

WESTERN AUSTRALIAN CHARITY ORCHESTRA INC.  
PRESENTS

# REQUIEM: LOVE & LOSS

## FEATURING

|                        |               |
|------------------------|---------------|
| Katja Webb             | Soprano       |
| Perry Joyce            | Tenor         |
| Phoebe Tait            | Young Soprano |
| William Atkins-Walters | Treble        |

**Conducted by Samuel Parry**

**WITH  
WESTERN AUSTRALIAN WIND SYMPHONY +  
WEST COAST PHILHARMONIC ORCHESTRA & CHORUS**

**Saturday 20 February 2021 | 7:30pm  
PERTH CONCERT HALL**



# about: LOVE & LOSS

At some point in our lives, all of us will experience grief. Grief doesn't discriminate – it can strike us regardless of our choices, and most often when we least expect it. But it is a *human* experience, and if we let it, grief can teach us empathy and compassion, and grant us perspective.

An old Chinese proverb says "You cannot prevent the birds of sorrow from flying over your head, but you can prevent them from building nests in your hair." Grief is not something that needs to weigh us down forever; over time that grief can become a part of us rather than something that rules over us.

Each work on the program this evening illustrates grief and sorrow, yet every one of these works also give hope that peace and joy can be found on the horizon. In the *Tragic Symphony* that hope manifests itself in the composer's newborn child; in *My River* it is through my realisation that my life is forever better for having known my son at all; in the *Materna Requiem* the hope is present in the composer recognising that every part of her life had been touched by her mother; and in *Clear Blue Morning* it is in the belief that someday "everything's gonna be alright, it's gonna be OK".

May we all find hope and peace through our journeys through grief, no matter how long it takes, and look for the beauty and the joy that there is in the world and in those that we love.

**SAMUEL PARRY**  
Music Director & Founder

# acknowledgements:

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. We couldn't do it without you!

Thank you to Iceberg Media for their continued support in giving us beautiful images of our concerts and ensembles.

A huge thanks goes to Tim White for his incredible support and for the use of the percussion from WAAPA at ECU.

Also thank you to the wonderful staff from the Perth Concert Hall who continually support us to bring you the best concert experience.

We greatly appreciate all those that have donated to the raffle baskets, especially Royal Life Saving WA.

Thank you to Bridget Cleary and the WACO committee for all of their time and effort in keeping the organisation running smoothly. Thank you also to the volunteers, partners, and all other people who helped to make this performance a possibility. Thank you for helping us to *change lives through music!*



# programme:

## JAMES BARNES (US)

*Third Symphony - "The Tragic", Op. 89 (1994) for wind symphony*

- |      |                            |
|------|----------------------------|
| I.   | <i>Lento</i>               |
| II.  | <i>Scherzo</i>             |
| III. | <i>Mesto (For Natalie)</i> |
| IV.  | <i>Finale</i>              |

## SAMUEL PARRY (AU), Lyrics anonymous

*My River (2015) for wind symphony & chorus*

**Interval (20 mins)**

## REBECCA DALE (UK)

*Materna Requiem (2018) for orchestra & chorus*

Soloists:

Katja Webb, Perry Joyce, Phoebe Tait, William Atkins-Walters

- |       |   |
|-------|---|
| I.    | <i>Introit</i>                            |
| II.   | <i>Kyrie</i>                              |
| III.  | <i>Pie Jesu</i>                           |
| IV.   | <i>Lacrimosa</i>                          |
| V.    | <i>Agnus Dei</i>                          |
| VI.   | <i>Paradisum Interlude</i>                |
| VII.  | <i>Ave Maria</i>                          |
| VIII. | <i>Dies Irae &amp; Requiem Variations</i> |
| IX.   | <i>Libera Me</i>                          |
| X.    | <i>In Paradisum: If I Should Go</i>       |

## DOLLY PARTON (US), Arr. Craig Hella Johnson

*"Light of a Clear Blue Morning" (1977) with strings & chorus*

Soloist: Jocelyn Campbell

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# notes:

## James Barnes

### *Third Symphony, Op. 89 (1994)*

The Third Symphony was commissioned by the United States Air Force Band in Washington, D.C. The conductor of the band at the time, Col. Alan Bonner, told me that he wanted a major work for wind band. He said that he didn't care about style, length, difficulty, or anything else; I was given complete freedom to write whatever I wanted to. I began to work on it in earnest at a very difficult time in my life, right after our baby daughter, Natalie, died. This symphony is the most emotionally draining work that I have ever composed. If it were to be given a nickname, I believe that "Tragic" would be appropriate. The work progresses from the deepest darkness of despair all the way to the brightness of fulfillment and joy.

