

PERTH FESTIVAL

DREAMS OF PLACE

**WEST AUSTRALIAN SYMPHONY ORCHESTRA
& WESTERN AUSTRALIAN YOUTH ORCHESTRA**



West Australian Symphony Orchestra Image: Emma Van Dordrecht

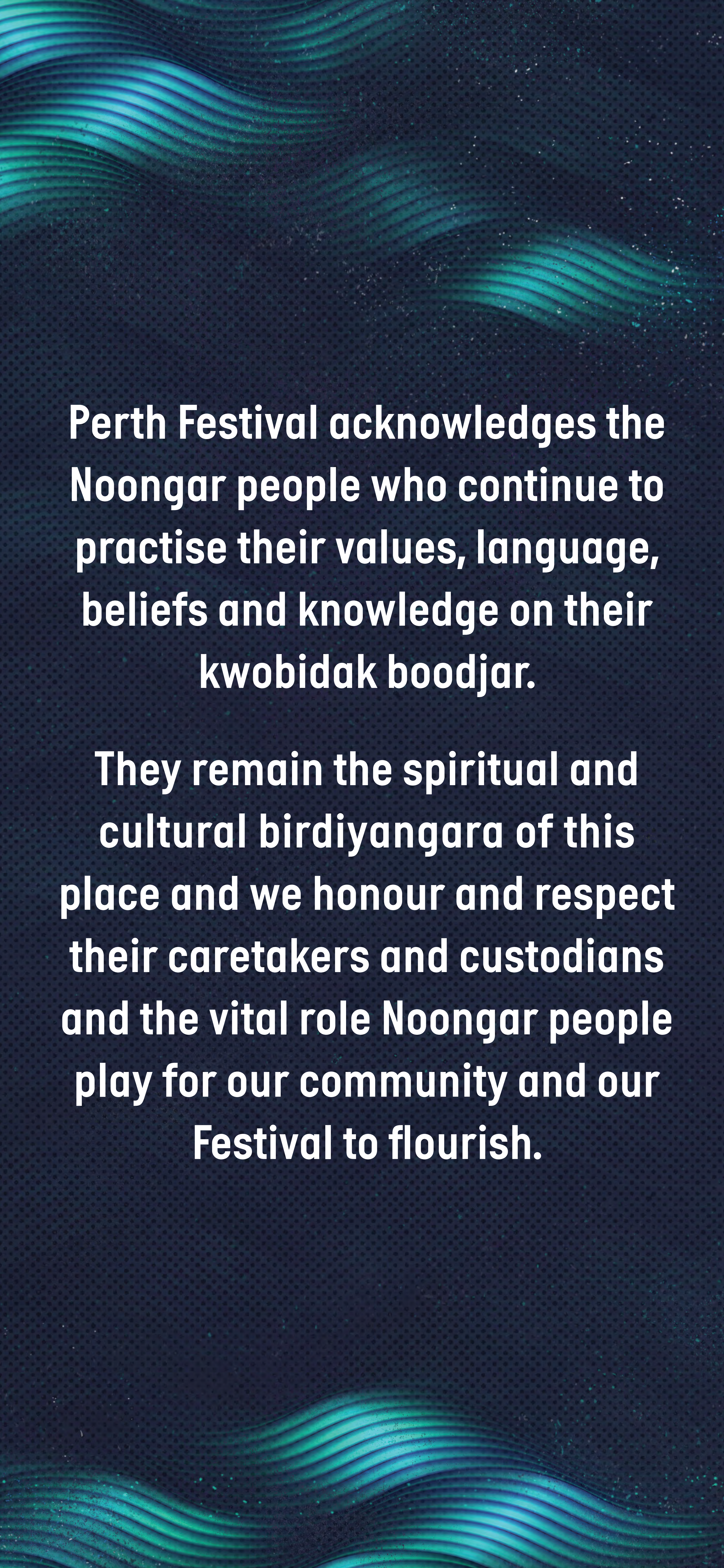
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2021

