



West Australian
Symphony Orchestra
CELEBRATING 90 YEARS

EY PRESENTS

Katie Noonan's Elixir with Michael Leunig & WASO

Fri 26 October 2018, 8pm
Perth Concert Hall



Wesfarmers Arts
Principal Partner

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.

EY PRESENTS

Katie Noonan's Elixir with Michael Leunig & WASO

Katie Noonan vocals/Elixir
Zac Hurren saxophone/Elixir
Cameron Deyell guitar
Michael Leunig spoken word/illustrator
Iain Grandage conductor

First Seed Ripening

arranged by Steve Newcomb

Snapshot

arranged by Steve Newcomb

La La Land

arranged by Steve Newcomb

The Departed

arranged by Steve Newcomb

Little Tendrils / Love Is Born

arranged by Steve Newcomb

Gratitude and Grief

arranged by Joe Chindamo

Peace (is my Drug)

arranged by Steve Newcomb

Magpie

arranged by Steve Newcomb

The Smile

arranged by Steve Newcomb

Let It Ring

arranged by Iain Grandage

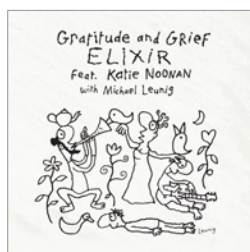
The Gentle Hum

arranged by Steve Newcomb

The Path To Your Door

arranged by Iain Grandage

This concert will run for approximately two hours and twenty minutes, with one twenty five minute interval.



**'Gratitude and Grief' will be on sale in the foyer.
Katie and Elixir will be signing CDs post performance.**

Cover image courtesy of Michelle Grace Hunder.

About The Artists

Katie Noonan

Katie Noonan's technical mastery and pure voice makes her one of Australia's most versatile and beloved vocalists. The five-time ARIA Award winning and seven-time platinum selling songstress first received widespread praise as the angel-voiced songstress of indie-pop band George and has since taken audiences on sublime excursions through Jazz, Pop and Classical music. Her recent releases include collaborating with guitarist Karin Schaupp for their ARIA-winning album 'Songs of the Latin Skies' and with the world famous Brodsky Quartet for the acclaimed 2016 album 'With Love and Fury'. She has also worked with the



Photo: Cybele Malinowski

country's top orchestras including her fruitful collaborations with Richard Tognetti and the Australian Chamber Orchestra and recently with the Sydney Symphony Orchestra.

Iain Grandage

Iain Grandage composes, conducts and performs. He has received the prestigious Sidney Myer Performing Arts Award, the Ian Potter Emerging Composer Fellowship, been Composer-in-Residence with the WA Symphony Orchestra and Musician-in-Residence at UWA, where he is currently an Honorary Research Fellow and from whom he has received an Honorary Doctorate. He is currently the Artistic Director of the Port Fairy Spring Music Festival. Iain's concert works are regularly performed by orchestras including ACO, MSO, SSO and WASO and string quartets including the Brodskys and ASQ, and he is a sought-after arranger, having worked with Tim Minchin, Dr G Yunupingu and Kate Miller-Heidke. Iain has won



seven Helpmann Awards for his work in theatre - five for Best Original Score and two for Musical Direction. He won the APRA 2015 Vocal Work of the Year for his opera *The Riders* (Victorian Opera 2014), and was recently appointed Artistic Director of the Perth Festival 2020-2023.

About The Artists

Elixir

Folk Jazz group Elixir features Jazz saxophonist Zac Hurren and singer Katie Noonan and has existed for over 19 years. Commendations include an ARIA Award (Best Jazz Album 2011), 13 weeks at #1 on the ARIA Jazz Chart, TV & Festival

appearances and most recently a tour to South East Asia. Elixir exists to create unique collaborations that explore the relationship between text, sound and great Australian poetry.

