



West Australian
Symphony Orchestra

MASTERS SERIES

An American in Paris



Friday 12 & Saturday 13
March 2021, 7.30pm
Perth Concert Hall



Wesfarmers Arts
Principal Partner



Wesfarmers Arts

West Australian
Symphony Orchestra
and Wesfarmers Arts,
creating the spark
that sets off a lifelong
love of music.



Shigeru Komatsu –
WASO Cello

Welcome

It was one year and one week ago when I last conducted our fantastic orchestra on this stage. It was a concert performance of Beethoven's opera *Fidelio*, a great opener, we all thought, for the 250th anniversary of his birthday. 2020 was going to be filled with Beethoven's music, here and all around the world. It was only two weeks later when it all came to a halt. I stayed on in Perth in the hope that within a few weeks or a couple of months, we would be allowed to perform again. I refused to believe that a year on, the entire world of music and other performing arts would still be in a lockdown, and that even then, after a year, we would still not be certain as to when audiences will be allowed back into concert venues and opera theaters. Musicians all over the world are suffering, many have not performed and had no income for an entire year now. Some are moving back in with their parents, others are training in new skills so they can go back to work to support their families - it is a real struggle.

What a miracle, in the face of this crisis, that we are all here to open our 2021 symphonic season. I realise that the way the Australian Federal and the West Australian governments have handled the pandemic causes a big debate here and around the world. For us, at WASO, as for many other sectors of the Australian economy, it has been a life saver.



We are grateful for the leadership that Government has shown to keep us safe, enabling us to go back to work.

I also would like to personally thank the Australian Border Force officials for allowing me to travel back to Australia and conduct the opening weeks of the season. I am one of the few musicians who has been allowed to travel into the country, and I am very grateful.

I hope to see you all at our upcoming concerts, your attendance and ongoing support are the only guarantee that at least here, in Perth, this crisis will not spell the demise of our beloved artform.

Asher Fisch
Principal Conductor & Artistic Advisor

Asher Fisch appears courtesy of Wesfarmers Arts

An American In Paris

Samuel BARBER *Adagio for Strings* (7 mins)

Kurt WEILL *Symphony No.2* (28 mins)

Sostenuto – Allegro molto

Largo

Allegro vivace – Presto

Interval (20 mins)

Henri TOMASI *Concerto for Trumpet and Orchestra* (15 mins)

Allegro

Nocturne: Andantino

Finale: Giocoso. Allegro

George GERSHWIN *An American in Paris* (17 mins)

Asher Fisch conductor

Brent Grapes trumpet

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, Prue Ashurst (see page 16 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Wesfarmers Arts Meet the Musician (Friday only)

Join WASO's Principal Trumpet, Brent Grapes for a post-concert interview and learn more about life as a WASO musician. The Post-concert Talk will take place immediately following the Friday evening performance in the Terrace Level Foyer.

Brent Grapes chair supported by Anonymous.

Listen to WASO

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

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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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WASO On Stage

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

Amy Furfaro*

Rebecca Glorie

Beth Hebert

Alexandra Isted

Jane Johnston^

Sunmi Jung

Christina Katsimbardis

Sera Lee^

Andrea Mendham^

Jasmine Middleton^

Lucas O'Brien

Melanie Pearn

Jolanta Schenk

Jane Serrangeli

Bao Di Tang

Cerys Tooby

Susannah Williams^

David Yeh

VIOLA

Daniel Schmitt

Alex Brogan

Kierstan Arkleysmith

Nik Babic

Benjamin Caddy

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath

• Tokyo Gas

Eve Silver*

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Fotis Skordas

Tim South

Emma Vanderwal^

DOUBLE BASS

Andrew Sinclair*

John Keene

Louise Elaerts

Christine Reitzenstein

Andrew Tait

Mark Tooby

FLUTE

Andrew Nicholson

• Anonymous

Mary-Anne Blades

• Anonymous

PICCOLO

Michael Waye

• Pamela & Josh Pitt

OBOE

Liz Chee

A/Principal Oboe

Annabelle Farid*

COR ANGLAIS

Leanne Glover

• Sam & Leanne Walsh

CLARINET

Allan Meyer

Geoffrey Bourgault

du Coudray*

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner

Adam Mikulicz

CONTRABASSOON

Chloe Turner

• Stelios Jewellers

SAXOPHONE

Matthew Styles^

Erin Royer^

Alex Boyd^

HORN

★Section partnered by
Margaret & Rod Marston

David Evans

Robert Gladstones

Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

TRUMPET

Jenna Smith

Peter Miller

Kathryn Adduci^

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

Robyn Gray^

Paul Tanner^

HARP

Yi-Yun Loei^

KEYBOARD

Graeme Gilling^

★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

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).

