

Tchaikovsky's Nutcracker

MORNING SYMPHONY SERIES

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MORNING SYMPHONY SERIES

Tchaikovsky's Nutcracker

RESPIGHI *Rossiniana* (25 mins)

Capri e Taormina (Barcarola e Siciliana): Allegretto – Andantino – Allegretto
Lamento: Andantino maestoso

Intermezzo: Allegretto moderato – Poco più mosso – Tempo I

Tarantella 'puro sangue' (con passaggio della Processione): Allegro vivacissimo – Andante religioso – Tempo I

TCHAIKOVSKY Selections from *The Nutcracker* (40 mins)

Miniature Overture

March

Character Dances (Divertissement):

Spanish Dance

Arabian Dance

Chinese Dance

Russian Dance (Trepak)

Dance of the Mirlitons

Mother Gigogne and the Clowns

Waltz of the Flowers

Pas de deux:

Intrada

Variation 1 (Tarantella)

Variation 2 (Dance of the Sugar Plum Fairy)

Coda

Final Waltz and Apotheosis

Asher Fisch conductor

Asher Fisch appears courtesy of Wesfarmers Arts

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Yvonne Frindle (see page 16 for her biography). The Pre-concert Talk will take place at 9.40am in the Auditorium.

Listen to WASO

This performance is recorded for broadcast on ABC Classic FM on Sunday, 31 March at 12pm AWST (or 9am online). For further details visit abc.net.au/classic

Tchaikovsky's Nutcracker

RESPIGHI *Pines of Rome* (23 mins)

The Pines of the Villa Borghese
Pines Near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

RESPIGHI *Rossiniana* (25 mins)

Capri e Taormina (Barcarola e Siciliana): Allegretto – Andantino – Allegretto
Lamento: Andantino maestoso
Intermezzo: Allegretto moderato – Poco più mosso – Tempo I
Tarantella 'puro sangue' (con passaggio della Processione): Allegro vivacissimo
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Interval (25 mins)

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Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Yvonne Frindle (see page 16 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic FM on Sunday, 31 March at 12pm AWST (or 9am online). For further details visit abc.net.au/classic

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BACH, J.S. *St Matthew Passion*

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Andrew Foote baritone (Jesus)
James Clayton bass-baritone (Pilate)
Sara Macliver soprano
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ELGAR Symphony No.1

Mark Wigglesworth conductor (pictured)

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ELGAR Symphony No.1

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

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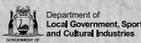
Bach's St Matthew Passion

A supremely dramatic masterpiece

Tuesday 16 April 7.30pm
Perth Concert Hall

BOOK NOW 9326 0000 waso.com.au


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About The Artist

Asher Fisch Principal Conductor & Artistic Adviser

A renowned conductor in both the operatic and symphonic worlds, Asher Fisch is especially celebrated for his interpretative command of core German and Italian repertoire of the Romantic and post-Romantic era. He conducts a wide variety of repertoire from Gluck to contemporary works by living composers. Since 2014, Asher Fisch has been the Principal Conductor and Artistic Advisor of the West Australian Symphony Orchestra (WASO). His former posts include Principal Guest Conductor of the Seattle Opera (2007-2013), Music Director of the New Israeli Opera (1998-2008), and Music Director of the Wiener Volksoper (1995-2000).

Highlights of Asher Fisch's 2018-19 season include guest engagements with the Düsseldorf Philharmonic, Sydney Symphony, Teatro Massimo Orchestra in Palermo, Boston Symphony Orchestra at Tanglewood, and the Cleveland Orchestra at the Blossom Festival. Guest opera engagements include *Il Trovatore*, *Otello*, *Die Fliegende Holländer*, and *Andrea Chénier* at the Bayerische Staatsoper, *Arabella* and *Hansel und Gretel* at the Semperoper Dresden, *Tannhäuser* at the Tokyo National Theater, and Cristof Loy's new production of *Capriccio* at the Teatro Real in Madrid.

Born in Israel, Fisch began his conducting career as Daniel Barenboim's assistant and kappellmeister at the Berlin Staatsoper. He has built his versatile repertoire at the major opera houses such as the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Teatro alla Scala, Royal Opera House at Covent Garden, and Semperoper Dresden.



