



West Australian
Symphony Orchestra



MACA LIMITED CLASSICS SERIES

Rachmaninov's Rhapsody

Friday 5 & Saturday 6 April 2019, 7.30pm
Perth Concert Hall



Wesfarmers Arts
Principal Partner



MACA has been partnering with West Australian Symphony Orchestra since 2014 and we are excited to continue our support of their mission to touch souls and enrich lives through music.



WE CARE • WE ARE FLEXIBLE • WE DELIVER

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Million
OVER 10yrs

Over the last 10 years MACA has raised more than \$11 million for various charity and community groups in support of the performing arts, cancer research, medical care, mental health, and Aboriginal youth in remote communities across Western Australia.

We pride ourselves on being a leader in the community, supporting a wide range of initiatives, both small and large.

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The West Australian Symphony Orchestra respectfully acknowledges the Traditional Owners, Custodians and Elders of the Indigenous Nations across Western Australia and on whose Lands we work.

MACA LIMITED CLASSICS SERIES

Rachmaninov's Rhapsody

TCHAIKOVSKY *The Tempest* (24 mins)

RACHMANINOV *Rhapsody on a Theme of Paganini* (24 mins)

Interval (25 mins)

STRAVINSKY *Petrushka* (36 mins)

The Shrovetide Fair

Petrushka

The Moor

The Shrovetide Fair and the Death of Petrushka

Jaime Martín conductor

Behzod Abduraimov piano

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Phil Robertson (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 Jaime Martín post-concert Friday night in the Terrace Level foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on 12pm AWST 2019 (or 10am online), Sunday 14 April. For further details visit abc.net.au/classic



2019 Upcoming Concerts



Symphonic Fantasy

Fri 12 & Sat 13 April 7.30pm
Perth Concert Hall

Experience the spine-tingling soundtracks of your movie, gaming and TV bingeing dreams live! Featuring award-winning music from *Game of Thrones*, *Lord of the Rings*, *Back to the Future*, *E.T. the Extra-Terrestrial*, *The Avengers*, *Final Fantasy* and so much more. Let the Games begin!

**TICKETS
FROM \$25***



The Little Mermaid – In Concert

Fri 26 April 5pm &
Sat 27 April 2pm & 7pm
Crown Theatre, Perth

WASO celebrates 30 years under the sea! Sing-along to *Under the Sea*, *Part of Your World* and *Kiss the Girl* as you re-live this classic 'tail' of Ariel. This is the perfect event for the whole family as part of your school holidays or night out with your friends reminiscing with the movie of your childhood.

**TICKETS
FROM \$45***



MASTERS SERIES

Mozart's Clarinet Concerto

Fri 3 & Sat 4 May 7.30pm
Perth Concert Hall

Andreas Ottensamer has held the coveted position of Principal Clarinet of the Berlin Philharmonic since 2011. He will bring his sensitive artistry and liquid tone to Mozart's divine Clarinet Concerto, and English conductor Mark Wigglesworth will bring Elgar's dramatic First Symphony to life.

MOZART Clarinet Concerto
ELGAR Symphony No.1

Mark Wigglesworth conductor
Andreas Ottensamer clarinet (pictured)

**TICKETS
FROM \$33***

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West Australian Symphony Orchestra



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 both fierce advocates for our great classical musical heritage and passionate leaders in the commissioning and performance of new music by leading Australian and international composers. Every year we mobilise and nurture a new generation of young and emerging artists to help secure a bright future for music in Australia.

