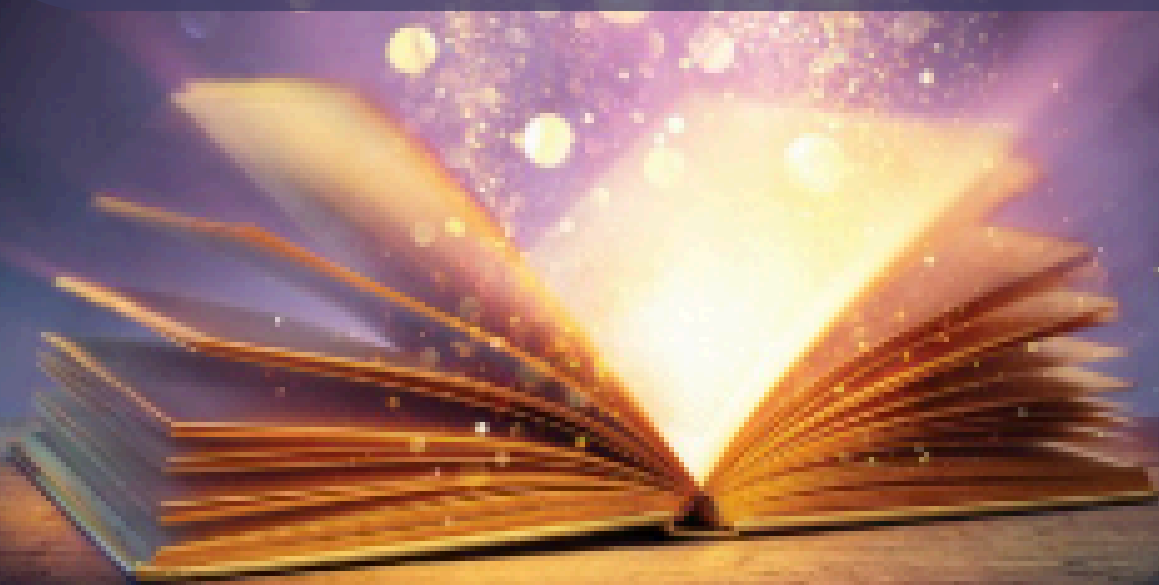


Presented by WACO Inc.

Once upon a Time

DIGITAL CONCERT PROGRAMME



7.30pm Friday 31 October 2025

Government House Ballroom

Acknowledgement of Country

**The Western Australian Charity
Orchestra Inc.
wishes 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 past, present
and emerging.**

Welcome to

Once Upon A Time

Performed by

West Coast Philharmonic Orchestra

Conducted by

Samuel Parry

WACO INC.

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Melissa Mikucki

Sarah Newman

Sarah Bond

ONCE UPON A TIME

Step into a world of imagination and wonder as the West Coast Philharmonic Orchestra presents a celebration of music's most captivating storytellers. From the magic of Tchaikovsky's *Swan Lake* and *The Nutcracker* to the spirited adventure of *Peter Pan* and the charm of *Hansel and Gretel*, this enchanting program celebrates the timeless power of music to inspire, move, and transport.

This program invites you to journey through moments of courage, mischief, fantasy, and emotion — where melody becomes narrative and orchestral colour brings timeless stories to life.

Acknowledgments

The WA Charity Orchestra Inc. Committee would like to thank all of our outstanding members and team of volunteers who make these concerts possible.

We'd also love to thank you, our audience, who make these musical experiences as special as they are. Your support is appreciated!

WITH SPECIAL THANKS TO:

Churchlands Senior High School - for the use of their rehearsal spaces and percussion

