



West Australian
Symphony Orchestra
CELEBRATING 90 YEARS

Asher Fisch Conducts Strauss & Bruckner

MASTERS SERIES

Fri 9 & Sat 10 November 2018, 7.30pm
Perth Concert Hall



Wesfarmers Arts
Principal Partner



WASO's International Artist Masterclass Program, Stefan Dohr (with Sarah Brien), 2017. Photo: Nikk Babic.

We provide energy for humans. We have relationships with people.

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Woodside

The West Australian Symphony Orchestra respectfully acknowledges the Traditional Owners, Custodians and Elders of the Indigenous Nations across Western Australia on whose Lands we work.

MASTERS SERIES

Asher Fisch Conducts Strauss & Bruckner

STRAUSS, R. *Metamorphosen* (28 mins)

Interval (25 mins)

BRUCKNER Symphony No.8 (76 mins)

Allegro moderato

Scherzo (Allegro moderato) – Trio (Solemnly)

Adagio (Solemnly slow, but without dragging)

Finale (Solemnly, not fast)

Asher Fisch conductor

Asher Fisch appears courtesy of Wesfarmers Arts.

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Kathie Drake (see page 12 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level foyer.

Listen to WASO

This performance is being recorded for broadcast on ABC Classic FM on Friday, 16 November 2018 at 8pm AWST (or 5pm online). For further details visit abc.net.au/classic


Wesfarmers Arts
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2018 Upcoming Concerts



MACA LIMITED CLASSICS SERIES

Grieg's Piano Concerto & Dvořák's New World

Fri 16 & Sat 17 Nov 7.30pm
Perth Concert Hall

Dvořák's Ninth Symphony was performed at WASO's very first concert in 1928! Ninety years later, it is still adored for its youthful energy.

LACHLAN SKIPWORTH *Hinterland* WORLD PREMIERE

GRIEG Piano Concerto

DVORAK Symphony No.9 *From the New World*

Asher Fisch conductor

Andrey Gugnin piano (pictured) (WASO debut)

**TICKETS
FROM \$33***



POPS SERIES

Tutti: Circus Oz with WASO

Fri 30 Nov 8pm & Sat 1 Dec 2pm
Perth Concert Hall

Cast your eyes to the skies as Circus Oz and WASO dazzle you with a spectacular show of aerial feats and classical beats.

"A spectacular fusion of classical concert and circus that sparks a playful dialogue between art forms, and consistently entertains." – *The Age, Melbourne*

Circus Oz

Benjamin Northey conductor

**TICKETS
FROM \$49***



SPECIAL EVENT

Handel's Messiah

Fri 7 Dec 7.30pm & Sat 8 Dec 2pm
Perth Concert Hall

Hallelujah! Conductor Christian Curnyn leads WASO, the WASO Chorus and acclaimed soloists in one of the best-loved choral works, a beloved Christmas tradition to be shared by all.

Christian Curnyn conductor (WASO debut)

Sara Macliver soprano

Fiona Campbell mezzo-soprano

Henry Choo tenor

Morgan Pearse baritone (WASO debut)

WASO Chorus

**TICKETS
FROM \$40***

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Asher Fisch appears courtesy of Wesfarmers Arts.

*A one-off handling fee of \$6.60 per transaction applies to all purchases on our website. A fee of \$6.60 applies to phone and mail bookings. An additional fee of \$4.40 per transaction applies for delivery via Registered Post.

WASO Celebrating 90 Years in 2018



From the centre of Perth to the furthest corners of our state, every year since 1928, we set hearts racing with extraordinary music and exhilarating performances for all West Australians to share.

West Australian Symphony Orchestra (WASO) is a for-purpose not-for-profit company that thrives on the enthusiasm, passion and support of our entire community. We harness this energy to create events and programs across the State to stimulate learning and participation in a vibrant cultural life.

We are both fierce advocates for our great classical musical heritage and passionate leaders in the commissioning and performance of new music by leading Australian and international composers. Every year we mobilise and nurture a new generation of young and emerging artists to help secure a bright future for music in Australia.

