



West Australian
Symphony Orchestra
CELEBRATING 90 YEARS

Ludovic Morlot Conducts Debussy & Rachmaninov

MORNING SYMPHONY SERIES
Thu 11 October 2018, 11am
Perth Concert Hall

Morlot, Capuçon & Thibaudet

MASTERS SERIES
Fri 12 & Sat 13 October 2018, 7.30pm
Perth Concert Hall



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MORNING SYMPHONY SERIES

Ludovic Morlot Conducts Debussy & Rachmaninov

DEBUSSY *Images: Ibéria* (20 mins)

Par les rues et par les chemins (Along the streets and pathways)

Les parfums de la nuit (The perfumes of the night)

Le matin d'un jour de fête (The morning of a festival day)

RACHMANINOV *Symphonic Dances* (36 mins)

Non Allegro

Andante con moto (Tempo di valse)

Lento assai – Allegro vivace

Ludovic Morlot conductor

World Artist Ludovic Morlot appears courtesy of Singapore Airlines.

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Margaret Pride (see page 16 for her biography). The Pre-concert Talk will take place at 9.40am in the Auditorium.

Listen to WASO

This performance is being recorded for broadcast on ABC Classic FM on Saturday, 20 October 2018 at 2pm AWST (or 11am online). For further details visit abc.net.au/classic

Morlot, Capuçon & Thibaudet

DEBUSSY *Images: Ibéria* (20 mins)

Par les rues et par les chemins (Along the streets and pathways)

Les parfums de la nuit (The perfumes of the night)

Le matin d'un jour de fête (The morning of a festival day)

RICHARD DUBUGNON *Eros athanatos* WORLD PREMIERE (25 mins)

Interval (25 mins)

RACHMANINOV *Symphonic Dances* (36 mins)

Non Allegro

Andante con moto (Tempo di valse)

Lento assai – Allegro vivace

Ludovic Morlot conductor

Gautier Capuçon cello

Jean-Yves Thibaudet piano

World Artist Ludovic Morlot appears courtesy of Singapore Airlines.

Richard Dubugnon's *Eros athanatos* was commissioned by WASO with support from Jude and Barrie Le Pley, and the Royal Flanders Philharmonic, L'Orchestre Philharmonique de Radio France and the Beijing Music Festival Arts Foundation.

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Margaret Pride (see page 16 for her 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 Ludovic Morlot post-concert Friday night in the Terrace Level foyer.

Listen to WASO

This performance is being recorded for broadcast on ABC Classic FM on Saturday, 20 October 2018 at 2pm AWST (or 11am online). For further details visit abc.net.au/classic

2018 Upcoming Concerts



WASO CHORUS SINGS

Three Masses: Haydn, Mozart & Schubert

Sun 21 Oct 2.15pm
St Mary's Cathedral

The WASO Chorus is joined by the WASO Chamber Strings to present exquisite music in the glorious acoustics of St Mary's Cathedral.

HAYDN Missa Brevis in F
MOZART Missa Brevis in D minor
SCHUBERT Mass No.2 in G

Christopher van Tuinen conductor
WASO Chorus
WASO Chamber Strings

**TICKETS
\$30***



EY PRESENTS

Katie Noonan's Elixir with Michael Leunig & WASO

Fri 26 Oct 8pm
Perth Concert Hall

WASO will be joined on stage by five-time ARIA award-winning singer songwriter Katie Noonan, her musical trio Elixir, and cartoonist Michael Leunig for this one night only experience of sounds and illustration.

Katie Noonan soprano
Cameron Deyell guitar
Zac Hurren saxophone
Iain Grandage conductor
Michael Leunig illustrator

**TICKETS
FROM \$39***



MACA LIMITED CLASSICS SERIES

Grieg's Piano Concerto & Dvořák's New World

Fri 16 & Sat 17 Nov 7.30pm
Perth Concert Hall

Dvořák's Ninth Symphony was performed at WASO's very first concert in 1928! Ninety years later, it is still adored for its youthful energy.

LACHLAN SKIPWORTH *Hinterland* **WORLD PREMIERE**
GRIEG Piano Concerto
DVORAK Symphony No.9 *From the New World*

Asher Fisch conductor
Andrey Gugnin piano (pictured) (WASO debut)

**TICKETS
FROM \$33***

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Asher Fisch appears courtesy of Wesfarmers Arts.

