

# Symphonie Fantastique

Phantoms, passions and  
love-sick fantasies.

MASTERS SERIES

Thu 3 October 11am

Fri 4 & Sat 5 October 7.30pm

Perth Concert Hall



**Wesfarmers Arts**

Principal Partner



## **Wesfarmers Arts**

West Australian  
Symphony Orchestra  
and Wesfarmers Arts,  
creating the spark  
that sets off a lifelong  
love of music.

Julia Brooke – WASO Horn



*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.*

MORNING SYMPHONY SERIES

# Symphonie Fantastique

**SCHMITT** *Rêves* (10 mins)

**BERLIOZ** *Symphonie fantastique* (57 mins)

*Daydreams (Largo) – Passions (Allegro agitato e appassionato assai)*

*A Ball (Valse: Allegro non troppo)*

*In the Fields (Adagio)*

*March to the Scaffold (Allegretto non troppo)*

*Sabbath Night Dream (Larghetto – Allegro)*

**Fabien Gabel** conductor

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

Find out more about the music in the concert with this week's speaker, Prue Ashurst (see page 15 for her biography). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.

## **Listen to WASO**

This performance will be broadcast live on ABC Classic and repeated as a delayed broadcast on ABC Classic on Thursday, 7 November at 1pm AWST (or 10am online). For further details visit [abc.net.au/classic](http://abc.net.au/classic)

# Symphonie Fantastique

**SCHMITT** *Rêves* (10 mins)

**JAMES LEDGER** Viola Concerto (25 mins)

*Rorschach Canticle*

*Infinite Jester*

*Alien troubadour*

*Where Angels Hover*

Interval (25 mins)

**BERLIOZ** *Symphonie fantastique* (57 mins)

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*A Ball (Valse: Allegro non troppo)*

*In the Fields (Adagio)*

*March to the Scaffold (Allegretto non troppo)*

*Sabbath Night Dream (Larghetto – Allegro)*

**Fabien Gabel** conductor

**Brett Dean** viola

James Ledger's Viola Concerto was commissioned by Geoff Stearn for the West Australian Symphony Orchestra

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

Find out more about the music in the concert with this week's speaker, Prue Ashurst (see page 15 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 Fabien Gabel, Brett Dean and James Ledger post-concert Saturday night in the Terrace Level foyer.

## **Listen to WASO**

This performance is recorded for broadcast on ABC Classic on Thursday, 7 November at 1pm AWST (or 10am online). For further details visit [abc.net.au/classic](http://abc.net.au/classic)

# 2019 Upcoming Concerts



MACA LIMITED CLASSICS SERIES

## Beethoven's Eroica

Fri 11 & Sat 12 Oct 7.30pm  
Perth Concert Hall

Beethoven's *Eroica* Symphony is an exhilarating and ground-breaking triumph of artistic will over tragic adversity. Iain Grandage is one of Australia's most creative and collaborative musicians, and his new Concerto is written especially for WASO's Principal Cor anglais, Leanne Glover.

**VAUGHAN WILLIAMS** *Fantasia on a Theme by Thomas Tallis*  
**IAIN GRANDAGE** Orphée – Concerto for Cor Anglais (WORLD PREMIERE)  
**BEEHOVEN** Symphony No.3 *Eroica*

**Douglas Boyd** conductor  
**Leanne Glover** cor anglais (pictured)

Iain Grandage's Orphée – Concerto for Cor Anglais was commissioned for the West Australian Symphony Orchestra as a gift to Emeritus Professor David Tunley AM. This work was supported by Prof. Tunley's colleagues and friends led by Emeritus Professor Margaret Seares AO.

**TICKETS  
FROM \$33\***



EY PRESENTS – A RELEASE CREATIVE PRODUCTION

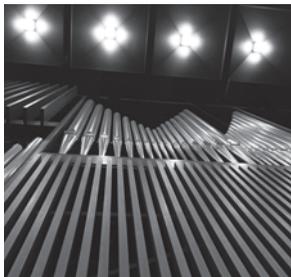
## Disco Wonderland

Fri 8 & Sat 9 Nov 8pm  
Perth Concert Hall

Can you feel it? You've made it behind the velvet ropes of New York's most exclusive nightclub, Studio 54. Join our disco inferno with a sensational Australian cast performing electrifying disco hits live on stage with WASO. There are no rules here, just disco. Welcome to the party.

**Kate Ceberano** vocals  
**Nathaniel Willems** vocals  
...and more  
**Nicholas Buc** conductor & arranger  
**Zac Tyler** director & producer

**TICKETS  
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MACA LIMITED CLASSICS SERIES

## Organ Symphony

Fri 15 & Sat 16 Nov 7.30pm  
Perth Concert Hall

To hear the Perth Concert Hall's 3000-pipe organ is an experience in itself; to hear it in the exhilarating finale of Saint-Saëns' grandly romantic Third Symphony is completely unforgettable! Alexander Gavrylyuk returns to perform Prokofiev's brilliant First Piano Concerto.

