



Not Strictly Ballroom

**DIGITAL CONCERT
PROGRAMME**



Waldo
CHANGING LIVES THROUGH MUSIC



WEST COAST
PHILHARMONIC
ORCHESTRA

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

Not Strictly Ballroom

Performed by

West Coast Philharmonic Orchestra

Conducted by

Samuel Parry

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NOT STRICTLY BALLROOM

The West Coast Philharmonic Orchestra invites you to Not Strictly Ballroom, a thrilling celebration of dance-inspired orchestral music from around the world. From the open plains of America to the elegance of France, the vibrant rhythms of Mexico, and the sweeping passion of Russia, this high-energy program brings movement to life through sound.

Bursting with colour, rhythm, and symphonic flair, it's an evening of music that dances far beyond the ballroom.

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

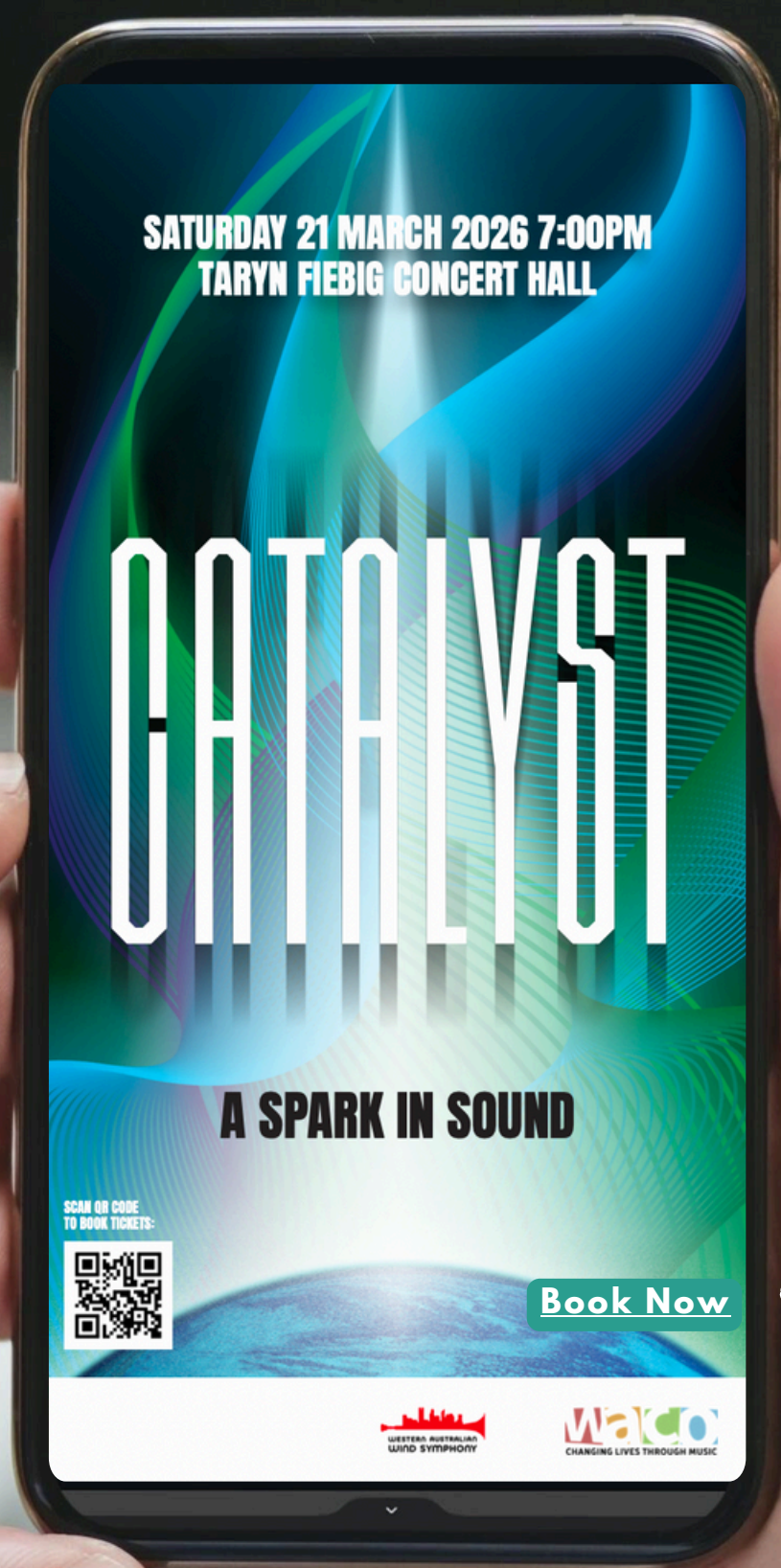
Lynda Luce - for the use of her Contrabassoon