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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

Rebecca Glorie
A/Principal 1st Violin

Zak Rowntree*
Principal 2nd Violin

Kylie Liang
Assoc Principal 2nd Violin

Kate Sullivan
Assistant Principal
2nd Violin

Sarah Blackman

Fleur Challen

Stephanie Dean
Chair partnered by
Marc Geary & Nadia Chiang

Beth Hebert

Alexandra Isted

Jane Johnston°

Sunmi Jung

Christina Katsimbardis

Ellie Lawrence

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Ken Peeler

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Kathryn Shinnick

Bao Di Tang

Cerys Tooby

David Yeh

VIOLA

Alex Brogan
A/Principal Viola

Benjamin Caddy
A/Assoc Principal Viola

Kierstan Arkleysmith

Nik Babic

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath
Chair partnered by
Tokyo Gas

Louise McKay
Chair partnered by
Penrhos College

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Eve Silver*

Fotis Skordas

Tim South

Xiao Le Wu

DOUBLE BASS

Andrew Sinclair*
Mark Tooby

A/Assoc Principal
Double Bass

Louise Elaerts

Christine Reitzenstein

Andrew Tait

FLUTE

Andrew Nicholson
Chair partnered by
Anonymous

Mary-Anne Blades

PICCOLO

Michael Wayne
Chair partnered by
Pamela & Josh Pitt

OBOE

Liz Chee
A/Principal Oboe

COR ANGLAIS

Leanne Glover
Chair partnered by
Sam & Leanne Walsh

CLARINET

Allan Meyer
Lorna Cook

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner
Chair partnered by
Sue & Ron Wooller

Adam Mikulicz

CONTRABASSOON

Chloe Turner

HORN

David Evans

Robert Gladstones
Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

TRUMPET

Brent Grapes
Chair partnered by NAB

Matthew Dempsey°
Peter Miller

TROMBONE

Joshua Davis
Chair partnered by
Dr Ken Evans and
Dr Glenda Campbell-Evans
Liam O'Malley

BASS TROMBONE

Philip Holdsworth

TUBA

Cameron Brook
Chair partnered by
Peter & Jean Stokes

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney
Chair partnered by Stott Hoare
Francois Combemorel
Assoc Principal
Percussion & Timpani

HARP

Sarah Bowman

*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: Lisa-Marie Mazzucco

Ludovic Morlot Conductor

Since 2011, French conductor Ludovic Morlot has been Music Director of the Seattle Symphony. During his tenure the orchestra has won three Grammy Awards. Among notable recordings is a boxed-set of the music of Henri Dutilleux to mark Dutilleux's centenary. Other recent recordings with the Seattle Symphony include music of George Perle, Messiaen, and Ives. He recorded Ravel and Falla with pianist Steven Osborne and the BBC Scottish Symphony Orchestra.

Morlot's recent conducting engagements have included debuts with the Berlin Philharmonic, Minnesota Orchestra and Vienna Symphony. Summer 2018 engagements included the BBC Proms and Edinburgh Festival.

Morlot was also Chief Conductor of Belgium's La Monnaie (2012-14) where he conducted operas such as *La clemenza di Tito*, *Jenůfa* and *Pelléas et Mélisande*. Committed to new work, he conducts the world premiere of Caroline Shaw's Piano Concerto in 2019.

ludovicmorlot.com

World Artist Ludovic Morlot appears courtesy of Singapore Airlines.



Photo: Catherine Pluchart

Gautier Capuçon Cello

Gautier Capuçon has performed with many of the world's foremost conductors and instrumentalists. He has appeared with orchestras such as the Berlin Philharmonic, Concertgebouw (Amsterdam), New York Philharmonic, London Symphony, NHK Symphony (Tokyo), and Mariinsky Orchestra. Gautier Capuçon's recordings include *Intuition*, an anthology of short pieces for cello and piano or orchestra (released February 2018) and Beethoven Cello Sonatas with Frank Braley. He is also the founder of the Classe d'Excellence de Violoncelle which, every year, offers advanced training for six talented young cellists from around the world.

