

MORNING SYMPHONY SERIES

# Romantic Rachmaninov

Thu 30 May 2019, 11am  
Perth Concert Hall

MACA LIMITED CLASSICS SERIES

# Romantic Rachmaninov & Symphonic Sorcery!

Fri 31 May & Sat 1 June 2019, 7.30pm  
Perth Concert Hall



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MORNING SYMPHONY SERIES

## **Romantic Rachmaninov**

**RACHMANINOV** Symphony No.2 (60 mins)

*Largo – Allegro moderato*

*Scherzo: Allegro molto*

*Adagio*

*Finale: Allegro vivace*

**Nicholas Carter** conductor

### **Wesfarmers Arts Pre-concert Talk**

Find out more about the music in the concert with this week's speaker, Tim White (see page 10 for his 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 at 8pm AWST 2019 (or 6pm online), Thursday 6 June 2019. For further details visit [abc.net.au/classic](http://abc.net.au/classic)

# Romantic Rachmaninov & Symphonic Sorcery!

**DUKAS** *The Sorcerer's Apprentice* (12 mins)

**GLAZUNOV** Violin Concerto (21 mins)

*Moderato – Andante sostenuto – Allegro*

Interval (25 mins)

**RACHMANINOV** Symphony No.2 (60 mins)

*Largo – Allegro moderato*

*Scherzo: Allegro molto*

*Adagio*

*Finale: Allegro vivace*

**Nicholas Carter** conductor

**Sergei Dogadin** violin

## **Wesfarmers Arts Pre-concert Talk**

Find out more about the music in the concert with this week's speaker, Tim White (see page 10 for his 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 at 8pm AWST 2019 (or 6pm online), Thursday 6 June 2019. For further details visit [abc.net.au/classic](http://abc.net.au/classic)



# 2019 Upcoming Concerts



SPECIAL EVENT

## Gershwin Reimagined

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Perth Concert Hall

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Perth Concert Hall

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MACA LIMITED CLASSICS SERIES

## Discovery Concert: The Classical Symphony

Fri 28 & Sat 29 June 7.30pm  
Perth Concert Hall

This concert is the first in a series exploring the evolution of the core of the modern orchestra's repertoire – the Symphony. Join Principal Conductor and presenter Asher Fisch as we go back to where it all began, with the music of the "Father of the Symphony", Joseph Haydn, and his illustrious successor, Wolfgang Amadeus Mozart.

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FROM \$33\***

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Asher Fisch appears courtesy of Wesfarmers Arts.

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# 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 for-purpose 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.

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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*

