

WASO

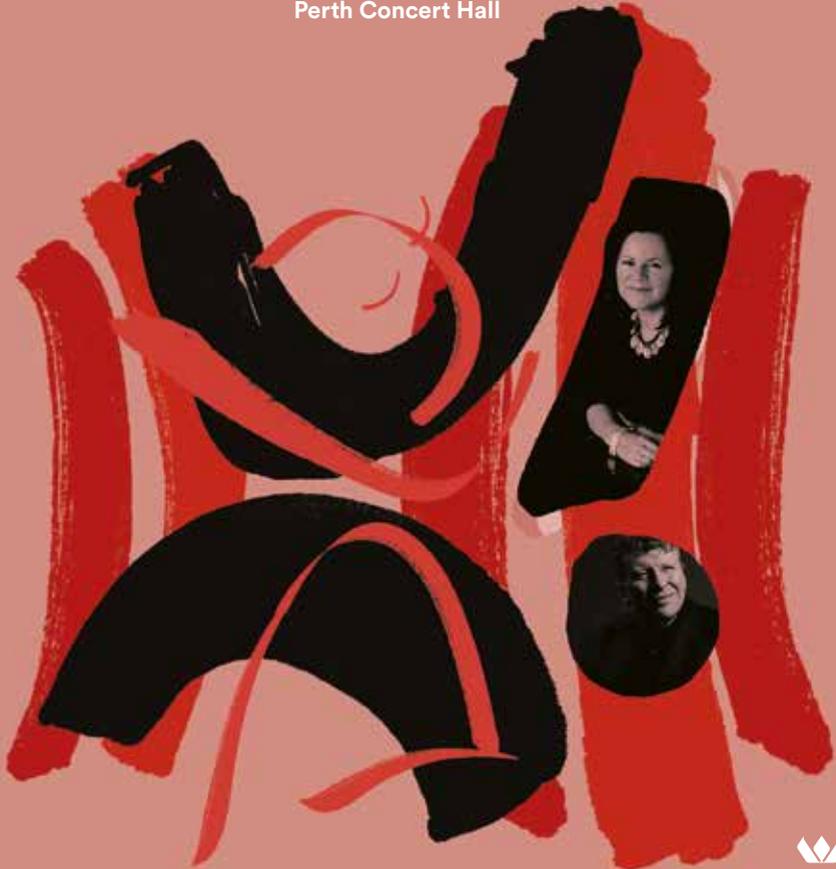
West Australian
Symphony Orchestra
CELEBRATING 90 YEARS

Ravel's Boléro

MORNING SYMPHONY SERIES
Thu 10 May 2018, 11am
Perth Concert Hall

Ravel's Boléro & Two Pianos

MASTERS SERIES
Fri 11 & Sat 12 May 2018, 7.30pm
Perth Concert Hall





Wesfarmers Arts
WEST AUSTRALIAN
SYMPHONY
ORCHESTRA &
WESFARMERS
ARTS / MAKING
THE IMPOSSIBLE
POSSIBLE

Kylie Liang, Violin



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

Ravel's Boléro

STRAVINSKY *Dumbarton Oaks* (15 mins)

Tempo giusto –

Allegretto –

Con moto

PROKOFIEV *Lieutenant Kijé: Suite* (21 mins)

Kijé's Birth

Romance

Kijé's Wedding

Troika

Kijé's Burial

RAVEL *Boléro* (16 mins)

Rory Macdonald conductor

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Claire Stokes (see page 18 for her biography). The Pre-concert Talk will take place at 9.40am in the Auditorium.

Ravel's Boléro & Two Pianos

STRAVINSKY *Dumbarton Oaks* (15 mins)

Tempo giusto –

Allegretto –

Con moto

CARL VINE *Implacable Gifts* WORLD PREMIERE (24 mins)

Irresistible Urges

Folk Story

Fairytale

Inevitable Conclusion

Interval (25 mins)

PROKOFIEV *Lieutenant Kijé: Suite* (21 mins)

Kijé's Birth

Romance

Kijé's Wedding

Troika

Kijé's Burial

RAVEL *Boléro* (16 mins)

Rory Macdonald conductor

Piers Lane piano

Kathryn Stott piano

Implacable Gifts by Carl Vine was commissioned by WASO Patron Geoff Stearn for the West Australian Symphony Orchestra and co-commissioned by the Tasmanian Symphony Orchestra.

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Claire Stokes (see page 18 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Wesfarmers Arts Meet the Artists

Enjoy a conversation with Piers Lane, Kathryn Stott and Carl Vine post-concert Saturday night in the Terrace Level Foyer.