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

Chair partnered by

Penrhos College

Akiko Miyazawa

A/Assistant Principal

2nd Violin

Hannah Brockway^

Emma Buss^

Fleur Challen

Stephanie Dean

Chair partnered by
Marc Geary & Nadia Chiang

Amy Furfaro^

Beth Hebert

Jane Johnston°

Sunmi Jung

Christina Katsimbardis

Ellie Lawrence

Andrea Mendham°

Lucas O'Brien

Melanie Pearn

Ken Peeler

Jolanta Schenk

Jane Serrangeli

Bao Di Tang

Cerys Tooby

Teresa Vinci°

David Yeh

VIOLA

Alex Brogan

A/Principal Viola

Benjamin Caddy

A/Assoc Principal Viola

Kierstan Arkleymith

Nik Babic

George Batey^

Mirjana Crnojevic^

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath

Chair partnered by Tokyo Gas

Melinda Forsythe°

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Eve Silver*

Fotis Skordas

Tim South

Xiao Le Wu

DOUBLE BASS

Andrew Sinclair*

John Keene

Louise Elaerts

Christine Reitzenstein

Andrew Tait

Mark Tooby

Phillip Waldron^

FLUTE

Andrew Nicholson

Chair partnered by
Anonymous

Mary-Anne Blades

PICCOLO

Michael Waye

Chair partnered by
Pamela & Josh Pitt

OBOE

Liz Chee

A/Principal Oboe

Annabelle Farid°

COR ANGLAIS

Leanne Glover

Chair partnered by
Sam & Leanne Walsh

CLARINET

Allan Meyer

Lorna Cook

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner

Adam Mikulicz

CONTRABASSOON

Chloe Turner

HORN

David Evans

Alex Morton°

Robert Gladstones

Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

TRUMPET

Brent Grapes

Jenna Smith^

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

Francois Combemorel

Assoc Principal
Percussion & Timpani

Robyn Gray^

Paul Tanner^

HARP

Catherine Ashley^

PIANO

Graeme Gilling^

CELESTE

Adam Pinto^

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

Principal
Associate Principal
Assistant Principal
Contract Player*
Guest Musician^



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Peruvian Lunch | Uma
12pm - 3pm, Saturdays

Enjoy a two-course Peruvian style menu of locally sourced, free-range produce for \$40 with a drink.

Grenash Bash | Mayfair Lane Pub
Dining Room | 6pm, 17 April

Showcasing over 12 Grenache wines from around the world matched with delicious canapes.

Hawker Mondays | The Standard
4pm til late, Mondays

Start your week right with Hawker Mondays at The Standard! Tuck into their weekly dish with an Asian spin and drink for \$20.

Go to www.goodfoodmonth.com for more details.



City of Perth

About The Artists



Photo: Sonia Balcells

Jaime Martín Conductor

In late 2019 Jaime Martín becomes Chief Conductor of the RTÉ National Symphony Orchestra of Ireland and Music Director of the Los Angeles Chamber Orchestra. He is Artistic Director and Principal Conductor of the Gävle Symphony, as well as Chief Conductor of the Orquesta de Cadaqués and Director of the Santander International Festival. Prior to conducting, he was Principal Flute of the London Philharmonic and the Academy of St. Martin-in-the-Fields, among others.

Jaime Martín has conducted orchestras such as the Orchestre Philharmonique de Radio France and Royal Liverpool Philharmonic. 2018 saw debut performances with the London Symphony Orchestra, Royal Stockholm Philharmonic, and Colorado Symphony. In January 2019 he completed a nine-concert tour of Europe with the London Philharmonic. Among his recordings is a new release of the Brahms-Schoenberg Piano Quintet in G minor and Parry's *Elegy for Brahms*.



Photo: Nissor Abdourazakov

Behzod Abduraimov Piano

Behzod Abduraimov has worked with such prestigious orchestras as the Los Angeles Philharmonic, London Symphony, NHK Symphony Orchestra (Tokyo) and Munich Philharmonic. He has appeared with conductors such as Valery Gergiev, Vladimir Ashkenazy, Manfred Honeck, Vasily Petrenko, Jakub Hruška, and Vladimir Jurowski. Forthcoming appearances include Rachmaninov's Piano Concerto No.2 with the Singapore Symphony and Orchestre de Paris, and Tchaikovsky's Piano Concerto No.1 with the St. Petersburg Philharmonic and Yuri Temirkanov in St. Petersburg and Barcelona. The 2019 season has seen recitals in Chicago, Cologne and Tongyeong (South Korea), among others.

After an award-winning recital disc, his first concerto disc - Prokofiev's Piano Concerto No.3 and Tchaikovsky's Concerto No.1 - was released in 2014. Born in Tashkent in 1990 Behzod Abduraimov is Artist in Residence at the International Center for Music at Park University, Kansas City.

