

WESTERN AUSTRALIAN CHARITY ORCHESTRA INC.
PRESENTS

KOORT BOODJA Heartland

Conducted by Samuel Parry

FEATURING

West Coast Philharmonic Orchestra & Chorus

WITH

Soloists

Saturday 19th February | 7.00pm

PERTH CONCERT HALL

WELCOME to KOORT HEARTLAND BOODJA

Kaya! It is a privilege to live here in Boorloo (Perth) on beautiful Whadjuk country. Tonight you will hear music inspired by the country we live on, from its breathtaking oceans to our rugged landscapes. It is an honour to make music on Whadjuk country.

To open tonight's performance we welcome two remarkable Aboriginal artists, Jayden Boundry and Natasha Eldridge. This concert is named after one of Natasha's original songs, *Koort Boodja* (meaning heartland in English).

The first half of the concert tonight includes music entirely by Australian composers, many of whom are also Western Australians. We have a rich legacy of composers here in this part of the world, with many artists still emerging.



Photo Credit: Jarrad Seng

The second half of tonight's concert, *Calling All Dawns*, is a powerful work that pays tribute to the common threads which bind all cultures together. I'm thrilled to welcome so many talented guest artists to the stage, of whom almost all are singing in their native languages - a true testament to the rich diversity we have here in Western Australia.

It is our hope that tonight, in some small way, your life may be *changed by music*.

SAMUEL PARRY
Founder & Music Director

Acknowledgements

The Western Australian Charity Orchestra Inc. wish to acknowledge the traditional custodians of the land we are meeting on tonight, the Whadjuk people of the Noongar nation. We pay our respects to them and their cultures; and to elders both past, present and emerging.

We would like to express our gratitude to Simon Vanyai from Taiko On for providing us with Taiko instruments, and to Tim White and the Western Australian Academy of Performing Arts for the use of their percussion equipment for tonight's performance. Many thanks also to Lynda Luce for allowing us to have use of your contrabassoon.

Thank you to COMO The Treasury and State Buildings for the kind donation to the WACO Raffle - a \$250 gift certificate to be redeemed at Wildflower, Post, Petition, Long Chim, Beer Corner, Wine Merchant and Cape Arid Rooms.

Countless others have contributed to making tonight's performance a possibility, and it is impossible to thank everyone individually. Thank you, all, for helping us to *change lives through music*.

PROGRAMME

Acknowledgement of Country By Jayden Boundry

Left Edge Featuring Jayden Boundry
Iain Grandage

Our Country Featuring Natasha Eldridge
Natasha Eldridge, arr. Tim Newhouse

Koort Boodja Featuring Natasha Eldridge
Natasha Eldridge, arr. Simon Kruit

Way Out West Featuring Alexandra Allan
Graeme Koehne

Pemulwuy
Paul Jarman

Waltzing Matilda
Ruth McCall

Hinterland
Lachlan Skipworth

I am Australian Featuring Natasha Eldridge
Bruce Woodley & Dobe Newton, arr. Jonathon Yang

Interval (30 mins)

Calling All Dawns
Christopher Tin

Part I: Day

1. | Baba Yetu Madoc Plane
2. | Mado Kara Mieru Akiko Miyazawa, Yuki Skipworth, & Kumiko Coffman
3. | Dao Zai Fan Ye Julie Yeh & Moira Westmore
4. | Se É Pra Vir Que Venha Juliana Areias
5. | Rassemblons-Nous Thierry Gangou

Part II: Night

6. | Lux Aeterna Dylan Atkins-Walters
7. | Caoineadh Gabrielle Scheggia, Caitlin Collom, Emily Davis, & Joanna Parry
8. | Hymn Do Trójcy Świętej Magda Lisek

Part III: Dawn

9. | Hayom Kadosh Emma Kasher
10. | Hamsáfár Jocelyn Campbell
11. | Sukla-Krsne Saraswati Mahavidhyalaya
12. | Kia Hora Te Marino Haka for Life



PROGRAMME NOTES

Left Edge

IaIn Grandage

Featuring Jayden Boundry, Didgeridoo

Left Edge was commissioned by the WA Tourism Commission to accompany images of Western Australia. From its vast landscapes and glistening oceans to the urban attractions of Perth and its orchestra, Western Australia is represented in an aural world that attempts to mix Hollywood with ideas more Australian. Its themes are based on musical lines that contract to a single point – not dissimilar to watching the sun disappear over the horizon – themes which are played over harmonies that make reference to Sculthorpe and utilise the ubiquitous didgeridoo. The ocean plays a large part in the lives of Western Australians, and the soft central section of the work is inspired by some of the beautiful underwater experiences that the western coastline offers.

The title not only refers to WA's geographical location but, being music for film, also echoes the "Top, Left Edge" call of the conductor so often heard in recording sessions for the screen.

Premiere: Recorded for use on DVD by the West Australian Symphony Orchestra conducted by Peter Moore at the ABC Studios, Perth, WA in May 2004

Commissioner: Left Edge. was commissioned by the WA Tourism Commission as part of their campaign "The Real Thing"

Koort Boodja (Heartland)

Featuring Natasha Eldridge

Natasha Eldridge, arranged by Simon Kruit

Noongar

Bilya Boodja Mambakoort
Whadjuk boodja Boorloo
Bilya Boodja Mambakoort
Kaarda Ngang Koort Boodja

Bilya Boodja Mambakoort
Whadjuk boodja Boorloo
Bilya Boodja Mambakoort
Kaarda Ngang Koort Boodja

Chorus
Koort Boodja Koort Boodja
Koort Boodja

Bilya Boodja Mambakoort
Whadjuk Boodja Boorloo
Bilya Boodja Mambakoort
Kaarda Ngang Koort Boodja

Bilya Boodja Mambakoort
Whadjuk boodja Boorloo
Bilya Boodja Mambakoort
Kaarda Ngang Koort Boodja
Kaarda Ngang Koort Boodja

English Translation

Riverland to the Ocean
Whadjuk Country Perth City
Riverland to the Ocean
To the Hills is my Heartland

Riverland to the Ocean
Whadjuk Country Perth City
Riverland to the Ocean
To the Hills is my Heartland

Chorus
HeartLand HeartLand
HeartLand

Riverland to the Ocean
Whadjuk Country Perth City
Riverland to the ocean
To the hills that's my heartland

Riverland to the Ocean
Whadjuk Country Perth City
Riverland to the Ocean
To the hills that's my Heartland
To the hills that's my Heartland



Way Out West

Graeme Koehne

Featuring Alexandra Allan, Oboe

This piece was originally the 2nd movement ('Horse opera') of Koehne's Inflight entertainment.

