

Carmina Burana

Thursday 1, Friday 2, Saturday 3, 7.30pm
& Sunday 4 October, 5.00pm
Perth Concert Hall





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.

Carmina Burana

BERNSTEIN *Candide*: Overture (5 mins)

GRIEG *Peer Gynt*: Suite No.1 (15 mins)

Morning – Mood (Allegretto pastorale)

The Death of Åse (Andante doloroso)

Anitra's Dance (Tempo di Mazurka)

In the Hall of the Mountain King (Alla marcia e molto marcato)

Interval (25 mins)

ORFF *Carmina burana* (63 mins)

Fortuna imperatrix mundi (Fortune, Empress of the World)

Part I Primo vere (In Springtime)

Auf dem anger (On the Meadow)

Part II In taberna (In the Tavern)

Part III Cour d'amours (The Court of Love)

Blanziflor et Helena (Blanziflor and Helena)

Fortuna imperatrix mundi

Jessica Gethin conductor

Amy Manford soprano

Perry Joyce tenor

James Clayton baritone

WASO Chorus

Members of the UWA Symphonic Chorus

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Prue Ashurst (see page 32 for her biography). The Pre-concert Talk will take place on Thursday, Friday and Saturday at 6.45pm and Sunday at 4.15pm in the Terrace Level Foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on 10 October 2020 at 1pm AWST (or 10am online). For further details visit abc.net.au/classic



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

Kate Sullivan
Assistant Principal 2nd
Violin

Sarah Blackman

Fleur Challen

Stephanie Dean

Beth Hebert

Alexandra Isted

Jane Johnston^

Sunmi Jung

Christina Katsimbardis

Ellie Lawrence

Kathryn Lee

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Ken Peeler

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Bao Di Tang

Cerys Tooby

Teresa Vinci^

David Yeh

VIOLA

Alex Brogan
Benjamin Caddy

Kierstan Arkleysmith

Nik Babic

Alison Hall

Rachael Kirk

Mirjana Kojic^

Katie McKay^

Allan McLean

Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath
• Tokyo Gas

Eve Silver*

Oliver McAslan

Sacha McCulloch^

Nicholas Metcalfe

Anna Sarcich^

Fotis Skordas

Tim South

Emma Vanderwal^

DOUBLE BASS

Andrew Sinclair*

John Keene

Elizabeth Browning^

Louise Elaerts

Christine Reitzenstein

Andrew Tait

Mark Tooby

FLUTE

Andrew Nicholson
• Anonymous

Mary-Anne Blades
• Anonymous

PICCOLO

Michael Waye
• Pamela & Josh Pitt

OBOE

Liz Chee
A/Principal Oboe

Annabelle Farid*

COR ANGLAIS

Leanne Glover
• Sam & Leanne Walsh

CLARINET

Allan Meyer
Geoff Bourgault
du Coudray^
Lorna Cook

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner
Adam Mikulicz

CONTRABASSOON

Chloe Turner
• Stelios Jewellers

HORN

★ Section partnered by
Margaret & Rod Marston

David Evans

Robert Gladstones

Principal 3rd Horn

Sarah Brien^

Julia Brooke

Francesco Lo Surdo

TRUMPET

Brent Grapes
• Anonymous

Jenna Smith
Peter Miller

TROMBONE

Joshua Davis
• Dr Ken Evans and
Dr Glenda Campbell-Evans

Liam O'Malley

BASS TROMBONE

Philip Holdsworth

TUBA

Cameron Brook
• Peter & Jean Stokes

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney
Francois Combemorel
Assoc Principal
Percussion & Timpani

★ Section partnered by
•Chair partnered by
*Instruments used by these
musicians are on loan from
Janet Holmes à Court AC.

Principal
Associate Principal
Assistant Principal
Contract Musician*
Guest Musician^

About The Artists



Jessica Gethin Conductor

Australian conductor Jessica Gethin has gained widespread attention for her stellar musicianship and vibrant energy, reviewers citing her performances as conducted with 'goose-bump inducing artistry... refined, charismatic, and exhilarating'. Gliding seamlessly between core symphonic, to ballet, opera, film and contemporary. Jessica's international roster includes guest conducting engagements throughout the United States, Asia, Australia and New Zealand, with collaborations including the Dallas Opera, Melbourne Symphony Orchestra, Malaysian Philharmonic Orchestra, Perth Symphony, Singapore Symphony Orchestra, West Australian Ballet, Auckland Philharmonic and Macao Orchestra. Listed in *Limelight Australia's Top Twenty Australian Artists* for 2017, further accolades include winning the 2015 Brian Stacey Emerging Australian Conductor Award and Australian Financial Review's 100 Most Influential Women, a Churchill Fellowship and named finalist in the WA of the Year Awards, Jessica held the position of Chief Conductor of the Perth Symphony from 2011-2019, as well as Inaugural Fellow at the Hart Institute of Women Conductors with the Dallas Opera.



Amy Manford Soprano

Australian/American soprano, Amy Manford most recently performed the role of 'Christine Daaé' in Andrew Lloyd Webber's original production of *The Phantom of the Opera* on the West End.

Prior to her West End debut, Amy had performed internationally as a soloist with the London Handel, London Cello and the Perth Symphony Orchestra. She has also sung at iconic venues such as the Seoul Arts Center in South Korea and at Buckingham Palace for the Prince of Wales. She was especially honoured to sing the Australian Anthem for HRH Prince Harry and Ms. Meghan Markle for the 2018 Anzac Day Memorial Service in London.

In 2017, Amy graduated with a Master of Performance from the prestigious Royal College of Music where she was lucky enough to perform numerous title roles with their International Opera School. Before moving to London, Amy graduated with a Bachelor of Music at The West Australian Academy of Performing Arts in her hometown, Perth.