Photo: Chris Gonz

Fisch is also a regular guest conductor at leading American symphony orchestras including those of Boston, Chicago, Cleveland, New York, and Philadelphia. In Europe he has appeared at the Berlin Philharmonic, Munich Philharmonic, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, and the Orchestre National de France, among others.

Asher Fisch's recent recordings include tenor Stuart Skelton's first solo album, recorded with WASO and released on ABC Classics in 2018, and a recording of Ravel's *L'heure espagnole* with the Munich Radio Orchestra, which won *Limelight Magazine's* Opera Recording of the Year in 2017. In 2016, he recorded the complete Brahms symphonies with WASO, released on ABC Classics to great acclaim. His recording of Wagner's *Ring Cycle* with the Seattle Opera was released on the Avie label in 2014. His first *Ring Cycle* recording, with the State Opera of South Australia, won ten Helpmann Awards, including best opera and best music direction. Fisch is also an accomplished pianist and has recorded a solo disc of Wagner piano transcriptions for the Melba label.

Asher Fisch appears courtesy of Wesfarmers Arts.

About The Music

Ottorino Respighi

(1879-1936)

Pines of Rome

The Pines of the Villa Borghese
Pines Near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

Respighi left his native Bologna in early 1913 to take up the position of professor of composition at the Santa Cecilia Academy in Rome. The sheer scale of the Eternal City overwhelmed him and, although he had plenty of friends and activities to keep him occupied, Respighi struggled to settle in, enduring severe bouts of melancholy for several years.

According to Elsa Olivieri Sangiacomo, a student of Respighi's at the Academy who became his wife and biographer, the **symphonic poem** *Fountains of Rome* (1916) proved cathartic. The success of that work put Respighi's career on the map in Italy and abroad. But it also marked a new chapter in the composer's life and a newfound happiness in his adopted hometown where he would live and work until his death.

Fountains also served as the template for *Pines of Rome* (1924) and *Roman Festivals* (1928), the subsequent instalments in the so-called Roman trilogy that reflect, in Elsa's words, 'how Respighi saw and felt the varied spirit of Rome'. According to Elsa, the composer had 'for years been thinking of the *Pines of Rome* and that the four visions were more or less alive and complete in his mind – the sketches and themes collected and notated over time needed little more than to be translated into living material'. She wrote:



Since the birth of the *Fountains of Rome* (1916), five years had passed – that is, from the time he had arrived in Rome and had felt the need to express in musical language the impressions created by such beauty – and these thoughts, images, and sensations would be expressed in the new poem.

Respighi's interest in the early and traditional music of Italy is present in *Pines* (witness the children's song *Madama Doré* at the beginning of the first movement); evident, too, is his passion for **Gregorian chant** (for example, the use of the Advent plainchant *Veni, veni, Emmanuel* in the second movement). And his skill as an **orchestrator** is as obvious in *Pines* as in his *Church Windows*, his opera *La fiamma*, or the ballet *Belkis*.

Claudio Guastalla, **librettist** of a number of Respighi's operas, wrote the 'captions' which appear at the front of the score of *Pines of Rome* – but only after the work was completed:

I. The Pines of the Villa Borghese

Children are at play in the pine groves of Villa Borghese [the traditional children's song *Madama Doré*]; they dance round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they

come and go in swarms. Suddenly the scene changes, and

II. *Pines Near a Catacomb*

we see the shade of the pine trees fringing the entrance to a catacomb. From the depth there rises the sound of mournful psalm-singing, floating through the air like a solemn hymn [the Advent plainchant *Veni, veni, Emmanuel*], and gradually and mysteriously dispersing.

III. *The Pines of the Janiculum*

A quiver runs through the air: the pine trees of the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale is singing [this is the first instance of a pre-recorded sound forming part of a musical score].

IV. *The Pines of the Appian Way*

Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet had a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol.

Given Respighi's success – he is one of the best-loved, most-often recorded and widely performed of all composers of the 20th century – it now seems extraordinary that the BBC banned his music during the Second World War for its supposedly proto-fascist connotations.