After returning to conduct the Boston Symphony Orchestra at Tanglewood and the Cleveland Orchestra at the Blossom Festival in August, highlights of Asher Fisch's 2019-20 season include concerts with the New Zealand Symphony Orchestra and the orchestra of the Teatro Comunale di Bologna. Guest opera engagements include *Fidelio* and *Adriana Lecouvreur* at the Teatro Comunale di Bologna, *Carmen*, *Die Zauberflöte*, and *Parsifal* at the Bayerische Staatsoper, *Ariadne auf Naxos* with the Bayerische Staatsoper at the Hong Kong Arts Festival, and *Pagliacci* and *Schitz* at the Israeli Opera.

Highlights of Asher Fisch's 2018-19 season included guest engagements with the Düsseldorf Philharmonic, Sydney Symphony and Teatro Massimo Orchestra in Palermo. Guest opera engagements included *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. 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 Wagner's *Tristan und Isolde*, recorded live with WASO and featuring Stuart Skelton and Gun-Brit Barkmin. Widely acclaimed, it won *Limelight Magazine's* Opera Recording of the Year in 2019. Fisch's recording of Ravel's *L'heure espagnole* with the Munich Radio Orchestra also won *Limelight Magazine's* Opera Recording of the Year in 2017. In 2018 Fisch and WASO recorded Bruckner's Symphony No.8 for WASOLive! and Stuart Skelton's first solo album for ABC Classics. In 2015, he recorded the complete Brahms symphonies live with WASO for ABC Classics. Asher Fisch's recording of Wagner's *Ring Cycle* with the Seattle Opera was released on the Avie label in 2014 and his first *Ring Cycle* recording, with the State Opera of South Australia, was released by Melba Recordings.

Asher Fisch appears courtesy of Wesfarmers Arts

Brent Grapes Principal Trumpet

Principal Trumpet of the West Australian Symphony Orchestra since 2013, Brent Grapes started his musical studies in his hometown of Perth before attending the Juilliard School in New York. During his time in the United States, he established a reputation as both an orchestral trumpeter and as a soloist. In 2007, Brent was the winner of the Juilliard School concerto competition, culminating in a performance of the Jolivet Concertino for Trumpet, Piano and Strings with the Juilliard Orchestra at Lincoln Center. Currently in demand as a soloist, principal trumpet and chamber musician, Brent has performed concerti with orchestras in the United States, China, New Zealand and Australia.



He has performed as guest Principal Trumpet for the Sydney Symphony, the Australian World Orchestra and is a frequent guest musician with the Australian Brass Quintet. In addition to his performing roles, Brent is a passionate educator, and teaches as the Head of Brass at the West Australian Academy of Performing Arts.



West Australian
Symphony Orchestra

Bach's Easter Oratorio and Duruflé Requiem

Wednesday 31 March, 7.30pm
Perth Concert Hall

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About The Music

Samuel Barber

(1910 – 1981)

Adagio for Strings, Op.11

On completing the second movement of his String Quartet, Op.11 in 1936, Samuel Barber knew that he had created something special. 'It's a knockout!' he declared. What Barber had intuitively recognised was the special quality of this movement which, in its incarnation as an arrangement for string orchestra in five parts, was one day to make the *Adagio* into his most resoundingly successful and popular work.

Barber's personal belief in the *Adagio* led him to present the string orchestra arrangement along with his *First Essay* for orchestra for the perusal of the great conductor Arturo Toscanini. Toscanini's regular orchestral broadcasts in many ways defined American musical taste during the 1930s and so it was of the utmost significance that the Italian conductor recognise the American composer. The subsequent broadcast on the evening of 5 November 1938 brought Barber's music to the attention of a national audience.

