

WASO's Favourites

Friday 8 Feb 7.30pm &
Saturday 9 Feb 2pm
Perth Concert Hall





Wesfarmers Arts
WEST AUSTRALIAN
SYMPHONY
ORCHESTRA &
WESFARMERS
ARTS / MAKING
THE IMPOSSIBLE
POSSIBLE

Kylie Liang, Violin



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

Welcome

to WASO's Favourites and to WASO's 2019 Season!

After our summer break we are delighted to be back in our home, the magnificent Perth Concert Hall, playing great popular classics for you - our wonderful WASO audience.

This year's WASO's Favourites program is filled with music beloved by audiences, highlighting the talents of West Australian musicians and celebrating those who have a special connection to this orchestra and to this city.

We are delighted to welcome back to Perth our former Assistant Conductor, Elena Schwarz, for her WASO concert debut. Elena is fast establishing her international career and we hope that this debut is the first of many performances with our orchestra. We also welcome three Perth-born soloists – James Clayton, Shuan Hern Lee and Paul O'Neill.

2019 will be, as it boldly asserts on the cover of our brochure, a year of "Extraordinary music and Exhilarating performances." Although it can be a dangerous thing to pick highlights, if I am allowed then I will simply urge you



to see all three of Asher Fisch's concerts in August, one of which is our Gala Event for 2019 and features the return of the star of 2018's *Tristan und Isolde*, the remarkable German soprano Gun-Brit Barkmin. The other concerts feature both Asher and acclaimed violinist / conductor Nikolai Szeps-Znaider - and in a terrific twist each will appear as both conductor and soloist!

I hope you will join us for a journey of discovery, excitement and joy in 2019.

Evan Kennea
Executive Manager, Artistic Planning

WASO's Favourites

TCHAIKOVSKY *Eugene Onegin*: Polonaise (5 mins)

BORODIN *Prince Igor*: Polovtsian Dances (12 mins)

MOZART *Don Giovanni*: Madamina, il catalogo è questo (6 mins)

MASCAGNI *Cavalleria rusticana*: Intermezzo (4 mins)

BIZET *The Pearl Fishers*: duet (6 mins)

PUCCINI *Turandot*: Nessun Dorma (4 mins)

GLINKA *Ruslan and Ludmilla*: Overture (6 mins)

Interval (25 mins)

COPLAND *Appalachian Spring* (25 mins)

Very Slowly

Allegro

Moderato: The Bride and her Intended

Fast: The Revivalist and his Flock

Allegro: Solo Dance of the Bride

Meno mosso

Doppio movimento: Variations on a Shaker hymn

Moderato: coda

GERSHWIN *Rhapsody in Blue* (17 mins)

Elena Schwarz conductor

Paul O'Neill tenor

James Clayton bass

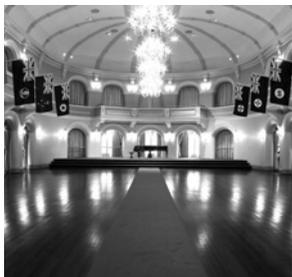
Shuan Hern Lee piano

WASO Chorus

Listen to WASO

This performance is being recorded for broadcast on ABC Classic FM on Thursday, 14 February 2019 at 1pm AWST (or 10am online). For further details visit abc.net.au/classic

2019 Upcoming Concerts



WASO's Festival of Chamber Music

Sat 2 & Sun 3 Mar
Government House Ballroom

Celebrate some of the most exquisite music written for chamber ensembles over two days in the beautiful Government House Ballroom. Don't miss our final Sunday Twilight Gala; a special picnic followed by a performance from WASO's strings. Come to a single concert or settle in for the weekend to soak up the festival atmosphere.

**TICKETS
FROM \$35***



Photo: Kurt Sheedon

Lucy Durack Sings the Musicals

Fri 8 Mar 8pm & Sat 9 Mar 2pm
Perth Concert Hall

Come on an adventure over the rainbow and dive under the sea to enter a whole new world of Broadway and Disney musical classics performed by Western Australia's favourite leading lady, Lucy Durack.