**Semra Lee-Smith**

*A/Assoc Concertmaster*

**Graeme Norris**

*A/Assistant Concertmaster*

**Rebecca Glorie**

*A/Principal 1st Violin*

**Zak Rowntree\***

*Principal 2nd Violin*

**Kylie Liang**

*Assoc Principal 2nd Violin*

*Chair partnered by*

*Penrhos College*

**Akiko Miyazawa**

*A/Assistant Principal*

*2nd Violin*

**Fleur Challen**

**Stephanie Dean**

*Chair partnered by*

*Marc & Nadia Geary*

**Amy Furfaro^**

**Beth Hebert**

**Alexandra Isted**

**Sunmi Jung**

**Christina Katsimbardis**

**Ellie Lawrence**

**Andrea Mendham^**

**Lucas O'Brien**

**Melanie Pearn**

**Ken Peeler**

**Louise Sandercock**

**Jolanta Schenk**

**Jane Serrangeli**

**Kathryn Shinnick**

**Bao Di Tang**

**Cerys Tooby**

**Teresa Vinci^**

**David Yeh**

## VIOLA

**Alex Brogan**

*A/Principal Viola*

**Benjamin Caddy**

*A/Assoc Principal Viola*

**Kierstan Arkleysmith**

**Nik Babic**

**George Batey^**

**Mirjana Crnojevic^**

**Alison Hall**

**Rachael Kirk**

**Allan McLean**

**Elliot O'Brien**

**Helen Tuckey**

**Elliot O'Brien**

**Helen Tuckey**

## CELLO

**Rod McGrath**

*Chair partnered by*

*Tokyo Gas*

**Melinda Forsythe^**

**Shigeru Komatsu**

**Oliver McAslan**

**Nicholas Metcalfe**

**Eve Silver\***

**Fotis Skordas**

**Tim South**

**Xiao Le Wu**

## DOUBLE BASS

**Andrew Sinclair\***

**John Keene**

**Caitlin Bass^**

**Louise Elaerts**

**Christine Reitzenstein**

**Mark Tooby**

**Phillip Waldron^**

## FLUTE

**Andrew Nicholson**

*Chair partnered by*

*Anonymous*

**Mary-Anne Blades**

## TRUMPET

**Brent Grapes**

**Fletcher Cox^**

**Peter Miller**

**Ben Noonan^**

## TROMBONE

**Joshua Davis**

*Chair partnered by*

*Dr Ken Evans and*

*Dr Glenda Campbell-Evans*

**Liam O'Malley**

## BASS TROMBONE

**Philip Holdsworth**

## TUBA

**Cameron Brook**

*Chair partnered by*

*Peter & Jean Stokes*

**Cameron Brook**

**Cameron Brook**

**Cameron Brook**

# About The Artists



Photo: Annette Korall

## Nicholas Carter Conductor

Newly appointed as Chief Conductor of the Klagenfurt City Theatre and Carinthian Symphony Orchestra, Nicholas Carter in his first season conducted the operas *Rusalka*, *La clemenza di Tito* and *Pelléas et Mélisande*. Concert programs included Haydn's *Creation* and Mahler's *Symphony No.1*.

Nicholas Carter was appointed Principal Conductor of the Adelaide Symphony Orchestra in 2016, the first Australian to be chosen as Principal Conductor of an Australian orchestra in over 30 years. Between 2011 and 2014, he served as Kapellmeister to Simone Young in Hamburg, before a two-year engagement as Kapellmeister and Musical Assistant to Donald Runnicles at the Deutsche Oper Berlin.

This season includes performances with the Berlin Radio Symphony Orchestra and returns to the BBC Scottish Symphony Orchestra, Deutsche Oper Berlin and Deutsche Oper am Rhein. The 2021/22 season sees his Metropolitan Opera debut with Brett Dean's *Hamlet*.

[askonasholt.com/artists/nicholas-carter](http://askonasholt.com/artists/nicholas-carter)



Photo: Dmitrii Yakimov

## Sergei Dogadin Violin

Sergei Dogadin has won numerous prizes, among them First Prize in the Singapore International Violin Competition in 2018, and First Prize in the IX Joseph Joachim International Violin Competition in Hannover, Germany (2015).

Since making his major debut with Vasily Petrenko and the St. Petersburg Philharmonic in 2002, Sergei Dogadin has performed at many of the world's most renowned venues such as Berlin Philharmonic Hall, Amsterdam Concertgebouw, and Tokyo's Suntory Hall. Recent appearances have included as soloist with the Turksoy Chamber Orchestra at Vienna's Musikverein; with the Sarasota Orchestra; and on the National Philharmonic Orchestra of Russia's European tour.

Sergei Dogadin plays the Giovanni Battista Guadagnini violin (Parma, 1765) provided by Hannover's Fritz Behrens Foundation and the Domenico Montagnana violin (Venice, 1721) provided by Singapore's Rin Collection. Among his recordings is the Glazunov Violin Concerto recorded with the Ulster Orchestra.

[sergeidogadin.com](http://sergeidogadin.com)

# About The Speaker

## Tim White

### Pre-concert Speaker

Tim White is Head of Classical Music and leads the percussion programme at the WA Academy of Performing Arts. Tim was born in Canberra and grew up on Christmas Island, where he fell in love with recordings of orchestral music and the Beatles. Tim studied percussion in Sydney and Germany, and became Principal Percussionist of the WASO where he played for 28 years and performed more than 3,000 concerts. In 2013 Tim joined the WA Academy of Performing Arts as a fulltime Senior Lecturer in Music.

Tim has performed with all of Australia's professional symphony and theatre orchestras, and played numerous percussion concertos in Australia and Germany. He holds two Masters degrees and won a Churchill Fellowship in 1999. Tim works frequently with the Australian Youth Orchestra and the Australian National Academy of Music, and won the Australian Award for Teaching Excellence in 2015.

Tim is married to WASO violist Rachael Kirk.

