PICTURES AT AN EXHIBITION
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This program is a delightful one, each piece a distinctive dish, which served together make for a sumptuous feast for the senses. We begin this three course meal with the ever charming Serenade for Strings, by the great Bohemian composer, Antonín Dvořák. Written in 1875 in the span of a fortnight, its gorgeous melodies, generally joyful and at times wistful character make it one of Dvořák’s most beloved pieces. There are many elements that invoke a bohemian folk music like quality, such as the call and response between the different sections in the orchestra which you will hear right from the outset. But in the end, it all comes together as a thoroughly enjoyable five-movement stroll through enchanting Bohemian woods.

Wolfgang Amadeus Mozart’s Third Violin Concerto is, by contrast, a more indoor piece. Written in 1775, a full hundred years before the Dvořák, it was a turning point in the 19 year-old Mozart’s compositional development. One can hear a bolder and occasionally irreverent bending of the rules. His sense of humour and cheekiness is most apparent in the way he dashes expectations and customs when it comes to form and content.

The final work on the program is the beloved war horse, Pictures at an Exhibition, by Modest Mussorgsky. It was composed in 1874, remarkably one year before the Dvořák Serenade. The 35 year-old Mussorgsky wrote Pictures as an homage to his recently deceased friend, the painter and architect, Viktor Hartmann. Pictures at an Exhibition is a sort of virtual tour of the Hartmann exhibition that was put on at the Academy of Fine Arts in Saint Petersburg shortly after his death in 1873. Mussorgsky uses a ‘Promenade’ theme as an introduction which he later uses as a segue from one tableau to the next. This masterpiece of a work is truly one of the most dazzlingly vibrant, innovative, and astoundingly modern pieces that remains to this day, a testament to Mussorgsky’s genius and vast imagination.

I am thrilled to make my debut with the West Australian Symphony Orchestra with such a wonderful and exciting program and to perform with one of WA’s finest musicians, Paul Wright.

Eugene Tzigane
Conductor
MORNING SYMPHONY SERIES
PICTURES AT AN EXHIBITION

**MOZART** Violin Concerto No.3 (24 mins)
Allegro
Adagio
Rondeau (Allegro – Andante – Allegretto – Allegro)

**MUSSORGSKY orch. RAVEL** *Pictures at an Exhibition* (32 mins)
Promenade
Gnome
Promenade
The Old Castle
Promenade
Tuileries – Children quarrelling at play
Bydlo
Promenade
Ballet of the Unhatched Chickens
‘Samuel’ Goldenberg and ‘Schmuŷle’
Limoges Market
Catacombs – Roman sepulchres
Con mortuis in lingua mortua (With the dead in a dead language)
The Hut on Hen’s Legs – Baba-Yaga
The Great Gate of Kiev

**Eugene Tzigane** conductor
**Paul Wright** violin

**Pre-concert Talk**
Find out more about the music in the concert with this week’s speaker, Tim White. The pre-concert talk takes place at 9.40am in the auditorium on Thursday morning.

The pre-concert talk is supported by Wesfarmers Arts
**Pre-concert Talks**
Find out more about the music in the concert with this week’s speaker, Tim White. Pre-concert talks take place at 6.45pm in the Terrace Level Foyer.

**Meet the Artists**
Enjoy a post-concert conversation with Rebecca Glorie, violin & Alison Hall, viola post-concert Friday night in the Terrace Level Foyer.

The pre-concert talks and meet the artists are supported by Wesfarmers Arts
UPCOMING CONCERTS

MACA LIMITED CLASSICS SERIES

Carmina Burana
Fri 19 & Sat 20 June 7.30pm Perth Concert Hall
Mammoth orchestral forces, soloists and chorus bring Orff’s epic blockbuster to life. The themes of Carl Orff’s spectacular choral pageant Carmina burana are timeless, full of raw power and uninhibited passion.

