

# Join Us in 2018!

*The Western Australian Charity Orchestra Inc.*  
~ presents ~

*Applications are now open for all WACO Ensembles!!*

The mission and goals of WACO are special and we want more amazing people and musicians to join us next year! Changing lives through music is truly our focus. If you join one of our wonderful ensembles your life might be changed through music too.

Hurry! Deadlines for applications are coming soon! Check out our website to learn more and apply.



[www.waco.org.au/apply](http://www.waco.org.au/apply)

# Once Upon A Time

*Conducted by Samuel Parry*

**7:30 pm, Friday 13th of October**

**7:30 pm, Saturday 14th of October**

*Churchlands SHS Concert Hall*

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## Acknowledgments

We'd like to thank Mr. Neil Hunt and Mr. Glenn Robinson, the music staff, and concert hall staff at Churchlands Senior High School for your ongoing support in making WACO possible. Thank you for helping us to change lives through music! Thank you also to our partners at To Dream A Story and Perth Happenings for all you do to support WACO.

Thank you to our guest musicians Rennae, Koert, Anneke, Aaron, Ruth, Jodie, Wendy and Joanne for generously giving up your time to support us.

Thank you also to the WACO musicians, volunteers, committee, and all other people who helped to make this performance a possibility. We couldn't do it without you!



Please 'like' us on Facebook, 'follow' us on Instagram, and join our mailing list by visiting our website [www.waco.org.au](http://www.waco.org.au) for updates on future WACO events!



# Once Upon A Time

~ Programme ~

Overture to *The Magic Flute*

Wolfgang Amadeus Mozart

Symphonic Suite from

*The Lord of the Rings: The Fellowship of the Ring*

Howard Shore, arr. John Whitney

Highlights from *Wicked*

Stephen Schwartz, arr. Ted Ricketts

*Harry Potter and the Philosopher's Stone* Suite for Orchestra

John Williams

~ Interval ~

Waltz from *Sleeping Beauty*

Pyotr Ilyich Tchaikovsky

*Danse Macabre*

Camille Saint-Saëns

Mvt. IV from *Symphonie Fantastique*, "March to the Scaffold"

Hector Berlioz

Mvt. V from *Symphonie Fantastique*, "Dream of a Witches' Sabbath"

Hector Berlioz

## Charitable Community Projects

Music is a powerful tool that can be used to uplift, comfort, and inspire us. That is why we have launched our new charitable community projects.



These projects will see groups of musicians visiting hospitals and nursing homes to bring sunshine into the lives of those who need it. We are also granting local charities with some tickets to each concert to give to their beneficiaries.

By purchasing your ticket today you are helping WACO to fund these projects and to change lives through music. **Thank you for your support!**



**Looking at buying a house and need a home loan or looking to refinance an existing loan?**

Have a chat to WACO friend and mortgage broker, David Cosgrove, to discuss your options! Over 30 lenders with 100's of products to meet your requirements.

Services are free and a portion of all commission will be donated to WACO.

**0412 624 312**

**david.cosgrove@keyinvest.com.au**

# Symphonie Fantastique

Programme Notes by Laura Biemmi

Have you ever loved someone, that you've never met before, so much you were inspired to write a five-movement symphony about unrequited love that ends in death and madness? No? Me neither. But Berlioz, the absolute madman, did just that in 1830, and it turned out to be one of the most influential pieces of symphonic music of all time. The symphony tells the story of a tortured, yet gifted, young artist who falls in love with and yet cannot be with the woman of his dreams. So, he takes a hefty dose of opium and falls into a nightmarish slumber where he dreams of killing her, getting executed, and seeing her again at a grotesque witches' sabbath. As you do!

The story is insane and iconic, yet the musical innovations present in the score more than match their programmatic counterparts. Berlioz was a master at orchestration, and his rich score reflects both the colourful French approach to instrumentation, and his own innovative ideas. For anyone unsure of what this entails, just count how many bassoons are on stage for this piece. There are many bassoons.

Berlioz also used an *idée fixe*, a recurring motif that symbolises his beloved. A key vehicle for the drama of the work, this little tune undergoes development and manipulation according to the story. Sometimes the transformation of the *idée fixe* is a bit tricky, so here we have provided you with a small 'spot the difference' activity. Listen out and see if you can hear what's different about these two versions of the motif!

*Spot the Difference!*

The image shows two musical staves. The first staff is in G major, 4/4 time, and contains a melodic line starting with a quarter note G, followed by a half note A, a quarter note B, and a quarter note C. It is marked 'Solo.' and 'pp dolce assai e appassionato'. The second staff is in G major, 6/8 time, and contains a similar melodic line starting with a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. It is marked 'Allegro.' and 'poco f cresc.' with a box around the measure number 63.