**MUSSORGSKY** arr. **RIMSKY-KORSAKOV** *Night on Bald Mountain*  
**PROKOFIEV** Piano Concerto No.1  
**SAINT-SAENS** Symphony No.3 *Organ Symphony*

**Lionel Bringuier** conductor  
**Alexander Gavrylyuk** piano (pictured)

**TICKETS  
FROM \$33\***

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

# 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.

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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**  
• Penrhos College  
*Assoc Principal 2nd Violin*

**Amy Furfaro^**

**Beth Hebert**

**Alexandra Isted**

**Jane Johnston^**

**Sunmi Jung**

**Christina Katsimbardis**

**Ellie Lawrence**

**Sera Lee^**

**Andrea Mendham^**

**Akiko Miyazawa**

**Lucas O'Brien**

**Jasmin**

**Parkinson-Stewart^**

**Melanie Pearn**

**Ken Peeler**

**Louise Sandercock**

**Jolanta Schenk**

**Jane Serrangeli**

**Kathryn Shinnick**

**Cerys Tooby**

**Teresa Vinci^**

**Susannah Williams^**

**David Yeh**

## VIOLA

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

**Ben Caddy**  
*A/Assoc Principal Viola*

**Kierstan Arkleysmith**

**George Batey^**

**Kathie Drake^**

**Alison Hall**

**Rachael Kirk**

**Mirjana Kojic^**

**Elliot O'Brien**

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**John Keene**

**Elizabeth Browning^**

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**Christine Reitzenstein**

**Andrew Tait**

**Mark Tooby**

## FLUTE

**Andrew Nicholson**

• Anonymous

**Sonia Croucher^**

## PICCOLO

**Michael Wayne**  
• Pamela & Josh Pitt

## OBOE

**Liz Chee**  
*A/Principal Oboe*

**Annabelle Farid^**

## COR ANGLAIS

**Leanne Glover**  
• Sam & Leanne Walsh

## CLARINET

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**Catherine Cahill^**

**BASS CLARINET**  
**Alexander Millier**

**BASSOON**  
**Jane Kircher-Lindner**  
**Adam Mikulicz**  
**Joanne Littlely^**

**CONTRABASSOON**  
**Linda Charteris^**

**HORN**  
★ Margaret & Rod Marston

**David Evans**  
**Robert Gladstones**  
*Principal 3rd Horn*

**Julia Brooke**  
**Julian Leslie^**  
**Francesco Lo Surdo**

## TRUMPET

**Brent Grapes**  
**Jenna Smith**  
**Fletcher Cox^**  
**Adam Hawksworth^**

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• Dr Ken Evans and  
Dr Glenda Campbell-Evans  
**Liam O'Malley**

**BASS TROMBONE**  
**Philip Holdsworth**

## TUBA

**Cameron Brook**  
• Peter & Jean Stokes  
**Matthew Dekker^**

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**Alex Timcke**

**PERCUSSION**  
**Brian Maloney**  
**Francois Combemorel**  
*Assoc Principal  
Percussion & Timpani*  
**Robin Gray^**  
**Paul Tanner^**

**HARP**  
**Bronwyn Wallis^**  
**William Nichols^**

**CELESTE**  
**Graeme Gilling^**

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• Chair partnered by  
\*Instruments used by these  
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Janet Holmes à Court AC.

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# About The Artists



## Fabien Gabel Conductor

Fabien Gabel has been Music Director of the Orchestre Symphonique de Québec since 2012 and Music Director of the Orchestre Français des Jeunes since 2017.

His 2019-20 season features debuts with the San Francisco Symphony, Utah Symphony, Vienna Radio Symphony Orchestra, and Lucerne Symphony Orchestra as well as these performances in Perth. In his eighth season as Music Director of the OSQ he will lead the orchestra in works by Chausson, Ravel, Duparc, Dutilleux, Schmitt, Dubugnon, Rebel, Tomasi, and Poulenc, and collaborations with world-class soloists including Augustin Hadelich, Jean-Yves Thibaudet, Michael Barenboim, Ana María Martínez, and Philippe Jaroussky.

Fabien Gabel has conducted top orchestras across the globe including the London Symphony, Orchestre de Paris, Cleveland Orchestra, National Symphony Orchestra Washington D.C., London Philharmonic, and Oslo Philharmonic. He first attracted international attention in 2004 winning the Donatella Flick competition in London.

