



West Australian
Symphony Orchestra

Dances, Devils and Arabian Nights

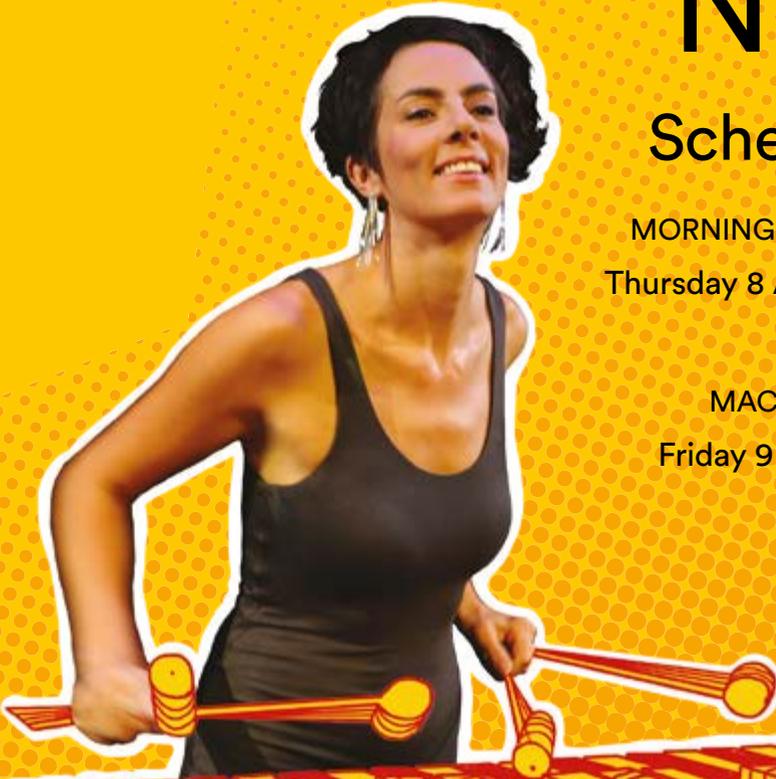
Scheherazade

MORNING SYMPHONY SERIES

Thursday 8 April 2021, 11.00am
Perth Concert Hall

MACA CLASSICS SERIES

Friday 9 April 2021, 7.30pm
Perth Concert Hall



Wesfarmers Arts
Principal Partner



West Australian
Symphony Orchestra



MACA HAS BEEN PARTNERING WITH WEST AUSTRALIAN SYMPHONY ORCHESTRA SINCE 2014

We are excited to continue our support towards their mission to touch souls and enrich lives through music.