A diverse performer, Amy also has a unique history in rhythmic gymnastics and pole vaulting, winning gold medals at the Australian National Championships in both fields.

About The Artists



Perry Joyce Tenor

Perry is a singer, composer, conductor, and educator who is actively involved in the Perth classical music scene. In 2018 he was nominated in the West Australian Young Achiever Awards for his achievements in music and community outreach. As a soloist Perry has performed with the West Australian Symphony Orchestra (Beethoven's *Choral Fantasy*, 2018), West Australian Opera, and many ensembles around Perth including as a member of St George's Cathedral Consort. In 2014 Perry founded the West Australian Young Voices (WAYV) and has established and conducted many choirs since. In 2018 Perry was Chorus Master for West Australian Opera's production of *Don Giovanni* and in 2019 was awarded a Bendat Scholarship to study abroad. Perry has also won many awards for his compositions including the Sydney Symphony's Young Composers Award, the Gondwana Voices Young Composers Award, and the 2012 Paula and David Tunley Award.



James Clayton Baritone

Praised for his vocal phrasing and colour, James is one of the most versatile singers to emerge from Australia in recent years.

His 2018/2019 performances included Marcello (*La bohème*), Escamillo (*Carmen*), Leporello (*Don Giovanni*), The Forrester (*The Cunning Little Vixen*), Germont (*La traviata*), Judge Turpin (*Sweeney Todd*) and the title role in *Macbeth* in West Australian Opera, The Forrester in Adelaide and Peter (*Hansel and Gretel*) in Melbourne.

James made his Opera Australia debut as Baron Douchol in *La traviata* – in Handa Opera on Sydney Harbour – and his Japanese debut as Don Alfonso in *Così fan tutte* for Biwako Hall.

Concert appearances include *Messiah* and *Le damnation du Faust*, Haydn's *Mass in Time of War*, Puccini's *Messa di Gloria*, Mozart's *Mass in C Minor*, Beethoven's Symphony No. 9 and Verdi's Requiem for the major Australasian orchestras.

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WASO Chorus

The WASO Chorus was formed in 1988 and consists of around 100 volunteer choristers who represent the finest form of community music making, bringing together singers from all walks of life. They regularly feature in the WASO annual concert season, and are directed by Andrew Foote.

The Chorus has built an international reputation for its high standards and diverse range of repertoire. While its main role is to perform with the West Australian Symphony Orchestra the Chorus also maintains a profile of solo concerts, tours and community engagements.

The Chorus sings with the finest conductors and soloists including Asher Fisch, Simone Young, Stephen Layton and Paul Daniel. Recent highlights have included Poulenc's *Stabat Mater*, Mahler's Second Symphony and Verdi's Requiem. Last year the Chorus performed at the Denmark Festival of Voice and in 2018 toured China with performances of Orff's *Carmina burana*.

Andrew Foote

Chorus Director

Lea Hayward

Accompanist

SOPRANO

Imogen Bale
Valerie Bannan
Anna Börner
Alinta Carroll
Jesse Chester-
Browne
Penelope Colgan
Clara Connor
Charmaine de Witt
Ceridwen Dumergue
Bronwyn Elliott
Davina Farinola
Marion Funke
Kath Goodman
Ro Gorell
Diane Hawkins
Sue Hingston
Michelle John
Elena Mavrofridis
Brooke McKnight
Elysia Murphy
Sheila Price
Lucy Sheppard
Sarah Shneier
Kate Sugars
Carol Unkovich
Alicia Walter
Margo Warburton

ALTO

Janet Baxter
Llewela Benn
Patsy Brown
Sue Coleson
Jeanette Collins
Catherine Dunn
Kaye Fairbairn
Jenny Fay
Susanna Fleck
Dianne Graves
Louise Hayes
Mathilda Joubert
Kate Lewis
Diana MacCallum
Robyn Main
Lynne Naylor
Deborah Pearson
Deborah Piesse
Neb Ryland
Louise Sutton
Olga Ward
Moira Westmore
Jacquie Wright

TENOR

David Collings
Allan Griffiths
Nick Fielding
Matthew Flood
John Murphy
Andrew Paterson
Jay Reso
Christopher Ryland
Simon Taylor
Arthur Tideswell
Stephen Turley

BASS

Justin Audcent
Michael Berkeley-Hill
Charlie Bond
Paul Brayshaw
Bertel Bulten
Thomas Filmer
Ken Gasmier
Mark Gummer
Stephen Hastings
Benjamin Lee
Andrew Lynch
Tony Marrison
Peter Ormond
Jim Rhoads
Mark Richardson
Steve Sherwood
Chris Smith
Mark Wiklund
Andrew Wong

Members of the UWA Symphonic Chorus

SOPRANO

Elyse Bedford-Thomas
Caitlin Collom
Georgia Crowe
Tabitha Gallucio
Gabriela Golestani
Rachael Liu
Elizabeth Millet
Lucinda Nicholls
Cassandra Palermo
Abigail Radford

ALTO

Adele Cole
Lydia Gardiner
Claire Lane
Kira O'Dell
Martina Veneracion

TENOR

Wilson Kang

BASS

Thomas Allan
Tim Chang
Will Leyland
David Woods

STAYING COVID SAFE



Wash your hands



Cough or sneeze into
your elbow



Download the
COVID-Safe app



Stay home if you
are unwell

We have made updates to our operations in order to limit person to person contact and deliver on our responsibility to reduce the spread of COVID-19.

Thank you for helping us all stay COVID free by observing the important hygiene guides listed here.