By no means is the *Adagio* an 'intellectual exercise'; there is something in its shape and simple truth that is emotionally satisfying. It is written in a language that enables it to speak to the most diverse cross-section of society and this has ensured its popularity. Barber's *Adagio* gives voice to otherwise inexpressible human emotions.



Perhaps Aaron Copland best captured the essence of the *Adagio* when he commented:

"It's really well felt, it's believable you see, it's not phoney. He's not just making it up because he thinks that it would sound well. It comes straight from the heart... The sense of continuity, the steadiness of the flow, the satisfaction of the arch that it creates from beginning to end – they're all very gratifying, satisfying, and it makes you believe in the sincerity which he obviously put into it."

Abridged from Kylie Burtland
Symphony Australia © 1996

First performance: 05 November 1936.
Arturo Toscanini conducting

Most recent WASO performance: 31 July 2010.
Simone Young, conductor.

Instrumentation: strings only.

Kurt Weill

(1900 – 1950)

Symphony No.2

- I *Sostenuto – Allegro molto*
- II *Largo*
- III *Allegro vivace – Presto*

Weill's Symphony No.2 was commissioned by the Princesse Edmond de Polignac, and begun in Berlin in January 1933. Progress was interrupted by the composer's emigration in March of that year and then by the composition of *Die sieben Todsünden* (The Seven Deadly Sins) (also a commissioned work). The sketch of the symphony was completed in December 1933, by which time the composer had found a new home at Louveciennes, near Paris. The full score was ready two months later.

The world premiere was given by the Concertgebouw Orchestra under Bruno Walter in Amsterdam on 11 October 1934. The work was very warmly received by the public, but the critics, who knew Weill only by the very different *Die Dreigroschenoper* (The Three-Penny Opera), were disconcerted by his apparent change of front and by the unusual character of the work. Walter conducted subsequent performances in New York, but it was not until he brought it to Vienna in 1937 that it received generally favourable notices. Performances in Hitler's Germany were of course impossible; and as a result of political events in Europe the work vanished from the musical scene after 1937.



In the period following the First World War Weill had composed several orchestral works, including the remarkable Symphony in One Movement (1920-21). His subsequent development had led him away from the concert hall, but from 1929 onwards he began to consider a return. The symphony of 1933 is thus the result of several years' cogitation. Although the musical idiom owes much to the two preceding stage works, *Die Bürgschaft* and *Der Silbersee*, the symphony 'was conceived as a purely musical form' (to quote Weill's own words). One may, if one wishes, find some reflection of the dark events of 1932-1933 in the general mood of the work, and so interpret the last movement as bravely reaching out towards a happier future. Nevertheless, Weill firmly disclaimed any specific program; and when pressed by Bruno Walter to supply a romantically descriptive title, he consented only to the non-committal and quite inapposite 'Symphonische Fantasie' (cf. Schumann's 4th Symphony!)

Formally, the symphony consists of a sonata allegro whose slow introduction contains the seeds of the whole work, a funeral march with some sonata characteristics, and a **rondo** finale. The line of the first movement is continued by the second and opposed by the third. Thematic and motival cross-references are of great importance. Thus for example the **tarantella coda** to the finale is based on a joyful transformation of the main motive of the funeral march.

In the clarity and brilliance of the textures, Weill reveals – not for the first time – his profound love for the music of Mozart, while the romantic and ‘popular’ aspects of the work show what he has learned from Schubert and Mahler.

The resulting synthesis of classical and romantic elements is very much his own. Like its otherwise dissimilar companion-piece *Die sieben Todsunden*, the symphony is an expression of Weill’s creative imagination at its purest and most characteristic. Certainly none of his works is more deeply felt.’

© David Drew

Image courtesy of Weill-Lenya Research Center, Kurt Weill Foundation for Music, New York.

First performance: 11 October 1934, Amsterdam. Bruno Walter conducting.

First WASO performance: This is WASO’s first performance of Weill’s Symphony No.2

Instrumentation: two each of flutes (doubling piccolo), oboes, clarinets and bassoons; two horns, two trumpets, two trombones; timpani and strings.