Zac Hurren

Zac Hurren won the National Jazz Award (in 2009) and was a Freedman Fellowship finalist in 2012. He is a truly unique and distinctly Australian saxophonist, composer and improviser. Steeped in the jazz heritage of Coltrane, Shorter, Coleman and Shepp, Zac's debut album 'Exordium' was released in Australia in 2007 on the Jazzhead label, receiving critical acclaim and heralding a triumphant new arrival on the contemporary jazz scene.



Photo: Michelle Grace Hunder

Cameron Deyell

Cameron Deyell plays electric guitar like nobody else. He produces and composes music, and is featured as a producer/performer on Sia's Grammy-nominated platinum album 'This Is Acting' (#1 UK, #4 USA). This year Cameron is touring Australia with indie folk icon Lior in support of the new album they co-wrote. Cameron is also performing with legendary Aussie singers Katie Noonan and Tina Harrod, and will be touring nationally as part of art-pop supergroup Liars. In 2017, Cameron performed on Jessica Lea Mayfield's critically acclaimed album 'Sorry is Gone' produced by John Angelo (Kurt Vile), with Steve Shelley (Sonic Youth) and



Seth Avett. He is a member of New York-based indie band Streets of Laredo who have toured North America and Europe, and performed at Governor's Ball in NYC.

Michael Leunig

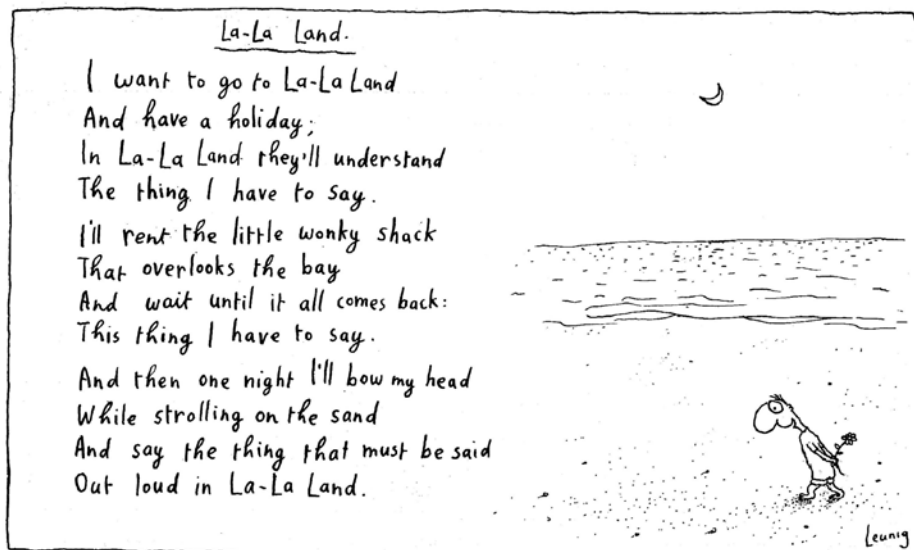
Michael Leunig is an Australian cartoonist, writer, painter, philosopher and poet. His commentary on political, cultural and emotional life spans more than forty years and has often explored the idea of an innocent and sacred personal world. The fragile ecosystem of human nature and its relationship to the wider natural world is a related and recurrent theme.

His newspaper work appears regularly in *The Age* and *The Sydney Morning Herald*. He describes his approach as regressive, humorous, messy, mystical, primal and vaudevillian – producing work which is open to many interpretations and has been widely adapted in education, music, theatre, psychotherapy and spiritual life.



Photo: Michelle Grace Hunder

One of this country's most celebrated artist-poets, in 1999 Leunig was declared a national living treasure by the National Trust and awarded honorary degrees from La Trobe and Griffith universities and the Australian Catholic University for his unique contribution to Australian culture.



Interview with Katie Noonan

By Aaron Curran

Katie Noonan and her group Elixir join artist/writer Michael Leunig, conductor Iain Grandage and some of Australia's great orchestral players on the *Gratitude and Grief* tour, performing works from Elixir's third studio album. Katie spends a little time with us to share her story on how we arrived at Perth Concert Hall for this performance.