2018 Upcoming Concerts



FAMILY

Carnival of the Animals

Sun 10 June 1pm & 3pm
Perth Concert Hall

WASO turns Perth Concert Hall into a sumptuous zoo for these performances, featuring the celebrated puppetry of Spare Parts Puppet Theatre and poetry by Nick Enright.

Benjamin Northey conductor

Suitable for 5-12 year olds. All action is projected on to a big screen above the stage.

**TICKETS
\$29***



Photo: Sara Hannigan

Asher Fisch Conducts Mahler 4

MORNING SYMPHONY SERIES

Thu 21 June 11am
Perth Concert Hall

MASTERS SERIES

Fri 22 & Sat 23 June 7.30pm
Perth Concert Hall

Stefanie Irányi joins WASO in the ethereal finale of Mahler's Fourth Symphony, music that describes a child's vision of Heaven.

SCHUBERT arr. **MAHLER** *Death and the Maiden*: Andante con moto
BERIO *Folk Songs*
MAHLER *Symphony No.4*

Asher Fisch conductor (pictured)
Stefanie Irányi mezzo-soprano

**TICKETS
FROM \$33***



MACA LIMITED CLASSICS SERIES

The Best of Bernstein

Fri 29 & Sat 30 June 7.30pm
Perth Concert Hall

A spectacular program showcasing 'Lenny's' work for Broadway, film screen, and concert stage to mark the 100th anniversary of his birth, including:

BERNSTEIN *On the Waterfront*: Suite
BERNSTEIN *Chichester Psalms*
BERNSTEIN *West Side Story*: Symphonic Dances

Benjamin Northey conductor
Nicholas Tolputt countertenor (WASO debut)
WASO Chorus

**TICKETS
FROM \$53***

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Asher Fisch appears courtesy of Wesfarmers Arts.

Carnival of the Animals is presented by WASO in conjunction with Spare Parts Puppet Theatre. This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding advisory body.

*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 all over the counter bookings. An additional fee of \$4.40 per transaction applies for delivery via Registered Post.

WASO Celebrating 90 Years in 2018



The West Australian Symphony Orchestra (WASO) is Western Australia's largest and busiest performing arts organisation. With a reputation for excellence, engagement and innovation, WASO's resident company of full-time, professional musicians plays a central role in creating a culturally vibrant Western Australia. WASO is a not for profit company, funded through government, ticket revenue and the generous support of the community through corporate and philanthropic partnerships.

WASO's mission is to touch souls and enrich lives through music. Each year the Orchestra entertains and inspires the people of Western Australia through its concert performances, regional tours, innovative education and community programs, and its artistic partnerships with West Australian Opera and West Australian Ballet.

The Orchestra is led by Principal Conductor and Artistic Adviser Asher Fisch. The Israeli-born conductor is widely acclaimed for his command of the Romantic German repertoire and is a frequent guest at the world's great opera houses.

Each year the Orchestra performs over 175 concerts with some of the world's most talented conductors and soloists to an audience in excess of 200,000. An integral part of the Orchestra is the WASO Chorus, a highly skilled ensemble of auditioned singers who volunteer their time and talent.

waso.com.au

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WestAustSymOrchestra](https://youtube.com/WestAustSymOrchestra)



