



West Australian
Symphony Orchestra

SYMPHONIE FANTASTIQUE

MASTERS SERIES

Fri 9 & Sat 10 August 2024, 7.30pm | Perth Concert Hall



Wesfarmers Arts
Principal Partner

West Australian Symphony Orchestra respectfully acknowledges the Traditional Custodians and Elders of Country throughout Western Australia, and the Whadjuk Noongar people on whose lands we work and share music.

MASTERS SERIES

Symphonie Fantastique

Felix MENDELSSOHN *The Hebrides*
(10 mins)

Holly HARRISON *Superhighway* - for
Saxophone and Orchestra
(World Premiere) (20 mins)

Heavy Haulage
Whales & Snails
Techno Wizard

Interval (25 mins)

Hector BERLIOZ *Symphonie fantastique*
(49 mins)

*Daydreams (Largo) – Passions (Allegro
agitato e appassionato assai)*
A Ball (Valse: Allegro non troppo)
In the Fields (Adagio)
March to the Scaffold (Allegretto non troppo)
Sabbath Night Dream (Larghetto – Allegro)

Umberto Clerici conductor
Matthew Styles saxophone

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Rosalind Appleby (see page 12 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace level foyer.

Wesfarmers Arts Meet the Artist (Saturday Only)

Join composer Holly Harrison and soloist Matthew Styles for a post-concert interview immediately following the performance in the Terrace level foyer. Uncover more about the music and hear insights into the performance experience.

Listen to WASO

This performance is recorded for broadcast on Sunday 18 August, 1pm (AWST) on ABC Classic. For further details abc.net.au/classic.

View your Digital Concert Program

Access exclusive digital content, learn more about the artists and music, and get our concert program at your fingertips. Simply open your smartphone's camera app and hover the camera over the QR code to access the *Symphonie Fantastique* digital program.

BONUS Digital Content:

- Meet the musician
- Fun facts about the music



Wesfarmers Arts
Principal Partner

WASO On Stage

VIOLIN

Laurence Jackson
Concertmaster
Riley Skevington
Assoc Concertmaster
Semra Lee
Assistant Concertmaster
 • MACA
Alexandra Isted
Principal 1st Violin
Zak Rowntree*
Principal 2nd Violin
Kylie Liang
Assoc Principal 2nd Violin
 • The Baker Family
Kate Sullivan
Assistant Principal 2nd Violin
Sarah Blackman
Stephanie Dean
Amy Furfaro
Rebecca Glorie
 • Rosalind &
 Lyndsay Potts
Beth Hebert
Emma Hunt
 • Ulrich &
 Gloria Kunzmann
William Huxtable
Christina Katsimbardis
Kathryn Lee
Karen Matoba^
Andrea Mendham
 • Dale & Michael Kitney
Akiko Miyazawa
 • MIMI
Lucas O'Brien
Yasmin Omran^
Louise Sandercock
 • Unnamed
Jane Serrangeli
 • Philip &
 Frances Chadwick
Luisa Theis^
Cerys Tooby
Teresa Vinci^
Samantha
Wickramasinghe
 • The Baker Family
Susannah Williams^

VIOLA

Daniel Schmitt
Alex Brogan
Kierstan Arkleysmith
Nik Babic
 • Maryllis &
 Paul Green-Armytage
Benjamin Caddy
 • Future Logic
Alison Hall
Rachael Kirk
Mirjana Kojic^
James Munro
Elliot O'Brien
Helen Tuckey

CELLO

Rod McGrath
Isaac Davis
Melinda Forsythe^
Jeremy Garside
Shigeru Komatsu
 • Unnamed (2)
Oliver McAslan
 • M & D Forrest and
 Michelle Todd
Fotis Skordas
 • Unnamed
Tim South
Emma Vanderwal^

DOUBLE BASS

Andrew Sinclair*
John Keene
 • Janet Holmes à Court
 AC & Gilbert George
Robin Brawley
Christine Reitzenstein
Mark Tooby
Giovanni Vinci
Phillip Waldron^

FLUTE

Andrew Nicholson
Mary-Anne Blades
 • Unnamed

PICCOLO

Sonia Croucher

OBOE

Sarah Young
Liz Chee
 • Ruth E. Thorn and
 Michael & Helen Tuite

COR ANGLAIS

Jonathan Ryan
 • Joshua & Pamela Pitt

CLARINET

Allan Meyer
 • Leanne & Sam Walsh AO
Som Howie

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner
 • Meg O'Neill, Chase
 Hayes & Vicky Hayes
Adam Mikulicz
 • Meg O'Neill, Chase
 Hayes & Vicky Hayes
Kate Pitcher^