Lucy Durack vocals (pictured)
Simon Gleeson vocals
Nicholas Buc conductor

**UNDER 30's
TICKETS \$25***

Under 30's Ticket Program is proudly supported by MSWA.



MASTERS SERIES

Mozart Symphony No.40

Fri 15 & Sat 16 Mar 7.30pm
Perth Concert Hall

Principal Conductor Asher Fisch opens the 2019 Masters Series with Mozart's penultimate Symphony. Exceptional Australian soprano Siobhan Stagg brings her luminous tone to Ravel's sumptuous song cycle, *Shéhérazade*.

MOZART Symphony No.40
RAVEL *Shéhérazade*
POULENC Stabat Mater

Asher Fisch conductor
Siobhan Stagg soprano (pictured) (2019 WASO Artist in Association)
WASO Chorus
St George's Cathedral Consort

Asher Fisch appears courtesy of Wesfarmers Arts.

**TICKETS
FROM \$33***

BOOK NOW – 9326 0000 – waso.com.au

*A one-off handling fee of \$6.60 per transaction applies to all web, phone and mail bookings. A fee of \$3.85 applies to over the counter bookings. An additional fee of \$4.40 per transaction applies for delivery via Registered Post.

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.

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

Semra Lee-Smith
A/Assoc Concertmaster

Graeme Norris
A/Assistant Concertmaster

Rebecca Glorie
A/Principal 1st Violin

Zak Rowntree*
Principal 2nd Violin

Akiko Miyazawa
A/Assoc Principal
2nd Violin

Sarah Blackman
Hannah Brockway^

Fleur Challen

Stephanie Dean
Chair partnered by
Marc & Nadia Geary

Beth Hebert

Alexandra Isted

Jane Johnston^

Sunmi Jung

Christina Katsimbardis

Andrea Mendham^

Lucas O'Brien

Melanie Pearn

Ken Peeler

Jolanta Schenk

Kathryn Shinnick

Jane Serrangeli

Baodi Tang

Cerys Tooby

Teresa Vinci^

David Yeh

VIOLA

Alex Brogan
A/Principal Viola

Benjamin Caddy
A/Assoc Principal Viola

Kierstan Arkleysmith

Nik Babic

Kathie Drake^

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath
Principal Cello

Chair partnered by
Tokyo Gas

Louise McKay
Chair partnered by
Penrhos College

Shigeru Komatsu

Oliver McAslan

Eve Silver

Fotis Skordas

Tim South

Xiao Le Wu

DOUBLE BASS

Andrew Sinclair*
Libby Browning^

Louise Elaerts

Christine Reitzenstein

Andrew Tait

Mark Tooby

FLUTE

Andrew Nicholson
Chair partnered by
Anonymous

Mary-Anne Blades
A/Principal Flute

PICCOLO

Michael Waye
Chair partnered by
Pamela & Josh Pitt

OBOE

Ann Blackburn^
Elizabeth Chee

COR ANGLAIS

Leanne Glover
Chair partnered by
Sam & Leanne Walsh

CLARINET

Allan Meyer
Catherine Cahill^

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner
Adam Mikulicz

CONTRABASSOON

Chloe Turner

HORN

David Evans
Alex Morton°

Robert Gladstones
Principal 3rd Horn

Julia Brooke

TRUMPET

Brent Grapes
Fletcher Cox^

Peter Miller

TROMBONE

Joshua Davis
Chair partnered by
Dr Glenda Campbell-Evans
and Dr Ken Evans

Liam O'Malley

BASS TROMBONE

Philip Holdsworth

TUBA

Cameron Brook
Chair partnered by
Peter & Jean Stokes

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney

Francois

Combemorel

Joel Bass^

Robyn Gray^

HARP

Bronwyn Wallis^

KEYBOARD

Graeme Gilling^

*Instruments used by
these musicians are on
loan from Janet Holmes à
Court AC.