The song begins with harp and wood winds, introducing a beautiful lilting pulse. The oboe enters with a cinematic feeling melody which soars through out the piece. This beautiful slow movement is a favourite with oboists around Australia, having become a stand alone work in its own right.

Pemulwuy

Paul Jarman

Featuring West Coast Philharmonic Chorus

Pemulwuy was first commissioned by the Woden Valley Youth Choir under the direction of Alpha Gregory, and made it's world premier just near Parliament House in Canberra in 2006. The piece has become one of Australia's all time favourite and important choral works. The Birralees won the ABC choir of the year award singing a rousing version of *Pemulwuy* which has gone on to inspire the National Male Voice Festival of the same name. Now, every two years, hundreds of men and boys gather together with pride to sing this piece. It has also been sung in events and festivals throughout Europe and the USA.

Pemulwuy was born approximately 1756 somewhere near where Homebush Bay is now. He belongs to the Bidjigal Clan of the Eora nation. The city of Sydney is built upon his land. The initial creation of Sydney took place during the last fourteen years of Pemulwuy's life. "The legend of Pemulwuy is part of the belief system and oral history of the Aboriginal people of east coast Australia. It is also part of the history of all modern Australians." (Eric Willmot) Pemulwuy means 'man of the earth' and he is known as the Rainbow Warrior. His totem was the crow. From 1790 to his death in 1802, Pemulwuy led the Eora people in a major response to the British invasion of Australia. The Aboriginal resistance 'was said to be broken' in 1805, when Pemulwuy's son, Tedbury was captured and became the first Australian prisoner of war. This resistance, and indeed Pemulwuy's very existence was mostly disregarded in records made at the time. To this day, little is said of Pemulwuy in history books.

Pemulwuy witnessed the destruction of the Eora world. His campaign against the invading British lasted 12 years, but his strongest enemy was in fact disease, which wiped out many Indigenous people. Pemulwuy's life was taken during a simple ambush.

This piece is dedicated to Eric Willmot for his novel 'Pemulwuy'.

Lyrics

Woyan Camya, (English: Is the crow here?)

Yana da rising. (English: New moon rising)

When the night winds howl the crow is flying
When the moon appears hear the raven call
Where smoke is rising the crow is waiting
When the fires burn hear the raven cry

Where the Bidjigal roam the crow is guarding
When the spirits wail, hear the raven call
Where the clans unite the crow is leading
When Eora charge, hear the raven cry



Pemulwuy, Pemulwuy!

Where the rum corps brawl the crow is scathing
When the convicts scream, hear the raven call
Where farms are torched to crow is blazing
When the settlers flee, hear the raven cry

When the enemy strikes the crow is immortal
When the muskets roar, hear the raven call
Where the military fall the crow is rising
When the war unfolds, hear the raven cry

They have come to take this land
Something we will never understand
Fighting for it seems so wrong
We don't own the land, we just belong

This is what we've known since the dream time
We have the right to believe
Eora, Darug, Tharawal
Don't ever give up hope

Woyan Cam ya!
Pemulwuy!
Hear the raven cry!

Waltzing Matilda

Ruth McCall

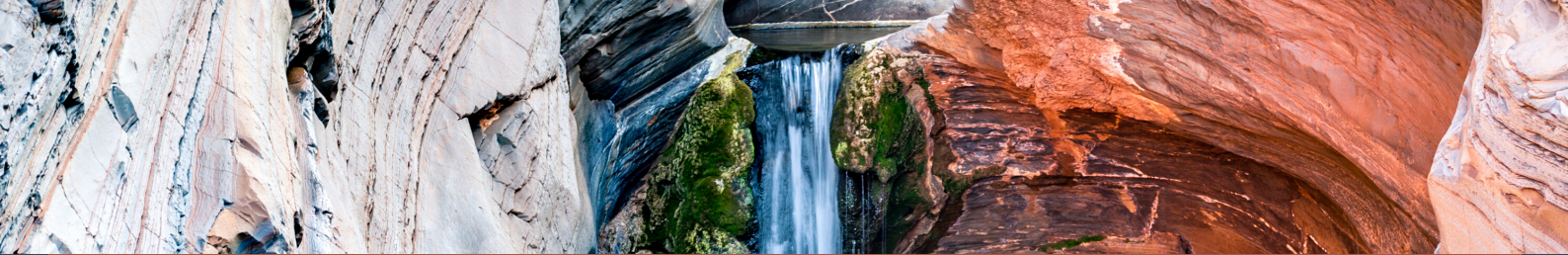
Featuring West Coast Philharmonic Chorus

Waltzing Matilda" is a song developed in the Australian style of poetry and folk music called a bush ballad. It has been described as the country's "unofficial national anthem".

The title was Australian slang for travelling on foot (waltzing) with one's belongings in a "matilda" (swag) slung over one's back. The song narrates the story of an itinerant worker, or "swagman", making a drink of billy tea at a bush camp and capturing a stray jumbuck (sheep) to eat. When the jumbuck's owner, a squatter (landowner), and three troopers (mounted policemen) pursue the swagman for theft, he declares "You'll never catch me alive!" and commits suicide by drowning himself in a nearby billabong (watering hole), after which his ghost haunts the site.

The original lyrics were written in 1895 by Australian poet Banjo Paterson, and were first published as sheet music in 1903. Extensive folklore surrounds the song and the process of its creation, to the extent that it has its own museum, the Waltzing Matilda Centre in Winton, in the Queensland outback, where Paterson wrote the lyrics. In 2012, to remind Australians of the song's significance, Winton organised the inaugural Waltzing Matilda Day to be held on 6 April, the anniversary of its first performance.