The fourth movement of *Pines*, together with the more overtly triumphal *Roman Festivals*, are often pointed to as evidence of Respighi's sympathy for the Fascist glorification of the Rome of Empire. However, any objective reading of the composer's letters, public statements or the accounts of those who knew him suggest such claims are fanciful.

Vincent Ciccarello © 2012

First performance: 14 December 1924, Rome. Bernardino Molinari conducting Augusteo Orchestra (precursor of the Orchestra of the Academy of Santa Cecilia).

First WASO performance: 25-26 August 1961. John Farnsworth Hall, conductor.

Most recent WASO performance: 9-11 May 2013. Vladimir Verbitsky, conductor.

Instrumentation: three flutes (third doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, four trombones, six buccine*, timpani, large battery of percussion (including nightingale recording), harp, celesta, piano, organ, and strings.

*The buccina was a curved brass instrument used in the Imperial Army of Ancient Rome. In this performance the six buccine are replaced by two trumpets, two bass trumpets and two trombones.

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Featured in *Discovery Concert:*
The Art of Orchestration
Fri 22 & Sat 23 November 2019

Glossary

Gregorian chant – a type of plainchant, the traditional music of the Christian church, still performed in many monasteries and convents. It is unaccompanied singing of a unison melody with no sense of any regular rhythm or pattern of strong and weak beats.

Librettist – person who writes the libretto (that is, the words) of an opera.

Symphonic poem – a programmatic work (that is, based on a literary, pictorial or other extra-musical idea) for orchestra, usually in a single movement.

About The Music

Ottorino Respighi

(1879 – 1936)

Rossiniana – Suite for Orchestra, P148

Capri e Taormina (Barcarola e Siciliana):

Allegretto – Andantino – Allegretto

Lamento: Andantino maestoso

Intermezzo: Allegretto moderato – Poco più mosso – Tempo I

Tarantella ‘puro sangue’ (con passaggio della Processione): Allegro vivacissimo – Andante religioso – Tempo I

Arguably the best-known portrait of Gioachino Rossini is a photograph taken in 1862 by French photographer Étienne Carjat. The photograph shows an evidently prosperous man in his early 70s, intent on something outside the frame, looking as if he’s about to whistle for a cab. By this stage, Rossini was more or less acknowledged to be the greatest living composer of comic opera, but, having enjoyed poor health, he ceased writing operas in 1829 and spent the next 40 years in comfortable retirement in Paris.

Of course, he did not stop composing, and there are several major works of sacred music dating from after 1829 – the *Stabat Mater*, for instance, and the masterly *Petite messe solennelle* from his very last years. And he composed – prodigiously – short and often highly witty piano pieces which he referred to as his *Péchés de vieillesse* (Sins of old age). These ran to some 13 volumes, the twelfth of which he referred to modestly as ‘*Quelques riens pour album*’ (Some little nothings for an album).

These short pieces provided Ottorino Respighi with the basic material for a ballet, *La boutique fantasque* (the magic toyshop) premiered in London in 1919 by the Ballet Russes, and in 1925 he followed it up with his *Rossiniana* Suite, which freely reimagines four of Rossini’s ‘nothings’.



Best known these days – especially outside Italy – for blockbusting showpieces like the *Pines of Rome* and *Fountains of Rome*, Respighi was actually a musical all-rounder. He wrote some 11 operas, a comparable number of ballets and, in addition to a huge catalogue of orchestral works, a substantial body of **chamber music**. He was by nature a conservative and sought to resurrect a golden age of Italian culture in his works, particularly such popular favourites as the various sets of *Ancient Airs and Dances* and his part in the revival of Italian **Baroque** music. This incidentally, coincided in his later years with the rise of Italian nationalism under Mussolini, and indeed Respighi has been, somewhat unfairly, accused of writing a music to which Italian fascism marched; Mussolini loved Respighi’s work, but was also supportive of new trends in Italian music to which Respighi was opposed. We might see Respighi’s ‘return’ to Rossini in the year that Mussolini became Duce as a statement about what constitutes ‘real’ Italian culture, as against the fascism openly celebrated by Respighi’s colleagues such as Alfredo Casella.