VERDI La forza del destino, Act 1: Overture
RESPIGHI Ancient Airs and Dances – Suite No. 2
ORFF Carmina burana
Daniel Cohen conductor
Emma Matthews soprano
Tobias Cole countertenor
Samuel Dundas baritone
WASO Chorus

TICKETS FROM $55*

FAMILY EVENT

Rhythm In Your Rubbish
Sun 28 June 1pm & 3pm Perth Concert Hall
In the hilarious and imaginative Rhythm in Your Rubbish, items you might consider junk are transformed into working musical instruments and join the Orchestra in concert. Classical music pieces are woven into a fascinating story with all the action projected onto a screen above the stage.

Suitable for 5–12 year olds.

Platypus Theatre actors

TICKETS $26*

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Simone Young Conducts Faure’s Requiem
Fri 7 & Sat 8 August 7.30pm Perth Concert Hall
Faure’s intimate and consoling choral masterpiece is the finale of this program of sublime French music. Conductor Simone Young’s superb musicianship will make this an evening to remember.

FAURE Pavane
POULENC Les Animaux modèles – Suite
FAURE Requiem
Simone Young conductor (pictured)
Siobhan Stagg soprano
Douglas McNicol baritone
WASO Chorus

Simone Young appears courtesy of Lepley Properties

TICKETS FROM $55*

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Our second Masterclass saw three outstanding young trumpeters, Blake Houlahan, Fletcher Cox and Brody Linke working with Håkan Hardenberger who made his long-awaited WASO debut the following evening. Håkan encouraged participants to look beyond the notes on the page and immerse themselves in the story behind the work, and that of the composer. Playing alongside the participants and accompanied by vocal exercises, physical movement and attention to alternative techniques, the evening concluded with an information Q&A session which enlightened all in the audience.

With our next Masterclass featuring Pinchas Zukerman fully booked, don’t miss out on reserving your seat for Kathryn Stott in September.

The International Artist Masterclass Program is presented by Apache in partnership with UWA School of Music and supported by McCusker Charitable Foundation and James Galvin Foundation. WASO gratefully acknowledges the support of Janet Holmes à Court AC and the Making Music Together Patrons who generously enabled WASO to be part of the international commissioning collaboration behind Håkan.
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WHEN TO APPLAUD
Musicians love applause. As a guide, audience members normally applaud:
• When the conductor or soloist walks onto the stage
• After the completion of each piece and at the end of the performance

WHEN YOU NEED TO COUGH
Please try to muffle your cough in a handkerchief during a louder section of the music. Cough lozenges are available from the WASO Customer Service Desk before each performance and at the interval.

TOILETS
Male and female toilets are located on each of the four foyer levels of Perth Concert Hall. The largest number of toilets are available on the ground floor of the venue, with further toilets on the Terrace Level, Lower Gallery and Upper Gallery levels. A universal accessible toilet is available on the ground floor of the venue.

FIRST AID
There are St John Ambulance officers present at every concert so please speak to them if you require any first aid assistance.

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WASO ON ABC CLASSIC FM
This performance is being recorded for delayed broadcast on ABC Classic FM. For further details visit abc.net.au/classic
Did you know …

Since Perth Concert Hall opened its doors on Australia Day, 1973, the venue has hosted thousands of concerts and events and welcomed hundreds of thousands of visitors. But even if you have been to Perth Concert Hall numerous times, you might not know these interesting facts:

- The land on which Perth Concert Hall is now situated used to be part of the Government domain, and was used as a vegetable garden and site of old stables.

- Perth Concert Hall was designed by Howlett and Bailey Architects, who had also designed Council House ten years earlier.

- An acoustics consultant, Dr. Harold Marshall, “… used a computer in a remarkable study to predict before the hall was built, how well people will hear in every one of the … seats”. In the early 1970s, the use of a computer for such a purpose was indeed remarkable!

- White concrete was specially imported from Japan to be used in the majority of exposed surfaces of the building. The concrete was given a timber-grain effect using New Zealand Oregon timber. The white concrete was similar to traditional building materials like sandstone and limestone in that it achieved comparable qualities of light and shadow.