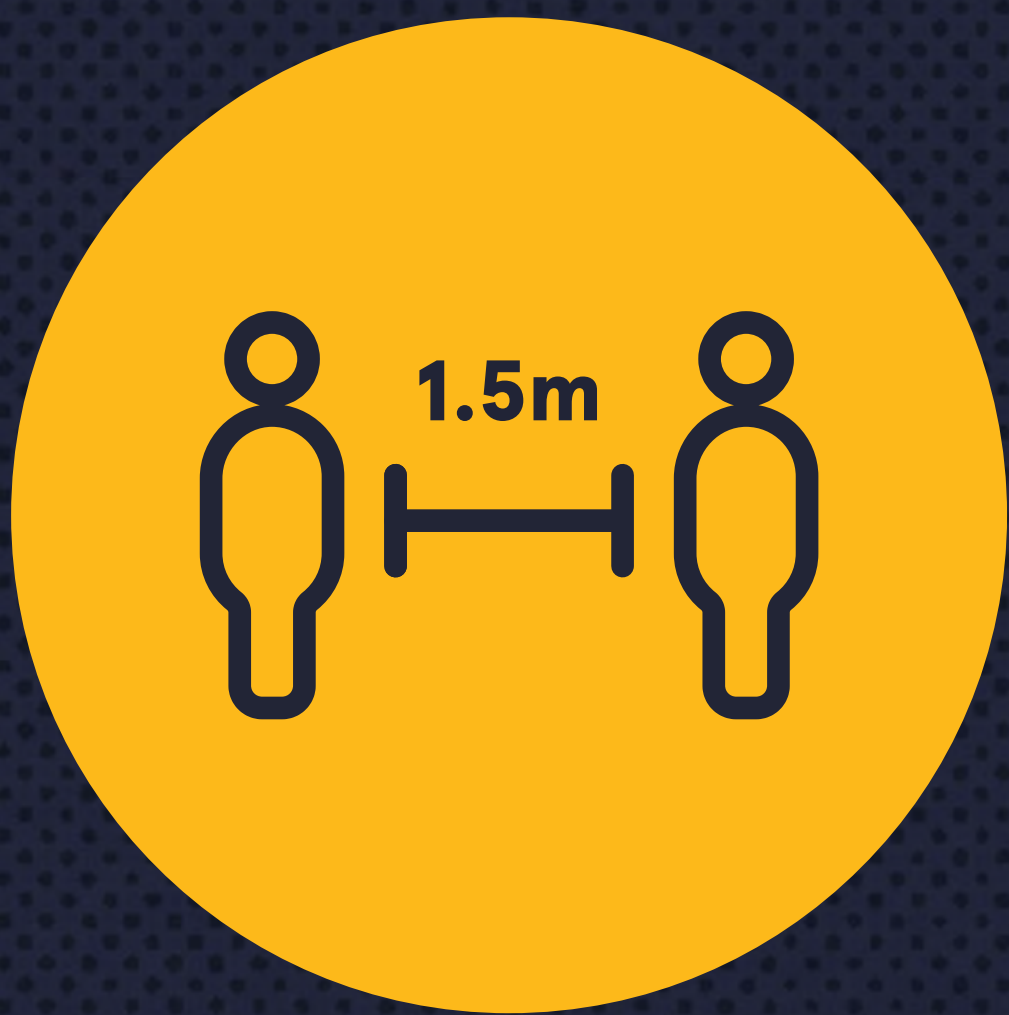


Perth Festival acknowledges the Noongar people who continue to practise their values, language, beliefs and knowledge on their kwobidak boodjar.

They remain the spiritual and cultural birdiyangara of this place and we honour and respect their caretakers and custodians and the vital role Noongar people play for our community and our Festival to flourish.

PERTH FESTIVAL

Stay COVID-19 safe



Physical distancing



Wash your hands



Stay home if you are sick



Register your attendance

For latest health advice visit healthywa.wa.gov.au/coronavirus

DREAMS OF PLACE

WEST AUSTRALIAN SYMPHONY ORCHESTRA
& WESTERN AUSTRALIAN YOUTH ORCHESTRA

DYEEDYALLALUP / PERTH CBD
PERTH CONCERT HALL

Fri 23 July 7pm

Sun 25 July 5pm

**Duration 1hr 50mins including
interval**



New works commissioned by Perth Festival

West Australian Symphony Orchestra and
Western Australian Youth Orchestra partnership.

WASO's Indigenous Creative Collaborations supported by
Bendat Family Foundation.

