.83) and E flat (No.84). Given the rarity of G minor symphonies, it can hardly be mere coincidence that Mozart chose exactly the same three **keys** for his new trilogy. Clearly, if Haydn could publish symphonies, presumably with hope of financial return, Mozart too, then saddled with debts, might as well try. He had, after all, successfully undertaken a similar copycat project a few years earlier when, following on from Artaria's 1782 first edition of Haydn's Op.33 string quartets, he composed a set of his own (since referred to, fittingly, as Mozart's 'Haydn' quartets).

Another small token of Haydn's legacy can be found in Mozart's first new symphony in E flat. Like Haydn's E flat symphony, it begins with a grand introduction. The bold timpani rolls and brass signals of this *Adagio* have been likened to a 'clearing of the throat', designed to call a noisy

audience to attention lest they miss the much quieter music with which the main *Allegro*, surprisingly, begins. There is a continuing interplay between the noisy full band, topped with trumpets and drums, and more delicate combinations of strings and winds. The mellow effect of flute and clarinets at these points is even more marked due to the noticeable absence of oboes, Mozart's only late symphony to do without this usually essential instrumental colour.

As in many of Haydn's symphonies, and several of Mozart's own earlier works, the slower second **movement** begins with an almost self-contained piece for the string section alone. When the woodwinds enter (no trumpets and drums in this movement), the mood changes and the music temporarily becomes more driven. In the *Menuetto*, the vaulting melody and pulsing accompaniment verge on the athletic.

Haydn's new 'Paris' symphonies must have reminded Mozart of his own visit to the French capital ten years earlier, for, as the opening gambit of the fourth movement, he revives a joke he had played on the first audience of his own 'Paris' Symphony (No.31). As he explained on that occasion in a letter to his father:

Because I discovered that all the finales here in Paris begin with all the instruments playing together, usually in unison, I started mine with the first and second violins only, *piano* for the first 8 bars – then immediately *forte*. The audience, as I expected, said Shh! at the *piano*, and when the *forte* came immediately started applauding.

Later, the various returns to the opening violin texture remain an effective way of marking turning points in the movement's structure, brilliant for its obsessive concentration on its opening snatch of melody, that can't be shaken despite the wide-ranging **modulations** to distant keys. Even then the precise contours of its final **cadence** come (like its beginning) as something of a surprise!

Adapted from a note by Graeme Skinner © 2013

**First performance:** Completed Vienna, 26 June 1788. First performance unknown.

**First WASO performance:** 30 July 1938. George Szell, conductor.

**Most recent WASO performance:** 3-4 May 2013. Douglas Boyd, conductor.

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

## Glossary

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

**Forte** – loud

**Key** – the tonal centre of a piece or section of a piece. The selection of the key establishes a system of relationships between notes and chords, so that some ('consonant') notes will 'belong' to the key and others ('dissonant') will seem to 'clash' with it.

**Modulation** – a change of key.

**Movement** – the (usually separate) sections of a large-scale work such as a symphony or concerto.

**Piano** – soft

**Symphony** – a work for orchestra, usually in three or four movements. Typically, the first and sometimes the last movement is in sonata form; the second movement is generally slow and the third often a minuet or scherzo.