- The wildflower mural, still on display in the ground floor foyer, and just temporarily covered for WASO’s Community Support Month, was created by Melbourne potter and artist Tom Sanders. Many of Sanders’ sculptures and ceramic works are now held by the Powerhouse Museum and National Gallery of Australia.

- The opening of Perth Concert Hall on 26 January 1973 also marked the 21st anniversary of the Festival of Perth. The event was televised and featured WASO and the South Australian Symphony Orchestra, as well as a midnight to dawn ball attended by nearly 1,700 guests.


https://australianpottery.wordpress.com/2011/05/14/known-potter-44-tom-sanders/
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RACHMANINOV  Vocalise
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Rod McGrath  cello

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ABOUT THE ARTISTS

Eugene Tzigani
Conductor

Eugene Tzigane’s natural musical authority and elegant style on the podium have earned him many supporters. He achieved early recognition, winning Second Prize at the 2008 Sir Georg Solti International Conducting Competition, and was invited to conduct the Deutsches Symphonie-Orchester Berlin, Frankfurt Radio Symphony Orchestra, Duisburg Philharmonic Orchestra and North West German Philharmonic Orchestra, which resulted in his appointment as Principal Conductor. He made his opera debut at the Bavarian State Opera in 2009, and more recently appeared at Frankfurt Opera and Hamburg State Opera.

Highlights for the 2014/15 season include return visits to the Tampere Philharmonic Orchestra, Lahti Symphony Orchestra, Kymisinfonietta and New Jersey Symphony Orchestra, and his debut with the West Australian Symphony Orchestra.

Eugene Tzigane studied conducting at The Juilliard School with James DePriest, and completed his studies at the Royal College of Music in Stockholm under the guidance of Jorma Panula.

Paul Wright
Violin

Adelaide-born Paul Wright began violin studies with Lyndall Hendrickson at the age of 8, and three years later, was awarded a place at the Yehudi Menuhin School in England. He went on to study at the Guildhall School in London, and in 1978 was accepted as a student at the Juilliard School in New York, where he studied under Ivan Galamian. He has performed with many ensembles in Australia and America including the Australian String Quartet, the Australian Chamber Orchestra, Ensemble of the Classic Era and the Australian Brandenburg Orchestra.

Paul has been a soloist with many major Australian orchestras since 1989. Since 1991 he has directed Ensemble Arcangelo, an eighteenth century period instrument group based in Perth.

In 2009, Paul was seconded to the Australian National Academy of Music in Melbourne where he was a member of the teaching faculty for 18 months. Paul is in demand as a director/leader of leading ensembles in Australia.
WASO ON STAGE TODAY

VIOLIN
Graeme Norris
Assoc Concertmaster
Semra Lee-Smith
Assistant Concertmaster
Zak Rowntree
Principal 2nd Violin
Akiko Miyazawa
Assoc Principal 2nd Violin
Sarah Blackman
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Stephanie Dean
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Beth Hebert
Alexandra Isted
Christina Katsimbardis
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Shaun Lee-Chen*
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Jacek Slawomirski
Bao Di Tang
Cerys Tooby
Teresa Vincis
Susannah Williams^'
David Yeh

CELLO
Rod McGrath
Louise McKay
Chair partnered by Penrhos College
Shigeru Komatsu
Oliver McAslan
Nicholas Metcalfe
Fotis Skordas
Tim South
Jon Tooby^'
Xiao Le Wu

DOUBLE BASS
Andrew Sinclair*
Joan Wright
Elizabeth Browning^'
Christine Reitzenstein
Louise Ross
Andrew Tait
Mark Tooby

FLUTE
Andrew Nicholson
Chair partnered by Apache
Mary-Anne Blades

PICCOLO
Michael Waye

OBOE
Peter Facer
Elizabeth Chee

COR ANGLAIS
Leanne Glover

CLARINET
Allan Meyer
Lorna Cook

BASS CLARINET
Philip Everall^'