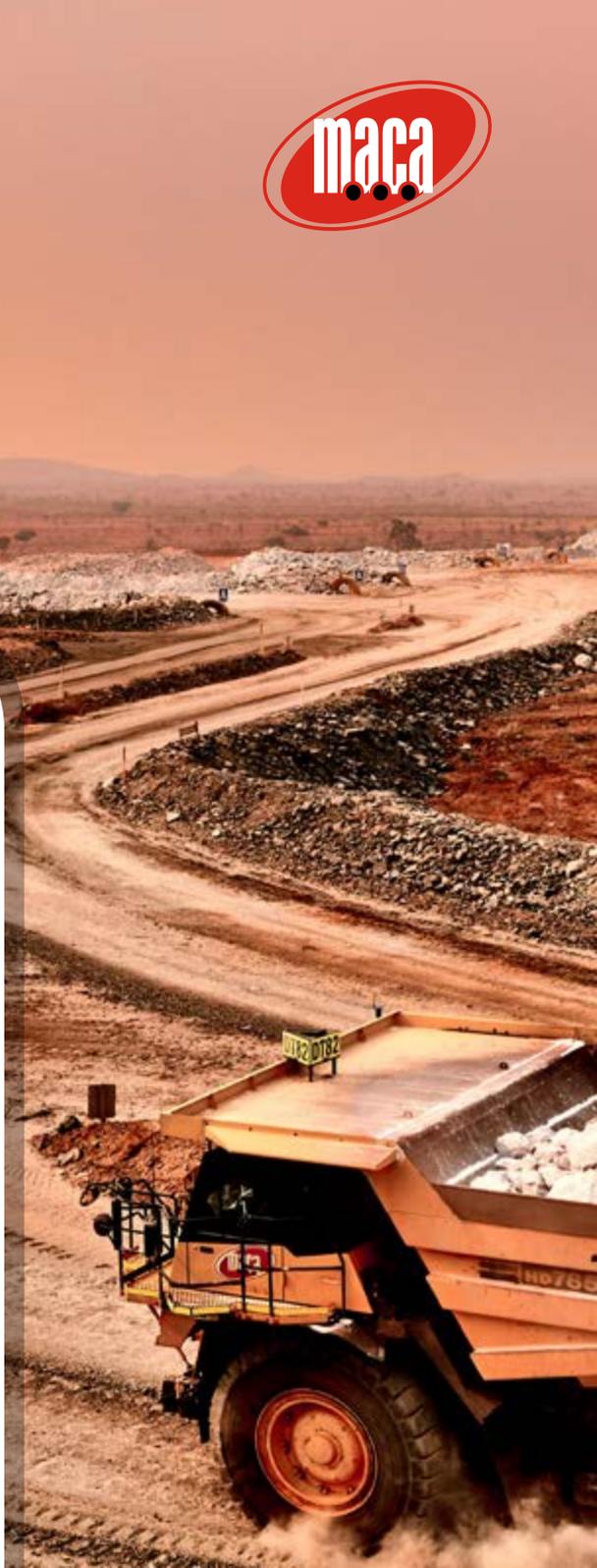
Over the last 10 years MACA has raised more than \$12 million for various charity and community groups in support of the performing arts, cancer research, medical care, mental health and Aboriginal youth in remote communities across Western Australia. We pride ourselves on being a leader in the community supporting a wide range of initiatives.

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

MORNING SYMPHONY SERIES

Scheherazade

Nicolai RIMSKY-KORSAKOV *May Night: Overture* (8 mins)

Nicolai RIMSKY-KORSAKOV *Scheherazade* (47 mins)

Largo e maestoso – Lento – Allegro non troppo (The Sea and Sinbad's Ship)
Lento (The Story of the Kalender Prince)

Andantino quasi allegretto (The Young Prince and the Young Princess)

Allegro molto – Vivo – Allegro non troppo e maestoso – Lento (Festival at
Baghdad – The Sea – The Ship Goes to Pieces on a Rock Surmounted by a
Bronze Warrior – Conclusion)

Benjamin Northey conductor

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker Tim White (see page 22 for his biography). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.

Scheherazade

Nicolai RIMSKY-KORSAKOV *May Night: Overture* (8 mins)

Iain GRANDAGE *Dances with Devils – Percussion Concerto* (24 mins)

The Chosen Vessel
The Conquering Bush
The Drover's Wife
Lola Montez

Interval (25 mins)

Nicolai RIMSKY-KORSAKOV *Scheherazade* (47 mins)

Largo e maestoso – Lento – Allegro non troppo (The Sea and Sinbad's Ship)
Lento (The Story of the Kalender Prince)
Andantino quasi allegretto (The Young Prince and the Young Princess)
Allegro molto – Vivo – Allegro non troppo e maestoso – Lento (Festival at
Baghdad – The Sea – The Ship Goes to Pieces on a Rock Surmounted by a
Bronze Warrior – Conclusion)

Benjamin Northey conductor
Claire Edwardes percussion

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Tim White (see page 22 for his biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Wesfarmers Arts Meet the Artist (Friday only)

Join tonight's soloist, Claire Edwardes for a post-concert interview, this will take place immediately following the Friday evening performance in the Terrace Level Foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic. For further details visit abc.net.au/classic



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your elbow



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Stay home if you
are unwell

This concert is presented in accordance with the Western Australian Government's easing of COVID-19 capacity restrictions. As a result, you may be seated with ticket holders from other households. Please continue to practise good hygiene habits and observe physical distancing where possible.