Stay up to date and sign-up to our SymphonE-news at waso.com.au

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
Hannah Brockway^

Fleur Challen

Stephanie Dean

Adeline Fong^

John Ford^

Beth Hebert

Alexandra Isted

Jane Johnston°

Sunmi Jung

Christina

Katsimbardis

Lucas O'Brien

Melanie Pearn

Ken Peeler

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Kathryn Shinnick

Bao Di Tang

Cerys Tooby

Teresa Vinci^

VIOLA

Alex Brogan
A/Principal Viola

Benjamin Caddy
A/Assoc Principal Viola

Kierstan Arkleysmith

Nik Babic

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Katherine Potter^

Helen Tuckey

Aaron Wyatt^

CELLO

Rod McGrath
Chair partnered by
Tokyo Gas

Louise McKay
Chair partnered by
Penrhos College

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Eve Silver*

Fotis Skordas

Tim South

Xiao Le Wu

DOUBLE BASS

Andrew Sinclair*

Sarah Clare^

Kirsty Collins^

Christine Reitzenstein

Andrew Tait

Mark Tooby

Phillip Waldron^

FLUTE

Andrew Nicholson
Mary-Anne Blades

PICCOLO

Michael Waye

OBOE

Liz Chee
A/Principal Oboe

Zhiyu Xu°

COR ANGLAIS

Leanne Glover

CLARINET

Allan Meyer

Lorna Cook

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner

Chair partnered by
Sue & Ron Wooller

Adam Mikulicz

CONTRABASSOON

Chloe Turner

HORN

David Evans

Sarah Barrett^

Robert Gladstones

Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

TRUMPET

Brent Grapes

Chair partnered by NAB

Evan Cromie

Matthew Dempsey°

Peter Miller

TROMBONE

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

Liam O'Malley

BASS TROMBONE

Philip Holdsworth

TUBA

Cameron Brook

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney

Chair partnered by
Stott Hoare

Francois

Combemore!^

Robyn Gray^

Paul Tanner^

HARP

Bronwyn Wallis^

PIANO/CELESTE

Graeme Gilling^

SOPRANO

SAXOPHONE

Matthew Styles^

TENOR

SAXOPHONE

Erin Royer^

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

Principal
Associate Principal
Assistant Principal
Contract Player°
Guest Musician^

About The Artists



Photo: Benjamin Ealovega

Rory Macdonald Conductor

Rory Macdonald has appeared with many leading orchestras and at major opera houses. 2017 saw concerts with the Hallé Orchestra, Essen Philharmonic, Bremen Philharmonic, and BBC Philharmonic. Late last year, he conducted *Così fan tutte* at Oper Frankfurt and Auber's *Fra Diavolo* at Rome Opera. He has conducted *The Barber of Seville* and *Hansel and Gretel* at the Royal Opera House, Covent Garden, and conducted in Canada and the USA.

Recordings include *Homecoming - A Scottish Fantasy* with Nicola Benedetti and the BBC Symphony Orchestra. Rory Macdonald studied music at Cambridge University and at Aspen's American Academy of Conducting. He has been an assistant to Iván Fischer and to Sir Mark Elder, and was a member of the Royal Opera House's Young Artists Programme (2004-2006), where he worked with Antonio Pappano on projects such as *The Ring*.



Photo: Keith Saunders

Piers Lane Piano

London-based Australian pianist Piers Lane has worked with many of the world's leading orchestras and conductors, and appeared at international festivals such as Aldeburgh, Cheltenham, and La Roque d'Anthéron.

2017 year-end appearances included recitals with violinist Tasmin Little in Ireland, Dubai and London, solo recitals in Scotland and Suffolk, appearances with orchestra in Australia and New Zealand, and at the Banff Centre International String Quartet Festival.

Piers Lane became Artistic Director of the Sydney International Piano Competition in 2016. He had been Artistic Director of the Australian Festival of Chamber Music since 2007. His CDs cover the music of composers ranging from Scriabin, Saint-Saëns, Moscheles and Henselt to Bach and Grainger. Brett Dean, Colin Matthews, and Malcolm Williamson have composed for him. In the Queen's Diamond Jubilee honours, he was made an Officer in the Order of Australia.

pierslane.com

Kathryn Stott Piano

A prize-winner in the 1978 Leeds International Piano Competition, Kathryn Stott has since travelled the world as a soloist and chamber musician. 2017 concluded with appearances with the Royal Liverpool Philharmonic and a masterclass at the Royal College of Music.

Kathryn Stott has recorded with Truls Mørk, the Doric String Quartet, and London Symphony Orchestra, among others. To mark the 30th anniversary of their collaboration, she recorded *The Arc of Life* with Yo-Yo Ma. Her CDs *Soul of the Tango* and *Obrigado Brazil* reflect an expertise in tango and other Latin music.

Kathryn Stott was appointed Chevalier dans l'Ordre des Arts et Lettres by the



Photo: Nikolaj Lund

French Government for her festival *Fauré and the French Connection*. She was joint Artistic Director of Norway's Fjord Classics Festival in 2017 before becoming Artistic Director of the Australian Festival of Chamber Music.

kathrynstott.com



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



WASO International Artist Masterclass with Stephan Dohr, 2017

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WASO Chorus China Tour 2018



Fifty-five members of the West Australian Symphony Orchestra Chorus are currently on a 12-day tour of China, giving performances in Shanghai, Nanjing and Beijing.

Two pianists and four percussionists from the University of Western Australia are also performing with the chorus.

The tour came about through an invitation from Australian International Productions, who have been working with major venues in China for over a decade.

“The WASO Chorus have been making an outstanding contribution to WASO for over 30 years, and this tour is a wonderful recognition of their hard work and dedication,” said Craig Whitehead, WASO Chief Executive.

For tour updates, follow WASO on Instagram and Facebook.

