

Handel's Messiah

Fri 7 December 2018, 7.30pm & Sat 8 December 2018, 2pm
Perth Concert Hall





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

SPECIAL EVENT

Handel's Messiah

HANDEL Messiah (120 mins)

There will be an interval of 20 minutes during this performance.

Christian Curnyn conductor
Sara Macliver soprano
Fiona Campbell mezzo soprano
Henry Choo tenor
Morgan Pearse baritone
WASO Chorus

Wesfarmers Arts Pre-concert Talks

Find out more about the music in tonight's concert with this week's speaker, Ashley Smith. The Pre-concert Talk will take place at 6.45pm Friday and 1.15pm Saturday in the Terrace Level Foyer.

WASO On Stage

VIOLIN

Laurence Jackson
Concertmaster

Semra Lee-Smith

Graeme Norris
A/Assistant

Concertmaster

Zak Rowntree*
Principal 2nd Violin

Sarah Blackman Beth Hebert

Sunmi Jung Christina Katsimbardis Lucas O'Brien

Jolanta Schenk Jane Serrangeli Bao Di Tang

Cerys Tooby Teresa Vinci^o **VIOLA**

Benjamin Caddy A/Assoc Principal Viola

Kierstan Arkleysmith Alison Hall Helen Tuckey

CELLO

Louise McKay

Chair partnered by Penrhos College Shigeru Komatsu Eve Silver*

Eve Silver* Fotis Skordas **DOUBLE BASS**

Caitlin Bass° Louise Elaerts

OBOE

Liz Chee A/Principal Oboe

COR ANGLAIS Leanne Glover

Chair partnered by Sam & Leanne Walsh

BASSOON

Jane Kircher-Lindner

Chair partnered by Sue & Ron Wooller TRUMPET

Brent Grapes Chair partnered by NAB

Peter Miller

TIMPANI Alex Timcke

ORGAN/ CONTINUO

Stewart Smith^ Jonathan Bradley^

> *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 Christopher van Tuinen and Vocal Coach Andrew Foote.

For more information visit waso.com.au

Christopher van Tuinen Chorus Director Andrew Foote
Chorus Vocal Coach

Lea Hayward Accompanist

SOPRANO

Valerie Bannan Anna Börner Alinta Carroll Penelope Colgan Clara Connor Charmaine de Witt Ceridwen Dumergue Nike Titilola Etim Kath Goodman Lesley Goodwin Ro Gorell Sue Hingston Michelle John Elena Mavrofridis Elysia Murphy Rochelle Rabel Elizabeth Reid Lucy Sheppard Sarah Shneier Alicia Walter Margo Warburton

ALTO

Janet Baxter

Llewela Benn Patsv Brown Sue Coleson Catherine Dunn Kave Fairbairn Louise Gillett Louise Hayes Gaylene Kelso Kate Lewis Diana MacCallum Tina McDonald Debra McNeil Lynne Navlor Deborah Pearson Deborah Piesse Fiona Robson Neb Ryland Olga Ward Moira Westmore Jacquie Wright

TENOR

Allan Griffiths
David Lancaster
John Murphy
Jay Reso
Chris Ryland
Arthur Tideswell
Stephen Turley
Malcolm Vernon
Brad Wake

BASS

Justin Audcent
Charlie Bond
Bertel Bulten
Ken Gasmier
Benjamin Lee
Andrew Lynch
Tony Marrion
Benjamin Martis
Peter Ormond
Jim Rhoads
Mark Richardson
Steve Sherwood
Christopher Smith
Robert Turnbull
Andrew Wong

About The Artists





hoto: Rhydian Lewis

Christian Curnyn Conductor

Christian Curnyn is Founder and Music Director of the Early Opera Company. He has conducted notable Handel performances such as *Orlando* for the South Bank Centre Early Music Festival, *Partenope* for the Buxton and Aldeburgh Festivals and national tours of *Flavio* and *Susanna*. Other productions have included Britten's *Beggar's Opera* for the Royal Opera House, Covent Garden, and productions for Opera North, Scottish Opera, Grange Park Opera and Opera Theatre, Dublin.

Repertoire in recent years has included *The Magic Flute*, Monteverdi's *The Return of Ulysses*, Handel's *Solomon* and Rameau's *Zaroastre*. In the US, Christian Curnyn has conducted for New York City Opera, Glimmerglass, and Chicago Opera Theater.