Glossary

Rondo – a musical form where a main idea (refrain) alternates with a series of musical episodes. Classical composers often wrote the final movement of their symphonic works in rondo form.

Tarantella – a very fast, feverish dance rhythm in 6/8 time that sets the pulse racing. A piece of music with this rhythm would likely alternate between major and minor.

Coda – a concluding section added to the basic structure of a piece or movement to emphasise the sense of finality.

About The Music

Henri Tomasi

(1901 -1971)

Concerto for Trumpet and Orchestra

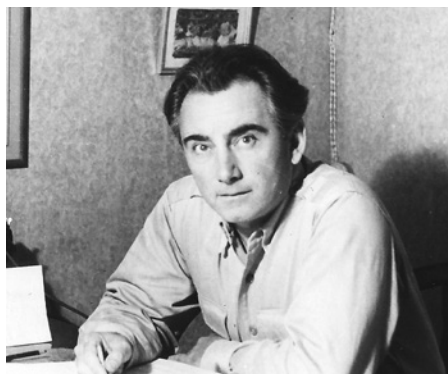
I *Allegro*

II Nocturne: *Andantino*

III Finale: *Giocoso. Allegro*

Paris in the first few decades of the 20th century was an extraordinary place. Composers, writers, poets, artists, dancers and jazz musicians all converged on the City of Light in a revolutionary exchange of ideas. For 150 years Vienna had been the centre of the musical universe, and even though France possessed its own artistic sensibility, the figures of Beethoven, Brahms and Wagner cast a heavy shadow. However with the innovations of Debussy and Satie around the turn of the century eyes began to turn toward Paris, and the young composers who followed in their wake – notably Ravel and the group known as ‘Les Six’ – would continue to turn overturn established orthodoxy and reimagine the musical landscape.

One such composer was Henri Tomasi, born in Marseille to Corsican parents. Following studies at the Paris Conservatoire where he won the prestigious Prix de Rome, he pursued a successful dual career as conductor and composer. His was an individual voice, perhaps a consequence of his myriad experiences and influences – his Corsican roots, poor childhood, a strong sense of spirituality and mysticism, his attraction to non-Western sonorities, and a crisis of faith brought about by the horrors of the Second World War. Although exposed to the modernist trends of the day, he was primarily a melodist, declaring, ‘I have a horror of systems and of sectarianism ... music that doesn’t come from the heart isn’t music.’



Tomasi composed over a dozen concertos of which his Concerto for Trumpet (1948) is today the most frequently performed. The result of a commission from the Paris Conservatoire for a student test-piece, upon completion it was deemed ‘unplayable’ and subsequently withdrawn by the composer. Determined to prove its playability, however, Tomasi arranged a performance in Hilversum in November 1948, and the official premiere took place in Paris the following year. Since then the work has firmly established a place in the repertoire.

Tomasi described his Trumpet Concerto as ‘pure music’, a work in which he had attempted to create a ‘synthesis of all the expressive and technical possibilities of the trumpet, from Bach up to the present, including jazz’. As such the concerto’s fifteen minutes are densely packed with stylistic resources, and the music restlessly traverses a wide range of moods from haunting introspection to breathless displays of virtuosity. Tomasi’s score is atmospheric with contrasting shades of instrumental colour, but even in moments of Ravelian sumptuousness there is no loss of clarity: the solo part, which is technically and physically demanding and requires a high level of stamina, is never lost in the texture.

The concerto jolts to life with a loud **staccato** chord. Without delay the trumpet bursts into a bravura fanfare, before dissolving softly into falling **arpeggios**. A contrasting second idea has the strings repeating a soft, **ostinato**-like series of chords centred around B flat. Here Tomasi's orchestration radiates a Debussyan sensuousness: the spacing of the chords expands and contracts, the music seeming to inhale and exhale with each bar. The muted trumpet enters with a languorous melody.

The melodic and rhythmic cells in these two ideas make up much of the musical material from this point. An extended **cadenza**, accompanied by a martial-sounding snare drum, takes up most of the second half of the movement. Following a final, softer iteration of the opening fanfare figure, the soloist ascends in whole tones to a rarefied high A sharp, the orchestra setting an unsettled mood with one last, dissonant chord.