If you are interested in joining the WASO Chorus, please email chorus@waso.com.au

Tour Itinerary

4 May 2018

Shanghai Poly Theatre, Shanghai

6 May 2018

Shanghai Oriental Arts Centre, Shanghai

11 May 2018

Nanjing Grand Theatre, Nanjing

12 May 2018

University of China Concert Hall, Beijing

Tour Repertoire

ORFF *Carmina burana*

(arranged for 2 pianos and 4 percussion)

HANDEL *Messiah: Hallelujah chorus*

HANDEL *Zadok the Priest*

VERDI *Nabucco: Va, pensiero*

BIZET *Carmen: Toreador Song*

MASCAGNI *Cavalleria Rusticana:*

Easter Hymn

Christopher van Tuinen, conductor

About The Music

Igor Stravinsky

(1882 – 1971)

Concerto in E flat for chamber orchestra,
'Dumbarton Oaks'

Tempo giusto –

Allegretto –

Con moto

Before migrating to the USA in the late 1930s, Stravinsky cultivated a number of philanthropic Americans such as Mildred and Robert Woods Bliss, who lived at Dumbarton Oaks, a mansion in the Georgetown area of Washington, DC. In 1937, Mildred Woods Bliss commissioned Stravinsky to write something for her 30th wedding anniversary, asking that it be a piece of '**Brandenburg Concerto** dimensions'. The resulting Concerto in E flat for an orchestra of 15 instruments was the last work Stravinsky composed wholly in Europe.

Mildred Woods Bliss can't have been disappointed: Stravinsky begins this work with clear allusions to both the third and sixth 'Brandenburgs', spinning out an opening gambit of almost completely immobile harmony enlivened by the interplay of rhythmically distinctive **motives**. The work combines and recombines different instrumental lines and contrasts these textures with the more massive sonority of the full ensemble. But where a Baroque work creates its **contrapuntal** tension against the background of a regular pulse, Stravinsky's soon explores the effect of suddenly adding or removing beats. The complex metrical irregularity threatens to undermine the civilised certainties implied by the reference to Bach.



The second movement is even less Bachian with fleeting, contrasting textures like Webern's, a balletic Tchaikovskian flute solo and short chordal codas. By the third movement, the references to other music have become, in the words of Stravinsky specialist Stephen Walsh, 'distinctly surreal'. Stravinsky seems to take up and discard elements of earlier works, interpolates a Mozartian **gavotte**, and closes with an E flat major chord, compromised by the addition of the note D in some parts. *Dumbarton Oaks* maintains a precarious unity through its always lively rhythm.

Gordon Kerry © 2004

First performance: 8 May 1938, private performance at Dumbarton Oaks, Nadia Boulanger conducting.

First WASO performance: 26 February 1995, Pierre-André Valade conducting.

Most recent WASO performance: 18-19 July 2008, Kirill Karabits conducting.

Instrumentation: flute, clarinet, bassoon, two horns, 3 violins, 3 violas, 2 cellos, 2 double basses.

Glossary

'**Brandenburg**' **Concertos** – set of six concertos composed by Bach and presented to the Margrave of Brandenburg.

Counterpoint/contrapuntal – two or more independent lines of music or melodies that are played at the same time and make musical 'sense' when combined. Music which uses counterpoint is said to be 'contrapuntal'.

Much music of the Baroque era is contrapuntal in style.

Gavotte – a French folk and courtly dance in duple metre with a two-note upbeat. During the Baroque era it developed an instrumental form and was often included in suites of dance movements.

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

About The Music

Carl Vine

(Born 1954)

Implacable Gifts WORLD PREMIERE

Irresistible Urges

Folk Story

Fairytale

Inevitable Conclusion

The principle of a **concerto** with a single soloist is well understood: the soloist is a hero assisted, and sometimes challenged, by the orchestra. But what is the rationale for two heroes? Are they at war, competing, collaborating, or just chatting? While wondering how to reconcile these options, I was assailed by a stream of musical ideas perfect for two pianos with accompaniment, but which didn't conform to a wider architectural scheme.

These ideas were so persistent that they simply demanded inclusion, leaving me to find a binding principle later on. This situation brought to mind *The Arrival of Implacable Gifts*, the 1985 painting by Australian surrealist James Gleeson (1915-2008) in which disparate dazzling images are woven into a roiling sea of intrigue. Gleeson spoke, about this painting, of gifts dropping from the sky, things that we longed for but which on arrival became unavoidable, and not always completely welcome.