West Australian Symphony Orchestra and
Western Australian Youth Orchestra partnership
support by

 **Woodside**

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Image: Jess Wylld

Welcome to this concert that is a celebration of connection. Connection between youth and experience in the shape of this wonderful collaboration between the WA Youth Orchestra and WASO, and the connection between music and place, between ancient tradition and contemporary invention.

Songs live in the very geography of this place. From high up on Karta Koomba (Kings Park), down through the river and out into the ocean. Indigenous songs can be specific to a particular place or travel across a multitude of sites. These songlines are like immense trees of

knowledge and connection, illuminating social, cultural and moral truths and dreaming a place into being.

This concert starts with a trio of some of the oldest songs in the Noongar firmament as shared by Barry McGuire. It continues with a series of reflections of country from around the globe.

Three of the most sublime composers sharing their deep emotional connection to their homelands – Sibelius of Finland, Copland of the United States, and Stravinsky of ancient Russian folklore, expressed through the living beast of the orchestra.

Having begun with ancient Noongar song, Della and Charley sing one of the newest in a new work that translates as ‘Dream of Country’. The orchestral accompaniment for both this and Barry’s works have been developed alongside these Noongar artists, responding to the intention and spirit of the music and language. There is no greater joy than getting to share a stage with such extraordinary artists as they offer this profound sung connection to country.

IAIN GRANDAGE

PERTH FESTIVAL ARTISTIC DIRECTOR

CREDITS

PERFORMED BY

Conductor Thaddeus Huang

Conductor (Three Songs) Iain Grandage

Vocalist (Three Songs)

Barry McGuire

Vocalists (Boodja Koorndarminy)

Della Rae Morrison and

Charley Caruso

**West Australian Symphony Orchestra
& Western Australian Youth Orchestra**

First Violin Semra Lee-Smith,

Ryan Lee, Rebecca Glorie,

Helena O'Sullivan, Stephanie Dean,

Benjamin Caulfield, Beth Hebert,

William Wu, Alex Isted, Hannah James,

Baodi Tang, Arwen Ooi, Jolanta Schenk,

Daniel Corvaia, Cerys Tooby,

Gretel Smith

Second Violin Zak Rowntree,

Mia Thomas, Sarah Blackman,

Erica Wong, Ellie Lawrence,

Anika Collins, Akiko Miyazawa, Monica

Rallabhandi, Lucas O'Brien, Atsu Tsuru,

Melanie Pearn, Poppy Savage,

Louise Sandercock, Breanna Fernandes

Viola Daniel Schmitt, Aaron Dungey,

Nikola Babic, Rose Belford, Alison Hall,

Anglea Ho, Rachael Kirk,

Oscar McDonald, Ben Caddy,

Hannah Clark, Kierstan Arkleysmith,

Sally White

Cello Eve Silver,
Anneke van der Laan,
Nicholas Metcalfe, Tiffany Lee,
Shigeru Komatsu, Elena Wittkuhn,
Tim South, Callum Vukovich,
Fotis Skordas, William Ji

Double Bass Andrew Sinclair,
Oakley Paul, John Keene, Josh Spirek,
Louise Elaerts, Charlotte Greenway,
Christine Reitzenstein, Daisy Melville

Flute Andrew Nicholson,
Dominique Rees, Barnaby Beahan

Oboe Elizabeth Chee, Laura Biemmi

Clarinet Allan Meyer, Clare Waters

Bassoon Jane Kircher-Lindner,
Melissa Mikucki

French Horn David Evans,
Jacob Fenchel, Francesco Lo Surdo,
Calen Linke

Trumpet Jenna Smith, Sophie Carter,
Martin Baker

Trombone Joshua Davis,
Jeremy Mazurek, Ewan Potter (bass)

Tuba Cameron Brook

Timpani & Percussion Alex Timcke,
Brian Maloney, Joey Eng, Tayla Rattray

Harp Yi-Yun Loei

Keyboard Graeme Gilling

Thaddeus Huang is supported by
the Simon Lee Foundation.