CONTRABASSOON

Chloe Turner

HORN

★ Rod & Margaret Marston
David Evans
Eve McEwen
Robert Gladstones
Principal 3rd Horn
Julia Brooke
Francesco Lo Surdo

TRUMPET

Jenna Smith
Acting Principal
 • John & Nita Walshe
Fletcher Cox^
Koominka^
Sam Schimming^

TROMBONE

Joshua Davis
 • Dr Glenda Campbell-
 Evans & Dr Ken Evans AM
Liam O'Malley
 • Dale & Greg Higham
Jeremy Alderson^

TUBA

Chloe Higgins
Nelson Woods^

TIMPANI

Alex Timcke
 • Jean & Peter Stokes

PERCUSSION

Brian Maloney
François Combémoré
Assoc Principal
Percussion & Timpani
 • Jim & Freda Irenic
Tegan LeBrun^
Carissa Soares^

HARP

William Nichols^
Delyth Stafford^

DRUM KIT

Michael Perkins^

KEY

Principal
Associate Principal
Assistant Principal
Contract Musicians^
Guest Musicians^

★ Section supported through the Duet program by

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

About the Artists

Umberto Clerici

Conductor

After a career spanning more than 20 years as a gifted cello soloist and orchestral musician, Umberto Clerici is widely regarded for his seamless transition to the podium as a now acclaimed conductor. The 2024 season will mark Clerici's second as Chief Conductor of the Queensland Symphony Orchestra, in addition to being a frequent guest conductor with several leading orchestras.

Umberto began his career as a virtuoso cellist, making his solo debut at the age of 17 performing Haydn's D Major Cello Concerto in Japan. After years of performing on the stages of the world's most prestigious concert halls, Umberto took up the position as Principal Cello of the Teatro Regio di Torino, following which he was Principal Cello of the Sydney Symphony Orchestra from 2014 to 2021.

It was in Sydney in 2018 that Umberto made his conducting debut with the Sydney Symphony Orchestra at the Sydney Opera House. Following a swift trajectory of prestigious conducting engagements, Umberto is now in high demand with the major symphony orchestras throughout Australia and New Zealand.

In addition to his role as Chief Conductor of the Queensland Symphony Orchestra, Umberto's 2024 conducting engagements include returns to the podiums of the Melbourne and West Australian Symphony Orchestras together with a three-week series with the Sydney Symphony for 'Symphony Hour' that Umberto himself has expertly curated.



Other recent highlights include his debut with the Tasmania Symphony Orchestra and a hugely successful debut in opera conducting Verdi's *Macbeth* with Opera Queensland.

Upcoming European conducting engagements include Elgar's Cello Concerto with Steven Isserlis for the Volksoper Vienna, Orchestra del Teatro Massimo in Palermo and Orchestra Regionale Toscana.

As a cellist, Umberto is beloved by audiences worldwide, having performed internationally as a soloist at New York's Carnegie Hall, Vienna's Musicverein, the great Shostakovich Hall of St Petersburg, Auditorium Parco della Musica in Rome, and the Salzburg Festival. He is one of only two Italians to have ever won a prize for cello in the prestigious International Tchaikovsky Competition.

Umberto plays cellos by Matteo Goffriller (made in 1722, Venezia) and Carlo Antonio Testore (made in 1758, Milano).

About the Artists

Matthew Styles

Saxophone

One of the truly versatile saxophonists in Australia, Matt Styles seamlessly traverses jazz, classical, funk, and avant-garde as a performer, educator, arranger, composer and musical director.

Describing himself as a 'performing educator', he has inspired audiences and students in the UK, Asia and Australia. Matt has performed with such jazz and commercial artists as Ben Folds, Diana Ross, Dave Weckl, Paul Grabowsky, Tim Minchin, Olivia Newton-John and The Manhattan Transfer. Having performed at the Villa Cellimontana (Rome) and Ninegates (Beijing) International Jazz Festivals, Matt also appears on numerous jazz, classical and cross-genre recordings and released an album of Australian cross-genre works on Tall Poppies Records entitled *Home by 11*.