# Timeline of Composers & Works

## ALEXANDER GLAZUNOV

1865 – 1936



Born in St Petersburg, Russia  
Died in Paris, France

## PAUL DUKAS

1865 – 1935



Born in Paris, France  
Died in Paris, France

## SERGEI RACHMANINOV

1873 – 1943



Born in Oneg, Russia  
Died in Beverly Hills, USA

Dukas' *The Sorcerer's Apprentice*  
1897

Glazunov's *Violin Concerto in A minor, Op.82*  
1905

Rachmaninov's *Symphony No.2 in E minor, Op.27*  
1908

1875

1900

1925

1950

# About The Music

## Paul Dukas

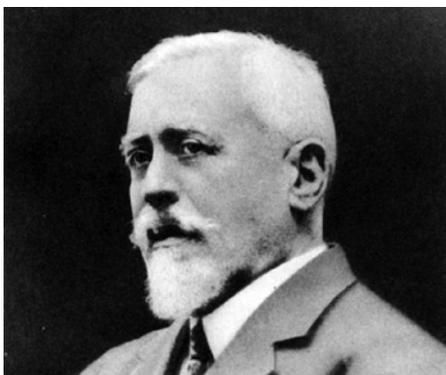
(1865 – 1935)

*The Sorcerer's Apprentice*: symphonic **scherzo** after a ballad by Goethe

In 1894, Dukas wrote: 'The question of the pictorial in music has been much discussed, but the study of its potential for the comic has, on the contrary, been left almost completely in the shade.' He concluded that 'nothing, in the category of human feelings, is a stranger to music'. As if to prove his point, in 1897 he produced one of the great comic masterpieces of music: *The Sorcerer's Apprentice*, which enjoyed instant popularity and was the vehicle for one of Walt Disney's most memorable cartoons.

Dukas' reputation as a composer rests largely on this piece and the very few others that survived his self-critical purges, and, indeed, after 1912 he composed practically nothing, concentrating instead on teaching a generation of composers that included Messiaen and Duruflé, and producing sophisticated musical commentary.

In this work, Dukas returns to an early love, the poetry of Goethe. The ballad, written a century earlier, is essentially a fable of the misuse of partially understood power. The apprentice, left alone by his master, enchants a broom, endowing it with limbs to draw water from the well. Not knowing the spell to stop the broom, the apprentice chops it in half but now has two creatures inexorably filling the house with water. The sorcerer returns in time to set things right with a short, emphatic spell.



Dukas begins mysteriously, with a gradual crystallisation of short **motifs** into themes. The comically lumbering bassoon, the washes of sound suggesting inundation and the sorcerer's magisterial intervention are sheer orchestral magic.

Gordon Kerry © 2013

**First performance:** 18 May 1897, Paris, composer conducting.

**First WASO performance:** 14 June 1938.  
E.J Roberts, conductor.

**Most recent WASO performance:** 10 December 2016, Symphony in the City. Guy Noble, conductor.

**Instrumentation:** two flutes, piccolo, two oboes, two clarinets, bass clarinet, three bassoons, contrabassoon; four horns, four trumpets, three trombones; timpani, percussion, harp and strings.

### YOU MAY ALSO ENJOY

**BACH J.S. orch. STOKOWSKI**  
**Tocatta and Fugue in D minor**

Featured in *Discovery Concert:*  
*The Art of Orchestration*

Thu 21, Fri 22 & Sat 23 November 2019

## Glossary

**Motif** – a short, distinctive melodic or rhythmic figure, often part of or derived from a theme. In dramatic or descriptive music, motifs may be associated with people, places or ideas.

**Scherzo** – literally, a joke; a movement or piece which may involve playful or whimsical elements.

# About The Music

## Alexander Glazunov

(1865 -1936)

Violin Concerto in A minor, Op.82

*Moderato – Andante sostenuto – Allegro*

In 1887 Alexander Borodin died unexpectedly after dancing the night away in fancy dress. He left behind him not just a roomful of bereaved party-goers, but also a considerable number of incomplete, unrevised, or otherwise chaotically dispersed compositions.

The job of assembling and reconstructing Borodin's lifetime of work fell to Rimsky-Korsakov and his prodigiously gifted pupil Alexander Glazunov. The 22-year-old Glazunov began his task by writing down from memory the **overture** to *Prince Igor*, which Borodin had played for him on the piano some years earlier. He then completed the third act of the opera and **orchestrated** the Third Symphony.