About The Music

Peter Ilyich Tchaikovsky

(1840 – 1893)

The Tempest, Op.18

Tchaikovsky's *The Tempest* is a symphonic response to Shakespeare's late romance. In that play, the rightful Duke of Milan, Prospero, has been deposed by his brother and exiled to a desert island with his young daughter Miranda. Prospero uses sorcery to create a tempest which wrecks a ship carrying his brother, as well as the King of Naples and his son Ferdinand. Prospero's plan is to regain what is rightfully his and to have his daughter fall in love with Ferdinand. He is aided in this by spirits under his command: Ariel, a spirit of air, and Caliban, an earthy monster. When his plan comes to fruition, Prospero, in a gesture long held to be Shakespeare's own farewell to the stage, renounces his 'rough magic'.

Unlike classical symphonic design, **symphonic poems** could take the events and shape of a play or novel to give composers a program to guide them and an opportunity for dramatic and colourful effects. *The Tempest* (1873) begins with an evocation of the sea. A magisterial **chorale** represents Prospero. Ariel, spirit of the air, obeying Prospero, raises a storm of whirling strings, winds and emphatic brass. The ship is wrecked, bringing Ferdinand to the enchanted isle. The first timid feelings of love of



Miranda and Ferdinand are heard in a characteristic theme. Ariel reappears, and Caliban has contrasting music. The lovers succumb to their passion with the love theme reaching ecstatic heights. Prospero deprives himself of his magic power and leaves the island, and we hear the calm sea as at the start.

Gordon Kerry © 2010

First performance: 19 December 1873, Moscow. Nikolay Rubinstein, conductor.

First WASO performance: 12-13 November 2010. Alexander Lazarev, conductor. This is the only previous WASO performance.

YOU MAY ALSO ENJOY

TCHAIKOVSKY Violin Concerto

Featured in *Tchaikovsky's Violin Concerto*

Thu 20, Fri 21 & Sat 22 June 2019

Glossary

Chorale – a type of slow, stately hymn tune, especially one associated with the German Lutheran Church. A harmonised passage of music resembling this.

Symphonic poem (or tone poem) – a programmatic work (that is, one based on a literary, pictorial or other extra-musical idea) for orchestra, usually in a single movement.

About The Music

Sergei Rachmaninov

(1873 – 1943)

Rhapsody on a Theme of Paganini, Op.43

On leaving Russia for good in 1917, Rachmaninov descended into a composerly silence. While he busied himself with his self-appointed task of acquiring a concert pianist's repertoire, so that he could earn a steady income, he ceased composing altogether.

After settling in the USA, he gave 40 concerts in four months during his first season there. But he gradually reduced his concert commitments until, in 1925, he had nine months free of performances. During this period he composed his first post-Russian pieces, *Three Russian Songs for Chorus and Orchestra*, which were well received, and the Piano **Concerto** No.4, which was greeted with widespread indifference. Rachmaninov was always sensitive about his own music, and his eagerness to bring a new concerto into his repertoire – for his first three were by now very popular works – had been seriously rebuffed by the Fourth Concerto's failure after its 1927 debut. He did not produce another work for four years.

When the *Variations on a Theme of Corelli* for solo piano appeared in 1931, they not only signalled a more astringent approach to harmonic language and musical texture, but indicated that a large-scale **variation** structure might serve Rachmaninov's musical needs better than the more traditional concerto structure in which success had so recently eluded him.

So the *Corelli Variations*, still not particularly popular, might be thought of as the moodier, introspective dress rehearsal for the work that was to follow, the *Rhapsody on a Theme of Paganini*. The Corelli 'theme' Rachmaninov chose was actually not by Corelli (17th century



composer) at all, but was the **Baroque** popular tune *La Folia*, which forms the basis of a movement in Corelli's violin **sonata** Op.5 No.12. It was to another celebrated work for violin that Rachmaninov turned for the *Rhapsody*: the 24th **Caprice** of **Paganini** that had already been mined with distinguished results by Liszt and Brahms, not to mention Paganini himself. How confident Rachmaninov must have felt about himself – a man so often pessimistic about his musical achievements – to be exploring the theme yet further, in a big work for piano and orchestra.