On the classical side, the Malaysian Philharmonic, Singapore Symphony, West Australian Symphony, Tasmanian Symphony, and Perth Symphony Orchestras have also utilised Matt as their principal saxophonist. Every year since 1997, Matt has given Australian or World premiere performances of classical and cross-genre works specifically arranged or composed for him in his capacity as a unique soloist and improviser, including the Australian premiere of Mark-Anthony Turnage's *Hidden Love Song* as soloist with WASO. *Seasons of Life* is a four-movement cross-genre concerto for soprano saxophone and wind orchestra written for Matt by Glyn MacDonald, which received its world premiere on August 31 2019 and released in December of the same year. Recently he began composing works for the saxophone, which are published by Astute Music UK.



Following post-graduate studies at the Royal College of Music, London, he went on to receive a coveted Churchill Fellowship enabling him to study with Dr Otis Murphy, Dr Tom Walsh, Bob Berg and Dr Eugene Rousseau. He received his doctorate in the interpretation, pedagogy and performance of classical, jazz and multi-genre or 'cross-over' works. Giving the world premiere of *Superhighway* - a kaleidoscope of classical, funk, punk, rock and jazz, written for him by Holly Harrison - with WASO will be one of Matt's proudest moments in 2024.

With over 25 years of experience teaching at the primary, secondary and tertiary levels, Matt is currently Senior Lecturer in Classical and Cross-Genre Saxophone Studies, Head of the Honours of Music program, Director of the 'Phone Network' and supervisor for Honours, Masters and PhD students at the Western Australian Academy of Performing Arts. He is passionate about injury prevention and rehabilitation for the saxophone and continues to research this area, presenting his findings and helping students and professional across in the UK, Asia and Australia.

About the Music

Felix Mendelssohn

(1809-1847)

Overture, Op.26, *The Hebrides* (Fingal's Cave)

In April 1829, Felix Mendelssohn began 'a Grand Tour' of Europe and Britain. His parents hoped this might broaden his mind, though it must already have been considerably expanded by the atmosphere at home. Visitors to the Mendelssohn house in Felix's youth included the scientist Alexander von Humboldt, philosopher Hegel, and music critic and theorist Adolph Bernhard Marx.

Young Felix arrived in London on 21 April, and described it as 'the most grandiose and complicated monster that the world has to offer'. After the London season ended, he and his travelling companion Klingemann set off for Scotland, reaching Edinburgh on 28 July.

Mendelssohn was greatly stimulated by Scotland. He thought the view from Arthur's Seat 'incomparable'. He admired the men 'with their long red beards, tartan plaids, bonnets and plumes, bare knees, and their bagpipes in their hands'.

Klingemann and Mendelssohn planned to travel north through Stirling and Perth to Blair Atholl, then westwards to the Inner Hebrides, where the objective was Fingal's Cave, a grotto on the island of Staffa, 'discovered' by Joseph Banks in 1772. By the early 19th century this 'temple not made with hands' had become a tourist attraction.

In a letter dated 7 August, Mendelssohn jotted down the theme that would eventually open this overture; '...to make you understand how extraordinarily the



Hebrides have affected me,' he wrote to his family. His musical impressions resulted in a work which remains to this day one of the great soundscapes in orchestral literature. 'For many years to come,' said biographer Wilfred Blunt, 'few composers of water music could escape its influence...and constant repetition has not staled it...'

Remarkably, Mendelssohn achieved his nature portrait within the bounds of a quite clear-cut, albeit modified, **sonata form**. Indeed, the straightforwardness of early versions was one reason why Mendelssohn revised the work prior to its first performance in May 1830, and again prior to publication in 1835. He wrote to his sister on 30 November 1829, by then from Italy:

"...I hope to have it ready for England and Michaelmas. The D major middle section is very silly. The whole so-called **development** tastes more of **counterpoint** than of whale oil, seagulls and codliver oil, and it ought to be the other way around."

The work begins with the undulating theme, jotted down by Mendelssohn in his letter, which is subjected to gradual rolling modulation and subtle dynamic swells. The D major second subject, emerging from the lower strings, more nearly fits the specifications of conventional melody, and the **exposition** ends with brass interjections, which then punctuate the beginning of the development section. One can hear how Mendelssohn has succeeded in heightening the expressive aspect of this section over formalistic working-out. Indeed, the work is quite astonishing from this point to the end. The principal themes are reversed, and the opening theme returns quietly. This is an elegant rounding off, perhaps, but the effect is almost peremptory, the flute taking our minds upwards, as if the overture drifts away on the wind.