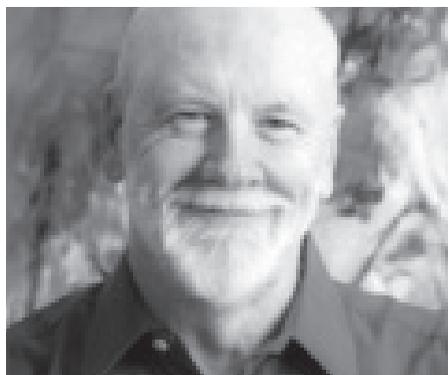


Photo: Bettina Stoess

## Brett Dean Viola

Brett Dean is equally renowned as a violist, conductor and composer. He often performs his own Viola Concerto with the world's leading orchestras, including, in December 2018, with the Berlin Radio Symphony Orchestra. Australian audiences saw his opera *Hamlet* at the 2018 Adelaide Festival following its successful premiere at Glyndebourne in the UK.

Brisbane-born, Brett Dean played viola with the Berlin Philharmonic Orchestra for 14 years from the mid-1980s. He is an active chamber musician in his own works and standard repertoire and has collaborated with ensembles such as the Doric Quartet, Scharoun Ensemble and Alban Gerhardt, who conducts the US premiere of his Cello Concerto in Minneapolis in November. He has also branched out into music administration, serving as Artistic Director of Melbourne's Australian National Academy of Music until 2010. He now divides his time between Melbourne and Berlin.

# About The Music

## Florent Schmitt

(1870 – 1958)

### *Rêves*, Op.65

As the 20th century dawned in Paris a number of like-minded young artists formed a club called the Société des Apaches. They argued about new trends in the arts and philosophy and attended performances of new works *en masse*, and numbered among them composers such as Maurice Ravel and his near-contemporary Florent Schmitt.

Schmitt was a controversial critic, a generous friend to composers like Stravinsky and Delius, and, later in life, an enthusiast for the cultural policies of Vichy France. Like Debussy and Ravel, he was educated at the Paris Conservatoire, studying composition with Massenet and Fauré, and like his contemporaries was profoundly influenced by the brilliant orchestral sounds of Rimsky-Korsakov and the hyper-expressive harmony of Wagner. Schmitt evolved a personal style that is recognisably related to that of Debussy in its love of 'non-functional' harmony – that is, chords to be admired for their own intrinsic sound – and musical form that unfolds of its own volition.

The image of the dream was, therefore, as attractive to him as to Debussy, and in his 1915 piece *Rêves* Schmitt meditates on lines from his fellow Apache, Léon-Paul Fargue:



See our days and our dreams passing;  
Old accomplices show them to us, as we  
look at these pictures. On the separating  
screen of night...they come forward with  
the suspended steps of those who love us,  
when mystery chimes on the threshold of  
feverish nights.

These images appear and fade in washes  
of colour, now glittering and now muted,  
and always in restless, surging motion.

Gordon Kerry © 2019

**First performance:** 17 November 1918, Concerts Lamoureux, Paris. Camille Chevillard conducting. This is the first performance of *Rêves* by the West Australian Symphony Orchestra.

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

### YOU MAY ALSO ENJOY

**DEBUSSY** *Prélude à l'après-midi d'un faune*

Featured in *Dances with Daphnis*  
Thu 12, Fri 13 & Sat 14 March 2020

## James Ledger

(Born 1966)

Viola Concerto WORLD PREMIERE

*Rorschach Canticle*

*Infinite Jester*

*Alien Troubadour*

*Where Angels Hover*

James Ledger is a composer with a breadth of work spanning solo, chamber and orchestral music. He has been composer in residence with the West Australian, Adelaide and Christchurch symphony orchestras, the Australian National Academy of Music and the Australian Festival of Chamber Music. He has won APRA Art Music Awards for his violin concerto *Golden Years* and the orchestral work *Chronicles*. He is currently lecturer in composition at the Conservatorium of Music at the University of Western Australia.

*The composer writes:*

This concerto was written for my good friend, the composer and violist, Brett Dean.

When it comes to concertos, the viola has come off as the poor cousin to both violin and cello. I find this a peculiarity as the viola inhabits a world of rich and earthy colour. Each of the four movements of this concerto inhabits spaces that reflect the viola's unique character:



*Rorschach Canticle*

The Rorschach test, commonly known as the inkblot test, is named after its creator, Hermann Rorschach. We have probably all made 'Rorschach art' at some point in our lives: by folding one half of a piece of paper onto the other that is blotted in paint, a symmetrical image is created when unfolded. At the halfway point of the opening movement, *Rorschach Canticle*, the music immediately turns around and heads back to the beginning (the second half is the reverse of the first half), creating a symmetrical form.