This arrangement combines old and new elements of this beloved anthem. Combining the traditional tune, the 'Queensland tune', a new tune, and a chant on one note, using aboriginal botanical names. The chants words relate to trees, or groups of trees which form the circle around which the action in this song takes place – the billabong. The sheep is drawn to the water, the squatter is drawn to the sheep, the troopers are drawn to the thief, and the ghost lingers there forevermore.



Hinterland

Lachlan Skipworth

"I composed Hinterland to explore the concept of 'earth' to follow-up last year's wind-themed tone poem Spiritus. The German title (literally "land behind") speaks of my feeling of disconnection, the land lying seemingly beyond the obscuring sprawl of our urban existence.

"Rather than compose purely out of my imagined sense of this colossal mass below, I focus in Hinterland on how the landscape elicits a direct psychological response from me through its various reflections of sound and light. Topography shapes the diffusion of light (especially touching at dawn and dusk), and we perceive visual depth and therefore space in its relation to the horizon. Likewise, the acoustics in a landscape can shape our psychological response in a subtle but distinct manner. So, taking the many unique rock formations of my native Western Australia as a starting point, Hinterland becomes a series of imagined sound and light plays acted out in music."

- Lachlan Skipworth



I am Australian

Featuring Natasha Eldridge

Bruce Woodley & Dobe Newton, arr. Jonathon Yang

"I Am Australian" (or "We Are Australian") is a popular Australian song written in 1987 by Bruce Woodley of the Seekers and Dobe Newton of the Bushwackers. Its lyrics are filled with many historic and cultural references. Its popularity has allowed it to join the ranks of other patriotic songs considered as alternatives to the Australian national anthem, "Advance Australia Fair". It is commonly taught in primary schools. In the years since the song's release, there have been calls for it to become Australia's national anthem, notably in 2011 by former Victorian Premier Jeff Kennett.

Ngarla Keeny Moort
Ngarla Boola Moort
Ngarla Boola Boodja
Kewarl koorl
Ngarkangy Ngarla Koondarm
Doonj Doonj Warkining
Ngung Noonok
Ngarla Moorditj Moort

We are one
But we are many
And from all the lands
on earth we come
We share a dream
And sing with one voice
I am you are
We are Australian

Interval (30 mins)



PROGRAMME NOTES

Calling All Dawns

Christopher Tin

Christopher Tin is an American, born to immigrant parents from Hong Kong. He primarily composes orchestral and choral music, especially for video game and film scores. He is best known for his choral work *Baba Yetu* (2004) from the video game *Civilization IV*, which became the first piece of video game music to be awarded a Grammy.

In 2009 Tin released *Calling All Dawns* as his first album. He won two grammy awards for this classical crossover album. *Calling all Dawns* is a song-cycle in three uninterrupted movements; Day, Night, and Dawn (which correspond to Life, Death and Rebirth). The twelve songs in the work are sung in twelve languages with text pulling from a variety of sources, including the Torah, Bhagavad Gita, Persian and Japanese Poetry.

Part I. Day

I. *Baba Yetu* (Our Father)

Swahili

Featuring Madoc Plane

Missionaries of the 19th Century used Swahili as the lingua franca for spreading Christianity across East Africa; consequently, a rich tradition of vocal music arose that blended European harmonies with traditional African call-and-response. *Baba Yetu* literally means 'Our Father' and is a Swahili translation of The Lord's Prayer. It serves as an overture to *Calling All Dawns*, blending African choral music with Western symphonic structure, thus beginning our journey of humanity from the cradle of civilization.

Baba Yetu Yetu Uliye
Mbinguni Yetu Yetu Amina
Baba Yetu Yetu Uliye
Fu Jina Lako Litukuzwe

Our Father, who art
In Heaven. Amen!
Our Father,
Hallowed be thy name.

Utupe Leo Chakula Chetu
Tunachohitaji Utusamehe
Makosa Yetu Hey
Kama Nasi Tunavyowasamehe
Waliotukosea Usitutie
Katika Majaribu Lakini
Utuokoe Na Yule Muovu E Milele

Give us this day our daily bread,
Forgive us of
Our trespasses
As we forgive others
Who trespass against us
Lead us not into temptation, but
Deliver us from the evil one forever.

Ufalme Wako Ufike Utakalo
Lifanyike Duniani Kama Mbinguni
(Amina)

Thy kingdom come, thy will be done
On Earth as it is in Heaven.
(Amen)

II. *Mado Kara Mieru* (Through The Window I See)

Japanese

Featuring Akiko Miyazawa,
Yuki Skipworth & Kumiko Coffman

Within every traditional Japanese haiku is a 'kigo'— a word associating the poem with a particular season. *Mado Kara Mieru* is a rondo of five such haiku; corresponding to spring, summer, autumn, winter and the return of spring. Each refrain is sung by a vocalist in a different stage of life— a child for spring, a young woman for summer a middle-aged man for autumn, and an elderly man for winter. Following an extended instrumental 'transfiguration,' the return of the child's voice at the end signifies the return of spring, thus completing the cycle of life, death and rebirth as reflected through the changing of the seasons.

SPRING:

mado kara mieru
kagayaku ume ichirin
ichirin hodo no
sono atatakasa

through the window I see
one shining plum blossom
that warmth of
one blossom

SUMMER:

mado kara mieru
mabushii me ni wa aoba
yama hototogisu
aa hatsugatsuo

through the window, I see
radiant greenery for the eyes
a mountain cuckoo
ah, the first bonito (fish)

AUTUMN:

mado kara mieru
sawayaka akikaze no
yama o mawaru ya
ano kane no koe

through the window, I see
the refreshing autumn wind
churns in the mountains
and that over there— a bell's voice

yomei
ikubaku ka aru
koyoi hakanashi
inochi mijikashi

my remaining days
how much more is there to live?
the night is brief
life is short

WINTER:

mado kara mieru
hieta yuki no ie ni
nete iru to omou
nete bakari nite

through the window, I see
cold snow all around the house
in bed I think
only of this (sleep)

SPRING:

mado kara mieru
tanoshi ichihatsu no
ichirin shiroshi
kono haru no kure

through the window, I see
this cheerful iris
a lone, white flower
in the springtime dusk