Such youthful virtuosity was no surprise to the young Glazunov's mentors in the so-called 'Belyayev Circle', whose members included Liadov, Scriabin and Rimsky-Korsakov himself. They had known Glazunov as a teenage prodigy whose First Symphony, composed at just 16 years of age, had been premiered by Balakirev and went on to achieve widespread European success. Mitrofan Belyayev himself had contributed a good deal of his own personal fortune to furthering the youngster's career, and as the 1890s proceeded, Glazunov returned the favour with three symphonies, two string quartets, a ballet, and a host of smaller works.



In 1899 Glazunov was appointed to the St Petersburg Conservatory as a professor of composition, and in 1905 he became Director of that institution, a position he was to hold for a further 25 years. While as an administrator he was a conspicuous success, surviving well beyond the Revolution of 1917, his heavy administrative load meant that he had less time to compose, and after 1905 works flowed only intermittently from his pen.

Significantly, then, the Violin Concerto dates from 1904, the year before his appointment as Director of the Conservatory, when he was at the height of his compositional powers. It was written for the great Hungarian violinist Leopold Auer (for whom Tchaikovsky also wrote his Violin Concerto, before withdrawing its dedication in a fit of pique). Auer premiered Glazunov's concerto on 4 March 1905 in St Petersburg, with the composer himself conducting. As a virtuoso display piece filled with exquisite melodies, it is most often compared with the Mendelssohn

concerto, but while it bears obvious 'European' influences, there is enough of the Russian nationalists about it to make it an interesting 'missing link' between the two schools. In any case, as a technical exercise for the soloist it is a brute, featuring passages of rapid **harmonics**, unforgiving written-out **cadenzas**, **double-stopping** everywhere, left-hand **pizzicati** and elaborate **tremolos**.

While nominally in three movements, the concerto effectively takes the form of two movements linked by a substantial cadenza, all played without a break. In the opening *Moderato* the soloist enters almost immediately, giving out the dramatic opening **subject** against woodwind and strings. The second theme, marked *tranquillo* and soon taken up by the full orchestra, then leads to the key of D flat and a triple-time *Andante sostenuto*. Progressively this passage becomes more agitated, before the movement returns to its original tempo and metre. Throughout the course of the movement, things become more difficult for the soloist, until the cadenza takes up the previous themes in a virtuoso showpiece.

Toward the end of the cadenza, the woodwind and strings enter, leading to the unmistakably festive, fanfare-style theme of the final movement which emerges on the trumpet. The finale features a prominent harp, bells and bright orchestration, but the solo instrument is never overshadowed. Despite the demands which it places on the soloist (in this final movement the **trills**, harmonics, pizzicati and double-stopping reach their peak), the concerto as a whole ends in a mood of unequivocal triumph.

Martin Buzacott © 1997

**First performance:** 4 March 1905, St Petersburg. Composer conducting; Leopold Auer, soloist.

**First WASO performance:** 14-15 July 1951. Rudolf Pekárek, conductor; Ricardo Odnoposoff, soloist.

**Most recent WASO performance:** 9-10 November 2001. Vladimír Verbítsky, conductor; Vadim Gluzman, soloist.

**Instrumentation:** two flutes, piccolo, two oboes, two clarinets, two bassoons; four horns, two trumpets, three trombones; timpani, percussion, harp and strings.

**YOU MAY ALSO ENJOY**  
**TCHAIKOVSKY Violin Concerto**  
Featured in *Tchaikovsky's*  
*Violin Concerto*  
Thu 20, Fri 21 & Sat 22 June 2019

## Glossary

**Cadanza** – 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.

**Double-stopping** – string technique that entails bowing two or more strings at the same time.

**Harmonics** – high, flute-like sounds produced by lightly touching, instead of pressing down firmly, the string with the fingers of the left hand.

**Orchestrate** – the process by which a composer allocates the various notes and melodies to the different instruments and combinations of instruments in the orchestra.

**Overture** – an instrumental composition acting as an introduction to an opera or oratorio.

**Pizzicato** – plucking, rather than bowing, the strings.

**Subject, first and second** – melodies which play an important part in the structure of a piece of music.

**Tremolo** – technique by which the instrumentalist repeats the same note many times very quickly, producing a 'shaking' sound.