The *Rhapsody* attained an instant popularity that has never waned. Rachmaninov finally had a new 'concerto' to play, and was asked to do so frequently. The work has wit, charm, shapeliness, a clear sense of colour, strong rhythmic impetus and a dashing, suitably fiendish solo part that translates Paganini's legendary virtuosity into a completely different musical context.

In the *Rhapsody*, Rachmaninov seems to grasp the big picture and distil a sense of unity, from variation to variation, that he does not achieve in the more extended forms of the Fourth Concerto. Yet the *Rhapsody's* theme and 24 variations

actually behave like a four-movement work. Variations 1 to 11 form a quick first movement with **cadenza**; Variations 12 to 15 supply the equivalent of a scherzo/minuet; Variations 16 to 18, the slow movement; and the final six variations, the dashing finale.

We actually hear the first variation – a skeletal march that evokes Paganini’s bony frame – before the theme itself. The ensuing variations are increasingly animated and decorative until Variation 7 gives us a first stately glimpse, on the piano, of the *Dies irae* plainchant, with the strings muttering the Paganini theme against it. This old funeral chant features prominently in Rachmaninov’s output. Sometimes, as in his final work, the *Symphonic Dances*, he uses it without irony, but its appearances in the *Rhapsody* are essentially sardonic. It appears again in Variation 10.

In the celebrated 18th Variation, Rachmaninov uses his sleight of hand to turn Paganini’s theme upside down and create a luxuriant, much admired (and much imitated) melody of his own. Rachmaninov is reported to have said of it: ‘This one is for my agent.’ The six final

variations evoke Paganini’s legendary left-hand **pizzicato** playing (Variation 19) and the demonic aspects of the Paganini legend, with more references to the *Dies irae* and an increasing emphasis on pianistic and orchestral virtuosity in the last two variations. Just as a final violent outburst of the *Dies irae* seems to be leading us to a furious crash-bang **coda**, we are left instead with a nudge and a wink, as Rachmaninov’s final masterpiece for piano and orchestra bids us a sly farewell.

Abridged from a note by Phillip Sametz © 2000

First performance: 7 November 1934; the Philadelphia Orchestra conducted by Leopold Stokowski with Rachmaninov as soloist.

First WASO performance: 16 January 1957. Donald Thornton, soloist; James Robertson, conductor.

Most recent WASO performance: 22-23 March 2013. Piers Lane, soloist; Paul Daniel, conductor.

YOU MAY ALSO ENJOY
PROKOFIEV Piano Concerto No.1
Featured in *Organ Symphony*
Fri 15 & Sat 16 October 2019

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.

Cadanza – a showy passage by a solo instrument.

Caprice – a short piece, humorous or fanciful in character.

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

Concerto – a work for solo instrument and orchestra, most commonly in three movements.

Paganini, Nicolò (1782-1840) – Italian violinist whose virtuoso technique and showmanship made him a legendary figure. He pioneered the use of pizzicato, harmonics and various types of bowing. Also a composer, his most famous compositions are the 24 Caprices for solo violin.

Pizzicato – plucking, rather than bowing, the strings.

Sonata – nowadays, a work (usually in three or four movements) for solo instrument, usually with piano accompaniment (unless the solo instrument is the piano). In the 16th and 17th centuries, the term (which literally means ‘sounded’ or ‘played’) referred more generally to various types of instrumental music.

Variation – a version of a theme which has been altered in some way, by changing elements such as the rhythm, the harmony, the melody and/or the accompaniment. In variation form each section of the piece is a variation of the theme.

About The Music

Igor Stravinsky

(1882 – 1971)

Petrushka – Ballet (1947 version)

The Shrovetide Fair

Petrushka

The Moor

The Shrovetide Fair and the Death of

Petrushka

Petrushka, first staged in Paris in 1911, may well be the most representative and successful collaboration between Stravinsky and Diaghilev's Ballets Russes. The visual appearance of the ballet was Russian. Its scenario, by Alexander Benois and the composer, dealt with the universal world of the theatre, and the puppet-with-a-soul *Petrushka*, as danced by Nijinsky, was pathetic, moving, and brilliant. The music matched all this with a sense of gesture which built on the colouristic inventions of the Russian nationalist composers, but with an originality and modernity all Stravinsky's own.