About The Music

Leonard Bernstein

(1918-1990)

Candide: Overture

‘The greatest piece of slap-dash ever written,’ said Lillian Hellman of *Candide*, the 1759 novel by Voltaire that formed the basis of her and Leonard Bernstein’s musical of the same name. And Bernstein’s overture captures that – a perfect opening to a light-hearted night out at the theatre. Light-hearted?

Candide, the hero, endures wars, famines, shipwrecks and earthquakes, all the while adhering to the increasingly ridiculous philosophy of his teacher, Dr Pangloss, an advocate of the Leibniz-ian philosophy that ‘all is for the best...in this best of all possible worlds’.

In 1954, Hellman and Bernstein latched onto Voltaire’s satire as a means to criticise President Dwight Eisenhower’s ‘complacent’ America – which meant that *Candide* was meant to carry a lot of freight. At one stage Bernstein conceived the work as a ‘big three-act opera with chorus and ballet’. By the end of 1954 he saw nothing wrong with being a composer of musicals. (The next year he would entertain plans for a piece to be called *East Side Story*.)

Over the years since its 1956 premiere, *Candide* saw many writers try their hand at knocking the piece into some sort of final shape; versions teetered between opera and musical, until Bernstein’s comprehensively operatic Deutsche Grammophon version of 1989, his last recording. Some have felt that the success of the Original Cast Album should have been a clue: the work was a musical.

But one thing was always clear. The show contained some of Bernstein’s most exhilarating music. ‘Lenny’ seems to have torn ahead of all his collaborators, music gushing forth. If ever there was a case of ‘first the music and then the words’, this was it. As Andrew Porter says in the DGG liner notes: ‘It was as if *Candide* music bubbled into Bernstein’s fertile brain and then waited to discover its just verbal expression.’

That is something that we could believe from hearing the tearaway overture. The opening flourish is never heard after the curtain rises, but in other respects the overture is a modern-day version of a 19th-century pot-pourri overture with the fleetness of Mozart’s overture to *Marriage of Figaro*. We hear within the space of four minutes: the battle music for the invasion of ‘Westphalia’; and then, for second subject, music from the duet, ‘Oh Happy We’. All this is recapitulated and followed by the refrain from Cunegonde’s aria ‘Glitter and be Gay.’ But the listener barely has time to stop and take note.

Whatever the continuing debate over the merits and final form of *Candide* (the show), Leonard Bernstein’s volcanic musical inspiration has given our concert platform one of its most effective and effervescent concert-openers.

Gordon Kalton Williams
Symphony Australia © 2006

About The Music

Edvard Grieg

(1843-1907)

Peer Gynt: Suite No.1, Op.46

Morning – Mood (*Allegretto pastorale*)

The Death of Åse (*Andante doloroso*)

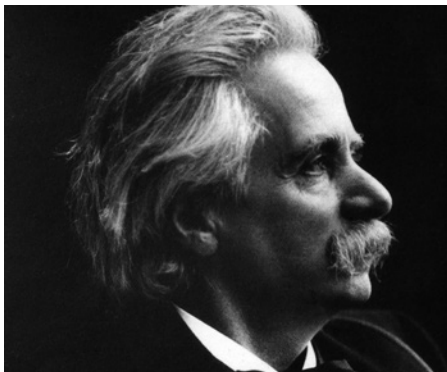
Anitra's Dance (*Tempo di Mazurka*)

In the Hall of the Mountain King (*Alla marcia e molto marcato*)

Edvard Grieg was fascinated by the literature of his native land, and many of his greatest compositions were inspired by Norwegian drama and poetry. In 1874 Ibsen asked Grieg to write music to accompany a staging of a revised version of his dramatic poem *Peer Gynt*, which premiered in Oslo in 1876.

Although the score for the incidental music comprises 26 numbers, Grieg's *Peer Gynt* music is known to most listeners largely through the two four-movement suites he produced in 1888 and 1893 respectively (the score for the incidental music remained unpublished until after his death). The immediacy and melodic charm of the items Grieg chose for the suites have made them some of the best-known pieces in the classical repertoire.

Ibsen's satire concerns the adventures of the eponymous Peer, an anti-hero with enough character defects – chief of which are recklessness and ego – to keep him perpetually on the brink of disaster. His escapades across various nations and emotional landscapes take him to Mountain Kingdoms, Bedouin camps and other exotic destinations, but nothing, it seems, can make him come to any form of self-realisation.



Nevertheless, Grieg finds in this mad journey the stuff of musical sublimity, with each section of the First Suite a jewel in the crown of orchestral repertoire. *Morning – Mood* brings us sunrise over the Norwegian fjords; *Åse's Death* marks a poignant tribute to Peer's mother; *Anitra's Dance* is a Saharan travelogue; while the frenzied tone and grotesquerie of the immortal *In the Hall of the Mountain King* depict the hostile trolls baying for Peer's blood.

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About The Music

Carl Orff

(1895-1982)

Carmina burana

Fortuna imperatrix mundi (Fortune,
Empress of the World)

Part I *Primo vere* (In Springtime)
Auf dem anger (On the Meadow)

Part II *In taberna* (In the Tavern)

Part III *Cour d'amours* (The Court of Love)
Blanziflor et Helena (Blanziflor
and Helena)

Fortuna imperatrix mundi

In 1803 a large collection of medieval poetry was discovered in the abbey of Benediktbeuern in Bavaria. Its 320 poems, written on parchment and illustrated with illuminated capital letters, represent an anthology of styles and languages including medieval Latin, Old French and Middle High German. It seems that the collection was compiled for the Bishop of Seckau in 13th-century Austria. The Bishop must have been quite worldly as the collection includes songs of springtime and love as well as drinking songs. In the mid-1930s the collection came to the attention of Carl Orff who later remarked:

Fortune smiled on me when she put into my hands a Würzburg second-hand books catalogue, in which I found a title that exercised on me an attraction of magical force: *Carmina burana: Latin and German songs and poems of a 13th-century manuscript from Benediktbeuern*, edited by J.A. Schmeller.