WASO PHILANTHROPIC SUPPORTERS

Zak Rowntree* (violin)

Eve Silver* (cello)

Andrew Sinclair* (double bass)

Andrew Nicholson (flute)

^Anonymous

David Evans (horn)

°Rod & Margaret Marston

Francesco Lo Surdo (horn)

°Rod & Margaret Marston

Joshua Davis (trombone)

^Dr Ken Evans AM & Dr Glenda Campbell-Evans

Cameron Brook (tuba)

^Peter & Jean Stokes

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^ Chair partnered by

° Section partnered by

** Instruments used by musicians are on loan from Janet Holmes á Court AC*

REPERTOIRE

Barry McGuire
Three Songs

Jean Sibelius (1865 – 1957)
Finlandia, Op.26

Aaron Copland (1990 – 90)
The Tender Land: Orchestral Suite

Interval

Igor Stravinsky (1882 – 1971)
The Firebird: Suite

Della Rae Morrison & Charley Caruso
Boodjar Koorndarminy

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BARRY MCGUIRE

THREE SONGS

Spoken notes delivered from the stage

FINLANDIA, OP.26

Sibelius' *Finlandia*, which effectively serves as a de facto national anthem in Finland, was composed in 1899 – a time of great political upheaval in the small Scandinavian nation. (The official anthem, *Oi maamme Suomi*, was adopted in 1848.) In its notorious 'February manifesto' of that year, the ruling Imperial Russia withdrew the administrative power of the Finnish Diet, closed newspapers across the country and did all it could to suppress freedom of speech.

In response, Finnish artists began a Press Pension Fund, whose objective was, through a series of concerts and public events, to raise money for the nationalist cause. For one of these concerts, Sibelius composed an orchestral suite entitled *Finland Awakes*, and its finale would provide the basis for *Finlandia*. The concert presented six tableaux representing landmarks in Finnish history, and for each tableau, Sibelius composed a prelude and background music.

It was in fact the second occasion on which Sibelius had used his music to

weigh into a political debate. In 1893 his blatantly patriotic *Karelia* Suite had established him as a spokesman in the great Finnish struggle for national independence. But the six years between *Karelia* and *Finlandia* had been turbulent, and after Tsar Nicholas succeeded to the Russian throne in 1894, Finland was increasingly subjected to political restrictions and the ruthless dominance of the Russian government. By 1899 Russians had replaced native Finns in government positions and Russian was the main foreign language taught in schools.

And yet, while *Finlandia's* genesis was so closely aligned with its country's struggle, it immediately gained international popularity. Sibelius revised it in 1900 as *Suomi* ('Finland'), and it found success in France as *La Patrie* and in Germany as *Vaterland*. Eventually it became *Finlandia* and its impact in stirring national ardour for the Finnish cause was so great that the Russian authorities prevented its performance in the land of its origin. Performances in other Russian-dominated parts of Europe were permitted, but only under politically-neutral titles such as *Impromptu*.

In 1905 the Finnish struggle for independence was partially successful, and the freedom for Finnish musicians to perform *Finlandia* under its real title

was one of the concessions which the Russian authorities were forced to grant. From then until 12 years later, when full-scale revolution gained the Finns total independence, *Finlandia* represented the hopes and aspirations of the Finnish people struggling for their freedom.

And yet, while the piece is so richly laden with 'nationalist' sentiment, it contains no overt quotations of actual Finnish folk tunes. Sibelius himself referred to it as a tone poem, although there is little in it which could be compared with the more obviously programmatic tone poems of Liszt and Richard Strauss. For one thing, *Finlandia* is much more tightly structured than those works and its features more closely resemble those of a concert overture. It is built on three related ideas – an introductory chorale, the main *Allegro* subject and an unforgettable hymn tune – all of which derive from essentially the same musical material.

Beginning with a powerful fanfare in the brass, the piece builds through wind and string echoes into a forceful tutti, from which the main *Allegro* emerges in the key of A-flat major. The most famous melody is distinctly hymn-like (indeed, it has been adapted as a hymn tune) and after its second full

statement, when it is played by violins and cellos in octaves, the main *Allegro* motif returns, leading to a stirring coda.

Martin Buzacott,
Symphony Australia © 1997

Sibelius' Finlandia calls for an orchestra of two flutes, two oboes, two clarinets and two bassoons; four horns, three trumpets, three trombones and tuba; timpani and percussion (triangle, cymbals, bass drum) and strings.

First Performance: 2 July 1900,
Helsinki Philharmonic Society cond.
Robert Kajanus.

Most recent WASO performance:
23 July 2016, Guy Noble conducting.