Christian Curnyn has conducted the Bournemouth Symphony, Ulster Orchestra and others. Among his recordings, Semele won numerous awards including Editor's Choice in Gramophone Magazine and the 2008 Stanley Sadie Handel Prize.

Sara Macliver Soprano

Sara Macliver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire.

Sara is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, the Australian Chamber Orchestra and Australian Brandenburg Orchestra, Musica Viva, and a number of international companies.

Recently Sara has sung for the Sydney, Melbourne and Tasmanian Symphony Orchestras, West Australian Opera, the Australian String Quartet, Auckland Philharmonic, Australia Ensemble, Melbourne Chamber Orchestra, Australian Haydn Ensemble, St George's Cathedral, Sydney Philharmonia Choirs, Southern Cross soloists and with the Bangalow Festival. Sara has recently released a CD of Calvin Bowman songs.

Sara has been awarded an honorary doctorate from the University of Western Australia and records for ABC Classics with more than 35 CDs and many awards to her credit.

About The Artists





Fiona Campbell is one of Australia's most versatile and beloved classical singers - a producer and guest ABC presenter, accomplished international performer, recitalist and recording artist. Fiona was the winner of the national Limelight Award for Best Solo Performance 2011 and vocal winner of the ABC Young Performer of the Year Award and the ASC Opera Awards.

Fiona sings regularly as a principal artist with all of the major ensembles and orchestras in Australia and with Opera Australia, Opera Queensland and WA Opera. Her international collaborators have included the Brodsky Quartet, Tokyo Philharmonic, Manchester Camerata, Prague Chamber Orchestra, Hong Kong Philharmonic and Glyndebourne Festival Opera.

Career highlights include several concerts with the legendary tenor José Carreras in Japan, Korea and Australia. She made debuts at Suntory Hall in Tokyo and Cadogan Hall in London with the renowned international soprano Barbara Bonney.

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Henry Choo Tenor

Regarded as one of Australia's finest lyric tenors, Henry has performed to international acclaim with major opera companies and symphony orchestras, at home and across the globe.

His diverse operatic repertoire includes leading roles with Opera Australia, New Zealand Opera, Melbourne Opera, Opera Queensland, State Opera of South Australia and West Australian Opera; as well as international festival performances at Edinburgh, Macau and Auckland.

Equally versatile and engaging in concert, Henry regularly features as a soloist in oratorio, symphonic works, recitals and opera events.

Henry is a multiple Green Room Award nominee. Many of his performances have been broadcast on television and radio, and he also appears in a number of CD and DVD recordings.

2018 sees the release of BRIGHT POET, Henry's debut solo album that showcases the radiant beauty of his voice through operatic aria and song, recorded in New Zealand with Orchestra Wellington.

henrychoo.com

Morgan Pearse Baritone

From Sydney, Morgan Pearse is one of the most exciting and talented baritones of his generation. His 2017-18 season saw a return to English National Opera to sing Figaro in The Barber of Seville, a role he sang there in 2015-16. Other performances included Alceste in Brescianello's Tisbe at the Buxton Festival, Belcore in New Zealand Opera's Elixir of Love, his first solo recital at Wigmore Hall with pianist Simon Lepper, Apollo in Handel's Apollo and Daphne with Moscow's Musica Viva Orchestra, Mozart's Requiem with the Netherlands Radio Philharmonic, The Magic Flute's Papageno in Karlsruhe and the world premiere of Andrew Ford's song-cycle The Drowners at King's College, London.



Morgan won the prestigious Cesti Competition in 2016 and the prestigious Lies Askonas prize in 2014. He was gold medallist in the Royal Overseas League's Music Competition in 2013.

morganpearse.co.uk







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About The Music

George Frideric Handel

(1685-1759)

Messiah A Sacred Oratorio

Messiah, Handel's most enduringly popular **oratorio**, was composed in just over three weeks, during the summer of 1741. It appeared at a crucial point in the composer's career. He had written his first oratorios during his time in Italy over 30 years earlier; however, aside from a handful of English oratorios (Esther, Deborah, Athalia, Saul and Israel in Egypt), the main focus of his career after settling in London in 1712 had been Italian opera.