Orff spoke more truly than he knew: certainly *Carmina burana* (Songs of Beuern) would make his fortune, at least artistically. But its success put much of his subsequent achievement in the shade.



Orff was born in 1895 into a military family with intellectual and artistic interests and studied music from an early age including, significantly, research into non-European music. His early opera *Gisei*, for instance, is based on Japanese *Nōh* drama. In 1917 he enlisted in the German army, but was wounded and invalided out. The 1920s saw the gradual development of the music-education theories for which, apart from *Carmina burana*, he is best remembered today.

Orff's own compositions during the 1920s show an increasing interest in the use of percussion often with piano (influenced partly by Stravinsky's *Les Noces*), harmony which is essentially diatonic but avoids the goal-directed feel of traditional tonal music, and rhythm characterised by the 'Stravinsky-like' use of repeated figurations. These musical techniques reached their first realisation in 1931's *Carmina Catulli*, settings of one of the great Roman poets. *Carmina burana* followed a few years later, and was first performed in Frankfurt in 1937.

1937 was of course a time when Hitler and the Nazis were doing their utmost to win the hearts and minds of Germany. *Carmina burana* comes perilously close to the kind of music favoured by the regime; the cheerfully hedonistic poetry ('I am the Abbot of Cockaigne') similarly reflects the growing anti-clericalism in 1930s Germany.

For this reason we need to take with a grain of salt Orff's assertion that the work never got a good review in Nazi Germany. Generally critics praised the work in language redolent of much Nazi propaganda, noting its 'radiant strength-filled life-joy'.

Wherever it has been performed, *Carmina burana* retains its ability to evoke what Alex Ross calls 'primitive, unreflective enthusiasm'. And that's partly because of the texts. Orff described reading the collection:

On opening it I immediately found, on the front page, the long-famous picture of 'Fortune and her wheel' and under it the lines *O fortuna/velut luna/statu variabilis* ... Picture and words seized hold of me ... a new work, a stage work with singing and dancing choruses, simply following the illustrations and texts, at once came into my mind.

The 'O Fortuna' chorus bookends the whole work with its mighty choral and orchestral forces and implacable rhythms. The body of the work, which uses 23 of the published poems, is divided into three main sections. The first, 'Springtime' and 'On the Meadow', uses the conventional genres of pastoral poetry: spring returns, the sun warms the earth, forests awaken, and a young person's thoughts turn to love. But not before a brief spell 'In the Tavern', a male-dominated environment in which Orff creates a number of memorable characters. None more so, if only musically, than the Roasting Swan, a high tenor whose lament is for the loss of his whiteness as much as for his imminent consumption. Finally 'The Court of Love' takes up the erotic threads of 'Spring', contrasting delicacy and robust humour before the soaring soprano solo of 'Dulcissime' and ecstatic chorus to 'Blanziflor and Helena'. The ecstasy will, of course, be swept away by Fate, so the music returns to 'O Fortuna'. As Michael Steinberg has noted, one wouldn't guess from the music that the last line of the poetry is 'mecum omnes plangite' (come, weep with me).

Gordon Kerry © 2006

Originally designed for the stage, *Carmina burana* was first performed by the Frankfurt Opera under the direction of Bertil Wetzelsberger on 8 June 1937. The West Australian Symphony Orchestra first performed it in October 1968 under Frank Callaway.

Text & Translation

FORTUNA IMPERATRIX MUNDI

1. Chorus

O Fortuna,
velut Luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

2. Chorus

Fortune plango vulnera
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur
fronte capillata,
sed plerumque sequitur
Occasio calvata.

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
Quicquid enim florui
felix et beatus,
nunc a summo corruvi
gloria privatus.

FORTUNE, EMPRESS OF THE WORLD

O Fortune,
changeable
as the moon,
you are always either waxing
or waning.
Detestable life
at one moment thwarts
and at another mockingly
indulges the mind's desire,
melting away both
poverty and power,
like ice.

Vain,
monstrous Fate,
you turning wheel,
you can, when you will,
destroy bad circumstances
and delusive success alike.
Veiled
and shadowy,
you attack me too;
now at your whim
I bare my back
under your assault.

You, Fate, who dispose health
and strength,
are now against me;
my desires
and my weakness
are in constant slavery.
At this hour
without delay
let all pluck the string;
since Fate
crushes the strong man
everyone weep with me!

I lament Fortune's blows
with weeping eyes,
for she aggressively extorts
tribute from me;
sometimes she offers
a rich harvest,
but usually she provides
a lean supply.

Once I sat high up
on Fortune's throne,
garlanded with all
the blooms of prosperity;
indeed I was in the bloom
of blessed happiness,
but now I have tumbled from my eminence,
robbed of my glory.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice
caveat ruinam!
nam sub axe legimus
Hecubam reginam.

PRIMO VERE

3. Semichorus

Veris leta facies
mundo propinatur,
hiemalis acies
victa iam fugatur,
in vestitu vario
Phebus principatur,
nemorum dulcisono
que cantu celebratur.

Flore fusus gremio
Phebus novo more
risum dat, hoc vario
iam stipata flore.
Zephyrus nectareo
spirans in odore;
certatim pro bravio
curramus in amore.

Cytharizat cantico
dulcis Philomena,
flore ridet vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

4. Baritone solo

Omnia sol temperat
purus et subtilis,
nova mundo reserat
facies Aprilis,
ad Amorem properat
animus herilis,
et iocundis imperat
deus puerilis.