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 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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On Stage

WASO

VIOLIN

Laurence Jackson
Concertmaster

Riley Skevington
Assoc Concertmaster

Semra Lee-Smith
Assistant Concertmaster

Zak Rowntree*
Principal 2nd Violin

Akiko Miyazawa
A/Assoc Principal
2nd Violin

Sarah Blackman

Fleur Challen

Stephanie Dean

Sara Duhig^

Amy Furfaro^

Beth Hebert

Alexandra Isted

Jane Johnston^

Sunmi Jung

Christina Katsimbardis

Ellie Lawrence

Jasmine Middleton^

Lucas O'Brien

Melanie Pearn

Ken Peeler

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Bao Di Tang

Susannah Williams^

Teresa Vinci^

David Yeh

VIOLA

Daniel Schmitt
Alex Brogan

Kierstan Arkleysmith

Nik Babic

George Batey^

Benjamin Caddy

Alison Hall

Mirjana Kojic^

Allan McLean

Helen Tuckey

CELLO

Rod McGrath
• Tokyo Gas

Eve Silver*

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Anna Sarcich^

Tim South

Emma Vanderwal^

DOUBLE BASS

Andrew Sinclair*
John Keene

Louise Elaerts

Christine Reitzenstein

Andrew Tait

Mark Tooby

Giovanni Vinci^

FLUTE

Andrew Nicholson
• Anonymous

Mary-Anne Blades
• Anonymous

PICCOLO

Michael Way
• Pamela & Josh Pitt

OBOE

Liz Chee
A/Principal Oboe

Annabelle Farid*

COR ANGLAIS

Leanne Glover
• Sam & Leanne Walsh

CLARINET

Allan Meyer
Catherine Cahill^

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

Julia Brooke

Dorée Dixon^

Francesco Lo Surdo

TRUMPET

Brent Grapes
• Anonymous

Jenna Smith

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

Amanda Dean^

Robyn Gray^

Paul Tanner^

HARP

Yi-Yun Loei^

★ 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



Benjamin Northey Conductor

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra and the Associate Conductor of the Melbourne Symphony Orchestra. Northey also appears regularly as a guest conductor with all major Australian symphony orchestras, Opera Australia (*Turandot*, *L'elisir d'amore*, *Don Giovanni*, *Così fan tutte*, *Carmen*), New Zealand Opera (*Sweeney Todd*) and State Opera South Australia (*La sonnambula*, *L'elisir d'amore*, *Les contes d'Hoffmann*). His international appearances include concerts with the London Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the Hong Kong Philharmonic, the Malaysian Philharmonic and the New Zealand Symphony, Auckland Philharmonia and Christchurch Symphony Orchestras. Northey studied conducting with John Hopkins at the University of Melbourne and Jorma Panula at the Stockholm Royal College of Music. With a progressive and diverse approach to repertoire, he has collaborated with a broad range of artists including Maxim Vengerov, Julian Rachlin, Karen Gomyo, Piers Lane, Alban Gerhardt, Johannes Moser, Piers Lane, Amy Dickson, Slava Grigoryan & Marc-André Hamelin as well as popular artists Tim Minchin, KD Lang, Kate Miller-Heidke, Barry Humphries, Kurt Elling, James Morrison and Tori Amos. In 2021, he conducts the Christchurch Symphony, the Australian Youth Orchestra and all six Australian state symphony orchestras.



Claire Edwardes Percussion

Internationally acclaimed Australian percussionist and artistic director of Ensemble Offspring, Claire Edwardes is the only Australian to win the 'APRA Art Music Award for Excellence by an Individual' three times and as the Australian Keychange Ambassador is a committed advocate of gender equity in classical music. She has built a career on innovative collaborations and projects and is one of the biggest direct commissioners of percussion solo and instrumental ensemble repertoire in Australia. Undertaking her Bachelor of Music at the Sydney Conservatorium of Music (where she currently teaches) and then her Masters of Music at the Rotterdam and Amsterdam Conservatories, she performed widely in Europe from 1999-2006 with groups such as Ictus Ensemble and Ensemble Modern. After winning the Young Performers Award in 1999 she was the recipient of many international first prizes including at the Tromp Percussion Competition and Llangollen International Instrumentalist. In 2014 she was awarded an Australia Council Music Fellowship and in 2019 Ensemble Offspring won the prestigious Sidney Myer Performing Arts Award for an Organisation. Claire has presented several times on Play School and is extremely passionate about percussion music and new and exciting sounds being widely disseminated to new audiences of all ages.