We create the spark that sets off a lifelong love of music because we believe it has the power to *touch the soul and enrich lives*.

Our resident company of full-time professional musicians are the beating heart of our organisation. The Orchestra plays a central role in the vibrancy of our creative state, and they are also supported by hundreds of visiting artists, alongside the

volunteers of the WASO Chorus, to create exceptional performances for hundreds of thousands of people each year.

Our Orchestra is led by Principal Conductor and Artistic Adviser Asher Fisch. Israeli-born, Fisch is an internationally renowned conductor in both the operatic and symphonic repertoire, and is a frequent guest at the world's great opera houses including La Scala, the Bayerische Staatsoper and the Metropolitan Opera in New York.

We are proud to call Perth Concert Hall home.

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Stay up to date and sign-up to our SymphonE-news at waso.com.au

WASO On Stage

VIOLIN

Laurence Jackson
Concertmaster

Semra Lee-Smith
A/Assoc Concertmaster

Graeme Norris
A/Assistant Concertmaster

Rebecca Glorie
A/Principal 1st Violin

Zak Rowntree*
Principal 2nd Violin

Akiko Miyazawa
A/Assoc Principal
2nd Violin

Sarah Blackman

Hannah Brockway^

Fleur Challen

John Ford^

Alexandra Isted

Jane Johnston°

Sunmi Jung

Christina Katsimbardis

Ellie Lawrence

Andrea Mendham^

Lucas O'Brien

Jasmin

Parkinson-Stewart^

Melanie Pearn

Ken Peeler

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Kathryn Shinnick

Bao Di Tang

Cerys Tooby

Teresa Vinci°

David Yeh

VIOLA

Imants Larsens^
Guest Principal

Alex Brogan

Kierstan Arkleysmith

Nik Babic

Sally Boud^

Benjamin Caddy

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath
Chair partnered by
Tokyo Gas

Louise McKay
Chair partnered by
Penrhos College

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Fotis Skordas

Tim South

Jon Tooby^

Xiao Le Wu

DOUBLE BASS

Andrew Sinclair*
Caitlin Bass°

Elizabeth Browning^

Christine Reitzenstein

Andrew Tait

Mark Tooby

Philip Waldron^

FLUTE

Andrew Nicholson
Chair partnered by
Anonymous

Mary-Anne Blades

PICCOLO

Michael Waye
Chair partnered by
Pamela & Josh Pitt

OBOE

Liz Chee
A/Principal Oboe
Stephanie Nicholls^

COR ANGLAIS

Leanne Glover
Chair partnered by
Sam & Leanne Walsh

CLARINET

Allan Meyer
Lorna Cook

BASS CLARINET

Alexander Millier

BASSOON

**Jane Kircher-
Lindner**
Chair partnered by
Sue & Ron Wooller

Adam Mikulicz

CONTRABASSOON

Chloe Turner

HORN

David Evans
Robert Gladstones
Principal 3rd Horn

Julia Brooke

Dorée Dixon^

Freya Homborgen^

Julian Leslie^

Ben Messenger^

Emily Newham^

Wendy Page^

TRUMPET

Brent Grapes
Chair partnered by NAB
Fletcher Cox°
Peter Miller

TROMBONE

Joshua Davis
Chair partnered by
Dr Glenda Campbell-Evans
& Dr Ken Evans
Liam O'Malley

BASS TROMBONE

Philip Holdsworth

TUBA

Cameron Brook
Chair partnered by
Peter & Jean Stokes

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney
Chair partnered by
Stott Hoare
François Combemorel
Assoc Principal
Percussion & Timpani

HARP

Sarah Bowman

*Instruments used by
these musicians are on
loan from Janet Holmes à
Court AC.

Principal
Associate Principal
Assistant Principal
Contract Player*
Guest Musician^

About The Artist

Asher Fisch Principal Conductor & Artistic Adviser

A renowned conductor in both the operatic and symphonic worlds, Asher Fisch is especially celebrated for his interpretative command of core German and Italian repertoire of the Romantic and post-Romantic era. He conducts a wide variety of repertoire from Gluck to contemporary works by living composers. Asher Fisch took up the position of Principal Conductor and Artistic Adviser of the West Australian Symphony Orchestra in 2014, and in 2017 extended his contract until the end of 2023. His former posts include Principal Guest Conductor of the Seattle Opera (2007-2013), Music Director of the New Israeli Opera (1998-2008), and Music Director of the Wiener Volksoper (1995-2000).