The first movement is a work of much frustration, bitterness, despair, and despondency -- all my own personal feelings after losing my daughter. The scherzo (second movement) has a sarcasm and bitter-sweetness about it, because it has to do with the pomposity and conceit of certain people in the world. The third movement is a fantasia about what my world would have been like if Natalie had lived. It is a farewell to her. The finale (fourth movement) represents a rebirth of spirit, a reconciliation for us all. The second theme of the last movement is based on an old Lutheran children's hymn called I am Jesus' Little Lamb. This hymn was sung at Natalie's funeral. The last stanza of the song reads:

Who so happy as I am  
Even now the Shepherd's lamb?  
And when my short life is ended,  
By His angel host attended,  
He shall fold me to His breast,  
There within His arms to rest.

Three days after I completed this symphony, on June 25, 1994, our son Billy Barnes was born. If the third movement is for Natalie, then the finale is really for Billy, and our joy in being blessed with him after the tragic death of his sister.

- Program Note by composer

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## Samuel Parry

### *My River (2015)*

Samuel Parry has loved music since he was a child, beginning piano lessons at age 10. Sam fell in love with woodwind instruments beginning with learning flute in the IMSS program in year 6, and an oboe scholarship throughout high school. When Sam began studying at university he saw the need for him and his musical friends to do something with their musical skills during summer holidays, and the Western Australian Charity Orchestra was born. For several years it ran over the Summer. During that time Sam studied at WAAPA and earned his Bachelors and Honours degree in Multiple Woodwind Performance.





In December of 2015, Sam lost his 21-month-old son River under tragic circumstances. The day after River passed, one of his friends messaged him and said, "I found a song going through my head, this morning, about River, so I have written the words down. It is yours." The words inspired Sam to write the music for "My River", and the song was performed, a cappella by a group of Sam's friends from the WACO chorus, at River's funeral.

The prelude and postlude music at the funeral was performed by a brass quintet, who closed the service with the hymn "God Be With You 'Till We Meet Again". This hymn is weaved throughout "My River" played by the brass, and especially the euphonium – River's favourite instrument.

In 2016, WACO changed from being an annual event to a full-time ensemble, and the WA Wind Symphony was founded to run alongside the orchestra. For Sam, River's passing was the catalyst for that decision.

While this song is deeply personal, it also speaks to a wider audience of faith and hope in being with our loved ones again, and allowing the tragedies of our lives to build us into stronger people. May we all find something to build from the pieces of our broken hearts as we move forward and heal.

#### *Lyrics*

There once was a boy born all golden and brown  
With a smile like the sunshine, the moonlight his crown.

His soul like a river running mighty and deep  
So precious to hold and too lovely to keep.

A blessing of joy from my Father above,  
He came into my life with such light and such love.  
And into this river is flowing from me  
A love that is wide and as deep as the sea

#### *Chorus*

My River ran pure and my River ran true,  
And blessed are the lives that this River ran through.  
Though it seems all too soon that he reached the great sea,  
We will be reunited, my River and me

Our time in this life has been precious and small  
But I give thanks to God that I knew him at all;  
And thanks to my Saviour I know he's not gone;  
My River flows on and my River flows strong.

No storm can pollute him, nor dam stop his way;  
No Boulder, no rocks, nor meander delay,  
But flowing a course so pure, straight and true;  
May I run my course, dearest River like you.

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## Rebecca Dale

### ***Materna Requiem (2018)***

Dale's *Materna Requiem* stands as a beautifully uplifting tribute to her late mother, who died in 2010 from breast cancer. The work draws from both the traditional text of the Catholic Mass and contemporary poetry, serving as a homage to parents everywhere.

The process of writing the *Materna Requiem* was cathartic for Dale – she describes the musical tribute to her mother as "a way for me to build a bridge back to her". Dale's approach to scoring allows for an immersive audience experience, full of colour, highlighting the unique colours of each section of the orchestra. When combined with her expressive choral writing, the work creates a rich tapestry of meaning intertwined with the emotions which accompany one of life's greatest challenges.