THE TENDER LAND: ORCHESTRAL SUITE (1958)

I Introduction and Love Music

II Party Scene

III Finale: The Promise of Living

A sense of place was integral to Aaron Copland's career. He was a native of Brooklyn, studied in Paris in the 1920s and had a lifelong love of Mexico. His surroundings and influences – jazz, Latin American music and the vernacular music of America's folk traditions and hymns – all found a place in his compositions, and the distinctive spare, open orchestral style that he forged during the 1930s and 40s in the ballets *Billy the Kid*, *Rodeo* and *Appalachian Spring* will forever be associated with the mythology of the American West.

The Tender Land, Copland's only full-length opera, is his last work in this style. It was commissioned by the League of Composers (with the fee funded by Rodgers and Hammerstein) to celebrate the organisation's 30th anniversary. Intended not for the opera stage, it was to be televised in 1952 by NBC Opera Theatre, whose made-for-TV opera program had been

established a few years before. NBC rejected Copland's opera, however, and *The Tender Land* instead received its premiere two years later, at New York City Opera on 1 April 1954. Despite a seemingly warm audience response on opening night, it was poorly received by critics. (Following a period of neglect, the work has enjoyed something of a revival in recent years, aided in part by conductor Murry Sidlin's 13-instrument chamber version.)

Set in the American Midwest in the 1930s, *The Tender Land* is a coming-of-age tale of small-town life and the people who shape the land, the turn of the seasons and the passage of time. In writing the opera Copland specifically had in mind young singers and smaller, more modest productions, later commenting that he had aimed for 'simple rhetoric and a musical style to match ... the result was closer to musical comedy than grand opera'. Copland and librettist Erik Johns drew inspiration from James Agee and Walker Evans' famous book *Let Us Now Praise Famous Men*, a landmark work of photojournalism documenting the lives of impoverished Southern sharecroppers during the Depression.

The title of the opera is apt – Copland's music is indeed tender and infused with nostalgia for times and places past; the prevailing mood is that of a bittersweet reminiscence. The

excerpts in the composer's 1958 orchestral suite, reversing the order of events in the opera, begin with the Introduction to Act III and music from the love duet sung by Laurie and Martin. A celebratory brass fanfare ushers in the first movement like the peal of church bells. This gives way to a melancholy modal theme played in unison in the low strings. Copland's scoring is luminous and delicate; the largely static harmonies evoke a sense of timelessness and stoicism. Long-breathed melodies unfurl with an unhurried inevitability and following a brief climax the music ebbs before the movement comes to rest with a series of gently articulated, subtly dissonant chords which finally resolve to the major.

The second movement features music from Act II's graduation party and the square dance ('Stomp your foot upon the floor...'). This leads without a break into the suite's finale. *The Promise of Living*, a paean to rural life as it centres around community, dignity born of hard work, and the blessings of harvest:

The promise of living
With hope and thanksgiving
Is born of our loving
Our friends and our labour.

The melody is taken from the traditional folk hymn 'Zion's Walls', which Copland had arranged and published in his second set of *Old American Songs* (1952). Simple statements of the theme build in intensity before the music dies away, ending on a final spacious, shimmering chord, bringing to a close Copland's wistful evocation of America's 'tender land'.

Lorraine Neilson © 2021

Copland's Suite from The Tender Land calls for an orchestra of two flutes, piccolo, oboe, cor anglais, two clarinets (one doubling bass clarinet) and two bassoons; four horns, three trumpets, three trombones and tuba; timpani and percussion (glockenspiel, triangle, snare drum, woodblock, xylophone, cymbals, ratchet, bass drum and whip); harp, piano, celesta, and strings.

First performance: 10 April 1958,
Chicago Symphony Orchestra cond.
Fritz Reiner.

This is the first performance of this work by the West Australian Symphony Orchestra.