Highlights of the 2017-18 season include guest engagements with the Milwaukee Symphony, Seoul Philharmonic, Würth Philharmonic, a jubilee concert celebrating the 200th anniversary of the Chorus of the Semperoper Dresden, and a tour to Japan with the Bayerische Staatsoper conducting Mozart's *The Magic Flute*. Guest opera engagements include *The Flying Dutchman* at both Semperoper Dresden and at Bayerische Staatsoper, where he also conducts *La traviata* and *Un ballo in maschera* this season. In addition, Asher Fisch and WASO recently celebrated the orchestra's 90th anniversary, and presented a concert version of *Tristan und Isolde* with Stuart Skelton and Gun-Brit Barkmin in the title roles. Fisch recently made debuts with the Sydney Symphony and the New Japan Philharmonic.



Photo: Chris Gonz

Born in Israel, Fisch began his conducting career as Daniel Barenboim's assistant and kappellmeister at the Berlin Staatsoper. He has built his versatile repertoire at the major opera houses such as the Metropolitan Opera, Lyric Opera of Chicago, Teatro alla Scala, Royal Opera House at Covent Garden, and Semperoper Dresden. Fisch is also a regular guest conductor at leading American symphony orchestras including those of Boston, Chicago, Cleveland, New York, and Philadelphia. In Europe he has appeared at the Berlin Philharmonic, Munich Philharmonic, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, and the Orchestre National de France, among others.

Asher Fisch recorded the complete Brahms symphonies with WASO, which was released in September 2016 on ABC Classics to great acclaim. His recording of Wagner's *Ring Cycle* with the Seattle Opera was released on the Avie label in 2014. His first *Ring Cycle* recording, with the State Opera of South Australia, won ten Helpmann Awards, including best opera and best music direction. Fisch is also an accomplished pianist and has recorded a solo disc of Wagner piano transcriptions for the Melba label.

asherfisch.com

Asher Fisch appears courtesy of Wesfarmers Arts.

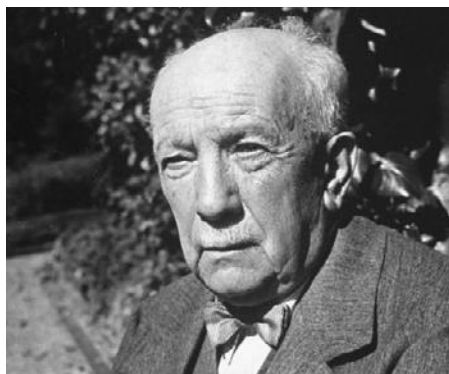
About The Music

Richard Strauss

(1864 -1949)

Metamorphosen, for 23 solo strings

In October 1943 the National Theatre in Munich was destroyed in an air raid. This was the opera house where Strauss had conducted, more than anywhere else, his own operas and those of other composers, including Wagner, whose own *Tristan und Isolde* and *Die Meistersinger* premiered in this theatre; Strauss' father had for years played first horn in its orchestra – no wonder the octogenarian composer regarded its destruction as the greatest catastrophe of his life. He jotted down a few bars of sketch under the title 'Mourning for Munich'. In February 1945 Dresden was destroyed, and in March the Vienna State Opera – the symbols of the old German culture which had nurtured Strauss and his music were disappearing in the fiery twilight of the Third Reich. Between 13 March and 12 April 1945, Richard Strauss composed the work which is the weightiest of his remarkable Indian summer (which had already given birth to the Second Horn Concerto, and was to include the Oboe Concerto and the *Four Last Songs*). It was a piece of expanded chamber music, described by its subtitle: 'A Study for 23 Solo Strings'. There are ten violins, five each of violas and cellos, and three double basses. Each of these players is given individual responsibility, and all but the last player of violas, cellos, and basses have moments of solo work. The texture is almost self-defeatingly complex, and every line is significant.