Photo: Nat Cartney

About the Music

Nikolai Rimsky-Korsakov

(1844–1908)

May Night: Overture

The devil only knows what to make of it! If Christian folk begin any task, they fret and fret themselves like dogs after a hare, and all to no purpose; but as soon as the devil steps in, it only takes a twitch of his tail to get the thing done. – Gogol, Preface to A May Night.

Gogol's collection of stories *Evenings near the village of Dikana* appealed to several Russian composers; Tchaikovsky drew on it for *Vakula the Smith* and Mussorgsky for *Sorochintsy Fair*. Rimsky-Korsakov began work on his *May Night* in February, 1878; it was his third opera and the first in which he attempted a blend of fantastic and comic elements, a combination which he often achieved with marked success. Reading Gogol's *A May Night* or *The Drowned Maiden* it is easy to see why it appealed to Rimsky-Korsakov: the analytical side of his nature was counterbalanced by a deep attraction to nature and mysticism; and Gogol's realistic depiction of village characters, and his story of a young man's determination to marry his pretty maid, is interpenetrated by a brooding tale of a wicked witch and magic descriptions of Ukrainian nights:

The moon gazes down from the middle of the sky; the immense dome of heaven stretches farther, more immense than ever; it glows and breathes. The earth is all bathed in silvery light, and the exquisite air is refreshing and warm and full of voluptuousness, and stirs an ocean of fragrance. Divine night! Enchanting night! The woods stand motionless, mysterious, full of gloom, and cast huge shadows. Calm and still lie the ponds; the cold and gloom of their water are walled in by the dark green gardens. The virginal thickets



Illustration: Ilya Repin

of wild cherry timidly stretch their roots into the cold of the water, and from time to time their leaves murmur, as though angry and indignant when that sweet rogue - the night wind - steals up suddenly and kisses them. All the countryside is sleeping. But overhead all is breathing; all is marvellous, triumphal...

And suddenly it all comes alive: the woods, the ponds, the steppes. The glorious clamour of the Ukrainian nightingale bursts upon the night and one fancies the moon itself is listening in mid-heaven.

The opening of Rimsky-Korsakov's overture conveys the mystery and majesty of this 'May night'. The rest of the piece is richly and imaginatively orchestrated; it explores the many innuendos of mood which the story evokes.

First performance of the opera:

21 January 1880, Saint Petersburg.
Eduard Nápravník conducting.

First WASO performance: 22 October 1954.

John Farnsworth Hall, conductor.

Most recent WASO performance: 04 December 1977. John Hopkins, conductor.

Instrumentation: two each of flutes, oboes, clarinets and bassoons; four horns, two trumpets, three trombones; timpani and strings.

About The Music

Iain Grandage

(b.1970)

Dances with Devils – Percussion Concerto

- I The Chosen Vessel
- II The Conquering Bush
- III The Drover's Wife
- IV Lola Montez

The Australian Bush – that great mythic landscape – has always held a particular grasp on the psyche of white Australians. It is the great unknown – beyond the realms of our control, and source of many subliminal fears. Indigenous Australians are more than aware of the power and mystery held within the earth, but those are not my stories to tell or my songs to sing. This work is instead a response to a series of short stories that reside within the Australian Gothic literary tradition of the 19th century, a tradition where the tropes of the old world – ghosts, spectres, haunted houses and mythological beasts – were transposed and transformed into events and situations that had particular resonance with the Australian colonial experience.

The opening movement of *Dances with Devils* revolves around Barbara Baynton's 1896 short story *The Chosen Vessel*. This concise masterwork tells of the terror of a young woman one twilight, who is dreading the return of a swagman to her isolated hut. On hearing a passing horse, she mistakes it for a saviour. However, the rider is a young religious man who mistakes her for a ghost in her flowing nightgown, with her cries of 'For Christ's Sake', and refuses to stop. She falls victim to the lurking swagman. The movement features the marimba and is dominated by triplet rhythms redolent of horse hooves.



The second movement is a subdued **sarabande**, based on Edward Dyson's *The Conquering Bush*, a story in which a woman, unable to cope with the searing, incessant noise of the birds around her bush home, chooses a drowning death for her and her child instead. It features series of instruments being transformed in pitch and **timbre** by water.