Respighi's genius as an orchestrator is universally acknowledged; recall that even Rachmaninoff commissioned the Italian to **orchestrate** some of his piano music. Naturally, Respighi's scoring of the Rossini pieces sounds little like Rossini – or at least the Rossini of, say, *The Barber of Seville*. (As the finale of *William Tell* shows, Rossini could orchestrate in a way that prefigured the transcendental sounds of late-Romanticism.) Respighi's score is amazingly colourful, with percussion, harps and celesta augmenting a relatively modest-sized band.

The trumpet's four-note call to attention dominates the first movement, whose title (Respighi's) suggests a sea journey (as depicted by the **barcarolle** rhythm) between the Neapolitan Isle of Capri and the Sicilian town of Taormina, evoked by the rhythm of the **siciliana**, with its distinctive long-short-long motif. The pathos of the Lament, with its sighing **semitones** and emotive strong-beat **dissonances**, is interrupted by a violent outburst of martial rhythm, before the harp introduces a more pensive set of solos, including a long clarinet **cadenza** that brings back the main theme.

A short and charming **Intermezzo**, glittering with celesta and high woodwind curlicues over a simple dance rhythm, follows, relaxing the atmosphere before the frenetic final Tarantella.

Native to the Apulian city of Taranto (as against the venous spider whose bite, according to popular wisdom, it is supposed to cure), the *tarantella* is characterised by a fast, whirling compound rhythms, and is supposed to increase in speed during the course of the dance. This one, subtitled *puro sangue* (which, as Ferrari-lovers will know, means 'thoroughbred') is interrupted by a procession (marked *Andante religioso*) which briefly casts a sober pall over proceedings. But not for long, as the *tarantella* rhythm reasserts itself in a riot of speed and colour with clattering castanets and xylophones before an emphatic close. The forward-looking Rossini would have approved.

Gordon Kerry © 2019

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

Instrumentation: three flutes (third doubling piccolo), two oboes, cor anglais, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, large battery of percussion, harp, celesta, and strings.

YOU MAY ALSO ENJOY

BERLIOZ *Symphonie fantastique*
Featured in *Symphonie Fantastique*
Thu 3, Fri 4 & Sat 5 October 2019

Glossary

Barcarolle (**barcarola** in Italian) – song sung by Venetian gondoliers. Also refers to music with a similar lilting rhythm.

Baroque – a term also used in the visual arts and architecture describing the very ornate style that flourished during the 17th and first half of the 18th century. Notable composers of the period are Vivaldi, Bach and Handel.

Cadenza – a showy passage by a solo instrument, usually towards the end of a concerto movement.

Chamber music – music performed by a small ensemble, with one player per instrumental part, e.g. a string quartet.

Dissonance – a combination of notes which sounds harsh or unpleasant.

Intermezzo – a light, reasonably short movement which goes in between two weightier ones.

Semitone – a very narrow interval. The first notes of Beethoven's *Für Elise* are a semitone apart.

Siciliana – a lilting dance originally from Sicily.

About The Music

Peter Ilyich Tchaikovsky

(1840-1893)

Selections from *The Nutcracker*

Miniature Overture

March

Character Dances (Divertissement):

Spanish Dance

Arabian Dance

Chinese Dance

Russian Dance (Trepak)

Dance of the Mirlitons

Mother Gigogne and the Clowns

Waltz of the Flowers

Pas de deux:

Intrada

Variation 1 (Tarantella)

Variation 2 (Dance of the Sugar Plum Fairy)

Coda

Final Waltz and Apotheosis

The magical and wondrous fantasy of a child's Christmas portrayed in Tchaikovsky's *Nutcracker* ballet makes an unlikely companion to his doom-laden Sixth Symphony (*Pathétique*). Yet these were the last two big works Tchaikovsky was to compose – *The Nutcracker* completed in April 1892 and the symphony written over seven months during the following year, shortly before his death.

Tchaikovsky was not enthusiastic about *The Nutcracker*. Choreographer Marius Petipa had provided a libretto based on an adaptation of E.T.A Hoffmann's short story 'The Nutcracker and the Mouse King'.

The result not only lost some of the dark detail of the original but was dramatically lopsided: nearly all the action occurs in Act I. Tchaikovsky considered abandoning the project but persevered, pouring into this last great ballet some of his most enchanting music.