In a sense Strauss, 45 years after Schoenberg composed his *Transfigured Night*, for **string sextet**, similarly expands the **chamber music** medium into a kind of **symphonic poem**, bearing a great weight of emotion, with intensity heightened by allocating that weight to the many single strands of a complex texture. Both works are based on continuous development of themes, but, as Norman del Mar demonstrates in his study of Strauss, the 'metamorphoses' of the title refer not to the **Lisztian principle of thematic transformation**, but to Goethe's use of the term in his old age, where the metamorphoses are developments of Goethe's own mind in works (such as *Faust*) conceived over a great period of time, and the parallel processes in nature. Clearly Strauss, who had set himself in old age the task of reading Goethe's works from cover to cover, found Goethe's experience illuminating of his own.

In the main theme of *Metamorphosen* Strauss hit unintentionally on a reminiscence of the Funeral March from Beethoven's *Eroica* Symphony. He claimed it had 'escaped from his pen' as he was working on the 'Mourning for Munich' sketch, and was only gradually recognised. In the very last bars of *Metamorphosen* the whole Beethoven theme is quoted by the cellos and basses, and at this point the words IN MEMORIAM are written in the score. The central section of the work is a free fantasia in which little by little the pace of this extended slow movement is stepped up, and it becomes more fluid. Norman Del Mar marvels at 'the endless range and resourcefulness of invention maintained without any of the props of classical form and within a single element of expression as well as of instrumental texture'.

There is a shortened reprise of the opening material, and a long **coda**, a kind of threnody. The unswerving feeling is tragic, but without self-pity; not just a mourning for the passing of German culture, but an expression of the death agony of late Romanticism. In this context the apparent references to the style if not to actual phrases from Wagner's *Tristan und Isolde* is apt: this was the seminal work of the late Romantic style, and its first performance was in the Munich National Theatre.

Glossary

Chamber music – music performed by a small ensemble, usually with one player per instrumental part, e.g. a string quartet.

Coda – a concluding section added to the basic structure of a piece or movement to emphasise the sense of finality.

Liszt and thematic transformation – a compositional device employed extensively by Liszt, particularly in his symphonic poems, which entails transforming, or modifying, themes during the course of the piece. In programmatic works which might not be best served by traditional forms (e.g. sonata, rondo or variation form), this plays an important structural role, providing a measure of cohesion whilst still allowing the music to respond to the extra-musical or dramatic elements of the piece.

String sextet – a piece for six string instruments, usually two violins, two violas and two cellos.

Symphonic poem – a programmatic work (that is, one based on a literary, pictorial or other extra-musical idea) for orchestra, usually in a single movement.

Metamorphosen is an extraordinary, indeed unparalleled piece, one whose form and emotional content compels a search for deep meanings. Yet the stimulus to compose in this form, as so often for the supremely craftsmanlike Strauss, was a practical one. Paul Sacher, conductor of the Zurich Collegium Musicum, had been pressing Strauss for some time to accept a commission for his string chamber orchestra. In mid-1944 Strauss accepted, and the first sketches date from September. On 25 January 1946 Sacher conducted the first performance in Zurich, supervised by Strauss.

David Garrett © 2003

First performance: 25 January 1946, Zurich Collegium Musicum conducted by Paul Sacher.

First WASO performance: 25-26 June 1999; Matthias Bamert, conductor.

Most recent WASO performance: 7-8 September 2007; David Atherton, conductor.

Instrumentation: 23 solo strings.

About The Music

Anton Bruckner

(1824-1896)

Symphony No.8 in C minor (1890 version
Cahis 16)

Allegro moderato

Scherzo (Allegro moderato) – Trio (Solemnly)

Adagio (Solemnly slow, but without dragging)

Finale (Solemnly, not fast)

Fame came late in life to Bruckner: the period of his maturity begins around 1864 when the 40-year-old composer had undergone a self-imposed period of seven years' creative silence while he studied **harmony** and **counterpoint** under Simon Sechter. Nearly 20 years were to pass before he was established as a major figure, but when he achieved recognition it was on an international scale.