**Trill** – a very rapid alternation of two notes.

# About The Music

## Sergei Rachmaninov

(1873 – 1943)

Symphony No.2 in E minor, Op.27

*Largo – Allegro moderato*

*Scherzo: Allegro molto*

*Adagio*

*Finale: Allegro vivace*

Rachmaninov had always regarded himself as a composer first and a pianist second, but the disastrous premiere of his First Symphony in 1897 plunged him into a period of despair. He embarked on a new career as an opera conductor and composed nothing substantial for some three years. By the turn of the century, and after consultations with the well-known hypnotherapist Dr Nikolai Dahl, his confidence had largely returned and in 1901 he composed the Piano Concerto No.2, the success of which inspired a string of major pieces. In 1906 in Dresden, he began work on his Second Symphony, which he completed the following year. Its premiere in St Petersburg in 1908 was a triumph and the work won Rachmaninov his second Glinka Prize.

Until comparatively recently it was common for this substantial work to be given in a form which dispensed with up to a third of the music, and while Rachmaninov was partly responsible, his attitude to such butchery is clear from the story of his encounter with Eugene Ormandy in Philadelphia. The conductor asked Rachmaninov to make some cuts to the work; after several hours the composer returned the score with two bars crossed out.

It is a truism in the theatre that cutting great works only makes them seem longer as the proportions are distorted by too much material being removed. The Second Symphony is long but its structure is beautifully proportioned.



The overall effect is spaciousness, in which long melodies unfurl at a relatively leisurely pace to give the impression of ultra-Romantic spontaneity. It is in four movements, beginning with a slow introduction that is almost always described as mysterious, with one writer suggesting that it 'surely' evokes the Russian steppe. The transition into the main body of the movement is made by solo cor anglais, establishing a pattern in the work, where structural transitions are often announced by wind solos. The *Alllegro* is a study in contrasts, ranging between passages of intensely turbulent and serene music.

Rachmaninov places the **scherzo** second. This serves the important purpose of restoring an air of musical regularity and emotional predictability after the rollercoaster ride of the first movement. What could be more upbeat than the colourful wind scoring and bright horn calls of this scherzo, or its contrastingly long, songful melody? And in the central trio section, Rachmaninov evokes the bustle of village life complete with the deep tolling of church bells and a hymnal procession. But at the end of the movement, which is also the turning-point of the symphony, there is

an unsettling moment: the lively music of the scherzo comes apart through the interventions of a brass **chorale** based on the *Dies irae* (Day of Wrath) chant from the Mass for the Dead. Much of what has gone before has been derived from this stepwise theme.

Commentators have noted similarities between the *Adagio* third movement and the love scene from Rachmaninov's 1906 opera *Francesca da Rimini*, based on Dante's tale of doomed love. Yet in this frank eroticism the *Dies irae* is never far below the music's surface. The movement begins with one of Rachmaninov's most inspired, soaring themes (which has been prefigured in the first movement) for the first violins, full of unexpected yearning dissonances. This is succeeded by an equally gorgeous tune for clarinet solo and yet one more for strings and oboe. The climax of the movement, which grows out of the elaboration of these three melodies, is arguably the most powerful in the whole work and it dispels any pessimism in favour of a **Tchaikovskian** finale.

In the last movement Rachmaninov achieves a kind of Beethovenian triumph. While the music revisits certain themes and moods from earlier in the work, it is clear that a watershed has been reached.

The mood is buoyant, the tonality predominantly **major** and the down-up-down contour of the *Dies irae* is often turned literally upside down. Whether the work is programmatic in any real sense is unclear, and we can assume that Rachmaninov, like Tchaikovsky, was suspicious of attempts to 'translate' his music. And Rachmaninov was by no means religious, but in view of the 'Francesca' link and the references to the *Dies irae* it seems to be a work in which anguish and the ominous presence of death are dispelled by the power of love.

Abridged from a note by Gordon Kerry ©2007/14

**First performance:** 8 February 1908, St Petersburg. Composer conducting.

**First WASO performance:** 11-12 May 1973. Tibor Paul, conductor.

**Most recent WASO performance:** 16 & 18 April 2015. Diego Matheuz, conductor.

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

**YOU MAY ALSO ENJOY**  
**TCHAIKOVSKY Symphony No.5**  
Featured in *Shostakovich & Tchaikovsky*  
Thu 4, Fri 5 & Sat 6 July 2019

## Glossary

**Chorale** – a type of slow, stately hymn tune, especially one associated with the German Lutheran Church. A harmonised passage of music resembling this.