Petrushka originated in a musical idea of Stravinsky's, as he explains:

I had a vision of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of **arpeggios**, the orchestra in its turn retaliating with menacing fanfares of brass...ending in the sorrowful and querulous collapse of the poor puppet.

Stravinsky began to sketch this music in 1910, as a piece for piano and orchestra, which he described as a *Konzertstück* (Concert-piece). It lacked a title, until one day Stravinsky 'jumped for joy – *Petrushka!* The immortal and unhappy hero of all the fairs of all countries: I had found my title!' The impresario Diaghilev,



as soon as Stravinsky described the idea to him, saw its potential as a ballet, and persuaded the composer to transform the music into a full-scale choreographic work. They agreed to set the action of the ballet in the *Shrovetide Fair*, the *Mardi Gras* in St Petersburg, where they both grew up. (Benois, in particular, retained a strong affection for this event in which he had participated as a child.)

Petrushka is the Russian version of *Punch*, who, in a stroke of genius on the part of the ballet's creators, assumes the soulfulness of *Pierrot*. Although the character is universal, the ballet inhabits the world of Russian folklore, and Stravinsky makes use of Russian tunes and street songs. The dual nature of *Petrushka* as puppet and sensitive human being is conveyed by **bitonality**, derivations from Rimsky-Korsakov's **synthetic scales**. The origins of this seem to be pianistic (one hand on the white keys, one on the black), and the piano part remains very important in the full ballet score, both in the original version and in the revision of the instrumentation and reduction of the number of instruments Stravinsky made in 1947, which is heard tonight.

In a square in St Petersburg during the carnival in 1830 a showman has set up his puppet theatre. A hurdy-gurdy and a music box compete and clash, then the showman, gaining attention by a **cadenza** on his flute, brings three puppets to life: Petrushka, the Ballerina, and the Moor. Beginning the Russian Dance, they leave their hooks and join the crowd.

In the second tableau Petrushka woos the Ballerina, but she is repelled by his ugliness and uncouth gestures. In despair Petrushka hurls himself at a portrait of the Showman, tearing a hole in the cardboard wall of his cell.

The third tableau opens with the Moor playing with a coconut. He tries to break it with his scimitar. The Ballerina is attracted to the Moor despite his stupidity; she dances to attract him, to a trumpet solo and then a waltz; the Moor tries to join in, but cannot manage the triple time! Petrushka, mad with jealousy, bursts in on the love scene which follows.

Finally we are back at the fair, in the evening; nursemaids dance, as do a peasant's performing bear, a rich merchant with two gypsy girls, a group of coachmen, joined by the nursemaids, then some masqueraders. Suddenly a commotion is noticed in the little theatre: Petrushka runs out, chased by the Moor, who kills him with his scimitar. The Showman, picking up Petrushka, easily

convinces everyone that the body is only wood and sawdust. The crowd disperses, but the Showman is terrified to see, above his booth, the ghost of Petrushka threatening and jeering at him.

© David Garrett

First performance: *Petrushka* was first performed by the Ballets Russes at the Théâtre du Châtelet, Paris on 13 June 1911 in a performance conducted by Pierre Monteux. The title roles were taken by Vaslav Nijinsky (Petrushka), Tamara Karsavina (the Ballerina) and Alexander Orlov (the Moor).

The work was first heard in concert on 1 March 1914, again conducted by Monteux, and with Alfredo Casella at the piano.

First WASO performance: 17-18 August 1962. John Farnsworth Hall, conductor.

Most recent WASO performance: 30-31 May 2014. Olari Elts, conductor.

Instrumentation: three flutes (third doubling piccolo), two oboes and cor anglais, three clarinets (third doubling bass clarinet), two bassoons and contrabassoon; four horns, three trumpets, three trombones, tuba; timpani, percussion, harp, celesta, piano and strings.

YOU MAY ALSO ENJOY

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Pictures at an Exhibition

Featured in *Discovery Concert:*

The Art of Orchestration

Thu 21, Fri 22 & Sat 23 Nov 2019

Glossary

Arpeggio – the notes of a chord played one after the other instead of at the same time.