*Infinite Jester*

This movement is a comedic, reckless and restless kitchen-sink type of affair. The title comes from Shakespeare's Hamlet, who says to Horatio whilst holding the skull of Yorick, 'Alas, poor Yorick! I knew him, Horatio, a fellow of infinite jest, of most excellent fancy.' Brett has written an opera on *Hamlet* and I thought this was a nice connection.

### *Alien Troubadour*

I thought of a wandering folk musician on Mars. The viola plays lofty folk-like **double-stopped** material over strange outcrops in the orchestra. Over the course of the movement, the music becomes increasingly earth-bound.

### *Where Angels Hover*

Two of the earliest pieces of Brett's that I heard have 'Angels' in their titles. *Beggars and Angels* is a large orchestral canvas and *Voices of Angels* is a highly charged **piano quintet**. This movement tips its hat at those early works of Brett's that really introduced me to his music. The viola floats above a surreal landscape of whispered utterances that build in intensity until the orchestra eventually swallows the viola. (Not all angels are nice!)

The Viola Concerto was commissioned by Geoff Stearn for the West Australian Symphony Orchestra. This is the third work Geoff has commissioned from me for the Orchestra.

James Ledger © 2019

James Ledger's Viola Concerto was commissioned by Geoff Stearn for the West Australian Symphony Orchestra

**Instrumentation:** two flutes (second doubling piccolo), two oboes (second doubling cor anglais), two clarinets and bass clarinet; four horns, two trumpets and two trombones; timpani and large battery of percussion; strings.

### **YOU MAY ALSO ENJOY**

**JOHN ADAMS** *Absolute Jest*

Featured in *Absolute Beethoven*

Fri 6 & Sat 7 March 2020

## **Glossary**

**Double stop** – technique involving bowing two strings at the same time.

**Piano quintet** – chamber ensemble consisting of piano and four other instruments, usually string quartet (two violins, viola and cello). Also refers to a work written for this ensemble. Brett Dean's *Voices of Angels*, however, is written for piano, violin, viola, cello and double bass.

# About The Music

## Hector Berlioz

(1803-1869)

*Symphonie fantastique*, Op.14

*Daydreams (Largo) – Passions (Allegro agitato e appassionato assai)*

*A Ball (Valse: Allegro non troppo)*

*In the Fields (Adagio)*

*March to the Scaffold (Allegretto non troppo)*

*Sabbath Night Dream (Larghetto – Allegro)*

The premiere of Berlioz's *Symphonie fantastique*, on 5 December 1830, was greeted with shouts and stamping feet from the enthusiastic audience. But from Berlioz's point of view, the best comment came from Madame Moke, who on the strength of it finally granted him permission to marry her daughter Camille. The irony was that it was Camille who had passed on to Berlioz the gossip about his earlier idol, Irish actress Harriet Smithson, which had provoked the fit of jealous rage which inspired the whole symphony – and it was Harriet whom Berlioz married two years later.

Berlioz's entirely one-sided passion for Smithson had been consuming him for three years, since he saw her playing Ophelia in a performance of Shakespeare's *Hamlet*. When Berlioz heard the rumours of a relationship between Smithson and her manager, he was overwhelmed with emotion, and composed the *Symphonie fantastique*, to which he gave the subtitle 'Episode in the Life of an Artist', to exorcise his feelings of betrayal.

Berlioz's original program tells of a young Musician who falls hopelessly in love with a woman who is everything he has ever dreamed of. He tries to go about his life in the normal way, going to dances and spending time in contemplation of calming rural scenes, but is obsessed by the image of his beloved and by the melody which invariably accompanies any thoughts of her.



This double *idée fixe* or obsession constantly intrudes on his peace of mind. Convinced that his love is unappreciated, he poisons himself with opium. The dose is not strong enough to kill him but in his drugged sleep he has nightmarish visions: he has killed his beloved and is led to the scaffold and beheaded; he sees himself at his own funeral, which becomes a grotesque devilish orgy in which his beloved takes part.

How important is this program? Clearly, it is linked to Berlioz's own experience – yet none of the events it describes had actually occurred in his life. Berlioz was quite adamant that his art was intended to express 'passions and feelings', not paint pictures. The program is not a documentary to be judged on its accuracy, but a journey that Berlioz wanted his audience to take with him.

The symphony begins with the sighing of melancholy *Daydreams* alternating with flurries of 'groundless joy', until a sudden Beethoven-like outburst ushers in the *Passions* and the *idée fixe* melody which will recur throughout the work.

The second movement takes us to a ball, where the Musician catches sight of his beloved. The *idée fixe* appears twice – as a central episode in the movement’s **rondo** structure, and towards the end before the brilliant, swirling **coda**.