The catalyst for Bruckner's fame was his Seventh Symphony, the success of which was largely down to the conductor Hermann Levi, who not only went to great lengths to organise performances of works like the Seventh and Bruckner's setting of the Te Deum, but also took an active role in raising funds for the publication of a number of Bruckner's works. When the Eighth Symphony was finally completed after some three years' work, Bruckner sent it to Levi with the words 'Hallelujah! At long last the Eighth is finished, and my artistic father must be the first to know about it. May it find grace!'

Sadly for Bruckner, the work failed to find grace with Levi. Despite the latter's great love and respect for both the composer and his work, it appears that Levi simply could not make sense of the vast scale of the piece, at least in its original version.

The rejection was a crippling blow to Bruckner's confidence, yet it provided the spur for him to completely revise the score. Accordingly, where in many



other instances the well-meant advice or editorial action of disciples has obscured Bruckner's intentions, the version we now possess of the present work is, except at one or two questionable points, definitive. When the symphony received its first performance under Hans Richter in Vienna in 1892, its success was overwhelming and complete.

Levi's inability to comprehend the Eighth must stem in part from its complete difference from its predecessor. The Seventh is a profoundly Apollonian work, with its nobly expansive themes and richly glowing **orchestration**. The Eighth Symphony, by contrast, dramatises a journey from doubt to affirmation and explores musical metaphors of uncertainty, pain and ultimately reconciliation, hitherto not found in Bruckner's oeuvre. Unease is established at the outset of the first movement. As in most of Bruckner's symphonies, a soft string **tremolo** provides the neutral backdrop for the thematic material, but the strings' note is an F, an unusual one with which to start a piece in C minor. A fragmentary, unstable theme gradually emerges underneath, and the **tonic key** is in fact never strongly established until the appearance of the second theme, a calmly rising scale figure.

Following his usual practice, Bruckner introduces a third theme, here a 'question and answer' **motif** in horns and woodwinds. The main body of the movement elaborates on elements of this material in music which is often turbulent and which fulfils the foreboding of the opening. As if to underline the tragic implications of the movement, it ends not on a full **forte cadence**, but, after a shattering climax, with a soft, exhausted and fragmentary music which Bruckner himself described as a 'death-watch'.

The *Scherzo* fulfils something of its Classical function as a lightener of the mood, while, as British composer Robert Simpson remarks, revealing the energy behind the turbulence of the first movement. The **Trio** section gives the first real glimpse of repose so far, underlined by the presence of the harp.

In the *Adagio*, without doubt one of the greatest single movements in the composer's output, Bruckner explores some of the tragic landscapes hinted at in the first movement, but with deliberate and inexorable exorcism of the pain as the movement progresses, finally reaching a state of real serenity at the end.

Glossary

Cadence – series of chords which gives a sense of the end of a phrase or section of music.

Chorale – a type of slow, stately hymn tune, especially one associated with the German Lutheran Church. A harmonised passage of music resembling this.

Chord – three or more notes played together.

Counterpoint – two or more independent lines of music or melodies that are played at the same time and make musical 'sense' when combined. Music which uses counterpoint is said to be 'contrapuntal'. Much music of the Baroque era is contrapuntal in style.

Forte – loud.

Harmony – the chords in a piece of music and how they are arranged.

Motif – a short, distinctive melodic or rhythmic figure, often part of or derived from a theme.

Orchestration – how the various notes and melodies are allocated to the different instruments and combinations of instruments in the orchestra.

Tonic key – the 'home' key of a piece of music.

Tremolo – repeating the same note many times very quickly, producing a 'shaking' sound.

Trio – in a minuet or scherzo, the trio is the middle section of the movement; the minuet or scherzo is performed on either side of the trio.

Unison – where all the voices or instruments are playing the same note or tune, rather than sounding different notes simultaneously to make chords.