The third movement is a traditional **scherzo**, launching from a moment within Henry Lawson's famous story *The Drover's Wife*, where the principal female character dreams of a different life, far from the bush. This is juxtaposed with harsher sections that reflect the reality of her current situation – namely staying awake all night in a bush hut, awaiting a snake's reappearance.

The final movement provides a moment of hope amongst the gothic landscape. It is a tarantella inspired by Lola Montez, whose famed Spider Dance was the talk of the goldfields when she toured Australia in the 1850s.

I am indebted to Claire Edwardes for all she has brought to this collaboration. Claire's energy, virtuosity and musical competence redresses the seemingly impossible imbalance between a solitary soloist and the massed forces of a symphony orchestra that is inherent within the concerto format. She stands strong against that conquering noise and casts doubt and darkness aside. I love her for it.

Iain Grandage © 2015

First performance of the opera: 17 July 2015, Melbourne. Claire Edwardes soloist, Benjamin Northey conducting.

First WASO performance: This is the first performance by the West Australian Symphony Orchestra.

Instrumentation: two each of flutes (doubling piccolo), oboes (doubling cor anglaise), clarinets (doubling bass clarinet) and bassoons (doubling contra-bassoon); four horns, two trumpets, three trombones, tuba; timpani, percussion, harp and strings.

Glossary

Sarabande – a slow and dignified dance from the 17th and 18th centuries. It is in triple time (three beats in a bar, like a waltz or a minuet) but the typical saraband rhythm makes the second beat in the bar longer and the last note shorter: instead of three even beats (1-2-3-1-2-3), the rhythm is 1-2--3 1-2--3.

Timbre – the distinctive sound quality or 'colour' produced by an instrument or a voice, or by particular combinations of instruments and voices.

Scherzo – literally, a joke; the term generally refers to a movement in a fast, light triple time, which may involve whimsical, startling or playful elements.

About The Music

Nikolai Rimsky-Korsakov

(1844–1908)

Scheherazade – Symphonic Suite, Op.35

Largo e maestoso – *Lento* – *Allegro non troppo* (*The Sea and Sinbad's Ship*)

Lento (*The Story of the Kalender Prince*)

Andantino quasi allegretto (*The Young Prince and the Young Princess*)

Allegro molto – *Vivo* – *Allegro non troppo e maestoso* – *Lento* (*Festival at Baghdad*
– *The Sea* – *The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior* – *Conclusion*)

The Sultan Shahriyar, convinced of the duplicity and infidelity of all women, had vowed to slay each of his wives after the first night. The Sultana Scheherazade, however, saved her life by the expedient of recounting to the Sultan a succession of tales over a period of a thousand and one nights. Overcome by curiosity, the Sultan postponed from day to day the execution of his wife, and ended by renouncing altogether his sanguinary resolution.

Rimsky-Korsakov conceived the idea of a symphonic suite based on episodes from *Scheherazade* in winter 1887–88, while he and Glazunov were engrossed in the completion of Borodin's unfinished opera *Prince Igor*. The following summer he completed the suite – 'a kaleidoscope of fairytale images and designs of Oriental character'.

'All I had desired,' he later wrote in *My Musical Life*, 'was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an Oriental narrative describing a motley succession of fantastic happenings and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements.'



Rimsky-Korsakov considered *Scheherazade* one of those works in which 'my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra'. So formidable is his instinct, that with surprisingly modest forces (adding to the traditional orchestra only piccolo, cor anglais, harp and percussion) Rimsky-Korsakov can convince his listeners of the raging of a storm at sea, the exuberance of a festival, and the exotic colour of the Orient.

As if repeating in music *Scheherazade's* feat of narrative woven from poetry and folk tales, Rimsky-Korsakov drew on isolated episodes from *The Thousand and One Nights* for his suite. At first he gave the four movements titles drawn from these narratives. But he soon withdrew the headings, which, he said, were intended to 'direct but slightly the listener's fancy on the path which my own imagination had travelled, and to leave more minute and particular conceptions to the will and mood of each'.