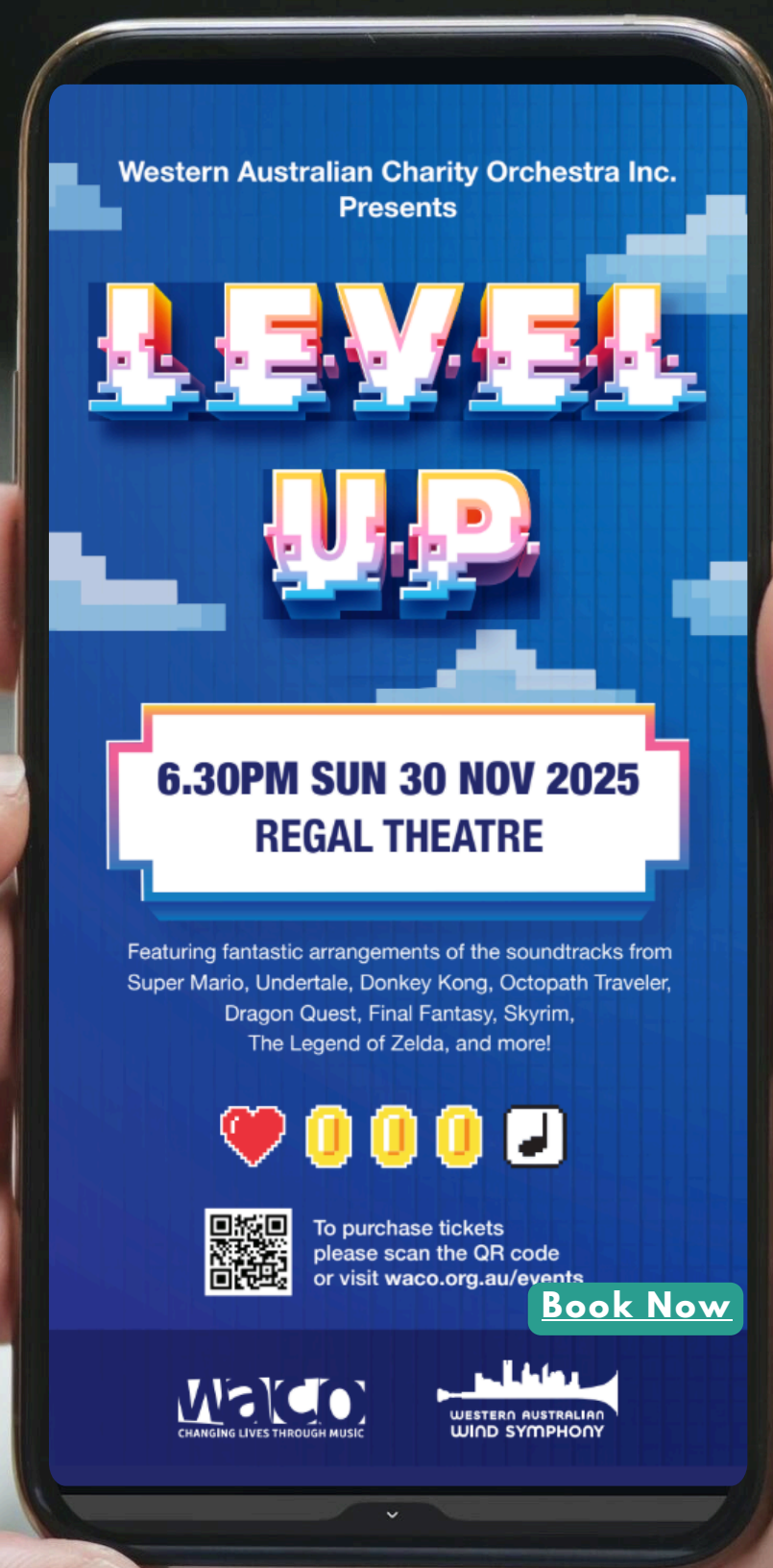
Lynda Luce - for the use of her Contrabassoon

We are truly thankful!



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CONCERT PROGRAMME

West Coast Philharmonic Orchestra

Overture from “Hansel and Gretel”

Engelbert Humperdinck

‘Scene’ from “Swan Lake”

Pyotr Ilyich Tchaikovsky

‘Waltz of the Flowers’ from “The Nutcracker”

Pyotr Ilyich Tchaikovsky

‘Hungarian March’ from "The Damnation of Faust"

Hector Berlioz

“Peter Pan” Suite for Orchestra

James Newton Howard

- Interval (20mins) -

‘March to the Scaffold’ from “Symphonie Fantastique”

Hector Berlioz

Inner Angels

Elena Kats-Chernin

Till Eulenspiegel's Merry Pranks

Richard Strauss

PROGRAMME NOTES

Overture from “Hansel and Gretel”

Born in Germany in 1854, Engelbert Humperdinck came from a non musical family, but from a young age he was playing and composing. Hansel and Gretel is by far Humperdinck's most famous work, described by the composer as a 'fairy tale opera' that was inspired by the Brothers Grimm fairytale of the same name. Humperdinck wrote the opera with the aid of his sister, Adelheid, who wrote the libretto for the opera, completed in 1892.