This year Gautier Capuçon travels to Germany to perform with the Munich Philharmonic and David Afkham, tours Europe with Lisa Batiashvili (violin) and Jean-Yves Thibaudet (piano), appears with the Czech Philharmonic and Semyon Bychkov, and performs the world premiere of *Eros athanatos* this week with Thibaudet and WASO in Perth conducted by Ludovic Morlot.

gautiercapucon.com

Jean-Yves Thibaudet Piano

Jean-Yves Thibaudet has performed around the world for more than 30 years and recorded over 50 albums. Recent career highlights have included Gershwin's Piano Concerto with the Baltimore Symphony and Marin Alsop at the Edinburgh Festival, Bernstein's Symphony No.2 *Age of Anxiety* with Yannick Nézet-Séguin and the Philadelphia Orchestra in Israel, Messiaen's *Turangalila-symphonie* with Franz Welser-Möst and The Cleveland Orchestra, and appearances with the National Youth Orchestra of the USA and Michael Tilson Thomas in China and at Carnegie Hall. Recordings include Bernstein's *Age of Anxiety* with Alsop and the BSO.

LA's Colburn School recently extended Thibaudet's Artist-in-Residency an additional three years and announced the



Jean-Yves Thibaudet Scholarships for Music Academy students. Previously a Chevalier of the Ordre des Arts et des Lettres, Thibaudet was made an Officier by the French Ministry of Culture in 2012.

jeanyvesthibaudet.com

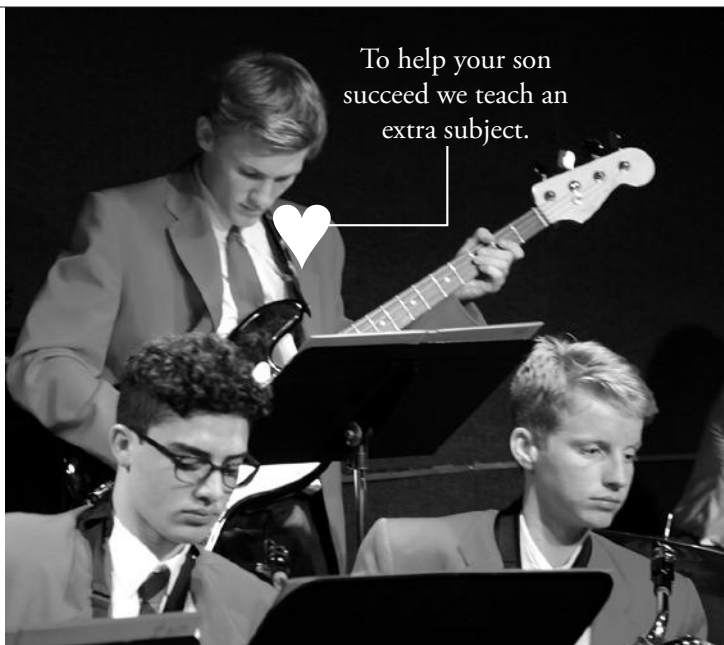
Mr. Thibaudet's worldwide representation: HarrisonParrott.
Mr. Thibaudet's Australian and New Zealand representation: Arts Management Pty. Ltd. Mr. Thibaudet records exclusively for Decca Records.

Aquinas College is a keynote partner of the West Australian Symphony Orchestra.

This partnership is used to encourage boys in their pursuit of musical excellence.

Aquinas College is a Catholic School for boys in the Edmund Rice tradition.

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INSPIRE HEALTH & HAPPINESS WITH MUSIC

Whether you are a performer or audience member, getting involved in the arts and being creative provides a sense of joy and inspiration.

It's as simple as A-B-C!



What is the feeling you get once you have finished a performance?

It depends on the performance! After a great concert, it can feel like reality has been suspended

and it takes hours to come down from the high. These performances stick with you and even after a few years, you remember the feeling.

Graeme, Act-Belong-Commit WASO Ambassador



About The Music

Claude Debussy

(1862 – 1918)

Images for Orchestra: Ibéria

Par les rues et par les chemins (Along the streets and pathways)

Les parfums de la nuit (The perfumes of the night)

Le matin d'un jour de fête (The morning of a festival day)

Three of Debussy's four orchestral works are triptychs. The amount of connection between the movements within each work varies: *La Mer* has been described as almost symphonic; **Nocturnes** abruptly contrasts meditations on the basic idea of the title.