According to the composer, it is futile to seek in *Scheherazade* leading **motifs** that are consistently linked with the

same poetic ideas and conceptions. Instead, these apparent **leitmotifs** were ‘nothing but purely musical material... for symphonic development’. The motifs unify all the movements of the suite, appearing in different musical guises so that the ‘themes correspond each time to different images, actions and pictures’. The ominous **octaves** representing the stern Sultan in the opening, for example, appear in the tale of the Kalender Prince, although Shahriyar plays no part in that narrative. And the muted fanfare of the second movement returns in the otherwise unconnected depiction of the foundering ship.

Rimsky-Korsakov did admit, however, that one of his motifs was quite specific, attached not to any of the stories, but to the storyteller: ‘The unifying thread consisted of the brief introductions to the first, second and fourth movements and the **intermezzo** in movement three, written for violin solo and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan.’ It is this idea – an intricately winding violin theme supported only by the harp – which soothes the thunderous opening and embarks upon the first tale: the sea and Sinbad’s ship. For Rimsky-Korsakov, who was synaesthetic, the choice of E major for the billowing cello figures can have been no accident: his ears ‘saw’ it as dark blue.

A cajoling melody played by solo bassoon represents a Kalender (or ‘beggar’) Prince in the second movement. The similarity between the two main themes of the third movement (for violin and then flute and clarinet) suggests that the Young Prince and Princess are perfectly matched in temperament and character.

An agitated transformation of the Sultan’s theme, in dialogue with Scheherazade’s theme, prefaces the final tale. The fourth movement combines the Festival in Baghdad and the tale of the shipwreck. Triangle and tambourines accompany the lively cross-rhythms of the carnival; and the mood builds in intensity before all is swamped by the return of the sea theme from the first movement. But after the fury of the shipwreck, it is Scheherazade who has the last word. Her spinning violin solo emerges in gentle triumph over the Sultan’s bloodthirsty resolution.

Yvonne Frindle © 1998/2009

First performance: 3 November 1888, St Petersburg; composer conducting.

First WASO performance: 21 & 23 May 1949, Henry Krips conducting.

Most recent WASO performance: 7 October 2017, Christopher Dragon conducting.

Instrumentation: piccolo, two flutes, two oboes (one doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, strings.

Glossary

Arpeggio/arpeggiated – a short, connecting piece of music or movement.

Motif/leitmotif – a short, distinctive melodic or rhythmic figure, often part of or derived from a theme. The term ‘leitmotif’ (or *Leitmotiv* in German) is associated particularly with the later operas of Wagner, in which recurring motifs represent characters, emotions, places or ideas.

Octave – interval between two notes separated by a distance of 12 semitones, for example, from middle C on the piano to the C immediately above or below. The aural effect is that of one note duplicated by another that sounds the same, but at a higher or lower pitch.

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.

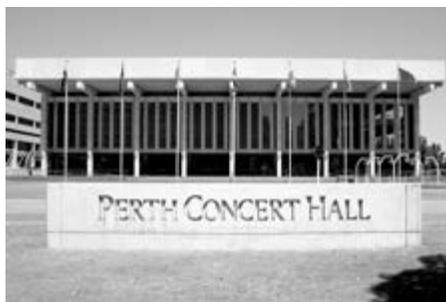
Latecomers and patrons who leave the auditorium will be seated only after the completion of a work.

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

You are now able to take your drinks to your seat.

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

Daniel Schmitt Principal Viola

How does it feel to be back performing for an audience at Perth Concert Hall?

It's fantastic to be back on stage. Live music is a shared experience. With all of these streaming services, we've never had more access. But nothing can replicate a live performance. It's a totally unique experience and a critical one, and it's bringing us back together. Above all, Perth Concert Hall is a wonderful hall with superb acoustics!

What do you like most about living in Perth?

Perth is full of things you don't expect to find: You don't have to go far to find kangaroos, yet many locals aren't even aware they're there. If you go to Heirisson Island early in the day or around sunset, you're almost guaranteed to spot them grazing in the wetlands or grasses.

What's your favourite city in the world and why?

Tokyo. I've "properly" visited Tokyo maybe a handful of times. I love walking around, and I found Tokyo to be one of the most walkable cities in the world. Every area of the city has its own charm, with little restaurants, cafés, and parks. My favourite park is the nature reserve of the Institute for Nature Study. It's a sanctuary with natural forests and marshlands in the heart of the city and has been left as natural as possible.