The overture opens with a serene brass chorale led by the horns, building into a playful brass fanfair, which then transitions into the main themes of the overture - a sweeping pastoral theme in the strings which is interspersed with vibrant dance motifs in the woodwinds.

'Scene' from “Swan Lake”

One of the most loved ballets of all time, Swan Lake showcases Tchaikovsky's ability to write sweeping orchestral accompaniment and heart wrenching melodies. The main theme of Swan Lake featuring a solo oboe, sets the scene for the tragedy to come, and the melody is actually an inversion of the swan theme from the end of Act I.

This was Tchaikovsky's first ballet score, and surprisingly, the premiere wasn't a success. It wasn't until after the composer's death in 1893 that the ballet was restructured and choreographed anew to great success by the Mariinsky Theatre to the version we know and love.

‘Waltz of the Flowers’ from “The Nutcracker”

Pyotr Ilyich Tchaikovsky (1840-1893) was a Russian composer whose works included symphonies, concertos, operas, ballets, and chamber music. He displayed exceptional musical ability from an early age, improvising at the piano and composing his first song in 1844, aged four.

Tchaikovsky's iconic Waltz of the Flowers is a piece that features in the second act of his ever-loved festive ballet, The Nutcracker. The ballet was premiered at Christmastime in 1892, and has since been one of the most popular ballets in the world.

The lightheartedness of this ballet comes across in Tchaikovsky's playful music. He told his fellow musicians that “It's awfully fun to write a march for tin soldiers, and a waltz for flowers!” During this time Tchaikovsky was experiencing some emotional turmoil after the death of his sister. He famously used his fear of mice to create the dynamic music for the army of mice and the battle, and in Waltz of the Flowers he channeled the love he had for his sister to create the sweeping and iconic melodies.

‘Hungarian March’ from “The Damnation of Faust”

The Rákóczi Song (then later March) was something of an unofficial national anthem of Hungary from the mid 17th century onwards. This piece was later adapted by several composers in the 19th century, most notably Berlioz and Liszt.

There is real swagger and dash to the ‘Hungarian March’ which provides the accompaniment to a section in the opera The Damnation of Faust, in which Faust glimpses the army in the distance. The Marches gilded brilliance and glib militarism contrast greatly with Faust’s complicated ennui, which finds no answers in military glory or empty national pride.

“Peter Pan” Suite for Orchestra

Narrated by Shanae Campbell

James Newton Howard, born in California in 1951 is a prolific and well loved composer, who has written score for films such as Batman begins, the Dark Knight, The Hunger Games series and Fantastic Beasts and Where to Find Them.

The score of Peter Pan features a large orchestra, and a narrator that guides us through the story. The score brings to life the fluttering movements of Tinkerbell, the joyful and chaotic moments of learning to fly and arriving in Neverland, the return home, and many moments in between.

Western Australian Charity Orchestra Inc.
Presents

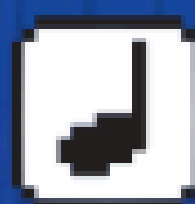
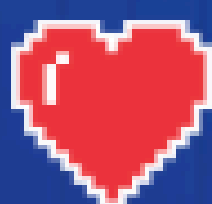
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Interval

Snacks and Refreshments

Head to the supper room downstairs to purchase some refreshments during interval. Enjoy!

The WACO RAFFLE!

Tickets for tonight's raffle are available before the show and during interval, in the foyer.

All proceeds go towards supporting the WACO future fund.

**1 ticket for \$6.50 or
3 for \$15.00**



March to the Scaffold' from "Symphonie Fantastique"

French composer Hector Berlioz (1803-1869) is a unique figure in music history, in that he never mastered one single instrument, dabbling in the guitar and flute early in his life. He initially studied medicine before leaving school to become a composer, and his most famous work is among his earliest: the Symphonie Fantastique.

The "March to the Scaffold" is the fourth of five movements in the Symphonie Fantastique. The symphony as a whole tells the story, in music, of a troubled young artist and his quest for his true love. The true love is represented musically by a melody known as the idee fixe (fixed idea). This melody appears in every movement of the symphony.