Photo Credit: Jarrad Seng

III. *Dao Zai Fan Ye* (The Path Is In Returning)

Mandarin

Featuring Julie Yeh

& Moira Westmore

The core text of Daoism is the *Dao De Jing*: a compendium of universal truths concealed behind a famously cryptic maze of contradictions. Among the themes contained within is the notion of return, exemplified in Chapter 40. *Dao Zai Fan Ye* translates as 'The Path is in Returning,' and is a meditation on both the cyclical nature of the universe, as well as the acceptance of its inexorability; indeed, it states that everything in the universe is born from the cycle of life and death.

fan zhe dao zhi dong,
ruo zhe dao zhi yong.
tian xia zhi wu
sheng yu you, sheng yu wang

The motion of the Way is to return;
The use of the Way is to accept;
Things under the sky/heavens,
Are born of being, are born of non-being/death

IV. *Se É Pra Vir Que Venha* (Whatever Comes, Let it Come)

Portuguese

Featuring Juliana Areias

The first chapter of *Calling All Dawns* ends with two original lyrics about the sunset of one's life, presenting two opposing attitudes towards death. The first, *Se É Pra Vir Que Venha* (by Patricia Magalhães), is a statement of courage and acceptance; knowing that the end is near, the narrator greets her fate with resignation and peace — and though she is uncertain of her final destination, she goes gently into the night, carried off by the footsteps of a distant orchestral samba batucada.

Vou soltar meu gado
Vou deitar no pasto
Vou roubar a cena
Vou sorrir sem pena
Sem puxar as rédeas
Sem seguir as regras
Sem pesar ou ânsia
Sem errar a dança
Se é pra vir, que venha

I will unleash the horses
I will rest in the grass
I will steal the show
I will smile broadly
No reins to pull
No rules to follow
No pain or sorrow
With no error in my dance
Whatever comes, let it come

Tudo é colorido
Mesmo o preto e branco
Quando eu pinto é lindo
E o que traço é franco
Seja reta ou curva
Seja esfera ou linha
Vida é sempre certa
E eu não temo a minha
Se é pra vir, que venha

All is colorful
Even black and white
When I paint, it's beautiful
And what I draw is honest
Be it straight or curved
Be it a sphere or a line
Life is always right
And I do not fear mine
Whatever comes, let it come

Se é pra vir, que venha
Seja preto ou branco
Eu não temo a vida
Nem seu contraponto
Se é pra vir, que venha

Whatever comes, let it come
Whether black or white
I do not fear life
Nor its counterpoint
Whatever comes, let it come

V. *Rassemblons-Nous* (Let Us Gather)

Featuring Thierryno Gangou

French

The second of two original lyrics by living writers, *Rassemblons-Nous* (by Jon Goldman) has dual meanings. On one hand it gives voice to the French tradition of revolution— indeed, it is inspired both by the 1789 French Revolution, as well as the 2005 riots of the poor ethnic minorities in the Parisian suburbs. But its greater meaning is that it abstracts these struggles into a song about a metaphysical revolution, where men and women march against the darkness of death. Though fate is inevitable, they still resist it; one by one they join in the struggle, and rather than going gently (as in *Se É Pra Via Que Vanha*) they choose to rage against the coming of the night.

Rassemblons-nous
Au même moment
Nos mille visages
Sur un écran
Pour déclarer
D'une seule voix
Faut pas nous soumettre
Faut pas disparaître

Let us gather
At the same time
Our thousand faces
On one screen
To declare
With a single voice
We mustn't yield
We mustn't disappear

Mon sort, mon sang
M'emmène
Au fond
Des ténèbres
Malgré ma peur
D'y renoncer
J'avance
Pour me soulever
Au moment
De vérité
Faut pas nous soumettre
Faut pas disparaître

My fate, my blood
Leads me
To the deepest
Darkness
Despite my fear
Of giving up
I go forward
To rise up
At the moment
Of truth
We mustn't yield
We mustn't disappear

Tes frères et tes amis
Nous retrouvent dans la nuit
Tous ensemble dans le coup
Viens nous rejoindre dans la rue

Your brothers and your friends
Find us in the night
All in this together
Come join us on the street

Rassemblons-nous
Au même moment
Nos mille visages
Sur un écran
Pour déclarer
D'une seule voix
Prenons courage

Let us gather
At the same time
Our thousand faces
On one screen
To declare
With a single voice
Let us be brave

Des aéroports
Aux cathédrales
Des hommes des femme
Nous sommes l'égal
En pèlerinage
Vers nos destins (vehr)
Joignons les mains

From airports
To cathedrals
Men and Women
Are all equally
In pilgrimage
Toward our destinies
Let us join hands

Des sales prisons
De villes sans nom
Des salles sacrées
Aux tours d'argent
Sur tous les fronts
Au même moment
Sonçons l'éveil

En lutte constante
Nos voix s'unissent
Nos pas s'entendent
Dans les coulisses
Sans peur ni haine
Ces jours qui viennent
Entrons sur scène

Rassemblons-nous
Au même moment
Nos mille visages
Sur un écran
Pour déclarer
D'une seule voix

From foul prisons
From nameless cities
From sacred rooms
In silver towers
On every front
All at on e
Let us sound the wake-up call

In constant struggle
Our voices unite
Our steps are sounding
Behind the scenes
With neither fear nor hate
These coming days
Let us take the stage

Let us gather
At the same time
Our thousand faces
On one screen
To declare
With a single voice



Photo Credit: Jarrad Seng

Part II. Night

VI. *Lux Aeterna* (Eternal Light)

Latin

Featuring Dylan Atkins-Walters

The Requiem Mass is a liturgical service of the Roman Catholic Church, conducted as a prayer for the salvation of the souls of the recently departed. As with all masses, it alternates between sacred readings and musical offerings, the last of which is the Communion. It is during this offering that the *Lux Aeterna* is sung, accompanying the sacrament of the Eucharist — the symbolic offering of bread and wine in remembrance of the Last Supper of Jesus, the night before his death and ultimate rebirth.

Lux aetern lucent eis domine
Requiem aetern donna bis domine.