In February 1741 he produced his last opera, Deidamia. Having no sympathy with the direction opera was taking in London, and disillusioned with the public's waning interest in the genre, he accepted an invitation from the Lord Lieutenant of Ireland to produce a concert season in Dublin from late 1741 until Easter 1742, for which Messiah was to be the highlight. It was premiered on Tuesday 13 April at the New Musick-Hall, Fishamble Street. A capacity audience of 700 attended, the expectation of an audience larger than the concert hall could hold leading to the quaint newspaper request that ladies come without hooped dresses and gentlemen without swords. The concert was a charity performance 'For the Relief of the Prisoners in the several Gaols, and for the support of Mercer's Hospital, and the Charitable Infirmary' and was a great success.



However, the initial London performances in 1743 were greeted with less enthusiasm. and it was only when Handel began to perform the work in association with the Foundling Hospital at Lincoln's Inn (of which he was a governor) from 1750 onwards, that it became a favourite in London and began to assume its modern iconic status. During the intervening years Handel produced a new oratorio each concert season; he found they were less taxing to compose than operas, less difficult and expensive to produce, more popular with his audiences, and brought him greater box office returns. Among his greatest works of the next decade are Samson (1741), Semele (1743), Belshazzar (1744), Susanna and Solomon (both 1748), Theodora (1749), and Jephtha (1751).

Most of Handel's oratorios employ librettos based on stories from the Old Testament and are dramatic in form and content. Messiah clearly does not fit into this pattern. It is one of three works which deal with Christian subject matter, the others being La Resurrezione and Theodora, a story of early Christian martyrdom.

Also, Messiah is not dramatic in the traditional sense: it is more a meditative. reflective composition, in which the events in the libretto are referred to obliquely rather than narrated directly. The libretto itself was compiled entirely from the Authorised Version of the Bible and the Psalter of the Book of Common Prayer by Charles Jennens, a Gloucestershire landowner, who also provided Handel with the librettos of Saul, Belshazzar and possibly Israel in Egypt. Jennens arranged the synopsis of Messiah to reflect the sequence of the liturgical year, beginning with the Advent prophecies of Christ's birth, the celebration of the Nativity at Christmas (significantly narrated directly), and the life and ministry of Christ in the post-Christmas period. Lent and Holy Week dominate the central Passion section of the work (again narrated directly), while there is a progression (from the middle of Part II to the conclusion) through Easter, Ascension, Pentecost, the life and witness of the Apostles and Saints, to Eternity. The narrative expresses an essentially Enlightenment view of the Christian story - with an emphasis on decorum, rationality and restraint - that also gives it an air of universality.

Musically, this universality can be seen in the work's combination of diverse but complementary stylistic elements. It fuses in a unique way the musically sacred and secular, namely the traditions of Italian opera and chamber music, the German Lutheran Passion, and the English ceremonial, liturgical anthem. These complementary qualities can also be seen to progress through the work. Part I shows the strongest Italianate influence in its arias, accompanied recitatives and choruses.



The earlier section of Part II has the strongest Germanic influence; the tenor is used as narrator of the Passion story like the Evangelist in the Lutheran Passion tradition, while from the Resurrection onwards there is a return to Italianate influence with a strong and very prominent admixture of English ceremonial music, particularly in the celebrated *Hallelujah Chorus* and the concluding *Worthy is the Lamb*, with their celebratory timpani, trumpets, and fanfare figures.

Handel's original performance of Messiah in Dublin employed quite modest forces. The soloists and orchestra consisted of a mixture of artists brought from London by the composer and the best available local talent. The choir consisted of the combined forces of the two Cathedrals of St Patrick and Christ Church, and was therefore all male. Handel scored Messiah for a modest orchestra of strings, oboes and continuo, with the addition of trumpets and timpani for special dramatic effect (his trumpets first enter quite magically with the Angels in the chorus Glory to God).

The composer's subsequent performances in London, during which numerous adaptations were made to the work (particularly the arias, as these were adjusted for a changing cast of soloists each season), were always performed by similar forces. Only after Handel's death did a tradition arise of increasing the forces on a massive scale, culminating in a performance at the Crystal Palace, London in 1857 when a 'wonderful assembly of 2000 vocal and 500 instrumental performers' was involved. From the mid-20th century, however, a revisionary attitude has led to a general desire to return to the masterpiece as Handel conceived, composed, adapted, knew, and performed it.

Adapted from a note by Robert Forgacs © 2010

First performance: 13 April 1742, Dublin. First WASO performance: 18 September 1940 (Perth Symphony Orchestra). Thomas Beecham, conductor; Lisa Perli (soprano), Elsie Fischer (mezzo-soprano), Heddle Nash (tenor), Harold Williams (bass); and Perth Philharmonic, Perth University and North Perth choral societies. Most recent WASO performance: 2-3 December 2016. Stephen Layton, conductor; Eleanor Davies (soprano), Helen Charlston (mezzo-soprano), Gwilym Bowen (tenor), Robert Davies (bass); and the WASO Chorus.