"I started an opera degree, and though I loved it, I soon realised I didn't love it enough to make it the sole focus of my musical career. You have to live and breathe it. I was more interested in trying to find my own voice as a performer and songwriter. All of my heroes are people who don't sound like anyone else, whether that be Archie Roach or Björk. I think opera can be more about the art of imitation, rather than creating original sounds. That didn't appeal as much to me. I'm only comfortable being myself onstage and trying to be as honest as possible.

"Elixir is very special to me, it's my longest continuous band," she says. "We started in 1997, so we've been together 20 years, my whole career in fact. My husband Zac's in the band too, and it's an important part of our relationship to make music together, as well as being parents and lovers and all



the rest of it. Elixir has always been about celebrating great Australian poetry. We love working with poets that we admire, particularly older writers who have lived more years than us and have their own unique perspectives on life. This is our third album where we've worked with an incredible Australian writer. Our first was with Martin Challis, our second with Thomas Shapcott, and now this new one is with the incredible Michael Leunig, who's one of the sweetest souls I've ever met. He feels like a band member, not just a guest."

Katie was introduced to Leunig through Richard Tognetti, after he came to see her perform with the Australian Chamber Orchestra. "When I first met Michael I felt like I'd met a real kindred spirit. I was pretty overcome because I'm a massive fan. I think every musician I know has something by Leunig in their home, whether a framed quote or a cartoon. The intimacy and sense of home, love and compassion that are in Michael's words and artworks feel like such a welcoming space to make music in. It's such a privilege to sing what he writes."

Noonan explains that the process of writing songs with Leunig started out as a long-distance activity but, serendipitously, things gradually came together in person. "The process was for the three of us in Elixir to get together and start jamming



with me surrounded by pages of Michael's words, and to see where our ideas connected. But both times when we were ready to do demo recordings of the songs, he was right there with us in the studio.

"Given a lot of Michael's poems are quite short, I had to ask him to extrapolate and flesh out some themes a little more," she explains, "and he wrote those lyrics directly into my songbook with his distinctive handwriting, so now that's a treasured memento for me. One of our songs is called 'Gratitude and Grief', that seemed like the right sentiments to sum up the whole body of work. In the last few years, I've been through periods of grief and have taken a lot of solace from Michael's words.

"It's interesting, you know, music's a weird force. You make music and you choose words and put them together but sometimes it's not until much later that you really understand what they're about. My father has been very sick lately and the song we wrote with Michael, 'Gratitude and Grief', not only describes what I've been feeling lately, but it's like the universe has wanted me to have this song to help deal with things. Our work with (Leunig) has become a real joy and solace. I connect with his words and themes because he's such a beautiful soul. Collaborating was just meant to be."

The two words Noonan uses most often in this interview are "beautiful" and "collaboration", forming the essential quality she looks for in joining others to make music. "Our arrangers, Iain Grandage and Steve Newcomb, are just amazing beautiful men, and are people that we love. Iain will be conducting too, he's an impressive musician and was a cellist first before becoming known as a composer and arranger. He's also an incredibly nice human being."



For Katie, musical collaboration is also about learning, growth and getting the best possible introduction to different forms of creativity that can inspire and challenge her. "I particularly love working with artists that create in a different form or vernacular, like Rafael Bonachela at Sydney Dance Company or Yaron Lifschitz of Circa" she explains. "I love throwing myself in at the deep end and working with artists that have something different to teach me, like Richard Tognetti and Bill Henson on the ACO's *Luminous* project, that was special, Bill is equally as passionate about what he does but in a language and form that's new to me, so that was just fascinating. Blurring the boundaries of genre is my favourite thing. Also fear can be a powerful force in making art: touring *Les Illuminations* with Raf and Sydney Dance Company, I sang a Benjamin Britten work; halfway through learning the piece, I thought, 'Holy crap, this is really difficult, what have I let myself in for?' I was so scared I couldn't pull it off. But you grow best when you stretch yourself and find new strengths you didn't know you had. The most interesting stuff happens when you're scared shitless and learning at a furious pace. Art loves challenge, and work of great merit can follow."