Let eternal light shine upon them, O Lord
Grant them eternal rest, O Lord

VII. *Caoineadh* (To Cry)

Irish

Featuring Gabrielle Scheggia

with Caitlin Collom, Emily Davis, and Joanna Parry

Written in the 18th century, the *Caoineadh* art *Uí Laoghaire* is one of the most famous examples of a traditional Irish 'keen' — or song of wailing— performed by a widow over the deathbed of her husband. Black Haired Eileen's husband was slain by an Englishman who demanded that he sell him his horse; when he refused, he was gunned down. Eileen immortalized her grief in this epic poem, and to date it stands as one of the most poignant works of grief and loss. In this excerpt, she desperately implores her husband to return to life.

Mo chara thu is mo chuid!
A mharcaigh an chlaímh ghil,
éirigh suas anois,
cuir ort do chulaith
éadaigh uasail ghlain,
chuir ort do bhéabhar dubh,
tarraing do lámhainní umat.
Siúd í in airde t'fhuip;
sin i do láir amuigh.
Buail-se an bóthar caol úd soir
mar a maolóidh romhat na toir,

mar a gcaolóidh romhat na sruth,
mar a n-umhlóidh romhat mná is fir...

My friend and my heart's love!
Oh Rider of the shining sword;
Arise up.
Put on your garments
Your fair noble clothes;
Don your black beaver,
Draw on your gloves;
See, here hangs your whip,
Your good mare waits without;
Strike eastward on the narrow road,
For the bushes will bare themselves before you,

For the streams will narrow on your path,
For men and women will bow before you...

VIII. *Hymn Do Trójcý Świętej* (Hymn to the Holy Trinity)

Polish

Featuring Magda Lisek

Throughout its history, Poland has suffered countless wars that have repeatedly threatened its existence; through these dark periods of foreign occupation, it is only through faith, deeply rooted in Catholicism, that Polish culture has survived. The *Hymn do Trójcý Świętej* is an embodiment of that faith; a reminder that, with each dawn, the return of light brings with it an indescribable spiritual salvation that banishes even the darkest night.

Już słońce wschodzi ogniste
Ty jedność, światło wieczyste
W sercach naszych, Trójco Święta
Rozlej miłość niepojętą
Ciebie my z rana wielbimy
Ciebie wieczorem prosimy
Racz to sprawić byśmy Ciebie
Z Świętymi chwalili w niebie.
Ojcu razem i Synowi
świętemu także duchowi
Jak była, tak niechaj wszędzie
Wieczna chwała zawsze będzie.

The blazing sun is rising
You are the unity, eternal light
In our Hearts, Holy Trinity
spread the inconceivable love.
We adore you in the morning
we beg you in the evening
bring us to you
with the Saints in heaven adored.
Together Father and Son
and the Holy Spirit
As there was, and ever will be
Eternal Glory, always and forever. Amen.

Part III. Dawn

IX. *Hayom Kadosh* (Today is Sacred)

Featuring Emma Kasher

Hebrew

The text of Hayom Kadosh is taken from the Book of Nehemiah, from the Hebrew Bible; it recounts the rebuilding of the walls of Jerusalem — a metaphor for the re-emergence of hope. Likewise Hayom Kadosh emerges softly from the darkness, like a lullaby sung to a newborn. And as the prelude to the third and final chapter of Calling All Dawns, it summons the themes of the earlier songs and weaves them together in a musical tapestry.

Hayom kadosh l'Adonai eloheichem
Al titabloo v'al tivku
Hasu ki hayom kadosh
V'al tayatzayvu

Today is sacred to the Lord, your God
Do not mourn and do not weep.
Be silent, for this day is sacred
Do not be sad.

X. *Hamsáfár* (Journey Together)

Featuring Jocelyn Campbell

Farsi

Omar Khayyam was an 11th-century Persian poet, philosopher, and mathematician, whose collected quatrains are known as the Rubaiyat of Omar Khayyam. Despite a strong Islamic background, Omar Khayyam was in fact a religious skeptic— therefore his writings were often infused with mysticism, and advocated the enjoyment of earthly delights in the face of mortality. The refrain 'Hamsáfár' means 'journey together,' and is a rallying call to all people— and like the earlier song *Se É Era Via Que Venha* (which shares common musical motifs), the song emphasizes the contentment to be found in living in the present.

Khorshide cámand sobh bár bam áfkánád
Keykhosro rooz badeh dár jam áfkánád
May khor ke monadi sáhárgah khyzan
Avazyé áshráboo dár áyam áfkánád

The sun with its morning light the earth ensnare
The king celebrated the day with a wine so fair
The herald of dawn intoxicated would blare
Its fame and aroma, for time having not a care

Hamsáfár!

Journey together!

Ey doost bia ta gháme fárda nákhorim
Vin yekdám omr ra ghánimát shemorim
Fárda ke áz in dayre Kohán dár goárim
Ba háfthezarsalegan hámsáfárim

O friend, for the morrow let us not worry
This moment we have now, let us not hurry
When our time comes, we shall not tarry
With seven thousand-year-olds, our burden carry

In chárkhofálák ke ma dár uo heyranim
Fanoose khyal áz uo messali danim
Khorshide cheraghdano alám fanoos
Ma chon sovárim kándáro gerdanim

This Universal wheel, this merry-go-round
In our imagination we have found
The sun a flame, in the Cosmic lantern bound
We are mere ghosts, revolving, the flame surround

Ráhe khyish gozin.

Choose your way.



Photo Credit: Jarrad Seng

XI. *Sukla-Krsne* (Light and Darkness)

Sanskrit

Featuring Deepak Balasubramanian
Shivanandini Moorthy, Sowbhagya Nagendran
and Suhasini Sutharshan

The Bhagavad Gita is one of the sacred texts of Hinduism, and is a dialogue between Prince Arjuna and Krishna, the Divine One. In the excerpt used for *Sukla-Krishna*, Krishna explains to the prince that there are two paths to the afterlife; 1) a death by day, which leads to the supreme abode, and 2) a death by night, which leads to an earthly return. But rather than dwell on the time and place of passing, he advises Arjuna to fix his devotion on the Krishna consciousness, and to detach himself from material concerns, and in doing so, his place among the supreme will be assured. ‘*Sukla-Krsne*’ means ‘Light and Darkness’ — a duality which serves as a basis for the constantly shifting moods of the song.

sukla-krsne gati hy ete
jagatah sasvate mate
ekaya yaty anavrttim
anyayavartate punah