Instrumentation: four-part mixed choir, four vocal soloists, two oboes, two bassoons, two trumpets, timpani, strings and continuo.



E. Fairholt. This is the state of the entrance c. 1800.

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Glossary

Aria - a song for solo voice.

Chorus - choir; also a piece of music composed for a choir.

Continuo - shortened from basso continuo. A common feature of the Baroque era, the continuo group thickened out the musical texture by providing the bass line and filling out harmonies. The continuo part would be only partially notated, and the precise instrumentation was generally not specified by the composer, but usually consisted of a chord-playing instrument and a bass instrument, typically harpsichord and cello. The jazz rhythm section could be thought of as a modern-day equivalent, as an element of improvising a chordal accompaniment exists in both.

Libretto - the words of an opera or oratorio.

Oratorio - non-staged dramatic vocal works with a sacred or secular text.

Recitative - a vocal style designed to emulate speech. It has minimal accompaniment and advances the dialogue quickly, fast-forwarding the action in opposition to arias and set numbers such as duets, trios etc. and choruses, which reflect on the emotion or import of the action.

Text & Translation

Messiah a Sacred Oratorio by George Frederic Handel The words selected from Holy Scripture by Charles Jennens

Part the First

Sinfony

Comfort ye (Accompagnato: Tenor)

Ev'ry valley (Song: Tenor)

And the glory of the Lord (Chorus)

Thus saith the Lord (Accompagnato: Bass)

But who may abide (Song: Alto)

And He shall purify (Chorus)

Behold, a virgin shall conceive (Recit.: Alto)

O thou that tellest (Song: Alto, & Chorus)

For behold, darkness (Accompagnato: Bass)

The people that walked in darkness (Song:

Bass)

For unto us a child is born (Chorus)

Pifa

There were shepherds abiding in the field

(Recit.: Soprano)

And lo, the angel of the Lord (Accompagnato: Soprano)

And the angel said unto them (Recit.:

Soprano)

And suddenly there was with the angel

(Accompagnato: Soprano) Glory to God (Chorus)

Rejoice greatly (Song: Soprano)

Then shall the eyes of the blind (*Recit.*: Alto) He shall feed his flock (*Duet*: Alto & Soprano)

His yoke is easy (Chorus)

Interval of 20 minutes

Part the Second

Behold the Lamb of God (Chorus) He was despised (Song: Alto) Surely He hath borne our griefs (Chorus) And with His stripes (Chorus) All we, like sheep (Chorus) All they that see Him (Accompagnato: Tenor) He trusted in God (Chorus) Thy rebuke hath broken His heart (Accompagnato: Tenor) Behold and see (Song: Tenor) He was cut off (Accompagnato: Tenor) But Thou didst not leave (Song: Tenor) Lift up your heads (Chorus) The Lord gave the word (Chorus) How beautiful are the feet (Song: Soprano) Their sound is gone out (Chorus) Why do the nations (Song: Bass) Let us break their bonds (Chorus) He that dwelleth in heaven (Recit.: Tenor) Thou shalt break them (Song: Tenor) Hallelujah (Chorus)

There will be a short pause between Parts II and III, during which patrons are asked to remain in the auditorium.

Part the Third

I know that my Redeemer liveth (Song: Soprano)
Since by man came death (Chorus)
Behold, I tell you a mystery
(Accompagnato: Bass)
The trumpet shall sound (Song: Bass)
Worthy is the Lamb (Chorus)
Amen (Chorus)

Text & Translation

PART THE FIRST

Prophecy of Christ's appearance on earth; the nativity.

Sinfony

Comfort ye (Isaiah 40:1-3) Accompagnato: Tenor

Ev'ry valley (Isaiah 40:4) Song: Tenor

Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardon'd. The voice of him that crieth in the wilderness, prepare ye the way of the Lord, make straight in the desert a highway for our God.

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight, and the rough places plain.

And the glory of the Lord (Isaiah 40:5)
Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

Thus saith the Lord (Haggai 2:6-7; Malachi 3:1) Accompagnato: Bass

Thus saith the Lord, the Lord of Hosts; Yet once a little while, and I will shake the heav'ns and the earth; the sea and the dry land; And I will shake all nations; and the desire of all nations shall come. The Lord, whom you seek, shall suddenly come to His temple, even the Messenger of the Covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts.