The first **movement**, *Irresistible Urges*, is a collection of the original striking sonic images that were the inescapable, implacable gifts that engendered the composition. The middle two movements emerged with distinctly narrative characteristics, and so became *Folk*



Photo: Keith Saunders

Story and *Fairytale*, the latter becoming increasingly fanciful. Since music contains neither verbs nor nouns, I can't tell exactly what the stories are, and invite the listener to imagine their own. The final movement returns to the ineluctable and inexorable, **motifs** that lead us to the unpreventable end of the music.

Carl Vine © 2018

Implacable Gifts by Carl Vine was commissioned by WASO Patron Geoff Stearn for the West Australian Symphony Orchestra and co-commissioned by the Tasmanian Symphony Orchestra.

Instrumentation: piccolo, flute, oboe, cor anglais, clarinet, bass clarinet, bassoon, contrabassoon, four horns, two trumpets in C, two tenor trombones, bass trombone, tuba, timpani, percussion, harp, two pianos, strings.

YOU MAY ALSO ENJOY

RICHARD DUBUGNON *Eros athanatos - Fantaisie concertante for cello and piano*
featured in *French Flair: Morlot, Capuçon & Thibaudet*
Fri 12 & Sat 13 October 2018

Glossary

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

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

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

About The Music

Sergei Prokofiev

(1891-1953)

Suite from *Lieutenant Kijé*, Op.60

Kijé's Birth

Romance

Kijé's Wedding

Troika

Kijé's Burial

Prokofiev had left the Soviet Union in 1918 after several visits to Western Europe in the pre-revolutionary years. Musicologist Stanley Krebs points out the danger of assuming that Prokofiev's expatriation was political. 'All Russian musicians of accomplishment went abroad,' he notes, and suggests that Prokofiev had probably decided to leave Russia before the October Revolution, at least for a time. Based in Paris, with determined forays into the musical scene of the United States, Prokofiev seems to have hoped to become a more major figure on the world stage than ultimately proved to be the case. In the US, Rachmaninov was established as the pre-eminent resident Russian; in Europe, Stravinsky occupied that position. With his failure to secure performances of his favourite opera, *The Fiery Angel*, Prokofiev began to consider returning to the Soviet Union and, from 1927, started testing the waters in a series of return visits. By mid-1936, with his only serious Soviet rival, Shostakovich, under a cloud, Prokofiev moved permanently to Moscow.



In an article published in the Soviet newspaper *Izvestia* in November 1934, Prokofiev wrote:

I would describe the music needed here as 'light serious' or 'serious light' music; it is by no means easy to find the term which suits it. Above all, it must be tuneful, simply and comprehensively tuneful, and must not be repetitious or stamped with triviality.

This reads like an official definition of socialist realism in music, reflecting the fact that in Soviet Russia there was a huge audience coming to 'classical' music for the first time. Prokofiev nominated the *Lieutenant Kijé Suite* as one example of the 'serious light' music he meant, and other works composed at this time reflect the same aesthetic. In 1943 Gerald Abraham accused Prokofiev of pandering to the Soviet state by 'emphasising the lyrical side of his nature at the expense of the witty and grotesque and brilliant sides'.

We should, however, be wary of imputing cynical motives to him; after all, it required no radical change in style for him to produce works of immediately engaging character. Nevertheless, it does seem that in works like *Lieutenant Kijé*, the ballet music for *Romeo and Juliet* and the Violin Concerto No.2, Prokofiev was making a special effort to write music of formal clarity and emotional directness, as if to prepare the ground for his homecoming.

Authorities in the Soviet Union were as interested in wooing Prokofiev as he was in seeking a position of eminence in his own country. The commission to write the music for the 1934 film of *Lieutenant Kijé* (Prokofiev's first film score) was an 'official' one, but perhaps running aground on the rock of Soviet censorship, it sank from the view of the Soviet public (though not completely without trace, as copies of the print survive). Prokofiev salvaged and **reorchestrated** several numbers, creating the present suite later in 1934.

Perhaps, as happened with Prokofiev's later collaboration with the great director Sergei Eisenstein on *Ivan the Terrible*, the authorities realised that even criticism of the Tsarist regime could be interpreted as seditious. For the story of *Lieutenant Kijé* is an amusing fable of the dangers of absolute power. In it, the Tsar misreads a line in an official report and unwittingly creates the name of a non-existent Lieutenant Kijé.