Lyrics

LA-LA LAND

(with additional lines by Leunig to his original poem)

©I.Hurren/M.Leunig/S.Magnusson/K.Noonan

I want to go to la-la land
And have a holiday;
In la-la land they'll understand
The thing I have to say.

I'll rent the little wonky shack
That overlooks the bay
And wait until it all comes back,
This thing I have to say.

And then one night I'll bow my head
While strolling on the sand
And say the thing that must be said
Out loud in la-la land.

I want to go to la-la land
I need to get away
In la-la land they'll hold my hand
And let me out to play.

I'll look up to the stars at night
And sing a la la song
In la-la land it's happily all right
And joyfully all wrong.

THE DEPARTED

©I.Hurren/M.Leunig/S.Magnusson/K.Noonan

Don't fret too much for the departed
Even though they leave you broken-hearted

Have no fear
They will reappear.

When you're alone and unprepared
They will just turn up. Do not be scared.
Be still. Do not turn away;
There is something wise they've come to say.

To you and to you alone;
Some plain and simple thing already known
They will touch you and say,
'It's all right, everything will be okay'.

Or something just like that, short and clear
Then casually they'll turn and softly
disappear
Leaving you elated and in perfect peace:
The meaning of life and death will then increase.

And your love for the departed one will grow.
There is so much you will get to know
About love that is unassailable
So long as you make yourself available.

LITTLE TENDRILS / LOVE IS BORN

©I.Hurren/M.Leunig/S.Magnusson/K.Noonan

Little tendrils of the heart
Curling out and groping
Seeking little things to hold
Wiggling and hoping

Little tendrils of the soul
Delicate and perky
Seeking little surfaces
Peculiar and quirky

Little tendrils, little tendrils
Innocent and plucky,
I pray that you are careful
And I hope that you are lucky

-

Love is born
With a dark and troubled face,
When hope is dead
And in the most unlikely place;
Love is born
Love is always born.

GRATITUDE AND GRIEF

©I.Hurren/M.Leunig/S.Magnusson/K.Noonan

In the cradle of his mother's arms a baby lies
Warm and sheltered from the time when they
will come apart
Gazing from the hidden world into his
mother's eyes
From where the holy secrets tumble down
into his heart.

Then with this heart so full of hope he travels
in the wild
But soon is set upon and cruelly beaten to
the
ground
And wakes upon the ruins of his innocence
defiled
And there his sacred revelations in the mud
are found.

Tears of blood and anger flowing from his
wounded eye
From his violated mouth the song of disbelief
In his shattered memory a shattered lullaby
But from his broken heart flow gratitude and
grief.

PEACE (IS MY DRUG)

(with additional lines by Leunig to his
original poem)
©M.Leunig/K.Noonan

Peace is my drug;
It stops the pain.
In safe reflecting rooms
Or in a lane,
Or in a park,
I will lie
And have some peace
And get high

Peace is my love;
And peace is kind
I do not search
And yet I find
I do not need
To understand
Peace comes gently
To my hand

If it's pure
And there's a lot of it about
I overdose
And pass out
And dream of peace:
My favourite thing
When nobody wants me
And nothing's happening.

MAGPIE

(with additional lines by Leunig to his
original poem)
©M.Leunig/K.Noonan

Magpie, magpie, dive on me,
Swoop down from your holy tree;
As I pass the flower bed
Stick your beak into my head.

Magpie there out of the blue
I looked up and it was you
Clear beautiful and wise
Life will take you by surprise

Magpie, magpie, make a hole,
Through my head into my soul:
As I pass beneath the sun
Bring my troubled head undone.

Magpie, magpie it is spring
Is my soul a happy thing?
As I pass around the tree
Make a hole so you can see.

THE SMILE

©I.Hurren/M.Leunig/S.Magnusson/K.Noonan

I shot a smile into the air
It fell to earth I know not where
Perhaps on someone else's face
In some forgotten quiet place.