Gordon Kalton Williams

Symphony Australia © 1998

FIRST PERFORMANCE (REVISED VERSION):
14 May 1832, London. Thomas Attwood, conductor.

FIRST WASO PERFORMANCE:
7 June 1947. Henry Krips, conductor.

MOST RECENT WASO PERFORMANCE:
10-11 October 2020. Jessica Gethin, conductor.

INSTRUMENTATION:
two each of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

Glossary

Sonata form – a term conceived in the 19th century to describe the way most Classical composers structured at least the first movement of a symphonic work or a sonata. It involves the **exposition** or presentation of themes or *subjects*: the first subject is in the *tonic* or home key, the second in a contrasting key. The resulting tension between keys is intensified in the **development**, where recognisable melodic and rhythmic aspects of the themes are manipulated as the music moves further and further away from the ultimate goal of the home key. Tension is resolved at the *recapitulation* where both subjects are fully restated in the tonic. There is sometimes a *coda* (literally, ‘tail’) to enhance the sense of finality.

Counterpoint – two or more lines of music or melodies that are played at the same time. Music which uses counterpoint is said to be ‘contrapuntal’. ‘Imitative’ counterpoint is when the various parts are playing similar or identical melodies one after the other – canons and fugues are examples.

About the Music

Holly Harrison

(b. 1988)

Superhighway – for Saxophone & Orchestra (World Premiere)

Heavy Haulage
Whales & Snails
Techno Wizard

Composer's notes:

My soundworld embraces a range of genres and stylistic juxtapositions, and this concerto is no exception. You may hear elements from funk, metal, punk, disco, prog-rock, blues, and perhaps even some gospel and hip-hop too, but most of all, I hope you will hear what a wonderfully diverse instrument the saxophone is. This is an instrument capable of extraordinary agility - it can be wild and unhinged one moment, and tender and honeyed the next. It can cut like a knife or be as smooth as velvet. It can be swift, slinky, savage, and sultry. In the hands of Matt Styles, it is all these things. In the spirit of spontaneity, there are a few built-in improvisation moments too - a nod to Matt's accomplished career as a classical, jazz and cross-over performer.

Now, about that title. Concertos are the perfect vehicle to highlight a soloist, and with this in mind, the work explores the overarching theme of superhighways. I could write all day about metaphors of orchestras and soloists as highways and cars, but what I'm really interested in is music that just goes. I wanted to write a work from 'go to whoa', where the saxophone takes charge and harnesses a keep-on-truckin' type of attitude.

The first (and longest) movement '*Heavy Haulage*' is very much inspired by my



Photo credit: Steve Broadbent

commute from Western Sydney via the notorious M4 motorway. A truck in my rear-view mirror is almost always a constant (and I can't help but notice that some trucks have kinder faces than others). This movement amplifies this experience and imagines a superhighway on a much-larger scale. The highway weaves a criss-crossed web of on and off-ramps, and the alto sax must navigate its way forward, carving its own path. There are rapid stylistic changes throughout with the extroverted sax showing off its skills from section to section, continually seeking to outdo itself. Listen out for bluesy *altissimo* sax in the opening, hip-hop inspired slap-tongues in the middle, and duelling jams at the end.

The second movement features the soprano saxophone, providing a dramatic mood shift. Move over trucks and dogs and make way for '*Whales & Snails*'. This movement showcases the tender side of the saxophone, conjuring up a more

lyrical musical language, with plenty of bends and smears from the orchestra lurking beneath. Inspired by migration superhighways or the Humpback Highway, this movement pays homage to the awe-inducing journey that thousands of whales make each winter to warmer waters. There are also a few sea snails hitching a ride, too.

And finally, *'Techno Wizard'*. The third movement takes the idea of the information superhighway (the internet) as its starting point and imagines the saxophone as a master of the Dark Arts of Technology: a techno wizard. The sax acts as a hacker of sorts, bending the orchestra to its every whim. Conjuring up themes of data hacking and artificial intelligence, woodwinds, strings, and muted brass beep and whirr throughout, perhaps the inner workings of a machine. As a result, this movement is musically darker. The middle features plenty of bass instrument action (I'm looking at you, bassoons and low brass), as the saxophone surfs across the top. After an impromptu jam session with timpani and basses, the work ends on a joyous note, with the sax driving the work home in an almost gospel-influenced way.