Rather than presume to correct the Tsar's mistake, his aides and courtiers have to invent the life-story of this man who wasn't there and report it at regular intervals to the Tsar. The suite covers some of the salient points of Kijé's existence: his birth; his romantic expressions of love; his wedding – in which Prokofiev depicts both ceremony and the later festivities; a ride in a troika (a carriage drawn by three horses); and finally, his death. This, as one writer has noted, is hardly tragic, as it allows everyone to breathe a sigh of relief: the Tsar will not get to meet the man in whom he has shown such interest.

Gordon Kerry © 2003

First performance: 21 December 1934, Paris, composer conducting.

First WASO performance: 21 June 1983, Albert Rosen conducting.

Most recent WASO performance: 29 October 2007, Vladimir Ashkenazy conducting.

Instrumentation: piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, optional cornet, three trombones, tuba, tenor saxophone/optional baritone voice, percussion, harp, piano/celeste, strings.

YOU MAY ALSO ENJOY

RACHMANINOV *Symphonic Dances*

featured in *French Flair: Morlot, Capuçon & Thibaudet*

Fri 12 & Sat 13 October 2018

Glossary

Reorchestrate/d - To reallocate the various notes and melodies in a piece of music to different instruments in the orchestra.

Suite – originally a set of dances, the term now has the broader meaning of a group of (short) pieces which have some connecting idea: for example, they may be extracts from an opera or ballet, or represent episodes of a story or aspects of a scene.

About The Music

Maurice Ravel

(1875 – 1937)

Boléro

Poor Ravel. He was joking when he described *Boléro* as a ‘masterpiece without any music in it’, so was very annoyed when the piece became one of his best-known works. In fact it came about when he was asked by the Russian dancer Ida Rubinstein in 1928 to **orchestrate** parts of Albéniz’s *Iberia* for a ballet with a ‘Spanish’ character.

As it turned out, the rights to Albéniz’s music were not available, so Ravel composed his *Boléro*, based on an 18th-century Spanish dance-form which is characterised by a moderate **tempo** and three beats to a bar. It has ‘no music’ in that a simple theme is reiterated over and over again, embodied in different orchestral colours each time, including that marvellous moment where it appears in three **keys** simultaneously. The work has been used and abused in various films but it remains a masterpiece after all, its inexorable tread building massive tension which is released explosively in the final bars.

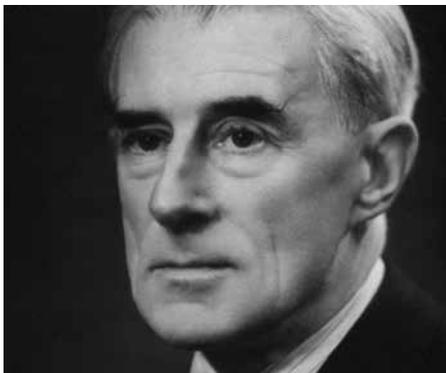
The music’s erotic charge of constraint and release mirrors the scenario for Rubinstein’s ballet, choreographed by Bronislava Nijinska (Nijinsky’s sister). Ravel had, by no means idly, suggested *Boléro* could accompany a story where passion is contrasted by the mechanised environment of a factory. Nijinska, however, had the dancer in an empty cafe, dancing alone on a table as the room gradually fills with men overcome,

Glossary

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

Orchestrate – arrange for orchestra.

Tempo – speed.



as Michael J. Puri notes, ‘by their lust for her’ which they express through ever more frenetic dance.

Gordon Kerry © 2007/12

First performance: 22 November 1928, Paris by Ida Rubinstein’s ballet company.

First WASO performance: 16 August 1951, Bernard Heinze conducting.

Most recent WASO performance: 26-28 November 2015, Asher Fisch conducting.

Instrumentation: piccolo, two flutes, two oboes (one doubling oboe d’amore), cor anglais, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, soprano and tenor saxophones, timpani, harp, celeste, percussion, strings.

YOU MAY ALSO ENJOY

STRAUSS, J. II *On the Beautiful Blue Danube*

Featured in *A Night in Vienna*

Fri 15 & Sat 16 June 2018,

Perth Concert Hall

Sun 17 June 2018,

Mandurah Performing Arts Centre

WASO In The Community



Music For The Ages

We have been delighted to introduce a new program in our Community Outreach portfolio this year – Music For The Ages. This program provides engaging performances across the Aged Care and Healthcare sectors, and encourages a lifelong journey with WASO’s music and musicians. We launched this program as part of the Amana Living Arts Festival and partnered with them to deliver chamber music performances across three Amana Living villages throughout February and March.

Studies highlight the ongoing benefit and enjoyment that engagement with the arts can have on a participant’s health and social wellbeing. Partnering with Amana Living has been a beautiful way for us to reach new audiences, and share our music and musicians’ performances.