*In the Fields* begins with a duet between cor anglais and off-stage oboe: ‘two shepherds in the distance piping a shepherd’s song’. The *idée fixe* appears in the midst of passionate surges: ‘thoughts of happiness disturbed by dark forebodings’. The Musician’s loneliness is symbolised musically when the cor anglais finally takes up the shepherd’s song again and the oboe does not answer; ‘distant thunder’ from two sets of timpani brings the music to an uneasy close.

In the *March to the Scaffold*, sinister mutterings from the timpani finally erupt in a savage theme first beaten out by the cellos and double basses. Bassoons and then low strings weave a mocking **counterpoint** around it until the grotesque march theme bursts out over blaring pedal tones from the trombones. The *idée fixe* does not appear until the end of the movement, ‘like a last thought of love interrupted by the fatal stroke’. It is worth remembering that the guillotine was in Berlioz’s day no exotic historical curiosity, but rather a grim reality: the last public execution by guillotine in France was not until 1939.

Berlioz did not invent the idea of a Satanic orgy but he added another layer of meaning by giving the place of honour at the hellish dance to the ghost of the young Musician’s beloved, whose *idée fixe* theme here appears encrusted with grace notes and trills of mocking laughter. Church bells sound and the *Dies irae* chant from the requiem mass is caught up in the demonic revelry. The dance theme becomes the subject of a fugue: combined with the *Dies irae* theme, the impression of sacrilegious revelry is complete.

Natalie Shea  
Symphony Australia © 2002

**First performance:** 5 December 1830, Paris.

**First WASO performance:** 28/30 April 1951.  
Henry Krips, conductor.

**Most recent WASO performance:** 18-19  
November 2016. Asher Fisch, conductor.

**Instrumentation:** two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets (one doubling E flat clarinet), four bassoons, four horns, two trumpets, two cornets, three trombones, two ophicleides (traditionally played by tubas), timpani, percussion, two harps, strings.

## YOU MAY ALSO ENJOY

**MUSSORGSKY** orch. **RAVEL**

*Pictures at an Exhibition*

Featured in *Discovery Concert:*

*The Art of Orchestration*

Thu 21, Fri 22 & Sat 23 Nov 2019

## Glossary

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

**Counterpoint** – two or more independent lines of music or melodies that are played at the same time and make musical ‘sense’ when combined.

**Idée Fixe** – a fixed idea; an obsession. Used by composers such as Berlioz and Wagner to represent a person or a feeling.

**Rondo** – a musical form where a main idea (refrain) alternates with a series of musical episodes.

# About The Speaker

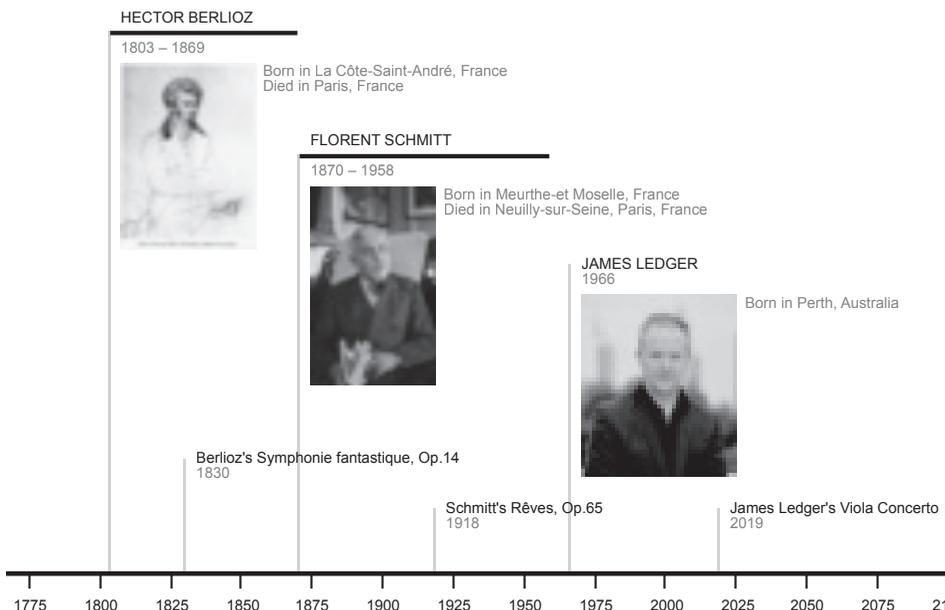
## Prue Ashurst

### Pre-concert Speaker

Prue is a graduate from the University of Western Australia with a Masters in Music Performance (Choral Conducting) and Bachelor degrees of Music Education and Performance. Having taught at Churchlands SHS, Perth Modern and Penrhos College, Prue's school choirs have sung in Geneva, London, Singapore and Wales. She is now in demand as a choral conductor, educator, adjudicator and guest speaker. She has conducted for the Perth Festival, WA Opera, UWA Choral Society, WASO Chorus, PUCS and the Gondwana Choirs. For 14 years Prue has been a regular presenter on ABC 720