## Movement IV- March to the Scaffold

At this point in the story, our tortured young artist, in his opium-fuelled snooze, has dreamt that he murdered his beloved and he is to be executed. Whoops! The march to the scaffold itself is heavy, rhythmic and filled with dread, whilst the jeers from the onlooking crowd are jubilant and enthusiastic. Just as our hero is about to lose his mind (literally! They're going to behead him!) he hears the beautiful theme of his beloved, before his head is severed from his neck. Pizzicato in the strings depict his head bouncing around on the ground, whilst the brass fanfare represents the triumphant spectators.

## Movement V- Dream of a Witches' Sabbath

But wait! He lives! Drugs are crazy. Our artist now finds himself at a witches' sabbath of grotesque creatures. The beloved's theme is now a vulgar dance, as she has come to take part in the awful festivities. The witches' round dance, a devilish fugue, then gives way to a 'Dies Irae' sequence in the bassoons and tubas. After the round dance returns, it is played at the same time as the 'Dies Irae', leading to a thrilling conclusion to the symphony. Listen out for *col legno* effect in the string section, where our excellent players use the wood of the bow on the strings to create a percussive, dry sound.

## As a Result...

Berlioz wrote this symphony for a woman he'd never met in the same enthusiastic spirit your clueless great-aunt sends banking details to her online, overseas boyfriend for a 'plane ticket'. Berlioz went and saw a performance from Shakespearian actress Harriet Smithson, fell in love, failed to get in contact with her, wrote her a symphony about unrequited love. She didn't attend the premiere. She *did* come to the second performance, was like 'that's neat, Hector, thanks'. Berlioz and Smithson got married, so perhaps *Symphonie Fantastique* was a success! But they eventually separated, so maybe not. But it's still excellent music.

Upcoming Performance:

# Music of the Spheres

7:30 pm, Saturday 11th of November

Churchlands Concert Hall

Purchase tickets at [www.waco.org.au/concerts](http://www.waco.org.au/concerts)

Come and experience sounds of galaxies from far, far away with the Western Australian Wind Symphony. Featuring timeless music from the original "Star Wars" trilogy by John Williams, Gustav Holst's "The Planets" and Philip Sparke's phenomenal work for wind symphony, "Music of the Spheres".

Music Directed by Samuel Parry.

"The enormity of the universe revealed by science cannot readily be grasped by the human brain, but the music of The Planets enables the mind to acquire some comprehension of the vastness of space where rational understanding fails."  
— Gustav Holst

*Concertmaster*  
Jasmine Middleton

*1st Violin*  
Brittany Williams  
Elisa Siipola  
David Maconochie  
Adrian Biemmi  
Emma Jane Shum

*2nd Violin*  
Sandra Vaughan  
Samantha Ion  
Claire Russo  
Runa Murase  
Rennae van der Laan  
Koert van der Laan

*Viola*  
Aaron Dungey  
Scott Trethowen  
Gillian Crawford  
Rachael McMinn  
Aaron Wyatt  
Ruth Klein Cook

*Cello*  
Cameron Wright  
James Maley  
Maia van Kampen  
Stephanie Vuduris  
Anneke van der Laan

*Double Bass*  
Sophie Cornforth  
Thomas Kleinfelder  
Morgan Wright

*Flute*  
Lyndon Abbott  
Tarmon Simpson  
Thomas Sisson

*Piccolo*  
Tarmon Simpson  
Lyndon Abbott

*Oboe*  
Anne Phillips  
Laura Biemmi  
Niki Tye

*Cor Anglais*  
Laura Biemmi

*Clarinet/Bass Clarinet*  
Eljo Agenbach  
Lorenzo Italiano  
Rebekah Ellis  
Jodie Upton

*E♭ Clarinet*  
Rebekah Ellis

*Bassoon*  
Stephanie Sheridan  
Merina Chen  
Melissa Mikucki  
Luís Santos  
Joanne Littlely

*Contrabassoon*  
Melissa Mikucki

*Horn*  
Calen Linke  
Mark Warrenner  
Aishah Chadwick-Stumpf  
Ingrid Waters  
Wendy Tait

*Trumpet*  
Mathew Leak  
Tracey Harris  
Belinda Gibbon  
Mitchell Norman

*Cornet*  
Tracey Harris  
Mathew Leak

*Trombone*  
Elise Jeffrey  
Jeremy Mazurek

*Bass Trombone*  
Ewan Potter

*Tuba*  
Christopher Martin  
Matthew Dekker

*Timpani & Percussion*  
Thomas Robertson  
Jesse Vivante  
Claire Orman  
Chantal Kong  
Carissa Soares

*Piano & Keyboard*  
Adrian Soares

*Harp*  
Eliza Bourgault du Courdray