If you are interested in finding out more about Music For The Ages or to register your organisation’s interest, contact Lily Protter, Community Engagement Coordinator at protterl@waso.com.au

The Community Outreach program is presented by Act Belong Commit.



ABC Radio Perth

Tune in to ABC Radio Perth on Friday mornings at 6.15am when WASO’s Executive Manager, Community Engagement, Cassandra Lake joins Peter Bell and Paula Kruger to share stories about classical music and WASO’s upcoming concerts.

Listen on 720AM or via the ABC Listen app.



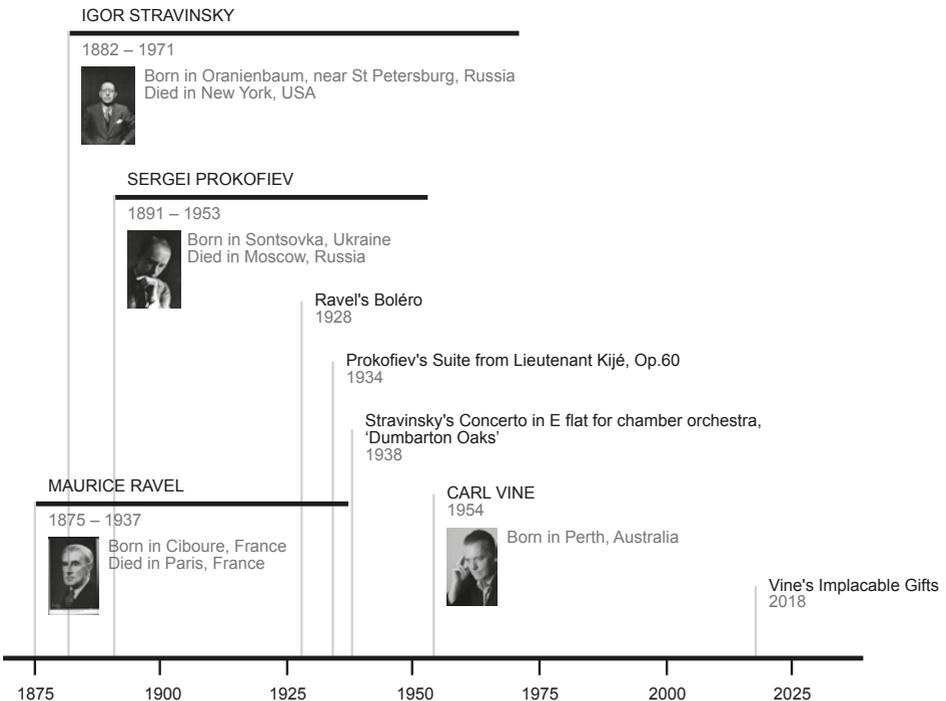
About The Speaker

Claire Stokes

Claire Stokes has established a multi-faceted career across the arts, social impact, and higher education. She holds a Bachelor of Music (honours) in flute performance from The University of Western Australia (UWA) and an Associate Diploma of Music in piano. During undergraduate studies, Claire completed an arts administration fellowship with Sydney Symphony Orchestra under the Australian Youth Orchestra program. For over five years from 2010, Claire worked in the Artistic

Planning department of the West Australian Symphony Orchestra. Claire continues to present pre-concert talks, is a freelance flautist, and accompanist of the Perth Undergraduate Choral Society. Claire more recently completed a Master in Business Administration at UWA and now works as the Strategic Engagement & Development Manager and Lecturer at the Centre for Social Impact UWA. In a voluntary capacity, Claire sits on several boards relating to the arts and community.

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 muffle or bury your cough in a handkerchief or during a louder section of the music. 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 throughout the performance.

Photography, sound and video recordings are permitted prior to the start of the performance.

Latecomers and patrons who leave the auditorium will be seated only after the completion of a work.

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

FOOD & BEVERAGES

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

FIRST AID

There are St John Ambulance officers present at every concert so please speak to them if you require any first aid assistance.



ACCESSIBILITY

- A universal accessible toilet is available on the ground floor (Level 1).
- The Sennheiser MobileConnect Personal Hearing Assistance system is available for every seat in the auditorium. Visit perthconcerthall.com.au/your-visit/accessibility/ for further information.

WASO BOX OFFICE

Buy your WASO tickets and subscriptions, exchange tickets, or make a donation at the Box Office on the ground floor (Level 1) prior to each performance and at interval. Tickets for other performances at Perth Concert Hall will be available for purchase only at interval. Please note that 30 minutes prior to performance, the Box Office will only be available for sales to that night's performance.