Rerum tanta novitas
in solemnibus vere
et veris auctoritas
iubet nos gaudere,
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.

Fortune's wheel turns:
I am cut down and fall;
another is raised to the heights;
the king sits at the peak,
too much exalted –
let him beware of ruin,
for under the axle we read
the name of Queen Hecuba.

SPRINGTIME

The smiling face of spring
is granted to the world,
keen winter is now defeated
and chased away.
Phoebus reigns
in colourful robes,
honoured in the sweet-sounding
song of the woods.

Lying once more in Flora's lap,
Phoebus laughs;
surrounded by
many-coloured flowers
Zephyrus breathes
the fragrance of their nectar;
let us hasten to love
and compete for its price.

The sweet nightingale
strikes up her song,
the radiant meadows smile
with many-coloured flowers,
the birds dart about
the pleasant woods,
the chorus of dancing maidens
now brings delights in thousands.

The bright, keen sun
tempers everything;
returning April
discloses her face to the world;
men's hearts
hasten to love,
and the boyish god rules
over the amiable.

This great renewal
and the power
of festive spring
bid us rejoice;
spring brings back the well-known ways,
and in spring
it is good and loyal
to hold fast to your lover.

Text & Translation

Ama me fideliter!
fidem meam nota:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota,
quisquis amat taliter,
volvitur in rota.

5. Chorus

Ecce gratum
et optatum
Ver reducit gaudia;
purpuratum
floret pratum,
Sol serenat omnia.
Iam iam cedant tristia!
Estas redit,
nunc recedit
Hyemis sevitia.

Iam liquescit
et decrescit
grando nix et cetera;
bruma fugit,
et iam sugit
Ver Estatis ubera;
illi mens est misera
qui nec vivit,
nec lascivit
sub Estatis dextera.

Gloriantur
et letantur
in melle dulcedinis.
Qui conantur,
ut utantur
premio Cupidinis;
simus iussu Cypridis
gloriantes
et letantes
pares esse Paridis.

UF DEM ANGER

6. Dance (Orchestra)

7. Chorus

Floret silva nobilis,
floribus et foliis.
Ubi est antiquus meus amicus?
Hinc equitavit,
eia, quis me amabit?
Floret silva undique,
nah mime gesellen ist mir wê.
Gruonet der walt allenthalben,
wâ ist min geselle else lange?
Der ist geriten hinnen,
o wî, wer sol mich minnen?

Love me faithfully,
see the faithfulness
of my whole heart
and my whole mind.
I am with you
even when I am far away.
Whoever loves like that
is tortured on the wheel.

Behold, welcome
and longed-for
spring brings delight back,
the meadows glow
with rich flowers,
the sun makes all things bright.
Now sorrow flees!
Summer returns,
and harsh winter
withdraws.

Now hail, snow,
and the rest
melt away;
winter flees,
and now spring
sucks the breast of summer;
sad is the heart of him
who neither enjoys life
nor frolics
under the hand of summer.

Those who seek
to take advantage
of Cupid's prize
glory
and rejoice
in the honey of sweetness;
let us, at the command of Cyprian Venus,
glory
and rejoice
to be the equals of Paris.

ON THE MEADOW

The noble forest blooms
with flowers and leaves.
Where is he who was my lover?
He has ridden away.
Alas, who will love me?
Everywhere the forest blooms,
I am longing for my lover.
The wood is green all over,
where is my lover this long time?
He has ridden away.
Alas, who will love me?

8. Soprano solo and chorus

Chrumer, gip die varwe mir,
die min wengel roete,
da mit ich die jungen man
an ir dank der minnenliebe noete.
Seht mich an,
jungen man!
lat mich iu gevallen.

Minnet, tugentliche man,
minnecliche vrouwen!
minne tuot iu hoch gemuot
unde lat iuch in hohen eren schouwen.
Seht mich an...

Wol dir, Werlt, daz du bist
also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.
Seht mich an...

9a. Reie [Round Dance] (Orchestra)

9b. Chorus

Swaz hie gat umbe,
daz sint allez megede,
die wellent an man
alle disen sumer gan!

9c. Semichorus

Chume, chum, geselle min,
ih enbite harte din.

Suzer rosenvarwer munt,
chum uñ mache mich gesunt.

Swaz hie gat umbe...

10. Chorus

Were diu werlt alle min
von deme mere unze an den Rin,
des wolt ih mih darben,
daz diu chünegin von Engellant
lege an minen armen. Hei!

IN TABERNA

11. Baritone solo

Estuans interius
ira vehementi
in amaritudine
loquor mee menti:
factus de materia,
cinis elementi,
similis sum folio,
de quo ludunt venti.

Hawker, give me the rouge
to make my cheeks red,
so that I can invite the young men
to welcome love.
Look at me,
young men!
Let me please you!

Gallant men, love
lovely women!
Love puts you in high spirits
and does you great credit.
Look at me...

Hail, world,
so rich in joys!
I will always be subject to you
through love of you.
Look at me...

Here, all in a circle,
are maidens
who are all after a man
this summer.

Come, come, my love,
I implore you.

Sweet rosy mouth,
come and make me whole.

Here, all in a circle...

If all the world were mine
from the sea to the Rhine,
I would give it up
to have the Queen of England
lying in my arms. Hey!

IN THE TAVERN

Boiling inside
with violent rage,
I talk bitterly
to myself;
made of matter,
ash of the elements,
I am like a leaf
that the winds play with.

Text & Translation

Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti,
sub eodem tramite
nunquam permanenti.

Feror ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis,
non me tenent vincula,
non me tenet clavis,
quero mihi similes
et adiungor pravis.

Mihi cordis gravitas
res videtur gravis;
iocus est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.