The paths of light and darkness are as
beginningless and endless as the material
universe - by one is liberation attained, and by
the other, rebirth.

yatra kale tv anavrttim
avrttim caiva yoginah
prayata yanti tam kalam
vaksyami bharatarsabha

The times during which, after passing from
this world, the Yogi are either liberated or
reborn, I shall now describe to you, greatest of
the Bharata.

agnir jyotir ahah suklah
san-masa uttarayanam
tatra prayata gacchanti
brahma brahma-vido janah

By Fire, Light, and Day, during the fortnight
of the waxing moon and the summer solstice -
those who pass then from this world and know
the Supreme shall attain the Supreme.

dhumo ratris tatha krishnah
san-masa daksinayanam
tatra candramasam jyotir
yogi prapya nivartate

By Smoke and Night, during the fortnight of
the waning moon and the winter solstice -
those yogi who pass then from this world will,
upon reaching the illuminated moon, be reborn.

naite srti partha janan
yogi muhyati kascana
tasmad sarveshu kaleshu
yoga-yukto bhavarjuna

Knowing of these different paths, the devotee
is never deluded.
Therefore always
engaged in devotion.

XII. *Kia Hora Te Marino* (May Peace Be Widespread)

Featuring Haka for Life

Maori

Kia Hora Te Marino is a setting of a traditional Maori blessing, used as a benediction to conclude *Calling All Dawns*. While the opening wordless chorus is evocative of the maritime imagery found in much Maori writing, the song also makes use of two traditional forms of oratory: the haka, a ritualistic choreographed group dance, and the *whaikorrero*, a form of speechmaking used to unite the collective will of the people. With unified purpose, the song drives towards a climactic finish, and ends on the same chord that *Baba Yet* fades in on, thereby returning to the beginning of the cycle.

Kia hora te marino,
Kia whakapapa pounamu te moana,
Kia tere te rohirohi
Kia hora te marino
te marino ara
mo ake tonu ake

May peace be widespread,
may the sea glisten like greenstone,
and may the shimmer of light guide you
May peace be widespread,
be widespread
now and forever more.

Ka tuhoa te ra,
ka wairara, ka hinga.

Said of human life.
The sun rises to the zenith, the declines.

Hutia te rito,
Hutia te rito o te harakeke.
Kei hea te komako e ko?
Ki mai ki ahau
He aha te mea nui i te ao?
Maku e ki atu e,
He tangata (katoa), he tangata, he tangata ei!

Pull out the centre,
Pull out the centre of the flax plant,
Where will the bellbird sing?
I ask myself
What is the greatest thing in the world?
My answer is,
(All) the people, the people, the people!

Tihei mauri ora
A whiti whano hara mai te toki,

humie e hui e taiki e!

The first breath we take.
Bind the entire flesh of our group and bring it into
force like the axe
Gather, gather, and go forward!



Photo Credit: Jarrad Seng

Calling All Dawns program notes written by Tin Works Publishing

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GUEST ARTISTS

Jayden Boundry, Didgeridoo

Jayden is a proud Whadjuk, Balardong Noongar and Badimaya Yamatji man with strong family ties throughout southwest WA. A traditional Noongar dancer, language teacher, didgeridoo player and tool maker, Jayden is very passionate about celebrating culture and especially about sharing his knowledge with the younger generation. Jayden is very active in the community and also works with charities to showcase Noongar dance.

Jayden is an Aboriginal Cultural Consultant who is closely guided by a number of Noongar Elders who inform his cultural practices. Jayden is presently working as a Noongar Language Teacher delivering the Noongar language LOTE program in a number of schools in the Boorloo/Perth metro area.

Playing the didgeridoo since he was 5 years old, Jayden has enjoyed playing in many major events as well as being a part of intimate community functions.



Natasha Eldridge, Noongar Vocalist

Singer / Songwriter Natasha Eldridge is a Noongar Woman from Perth Western Australia. She comes from a large Indigenous family of the Whadjuk and Ballardong First Nations People in Australia.

Natasha always loved music and singing from a young age, growing up in church singing in choirs and groups for fun. In 2013, Natasha decided to take it on later in life as a career and studied music at Abmusic College between 2013-2017 completing all the certificates in music knowledge and technical production.

Natasha loves a fusion of genres and contemporary music and loves to sing RnB/Blues/Jazz, Gospel and Soul music, Rock and acoustic sounds.

Natasha has travelled across Australia touring with a few bands and also performed at the Astor Theatre, Fly By Night, Perth Concert Hall, Heath Ledge Theatre, Convention Centre and Crown Casino Grand Ball room for the Perth NAIDOC Grand Ball 2015/16/17/20/21, performed at NAIDOC Music Awards 2018, and at Miss NAIDOC 2019. Natasha was a finalist for WAM's Song of the Year in 2019 and has won NAIDOC Music Awards 2018 Female Artist of the Year, NAIDOC Awards 2019 Artist of the year, WAM Song of the Year 2021 for 'Always Was Always Will Be'.

Alexandra Allen, Oboist

Alexandra Allan is an emerging oboist from Perth with a love of musical storytelling. In 2022, Alex will continue her studies with Jeffrey Crellin at the Australian National Academy of Music in Melbourne.

Alex completed her Bachelor of Arts with First Class Honours from the University of Western Australia in 2020 under the tutelage of Leanne Glover. During her studies she was supported by a number of scholarships and prizes, such as the Delano Scholarship, Wesley Scholarship, Choral Society Prize, ROSL Prize in Music Performance, Edith Cowan Prize and the Alex Cohen Travelling Scholarship. As an enthusiastic participant in chamber music throughout her degree, Alex toured the regions with WA Opera and performed at the Bangalow Music Festival in NSW.



(continued on next page)

Alex is currently a casual with the Adelaide Symphony Orchestra and performs regularly with a number of freelance ensembles in Perth, including the Perth Symphony Orchestra and the WA Philharmonic (WA Ballet). She has participated in Australian Youth Orchestra programs since 2019, including the memorable International Tour in that year.