THE FIREBIRD: SUITE (1919)

Introduction

The Firebird and her Dance

Variation of the Firebird

The Princesses' Round (Khorovod)

Infernal Dance of King Kashchei

Berceuse

Finale

The dazzling success of Serge Diaghilev's seasons of Russian opera and ballet in pre-World War I Paris is now legendary. Diaghilev's first venture in bringing the splendours of Russian culture to Paris was in 1906 when he mounted an exhibition of paintings. Rimsky-Korsakov, Rachmaninov and Chaliapin were among the luminaries later brought by Diaghilev to the stage of the Paris Opéra. In 1908 Mussorgsky's opera *Boris Godunov*, with Chaliapin in the title role, was heard for the first time in Western Europe. In 1909 the newly-formed Ballets Russes presented four ballets: this season was so rapturously received by the Parisians that Diaghilev decided to devote future seasons to ballet with new works specially created for the Paris season that he could also tour through the main European cities.

Diaghilev and his choreographer Michel Fokine were particularly keen

to include a ballet based on a theme from Russian folklore in the 1910 season. They decided that the ancient fairytale of the Firebird was perfect for dance treatment, since it contrasted a human world of traditional romantic love with a fantastic and brilliant world of supernatural powers. The score was commissioned from Diaghilev's former teacher Anatole Liadov, but when it became clear that he would not finish it in time, the commission was transferred to the 27-year-old Igor Stravinsky.

Diaghilev had heard two early works of this young composer at a concert in St Petersburg in February 1909 and he had enthusiastically asked Stravinsky to orchestrate two numbers of Fokine's *Les Sylphides*, a ballet with music by Chopin, for the 1909 Paris season. The Firebird ballet was to be a long original work: the commission amounted to a tremendous act of faith in Stravinsky's talents.

Stravinsky realised how important the Paris premiere was to be – and he willingly laid aside the opera he was working on to tackle the ballet score. It was his first work for the theatre, and he and Fokine worked in close collaboration on what was, at the time, a new genre of dramatic one-act ballet, a *ballet d'action*, in which the music illustrated the smallest gesture on the stage. The premiere, on 25 June 1910 at the Paris Opéra, was enormously successful, and the ovation Stravinsky received that night for his superbly

colourful and dramatic score launched his international career.

From the ballet Stravinsky devised three orchestral suites. The second, compiled in 1919, uses a considerably smaller orchestra than did the first.

Introduction – The Firebird and her Dance – Variation of the Firebird. The lower strings sound the eerie chromatic theme associated with the evil ogre Kashchei's enchanted garden. Ivan Tsarevitch (the 'Prince Charming' of the tale), enters and pursues the brilliant Firebird, whose scherzo-like solo (Variation) depicts her plucking golden apples from her magic tree.

The Princesses' Round (Khorovod). The princesses have been playing with the golden apples and permit Ivan to join them in a traditional dance. The oboe's theme is a Russian folksong. The following section is also in folk idiom: its theme, heard at first on the violins, is worked into the climax of the dance, which ends with Ivan face-to-face with one of the princesses. Ominous string tremolos remind us that the maidens are under an evil spell.

Infernal Dance of King Kashchei. Kashchei appears and is about to turn Ivan to stone. The Prince waves a feather the Firebird had given him in return for her freedom. The Firebird appears and casts Kashchei and his

subjects into a wild dance at the end of which they fall exhausted to the ground.

Berceuse. The Firebird moves among the exhausted dancers and with this lullaby charms them into a profound sleep.

The *Finale* is one of the earliest examples of Stravinsky's penchant for changing metres. While the others sleep, the Firebird leads Ivan to a casket containing the egg that holds Kashchei's immortal soul. He dashes the egg to the ground; the ogre expires, and the princesses and their lovers are released from enchantment. The theme on the horn is developed into a majestic hymn of thanksgiving as Ivan and the princess of his choice are united as Tsar and Tsarevna of the new kingdom.

Brett Johnson © 1998

Stravinsky's Firebird Suite (1919) calls for an orchestra of two flutes (one doubling piccolo), two oboes (one doubling cor anglaise), two clarinets and two bassoons; four horns, two trumpets, three trombones and tuba; timpani and percussion (bass drum, cymbals, triangle, xylophone), harp, piano (doubling celesta) and strings.

Composed: 1909–1910, rev. 1919

Most recent WASO performance: 5 July 2008, Vladimir Verbitsky conducting.