The *Finale* reaches out through a variety of themes, keys and moods, through brass **chorales** and resonating silences, as if it were to embrace the world. Here, immensely slow-moving but inexorable tonal movement underpins the structure. The *Finale* is not the eruption of energy, but the discovery of something elemental. With Olympian serenity, the music moves towards its close where Bruckner produces a wonderful image for cosmic unity: the last pages of the score contain superimposed thematic material from all four movements, harmonised in a radiant C major **chord** and then gathered into a mighty **unison** figure.

Adapted from a note by Gordon Kerry © 2001

First performance: 18 December 1892, Vienna. Hans Richter, conductor.

The only previous performance of this work by the West Australian Symphony Orchestra took place on 12 and 13 August 1994.

Instrumentation: three flutes, three oboes, three clarinets and three bassoons (one doubling contrabassoon); eight horns (four doubling Wagner tubas), three trumpets, three trombones and tuba; timpani, percussion, three harps, and strings.

About The Speaker

Kathie Drake

Kathie retired from WASO at the end of 2015 after 27 years in the viola section. During this time she also performed with several chamber music groups, including Camerata WA, Quartet Noir and The Darlington Ensemble.

Prior to this she lived in Europe for eight years, first studying with Bruno Giuranna in Germany and then playing in orchestras in Switzerland and Italy, including her last three years there in the Zurich Chamber Orchestra.

Her first full-time job was Principal Second Violin in the Queensland Theatre Orchestra, after completing a Diploma of Arts in Music at the Tasmanian Conservatorium and a BA(Hons) in English Literature at Melbourne University.

She now plays viola for fun, helps migrants and asylum seekers with their English, and looks after her three-year-old grandson.

She and her husband Dave love camping while exploring the more remote parts of Australia.

Timeline of Composers & Works

ANTON BRUCKNER

1824 – 1896



Born in Ansfelden, Austria
Died in Vienna, Austria

RICHARD STRAUSS

1864 – 1949



Born in Munich, Germany
Died in Garmisch-Partenkirchen, Germany

Bruckner's Symphony No.8
1892

Richard Strauss' Metamorphosen
1946

1825 1850 1875 1900 1925 1950 1975 2000

Your Concert Experience

FOR THE ENJOYMENT OF ALL

When to applaud? Musicians love applause. Audience members normally applaud:

- When the conductor walks onto the stage
- After the completion of each piece and at the end of the performance

When you need to cough, try to do it discreetly. Cough lozenges are available from the WASO Ticket Collection Desk before each performance and at the interval.

Hearing aids that are incorrectly adjusted may disturb other patrons, please be mindful of those around you.

Mobile phones and other electronic devices need to be switched off or silenced throughout the performance.

Photography, sound and video recordings are permitted prior to the start of the performance.

Latecomers and patrons who leave the auditorium will be seated only after the completion of a work.

Moving to empty seats. Please do not move to empty seats prior to the performance as this may affect seating for latecomers when they are admitted during a suitable break.

FOOD & BEVERAGES

Foyer bars are open for drinks and coffee two hours before, during interval and after the concert. To save time we recommend you pre-order your interval drinks.

FIRST AID

There are St John Ambulance officers present at every concert so please speak to them if you require any first aid assistance.



ACCESSIBILITY

- A universal accessible toilet is available on the ground floor (Level 1).
- The Sennheiser MobileConnect Personal Hearing Assistance system is available for every seat in the auditorium. Visit perthconcerthall.com.au/your-visit/accessibility/ for further information.

WASO BOX OFFICE

Buy your WASO tickets and subscriptions, exchange tickets, or make a donation at the Box Office on the ground floor (Level 1) prior to each performance and at interval. Tickets for other performances at Perth Concert Hall will be available for purchase only at interval. Please note that 30 minutes prior to performance, the Box Office will only be available for sales to that night's performance.

The Box Office is open Monday to Friday, 9am to 5pm, and contactable on 9326 0000.

Meet The Musician

Graeme Norris

Principal 1st Violin

How do you feel when you are on your way to a performance or rehearsal?

Every week is completely different and each day brings a new set of feelings. Some weeks have a slight feeling of trepidation (if it's slightly more challenging) and others are a feeling of anticipation, looking forward to exciting, fulfilling performances.