We are truly thankful!



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CONCERT PROGRAMME

West Coast Philharmonic Orchestra

'Hoe-Down' from "Rodeo"

Aaron Copland

'Danse Bacchanale' from "Samson and Delilah"

Camille Saint-Saëns

Suite of Dances

Florence Price

La Valse

Maurice Ravel

Danzon No.2

Arturo Marquez

- Interval (20mins) -

Symphonic Dances

Sergei Rachmaninoff

PROGRAMME NOTES

Hoe-Down

Aaron Copland is one of the most influential American composers of the twentieth century, among the first to forge a distinctly American concert-music voice. His music is often described as “sounding like America,” characterised by open harmonies, spacious textures, and energetic rhythms.

Born in Brooklyn, Copland began composing at an early age and later studied in Paris with the renowned teacher Nadia Boulanger as her first American student. After returning to the United States, he wrote across many genres, including symphonies, ballets, and film scores, while also becoming a passionate advocate for young composers. His legacy continues through the Aaron Copland Fund for Composers.

Copland deliberately pursued an accessible musical style, favouring clarity and simplicity over complexity. His ballet Rodeo, commissioned by the Ballet Russe de Monte Carlo and premiered in 1942, became one of his most celebrated works. The rousing Hoe-Down draws on traditional square-dance tunes, left largely intact, creating a joyful and unmistakably American conclusion.

Dance Bacchanale

Charles-Camille Saint-Saëns (1835–1921) was a prolific French Romantic composer, best known for works such as Danse macabre, The Carnival of the Animals, and his Symphony No. 3, Organ. A highly educated and versatile musician, he composed sixteen operas, though only Samson et Dalila has remained firmly in the repertoire. First staged in Weimar in 1877, the opera was not performed in France until 1890, possibly due to political and religious tensions of the time.

The Bacchanale appears in Act III of Samson et Dalila and depicts a frenzied celebration by the Philistines. Inspired by ancient rituals honouring Bacchus, the god of wine, the music blends Middle Eastern colour with European Romantic style. Following an exotic oboe introduction, the dance grows increasingly wild and rhythmically driven, punctuated by intense percussion. A contrasting waltz briefly interrupts before the work surges back to a triumphant, intoxicating conclusion.

SUITE OF DANCES

The music of Florence Price has experienced a powerful renaissance in recent years. During the 1930s and 1940s, Price overcame racism and misogyny to establish herself in Chicago's musical life, though her work faded from view after her death. Today, performers and scholars are rediscovering her remarkable legacy. Born in Little Rock, Arkansas, Price was a musical prodigy who studied at the New England Conservatory, where she disguised her race to avoid discrimination.

After teaching at Historically Black Colleges and Universities, she moved to Chicago during the Great Migration. There, her Symphony No. 1 won the 1932 Wanamaker Competition and became the first symphony by a Black woman performed by a major U.S. orchestra. Her music was also championed by Marian Anderson.

Price composed more than 300 works, many long unpublished. Her Suite of Dances, originally written for piano in 1933 and later arranged for wind band, draws on traditional Black dance styles, emphasizing rhythm, vitality, and joy—central elements of her musical voice.

LA VALSE

Maurice Ravel (1875–1937), born in France’s Basque region, entered the Paris Conservatoire at 14, where he studied composition until age 20. Praised early for his mastery of melody, form, and style, Ravel became renowned for his orchestration, as exemplified in Bolero and the Ballets Russes masterpiece Daphnis et Chloé.