But who may abide (Malachi 3:2) Song: Alto

But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire.

And He shall purify (Malachi 3:3) Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Behold, a virgin shall conceive (Isaiah 7:14; Matthew 1:23) Recit.: Alto O thou that tellest (Isaiah 40:9 and 60:1) Song: Alto, and Chorus

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, 'God with us.'

O thou that tellest good tidings to Zion, get thee up into the high mountain;
O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid, say unto the cities of Judah, Behold your God.
O thou that tellest good tidings to Zion, arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

For behold, darkness (Isaiah 60:2-3) Accompagnato: Bass The people that walked in darkness (Isaiah 9:2) Song: Bass

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

For unto us a child is born (Isaiah 9:6) Chorus

For unto us a child is born, unto us a son is given; and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace.

Pifa (Pastoral Symphony)

There were shepherds abiding in the field (Luke 2:8) Recit.: Soprano
And Io, the angel of the Lord (Luke 2:9)
Accompagnato: Soprano
And the angel said unto them (Luke 2:10-11)

Recit.: Soprano
And suddenly, there was with the angel

(Luke 2:13) Accompagnato: Soprano Glory to God (Luke 2:14) Chorus

And there were shepherds abiding in the field,

keeping watch over their flock by night.

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round

about them, and they were sore afraid.

And the angel said unto them,
Fear not: for behold, I bring you good
tidings of great joy,
which shall be to all people.
For unto you is born this day, in the city of
David,
a Saviour, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying...

'Glory to God in the highest, and peace on earth, goodwill towards men.'

Rejoice greatly (Zechariah 9:9-10) *Song*: Soprano

Rejoice greatly, O daughter of Zion, shout, O daughter of Jerusalem; behold thy King cometh unto thee. He is the righteous Saviour; And He shall speak peace unto the heathen.

Then shall the eyes of the blind (Isaiah 35:5-6) *Recit.*: Alto He shall feed his flock (Isaiah 40:11; Matthew 11:28-29) *Duet*: Alto & Soprano

Then shall the eyes of the blind be open'd, And the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

He shall feed His flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him all ye that labour, come unto Him, that are heavy laden, and He will give you rest.

Take His yoke upon you, and learn of Him:

Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls.

His yoke is easy (Matthew 11:30) *Chorus* His yoke is easy, His burthen is light.

Interval of 20 minutes

Text & Translation

PART THE SECOND

The death, resurrection and ascension of Christ; the spreading of the Gospel.

Behold the Lamb of God (John 1:29) Chorus

Behold the Lamb of God, that taketh away the sin of the world.

He was despised (Isaiah 53:3 and 50:6) *Song*: Alto

He was despised and rejected of men, a man of sorrows, and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair:

He hid not His face from shame and spitting.

Surely He hath borne our griefs (Isaiah 53:4-5) Chorus

And with His stripes we are healed (Isaiah 53:5) Chorus

All we, like sheep (Isaiah 53:6) Chorus

Surely He hath borne our griefs and carried our sorrows: He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.

And with His stripes we are healed.

All we, like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all.

All they that see Him (Psalm 22:7 – Book of Common Prayer) Accompagnato: Tenor He trusted in God (Psalm 22:8 – BCP) Chorus

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saving:

He trusted in God that He would deliver him: let Him deliver Him, if He delight in Him.

Thy rebuke hath broken His heart (Psalm 69:20 – BCP) Accompagnato: Tenor Behold and see (Lamentations 1:12) Song: Tenor

He was cut off (Isaiah 53:8)
Accompagnato: Tenor

But Thou didst not leave (Psalm 16:10)

Song: Tenor

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

Behold, and see, if there be any sorrow like unto His sorrow!

He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

But Thou didst not leave His soul in Hell, nor didst Thou suffer Thy Holy One to see corruption.

Lift up your heads (Psalm 24:7-10) Chorus

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in. Who is this King of Glory?
The Lord strong and mighty; the Lord mighty in battle,
The Lord of Hosts:
He is the King of Glory.

The Lord gave the word (Psalm 68:11 – BCP) *Chorus*

The Lord gave the word: great was the company of the preachers.

How beautiful are the feet (Isaiah 52:7; Romans 10:15) *Song*: Soprano

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

Their sound is gone out (Romans 10:18) Chorus

Their sound is gone out into all lands, and their words unto the ends of the world.