The fourth movement, the March to the Scaffold, takes on a nightmarish character: having taken opium, the young artist dreams that he has killed his true love and is about to be executed for his crime. This movement thus depicts the artist's forced march through an enthusiastic crowd, to the scaffold. The idee fixe appears only once, as a sudden reminiscence just before the guillotine strikes the young man's head right off and the movement comes to a perversely joyous conclusion. :

Inner Angels

Elena Kats-Chernin, born in 1957 in Tashkent (Uzbekistan), is one of Australia's most loved classical composers. With her unique use of instruments, beautiful melodies and propulsive patterns lend her music to dance and story telling, which is clearly heard in her most beloved piece Eliza Aria from her Wild Swans ballet.

This work was inspired by Tolstoy's short story that retells the tale of the Good Samaritan, in which a fallen angel is befriended by a shoemaker who rescues him from homelessness and destitution. The Angel stays with him for six years until he finds the answers to three questions which allow him to be an angel again. He then grows back his wings enabling him to return to heaven.

In the first movement, in the midst of a bitter winter, the shoemaker encounters a poor man during a freezing blizzard. Realising he will not survive in the snow, he brings the fallen angel home, sharing last breadcrumbs with his unexpected guest. In the second movement, a waltz, the shoemaker and the fallen angel begin to work together, falling into a productive dance-like working rhythm. In the third and final movement, the Angel comes to find the answers to the three significant questions.

He comes to realise that at the core of human existence is love, especially love for others. It is the love within us that is our Inner angel.

Till Eulenspiegel's Merry Pranks

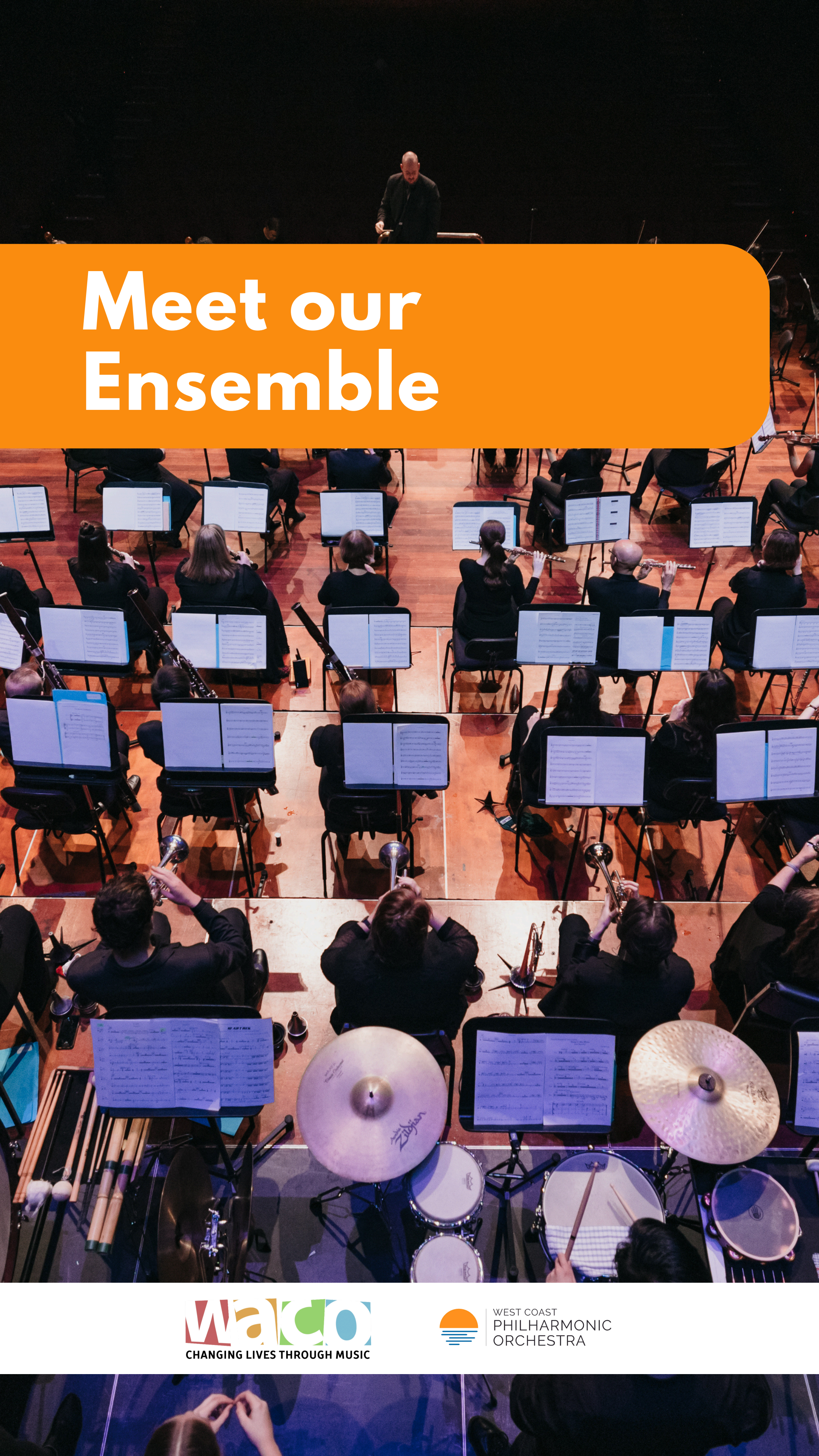
Born into a musical family in Munich on June 11 1864, Strauss displayed precocious talent from a young age. Strauss began composing at the age of six, and by his teens, he was already performing as a pianist and violinist.