La valse occupies a unique place in his oeuvre, blending homage and social commentary. Initially conceived in 1906 as a tribute to Johann Strauss and Vienna, its completion was delayed by World War I, which profoundly shaped its character. Commissioned for the Ballets Russes, it was rejected by Serge Diaghilev, possibly due to its dark, postwar vision.

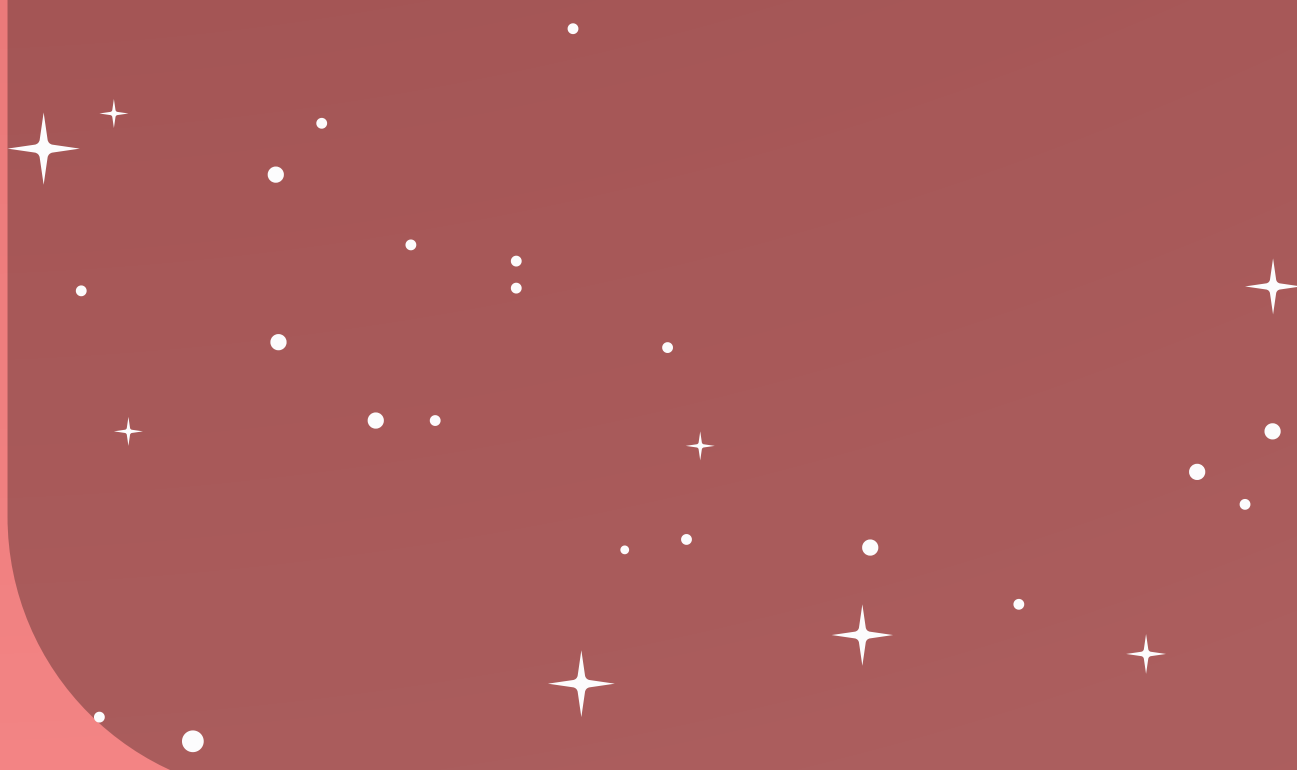
Ravel described the work as an immense ballroom scene emerging from swirling mists, where waltzing couples gradually take form. The music progresses from delicate orchestral textures to lush waltz melodies, culminating in a grotesque distortion of rhythm and harmony that erupts into a chaotic climax, ending in a dramatic, shuddering close—both a celebration and critique of 19th-century imperial society.