**Major/minor** – types of key. Very generally, music in major keys tends to sound brighter (e.g. *Twinkle, twinkle little star*), whereas minor keys have a more sombre, melancholy feel (*Greensleeves*).

**Scherzo** – literally, a joke; a movement in a fast triple time which may involve playful or whimsical elements and which, as the second or third movement in a symphony, replaced the minuet and trio. The trio is the middle (usually contrasting) section of the movement.

**Tchaikovskian** – in the style of 19th century composer, Pyotr Ilyich Tchaikovsky.

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MACA LIMITED CLASSICS SERIES

# Discovery Concert: The Classical Symphony

Asher Fisch conductor/presenter

Friday 28 & Saturday 29 June 7.30pm  
Perth Concert Hall

Under 30's Tickets \$25\*

  
Wesfarmers Arts  
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# 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.

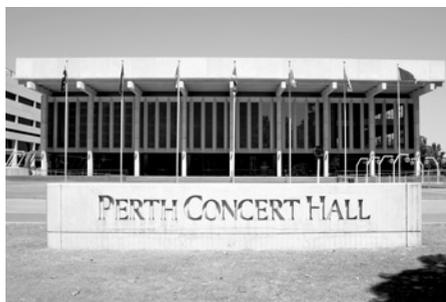
**Moving to empty seats.** Please do not move to empty seats prior to the performance as this may affect seating for latecomers when they are admitted during a suitable break.

## 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/](http://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

## Francois Combemorel

Associate Principal Percussion  
& Timpani

### When did you join WASO and where did you work before then?

I joined WASO in July 2018. Before this I was based in Brisbane for four years where I taught percussion and timpani at Griffith University and freelanced with orchestras such as Camerata- Queensland's Chamber Orchestra, Orchestra Ensemble Kanazawa, NZSO, MSO, Auckland Philharmonia Orchestra. Before moving to Australia I was based in France where I worked with many European orchestras and ensembles.

### What drew you to become a percussionist?

My Mum always told me that I broke my first rattle when I was six months old!

When I was a trumpet student (not a very good one) playing in an ensemble as a teenager we needed to add some percussion and this is how it all started. I felt so much happier and more confident with the percussion and this opened up a new world to me. I was hooked.

### What is your favourite percussion instrument to play and why?

I don't have a favourite, this is why percussion is so amazing - there is so much variety and you have to be so versatile to be able to move between the instruments. At a push, perhaps I might say timpani.

### Name some of the highlights of your career to date?

Playing snare drum in Shostakovich Symphony No.11 with Monte Carlo Philharmonic Orchestra - one of the best snare drum parts, playing one of the marimba parts in Steve Reich's *Desert Music* with Orchestre National de Lyon... but playing the triangle part in *La Bohème* - one of the most beautiful operas is also as enthralling, tutoring for Australian Youth Orchestra and... joining WASO - of course!



### What is the most challenging piece of music you've had to play?

It is not always the quantity or the virtuosity that is the hardest, sometimes a single hit can be very challenging.

### What in your opinion is the most important concept to teach students?

Never give up and be yourself. Music is a blend of great amounts of practice, technique and personality. And... it's a long way to the top!

### What do you like about living in Perth?

The weather, food, beaches, easy commutes and the arts. It's a vibrant and cosmopolitan city and, the closest Australian capital city to Europe.

### I am most proud of...

My family. Who always give me the support I need and inspire me every day.

# WASO Community Engagement

## Music for the Ages

It was a privilege to be involved in the Amana Living Arts Festival again in 2019. We were able to extend our performance based involvement from the 2018 Festival and introduce a Creative Music Workshop program at St Georges Care Centre, a high care home for older adults. Two WASO musicians and experienced facilitator Kate Page worked with ten residents each week for the six week duration of the workshop program.

They worked on a range of different collaborative musical pieces, with each week focussing on a different theme tied to the lives and experiences of participants including; Cops and Robbers, A Trip to the Country, the Ocean and Waltzes. Residents along with their family, carers and staff composed pieces, shared stories and sung along to familiar and new songs.

It was a really special experience for all involved, with many (including our musicians) not wanting the workshops to end. Residents enjoyed the experience of being creative and learning new skills. They loved listening to the musicians play and then joining in to create their own soundscapes and lyrics using their voices and percussion instruments. One participant said she felt like she belonged to the orchestra!