Commissioned for the West Australian Symphony Orchestra by Geoff Stearn.

FIRST PERFORMANCE:

These are the World Premiere performances of *Superhighway*.

INSTRUMENTATION:

two flutes (one doubling piccolo), two oboes (one doubling cor anglais), one clarinet, one bass clarinet, one bassoon, one contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, two percussion, harp and strings.

Glossary

Altissimo – Very high in pitch.

About the Music

Hector Berlioz

(1803-1869)

Symphonie fantastique, Op.14

Daydreams (Largo) – Passions (Allegro agitato e appassionato assai)

A Ball (Valse: Allegro non troppo)

In the Fields (Adagio)

March to the Scaffold (Allegretto non troppo)

Sabbath Night Dream (Larghetto – Allegro)

The premiere of Berlioz's *Symphonie fantastique*, on 5 December 1830, was greeted with shouts and stamping feet from the enthusiastic audience. But from Berlioz's point of view, the best comment came from Madame Moke, who on the strength of it finally granted him permission to marry her daughter, Camille. The irony was that it was Camille who had passed on to Berlioz the gossip about his earlier idol, Irish actress Harriet Smithson, which had provoked the fit of jealous rage which inspired the whole symphony – and it was Harriet whom Berlioz married two years later.

Berlioz's entirely one-sided passion for Smithson had been consuming him for three years, since he saw her playing Ophelia in a performance of Shakespeare's *Hamlet*. When Berlioz heard the rumours of a relationship between Smithson and her manager, he was overwhelmed with emotion, and composed the *Symphonie fantastique*, to which he gave the subtitle 'Episode in the Life of an Artist', to exorcise his feelings of betrayal.

Berlioz's original program tells of a young Musician who falls hopelessly in love with a woman who is everything he has ever dreamed of. He tries to go about his



life in the normal way, going to dances and spending time in contemplation of calming rural scenes, but is obsessed by the image of his beloved and by the melody which invariably accompanies any thoughts of her.

This double *idée fixe* or obsession constantly intrudes on his peace of mind. Convinced that his love is unappreciated, he poisons himself with opium. The dose is not strong enough to kill him but in his drugged sleep he has nightmarish visions: he has killed his beloved and is led to the scaffold and beheaded; he sees himself at his own funeral, which becomes a grotesque devilish orgy in which his beloved takes part.

How important is this program? Clearly, it is linked to Berlioz's own experience – yet none of the events it describes had actually occurred in his life. Berlioz was quite adamant that his art was intended to express 'passions and feelings', not paint pictures. The program is not a documentary to be judged on its accuracy, but a journey that Berlioz wanted his audience to take with him.

The symphony begins with the sighing of melancholy *Daydreams* alternating with flurries of 'groundless joy', until a sudden Beethoven-like outburst ushers in the *Passions* and the *idée fixe* melody which will recur throughout the work.

The second movement takes us to a ball, where the Musician catches sight of his beloved. The *idée fixe* appears twice – as a central episode in the movement's **rondo** structure, and towards the end before the brilliant, swirling **coda**.

In the Fields begins with a duet between cor anglais and off-stage oboe: 'two shepherds in the distance piping a shepherd's song'. The *idée fixe* appears in the midst of passionate surges: 'thoughts of happiness disturbed by dark forebodings'. The Musician's loneliness is symbolised musically when the cor anglais finally takes up the shepherd's song again and the oboe does not answer; 'distant thunder' from two sets of timpani brings the music to an uneasy close.

In the *March to the Scaffold*, sinister mutterings from the timpani finally erupt in a savage theme first beaten out by the cellos and double basses. Bassoons and then low strings weave a mocking **counterpoint** around it until the grotesque march theme bursts out over blaring pedal tones from the trombones. The *idée fixe* does not appear until the end of the movement, 'like a last thought of love interrupted by the fatal stroke'. It is worth remembering that the guillotine was in Berlioz's day no exotic historical curiosity, but rather a grim reality: the last public execution by guillotine in France was not until 1939.