Danzon No.2

Arturo Márquez, a native of Sonora, is one of Mexico's most celebrated contemporary composers, known for blending Mexican musical styles with vibrant, accessible concert music. Admired throughout Latin America, his works combine popular appeal with compositional sophistication. His honours include major commissions, a cello concerto, and pieces honoring Mexican history, including a tribute to revolutionary Emiliano Zapata.

Márquez studied trombone, violin, and piano before attending the Conservatorio Nacional, later continuing his studies in Europe and the U.S. with Jacques Castérède and Morton Subotnick. Early in his career, he explored avant-garde multimedia, incorporating electronics, tape, theatre, and dance. He eventually developed a personal voice rooted in traditional Mexican urban music, exemplified in his series of Danzónes.

Inspired by the salon dance traditions of Veracruz and Cuba, the danzón is a sensual, rhythmically intricate ballroom dance. Danzón No. 2, composed in the early 1990s, unfolds episodically, alternating elegance, lyricism, and explosive rhythms. Commissioned by the National Autonomous University of Mexico, it premiered in 1994 and remains Márquez's most celebrated orchestral work.



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**



Symphonic Dances

Sergei Rachmaninoff (1873–1943), born in Semyonovo, Russia, is regarded as one of the finest pianists of his era and a leading figure of late-Romantic Russian music. Originally destined for a military career, Rachmaninoff instead pursued music, studying at the Moscow Conservatory, where he won the gold medal for his opera Aleko and gained fame with his Prelude in C-sharp Minor and Second Piano Concerto.

His Symphonic Dances (1940), composed mostly on Long Island and dedicated to Eugene Ormandy and the Philadelphia Orchestra, merge modernist rhythms inspired by Stravinsky and Prokofiev with Rachmaninoff's lush, expansive melodies. The first movement, derived from sketches for a rejected 1915 ballet, juxtaposes a terse march-like theme with a mournful alto-sax episode. The second movement evokes a dark, unsettling waltz, while the finale incorporates Russian Orthodox chant and the Dies Irae, culminating in an "Alleluia" theme that symbolizes life triumphing over death. Initially met with lukewarm reception, the Symphonic Dances are now celebrated as Rachmaninoff's most significant symphonic achievement.



Meet our Ensemble



West Coast Philharmonic Orchestra

Concertmaster

Myra Lee

Violin I

René Kuan
Brittany Williams
Josiah Chong
Miranda Dyskin
Michelle Loh
Benjamin Caulfield

Violin II

Kate Stanbury
Danjun Gong
Chad Saterlee
Ichina Parker
Chelita Fontana
Lauren Bye
Charlotte Chadwick

Viola

Rose Belford
Calum Scott
Margaret Schlink
Ari Vickery
Renee Mckenzie
Cristina Filgueira

Cello

David Pfefferlé
Phil Manfield
Leia Ang
Westley Lam
Anabelle Alberghini
Laura Tan

Double Bass

Wyatt Dykmans
Andrew Chong
Owen Shaw

Flute & Piccolo

Megan Barbetti
Piccolo
Sophie Royle
Piccolo
Flynn Throssell

Oboe

Marcel Howell
Anne Phillips
Cor Anglais
Justin Farinosi
Alto Saxophone

Clarinet

Jack Claeys
Isabella Bormolini
E-flat Clarinet

Bass Clarinet

Shuni Kogo

Bassoon

Melissa Mikucki
Sarah Newman

Contrabassoon

Rachel Harmer

Horn

Lucie Alexander
Sandra McKenna
Mark Warrener
Sarah Robinson

Trumpet

Chris Zappa
Joseph Hays
Hamish McCamley

Trombone

Aaron Canny
Vanitha Hart

Bass Trombone

August Mikucki

Tuba

Eder Sena

Timpani & Percussion

Mischa Wong
Claire Orman
Lila Raubenheimer
Lachlan Caldwell
Domenic Lamattina
Hamish Macdonald

Harp

Isabel Tjandra-Ong
Sophie Vo

Piano

Nami Cheng
Shuni Kogo



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