Bitonal – using two different keys at the same time. In *Petrushka*, Stravinsky superimposes the unrelated keys of C major and F sharp major to convey the dual nature of the title character.

Cadenza – a showy passage by a solo instrument.

Synthetic scales – scales which have been altered in some way from the standard major and minor scales of the tonal repertoire. The so-called 'Petrushka chord' used by Stravinsky in this work, composed of the two interlocking chords of C major (white keys on the piano) and F sharp major (black keys), is derived from such a scale.

About The Speaker

Phil Robertson

Pre-concert Speaker

2019 marks the 24th year that Phil Robertson has presented pre-concert talks for WASO.

The biggest influences in his musical career have been his teachers, Max Olding, Isador Goodman and Georg Tintner. Phil has a long professional musical pedigree as a pianist, flautist, clarinetist, singer, conductor, musical director of musicals and opera, chamber music performer, actor and radio presenter. Having completed over fifty tours

of all types of musical endeavor, both within Australia and overseas, he achieved last year his ultimate wish by leading the Perth Hills and Wheatbelt Band, a band which he co-founded, to a Silver Award for Excellence at the 2018 International Music Festival held at Carnegie Hall, New York.

Phil has recently moved from the country to live in Perth and to establish his own teaching practice in the northern suburbs.

Meet The Musician

Elliot O'Brien

Viola

How long have you been playing an instrument?

I started playing the violin when I was about five years old. I'd been begging my parents since I was three years old to play the violin, so they finally gave in and enrolled me in lessons. When I was 18 I made the switch to viola.

Have you played with any other orchestras other than WASO?

I've been lucky to have had the chance to play both with the Melbourne Symphony Orchestra and the Tasmanian Symphony Orchestra. While I was studying at the Australian National Academy of Music I played in the Australian Youth Orchestra.

How do you feel after a concert?

Depending on the concert it can be joy, elation, exhaustion and a sense of achievement or in the case of Wagner's epic *Tristan und Isolde* last year...all of the above!



What are you listening to this week?

This week I've been listening to a wide range of music, from Shostakovich's Chamber Symphony, the Dubliners (a traditional Irish music band) and Eminem. I really enjoy other genres of music other than classical.

In my spare time I like to...

I've recently started doing Brazilian Jiu Jitsu. I'm a huge fan of mixed martial arts which most people are surprised to hear from a classical musician. I also like to build and fly micro racing drones. They can reach speeds of around 150km/h!

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.

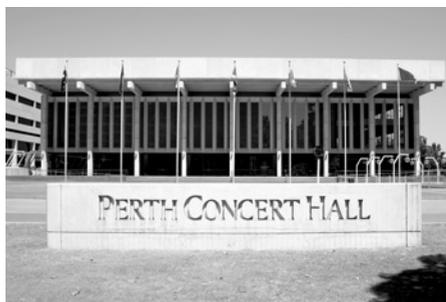
Moving to empty seats. Please do not move to empty seats prior to the performance as this may affect seating for latecomers when they are admitted during a suitable break.

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.

WASO Community Engagement

'This was a really enjoyable day and we appreciate the hard work that has gone into organising this and the commitment shown to making WASO accessible for all audiences.' Disability Support Carer

'Thank you for the wonderful opportunity you have given for people with disabilities to attend such an event.' Disability Support Carer

We were delighted to welcome participants from six disability support organisations to our first Connect Chamber Concert as an extension of WASO's Festival of Chamber Music. The morning began bright and early with 14 wheelchair accessible vans arriving at the Perth Concert Hall, with all hands on deck for WASO and PCH staff to assist with parking and welcome guests to the venue. Participants were invited to share morning tea before enjoying performances from three Chamber Ensembles in the Corner Stage – a Flute Quartet, a String Quartet and a Brass Quintet. Guests experienced a lovely variety of repertoire from Mozart, Haydn and Bach. One participant was conducting our musicians and moving her arms to the music throughout the whole concert, which was beautiful to see.

There was lots of joy after the concert as musicians introduced themselves to our guests who enjoyed seeing their instruments up close and having their photo taken (please see picture of Liam O'Malley, Associate Principal Trombone with a Disability Support Client from Nulsen).