The ballet begins with a Christmas Eve party at the home of Mayor Silberhaus, whose children, Clara and Fritz, are busy at the Christmas tree, eagerly awaiting the distribution of presents (*March*). The venerable and mysterious Godfather Drosselmeyer has a strange gift for Clara: a wooden figure of a man who cracks nuts between his bushy moustache and lower jaw. As bedtime approaches, the tired but still excited children quarrel, and Fritz breaks the nutcracker. It lies forlorn as the children go upstairs.

In the stillness, the magic of Christmas begins. Clara returns in her nightgown, looking for the nutcracker. As the clock strikes midnight, the Christmas tree looms larger and Clara seems to feel herself shrinking. On all sides, mice appear, as large as she is. The toy soldiers and dolls come to life; Clara's broken nutcracker becomes their military general, leading the toys in a pitched battle against the fearsome seven-headed Mouse King and his followers. In desperation Clara flings her slipper at the Mouse King, rescuing the hard-pressed Nutcracker from his enemies. Immediately, he is transformed into a handsome prince. The drawing-room magically melts away, and Clara and her Prince Charming are transported to a land where all good dreams come true.

In the second act, Clara and her Prince arrive in the Kingdom of Sweets, where they are greeted by the good and generous Sugar Plum Fairy, Queen of the Kingdom, who extends a festive welcome. The Prince tells the Fairy of the battle with the Mouse King, and Clara's bravery. Since Clara has saved the Prince's life by her bravery, the Fairy presents an elaborate banquet by way of celebration: a series of vivid character dances presenting various confections, each associated with a different country. Chocolate is represented by a *Spanish Dance*; the *Arabian Dance* (coffee) has a languorous melody, and the strings are muted; the *Chinese Dance*, with its exotic sounds for flutes and piccolo, represents tea. The *Russian Dance*, the only thing directly Russian about the whole of the *Nutcracker* music, is a wildly energetic *Trepak*, a folk dance. Mirlitons are a kind of crunchy pastry tube filled with whipped cream, but the name also refers to a kind of children's flute (a little like a kazoo), and Tchaikovsky features three flutes in this dainty dance. Mother Gigogne (Mother Ginger) appears with lots of little clowns tumbling from beneath her skirts, and then the spectacle culminates in an elaborate dance to one of Tchaikovsky's most famous and beloved melodies, the *Waltz of the Flowers*.

A majestic series of descending **scales** in the cellos accompanied by arpeggiated harp figures introduces the second-act *Pas de deux*, danced by the Sugar Plum Fairy and her cavalier, Prince

Coqueluche. A short **tarantella** for Prince Coqueluche is followed by the Dance of the Sugar Plum Fairy, accompanied by the enchanting bell-like tinkling of the celesta, then a relatively new instrument that Tchaikovsky had discovered on a recent trip to Paris.

All of the sweets return to the stage for the finale's grand waltz, and, to the strains of the same music that ushered Clara and the Nutcracker Prince into the Kingdom of Sweets, Clara is transported back home to her real-life slumber beneath the Christmas tree.

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First performance: *The Nutcracker* premiered on 18 December 1892 at the Mariinsky Theatre, St Petersburg. Tchaikovsky had unveiled the concert suite extracted from the ballet in March of that year.

First WASO performance: 15 March 1938 (Four Dances from the Suite). E.J. Roberts, conductor.

Most recent WASO performance: 8 December 2017 (excerpts). Benjamin Northey, conductor.

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

YOU MAY ALSO ENJOY

DUKAS *The Sorcerer's Apprentice*
Featured in *Romantic Rachmaninov*
& *Symphonic Sorcery!*
Fri 31 May & Sat 1 June 2019

Glossary

Scale – the pitches in a key arranged in ascending or descending order, e.g. *do re mi fa so la ti do*.

Tarantella – a fast folk dance from southern Italy with a characteristic 'long-short' rhythm.

About The Speaker

Yvonne Frindle Pre-concert Speaker

Yvonne Frindle was Artistic Administrator of the WASO from 1999 to 2001, and returns annually to give pre-concert talks. She holds qualifications in flute performance, musicology, education and communication, and in 1995 was awarded the ABC/Youth Music Australia Music Presentation Fellowship.