What is the best part about being involved in the WASO community?

Joining WASO was an incredibly positive experience for me with the players being friendly and welcoming and a high level of support and involvement from our management, board, patrons and audience. The Orchestra has a bright future and each season since I've joined has brought a new level of performance standard which is exciting to be a part of!

How do you support your fellow performers?

It's important to understand that everyone has good and bad days at work. It's not just about playing, but also how life outside of the Orchestra can affect us all. I try to stay connected with people and sometimes just a simple "good morning" can help someone realise that they're not alone in a tough time.

What is the feeling you get once you have finished a performance?

It depends on the performance! After a great concert, it can feel like reality has been suspended and it takes hours to come down from the high. These performances stick with you and even after a few years, you remember the feeling.



Would you encourage people to get involved in the arts? Why?

I think people should be involved in the arts at all levels and all ages. Whether as an artist or supporter, you can be involved in experiences which allow escapism from our increasingly frantic world and provide nourishment for the soul.

Describe your ideal day off.

Our work here at the Orchestra can be physically, mentally and emotionally intense. My ideal day off involves connecting with friends and family, taking a walk, or reading a book surrounded by my napping cats. A perfect way to recharge the batteries for the week ahead.

Graeme is WASO's 2018 Act-Belong-Commit ambassador, encouraging individuals to take action to protect and promote their own mental wellbeing.

actbelongcommit.com.au

To learn more about WASO musicians, visit waso.com.au or connect with WASO.



WASO Community Engagement



Celebrating 10 years of sharing music with children in Hospital

“The visit was fun and was a highlight of the day. I now want to see a[n] official orchestra.” HOP audience member, age 12

This year has been nothing short of a “big one” for our Hospital Orchestra Project (HOP). Not only are we celebrating 10 years of partnership with the School of Special Educational Needs: Medical and Mental Health, but our program has also moved to the beautiful new Perth Children’s Hospital where we presented the first ever performance at the new site, in the Auditorium overlooking Kings Park. Response to seeing our Education Chamber Orchestra (EChO) perform live was terrific, with patients, family members and hospital and school staff all joining in with nursery rhyme actions, singing and dancing in the aisles and seats.

We recently presented a very special program that showcased our involvement with the HUSH Foundation and their work creating music recordings for use in Hospital settings across Australia. The year will end on a high with our annual Christmas Concert, for which members of the WASO Chorus will join us at the Hospital.

Over the years, WASO has reached thousands of children and their family members through presentation of a variety of performances, workshops and ward visits at Princess Margaret Children’s Hospital. We are delighted to continue this program at the new Perth Children’s Hospital and to consider new and creative ways to share our music with as many people as possible.

Hospital Orchestra Project (HOP) is presented in partnership with the School of Special Educational Needs: Medical and Mental Health, with support from Starlight TV, the Perth Children’s Hospital Child Adolescent Health Services and Perth Children’s Hospital Foundation.

WASO’s Community Outreach Program is presented by Act-Belong-Commit.



ABC Radio Perth

Tune in to ABC Radio Perth on Friday mornings at 6.15am when WASO’s Executive Manager, Community Engagement, Cassandra Lake joins Paula Kruger to share stories about classical music and WASO’s upcoming concerts.

Listen on 720AM or via the ABC Listen app.



more
than
money



Proud to support
WASO

Our commitment to Western Australia extends well beyond banking. That's why we're proud to support WASO as a Corporate Partner.



Photograph courtesy of Nik Babic and WASO. Pictured: Brent Grapes, Principal Trumpet.
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WASO Philanthropy

Give the gift of music to a Crescendo student this Christmas

WASO's Crescendo program, based on the international El Sistema model, seeks to empower children from disadvantaged backgrounds through music education. Since 2014, our program has provided weekly music lessons at two Kwinana primary schools free of charge and by 2020 all students at both schools will be involved in the program.

Last year, we were blown away by how many of you generously responded to our call out for help with purchasing violins for our students. Grade 3 and 4 students have now begun violin lessons and next year we will have a new cohort of students needing violins to start lessons with.