with the late Eoin Cameron. In 2013 the Rotary Foundation named her a Paul Harris Fellow for her lifetime work in music education. In 2016 she co-commissioned RIFT by the acclaimed British composer Anna Clyne for the Cabrillo Festival of Contemporary Music in California and in 2018 was a guest pre-rehearsal speaker for this festival. In 2019 Prue returns to ABC Perth radio as a regular guest with Gillian O'Shaughnessy; Chorus Master for Stanhope's *Jandamarra*. *Sing for Country* for WAYO and has commissioned a work for Gondwana Choirs 30th anniversary in Sydney.

# 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.



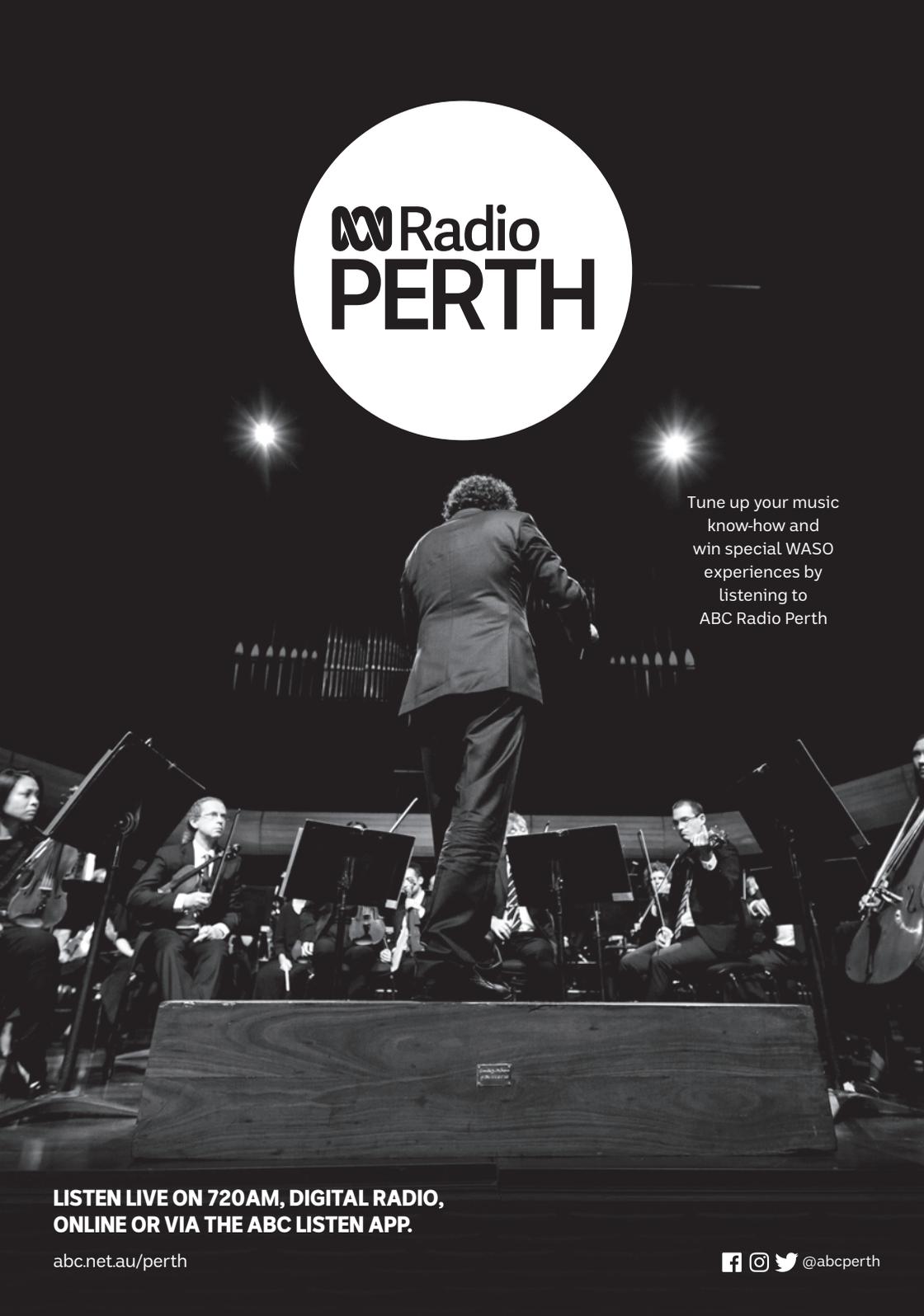
## ACCESSIBILITY

- 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.