Via lata gradior
more iuventutis,
implicor et vitiiis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

12. Tenor solo and male chorus

Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.

Miser, miser!
modo niger
et ustus fortiter!

Girat, regirat garcifer;
me rogius urit fortiter;
propinat me nunc dapifer.

Miser, miser...

Nunc in scutella iaceo
et volitare nequeo,
dentes frendentes video:

Miser, miser...

For, while it is the mark
of the wise man
to build his foundation
on rock,
I, a fool, am like
a gliding river,
which never keeps
to the same course.

I am carried along
like a ship without a helmsman,
as a bird is carried aimlessly
through the ways of the air;
No fetters hold me,
no key holds me;
I seek others like myself,
and I join up with the wicked.

Heaviness of heart
Seems to me a grievous thing;
merriment is delightful
and sweeter than honeycombs;
whatever Venus commands
is sweet labour,
and never dwells
in spiritless hearts.

I travel the broad path
In manner of youth,
I am entangled in vice
And forgetful of virtue.
Greedier for pleasure
Than for welfare,
Dead in soul,
I look after my body.

Once I lived in the lakes,
once I was beautiful,
when I was a swan.

Woe, woe is me!
Now I am black
and roasted through!

The cook turns me about on the spit;
the fire roasts me through;
now the waiter prepares me.

Woe, woe is me...

Now I lie on the salver,
and I cannot fly;
I see gnashing teeth that would masticate me.

Woe, woe is me...

13. Baritone solo and male chorus

Ego sum abbas Cucaniensis,
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est
et qui mane me quesierit in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:

Wafna, wafna!
quid fecisti sors turpissima?
Nostre vite gaudia
abstulisti omnia!

14. Male chorus

In taberna quando sumus,
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna,
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiatur.

Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur,
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem
sed pro Baccho mittunt sortem.

Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis
post hec bibunt ter pro vivis,
quater pro Christianis cunctis,
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus,
undecies pro discortantibus,
duodecies pro penitentibus,
tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

Bibit hera, bibit herus,
Bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.

I am the Abbot of Cockaigne,
and my associates are drinkers,
and my adherence is to the sect of Decius,
and whoever meets me in the tavern over dice
in the morning
will go out naked by the end of the evening,
and stripped of his clothes will cry:

Wafna, wafna!
what have you done, evil fate?
You have stolen away
all the joys of my life!

When we are in the tavern
we take no thought for the grave,
but rush to the gaming-tables,
over which we always sweat.
If you want to know
what happens in the tavern,
where it is money that brings the wine,
then listen to what I say.

Some gamble, some drink,
some just let themselves go.
Of those who spend their time gambling,
some lose their clothes,
others gain them,
others put on sackcloth.
There no one fears death:
they throw the dice for Bacchus.

First they throw for the wine bill,
from which the libertines drink.
Once more they drink to prisoners,
then three times to the living,
four times for all Christians,
five times for the faithful departed,
six times for the boastful sisters,
seven times for forest soldiers.

Eight times for sinful brothers,
nine times for scattered monks,
ten times for the seafaring,
eleven times for the quarrelling,
twelve times for the penitent,
thirteen times for travellers.
They all drink without restraint
for the Pope just as for the King.

The mistress drinks, the master drinks,
the soldier drinks, the cleric drinks,
this man drinks, that woman drinks,
the servant drinks with the maid,
the active man drinks, the lazy man drinks
the white man drinks, the black man drinks,
the settled man drinks, the wanderer drinks,
the ignorant man drinks, the scholar drinks.

Text & Translation

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit iste, bibit ille,
bibunt centum, bibunt mille.

Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta,
quamvis bibant mente leta;
sic nos rodunt omnes gentes,
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

Io io!

COUR D'AMOURS

15. Soprano solo and children's chorus

Amor volat undique;
captus est libidine.
Iuvenes, iuencule
coniunguntur merito.

Siqua sine socio,
caret omni gaudio,
tenet noctis infima
sub intimo
cordis in custodia:
fit res amarissima.

16. Baritone solo

Dies, nox et omnia
michi sunt contraria,
virginum colloquia
me fay planszer,
oy suvenz suspirer,
plu me fay temer.

O sodales, ludite,
vos qui scitis dicite,
michi mesto parcite,
grand ey dolur,
attamen consulite
per voster honor.

Tua pulchra facies
me fay planszer milies,
pectus habet glacies
a remender,
statim vivus fierem
per un baser.

The poor man and the sick man drink,
the unknown man and the exile drink,
the boy drinks, the old man drinks,
the leader and the deacon drink,
the sister drinks, the brother drinks,
the old woman drinks, the mother drinks,
this woman drinks, that man drinks,
hundreds drink, thousands drink.

Six hundred coins do not
last long enough, where all
drink without limit of restraint,
though they may drink with happy hearts;
thus everyone disparages us,
and thus we shall be destitute.
Let those who disparage us be confounded,
and their names be not inscribed with those of
the just.
Io io!

THE COURT OF LOVE

Love flies everywhere,
seized by desire.
Young men and girls
are rightly joined together.

A girl without a man
lacks all delight;
deepest night
holds her inmost
heart enchained:
such a thing is indeed bitter.

Day, night, and all things
are against me,
and the sound of girls' voices
makes me weep,
and, alas, makes me often sigh,
and even makes me fear.

O friends, amuse yourselves;
you who know, speak on.
Spare me in my grief;
great is my sorrow.
But yet reflect,
by your honour.

Your lovely face
and my heart
make me weep a thousand tears;
I should be cured
and brought to life again
by one kiss.

17. Soprano solo

Stetit puella
rufa tunica:
si quis eam tetigit,
tunica crepuit. Eia.