Perhaps somewhere a sleeping child
Has had a happy dream and smiled
Or some old soul about to die
Has smiled and made a little sigh.

Has sighed a simple final prayer
That lifts up gently in the air
and flows into the world so wild,
Perhaps to wake the sleeping child.

Lyrics

LET IT RING

©M.Leunig/K.Noonan

When the heart
Is cut or cracked or broken,
Do not clutch it;
Let the wound lie open.
Let the wind
From the good old sea blow in
To bathe the wound with salt,
And let it sting.
Let a stray dog lick it,
Let a bird lean in the hole and sing
A simple song like a tiny bell,
And let it ring.

THE GENTLE HUM

©I.Hurren/M.Leunig/S.Magnusson/K.Noonan

I wonder,
Will it all click into place?
I feel it might.
I had a glimpse
That things could all come right.
I'd wake up
On a sunny, slightly roostered morn
And wouldn't realise at first:
That rightness would take time to dawn.
And gradually
The thing would start to gleam;
This worried life I'd had,
This awful world, this painful mess -
It was, in fact, a kind of dream.
The penny would just drop
Into my hand,
The penny that I'd lost so long ago,
And all the peace withheld, and blocked from
me
Would start to flow.
The gentle hum, the gold and silver light
Would all resume
The faeries and the pixies,
The particles of dust
Caught in the sunlight in my room.
I'd pick up where I'd been so rudely
interrupted;



I'd have it back again for keeps,
My dog, my brilliant grasp of life,
My backyard and my paddocks full of time,
The world all glad around me
My rightful place,
My joyous leaps.

THE PATH TO YOUR DOOR

(with additional lines by Leunig to his
original poem)

©I.Hurren/M.Leunig/S.Magnusson/K.Noonan

The path to your door
Is the path within,
Is made by animals,
Is lined by thorns,
Is stained with wine,
Is lit by the lamp by the lamp of sorrowful
dreams,
Is washed with joy,
Is swept by grief,
The way to your care,
Is a broken line,
Is a broken sleep,
Is a simple sigh,
Is blessed by the lonely traffic of art,
Is known by heart,
Is known by prayer,
Is lost and found,
Is always strange,
The path to your door.

WASO On Stage

VIOLIN

Rebecca Glorie
A/Principal 1st Violin

Zak Rowntree*
Principal 2nd Violin

Sarah Blackman

Fleur Challen

Stephanie Dean

Chair partnered by Marc Geary & Nadia Chiang

Beth Hebert

Christina Katsimbardis

Ellie Lawrence

Akiko Miyazawa

Melanie Pearn

Ken Peeler

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Kathryn Shinnick

Bao Di Tang

Cerys Tooby

David Yeh

VIOLA

Alex Brogan
A/Principal Viola

Benjamin Caddy
A/Assoc Principal Viola
Kierstan Arkleymith

Nik Babic

Alison Hall

Allan McLean

Elliot O'Brien

Helen Tuckey

CELLO

Louise McKay
Chair partnered by Penrhos College

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Eve Silver*

Tim South

DOUBLE BASS

Caitlin Bass*
Louise Elaerts
Christine Reitzenstein
Andrew Tait

HORN

David Evans
Robert Gladstones

Principal 3rd Horn

Sarah Brien^

Julia Brooke

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney
Chair partnered by Stott Hoare

Francois Combemorel
Assoc Principal Percussion & Timpani

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

Principal
Associate Principal
Assistant Principal
Contract Player*
Guest Musician^

WASO – Celebrating 90 Years in 2018

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.

To learn more about WASO musicians, visit waso.com.au or connect with WASO.





Building a better
working world

How can our performance help yours?

Our support of the business of arts can help institutions to grow, innovate and become more accessible to our local communities. Find out more about EY commitment to the arts ey.com/au/arts

■ ■ ■
The better the question.
The better the answer.
The better the world works.