BASSOON
Jane Kircher-Lindner
Chair partnered by Sue & Ron Woofer
Adam Mikulicz

CONTRABASSOON
Chloe Turner

HORN
David Evans
Sharn McIver
Robert Gladstones
Principal 3rd
Julia Brooke
Francesco Lo Surdo

TRUMPET
Brent Grapes
Chair partnered by ConocoPhilips
Evan Cromie
Peter Miller

TROMBONE
Joshua Davis
Liam O’Malley

BASS TROMBONE
Philip Holdsworth

TUBA
Cameron Brook

TIMPANI
Alex Timcke

PERCUSSION
Troy Greatz
A/Principal
Richard Gleeson
Joel Bass^'
Robyn Gray^'
Paul Tanner^'

HARP
Sarah Bowman
Bronwyn Wallis^'

CELESTE
Adam Pinto^'

SAXOPHONE
Matthew Styles^'

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

Brent Grapes
Principal Trumpet

How and where did your musical journey begin?
I came to a WASO education concert when I was in primary school and the orchestra played Gershwin’s *An American In Paris*. When I heard the trumpet solo in this piece I was amazed, I’d never heard anything so beautiful, powerful and soulful all at the same time and I knew from that point onwards that I wanted to become an orchestral trumpet player.

What do you enjoy the most about your chosen career path?
Being a musician has given me many opportunities to travel all over the world and perform with incredible musicians from every corner of the globe. But hearing amazing music performed by amazing musicians every week here in Perth is a definite highlight too!

What do you feel makes a successful performance?
So many elements go into a successful performance. Exhaustive preparation and personal practice, committed and thorough rehearsal and most importantly a collective focus on a singular musical goal shared by every musician on stage. When you are performing and these elements are all accomplished the atmosphere on stage is electric.

What is the most challenging thing about playing the trumpet?
Playing the trumpet is sometimes a labour of love. Like many instruments, it requires constant and frequent practice so you can never really take a holiday away from the instrument, otherwise your embouchure (lips) will weaken and then everything starts to go pear shaped. But perhaps the hardest thing about the trumpet is that everyone can hear you, so if you make a mistake everyone knows about it!

What is your favorite city in the world (and why?)
Perth! I have lived in Sydney, Melbourne, New York and Auckland. These are great cities but it only reinforced for me how lucky I am to live in Perth. Great weather, great orchestra, great coffee…

I am most proud of … performing the Last Post for the ANZAC Day game at the MCG in 2007. I served in the Australian Army Band for a few years after finishing my undergraduate music degree and I was given the opportunity to play the bugle for this game. Playing the Last Post is a tremendous honour, but also a great challenge as everyone knows the piece so well. It is deceptive in its simplicity, especially when you are playing it in front of 100,000 Essendon and Collingwood fans! But the feeling of standing in the middle of the MCG and hearing reverent silence from 100,000 rowdy football supporters is something I’ll never forget.

Chair partnered by ConocoPhilips
Here’s a snapshot of WASO’s income sources in 2014. WASO is a not-for-profit organisation, deeply committed to its vision to touch souls and enrich lives through music. Support from our community is essential to WASO.

Government funding and tickets sales are incredibly important, but the generous and ongoing support from our community enables WASO to continue to deepen its commitment to Western Australia and bring joy to many thousands of people, all over the state.

We invite you to join us on the journey and make a donation today. All gifts over $2 are tax deductible. Together we can do amazing things.
TIMELINE OF COMPOSERS & WORKS

WOLFGANG AMADEUS MOZART
1756 – 1791
Born in Salzburg, Austria
Died in Vienna, Austria

MODEST MUSSORGSKY
1839 – 1881
Born in Karevo, Russia
Died in St Petersburg, Russia

ANTONIN DVORAK
1841 – 1904
Born in Nelahozeves, now Czech Republic
Died in Prague, Czech Republic

MAURICE RAVEL
1875 – 1937
Born in Ciboure, France
Died in Paris, France

Mozart's Violin Concerto No.3
1775
Dvořák's Serenade
1876

Ravel's orchestration of Mussorgsky's Pictures at an Exhibition
1922
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Antonín Dvořák
(1841 – 1904)

Serenade for strings in E, Op.22

Moderato
Tempo di Valse
Scherzo (Vivace)
Larghetto
Finale (Allegro vivace)

Written in just 12 days in May 1875, the Serenade for strings came in the middle of a five-month creative frenzy during which Dvořák also composed the Moravian Duets, the Piano Trio in B flat, the Piano Quartet in D, and the Fifth Symphony.