Images is less unified. The three parts were written over eight years (1905–1912) and first performed separately. Indeed, they are published as separate scores, 'Images pour orchestre' appearing as a subtitle. The extra-musical intention of *Images*, to evoke three different European countries, suggests diversity and even eclecticism. However, it is more than a set of musical postcards. The orchestration outdoes any of Debussy's earlier scoring in sophistication and brilliance, but mostly the resources are deployed with subtlety and understatement.

Ibéria comes from a long tradition of French composers' evocations of Spain. Debussy only ever visited Spain for one afternoon. However, even Manuel de Falla, Spain's most eminent composer of the time, regarded *Ibéria* as the best example of a French work on a Hispanic subject.



It is the longest of the *Images*, and is itself subdivided into three movements: 'Par les rues et par les chemins' is in a spirited dance tempo; 'Les parfums de la nuit' is a sensual Spanish nocturne, enriched by harps and much-divided strings. The finale, 'Le matin d'un jour de fête', follows without a break; Debussy was particularly proud of the transition from night to morning, effected with the sound of distant bells. This is Debussy at his most 'realistic', giving us a festive jumble of sounds and images.

Abridged from a note by Elliott Gyger © 1996/2006

First performance: 20 February 1910, Paris; Gabriel Pierné, conductor.

Most recent WASO performance: 17-18 April 1998; Pierre-Andre Valade, conductor.

Instrumentation: three flutes, two piccolos, two oboes, cor anglais, three clarinets, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, celeste, strings.

Glossary

Nocturne – literally, 'of the night'; a piece that is usually quiet and melancholy in character, or depicts the sounds of night.

About The Music

Richard Dubugnon

(Born 1968)

Eros athanatos, Op.69 WORLD PREMIERE

Richard Dubugnon turned to music at the age of 20 after studying history in Montpellier. He graduated from the Paris Conservatoire, before studying composition at the Royal Academy of Music in London. On returning to Paris in 2002 he received the Pierre Cardin Prize from the Académie des Beaux-Arts, and in 2015 he was awarded the Grand Prix for Symphonic Music from SACEM (French Society for Authors, Composers and Publishers of Music).

His compositions have been performed by leading orchestras worldwide and his music is championed by artists such as Jean-Yves Thibaudet, Gautier and Renaud Capuçon, and Janine Jansen, who premiered his Violin Concerto with the Orchestre de Paris conducted by Esa-Pekka Salonen in 2008. In 2011 his *Battlefield Concerto* for two pianos and double orchestra was given its first performance by the Los Angeles Philharmonic and Katia and Marielle Labèque, who subsequently performed it with the Orchestre de Paris, BBC Symphony Orchestra at the 2012 Proms, Orchestre de la Suisse Romande, Leipzig Gewandhaus Orchestra and the NHK Symphony Orchestra. More recent works include *Klaveriana*, a concerto for piano, orchestra and celeste obbligato, premiered at the Barbican Centre in 2016 by Noriko Ogawa and the BBC Symphony Orchestra conducted by Fabien Gabel; and his expanding series of Caprices, short pieces that the composer has stated act, like other of his compositions, as reflections of himself at a given moment in his life.



Photo: Ruslan Makushkin

Dubugnon has been involved with many educational projects in the UK, USA and France, and has taught composition in such institutions as the Royal Academy of Music and the Purcell School. He also played the double bass for many years, as soloist, chamber and freelance musician with orchestras including that of the Opéra National de Paris, where he played between 2002 and 2013.

The composer writes:

Eros is the primary force that dominated the world before the birth of the immortals and the apparition of men. It has power over all living beings, animals and flora, as well as minerals and liquids; in short, over everything that is. Eros assembles, mixes, combines, and unifies. It is the ultimate attractive power that engages all things to unite and create life. Long before being a Greek god, even before being 'Love', Eros is an abstract entity, the sheer desire and priory of the Universe, which creates worlds and binds them together.