In the central Nocturne, the harp underscores the solo trumpet with a dream-like arpeggiated accompaniment. The movement is in an arch form, building to a lush rhapsodic passage with divided strings and jazz-inflected trumpet **cantilena** (marked 'like an improvisation') before retreating once more into the shadows, ending with a reprise of the brooding opening section.

There are hints of Tomasi's teenage apprenticeship as a cinema pianist in the witty, precocious finale. A Gershwin-esque passage provides brief respite midway through; however the perpetual motion soon resumes and, redolent of the corresponding part in Ravel's Piano Concerto in G, the concerto races to the finish line and goes out with a bang.

Lorraine Neilson © 2021

First performance: 13 November 1948, Jas Doets soloist; Netherlands Radio Philharmonic Orchestra conducted by Albert van Raalte.

Official premiere: 7 April 1949, Ludovic Vaillant soloist and dedicatee; National Orchestra of France conducted by Henri Tomasi.

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

Glossary

Staccato – short, detached notes

Arpeggio – a musical gesture in which the notes of a chord are 'spread', or played one after the other instead of simultaneously. It nearly always starts at the bottom of the chord.

Ostinato – a brief fragment or phrase which is repeated persistently through a section of music.

Cadenza – a showy passage by a solo instrument, usually towards the end of a concerto movement. Originally, cadenzas were improvised by the soloist to show off their brilliant technique.

Cantilena – a melody which is particularly song-like (rather than dramatic or virtuosic).

About The Music

George Gershwin

(1898-1937)

An American in Paris

In Paris in 1928, Gershwin began work on a 'rhapsodic ballet' which had first occurred to him on a previous visit. He was sufficiently advanced with the score in mid-1928 to offer it to the New York Philharmonic, who premiered it under Walter Damrosch later that year.

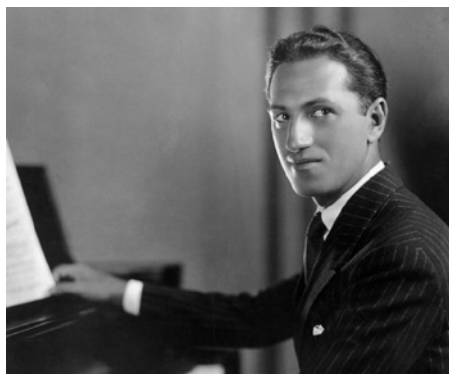
An American in Paris is meant to reflect the impressions made by that city on a wide-eyed American visitor. There is local flavour, even down to the use in the first few minutes of klaxon horns, meant to represent Paris taxicabs. Gershwin described the piece in a program note:

My purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to various street noises, and absorbs the French atmosphere.

The opening gay section is followed by a rich 'blues' with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café and having a couple of drinks, has succumbed to a spasm of homesickness...

This 'blues' rises to a climax followed by a **coda** in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris. Apparently the homesick American, having left the café and reached the open air, has downed his spell of blues and once again is an alert spectator of Parisian life...

There was much musical cross-fertilisation between America and France in the 1920s. In Paris in 1928, Gershwin met Ravel, Milhaud, Auric, and Poulenc; African-



American musicians were performing in Parisian nightclubs. Gershwin was increasingly concerned to be recognised as a 'serious' composer. 'Gee, it must be great to know so much,' he said when Vernon Duke, composer of *April in Paris* and *Autumn in New York*, told him of lessons from Glière in **counterpoint** and orchestration. Apparently he even asked to study with Ravel. But he was still writing for Broadway. *An American in Paris* premiered in New York during the run of Gershwin's latest show *Treasure Girl*, containing such hit songs as 'I've Got a Crush on You'.

How successfully had Gershwin crossed over into the concert hall sphere with this 'divertissement'? While its sequences may lack the 'structural inevitability' of much concert music, its combination of sophisticated orchestration with catchy melodies is the key to its charm. Significantly it was the first work Gershwin himself orchestrated, as if proving his mastery. At the party after the New York premiere Otto Kahn made a speech in which he wished for Gershwin 'an experience...of that driving storm and stress of the emotions...which are the most effective ingredients for the

deepening and mellowing and complete development...of an artist's inner being and spiritual powers.'