International reports show that participation in a creative activity can improve overall health in older adults and can produce feelings of confidence, pride and self-worth. Music specifically, can also have a positive impact on people living with Dementia as it rouses part of the brain not impacted by dementia and can create a response and often a brief moment of reconnection with loved ones. It was a joy for all involved to deliver a program that had such a positive impact on the lives of older adults and their family members and carers in this way.

*'Singing, being happy, joyful, joining in. So wonderful.'* Creative Workshop Program Participant

WASO's Community Outreach Program is presented by Act-Belong-Commit.



### 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 via the ABC Listen app.



# WASO Philanthropy

## WASO's Annual Giving Fund

Donations remain vital for WASO to present inspiring and joyful concerts and continue to powerfully impact the lives of so many people in Western Australia. Donations to our Annual Giving fund are fundamental to the daily operations of the Orchestra in helping to cover our core operating costs.

As a not-for-profit, charitable organisation, we are extremely proud to be supported by many individuals who each year renew their gift to our Annual Giving fund. Your Orchestra would be a very different one without this ongoing support.

Gifts to WASO's Annual Giving fund support our ability to achieve artistic excellence, secure the finest guest conductors and soloists, present a diverse program of Education & Community Engagement activities across WA and work in partnership with the opera and ballet companies.

**This year we invite you to become, or renew as, a WASO Patron by making a donation to our Annual Giving fund.**

Those who give \$500 or above in a year are acknowledged as WASO Patrons and enjoy opportunities to experience the Orchestra from different perspectives – not just from the auditorium – through invitations to exclusive Patron events, getting to know our musicians and fellow music lovers.

**Want to join our community and become a WASO Patron?**

If you wish to become a Patron, renew for 2019 or increase or your current gift, please contact Jacinta Sirr on 9326 0014 or [sirrj@waso.com.au](mailto:sirrj@waso.com.au). It is also quick and easy to make a donation online at [waso.com.au/support-us](http://waso.com.au/support-us) or you can make a donation at the Box Office with your ticket purchase. All donations over \$2 are fully tax deductible.

## Patrons & Friends Event

### Andrew Tait - The Life of a Luthier

Wednesday 26 June | 6pm  
Perth Concert Hall

All Patrons, Friends & Bequestors

For the 2019 Judy Sienkiewicz Lecture, WASO Tutti Double Bass, Andrew Tait, joins us to share tales of his double life as one of Australia's most sought-after master luthiers and instrument makers.

Tickets are \$30 for Patrons & Friends (\$35 for guests) and include light refreshments.  
**Book through the WASO Box Office on 9326 0000.**



*Please note the WASO Patrons & Friends General Meeting will be held prior to this event, from 5pm. All Patrons, Friends and Bequestors welcome to attend. Please RSVP via the WASO Box Office.*

# 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

#### Major Donations:

Tom & Jean Arkley  
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Janet Holmes à Court AC  
Minderoo Foundation  
Sagitte Yom-Tov Fund

#### Estates:

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Paul Lee  
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### Symphony Circle

#### Thank you to all our

#### Bequestors:

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Mr John Bonny  
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Deirdre Carlin  
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### Chairman's Circle

#### Supporting excellence

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Janine Goyder along with:  
Jean Arkley  
Bob & Gay Branchi  
Janet Holmes à Court AC  
Rod & Margaret Marston  
John Rodgers  
Michael Utsler  
Leanne & Sam Walsh\*

### 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

Janet Holmes à Court AC  
Prue Ashurst  
Geoff Stearn  
Anonymous (1)

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

Prue Ashurst  
Mark Coughlan  
Jean Harvey  
Evan Kennea & Emily Green-Armytage  
Peter Luenig  
Sara MacIver  
Cyrus Meher-Homji  
Dr John Meyer  
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### Education & Community Engagement Fund

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In memory of Robert & Joan Street  
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# Our Supporters

## Annual Giving

We are proud to acknowledge the following Patrons for their generous contribution to WASO in the last twelve months through our Annual Giving program.

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Gifts \$20,000+

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\* Orchestral Chair Partnership

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WASO Philanthropy brochures are available from the WASO Programs & Information Desk located in the main foyer of Perth Concert Hall, or you can visit [waso.com.au](http://waso.com.au)

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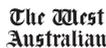

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