This fantasy for cello, piano and orchestra is a free and jubilant praise of this (albeit incomplete) definition of the greatest of all mysteries – our own existence.

Eros athanatos consists of one large movement, which is subdivided into several sections with different tempi and atmospheres:

Andante ma non troppo (Theme 1)
Plus calme et intime (calmer and intimate Theme 2)
Poco tranquillo (cadenza solo violoncello)
A tempo (recapitulation of Theme 1)
All'elettro (Theme 3, 'electro' rhythm)
Calme et intime (calm and intimate Theme 2)
Più agitato (development Theme 2)
Andante (Theme 1)
Presto (Theme 4, Themes 1 & 4)
Calme et intime (calm and intimate Theme 2)
Più presto (Theme 4, coda)

This work was imagined in 2011 for Jean-Yves Thibaudet and Gautier Capuçon, who both wanted a concerto from me. They are great friends and regular music partners, so I thought it would be unique to write a double concerto for both of them, combining their sound, powerful expressivity and virtuosic technique with the orchestra. There is also very little repertoire for this combination (utilised by Rodion Shchedrin in *Romantic Offering*). The French colours, transparency in the harmonies and subtlety of rhythm in *Eros athanatos* were particularly designed to suit the exquisite Gallic taste of the two dedicatees.

© Richard Dubugnon, 2018

Richard Dubugnon's *Eros athanatos* was commissioned by WASO with support from Jude and Barrie Le Pley, and the Royal Flanders Philharmonic, L'Orchestre Philharmonique de Radio France and the Beijing Music Festival Arts Foundation.



MOSS WOOD

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MARGARET RIVER

WESTERN AUSTRALIA

About The Music

Sergei Rachmaninov

(1873 – 1943)

Symphonic Dances, Op.45

Non Allegro

Andante con moto (Tempo di valse)

Lento assai – Allegro vivace

After Rachmaninov left Russia in 1917, the seizure of his Russian income by the Soviet government meant he had to earn a living as a performing musician, and so he set about establishing his career as a concert pianist. Although famous for interpreting his own music, he had never been called upon to perform music by other composers in public, and now, at the age of 44, he began building up a soloist's repertoire. This left little time for composition, and he wrote no original work for another nine years. Then the urge to compose began to reassert itself. A fitful procession of 'Indian summer' pieces emerged between 1926 and 1940, many of which are now regarded as among his finest compositions. But at the time most of these works met with indifference from audiences and hostility from critics. His success as a pianist far outstripped that of his music.

Among the first fruits of his period in the West were the Fourth Piano Concerto (1926) and the *Variations on a Theme of Corelli* (1931). Neither was successful. The public and critical acclaim for his *Rhapsody on a Theme of Paganini* (1934) gave him the confidence to write his Third Symphony (1936), to which, in the composer's words, 'audiences and critics responded sourly'. This indifference to his music sapped his confidence once again.



The orchestral style Rachmaninov cultivated in his later years was marked by great clarity of texture, a freer and more independent approach to brass and woodwind writing, and a tendency to express ideas more concisely than in his earlier large-scale pieces. Harmonically and rhythmically, his music of the 1930s bears the influence of Prokofiev and Stravinsky, but very much on Rachmaninov's own terms. His melodies still move, on the whole, in stepwise fashion, in the manner of **Russian Orthodox chant**, and although he clothes his melodies in lighter textures, he is not ashamed to write tunes that could be called 'vintage Rachmaninov'.

The result was too 'modern' and lean-sounding for audiences who wanted him to keep rewriting the Second Piano Concerto, and too conservative for critics, whose twin gods were Stravinsky and Schoenberg. Collectively, the *Symphonic Dances* represent perhaps the richest results of Rachmaninov's new approach to the orchestra. They were also his last original composition.

The idea of a score for a **programmatic** ballet had been at the back of Rachmaninov's mind since 1915, and when Michel Fokine successfully choreographed the *Paganini Rhapsody* in 1939 the opportunity presented itself again. He wrote the *Dances* the following year, giving the three movements the titles *Middy*, *Twilight* and *Midnight* respectively. At this point the work was called *Fantastic Dances*. Fokine was enthusiastic about the music but non-committal about its balletic possibilities. His death a short time later cooled Rachmaninov's interest in the ballet idea. He deleted his descriptive titles, substituted the word 'Symphonic' for 'Fantastic', and dedicated the triptych to his favourite orchestra, the Philadelphia, and its chief conductor Eugene Ormandy.