But *An American in Paris* has attained classic status. It is quintessentially American, and not just because the ending is a Charleston. Perhaps the best compliment was paid by Ravel when Gershwin supposedly asked to study with him: 'You are already a first-rate Gershwin. Why do you want to become a second-rate Ravel?'

Gordon Kalton Williams
Symphony Australia © 2001

Most recent WASO performance: 5 April 2014.
Benjamin Northey, conductor.

Instrumentation: three each of flutes (doubling piccolo), oboes (doubling cor anglais), clarinets (doubling bass clarinet) and two bassoons; four horns, three trumpets, three trombones, tuba; timpani, percussion, celeste; one each of alto, tenor and baritone saxophone and strings.

Glossary

Coda – a concluding section added to the basic structure of a piece or movement to emphasise the sense of finality.

Counterpoint – two or more lines of music or melodies that are played at the same time.

About The Speaker

Prue Ashurst

Pre-concert Speaker

Prue is a graduate from the University of Western Australia with a Masters in Music Performance (Choral Conducting) and Bachelor degrees of Music Education and Performance. Having taught at Churchlands SHS, Perth Modern and Penrhos College, Prue's school choirs have sung in Geneva, London, Singapore and Wales. She is now in demand as a choral conductor, educator, adjudicator and guest speaker. She has conducted for the Perth Festival, WA Opera, UWA Choral Society, WASO Chorus, PUCS and the Gondwana Choirs. For 14 years Prue has been a regular presenter on ABC 720 with the late Eoin Cameron. In 2013 the Rotary Foundation named her a Paul Harris Fellow for her lifetime

work in music education. In 2016 she co-commissioned RIFT by the acclaimed British composer Anna Clyne for the Cabrillo Festival of Contemporary Music in California and in 2018 was a guest pre-rehearsal speaker for this festival. In 2019 Prue returned to ABC Perth radio as a regular guest with Gillian O'Shaughnessy and was Commissioning Patron of Paul Stanhope's award winning *I Am Martuwarra / I Am Martuwarra* for Gondwana Choirs World Choral Festival at the Sydney Opera House. In 2021 Prue continued her passion for contemporary orchestral works with a WASO commission of *Stratus* by Olivia Davies. Prue is the current President of WASO's Patrons & Friends Committee.

Meet The Musician

Brent Grapes Principal Trumpet

How did you find yourself playing the trumpet?

My primary school came to watch WASO perform at the Perth Concert Hall when I was in year 5, and the orchestra played the lyrical middle section of *An American in Paris* which features the trumpet. I'd never heard anything so beautiful, it really moved me and I remember going home that night and telling my mum that I wanted to be a trumpet player.

What concerts are you most looking forward to in the 2021 season?

So many! Bach's *Easter Oratorio* with the St George's Cathedral Consort will be incredible, they are one of the finest chamber choirs anywhere in the world. Mahler's Fifth Symphony is always a joy to play. Most of all I'm thrilled to play the Tomasi Trumpet Concerto; it's a rarely performed work and one of my all-time favourites. To perform it with WASO is a dream come true.

What's the most exciting thing about performing in front of an audience again?

My former teacher Mark Gould always told me that the most important part of music is the silence. Whilst hearing an audience clap and cheer after enjoying a great concert is lovely, hearing 1200 people in the Perth Concert Hall collectively holding their breath in a special moment is electrifying. It is what makes performing music for a live audience such an incredible shared experience for all.



What is the best advice you've received during your career?

As a uni student I watched an interview with the Australian conductor John Hopkins, who discussed dealing with nerves on stage. He said "Forget yourself, just music", and it struck a chord with me. I try to reflect on that whenever I go on stage, putting aside any personal worries or fear and just focusing on making the music speak to the audience.

Who inspires you?

Rarely a day goes by that I don't listen to a recording by Geoffrey Payne (former Principal Trumpet of Melbourne Symphony Orchestra). Wynton Marsalis is another big inspiration for me, the way he bridged both classical and jazz with total mastery just goes to show that with dedication and love of your art anything is possible.

What is your favourite city in the world (and why)?

I love the energy of New York, the culture of Berlin, the food of Milan. But my favourite city is Perth. Beautiful weather, great food and wine and most importantly an incredible symphony orchestra!