Why do the nations (Psalm 2:1-2 – BCP)

Song: Bass

Let us break their bonds (Psalm 2:3) Chorus

He that dwelleth in heaven (Psalm 2:4 – BCP) *Recit*.: Tenor

Thou shalt break them (Psalm 2:9) *Song*: Tenor

Why do the nations so furiously rage together:

why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and against His anointed.

Let us break their bonds asunder, and cast away their yokes from us.

He that dwelleth in heaven shall laugh them to scorn;

the Lord shall have them in derision.

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

Hallelujah (Revelation 19:6; 11:15; 19:16) Chorus

Hallelujah,
for the Lord God Omnipotent reigneth,
Hallelujah!
The Kingdom of this world
is become the Kingdom of our Lord
and of his Christ;
and he shall reign forever and ever,
King of Kings,
and Lord of Lords,
Hallelujah!

There will be a short pause between Parts II and III, during which patrons are asked to remain in the auditorium.

PART THE THIRD

Victory over Death.

I know that my Redeemer liveth (Job 19:25-26; 1 Corinthians 15:20) Song: Soprano

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth.

And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

Since by man came death (1 Corinthians 15:21-22) Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Behold, I tell you a mystery (1 Corinthians 15:51-52) Accompagnato: Bass The trumpet shall sound (1 Corinthians 15:52-53) Song: Bass

Behold, I tell you a mystery: We shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet.

The trumpet shall sound, and the dead shall be rais'd incorruptible, and we shall be chang'd.

Worthy is the Lamb (Revelation 5:12-13) Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

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

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Give the gift of music to a Crescendo student this Christmas

WASO's Crescendo program, based on the international El Sistema model, seeks to empower children from disadvantaged backgrounds through music education. Since 2014, our program has provided weekly music lessons at two Kwinana primary schools free of charge and by 2020 all students at both schools will be involved in the program.

Last year, we were blown away by how many of you generously responded to our call out for help with purchasing violins for the students. Grade 3 and 4 students have now begun violin lessons and next year we will have a new cohort of students needing violins to start lessons with!

You have the opportunity to make your most meaningful Christmas gift again now by:

- Supporting a Crescendo student and carer to attend a WASO concert in 2019 for a gift of \$30.
- Putting a violin into a student's hand and changing their life forever! For as little as a \$150 tax-deductible donation, we will purchase a student-sized violin,



enabling a Crescendo student to take up violin lessons.

 Signing up to our Crescendo Giving Circle with an annual gift of \$1,500. This amount covers the approximate cost of one child participating in the program for a year.

All donations above \$2 are tax-deductible. We can arrange for gift certificates, if you wish to donate this for a friend or family member for Christmas.

To give your Christmas gift with a purpose, please contact Emily Kennedy on 9326 0016 or kennedye@waso.com.au.

Patrons & Friends Event

Bells are ringing - Book for our Patrons & Friends Christmas Party now!

Thursday 13 December | 4.30pm Perth Concert Hall

For all Patrons, Friends & Bequestors

Finish off the year on a high with us as we listen to the final rehearsal for the much anticipated Christmas Symphony 2018, before enjoying a delicious BBQ dinner on the Perth Concert Hall Terrace* with our musicians. This event is a fixture and tradition in our busy Patrons & Friends calendar, so make sure not to miss out by booking via the WASO Box Office on 9326 0000.



Tickets are \$45 for Patrons & Friends (\$55 for guests). *Weather permitting.

2018 Corporate Partners



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City of **Perth**







CONCERTO PARTNERS

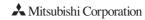


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OVERTURE PARTNERS









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KEYNOTE PARTNERS











ORCHESTRA SUPPORTERS

















MEDIA PARTNERS







The West Australian

FUNDING PARTNERS





The West Australian Symphony Orchestra is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.





To share in our vision and discuss the many opportunities extended through corporate partnerships please contact Corporate Development on 08 9326 0004.



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GENUINE RELATIONSHIPS
STRONGER COMMUNITIES

#strongercommunities









Christmas Symphony

A CITY OF PERTH CELEBRATION WITH VARIETY -THE CHILDREN'S CHARITY

Light up your candles and jingle all the way to Perth's biggest outdoor classical music and carols spectacular.



Event info 9326 0000 Visit waso.com.au



After the event, additional ferry and train services will be made available by Transperth





