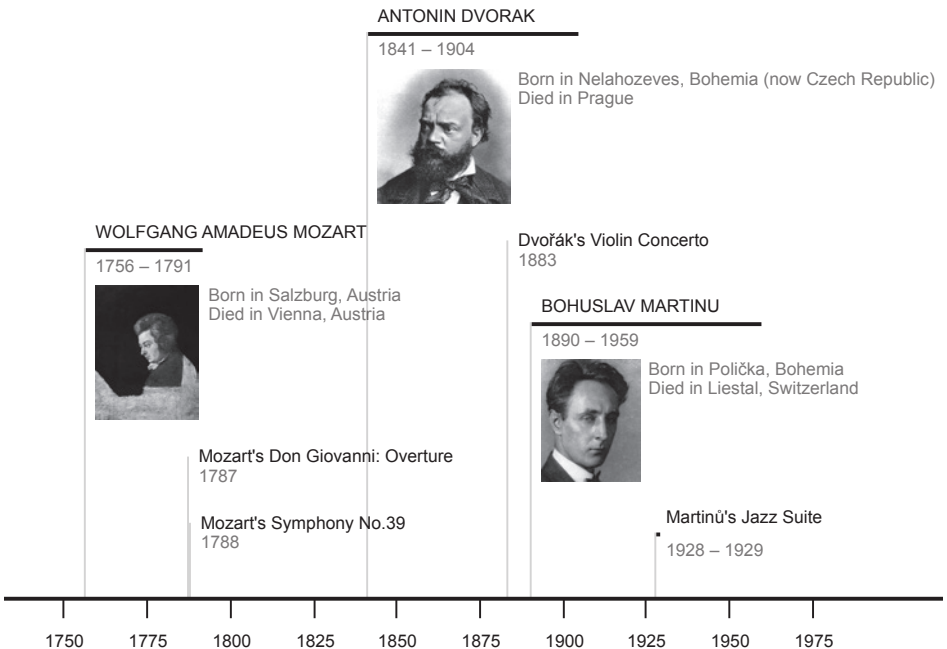
# About The Speaker

## Brendon Pearn

Brendon's music studies began in South Australia as a cellist in the local Instrumental Music School Program. He continued studying cello under Janis Laurs at the Elder Conservatorium of Music at Adelaide University and holds both a Bachelor of Music (Performance) and a Graduate Diploma in Education.

Brendon has worked as an arts administrator and educator in both the public and independent sector in Adelaide, London and now Perth. His work with youth music organisations and schools has seen Brendon conduct orchestras across Australia and tour with his students throughout Europe. He is currently employed as a Senior Music Teacher and Head of Year at Methodist Ladies' College in Claremont.

# Timeline of Composers & Works



# 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

**When 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.

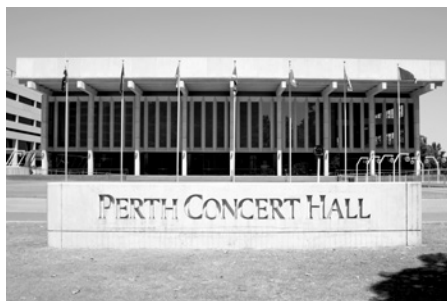
**Moving to empty seats.** Please do not move to empty seats prior to the performance as this may affect seating for latecomers when they are admitted during a suitable break.

## FOOD & BEVERAGES

Foyer bars are open for drinks and coffee two hours before, during interval and after the concert. To save time we recommend you pre-order your interval drinks.

## 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/](http://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 only at interval. 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.

# Meet The Musician

## Christine Reitzenstein

### Double Bass

**Can you remember the first live performance you attended? Was it an orchestra concert?**

I will always remember my first orchestral concert. Our high school music class would go to the WASO Youth concerts. We would have to write a review on the concert next day in class. At one of these concerts, I heard a double bass concerto played by the then principal, John McNeilly. It made a big impression on me and I took up playing the double bass soon after that!

**What qualities are most important in order to play the Double Bass?**

Apart from the size of your car, stamina, strength and patience to deal with the dimensions of the instrument. Most importantly, an enjoyment of playing in an ensemble and a love of the bass line in the music.

**Do/did you have a musical mentor, or have you mentored another musician during your career? If yes, who was it and can you tell us about this relationship?**

My major inspiration to play the instrument was a very young and inspirational Joan Wright (former Assoc Principal). She was a wonderful teacher and mentor then and now. To have played for so many years together in the section has been wonderful. Joan has also inspired me to teach and I particularly enjoy teaching young budding bass players.



**What is your favourite style of music to play?**

Sometimes (I feel) it is opera but often symphonic - sometimes contemporary or baroque music. I am lucky to be able to play a variety of music as with WASO the styles change from concert to concert.

**How soon before the concert does the orchestra rehearse with the soloist? Can you tell us what that process is like?**

The process is often relatively quick especially if the concerto or solo is well known repertoire. The soloist is always super prepared and the conductor will work on ensuring that the orchestra and soloist all fit musically together.

**If you weren't a musician, what other career do you think you may have chosen?**

It would have to be food related. If I'm not playing I enjoy the creativity of cooking most of all. Enjoying food and wine with family and friends is a great bonus!

To learn more about WASO musicians, visit [waso.com.au](http://waso.com.au) or connect with WASO.





# WASO Community Engagement

## Open Rehearsals for Schools

Open Rehearsals provide a unique and free opportunity for students in Year 6 to 12 to sit in rehearsal and observe WASO in work mode at the Perth Concert Hall.

Attending the first half of a rehearsal, students are immersed in the full experience from watching the conductor and soloist(s) working with the musicians, through to glimpses of behind-the-scenes technical and production aspects. Each event commences with a pre-rehearsal talk giving students insight into the works being rehearsed, the rehearsal process and the varied roles across the Orchestra in preparing the performance, from musicians to orchestral operations and wider administration.