Chair supported by Anonymous.

WASO Community Engagement

WASO continues to reach schools and communities across the state in 2020

WASO's far-reaching Education and Community Engagement programs adapted quickly to deliver exceptional experiences for students and communities across our vast State last year, despite disruptions.

Tailored digital content reached schools, instrumental teachers and community organisations in all corners of our state during the lockdown period. WASO musicians created bespoke digital content for participants in our community programs and we were delighted that these programs all returned in the second half of the year, providing experiences that promote social-connectedness and engagement with WASO musicians.

During Term two, schools accessed the full performance of our 2018 co-production with Spare Parts Puppet Theatre, *Carnival of the Animals* (funded by Australia Council). It reached 78,000 students across 1200 schools and learning providers, additionally supporting teachers with a digital learning resource.

Our Crescendo Program, running in North Parmelia and Medina Primary Schools in Kwinana, returned to classrooms in June. We celebrated a milestone year with 60 students graduating with over six years of musicianship and three years of violin classes. We awarded the first Musicianship & Violin prizes for graduating students, created an Alumni program and delivered over 10,000 contact hours of music lessons in 2020.

WASO's Young and Emerging Artist program, Composition Project, had a COVID-19 overhaul, giving seven emerging composers the opportunity to



write a solo work for a WASO musician. Sessions allowed WA composers to develop their skills in a professional orchestral environment. Artistic Director /Mentor, James Ledger guided our composers through a series of online workshops, culminating in a performance and recording session on stage at Perth Concert Hall.

WASO's Education and Community Engagement program is committed to delivering inspirational experiences across the WA community, based on shared musical experiences and journeys with WASO, our musicians and our music.

For more information about WASO's programs, please visit waso.com.au/education-community

We sincerely thank all of our Corporate and Philanthropic supporters who help us deliver these programs and reach diverse audiences across the state.

In 2020, WASO's Community Engagement & Education Programs were proudly supported by:

Crown Resorts Foundation and Packer Family Foundation, Bendat Family Foundation, Lotterywest, Healthway, The University of Western Australia Conservatorium of Music, Crescendo Giving Circle, Mitsubishi Corporation, McCusker Charitable Foundation, The Stan Perron Charitable Foundation, Tianqi Lithium Australia, Bunning Family, Department of Education and The James Galvin Foundation.

WASO Philanthropy

Did you know you can leave a bequest in your Will to WASO?

If WASO has played an important role in your past, we invite you to play a role in its future. Compose your legacy by leaving a bequest to WASO in your Will.

Bequests are a wonderful way of making a positive statement about what you believe in and can ensure that not only your loved ones, but also the cultural organisations that left an impact on your life, are looked after long after you are gone.

Monies from bequests are invested and preserved in the Endowment Fund for the Orchestra and the income earned, less inflation, is used to support WASO's activities for many years into the future.

Informing us that you have made a bequest will enable you to join WASO's Symphony Circle, allowing us to thank you for your consideration.

If you would like to have a conversation about leaving a bequest to WASO please contact Liam Smith, Philanthropy Specialist on (08) 9326 0016 or smithl@waso.com.au. Your enquiries are in no way binding and will be treated in strict confidence.

WASO's mission is to *touch souls and enrich lives through music*. Our bequest program is not designed for the rich but rather for the enriched, and we hope you will join us in playing a part in WASO's future.



WASO Chorus Sings

Music for a While

Let all your cares beguile

Dr Andrew Foote conductor

Sunday 21 March, 2.00pm
St Mary's Cathedral

9326 0000 | waso.com.au



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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.

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The 2021 WASO Song Book

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

- When the conductor walks onto the stage
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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.

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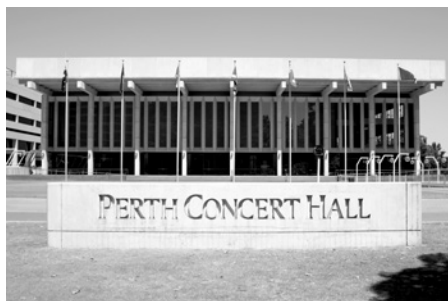
Latecomers and patrons who leave the auditorium will be seated only after the completion of a work.

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.



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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.

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