Since then she has worked in editorial and programming roles serving all six of the Australian symphony orchestras, including 13 years editing program books for the Sydney Symphony Orchestra, and

as Artistic Administrator of Apollo's Fire (Cleveland Baroque Orchestra).

Her writing has been published by all the major Australian concert presenters and visiting orchestras and ballet companies, as well as local and international record labels, ensembles overseas and *Limelight* magazine. She has been presenting pre-concert talks since 1997 – for Apollo's Fire and the Cleveland Orchestra as well as in Australia – and has created audio features and podcasts for the ACO, SSO and ABC Classic FM.

Timeline of Composers & Works

PETER ILYICH TCHAIKOVSKY

1840 – 1893



Born in Votkinsk, Russia
Died in Saint Petersburg, Russia

OTTORINO RESPIGHI

1879 – 1936



Born in Bologna, Italy
Died in Rome, Italy

Tchaikovsky's *The Nutcracker*
1892

Respighi's *Pines of Rome*
1924

Respighi's *Rossiniana*
1925

1850

1875

1900

1925

1950

Your Concert Experience

FOR THE ENJOYMENT OF ALL

When to applaud? Musicians love applause. Audience members normally applaud:

- When the conductor walks onto the stage
- After the completion of each piece and at the end of the performance

When you need to cough, try to do it discreetly. Cough lozenges are available from the WASO Ticket Collection Desk before each performance and at the interval.

Hearing aids that are incorrectly adjusted may disturb other patrons, please be mindful of those around you.

Mobile phones and other electronic devices need to be switched off or silenced throughout the performance.

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

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

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

FOOD & BEVERAGES

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

FIRST AID

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



ACCESSIBILITY

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

Alexandra Isted Violin

When did music first come into your life?

My Mum used to teach the piano, my Dad plays the trumpet and my brother plays the violin, so I grew up in a house where someone was always practising, or the radio was playing classical music. I always wanted to play violin like my brother, so one day I climbed up the linen closet to find his old 1/4 size violin, which I then proceeded to make noises on which were so terrible that my parents hid the violin until I started proper lessons a few years later.

Can you remember your first WASO concert?

I actually don't remember the first one I attended because I've been coming to WASO concerts since I was very young. I remember the first one I played in; we were playing a Scriabin Symphony which was really difficult and I got called in the night before rehearsals started, so I was worried about how it would go! But the next day in rehearsal, the conductor was so happy with how it sounded, that he let the orchestra go home at lunch time!

Who or what has been your biggest inspiration?

I've had a lot of people and things inspire me throughout my life. I'd have to say that the biggest inspirations in my life are my family and my partner, James. My parents and my brother all supervised and helped with my practise, took me to lessons and rehearsals and concerts for years and I wouldn't be where I am without the support of my whole family. James is an amazing pianist and inspires me every day with his music making as well as the way he approaches everything he does with precision and care.

What are your favourite orchestral works to perform or listen to?

Basically anything by Rachmaninov! Or Shostakovich, Ravel, Debussy, Brahms and Sibelius.



What type of violin do you play?

I really love my violin. It's actually an Aussie! It was made by Charles Clarke in Sydney in 1924. It has only had one other owner and she surprised me by coming to a recital I did last year, so I got to meet her and she got to hear her old violin, which was a really heartwarming moment for both of us.

What's your favourite city in the world?

Tough choice! I've lived in London and Melbourne which are both really exciting cities, especially for music - but the weather is terrible compared to Perth! To visit; maybe Venice? I'm going to Japan for the first time this year, so I may have a new favourite soon.

Describe your ideal day off.

Definitely includes lots of coffee and delicious food. My ideal day off used to be to go to Kew Gardens (during summer) with friends and explore the gardens, stopping frequently to eat cake and drink Rosé... but London is a bit too far away now!

What is your secret non-music related talent?

A few years ago I painted a series of pictures, which I posted on Facebook and it turned out that people really wanted to buy them, so I auctioned them off and people actually bought them. It was crazy, I still can't really believe it.