Jazz great James Morrison returned to WASO in August performing timeless hits from his latest album, *The Greatest American Songbook*. Almost 250 students studying WACE Music Jazz Context attended as Morrison and his band rehearsed alongside the Orchestra. Morrison's virtuosity on a range of instruments was inspirational, while classic tunes including *My Funny Valentine*, *Summertime* and *It Don't Mean a Thing if it Ain't Got That Swing* were given a whole new perspective when performed with WASO.



*"The rehearsal was fantastic and really showed my students how a professional group works. These events are not only a great educational tool, but an awesome outreach to the next generation of listeners."* Director of Music, Independent School

Increasing attendance numbers and feedback received continues to support the importance of, and invaluable nature of continuing to provide opportunities for young people to engage with and access our Orchestra in this way.

Open Rehearsals are supported by Mitsubishi Corporation.



## 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.



# Our Supporters

## Philanthropic partnerships come in all shapes and sizes

Whatever the shape or size, your donation helps WASO make a difference and we thank you for your support. WASO's philanthropy program continues to grow, supporting our vision now and into the future. It is an exciting time to be a part of this community, to meet our musicians and to know you have helped your Orchestra to *touch souls and enrich lives through music*. Together we can do amazing things.

### Endowment Fund for the Orchestra

This fund includes major donations and bequests

Tom & Jean Arkley  
Bendat Family Foundation  
Janet Holmes à Court AC  
Minderoo Foundation  
Sagitte Yom-Tov Fund

### Estates

WASO is extremely grateful for the bequests received from Estates

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Malcolm Hood  
Paul Lee  
Anna Nottage in memory of Edgar Nottage  
Judy Sienkiewicz  
Mrs Roslyn Warrick  
Anonymous (5)

### Symphony Circle

Recognising Patrons who have made a provision in their Will to the Orchestra

Ms Davilia Bleckly  
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### Excellence Circle

Supporting excellence across all we do

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John Rodgers  
Michael Utsler  
Leanne & Sam Walsh\*

### Instrument Fund

John Albright & Susan Lorimer – ECHO Double Bass and set of Trumpets  
Deborah Marsh – Conductor's Podium and Cor Anglais  
Margaret & Rod Marston – Bass Clarinet  
Peggy & Tom Stacy – Cor Anglais  
Jean & Peter Stokes – Cello, Tuba, Tenor Trombone, Bass Trombone and Wooden Trumpet

### The WASO Song Book

We are grateful to those who have supported new works commissioned for the Orchestra by WASO  
Janet Holmes à Court AC  
Prue Ashurst  
Dr Ken Evans  
Evan Kennea & Emily Green-Armytage  
Barrie & Jude Le Pley  
Geoff Stearn

### Education & Community Engagement

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Ruth Stratton  
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### Crescendo

Supporting our free music education program in Kwinana

Trusts & Foundations  
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### Crescendo Giving Circle

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The Spivakovsky Jubilee  
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# Our Supporters

## Annual Giving

We are proud to acknowledge the following Patrons for their generous contribution to WASO in the last twelve months through our Annual Giving program.

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#### Gifts \$20,000+

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#### Gifts \$10,000 - \$19,999

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**Gifts \$40 - \$499**

Thank you to all our Friends who support WASO through their gift.

\* Orchestral Chair Partnership

If you are interested in becoming a Patron or learning more about WASO Philanthropy please contact Alecia Benzie, Executive Manager, on **9326 0020** or email **benziea@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](http://waso.com.au)

All donations over \$2 are fully tax deductible.

## Patrons & Friends Event

### WASO Chorus at the Cathedral

Tuesday 16 October | 6pm  
St Mary's Cathedral

For all Patrons, Friends & Bequestors

Join us in the stunning surrounds of St Mary's Cathedral, as we step into the world of the WASO Chorus and observe a rehearsal for *Three Masses: Haydn, Mozart & Schubert*. The evening will begin beneath the Cathedral in the atmospheric crypt with a fascinating introduction from Prue Ashurst, before shifting to the main hall for a behind-the-scenes experience with the WASO Chorus.

This is a wonderful opportunity to gain a deeper understanding of our WASO Chorus and will of course include a glass of wine and light refreshments.



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

All ticket sales for this event go towards the Friends of WASO Scholarship which enables WASO musicians to pursue further study and professional development opportunities.

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