The Box Office is open Monday to Friday, 9am to 5pm, and contactable on 9326 0000.

Meet The Musician

Alex Timcke Principal Timpani

Do you remember the first orchestral work you heard?

Stravinsky's *The Firebird: Suite* - I'm not sure if it's the first one I heard but definitely the first one I became obsessed with! There was one particular recording that I loved and listened to dozens of times!

What is the best thing about being a musician in WASO?

It really is a privileged position – getting to play great music with great conductors, while surrounded by great friends and colleagues.

If you had to choose any other instrument to play in the orchestra, what would it be?

Tricky choice – I'm not sure that any of the others would live up to the timpani! Probably one of the brass instruments.

What's the most challenging piece of music you've ever had to play? Why?

Probably some of the film scores we've done in the last couple of years. They are recorded in small chunks for the film, but when we play the live concert version it can be quite challenging.

Has your opinion of good music changed over your lifetime?

I don't hear much music that I don't like! I think over the years my taste has broadened, but there's always something to learn, particularly if it's a piece I haven't ever played.



Where was your last holiday destination?

Quite a story! We drove across the Nullabor Plain last holidays and had a wonderful trip as a family. The return trip however, did not go as smoothly. We broke down near the Nullabor Roadhouse and had to be towed back to Perth, so a slightly disappointing end to a great trip! The upside of it though was meeting so many folks who were willing to help us out. It absolutely renewed my faith in people. Do the drive if you get the chance!!

To learn more about WASO musicians, visit waso.com.au or connect with WASO.



WASO Philanthropy



Will you help us purchase Wagner's Wooden Trumpet?

As *Tristan und Isolde*, WASO's 90th Anniversary Year milestone, is fast approaching, we have an urgent need for the purchase of a Wooden Trumpet, which we are hoping to source handmade from the Thein brass music instrument company in Bremen, Germany. Richard Wagner wanted an instrument resembling the Alphorn in tone quality to represent the natural pipe of the Peasant. The wooden trumpet (Holztrompete), specially made for this part, saw its premiere in Munich for the first performance of *Tristan und Isolde*, and was still in use there in 1897. It was also used in Bayreuth for the *Tristan* performances of 1886 and 1889.

Our Principal Trumpet, Brent Grapes is "very excited about the prospect of performing on a wooden trumpet, especially with one of the world's finest Wagnerian conductors (our own Asher Fisch)!" Specialist instruments such as this one enable WASO to maintain its commitment to artistic excellence and to perform unique and historic repertoire in the way it was originally intended.

If you would like to support this commitment of ours through the purchase of this amazing specialist instrument priced at \$6000 and help us make *Tristan und Isolde* sound extra special, please get in touch with Sarah Tompkin on 9326 0017 or tompkins@waso.com.au

Judy Sienkiewicz Lecture: Emeritus Professor Alan Harvey on Music & the Meeting of Minds

Thursday 7 June | 6pm
Perth Concert Hall

Join us for WASO's annual Judy Sienkiewicz Lecture, this year hosted by Prue Ashurst and delivered by Emeritus Professor Alan Harvey from the University of Western Australia.

Professor Harvey is widely regarded for his fascinating research on music and its effects on the human brain. Be astounded by the incredible links Harvey draws between music and human evolution and music's true importance in today's world!

Following Professor Harvey's lecture will be a short recital from WASO's Principal Flute, Andrew Nicholson. Andrew will soon be releasing a solo album and will be sharing with us some of the incredible works featured on the album.



Pictured: Em. Prof. Alan Harvey

The evening will conclude with a glass of fine Margaret River wine, light refreshments and the chance to discuss the evening's ideas.

All Patrons & Friends events support the Friends of WASO Scholarship. Tickets are \$20 for WASO Patrons & Friends (\$25 for guests). Please book via the WASO Box Office on 9326 0000

Our Supporters

Philanthropic partnerships come in all shapes and sizes

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

Endowment Fund for the Orchestra

This fund includes major donations and bequests

Tom & Jean Arkley
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WASO is extremely grateful for the bequests received from Estates

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Deborah Marsh – Conductor's Podium & Cor Anglais
Margaret & Rod Marston – Bass Clarinet
Peggy & Tom Stacy – Cor Anglais
Jean & Peter Stokes – Cello, Tuba, Tenor Trombone and Bass Trombone

The WASO Song Book

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

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Dr Ken Evans
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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

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'Graeme first performed with WASO as Guest Concertmaster during the 2014 season and currently holds the position of Principal 1st Violin. Graeme is involved in various aspects with WASO and we are

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