Berlioz did not invent the idea of a Satanic orgy but he added another layer of meaning by giving the place of honour at the hellish dance to the ghost of the young Musician's beloved, whose *idée fixe* theme here appears encrusted with grace notes and trills of mocking laughter. Church bells sound and the *Dies irae* chant from the requiem mass is caught up in the demonic revelry. The dance theme becomes the subject of a fugue: combined with the *Dies irae* theme, the impression of sacrilegious revelry is complete.

Natalie Shea

Symphony Australia © 2002

FIRST PERFORMANCE:

5 December 1830, Paris.

FIRST WASO PERFORMANCE:

28-30 April 1951. Henry Krips, conductor.

MOST RECENT WASO PERFORMANCE:

4-5 October 2019. Fabien Gabel, conductor.

INSTRUMENTATION:

two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets (one doubling E flat clarinet), four bassoons, four horns, two trumpets, two cornets, three trombones, two ophicleides (traditionally played by tubas), timpani, percussion, two harps, strings.

Glossary

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

Counterpoint – two or more independent lines of music or melodies that are played at the same time and make musical 'sense' when combined.

Rondo – a musical form where a main idea (refrain) alternates with a series of musical episodes.

About the Speaker

Rosalind Appleby

Pre-concert Speaker

Rosalind Appleby is a Perth-based arts journalist, author and speaker. She uses words to champion, document and critique the arts. She has worked as co-managing editor and founding board member of Western Australia's premiere arts magazine *Seesaw Magazine* and has regularly contributed to *The Australian Limelight Magazine*, *The Australian Book Review*, *The Guardian*, *Opera magazine* (London) and *The West Australian*. From 2012-2018 she operated the blog *Noted* providing insights into the Perth arts scene.

Appleby's book *Women of Note* (Fremantle Press, 2012) reveals startling

discoveries about Australian women composers, completing the missing jigsaw pieces in Australia's music history.

Appleby advocates for the arts through her lectures, author talks, artist interviews, pre-concert talks and school seminars. She has presented at the Perth Writer's Festival (2013, 2018, 2019) and at the national Women in the Creative Arts Conference (2017) in Canberra. For several years she produced and broadcast the experimental program *Difficult Listening* for RTRFM. She has been interviewed by Andrew Ford on *The Music Show* and for programs on 3MBS, 2MBS, Radio Fremantle and RTRFM.



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Sara MacIver soprano | Ashlyn Tymms mezzo-soprano | Deborah Humble mezzo-soprano | Paul O'Neill tenor
David Greco baritone | Derek Welton bass | Musicians of the Australian National Academy of Music
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Symphony Orchestra



Principal Partner



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Asher Fisch appears courtesy of Wesfarmers Arts. Mahler 8 is supported by Alan Whitham.

West Australian Symphony Orchestra

Engage | Excite | Experience | Educate

From the centre of Perth to the furthest corners of the state, we have provided the soundtrack to life in WA since 1928.

As the State Orchestra, Perth's first and finest, WASO is the largest employer of performing artists in Western Australia and reaches two million people with musical experiences each year on stage, in our community, and online.

From concert halls to classrooms, hospitals to aged care, we bring joy, inspire learning, and nurture participation in our community, because everybody deserves the opportunity to experience live music. Every year, through community and leading industry partnerships, we engage a new generation of young and emerging artists to help secure a bright future for music in Australia.

We celebrate our rich classical music heritage with great artists from all over the world and commission and perform new repertoire to renew and expand it.

The Orchestra collaborates widely with major arts companies and independent artists, performing opera to ballet, movies to musicals, jazz to rock. We champion the diversity of music in all its forms, with a team of talented and passionate people who create unforgettable experiences for all West Australians to enjoy.

Asher Fisch is Principal Conductor and Artistic Adviser of our Orchestra and we are proud to call Perth Concert Hall home.

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Clap with enthusiasm

Whether you are welcoming your favourite artist to the stage, or showing appreciation at the end of a piece, we love thunderous applause. Not sure when to clap? Here's a tip; if the conductor's arm is raised, hold it. If it's relaxed, go for it!



Share with your friends

Snap a selfie from your seat, capture the artist bows and share the experience with friends. Don't forget to tag us! #WASymphonyOrchestra



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Ensure your mobile phone is on silent and does not disrupt the experience of those around you. If you need to cough or sneeze, please do this into your elbow. Cough lozenges are available from the Information Desk located on Level 1. Masks are welcome but not required.