It is a work full of enigmas which Rachmaninov, surely one of the most secretive of composers, does nothing to clarify. In the **coda** of the first movement, for example, there is a transformation from minor to major of a prominent theme from his first symphony, which at that time Rachmaninov thought he had destroyed (it was reconstructed from orchestral parts after his death). The premiere of that work in 1897 had been such a fiasco that Rachmaninov could not compose at all for another three years. The reference in this new piece had a meaning that was entirely private.

There is also the curious paradox that the word 'dance', with its suggestion of life-enhancing, joyous activity, is here put at the service of a work that is essentially concerned – for all its vigour and sinew – with endings, with a **chromaticism** that darkens the colour of every musical step. The sense of foreboding and finality is particularly strong in the second movement, with its evocations of a spectral ballroom, and in the bell-tolling and chant-intoning that pervade the finale. Here the extensive use of the *Dies irae* (Day of Wrath) theme from the Mass for the Dead (a regular source for Rachmaninov) and the curious inscription 'Alliluya', written in the score above the last **motif** in the work to be derived from Orthodox chant, suggest the most final of endings mingled with a sense of thanksgiving.

Abridged from a note by Phillip Sametz © 1999

First performance: 3 January 1941; The Philadelphia Orchestra conducted by Eugene Ormandy.

First WASO performance: 5-6 May 1989; Albert Rosen, conductor.

Most recent WASO performance: 9-11 October 2014; Michael Stern, conductor.

Instrumentation: two flutes and piccolo, two oboes and cor anglais, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, alto saxophone, timpani, percussion, harp, piano and strings.

Glossary

Chromatic/chromaticism – use of notes that are not part of the key.

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

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

Programmatic – describes music which is inspired by and purports to express a non-musical idea, such as a story or a particular scene.

Russian Orthodox chant – a type of plainchant, the traditional music of the Russian Orthodox Church. It is unaccompanied singing of a unison melody with no sense of any regular rhythm or pattern of strong and weak beats.

About The Speaker

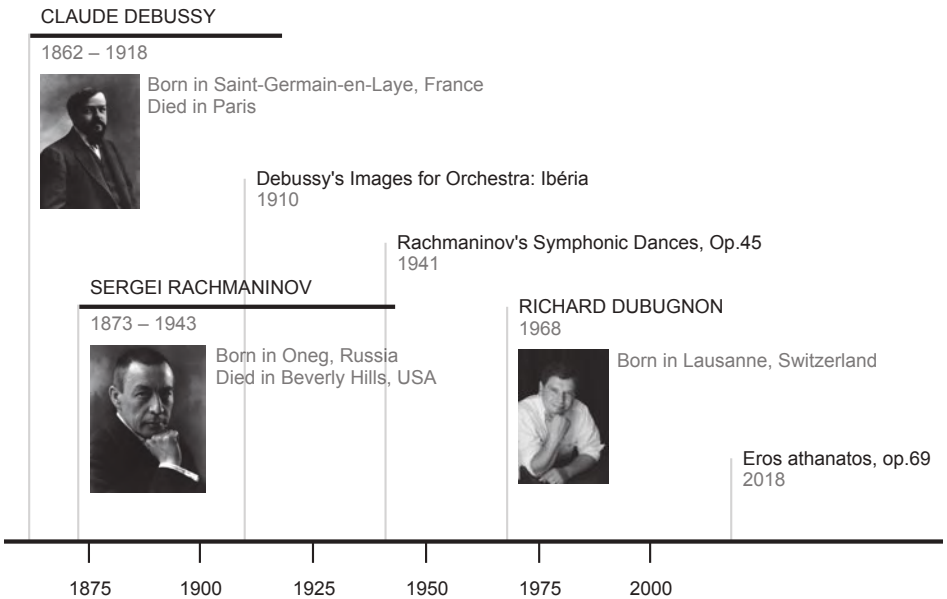
Margaret Pride OAM

Dr Margaret Pride OAM is the Music Director for the Perth Symphonic Chorus, the Perth Chamber Choir and the Perth Philharmonic Orchestra. She is also a former Senior Lecturer at the University of Western Australia and Edith Cowan University. Margaret studied choral music and conducting at the prestigious University of Southern California gaining her Masters and Performance Doctorate degrees. Her studies also included orchestral conducting under Daniel Lewis and Samuel Krachmalnik, a former conductor at the Metropolitan Opera and New York Ballet.