In its structural simplicity, its genial moods and its sense of balance, the Serenade is in part conceived in the spirit of the 18th-century divertimento. Dvořák nonetheless was never a composer to be hidebound by tradition and the extensive use of canon and the occasional suggestions of cyclic form indicate quite clearly that there was also a more ‘modern’ impulse at work. It was, in fact, one of the first works in which the distinctive Dvořákian ‘voice’ became apparent, and remains one of his most spontaneous and charming creations.

The first movement begins with an imitative dialogue between the second violins and cellos, and as the movement develops it becomes deceptively complex in its string writing. It is followed by a waltz in C sharp minor with an extended D flat major trio featuring extensive canonic repetition. The enigmatic Scherzo follows, beginning with a canon between the cellos and first violins which returns repeatedly throughout the movement. The emotional core of the work is in the serene Larghetto, whose main theme not only looks forward to the characteristic Dvořákian ‘dumka’ movements of later works, but is also related to the waltz of the Serenade’s second movement. The Finale brings back earlier material, including, toward the end, the moderato theme from the first movement.

Abridged from an annotation by Martin Buzacott
Symphony Australia © 1996

The Serenade for strings was premiered on 10 December 1876 in Prague under Adolf Čech. The West Australian Symphony Orchestra first performed it on 2 and 3 June 1989 under Vladimir Verbitsky. WASO last performed this work on 7 November 2008 as part of the WASO Chamber Players Series.

Glossary

**Divertimento** Musical genre of a light and entertaining nature usually consisting of several movements for strings, winds, or both.

**Canon** A type of counterpoint where each part plays exactly the same melody but starting one after the other.
Wolfgang Amadeus Mozart (1756 – 1791)

Violin Concerto No.3 in G, K216
Allegro
Adagio
Rondeau (Allegro – Andante – Allegretto – Allegro)

Mozart’s father once suggested to him that the best way to introduce himself in a place where he wasn’t known was to play a violin concerto. We think of Mozart as a pianist, and all many people know about his violin playing comes from letters written to him by his father Leopold, one of the leading violin teachers of the time, exhorting him not to give up practising, and claiming that he could, if he worked at it, play like the finest violinist in Europe. Mozart composed all but the first of his five violin concertos, including this one, in a sustained burst in 1775 when he was 19. They have sometimes been regarded as attempts to please his father rather than himself. Yet none of his piano concertos up to this time show the maturity of conception of the last three of these violin concertos, the ones in G major (K216), D (K218) and A (K219).

Of the numberless violin concertos composed in the 18th century, the standard modern ‘symphony concert’ repertoire retains only a few of Vivaldi’s, those of J.S. Bach, and Mozart’s. Mozart’s violin concertos are standard because they are very good music. Listening illustrates this better than words, but part of it is that the musical ideas are so strong, and there are so many of them. Yet Mozart, even at this age, can organise his many ideas concisely and convincingly. Composing operas, his main preoccupation, has already taught him how to make the soloist the protagonist in a drama.

The solo violin parts of these concertos put musical substance, and idiomatic writing for the instrument, ahead of virtuoso display. This wasn’t because Mozart’s own violin technique was limited. The concertos were possibly intended not for him but for his Salzburg colleague Antonio Brunetti (first violin and soloist in the Court Orchestra). Both men certainly played at least some of them, and Brunetti himself said, ‘Mozart could play anything.’

The concerto in G major is in many ways the most endearing of Mozart’s violin concertos, the most intimate, charming and sensual in expression. Here Mozart displays the assurance to transcend the more conventional, sometimes short-winded style of the first two concertos.