Principal
Associate Principal
Assistant Principal
Contract Player*
Guest Musician^

WASO Chorus

Formed in 1988, the WASO Chorus brings together auditioned singers who volunteer their time and talents to perform under the WASO banner. The Chorus is led by Chorus Director Andrew Foote.

For more information visit waso.com.au

Andrew Foote
Chorus Director

Lea Hayward
Accompanist

SOPRANO

Valerie Bannan
Marian Birtwistle
Anna Börner
Alinta Carroll
Penelope Colgan
Clara Connor
Cate Creedon
Charmaine de Witt
Fay Edwards
Bronwyn Elliott
Nike Titilola Etim
Kath Goodman
Ro Gorell
Pauline Handford
Diane Hawkins
Sue Hingston
Michelle John
Annabel Price
Sheila Price
Jane Royle
Lucy Sheppard
Sarah Shneier
Carol Unkovich
Marjan van Gulik
Alicia Walter
Margo Warburton

ALTO

Marian Agombar
Lisa Barz
Daniela Birch
Patsy Brown
Sue Coleson
Jeanette Collins
Catherine Dunn
Jenny Fay
Dianne Graves
Louise Hayes
Jill Jones
Gaylene Kelso
Kate Lewis
Diana MacCallum
Tina McDonald
Debra McNeil
Lyn Mills
Margot Morgan
Lynne Naylor
Philomena Nulsen
Deborah Pearson
Deborah Piesse
Fiona Robson
Neb Ryland
Louise Sutton
Olga Ward
Moira Westmore
Jacquie Wright

TENOR

John Beamish
Nick Fielding
Peter Handford
John Murphy
Andrew Paterson
Jay Reso
Chris Ryland
Simon Taylor
Arthur Tideswell
Stephen Turley
Malcolm Vernon
Brad Wake

BASS

Justin Audcent
Tony Errington
Ken Gasmier
Mark Gummer
Stephen Hastings
Tony Marrion
Patrick Melling
Peter Ormond
Jim Rhoads
Chris Smith
Timothy Strahan
Robert Turnbull
Mark Wiklund

About The Artists



Elena Schwarz Conductor

Swiss-Australian Elena Schwarz is currently a Dudamel Conducting Fellow with the Los Angeles Philharmonic Orchestra. This follows a joint appointment in 2017 as Assistant Conductor with both the West Australian Symphony Orchestra and the Tasmanian Symphony Orchestra, which ran concurrently with an assistantship at the Orchestre Philharmonique de Radio France (2017-2018). She has also conducted the Trondheim Symphony Orchestra, Sinfonietta de Lausanne, Orchestre de Cannes, Padeloup Orchestra, and the orchestra of the Opéra national de Lorraine.

Elena Schwarz studied at the Geneva Conservatory before specialising in contemporary performance at the Conservatorio della Svizzera Italiana. She undertook further studies with Peter Eötvös and Matthias Pintscher, and participated in masterclasses with Bernard Haitink at the Lucerne Festival and with Neeme Järvi at the Gstaad Festival. Her awards include the 2014 Princess Astrid Competition (1st prize) and the 2015 Jorma Panula Competition (2nd prize).

elenaschwarz.com



Paul O'Neill Tenor

Australian tenor Paul O'Neill has, over the past decade, forged a compelling international career in opera houses and concert halls throughout Europe and Australasia.

Most recently, he sang Don José in *Carmen* for West Australia Opera, Rodolfo in *La bohème* for Opera Australia, the title role in *Faust* for Theater Münster, Pinkerton (*Madama Butterfly*) throughout China and Cavaradossi (*Tosca*) in both Perth and Magdeburg. Future engagements include, Narraboth (*Salome*) for Opera Australia at the Sydney Opera House and major operatic and concert appearances in Adelaide, Perth and Hobart.