Stetit puella
tamquam rosula;
facie splenduit,
os eius floruit. Eia.

18. Baritone solo and chorus

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.
Manda liet, manda liet,
min geselle chumet niet!

Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.
Manda liet...

Vellet deus, vellent dii,
quod mente proposui:
ut eius virginea
reserassem vincula.
Manda liet...

19. Male semichorus

Si puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore suscrescente,
pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis.

20. Double chorus

Veni, veni, veni venias,
ne me mori facias,
hyrca, hyrce,
nazaza, trillirivos...

Pulchra tibi facies,
oculorum acies,
capillorum series,
o quam clara species!

Rosa rubicundior,
lilio candidior,
omnibus formosior,
semper in te glorior!

There stood a girl
in a red tunic;
if anyone touched the tunic
it rustled. Eia.

There stood a girl
like a little rose;
her face was radiant,
and her mouth bloomed. Eia.

My heart is filled
with many sighs
which give me grievous pain
because of your beauty.
Manda liet, manda liet,
my love does not come.

Your eyes shine
like rays of the sun,
as the brilliance of lightning
gives light to the dark night.
Manda liet...

May the gods
approve my resolve
to undo the bonds
of her virginity.
Manda liet...

If a boy is with a young girl
in a little room,
that is a happy union.
Love wells up
as restraint is banished
far from them,
and inexpressible pleasure comes over
their limbs, their arms, their lips.

Come, come, come,
do not make me die,
hyrca, hyrce,
nazaza, trillirivos...

Your beautiful face,
the look of your eyes,
the braids of your hair,
o how glorious you look!

Redder than the rose,
whiter than the lily,
more beautiful than all the rest,
I glory in you unceasingly!

Text & Translation

21. Soprano solo

In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo;
ad iugum tamen suave transeo.

22. Soprano and Baritone solos Chorus and Children's chorus

Tempus est iocundum
o virgines,
modo congaudete
vos iuvenes.
Oh, oh, oh,
totus floreo!
Iam amore virginali
totus ardeo,
novus amor est
quo pereo!

Mea me confortat
promissio,
mea me deportat
negatio.
Oh, oh, oh...

Tempore brumali
vir patiens,
animo vernali
lasciviens.
Oh, oh, oh...

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.
Oh, oh, oh...

Veni, domicella,
cum gaudio,
veni, veni, pulchra
iam pereo.
Oh, oh, oh...

23. Soprano solo

Dulcissime, ah,
totam tibi subdo me!

Opposite courses hang in the balance
of my wavering mind;
wanton love and chastity.
But I choose what I see
and bend my neck to the yoke –
to the sweet yoke I submit.

The season is pleasant,
o maidens;
rejoice together,
you young men.
O, o, o,
I bloom all over
with love for a maiden;
it is a new,
new love
that I die of.

Complying
soothes me,
refusing
casts me down.
O, o, o, I bloom all over...

In winter time
a man is passive,
the breath of spring
arouses his desires.
O, o, o, I bloom all over...

My virginity
teases me,
my innocence
defeats me.
O, o, o, I bloom all over, etc.

Come with joy,
my mistress,
come, come, my beautiful one,
for I am dying.
O, o, o, I bloom all over...

Sweetest boy,
I give myself to you utterly.

BLANZIFLOR ET HELENA

24. Chorus

Ave formosissima
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar,
ave mundi rosa,
Blanziflor et Helena,
Venus generosa!

FORTUNA IMPERATRIX MUNDI

25. Chorus

O Fortuna,
velut Luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

The text by Carl Orff from *Carmina Burana* is reproduced by permission of Hal Leonard Australia, exclusive agent for Schott Music Ltd of Mainz.

BLANZIFLOR AND HELENA

Hail, most beautiful one,
precious jewel;
hail, pride of maidens,
glorious maiden;
hail, light of the world;
hail, rose of the world,
Blanziflor and Helena,
noble Venus.

FORTUNE, EMPRESS OF THE WORLD

O Fortune,
changeable
as the moon,
you are always either waxing
or waning.
Detestable life
at one moment thwarts
and at another mockingly
indulges the mind's desire,
melting away both
poverty and power,
like ice.

Vain,
monstrous Fate,
you turning wheel,
you can, when you will,
destroy bad circumstances
and delusive success alike.
Veiled
and shadowy,
you attack me too;
now at your whim
I bare my back
under your assault.

You, Fate, who dispose health
and strength,
are now against me;
my desires
and my weakness
are in constant slavery.
At this hour
without delay
let all pluck the string;
since Fate
crushes the strong man
everyone weep with me!

Meet The Musician

Brian Maloney Principal Percussion

How and where did your musical journey begin?

I began studying drums when I was 10 years old. I first started out playing in my school concert band, and from there began studying privately and eventually auditioned for a local youth orchestra where I fell in love with orchestral music.

Can you remember your first WASO concert?

It was a program under the baton of Alexander Lazarev that had Tchaikovsky Symphony No.1, which is an amazing piece. It was my first time playing that particular Tchaikovsky symphony and to play it under a Russian conductor was an experience I'll never forget.

What do you love most about being a professional musician?

I think the greatest joy of being a musician comes from our ability to change peoples' lives for the better, whether it's over the course of a night, a year, or even a fleeting moment. If I can provide some sort of solace or reprieve even for just one person in the audience I've done my job well.

What are your favourite percussion instruments to play?

That's a tough question. In a way, being section principal means it's my job to love all the various percussion instruments equally, so I tend to love whichever instruments I'm playing that week the most. That being said, there's nothing better than playing the climactic cymbal crash in a Mahler symphony!



When no one's around, what music do you listen to?