BOODJA KOORNDARMINY (2020)

1st Verse

One soul tree
Below a lonely moon
I cannot believe, the enormity
Her fist lays down for peace
As sun rays peak
Over a nipple rocks
Caves beckon caves beckon
In the distance – for me

Ooh ooh

2nd Verse

At the soles of my feet
New baby green
Grows luminous against its Mother
From a seed
The sun declines for the night
Birds take flight
Sunlight strobe through the trees
Gods country beckons for me

One one soul tree
Below a lonely moon

Bridge

And tomorrow I will chase another river
Umbilical cord to natures child She's the giver
Where Mothers birthed, babies cried and died

(Sticks and language)

Dreamin dreamin, our new dreamin dreamin
Dreamin dreamin, our new dreamin dreamin
Dreamin dreamin, our new dreamin dreamin
Dreamin dreamin, our new dreamin dreamin

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WEST AUSTRALIAN SYMPHONY ORCHESTRA

From the centre of Perth to the furthest corners of our state, every year since 1928, West Australian Symphony Orchestra (WASO) sets hearts racing with extraordinary music and exhilarating performances for all West Australians to share.

WASO is a not-for-profit company that thrives on the enthusiasm, passion and support of our entire community. They harness this energy to create events and programs across the State to stimulate learning and participation in a vibrant cultural life.

The Orchestra is both a fierce advocate for our great classical musical

heritage and a passionate leader in the commissioning and performance of new music by leading Australian and international composers. Every year WASO mobilise and nurture a new generation of young and emerging artists to help secure a bright future for music in Australia. They create the spark that sets off a lifelong love of music believing it has the power to touch the soul and enrich lives.

The resident company of full-time professional musicians are the beating heart of the 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.

The Orchestra is led by Principal Conductor and Artistic Adviser Asher Fisch. Israeli-born, Asher is an internationally-renowned conductor in both the operatic and symphonic repertoire, and is a frequent guest at the world's great opera houses including La Scala, the Bayerische Staatsoper and the Metropolitan Opera in New York.



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WESTERN AUSTRALIAN YOUTH ORCHESTRA

For over 45 years Western Australian Youth Orchestra (WAYO) has inspired young people to achieve excellence through a love of music, while also helping them develop self-esteem, discipline, teamwork, leadership and performance. As one of Australia's leading and most comprehensive youth orchestra programs, with over 400 members, WAYO is committed to the long-term investment of helping young Western Australian musicians realise their potential and their dreams through its six ensembles.

WAYO showcases the talents of Perth and Western Australia's young orchestral musicians aged 12 – 24 years old and have a deserved reputation as one of the finest youth orchestras in Australia. WAYO presents an innovative and accessible concert program, ranging from Concert

Hall blockbusters, special outdoor performances and popular children and education concerts. In reaching annual live audiences of over 30,000, WAYO plays an important role and continues to thrive within Western Australia's cultural scene, in addition to a committed international touring program. The past decade has seen WAYO enjoy increased exposure to guest conductors of international standing including Benjamin Northey, renowned Russian conductor Vladimir Verbitsky, Estonian maestro Arvo Volmer and the eminent Singapore-based conductor Tze Law Chan. These fine conductors build on the fantastic work of all of WAYO's music staff lead by WAYO's Music Director and Chief Conductor for over 30 years – the inspirational Peter Moore OAM.

WAYO was the first and only youth orchestra in the world to perform with Maestro Ennio Morricone in a sell-out performance at Burswood/Crown Theatre for Perth Festival 2012. In 2016 WAYO was part of the Perth Festival opening Home performing to an audience of 30,000. WAYO has also performed with musical theatre star Lucy Durack, jazz vocalist Grace Knight and iconic pop band The Whitlams and performed for ten years as the featured act at Burswood Park's annual Music by Moonlight. In 2009 WAYO was the first youth orchestra in the world to perform in the famous Concert Hall in the Esplanade Theatre, Singapore.

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DELLA RAE MORRISON

Della Rae Morrison is a Bibbulmun woman of the Noongar Nation of the South West of Western Australia. Della has been in the arts professionally for 30 years, beginning her career in Jimmy Chi's musical Bran Nue Dae in 1989. She played Mrs Egg in the Channel 9 TV series Lockie Leonard, is a WAMI award-winning songwriter and WA NAIDOC Artist of the year, and she has performed in theatre productions across WA and nationally. As co-founder of Madjitil Moorna in 2006, Della has had a huge influence on the inclusive culture of the choir as well as the songs they sing, including her originals. She is much loved and appreciated for her gentle wisdom – by singers and audiences alike.