Other roles include: The Duke in *Rigoletto* with Opera Holland Park, Opera Australia, West Australian Opera, Staatstheater Karlsruhe and Staatstheater Mainz; Turridu in *Cavalleria rusticana*, Cavaradossi in *Tosca*, Carlo VII in *Giovanna d'Arco* for Theater Bielefeld; Jason in *Médée* for Theater Bielefeld and Staatstheater Mainz and The Italian Tenor (*Der Rosenkavalier*) for Berlin Staatsoper.

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About The Artists



James Clayton Bass Baritone

In 2018, James Clayton sang Marcello (*La bohème*), Escamillo (*Carmen*), Leporello (*Don Giovanni*) and The Forrester (*The Cunning Little Vixen*) for West Australian Opera; he appeared in concert with the Tasmanian and West Australian Symphony Orchestras and Orchestra Wellington. In 2019, he sings Germont (*La traviata*), Judge Turpin (*Sweeney Todd*) and the title role in *Macbeth* in Perth, The Forrester in Adelaide and Peter (*Hansel and Gretel*) in Melbourne.

James made his Opera Australia debut as Baron Douphol in *La traviata* (in Handa Opera on Sydney Harbour) and his Japanese debut as Don Alfonso in *Così fan tutte* for Biwako Hall.

2016/2017 appearances included Tonio (*Pagliacci*) for Victorian Opera, Scully (*The Riders*) for West Australian Opera, The Speaker (*The Magic Flute*), Escamillo and the title role in *The Mikado* for New Zealand Opera.

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Shuan Hern Lee Piano

16 year old Shuan Hern Lee started piano lessons at 2 and half with his father, Yoon Sen Lee. At 14, Shuan Hern obtained the highest honour of Fellowship of Music of Australia diploma (AMEB), and also the youngest ever to achieve this award. A second year music student at the University of Western Australia, he is also concurrently studying with Ingrid Fliter at the International Piano Academy "Incontri Col Maestro", Italy.

Shuan Hern has won many 1st prizes at international competitions including Piano Competition for Young Musicians, The Netherlands; Junior E-Piano Competition, USA; Schumann Piano Competition, Germany; Piano Competition, Palma D'oro, Italy; Kerikeri Piano Competition, New Zealand; 2nd prize at the Cleveland Piano Competition, USA and Laureate prizes at Krainev and Tchaikovsky Competition for Young Musicians, Russia.

Shuan Hern has performed globally as soloist and also with professional symphony orchestras including Minnesota, Astana, Ukraine, Moscow, Jakarta and WASO.

shuanhernlee.com



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Principal Partner

About The Music

Peter Ilyich Tchaikovsky

(1840-1893)

Eugene Onegin, Op.24

Act III: Polonaise

In 1877 a visiting singer suggested to **Tchaikovsky** that he should make an opera of a popular verse-novel by Alexander Pushkin. The composer wasn't sure at first: *Eugene Onegin* is one of the most beloved works of Russian literature, and having resolved to try it, Tchaikovsky's treatment of it was inevitably considered scandalous. It still has its detractors. The novel is a masterpiece of irony, about a feckless young man who rejects the advances of Tatyana, a young girl of the provincial gentry, only to come across her – now a Princess – some years later, and realise what he lost. He begs her to come away with him; she, while still loving him, dutifully refuses to leave her husband. Tchaikovsky replaces Pushkin's authorial voice by using the chorus, as peasants, local gentry and metropolitan aristocrats, to depict daily life, against which the principal characters' passions are played out – or not. Two Acts begin with ballroom scenes, where the dances themselves signal social class. The celebrated Polonaise, more upmarket than the waltz and mazurka at the provincial ball in Act II, comes from Act III, as Onegin arrives at the palace of Tatyana's husband, Prince Gremin. Against this magnificent backdrop Onegin recognises Tatyana but she rejects him.