Liber scriptus proferetur,  
Un de mundus judicetur  
Judex ergo cum sedebit  
Nil inultum remanebit.  
Recordare, Jesu pie, Illa die

Rex tremendae majestatis  
salve me, fons pietatis

Juste Judex ultionis,  
Donum fac remissionis

Confutatis maledictis  
Flammis acribus addictis,  
Voca me cum benedictus

Lux perpetua luceat eis  
In memoria aeterna erit iusta

Teste David cum Sibylla

**IX. Libera Me**  
Libera me, Domine

**X. In Paradisum: If I Should Go**

If I should go before you do,  
break not a flower nor inscribe a stone,  
nor speak in a Sunday voice,  
But be the usual selves that I have known.

The written book shall be brought forth  
From which the world shall be judged  
When the judge takes his seat  
Nothing will remain unavenged.  
Remember, gentle Jesus, that day

King of awful majesty  
Save me, fountain of pity.

Righteous judge of vengeance,  
award the gift of forgiveness

When the damned are confounded  
and consigned to keen flames,  
call me with the blessed.

May everlasting light shine upon them  
The memory of the righteous will be everlasting

The witness of David and Sibyll

Deliver me, O Lord

Cry if you must,  
parting is hell.  
But life goes on,  
so sing as well.

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# Dolly Parton

## "Light of a Clear Blue Morning" (1977)

"Light of a Clear Blue Morning" is a song written and recorded by the American entertainer Dolly Parton. The song emerged out of the pain from Parton's break with long-time musical and business partner, Porter Wagoner. Parton left Wagoner's band in 1974 in an effort to direct her career in a more mainstream pop direction; Wagoner responded by taking legal action, and the next couple of years were reportedly painful for both performers.

According to the unauthorised 1978 biography, *Dolly*, by Alanna Nash, "Light of a Clear Blue Morning" was written as Parton felt the figurative clouds lifting, as the fruits of her sacrifices of the previous few years were becoming apparent.

### *Lyrics*

It's been a long dark night  
And I've been waiting for the morning.  
It's been a long hard fight,  
But I see a brand-new day a-dawning.

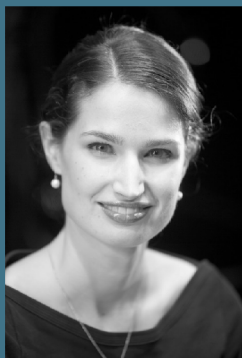
I've been looking for the sunshine  
'cause I ain't seen it in so long.  
Everything's gonna work out fine.  
Everything's gonna be alright,  
it's gonna be okay

### *Chorus*

I can see the light of a clear blue morning  
I can see the light of a brand new day  
I can see the light of a clear blue morning  
Everything's gonna be alright,  
it's gonna be okay



# guest artists:



## Katja Webb, soprano

After spending her childhood moving around, Katja has called Perth home since 1995. She completed a Bachelor of Science with a Diploma of Modern Languages in German at the University of Western Australia in 2001 and an Advanced Diploma of Performing Arts in Classical Voice at the West Australian Academy of Performing Arts in 2004. She won the Vienna State Opera Award in 2010 and the Opera Foundation of Australia's Covent Garden scholarship in 2007, completing her studies at the National Opera Studio, London in 2008.

Katja has performed in Australia and Germany since 2006 in all genres of vocal music from musicals through operetta to opera. She has been acclaimed by critics and public alike for her portrayals of Nannetta in *Falstaff* (Verdi); Eurydice in *Orpheus in the Underworld* (Offenbach); Proserpina in *L'Orfeo* (Monteverdi); Rosalinde in *Die Fledermaus* (J. Strauss Jr); Leïla in *Les Pêcheurs de Perles* (Bizet); Title role in *Rusalka* (Dvořák) and as the Countess Almaviva in *Le Nozze di Figaro* (Mozart).

In 2013, her operatic roles included Gilda in *Rigoletto* (Verdi); Violetta in *La traviata* (Verdi) and Donna Elvira in *Don Giovanni* (Mozart) to which she added Pamina in *Die Zauberflöte* (Mozart) in 2014 and Creuse in *Medée* (Milhaud) in 2015.