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BARRY MCGUIRE

Barry is a Ballardong, Wadjuk, Noongar man who is highly regarded as a public speaker, facilitator and negotiator. Barry has worked as a consultant and cultural advisor for Local, State, and Federal Government. In addition to his role as Managing Director of Redspear Safety and Chairman to Safespear Pty Ltd, he has previously served on the board of Reconciliation WA. He is currently a member of the cultural advisory board to the Chevron Corporation and he is a Director to the Spear Foundation a not-for-profit organisation providing cultural understanding and support to organisations working with the Aboriginal community in the metro areas. This allows him to exercise his passion for sharing cultural understanding and safety across all nations of Australia.

THADDEUS HUANG

Thaddeus Huang is one of Australia's most versatile and exciting young conductors. In 2020 – 21 he serves as the West Australian Symphony Orchestra's Assistant Conductor and Emerging Conductors program mentor.

In 2019 Thaddeus made his Adelaide Symphony Orchestra debut in their Mozart at Elder and Out of the CBD series. Over two seasons he assisted Nicholas Carter, Dane Lam, and Mark Wigglesworth, and was rehearsal conductor for the ASO's celebrated Beethoven Piano Concerto Cycle concerts.

Abroad he has conducted the Moravian Philharmonic, Brasov Philharmonic, Shenyang Symphony, Venice Chamber Orchestra, musicians of the Orchestre de Paris, and the Royal Academy of Music. Opera projects he has worked on include the Australian premiere of Brett Dean's acclaimed *Hamlet* with Nicholas Carter, Harbin Symphony Orchestra's *Tosca* premiere with Muhai Tang, and WASO's *Fidelio* with Asher Fisch.

Strongly committed to youth music, Thaddeus has toured major venues and festivals in Beijing, Shanghai, Nanjing, Tianjin with the Australian New Goldberg Orchestra, guest conducted young composer workshops with the Victorian College of the Arts, and was Assistant Conductor at the Australian Youth Orchestra's 2019 National Music Camp.

2021 WASO Assistant Conductor Thaddeus Huang supported by Simon Lee Foundation.

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WASO & WAYO PARTNERSHIP

In 2021 West Australian Symphony Orchestra (WASO) and the Western Australian Youth Orchestra (WAYO) joined forces to begin a 3-year partnership to build talent pathways for local musicians in Western Australia.

The partnership provides a foundation of unique training opportunities for the artistic and professional development of the next generation.

Each year, a mainstage event showcases both orchestras at Perth Concert Hall. In these performances, young WAYO musicians are paired with WASO professional mentors as they perform side by side. Throughout the year WAYO and WASO regularly come together for a series of workshops, supporting WAYO's concert preparation. These talented musicians are provided with rare access to WASO, strengthening the pathway for them to excel as professional musicians into the future.

WASO and WAYO's partnership is supported by Woodside.



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We couldn't do it without your amazing support. You can view the full list of our donors online at perthfestival.com.au/support-us

PATRONS

Our Festival Patrons generously lead the way in supporting the artistic development of the Festival through a three-year commitment to give \$50,000 per annum.

CHAIR'S CIRCLE

Our Chair's Circle is a committed network of Donors who, along with our Chair, support the Festival's long-term strategy of growing the WA arts sector for a minimum of three years with a donation of \$20,000 per annum.

FESTIVAL CIRCLE

The Festival Circle giving program provides ongoing support to artistic excellence across all we do. Donations to this fund are a direct investment in enabling us to bring excellence to our community and provide local artists with the opportunity to work alongside the world's greatest thinkers, performers and creatives.

MEDICI

Our Medici Donors make an annual donation towards enabling a specific, ambitious Festival performance each year.

COMMISSIONING FUND

Our Commissioning Fund supports the development of new Festival works over the four-year tenure of our Artistic Director. Donations to this fund enable us to develop and present Festival works that give voice to the people, artists and stories of this place.

CREATIVE LEARNING & ENGAGEMENT

Our Creative Learning & Engagement Fund brings meaningful artistic experiences to young people and our local community to assist their wellbeing, whilst ensuring artistic experiences are accessible for everyone.

LEGACY CIRCLE

Our Legacy Circle recognises bequestors who have left a gift in their will to sustain the future of Perth Festival.

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