Alexander Borodin

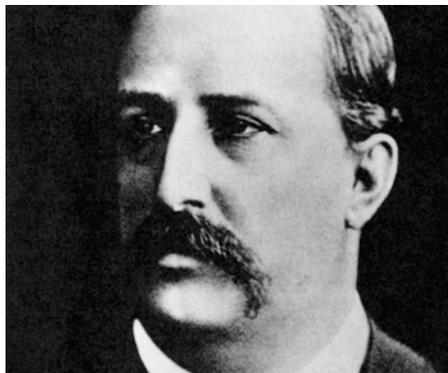
(1833-1887)

Prince Igor

Act II: Polovtsian Dances

Eugene Onegin was something of a departure for Russian opera, which tended to prefer exotic, ancient or fairy-tale settings.

Alexander Borodin's opera *Prince Igor* is based on a possibly spurious 13th-century epic, *The Tale of Igor's Campaign*, which



Alexander Borodin

relates the struggle between the Rus' and the Polovtsi (also known as the Cumans), a Turkic tribe that originated in the steppes of central Asia. In 1185 Igor, Prince of Novgorod-Seversk, led a raiding expedition against the Polovtsi, then living in what is now southern Russia, and was taken captive by Khan Kontchak, who treated Igor and his son magnanimously, arranging for them a festival featuring the *Polovtsian Dances*, some of Borodin's most powerful and hauntingly original music – including the famous melody borrowed in *Kismet*: 'Take my hand, I'm a stranger in paradise...'

Wolfgang Amadeus Mozart

(1756-1791)

Don Giovanni, K527

Act I: Madamina, il catalogo è questo
(Catalogue Aria)

Mozart's career in opera coincided with the demise of *opera seria* – 'serious opera' full of morally uplifting tales from Greek mythology or classical antiquity – in favour of comic opera which cheerfully subverted notions of propriety and power. His three greatest operas – *The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte* – date from the mid to late 1780s and were all collaborations with librettist Lorenzo da Ponte (who went on to become, among other things, the foundation professor of



Pietro Mascagni

Italian at New York's Columbia University). The operas deal with the tension between eroticism and a hidebound society: Don Giovanni lives for sexual pleasure, though in Mozart's telling his attempts at seduction are usually thwarted by an angry father or husband, or a jilted lover who is determined to protect the next potential victim. In Act I the jilted Donna Elvira arrives, bent on vengeance at having been seduced and abandoned; in the 'Catalogue Aria', Don Giovanni's long-suffering manservant, Leporello, is obliged to point out to Elvira in great detail that she was neither the first nor the last to be treated this way by the Don.

Pietro Mascagni

(1863-1945)

Cavalleria rusticana: Intermezzo

Mascagni's 1890 opera *Cavalleria rusticana* (Rustic Chivalry) is based on Giovanni Verga's play set in a small town in Sicily. The plot is simple and strong. Individual passions are set against the religious festival of Easter. Turiddu, having seduced Santuzza, has returned to his first love, Lola, now married to Alfio. Santuzza reproaches him without success and then tells Alfio of the affair. Alfio confronts Turiddu and challenges him to a duel. Turiddu, after having entrusted Santuzza



Georges Bizet

into the care of his mother, goes out into the fields where he is killed by Alfio. The famous *Intermezzo* occurs after the scene between Santuzza and Alfio and continues the action orchestrally, recalling previous events and foreshadowing the final tragedy.

Georges Bizet

(1838-1875)

The Pearl Fishers

Act I: Au fond du temple saint (In the Depths of the Temple)

Georges Bizet began studies at the Paris Conservatoire before he turned ten, and he astonished tutors with his ability to arrange huge orchestral scores at sight for the piano. A brilliant and memorable melodist, his reputation rests mainly on his music for the theatre; in fact, for many it rests solely with *Carmen* and the incidental music for Daudet's play, *L'Arlésienne*. However *The Pearl Fishers* (1863), Bizet's first significant opera, has become increasingly popular. In Act I's 'In the Depths of the Temple', fisherman Zurga welcomes his friend Nadir whom he hasn't seen for some time. They reminisce of their times together, recalling a beautiful girl they both once saw, and instantly fell in love with, but whom they swore to renounce in order to remain friends for ever.