Madoc Plane, Swahili Vocalist



22 year old singer-songwriter, Madoc Plane is an emerging and talented contemporary-soul artist based out of Perth. His unique musical style takes influence from artists such as Jordan Rakei, Matt Corby and Allen Stone. Madoc recently finished his studies in 2021 at the Western Australian Academy of Performing Arts (WAAPA) and graduated with First Class Honours in the Bachelor of Music.

Special Thanks to Madoc for filling in at the last minute when we found out that our original soloist would be unable to perform with us this evening.

Akiko Miyazawa, Japanese Vocalist

Akiko Miyazawa is the violinist and artistic director of Perth chamber music collective Cygnus Arioso. She arrived in Perth to join the West Australian Symphony Orchestra in 2012 having previously worked in Germany (Philharmonisches Orchester Stadttheater Freiburg, and the Deutsches Nationaltheater, Staatskapelle in Weimar) and Japan (Kyoto Philharmonic Chamber Orchestra, and the Osaka Philharmonic Orchestra). When she's not playing opera, chamber and orchestral music, Akiko is a passionate educator building a sustainable future for classical music amidst the broader societal and environmental issues of our time.



Julie Yeh, Mandarin Vocalist



Soprano Julie Yeh studied singing under the well-known professor Pei-Ying Ye of the Central Music Conservatory in Beijing. She began giving solo performances in the Chinese Naval Song and Dance Ensemble in Beijing, Shanghai and many other venues.

After Julie migrated to Australia, her talent was immediately recognised and was invited to perform to many events at Perth's popular places, such as Perth Concert Hall, Crown Theatre, The Octagon Theatre and Government House.

Today, Julie still continues to perform for various charity and corporate functions. She also teaches and supports the young talent within Western Australia.

Moira Westmore, Mandarin Vocalist

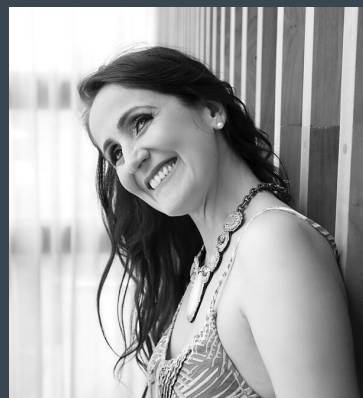
Moira is not a stranger to this stage, having been an alto in the WASO Chorus for 10 years. Before that, she sang at school and then to her patients, as she anaesthetised them. She has been a Specialist Anaesthetist since 1985, working in Perth since 1997 at Royal Perth and King Edward Memorial Hospitals and in private practice. It was at RPH that she worked with Julie Yeh, an Anaesthetic Technician, and they shared their love of music. Her other interests are her family, tennis and golf, travel and wildflowers.

Juliana Areias, Portugese Vocalist

Juliana Areias is a multiple award winning Brazilian singer-songwriter based in Perth, Australia.

Dubbed the Bossa Nova Baby by iconic Brazilian journalist Ruy Castro, her debut original album 'Bossa Nova Baby' won 'Best Brazilian Music Album' in the USA, and hot off the heels of this success, the album charted in the US Jazz Top 100 in 2019/20. In 2021 she was recognised in the TOP 5 Best Brazilian singers around the world - Best of Brazil Global Awards. Juliana has also been five times finalist for Western Australian Music Awards including Best World Music Act and Best Song.

She has performed on major stages internationally including the Sydney Opera House, The Ronnie Scott's in London, The Green Room in New York, The Montreux Jazz Festival in Switzerland, The Fukiagi House in Japan, The Auckland Festival in New Zealand, The Perth Festival, the legendary Beco das Garrafas in Rio de Janeiro and at 2021 Western Australia of the Year Awards as an orchestra soloist.



Thierryno Gangou, French Vocalist



Thierryno Gangou is a pianist, keyboardist, singer, composer and arranger based in Western Australia. With extensive experience locally and internationally, Thierryno performs solo or with a range of bands.

Thierryno Gangou started the piano at the age of seven. He played in his first amateur band at eleven and was an experienced and accomplished pianist, keyboardist and singer by age eighteen, before embarking on a professional career. His past credentials are astonishing. Playing extensively in overseas venues across many continents throughout the 80s and the 90s, he is now based in Perth, performing regularly with many bands or solo. Highlights of his careers include touring with the WAMI Award winning band "Grace Barbe Afro Kreol" at the Byron Bay Blues and Roots Festival or playing at The Crown Lobby Lounge, Perth.

Dylan Atkins-Walters, Latin Vocalist

Thirteen-year-old Dylan Atkins-Walters began his musical journey at the age of five with violin lessons. In late 2018 Dylan was invited to audition for the newly formed Aquinas College program, the Schola Choir. In 2019 Dylan was offered a place and joined the Aquinas College Schola Choir as an inaugural member.

With the Schola Choir, Dylan sings the Saturday Vigil Mass at St Patrick's Basilica as well as daily Chapel services at Aquinas College. The Choir 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 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.

Dylan was among a small number of boys selected to sing the National Anthem at the 2020 Investiture Services at Government House. Dylan has also recorded backing vocals alongside seven other Aquinas Schola choristers for Andrea Corr's last solo release - Christmas Songs. Dylan will be performing in the Children's Chorus with WA Opera for their production of Tosca in July 2022.



Gabrielle Scheggia, Irish Vocalist



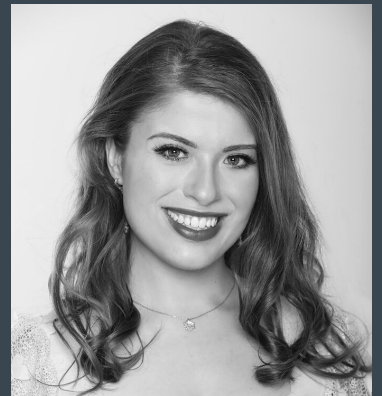
Gabrielle is a freelance singer and choral conductor based in Perth, who holds a Bachelor of Arts (Honours) from the University of Western Australia. Specialising in Baroque in Contemporary performance, Gabrielle appears regularly with many of Perth's leading ensembles including; The Irwin Street Collective, The St George's Cathedral Choir and Consort, The Giovanni Consort, Voyces and Vanguard Consort and the National Youth Choir of Australia.