On the concert platform, Katja has sung in Australia, Germany and the UK. Her performances have included Haydn's *Nelson Mass* and *The Creation*; Fauré's *Requiem*; Bach's *Magnificat in D*, *Christmas Oratorio*, *Mass in B Minor* and *Mass in F*; Vivaldi's *Dixit Dominus* and *Gloria*; Handel's *Messiah*, *Israel in Egypt* and *Acis and Galatea*; Mozart's *Requiem*, *Vesperae Solennes de Confessore*, *Coronation Mass* and *Exsultate, Jubilate*; Dvořák's *Mass in D* and *Stabat Mater*; Mendelssohn's *Elijah*, Vaughan Williams' *A Sea Symphony* and Rossini's *Petite Messe Solennelle*.

In 2016, Katja released her first CD, *Monday's Child*, with pianist, David Wickham and the second, *Ghosts, Fools and Seers*, was released in 2017. They are recordings of Australian Art Songs and include works by composers such as Margaret Sutherland, Dorian Le Gallienne, Paul Paviour and James Penberthy.



## Perry Joyce, tenor

Perry is a singer, composer, conductor, and teaching artist who is actively involved in the Perth classical music scene. In 2018 he was nominated for the West Australian Young Achiever Awards for his achievements in music and community outreach. As a soloist Perry has performed with the West Australian Symphony Orchestra (*Carmina Burana* - Orff 2020, *Choral Fantasy* - Beethoven 2018), West Australian Opera, and many ensembles around Perth including as a member of St George's Cathedral Consort. In 2014 Perry founded the West Australian Young Voices (WAYV) and has established and conducted many choirs since. In 2018 Perry was Chorus Master for West Australian Opera's production of *Don Giovanni* and in 2019 was awarded a Bendat Scholarship to study abroad. Perry has also won many awards for his compositions including the Sydney Symphony Orchestras Young Composers Award, the Gondwana Voices Young Composers Award, and the 2012 Paula and David Tunley Award.



### **Phoebe Tait, soprano**

Phoebe Tait is a young soprano with extensive performance experience as a chorister and a soloist. In 2014 she began vocal tuition with WA Opera Chorus mezzo-soprano Anne Millar. Phoebe was accepted into the GATE music scholarship program at Churchlands Senior High School on voice and was actively involved in the school's choirs. Highlights of her time at Churchlands include performing Britten's *War Requiem* with the UWA Symphony Orchestra and Sara Macliver in 2015 and a recital performance with Opera Australia Principal Soprano Taryn Fiebig in 2016.

As a member of Gondwana Voices, Phoebe has toured Australia, the UK and Europe, and has collaborated with both the Gondwana and Spinifex Gum indigenous choirs. Phoebe's experience has led to her being invited to join Sydney Children's Choir in their 'Voices of Angels' concert at the Angel Place Recital Hall in Sydney and successfully auditioning for the St George's College Girls' Choir. She currently studies with Sara Macliver.



### **William Atkins-Walters, treble**

Ten-year-old William Atkins-Walters began his musical journey at the age of five when he commenced acoustic guitar lessons. In late 2018 William auditioned, was offered a place and joined the Aquinas College Schola Choir as an inaugural member, commencing in January 2019. As a member of the Aquinas College Schola Choir William receives music education for over 9 hours per week, comprising voice lessons, instrumental lessons, music theory, choir rehearsals & performances as well as instrumental ensemble rehearsals & performances.

With the Schola Choir, William has performed at the Perth Concert Hall both with WASO as part of the Maximus Musicus education series and with the UWA Orchestra for a performance of Beethoven's 9th Symphony. Other performances include multiple renditions of the Faure Requiem at St Mary's in South Perth, St Patrick's Basilica and St George's College UWA. The Schola Choir also recently toured the South West, with plans to travel interstate and internationally when travel restrictions are lifted. Aside from Schola Choir performances, William was among a small number of boys selected to sing the National Anthem at the 2020 Investiture Services at Government House in front of The Honourable Kim Beazley OAM, Governor of Western Australia. Last November, William recorded backing vocals alongside seven other Aquinas Schola choristers for The Corrs lead singer Andrea Corr's latest solo release - *Christmas Songs*.