To begin this concerto, Mozart re-uses the orchestral ritornello music of the aria ‘Aer tranquillo’ from his opera Il re pastore, composed five months earlier. There’s a flood of contrasting ideas, and the solo violin becomes a willing contributor to the thematic richness.
This violin concerto anticipates the mature piano concertos in the variety of exchanges between solo and orchestra, and within the orchestra, setting off strings against oboes and horns in the development. Here the first oboe takes over as the brilliant high voice. Eventually the violin takes over the oboe phrase, and leads the music towards the reprise, its solo role, as if a singer, underlined by a brief passage of recitative.

Whereas the first movement is energetically playful, the second is rapturous. This is the type of Mozart slow movement aptly described as dreamy, like that of the Piano Concerto in C, K467 (used in the film Elvira Madigan). The similarities include the broken triplet accompaniment, muted strings and pizzicato bass.

The Rondeau, in a jaunty 3/8 time, has a main theme which comes back five times, and is especially marked by its throwaway ending, where the horns and oboes are left on their own. Indeed the punctuation from these instruments is a feature of the movement. Eventually the dominance of the 3/8 rhythm is broken by two fanciful episodes. The first, in a slower tempo (Andante), has a pizzicato string accompaniment overlapping a kind of stately pavane from the violin.

This gives way immediately to a much simpler, folk-like theme in common time. This is the theme some scholars believe made Mozart and his father refer to this concerto as ‘the Strassburger’, the name of a (Hungarian) folk-melody; others believe they were referring to a similar passage in the D major Concerto, K218.

After this rather whimsical interruption, which we must suppose contained in-jokes more obvious to the first audiences than to us, but is delightful anyway, the Rondeau resumes its earlier course, but fantasy has the last word: the throwaway line gracefully waves as the concerto leaves the stage.

David Garrett © 1999

Vaughan Manly was the soloist in the West Australian Symphony Orchestra’s first performance of this concerto, on 13 June 1942, conducted by E.J. Roberts.

Glossary

Ritornello A passage for full orchestra, often with a distinctive dance-like rhythm, which recurs, interleaving with passages for the soloist or a small group of solo instruments

Pizzicato Plucking, rather than bowing, the strings.
Modest Mussorgsky (1839 – 1881)

Pictures at an Exhibition (orch. Maurice Ravel)
Promenade
Gnome
Promenade
The Old Castle
Promenade
Tuileries – Children quarrelling at play
Bydlo
Promenade
Ballet of the Unhatched Chickens
‘Samuel’ Goldenberg and ‘Schmuyle’
Limoges Market
Catacombs – Roman sepulchres
Con mortuis in lingua mortua (With the dead in a dead language)
The Hut on Hen’s Legs – Baba-Yaga
The Great Gate of Kiev

Mussorgsky wrote Pictures at an Exhibition as a memorial to his friend, the artist Victor Hartmann who had died prematurely of a heart attack in 1873. In 1874 Vladimir Stasov, the influential critic, mounted an exhibition of Hartmann’s works – paintings, drawings, designs and jewellery – and it was this which inspired Mussorgsky to produce what became the piano work Pictures at an Exhibition, a set of ‘tone-portraits’ based on a selection of Hartmann’s works.

There have been various orchestrations of Pictures over the years, indicating the essentially orchestral nature of Mussorgsky’s pianism. The most famous, however, is that of Maurice Ravel, the result of a commission from Serge Koussevitzky. For Ravel, the act of orchestrating was an important occupation, and this may explain why he is one of the great orchestral colourists.

Certainly, he also had an affinity with Mussorgsky’s music and with Russian music in general; by the time he came to orchestrate Pictures in 1922, he and Stravinsky had already completed Mussorgsky’s unfinished opera Khovanshchina for Sergei Diaghilev. Ravel pursued this type of engagement with the music of others with a strong inner conviction. As H.H. Stuckenschmidt commented: ‘The score is an ideal example of artistic empathy, giving the impression that Ravel had completely identified himself with Mussorgsky’s own creative thinking.’