Giacomo Puccini

Giacomo Puccini

(1858-1924)

Turandot

Act III: *Nessun dorma* (None shall sleep)

In his last opera, **Puccini** looked to China (or China as imagined in 18th-century Venice) with the story of the beautiful but cruel Princess Turandot who sets her many suitors a test: if they can correctly answer her three riddles they win her hand in marriage and the throne of China; if they answer wrongly, they lose their heads. When a mysterious foreigner outwits the princess and solves her riddles, she is furious, and the stranger in turn sets a riddle: if Turandot can guess his name before dawn, he will renounce his claim on her. While the city is searched throughout the night for anyone who knows his identity, the stranger – the exiled Tartar prince Calaf – exults in his coming victory over the stone-hearted princess in the aria *Nessun dorma*.

Mikhail Glinka

(1804-1857)

Ruslan and Ludmilla, Op.5: Overture

Tchaikovsky never met **Mikhail Glinka** but regarded his work as ‘the acorn from which the oak of Russian music grew’. *Ruslan and*



Mikhail Ivanovich Glinka

Ludmilla is based on a fairy tale. Ludmilla, daughter of the Grand Prince of Kiev, is abducted by an evil sorcerer. The knight Ruslan and two rivals set off, encountering wizards, giants and other magical beings. Ludmilla has been cast into a magic sleep but Ruslan removes the spell and marries her, to the joy of the people of Kiev. Like many an opera composer, Glinka left writing the overture to *Ruslan and Ludmilla* until last, but drew on themes from the body of the work.

Aaron Copland

(1900-1990)

Appalachian Spring

Very Slowly

Allegro

Moderato: The Bride and her Intended

Fast: The Revivalist and his Flock

Allegro: Solo Dance of the Bride

Meno mosso

Doppio movimento: Variations on a Shaker hymn

Moderato: coda

In several works of the mid-20th century, **Aaron Copland** invented a distinctly non-metropolitan American voice by distilling hymns, cowboy songs and dances. (Much of this material is ultimately traceable back to the folk songs and



Aaron Copland

dances of Britain and, more particularly, the north of Ireland.) Nowhere is this more true than in his ballets, beginning with *Billy the Kid* in the 1930s, *Rodeo* in 1942 and reaching its apogee, perhaps, in *Appalachian Spring* in 1944, with its Shaker hymn and cowboy tunes.

In fact, Copland had intended an abstract *Ballet for Martha* – the pioneer of modernist dancing, Martha Graham – and it was only after Copland delivered the score that it accrued the setting, the story and a title from a poem by Hart Crane.

Copland explained that:

The action of the ballet concerns a pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbour suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new home.

The success of the work led Copland to arrange movements from the ballet as an orchestral score.



L-R: S.L. Rothafel, Gershwin, Ferde Grofé, Paul Whiteman c.1930

George Gershwin

(1898-1937)

Rhapsody in Blue

In stark contrast to the fairy-tale worlds of Puccini or Glinka, **Gershwin** described his *Rhapsody in Blue* as ‘a sort of musical kaleidoscope of America – of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness’ and composed it rapidly, as themes and ‘the complete construction... from beginning to end’ occurred to him spontaneously. It was commissioned in 1924 by Paul Whiteman, as a piano concerto for his band to premiere at a concert entitled ‘An Experiment in Modern Music’ and, as Gershwin only had a month to write the piece, the band-orchestration was delegated to Ferde Grofé. After the famous clarinet gesture with which the piece opens, *Rhapsody in Blue* falls into the ‘classical’ fast-slow-fast concerto layout. The composer and his work were much admired by Schoenberg, Ravel, Stravinsky and Rachmaninov – the latter, along with violinist Jascha Heifetz, was a member of the enthusiastic audience at New York’s Aeolian Hall in February 1924.

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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.