It was a wonderful opportunity for us to share our music with disability support clients and carers in the Perth Concert Hall. This Concert is an extension of our Connect Open Rehearsals we run throughout the year and responded to feedback from participants that they would like to attend a Concert as well as the Open Rehearsals.

For more information about WASO's Connect Program, please contact Lily Protter, Community Engagement Coordinator at protterl@waso.com.au

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



ABC Radio

Tune in to ABC Radio Great Southern on Wednesday mornings at 10.45am when WASO's Executive Manager, Community Engagement, Cassandra Lake joins Gianni Di Giovanni to share stories about classical music and composers.

Listen via the ABC Listen app.



WASO Philanthropy

Let's be Friends

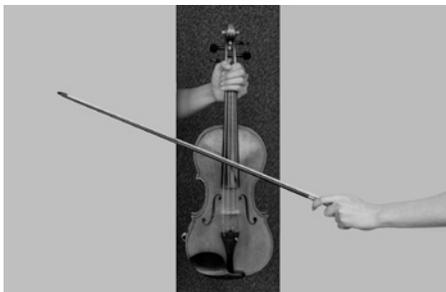
We invite you to deepen your relationship with your Orchestra and make a small donation to become a WASO Friend.

Donations are vital for WASO to continue to present inspiring and joyful concerts year-round. As a for purpose not-for-profit organisation, we are extremely proud to be supported by many individuals each year and your Orchestra would be a very different one without this ongoing support.

WASO Friends donate \$40 or more and are an important part of this philanthropic community and your support is highly valued.

Here's how we say thank you...

WASO Friends receive our printed Patrons & Friends newsletter, Encore, three times a year to stay in the loop with the Orchestra's latest developments and are



invited to exclusive Patrons & Friends events supporting the Friends of WASO Scholarship.

Music brings hope, it brings joy and it brings communities together. **Become a member of our philanthropic community by signing up as a Friend today.** Pick up a donation form from the WASO Box Office, visit waso.com.au/support-us/ or contact us on philanthropy@waso.com.au or 9326 0016.

Patrons & Friends Event

Meet Julia Brooke at the Holmes à Court Gallery @ no.10

Wednesday 10 April | 6pm
Holmes à Court Gallery @ no.10,
West Perth

For all Patrons, Friends & Bequestors

The first Patrons & Friends event for 2019 will kick off the year with style, music and art at the beautiful Holmes à Court Gallery @ no.10.

WASO Tutti Horn, Julia Brooke, in conversation with Janet Holmes à Court AC, will take us on a journey recounting her exciting recent trip to the United States supported by the 2018 Friends of WASO Scholarship, before ending with a short recital on the Horn. This exclusive evening at the brand new Holmes à Court Gallery @ no.10 in West Perth will then move on to



a different art form with Professor Clarissa Ball (UWA) providing an introduction to the stunning Harald Vike collection on display, part of which is on loan from the Janet Holmes à Court Collection.

Tickets are \$45 (\$55 for guests) and include a glass of wine and light refreshments. Please book via the WASO Box Office on **(08) 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

Major Donations:

Tom & Jean Arkley
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Minderoo Foundation
Sagitte Yom-Tov Fund

Estates:

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Thank you to all our bequestors:

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Supporting excellence

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The 2019 WASO Song Book

We are grateful to those who have supported new works commissioned for the Orchestra by WASO for 2019 and beyond

Janet Holmes à Court AC
Prue Ashurst
Geoff Stearn
Anonymous (1)

Group Commission

Supporting a new work by Iain Grandage to be premiered as part of WASO's 2019 Season, in honour of Professor David Tunley

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Evan Kennea & Emily Green-Armytage
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Sara MacIver
Cyrus Meher-Homji
Dr John Meyer
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Jean & Peter Stokes

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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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Anonymus (1)

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Gifts \$5,000 - \$9,999

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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, Philanthropy, on 9326 0020 or email benziea@waso.com.au

WASO Philanthropy brochures are available from the WASO Programs & 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.

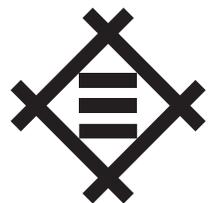


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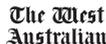
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Julia Brooke – WASO Horn



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