As a professional musician, and especially as a percussionist, I try to listen to as many different genres of music as possible. I've got literally thousands of songs on my playlist ranging from heavy metal to progressive jazz to hip hop, and it changes daily.

You've recently been appointed Chair of Percussion at UWA. In your opinion, what is the most important concept to teach to your students?

I think the concept of developing a strong work ethic is easily one of the most important things you can instil in a student. Talent accomplishes nothing without hard work and dedication, and that's a lesson that is transferable into any field of study.

How does it feel to be back performing with an audience?

Quite simply, it's amazing. I am so privileged to be here in WA and to play in an orchestra of this calibre. It really makes me grateful for where I'm at in life, and where Western Australia is in relation to the current global climate.

How would you describe tonight's concert in one sentence?

Epic... beautifully epic.

WASO Community Engagement

WASO's Community Engagement team have been delighted to be back in the community!

In August, we delivered Music for the Ages performances in Aged Care residences and our Hospital Orchestra Project was also back in action at Perth Children's Hospital. It was a Meet the Strings morning – WASO musicians visited children on the wards followed by a Meet the String Quartet performance in the auditorium that was broadcast out to the wards on Starlight TV.

In September, we welcomed guests from disability support agencies to a special performance at Perth Concert Hall as part of our Connect program. We also visited four Education Support Schools with our Harmony Music program, to share music with students in the comfort of their school environment. Our musicians shared stories about life as a musician and introduced students to the instruments of the orchestra.

'We had a great time... thank you thank you wonderful magical music' Disability Support Worker regarding the Connect Chamber Concert

'Thank you so so much for the quartet visiting us. The performance was amazing and such a joy to see our residents out in the sunshine enjoying the music.'
Kim Hughes, Brightwater Onslow Gardens

'Thought I'd relay a story about one of our Year 1 students. This young boy spent most of the incursion lying peacefully on the mat and being peaceful for any length of time for this child is challenging.'



The Year 1 teacher had been playing orchestral Spring music in the classroom as part of the Seasons curriculum and she believes that the student related to this. As I said on Friday, we never know how your visits are going affect our students and this is just a perfect example.'

Teacher, Harmony Music Participant School

We are looking forward to reaching more communities through our renewed calendar of Community Outreach events in 2020.

Harmony Music is supported by Mitsubishi Corporation. WASO's Community Outreach Program is proudly supported by Act-Belong-Commit.

WASO Philanthropy

Thank You to our Patrons & Friends

We wish to thank our philanthropic community for their essential support in 2020. You have helped ensure WASO will continue to provide inspiring and joyful orchestral music for all West Australians.

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 fund. Your Orchestra would be a very different one without this ongoing support.

This year we were especially humbled by the support shown by those who donated their concert tickets or made an annual gift during our COVID-19 shutdown period.



On behalf of WASO, and all its staff and musicians, thank you for helping us continue to touch souls and enrich lives through music.



We teach *musicians* and they create the **extraordinary!**



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.

Honorary Patron

Janet Holmes à Court AC

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Thank you to all our Bequestors

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Supporting new works commissioned for the Orchestra for 2020 and beyond
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In memory of Mary Rodoreda
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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

All donations over \$2 are fully tax deductible.



HAPPS
MARGARET RIVER

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 returned to ABC Perth radio as a regular guest with Gillian O'Shaughnessy and was Commissioning Patron of Paul Stanhope's *I Am Martuwarra* for Gondwana Choirs World Choral Festival at the Sydney Opera House. Prue is the current President of WASO's Patrons & Friends Committee.

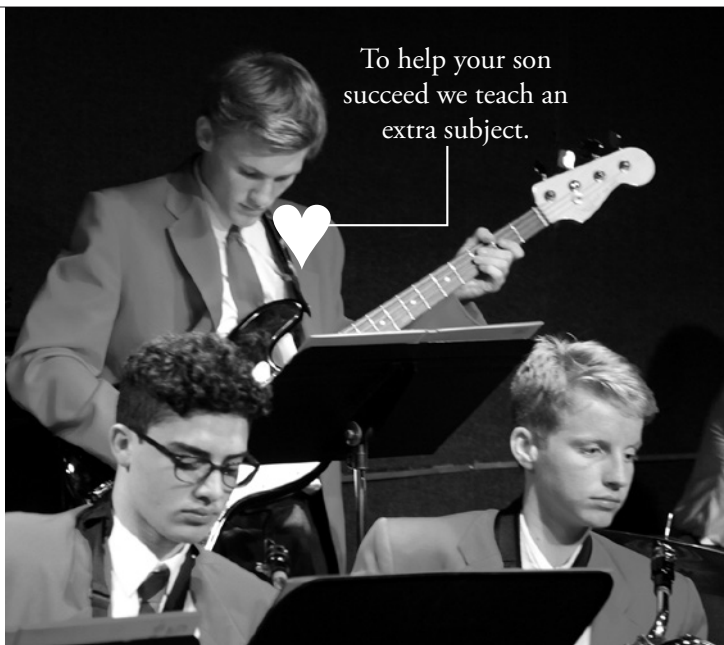
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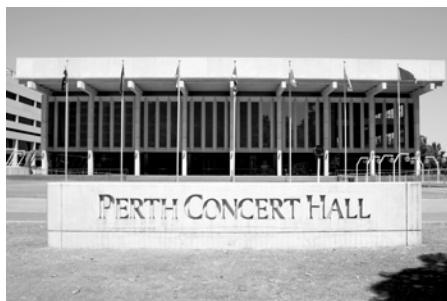
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Buy your WASO tickets and subscriptions, exchange tickets, or make a donation at the Box Office on the ground floor (Level 1) prior to each performance and at interval. Tickets for other performances at Perth Concert Hall will be available for purchase 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.

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