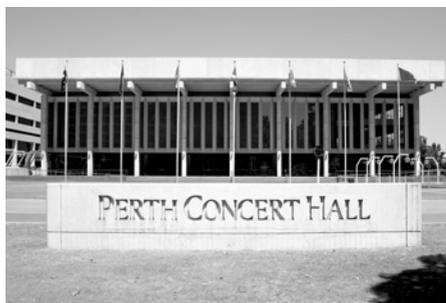
Moving to empty seats. Please do not move to empty seats prior to the performance as this may affect seating for latecomers when they are admitted during a suitable break.

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/ 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.

Thank you for an amazing year! Your generosity at work with your Orchestra in 2018:

 <p>Contributed over \$300,000 to stage one of the country's most acclaimed artistic events of the year, Tristan und Isolde</p>	<p>Supported our Young & Emerging Artists Program, as well as the positions of Assistant Conductor and Education Artist-in-Residence</p>	
<p> </p> <p>Supported our Principal Trombone, Principal Piccolo, Principal Tuba, Principal Bassoon, Principal Flute and Tutti Violin Chairs through Orchestral Partnerships</p>	<p> </p> <p>Grew the Endowment Fund for the Orchestra by nearly half a million dollars</p>	
<p>Supported our Crescendo Program in Kwinana through the Crescendo Giving Circle and through purchasing 90 student violins</p>	<p></p> <p>Funded a Harmony Music concert, sharing the joy of music with Students with Special Educational Needs</p>	
<p></p> <p>Helped our Tutti Horn, Julia Brooke, travel to the US for professional development through the Friends of WASO Scholarship</p>	<p>Enabled 3 World Premieres at Perth Concert Hall</p>	
<p>Purchased a Piccolo, a Wooden Trumpet, a Conductor's Podium and a Percussion Set as well as 60 music stands and 200 musical score folders for the Orchestra through the Instruments Fund</p>	<p></p> <p>Supported our musicians on-stage and in the community through \$650,000 to the Annual Giving program, the foundation stone of our philanthropic program</p>	
<p>Commissioned new musical works including Carl Vine's <i>Implacable Gifts</i>, Richard Dubugnon's <i>Eros Athanatos</i> and Lachlan Skipworth's <i>Hinterland</i> through the WASO Songbook</p>	<p>      </p>	  

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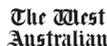
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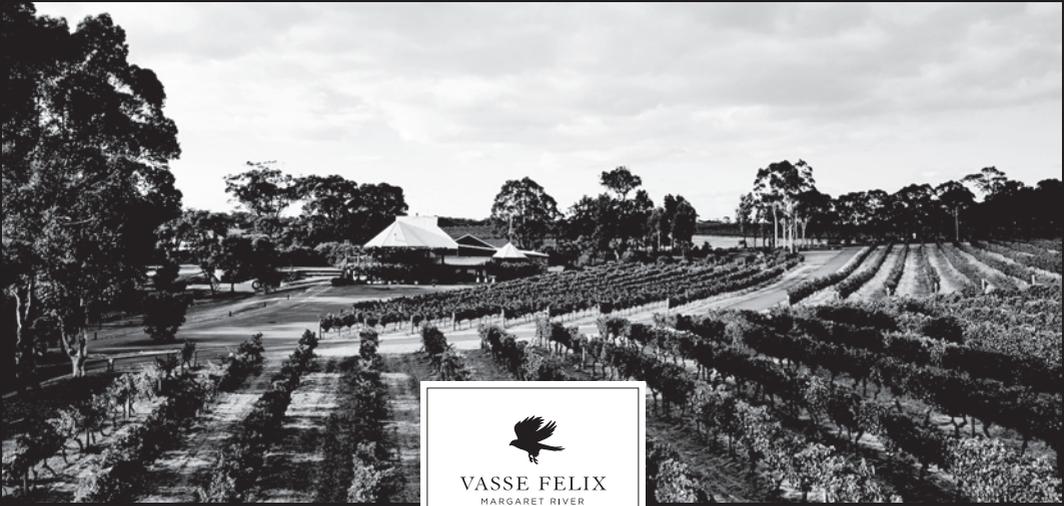
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