## Western Australian Wind Symphony

### Piccolo

Chelsea Davis

### Flute

Joshua McMahon

*(alto flute)*

Kate Roux

Rachel Hicks

Emma Lu

### Oboe

Anne Phillips

Zoe Gampfer

### Cor Anglais

Erynn Bye

### Bassoon

Stuart Ferrie

Georgia Bradley

### Contrabassoon

Bailey Ireland

### Clarinet

Alex Wallace

Clare Waters

Racheline Tantular

Jack Claeys

Christian Colgan

Jing Yi Foo

Shunsuke Kogo

Stella Sawyer

Stephanie Winter

Cecilia Tran

Margaret Goldsmith

### Bass Clarinet

Lorenzo Italiano

Vivian Fu

### Contra-alto Clarinet

Kristian Müller

### Alto Saxophone

James Calvert

*(soprano saxophone)*

Naoko Uemoto

### Tenor Saxophone

Justin Farinosi

### Baritone Saxophone

Jasmin Hardie

### Trumpet

Samantha Marley

Grace Reid

Mathew Leak

### Cornet

Martin Baker

Zoe McGivern

Joe Shore

### Flugelhorn

Chris Zappa

Jack Keady

### Horn

Sandra McKenna

Ingrid Waters

Basil Gerad Cyril

Sarah Robinson

Mark Warrener

### Trombone

Peter Chan

Vanitha Hart

Joskun Arnold

### Bass Trombone

Alasdair Vincent

### Euphonium

Dillon Clegg

Jason D'Amore

### Tuba

Wafi Zainal

### Double Bass

Eu Jin Looi

Westley Lam

### Harp

Rachel Fish

### Piano

Tim Chang

### Timpani

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Nathan Herbert

Tayla Rattray

Steven Hartley

Lauren Jolliffe

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### Concertmaster

Brittany Williams

### 1st Violin

Jason Chong  
René Kuan  
Marie-Victoire Cumming  
Izurein Sabudin  
Jillian Abraham  
Zola Lee

### 2nd Violin

Chad Saterlee  
Naomi Randell  
Charlotte Chadwick  
Thomas Mahoney  
Holly Chappell  
Lauren Bye  
Geoff Massey

### Viola

Julee Oh  
Heidi Rix  
Margaret Schlink  
Rachael McMinn  
Jemima Halls

### Cello

Elena Wittkuhn  
Basir Khamooshi  
Mila Snyman  
Maia van Kampen

### Double Bass

Westley Lam  
Eu Jin Looi  
Oakley Paul

### Flute

Megan Barbetti  
Shayne Harris  
(*piccolo*)

### Oboe

Janine Harris  
Erynn Bye  
(*cor anglais*)

### Clarinet

Kristian Müller  
Flynn Passamani  
(*bass clarinet*)

### Bassoon

Natalya Czernicziw  
Kate Walpole

### Horn

Milly McAuliffe  
Sandra McKenna  
Bede van Schaijik

### Trombone

Kate Goyder  
Edward Mikucki

### Tuba

Wafi Zainal

### Timpani

Carissa Soares

### Percussion

Thomas Robertson  
Tegan LeBrun  
Laura Saxon

### Harp

Kira Gunn  
Rachel Fish

### Organ

Alessandro Pittorino

## West Coast Philharmonic Chorus

Heberet wa Azaro  
Chris Barker  
Rose Belford  
Jo Borrelli  
Stephen Bumbak  
Jocelyn Campbell  
Annie Chappell  
Richelle Chen  
Evelyn Collier  
Tanya Crewe  
Martine Donoghue  
Judith Doverty  
Ali Doverty  
Isaac Flake  
Kai Han  
Jessica Hazeldine  
Margaret van Hennekeler

Catherine Hill  
Mai Hoang  
Christine Kang  
Sue Lake  
Roxanne Lambie  
Joy Elspeth Langford  
Graham Lawrence  
David Lawrence  
Alex Lawrence  
Mathew Leak  
Christopher Leak  
Benjamin Lee  
Michael Mah  
Sharon Malcolm  
Gaynor Manfield  
Jade Martin  
Jenny Mikucki

Jessica Mikucki  
Shenhav Nave  
Daniel O'Connor  
Miriam O'Neil  
Susan O'Neil  
Joanna Parry  
John Peiris  
Chris Pemberton  
Anne Phillips  
Heather Quayle  
Lila Raubenheimer  
Cleo Robins  
Barbara van Rooyen  
Michelle Rumbold  
Bruce Sawyer  
Stella Sawyer  
Celine See

Julia Seitz  
Rachel Singer  
Daniel Smith  
Oliver Stark  
Jessica Strickland  
Bev Thornton  
Magda Toth  
Nicholas Waldron  
Hannah Waldron  
Bethwyn Watts  
Pamela White  
Margaret Wood  
Sifan Wu  
Sofija Zivkovic

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