She is also a core teaching artist for the West Australian Symphony Orchestra's Crescendo program and the founding director of Side Note Choir which launched in 2021 to much acclaim. In September Gabrielle will be travelling to Hungary to pursue further studies in conducting and music pedagogy at the Kodaly Institute of the Liszt Ferenc Academy in Kecskemét.

Magda Lisek, Polish Vocalist

Soprano Magda Lisek is a graduate of the Western Australian Academy of Performing Arts. She is the founder of Western Australian production company Couch Opera Live, which also hosts an internationally successful online concert series. Ms Lisek is also part of the Western Australian Opera Chorus. Her most recent endeavours include being producer and star of new Western Australian works *Diary of a Couch Diva* and *From Vienna to Hollywood and Broadway*, as well as starring as Mabel in *Pirates of Penzance*.

Ms Lisek's repertoire includes Adina (*L'Elisir D'amore*) Donizetti; Gilda (*Rigoletto*) Verdi; Blonde (*Die Entführung aus dem Serail*) Mozart; Susanna (*Le Nozze di Figaro*) Mozart and Marie (*La Fille du Regiment*) Donizetti.



Emma Kasher, Hebrew Vocalist



Emma Kasher a 13-year-old performer, singer, and actor aspiring to produce or direct her songs and theatre productions. Educated at Frederick Irwin Anglican School, Emma particularly enjoys theatre-related subjects, music, and drama.

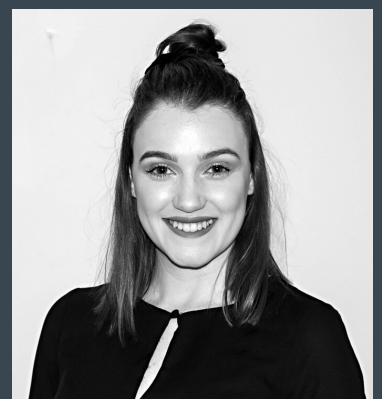
Starting up at around the age of 7, dancing was the focus, but singing was soon to be discovered when not long after she was in the primary school choir as well as representing herself doing solos.

Now she finds herself in concerts, productions (the most recent being playing the main role as 'Matilda' in *Matilda the Musical* 2021), and occasionally singing with the 'sounds of Israel' band around the Jewish community, and school-related performances.

Jocelyn Campbell, Farsi Vocalist

Jocelyn Campbell is a classically trained singer with over 10 years experience in performing. She completed a Bachelor of Music Education at ECU and WAAPA in 2017, and since then has worked both as a teacher and performer. Jocelyn loves to bring exciting music to the Perth community, and she is very grateful to work with WACO once again.

While Jocelyn does not have Iranian heritage she has been working with a coach who speaks Farsi natively, for this performance.



Saraswati Mahavidhyalaya, Sanskrit Vocalists



Shivanandini Moorthy, Deepak Balasubramanian, Suhasini Sutharshan and Sowbhagya Nagendran are four performers from SMV.

Saraswati Mahavidhyalaya (SMV) is an institution whose vision is to be a centre for artistic and scientific learning, in keeping with holistic values. The institute is the brainchild of our late patron Swami Shantanand Saraswati.

SMV is dedicated to the promotion of culture and fine arts in Australia and beyond; transcending age, cultural, social and geographical boundaries.

With over 100 students across dance, music and visual arts, the institute aims to provide a holistic experience for the students to discover 'art for the love of it.'

Haka for Life

Haka For Life is non-profit charitable organisation providing a unique platform for men to communicate powerfully and raise awareness of mens mind health.

In March 2017, Leon Ruri had an idea and within just 4 weeks that idea blossomed into the ANZAC Day Haka for Life.

Over 200 men and women gathered to honour the ANZACs and bring awareness to mens mind health issues by performing the Haka after the Dawn Service in Kings Park, Perth. It was such an extraordinarily powerful experience, the support we received was overwhelming and Haka for Life was born.





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West Coast Philharmonic Orchestra

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1st Violin

Brittany Williams

René Kuan

Sophie Ngo

Kate Stanbury

Izurein Sabudin

Marie-Victoire Cumming

Eddie Havlat

Andrea Mendham

Zoë van Drunen

2nd Violin

Chad Saterlee

Naomi Randell

Jillian Abraham

Holly Chappell

Lauren Bye

Michelle Fong

Emily Jones

Marsha Ooi

Viola

Hanae Wilding

Julee Oh

Amadea Foss

Katie Doyle

Rachael McMinn

Chris Chi

Shelley Cross

Cello

Laura Tan

Maia Van Kampen

Mila Snyman

Ellie Creedy

Sarah Hussey

Melinda Forsythe

Krista Low

Double Bass

Emma Youd

Keith Bender

Cass Evans-Ocharern

Charlotte Greenway

Josh Spirek

Eu Jin Looi

Flute

Caitlin Malcolm

piccolo

Megan Barbetti

piccolo, alto flute

Brett Douglas

Oboe

Janine Taylor

Anne Phillips

cor anglais

Erynn Bye

Clarinet

Jaimee Dixon-Hotchkin

Clarine Arlidge

Bass Clarinet

Kristian Müller

Bassoon

Melissa Mikucki

Eugene Tan

contrabassoon

Stuart Ferrie

Horn

Sandra McKenna

Basil Gerad Cyril

Ingrid Waters

Natalie Church

Trumpet

Martin Baker

Samantha Marley

Chris Zappa

Trombone

Jeremy Alderson

Sondra Skilton

Bass Trombone

August Mikucki

Tuba

Matthew Dekker

Harp

Kira Gunn

Piano & Celeste

Andy Li

Timpani & Percussion

Thomas Robertson

Mischa Wong

Claire Orman

Jasper Jackson

Dean Murray

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West Coast Philharmonic Chorus

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Tom Almeida

Liam Auhl

Ben Bardsley

Christopher Barker

Rose Belford

Jayne Beresford

Bradley Berven

Heidi Bollinger

Julie Campbell

James Campbell

Annie Chappell

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Caitlin Collom

Thomas Cotter

Emily Davis

Sue Dempster

Judith Doherty

Fay Edwards

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Pia von Perger

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Pamela White

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Anke Woodland

**Acoustic vocal soloist throughout *Calling All Dawns*

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