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First Aid available

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Our Box Office is open 90 minutes before each performance, and during interval. Alternatively, you can email us anytime at boxoffice@waso.com.au, or visit us Mon-Fri 9am-5pm.

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Wolfgang Amadeus MOZART

Symphony No.31 *Paris*

Wolfgang Amadeus MOZART Requiem

Umberto Clerici conductor (pictured)

Samantha Clarke soprano

Ashlyn Tymms mezzo-soprano

Andrew Goodwin tenor

Adrian Tamburini baritone

WASO Chorus

WASO in the Community

Romeo and Juliet UWA Side-by-Side and Creative Development

The Perth Concert Hall recently welcomed over 750 patrons to immerse themselves in an exciting musical exploration and reimagination of Sergei Prokofiev's *Romeo and Juliet*, performed by WASO musicians and students from the UWA Conservatorium of Music, and led by WASO Education Artist-in-Residence, Paul Rissmann.

UWA students and WASO musicians spent an intensive week working with Paul to create, compose, improvise and experiment with aspects of Prokofiev's original score in the development of their new work. The Creative Ensemble reimagined themes from characters and crucial moments in the story, filled with emotion. The creative experience culminated with the combined forces of the UWA Symphony Orchestra and WASO unveiling their world premiere alongside Prokofiev's seminal ballet score.

"The creative process involves reducing a massive, complex score to just a handful of key elements. Then, through a series of workshops, using those elements as seeds from which we can grow new material. The participants embark on a creative journey which challenges them to work in a completely different way. This project certainly isn't like a normal day at Uni or at WASO, and that requires massive amounts of trust. Especially since everything we make has to be memorised and performed unconduted. It's a bit like the most intense chamber music project imaginable – except that the group have to compose their own music too" said Rissmann.

"The icing on the cake with these projects is that I get to work with the very brilliant Jen Winley. Jen runs a parallel project



where a side-by-side orchestra of UWA and WASO musicians prepare to play our source work. And then, magically our new music gets interwoven with the original score. Somehow, all of that happens in the space of single week."

WASO Associate Conductor, Jen Winley, joined the UWA Symphony Orchestra for three rehearsals prior to the performance week to workshop and prepare students for their professional experience sitting side by side with a WASO musician. Jen guided the students through the style and characteristics of Prokofiev's work and interpretation of Shakespeare's work, as well as rehearsal practice, intonation and technique.

The final performance was an outstanding sharing of skills, musical ideas and exciting new music, bringing forth the invigorating energy of Prokofiev's original score, alongside the bold musical ideas of the creative development.

"My eldest son's favourite classical piece was played and he was enthralled. Many, many thanks for making a live classical music performance accessible to all!" - Audience member at *Romeo and Juliet with Paul Rissmann*.

UWA is the Tertiary Education Partner of WASO.

Jen Winley is supported by the Simon Lee Foundation and JACE Foundation.

Philanthropy News

Join the WASO family

As a not-for-profit organisation, we rely on the generosity of individuals as well as ticket sales to thrive. Through the support of our WASO family, we are able to bring joyful and inspiring performances to the West Australian community.

When you donate to WASO, you become part of a family unified by a love of music. From just \$40 per year, you can join our Giving Circles and develop a closer connection with your Orchestra at exclusive rehearsals and events featuring our musicians.

For more information or to pledge your support, please call the Philanthropy team on (08) 9326 0016 or visit our website by scanning the QR code.

Thank you for your ongoing belief in your Orchestra and for helping us to enrich lives through music.



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The importance of our giving community is to be valued and congratulated. You are making a difference to what you see on stage - your commitment is a source of constant inspiration for us.

We are proud to acknowledge our donor family, many of whom give to multiple areas and some who wish to remain unnamed.

Thank you – we cannot do it without you.

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Recognising gifts received in the last 12 months, which support our inspiring performances and empower us to enrich lives with music.

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We acknowledge the generous support of our Trusts and Foundations, whose philanthropic partnership enables significant impact within our community through their key support of these transformative initiatives.



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We honour those who have made a visionary commitment to safeguard our future, through a capital gift to the Endowment fund or by providing for WASO in their will through the Symphony Circle.

Legacy gifts are preserved within the fund in perpetuity, ensuring a community filled with the beauty of symphonic music for future generations.

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Julia Brooke – WASO Horn