How do you like to spend your down time?

I'm starting to have more of a passion for cooking and baking than I ever used to. My grandma, famous for her Bavarian and Austrian pastries and desserts, taught me a few things here and there but I'm taking it a little more seriously nowadays.



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

Alban Berg's opera *Lulu*. It's an intense, complex, and musically challenging work. When we take time to celebrate Berg's brainy and subtle score, its beauty is revealed.

What is the most challenging thing about playing the viola?

In a gang fight between violins and violas, even if the violas were extremely well organised, there are just too many violins to deal with. Not that I'm encouraging inter-section brawling or anything... The jokes can be a bit much...

'You pack your violin in a viola case?'

'Yep. Theft protection'

WASO Community Engagement

ATAR 2021

WASO's Education and Community Engagement team are delighted to begin our 2021 Schools' Season with our ATAR Western Art Music Designated Works concerts.

On Thursday 18 February WASO welcomed over 350 Year 11-12 students from seventeen schools across Perth to John Inverarity Music & Drama Centre, Hale School across two performances of the ATAR Western Art Music Designated Works.

The 2021 program consisted of Haydn Symphony No.101 mvt I&II, Mozart Symphony No.41, mvt I and Bach Concerto for Two Violins in D minor from the compulsory genres of and Concerto (Year 11) and Symphony (Year 12). The performances presented both key excerpt analysis and full performances, with additional information and discussion around the cultural and historical context supported by both a written resource and in-performance with presenter/conductor Peter Moore OAM.

The two performances featured WASO's Assistant Concertmaster, Semra Lee-Smith and Principal 2nd Violin, Zak Rowntree. Both performed to great acclaim and not only helped to illustrate key compositional concepts, but also provided incredible inspiration to students around performance preparation and presentation.



One of our most important Education programs, the reaction to this years' ATAR performances is perhaps best summed up in just one response from feedback received:

An invaluable opportunity for our students, it makes all the difference to their study of not only the works but across the course. As always, an excellent concert and very relevant to the ATAR course.

Our sincere thanks to staff and parents who facilitated student attendance at this event.

WASO Philanthropy News & Events

Orchestral Partnerships

Supporting a Chair in the Orchestra

Our musicians love getting to know our Patrons and an Orchestral Chair Partnership is a great way to get to know a musician and learn more about your Orchestra. An Orchestral Partnership enables you to deepen your connection with the Orchestra and the musician who you are supporting.

Our musicians are the heart and soul of WASO. They are highly talented, hard working professionals who are passionate about the presentation of the finest classical music, be it at Perth Concert Hall or at one of our varied Education & Community Education programs.

These partnerships often last for many years and can be deeply gratifying experiences for both patrons and musicians. For further details or to arrange your gift, please go to waso.com.au/support-us/ways-to-give/orchestral-partnerships or contact Jacinta Sirr-Williams on (08) 9326 0014 or sirrj@waso.com.au.

THANK YOU FOR SUPPORTING US THROUGH A DIFFICULT YEAR!

YOUR GENEROSITY WORKING FOR YOUR ORCHESTRA IN 2020



WE COULD NOT DO THIS WITHOUT YOU!

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

Endowment Fund for the Orchestra

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About The Speaker

Tim White

Pre-concert Speaker

Tim White is Head of Classical Music at WAAPA (the WA Academy of Performing Arts). He was born in Canberra and grew up on Christmas Island, where he fell in love with recordings of orchestral music and the Beatles. Tim studied percussion in Sydney, Denmark and Germany, and became Principal Percussionist of the WASO in 1985 – a role he held for 28 years. In 2013, after more than 3,000 concerts with the WASO, Tim moved to the WA Academy of Performing Arts as a Senior Lecturer in Music.

Tim has played with all of Australia's professional symphony, opera and ballet orchestras, and performed numerous percussion concertos in Australia and Germany. He holds two Masters degrees and won a Churchill Fellowship in 1999. Tim has led the percussion programme at WAAPA since 1994, and 58 of his percussion graduates have established fulltime careers as professional musicians. Tim won the Australian Award for Teaching Excellence in 2015, and is married to WASO violist Rachael Kirk.

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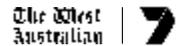
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Julia Brooke – WASO Horn