Pictures at an Exhibition begins with the Promenade, an introduction in a varying 5/4 and 6/4 metre, meant to represent the composer himself wandering around looking at the paintings. What begins as a single line followed by chords in the piano original is presented as a solo trumpet followed by tutti brass and, later, massed strings and winds, providing altered perspectives.

Gnome is inspired by Hartmann’s design for a small gnome-shaped nutcracker. The Old Castle is based on a watercolour of a troubadour singing before a medieval castle.
In an inspired piece of orchestration, Ravel gives the principal melody to alto saxophone. The third Promenade has a fuller orchestration, in response to the thicker chords of Mussorgsky’s original. Ravel opts predominantly for winds in Tuileries, based on Hartmann’s watercolour of one corner of the famous French garden.

Bydlo, Polish for ‘cattle’, refers to a drawing of two oxen pulling a heavy cart. Listening to the piano original with its heavy bass chords and opening fortissimo, one is reminded of the realist Mussorgsky’s attempts at pantomimic accuracy. Ravel, however, aims for a different effect. His Bydlo begins as a distant forlorn tuba solo which builds with the addition of other instruments before returning to solo tuba – as if the cart has passed on its way.

Ballet of the Unhatched Chickens is based on Hartmann’s costume designs for the ballet Trilby. The dancers’ legs stick out from the shells. Ravel’s clacking winds conjure the image of farmyard activity. ‘Samuel’ Goldenberg and ‘Schmuýle’ is often presented with Stasov’s sanitised title: Two Jews – One Rich, the other Poor; but, according to Richard Taruskin, Mussorgsky’s intention was definitely unflattering, which is backed up by the fact that no Hartmann picture by that name exists. The stuttering muted trumpet solo here is often used as an orchestral audition piece.

Ravel removed a Promenade which originally occurred between ‘Samuel’ Goldenberg and ‘Schmuýle’ and Limoges Market. Certainly, Mussorgsky wanted the listener to keep in mind the observer’s changing perspective, but Ravel acknowledged that an audience isn’t in need of such a literal account.

In Catacombs Hartmann painted himself, the architect Kenel and a guide with a lantern exploring the Paris catacombs. The orchestration is almost brutally simple with stark – though expertly voiced – brass chords. Catacombs moves into Con mortuis in lingua mortua. We hear a variation of the Promenade theme, with oboes playing against sepulchral-sounding high string tremolos. Mussorgsky wrote on the piano score: ‘Hartmann’s creative spirit leads me to the place of skulls and calls to them – the skulls begin to glow faintly from within.’

The Hut on Hen’s Legs refers to a Hartmann design for a clock face in the form of Baba-Yaga, the witch in Russian folk tales who lives in a hut mounted on the legs of a giant fowl. The Great Gate of Kiev, Hartmann’s architectural design for a commemorative structure, provides the inspiration for a massive blazing finale.

G.K. Williams
Symphony Australia © 1999/2001

Serge Koussevitzky conducted the first performance of Ravel’s orchestral version of Pictures at an Exhibition in Paris in October 1922. The West Australian Symphony Orchestra first performed the Ravel orchestration on 16 and 18 March 1967 under Thomas Mayer. WASO last performed this work on 22 October 2011, conducted by Brad Cohen.

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TCHAIKOVSKY Symphony No.5 featured in Asher Fisch Conducts Tchaikovsky Fri 4 & Sat 5 September
A member of the double reed family of woodwind instruments, the bassoon is built in four joints, and exists in two versions: the German or ‘Heckel’ system, and the French or ‘Buffet’ system, with differences in the construction of the bore and keys. When played, the bassoon is held diagonally across the body, and must be supported by a neck strap or harness due to its considerable weight.

The early history of the bassoon is obscure, but the dulcian is generally considered to be its precursor, and was used in Renaissance and Baroque music until its eventual abandonment by the beginning of the 18th century. The 19th-century German performer, teacher and composer Carl Almenraeder improved the design of the bassoon to enhance its intonation and response as well as expand its range to four octaves.