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   @abcperth

# Meet The Stage Manager

## Josh Marsland Stage Manager

**You started last year in a new role as Perth Concert Hall's full-time Stage Manager. Can you give us a brief description of what your job entails?**

I work with WASO's Artistic Planning team, Orchestral Management and external clients of Perth Concert Hall to implement technical requirements and artistic vision for concerts and events on stage. In the pre-planning stages I work closely with the Concert Hall's Production & Operations team. During the show I run the stage changes, call technical cues and look after the orchestra.

**What's the most exciting or challenging concert you have worked on recently?**

Working with Asher Fisch and Gun-Brit Barkmin on our Gala Concert this year was one of the most enjoyable experiences so far. It was such a fantastic collaboration of orchestra and voice. It was great to be a part of that. From a challenge perspective live radio broadcasts always add a bit more pressure as timing is crucial but they're always exciting. Offsite events can also bring new challenges. I'm really looking forward to this year's Christmas Symphony. That's an event that takes a lot of co-ordination, involving screens, sound, lighting and pyrotechnics. We have brilliant staff and crew who really work hard to make our concerts and events shine.



**What are you most looking forward to in the 2020 season?**

*Fidelio* will be a really exciting project to kick off the year. Coming from an opera background I always look forward to having amazing voices on board. *Tristan & Isolde* last year was my first concert with WASO and I couldn't have asked for anything more. It'll be great to have a full opera on the stage again in 2020 to celebrate the 250th anniversary of Beethoven's birth. I'm also looking forward to another year working with the musicians who continue to amaze me every day with such incredible talent.

**Where was your last holiday destination?**

I was in Italy during July/August and had some wonderful moments on the water in Sardinia. Visiting the islands by boat was such a great way to explore and experience some less travelled areas. Seeing *La Traviata* at Arena di Verona was also a nice highlight. It's so important to take a step back sometimes and enjoy a break, giving your mind time to reset and be ready to take on life with a fresh perspective.

**Describe your ideal day off?**

Coffee, a gym class, and a beach walk with friends.

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# WASO Community Engagement

## Harmony Music

*'The reaction you all got from the boys... is what it's all about for our students. As you saw, several students were up dancing, among them was one young boy who we don't often get such a positive reaction from. We know you certainly made his day. Another little lady (she accepted the certificate) made her own playdough trumpet to play along with the ensemble. This is exactly the sort of interaction that the Special Needs students need.'* Natalie Harney, Community Access Coordinator, South Ballajura Education Support Centre.

WASO reaches students with special educational needs through our Harmony Music program, which gives us the opportunity to present chamber music performances for students in the comfort of their school environment. This program is part of WASO's extensive Community Outreach portfolio, which reaches diverse communities and gives us the opportunity to share our music and music making with students, individuals, care givers and music enthusiasts across the state.

During a Harmony Music performance students meet WASO musicians, hear a selection of well-known and popular classical repertoire and have the opportunity to have a go on our student sized instruments. This year to date, we have visited students at Castlereagh School, South Ballajura Education Support Centre and Leeming Senior High School.



At Leeming Senior High School this year we had a string ensemble that comprised musicians from WASO and the Australian National Academy of Music (ANAM). During this Harmony Music performance 170 students, teachers and carers enjoyed an interactive performance and one student got the very special opportunity to conduct the ensemble!

*'The concert was amazing! One only needed to look around and witness the effect on the students, their smiles, their dancing in their seats and the quietness of their attention, focus and listening! I was so pleased to see the students engaged the whole time, not taking their eyes off the musicians for a moment in fear of missing something.'* Marietta Damos, Music Teacher, Leeming Senior High School

Harmony Music is supported by Mitsubishi Corporation.

WASO's Community Outreach program is proudly supported by Act-Belong-Commit.



## 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

**Please help us bring the joy of music to those who cannot come to us.**

WASO's **Harmony Music** program visits students with Special Educational Needs in the comfort of their school environment, providing young people and their teachers and carers with the opportunity to enjoy a musical performance and interact with our musicians. Small WASO ensembles go out to school to present informal classroom performances, share stories about life as a professional musician and introduce students to the instruments of the orchestra through performances of popular repertoire and interactive have-a-go sessions.

We are proud to have relationships with a number of schools with Special Educational Needs Departments and would welcome the opportunity to reach even more schools in the wider Perth area.



**A tax-deductible contribution towards Harmony Music of \$2,500** enables us to commit to a future school visit for students with Special Educational Needs. If you would like to support this invaluable Community Engagement initiative, please contact Sarah Tompkin on 9326 0017 or [tompkins@waso.com.au](mailto:tompkins@waso.com.au) or read more on [waso.com.au/support-us](http://waso.com.au/support-us).