Till Eulenspiegel was an actual historical character of the 14th century. His reputation for practical jokes and roguish adventures defying all authority were documented in German literature of the early 16th century. Richard Strauss originally became interested in Till as the subject of an opera. However, the failure of a previous opera put him off the idea and he reshaped his ideas into the tone poem we know today. By May 1895, he had completed the score to Till Eulenspiegel's Merry Pranks, which was destined to become one of his best-loved orchestral works.

Till's first adventure comes with a "Hop! On horseback straight through the market women." Till rides destructively, creating confusion and escaping "off and away in seven-league boots." He checks to see if the coast is clear then reappears. "Dressed as a priest, he oozes unction and morality."

Yet the rogue peeps out of the big toe.” Suddenly, “he is seized with a horrid premonition about the outcome of his mockery of religion.” Next comes “Till the cavalier, exchanging sweet courtesies with beautiful girls,” until he falls in love and learns that “a delicate jilt is still a jilt. He vows he will take revenge on all mankind.” Till then finds himself in the midst of learned academics. “After he has posed a few atrocious theses to the philistines, he leaves them to their fate dumbfounded.”

The final section works up to Till’s trial for blasphemy during which he is “still whistling to himself with indifference.” The sentence is passed, and Strauss portrays the execution in grisly detail. “Up the ladder with him! There, he dangles; the breath leaves his body; the last convulsion and Till’s mortal self is finished.” In an epilogue, the “Once upon a time” music returns, as if to say that this has been merely an entertaining tale.



Meet our Ensemble

West Coast Philharmonic Orchestra

Concertmaster

Myra Lee

Violin I

René Kuan
Brittany Williams
Josiah Chong
Olivia Tan
John Peiris
Miranda Dyskin

Violin II

Kate Stanbury
Michelle Loh
Danjun Gong
Chad Saterlee
Ichina Parker
Chelita Fontana
Hannah Dong

Viola

Ruth Bailey
Rose Belford
Manasa Shedbalkar
Rachael McMinn

Cello

David Pfefferlé
Eric Sheeran-Purcell
Phil Manfield
Leia Ang
Maia Van Kampen
Westley Lam

Double Bass

Wyatt Dykmans
Andrew Chong

Flute & Piccolo

Megan Barbetti
Piccolo
Sophie Royle
Piccolo
Flynn Throssell
Tarmon Gibson

Oboe

Marcel Howell
Justin Farinosi
Janessa Lim

Cor Anglais

Anne Phillips

Clarinet

Jack Claeys
Isabella Bormolini
E-flat Clarinet
Shuni Kogo
Bass Clarinet
Carlton Perfect

Bassoon

Melissa Mikucki
Sarah Newman
Rachel Harmer
Contrabassoon
Merina Chen

Horn

Lucie Alexander
Mark Warrener
Sandra McKenna
Sarah Robinson
Amy Leo

Trumpet

Chris Zappa
Joseph Hays
Samantha Marley

Trombone

Jade Kingston
Josh Sinclair

Bass Trombone

August Mikucki

Tuba

Noah Horan

Timpani & Percussion

Mischa Wong
Claire Orman
Lila Raubenheimer
Lachlan Caldwell

Harp

Kira Gunn

Piano & Keyboard

Angela Guo



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