WASO Community Engagement

With big plans for the year ahead, we take time to acknowledge how proud we are to now deliver the largest and most far reaching Community Engagement & Education program of any Orchestra in Australia. In 2018, our Community Engagement Department proudly

-  presented 850 Community Outreach & Education performances, workshops, classes and masterclasses
-  reached more than 59,000 participants and/or audience members of all ages
-  presented programs in 38 different locations across the state and internationally
-  celebrated 3 anniversaries - 5 Years of Rusty Orchestra, 10 Years of Composition Project and 10 Years of Hospital Orchestra Project (HOP)
-  hosted 2 Education Artists in Residence - Paul Rissmann (UK) and Benjamin Northey (Australia)
-  taught 734 classes in our Crescendo program in Kwinana
-  performed 5 World Premieres
-  travelled 5384 km with our Education Chamber Orchestra (EChO)

For more information about WASO's dynamic and entertaining Education & Community Programs, please visit waso.com.au/education-community

We sincerely thank all of our supporters who help make it possible.

In 2018, WASO's Community Engagement & Education Programs were proudly supported by Bendat Family Foundation, Lotterywest, Crown Resorts Foundation and Packer Family Foundation, Healthway, The University of Western Australia Conservatorium of Music, Crescendo Giving Circle, Mitsubishi Corporation, McCusker Charitable Foundation, Tianqi Lithium Australia, The James Galvin Foundation. The Stan Perron Charitable Foundation, Bunning Family and Department of Education.



ABC Radio

Tune in to ABC Radio Great Southern on Wednesday mornings at 10.45am when WASO's Executive Manager, Community Engagement, Cassandra Lake joins Gianni Di Giovanni to share stories about classical music and composers.

Listen on via the ABC Listen app.





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WASO Philanthropy

Special Event: You are invited to an Orchestra Rehearsal

Thursday 4 April | 9.45am for 10am start
Perth Concert Hall

If you would like to find out more on estate planning and how to best provide for your loved ones, then come along to our first-ever, free **Estate Planning Seminar** on **Thursday 4th April**.

You are first invited to the Orchestra's rehearsal of our Classics 2 concert, *Rachmaninov's Rhapsody*, before hearing from experienced solicitor, Steven Brown from Lynn & Brown Lawyers. Steven will cover the typical pitfalls for writing wills and give invaluable insights into how to get the best out of your estate, while you can enjoy a coffee and cake with fellow WASO supporters. This won't be a dry, legal lecture but a light hearted seminar aiming to demystify estate planning with real-life case studies, and is a non-binding



and obligation-free offer for WASO Patrons, Friends, Subscribers and ticket holders.

To register for this free event, please contact Sarah Tompkin before **Friday 29th March** on tompkins@waso.com.au or **9326 0017**. We look forward to seeing you there!

Patrons & Friends Event

Meet Julia Brooke at the Holmes à Court Gallery @ no.10

Wednesday 10 April | 6pm
Holmes à Court Gallery @ no.10,
West Perth

For all Patrons, Friends & Bequestors

The first Patrons & Friends event for 2019 will kick off the year with style, music and art at the beautiful Holmes à Court Gallery @ no.10.

WASO Tutti Horn, Julia Brooke, in conversation with Janet Holmes à Court AC, will take us on a journey recounting her exciting recent trip to the United States supported by the 2018 Friends of WASO Scholarship, before ending with a short recital on the Horn. This exclusive evening at the brand new Holmes à Court Gallery @ no.10 in West Perth will then move on to



a different art form with Professor Clarissa Ball (UWA) providing an introduction to the stunning Harald Vike collection on display, part of which is on loan from the Janet Holmes à Court Collection.

Tickets are \$45 (\$55 for guests) and include a glass of wine and light refreshments. Please book via the WASO Box Office on **(08) 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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The 2019 WASO Song Book

We are grateful to those who have supported new works commissioned for the Orchestra by WASO for 2019 and beyond

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Prue Ashurst
Geoff Stearn
Anonymous (1)

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Supporting a new work by Iain Grandage to be premiered as part of WASO's 2019 Season, in honour of Professor David Tunley

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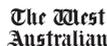
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