You have the opportunity to make your most meaningful Christmas gift again now by:

- Supporting a Crescendo student and carer to attend a WASO concert for a gift of **\$30**.
- Putting a violin into a student's hand and changing their life forever! As little as a **\$150** tax-deductible donation will help us purchase a student-sized violin, enabling a Crescendo student to take up violin lessons.



- Signing up to our Crescendo Giving Circle with an annual gift of **\$1,500**. This amount covers the approximate cost of one child participating in the program for a year.

All donations above **\$2** are tax-deductible. We can arrange for gift certificates, if you wish to donate this for a friend or family member for Christmas.

To give your Christmas gift with a purpose, please contact Emily Kennedy on 9326 0016 or kennedye@waso.com.au

Patrons & Friends Event

Patrons & Friends Christmas Party

Thursday 13 December | 4:30 – 7:30pm
Perth Concert Hall

The Patrons & Friends Christmas Party tradition will continue this year on Thursday 13 December! Gather to celebrate the musical year that was and mingle with WASO musicians over a relaxed dinner after watching the final WASO rehearsal of 2018.

This is always a celebratory end to the year and is the final Patrons & Friends fundraiser for 2018. Tickets are \$45 for



Patrons & Friends (\$55 for guests). Please call the WASO Box Office on 9326 0000 to book, and be sure to mention any dietary requirements and guest names.

Our Supporters

Philanthropic partnerships come in all shapes and sizes

Whatever the shape or size, your donation helps WASO make a difference and we thank you for your support. WASO's philanthropy program continues to grow, supporting our vision now and into the future. It is an exciting time to be a part of this community, to meet our musicians and to know you have helped your Orchestra to *touch souls and enrich lives through music*. Together we can do amazing things.

Endowment Fund for the Orchestra

This fund includes major donations and bequests

Tom & Jean Arkley
Bendat Family Foundation
Janet Holmes à Court AC
Minderoo Foundation
Sagitte Yom-Tov Fund

Estates

WASO is extremely grateful for the bequests received from Estates

Rachel Mabel Chapman
Malcolm Hood
Paul Lee
Anna Nottage in memory of Edgar Nottage
Judy Sienkiewicz
Mrs Roslyn Warrick
Anonymous (5)

Symphony Circle

Recognising Patrons who have made a provision in their Will to the Orchestra

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Mr John Bonny
Dr G Campbell-Evans
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Sagitte Yom-Tov Fund
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Excellence Circle

Supporting excellence across all we do

Jean Arkley
Bob & Gay Branchi
Janet Holmes à Court AC
Dr Patricia Kailis
Rod & Margaret Marston
John Rodgers
Michael Utsler
Leanne & Sam Walsh*

Instrument Fund

John Albright & Susan Lorimer
–EChO Double Bass and set of Trumpets
Peter Ingram – Piccolo
Deborah Marsh – Conductor's Podium and Cor Anglais
Margaret & Rod Marston – Bass Clarinet
Peggy & Tom Stacy – Cor Anglais
Jean & Peter Stokes – Cello, Tuba, Tenor Trombone, Bass Trombone and Wooden Trumpet

The WASO Song Book

We are grateful to those who have supported new works commissioned for the Orchestra by WASO

Janet Holmes à Court AC
Prue Ashurst
Dr Ken Evans
Evan Kennea & Emily Green-Armytage
Barrie & Jude Le Pley
Geoff Stearn
Anonymous (1)

Education & Community Engagement

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In memory of Robert & Joan Street
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Annual Giving

We are proud to acknowledge the following Patrons for their generous contribution to WASO in the last twelve months through our Annual Giving program.

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Gifts \$20,000+

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Gifts \$10,000 - \$19,999

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Gifts \$40 - \$499

Thank you to all our Friends who support WASO through their gift.

* Orchestral Chair Partnership

If you are interested in becoming a Patron or learning more about WASO Philanthropy please contact Alecia Benzie, Executive Manager, on **9326 0020** or email **benziea@waso.com.au**

WASO Philanthropy brochures are available from the WASO Programs and Information Desk located in the main foyer of Perth Concert Hall, or you can visit waso.com.au

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