## Patrons & Friends Event

**Andrew Nicholson & Ali Bodycoat at The Ellington**

Monday 28 October | 6pm  
The Ellington Jazz Club

*For all Patrons, Friends & Bequestors*

It's back! Join us for an incredible evening of jazz with WASO's Principal Flute, Andrew Nicholson and renowned Perth jazz vocalist, Ali Bodycoat, as they interpret the music of Michel LeGrand.

Held in the atmospheric surrounds of Perth's beloved jazz club, The Ellington, this will be a special, one-night only event. Don't miss out!

Tickets are \$40 standing and include a glass of wine and antipasto platter to share (seated tickets are sold out).



**Please book through the WASO Box Office on 9326 0000.**

All proceeds from the evening support the Friends of WASO Scholarship, allowing WASO musicians to engage in professional development opportunities.

# 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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Thank you to all our bequestors

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#### Supporting excellence

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Janet Holmes à Court AC  
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John Rodgers  
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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  
In memory of Mary Rodoreda  
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  
Prue Ashurst  
Mark Coughlan  
Jean Harvey  
Evan Kennea & Emily Green-Armytage  
Peter Leunig  
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Supporting our nationally recognised Education & Community Engagement programs

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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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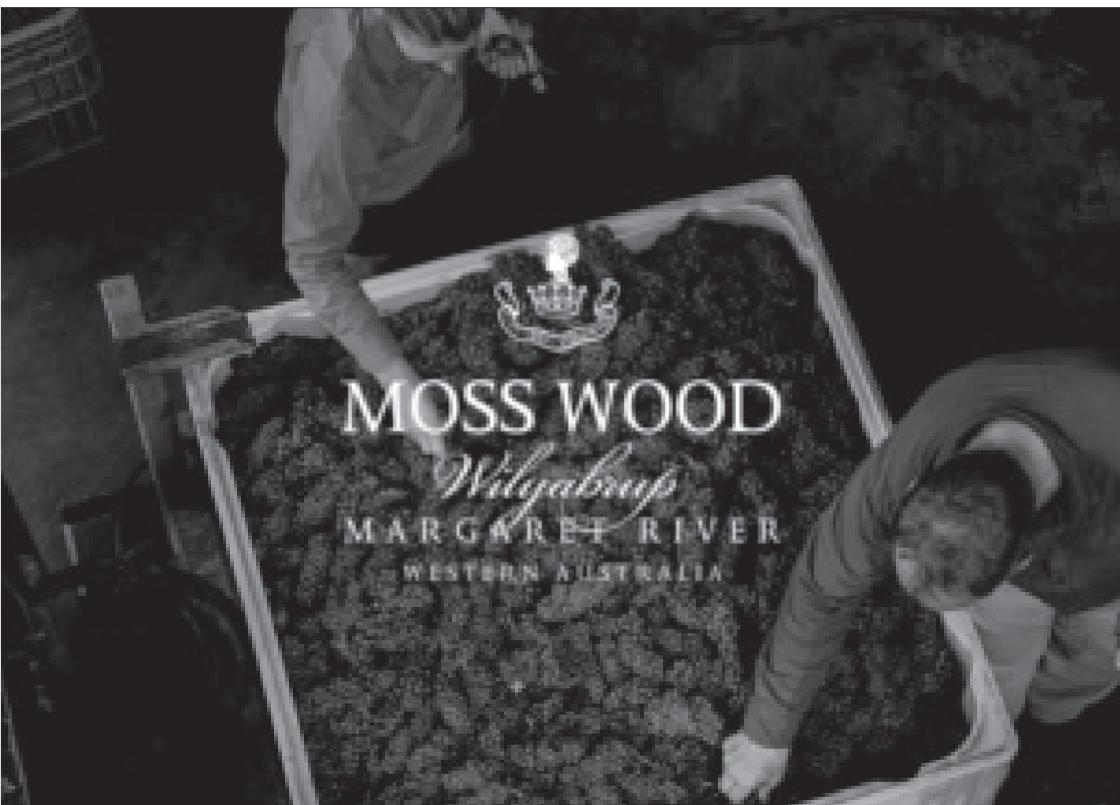
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\* Orchestral Chair Partnership

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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)

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At MSWA, we truly believe in the power of music to enrich the lives of those living with a neurological condition. With that in mind, we are delighted to partner with WASO for the 2019 season.

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*Iain Grandage's Cor anglais Concerto was commissioned for the West Australian Symphony Orchestra as a gift to Emeritus Professor David Tunley AM. This work was supported by Prof. Tunley's colleagues and friends led by Emeritus Professor Margaret Strees AO. WASO's Assistant Conductor Carlo Azofeifa appears courtesy of Simon Lee Foundation.*  
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