Her ensembles have toured Europe, South-East Asia, Canada and the United States as well as several Australian national symposiums. Major venues that she's performed in include Carnegie Hall, Lincoln Arts Center, Royal Albert Hall, and St Peter's Basilica.

In recognition of her artistic work Margaret has been awarded a Centenary Medal, an Honorary Life Membership of the Australian National Choral Association and an Order of Australia.

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/ 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 or connect with WASO.



WASO Community Engagement

EChO Season 2

WASO musicians have been out and about across Perth – and up into the Pilbara – as we continue to engage with our youngest audience members (and their grownups!) through a variety of EChO (Education Chamber Orchestra) programs.

EChO is our very special 15-piece chamber orchestra comprising wind quartet (flute, oboe, clarinet and bassoon), brass quartet (horn, trumpet, trombone and tuba), string quintet (2 violins, viola, cello and double bass), percussionist and harpist. EChO showcases the instruments (and musicians) of the orchestra through ensemble performance, instrument demonstrations and original story-based programs. This season we have been joined by presenter Libby Hammer and debuted two new shows, *March Along with EChO* and *Captain Dynamics and the Supersonic Symphony*. With something for everyone from singing along, interactive action and even using body percussion to “join the band”, these programs are entertaining and educational as audiences join the musicians to explore some of the different elements of music.

Visiting 5 primary schools across Perth from Alkimos to Kwinana as part of EChO in Schools alongside our general public Kids’ Cushion Concerts across August and September saw us reach just over 3200 audience members. Then, through the magic of video conferencing, EChO ‘travelled’ just over 4000km to the Pilbara, performing live from the studio at the School of Isolated and Distance Education (SIDE) in Leederville to schools in Port and South Hedland, Newman and Tom Price.

Our thanks to our wonderful audiences for the amazing clapping, singing, dancing and fun! We can’t wait for you to join us again in 2019 for our 24th year of EChO!

Kids’ Cushion Concerts are supported by Water Corporation.

ReAP is supported by Department of Education through School of Isolated and Distance Education (SIDE) and the Royalties for Regions E-Learning Project.

EChO in Schools is supported by Department of Education through Instrumental Music School Services



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 Paula Kruger to share stories about classical music and WASO’s upcoming concerts.

Listen on 720AM or via the ABC Listen app.





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WASO Philanthropy

WASO's Annual Giving Program

We invite you to become a WASO Patron by making or renewing a donation to our Annual Giving Program. Those who give \$500 or above in a year are acknowledged as WASO Patrons and enjoy opportunities to experience the Orchestra from different perspectives – not just from the auditorium – through invitations to exclusive Patron events, getting to know our musicians and fellow music lovers.

In our 90th anniversary year, donations remain vital for WASO to continue to present inspiring and joyful concerts and

continue to powerfully impact the lives of so many people in Western Australia.

As a not-for-profit, charitable organisation, we are extremely proud to be supported by many individuals who each year renew their gift to our Annual Giving program. Your Orchestra would be a very different one without this ongoing support.

Gifts to WASO's Annual Giving program support our ability to achieve artistic excellence, secure the finest guest conductors and soloists, present a diverse program of Education & Community Engagement activities across WA and work in partnership with the opera and ballet companies.

Want to join our community and become a WASO Patron?

If you wish to become a Patron, renew for 2018 or increase your current gift, please contact Emily Kennedy on 9326 0016 or kennedye@waso.com.au. It is also quick and easy to make a donation online at waso.com.au/supportus or you can make a donation at the Box Office with your ticket purchase. 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 crypt with a fascinating introduction from Prue Ashurst, before shifting to the main hall for a behind-the-scenes experience with the WASO Chorus.

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

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

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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

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