The bassoon is an agile instrument, and those who play it employ a variety of techniques to highlight its capabilities. It is capable of a dry staccato that is used as a form of musical humour, while its upper register produces a reedy, plaintive sound. New techniques that developed in the 20th century include pitch-bending (adjusting the embouchure to slide up or down to a nearby note) and flutter tonguing (rapidly rolling the tip of the tongue to produce a growling effect).

Early works for the bassoon include 39 concertos written by Vivaldi, outnumbering those he wrote for any other instrument except the violin. Other pieces that feature the bassoon include Tchaikovsky’s Symphony No.4, Prokofiev’s Peter and the Wolf, Dukas’ The Sorcerer’s Apprentice, and the opening passage of Stravinsky’s The Rite of Spring, which exploits the eerie quality of its upper register.

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The pitch range of the bassoon:

1. Bell
2. Crook
3. Double reed
A member of the double reed family of woodwind instruments, the bassoon is built in four joints, and exists in two versions: the German or ‘Heckel’ system, and the French or ‘Buffet’ system, with differences in the construction of the bore and keys. When played, the bassoon is held diagonally across the body, and must be supported by a neck strap or harness due to its considerable weight.

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June is our inaugural WASO Community Support Month

What does this mean? It means that for the month of June we celebrate and invite you to be a part of our deep connection to the community of Western Australia. Many not-for-profit organisations use a day, a week, a ribbon or an event to build awareness and raise funds for what they do in the community. WASO Community Support Month is our way of highlighting what we do in the community and why we need you to join us on the journey.

Wouldn’t it be wonderful if we had 1,500 donors by the end of June?

We invite you to join the 1,000-strong community of Patrons and Friends by supporting your Orchestra with a gift. WASO is a not-for-profit organisation and community donations are essential in enabling WASO to produce beautiful music for thousands of Western Australians – at Perth Concert Hall, in schools, hospitals and in regional communities across the state. All donations over $2 are tax deductible and your gift will be tax deductible this financial year if it reaches us by 30 June.

Join us on the journey

“Many people choose to support an organisation they love, or believe in, through a gift. WASO is fortunate to have a community of Patrons and Friends who support what we do in this way. This community support is now a vital income stream for WASO,” says Craig Whitehead, WASO Chief Executive. “We invest deeply in our community and we can do this because we have the support of our Patrons and Friends, who understand the power of music and its impact on our lives.”

Need more information or want to join our community?

Join us on the journey today by making a donation at one of the WASO Community Support Month desks, or by completing the donation form in your concert program. You can also contact Jane Clare on 9326 0014 or email clarej@waso.com.au or visit waso.com.au to learn more.
# OUR SUPPORTERS

## Philanthropic partnerships come in all shapes and sizes

Whatever the shape or size, you are helping WASO make a difference and we thank you for your support. WASO’s philanthropy program continues to grow, supporting our vision now and into the future. It is an exciting time be a part of this community, to meet our musicians and to know you have helped your Orchestra *touch souls and enrich lives through music*. Together we can do amazing things.

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Recognising Patrons who have made a provision in their Will to the Orchestra

- Mr John Bonny
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This fund includes major donations and bequests

- Tom & Jean Arkley
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- Jean Arkley
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WASO is extremely grateful for bequests received from Estates

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## The WASO Song Book

We are grateful to those who have supported new works commissioned for the Orchestra by WASO

- Janet Holmes à Court AC
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## Reach Out

Supporting our Education & Community Engagement programs

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If you are interested in becoming a Patron or learning more about WASO Philanthropy please contact Jane Clare, Fundraising and Philanthropy Manager, on **08 9326 0014** or email **clarej@waso.com.au**.

WASO Philanthropy brochures are available from the WASO Programs & Information Desk located in the main foyer of Perth Concert Hall, or you can visit **waso.com.au**. All donations over $2 are fully tax deductible.
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We are proud to acknowledge the following Patrons for their generous contribution to WASO in the last twelve months through our Annual Giving program.

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