



MASTERS SERIES

Mozart's Clarinet Concerto

Friday 3 & Saturday 4 May 2019, 7.30pm

Perth Concert Hall

MORNING SYMPHONY SERIES

Elgar's First Symphony

Thursday 2 May 2019, 11am

Perth Concert Hall



Wesfarmers Arts
Principal Partner



Wesfarmers Arts

West Australian
Symphony Orchestra
and Wesfarmers Arts,
creating the spark
that sets off a lifelong
love of music.



Shigeru Komatsu –
WASO Cello

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MORNING SYMPHONY SERIES

Elgar's First Symphony

ELGAR Symphony No.1 (52 mins)

Andante (Nobilmente e semplice) – Allegro

Allegro molto –

Adagio

Lento – Allegro

Mark Wigglesworth conductor

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Rosalind Appleby (see page 15 for her biography). The Pre-concert Talk will take place at 9.40am in the Auditorium.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on Sunday, 12 May at 2pm AWST (or 12pm online). For further details visit abc.net.au/classic

Mozart's Clarinet Concerto

MOZART Clarinet Concerto (30 mins)

Allegro

Adagio

Rondo (Allegro)

Interval (25 mins)

ELGAR Symphony No.1 (52 mins)

Andante (Nobilmente e semplice) – Allegro

Allegro molto –

Adagio

Lento – Allegro

Mark Wigglesworth conductor

Andreas Ottensamer clarinet

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Rosalind Appleby (see page 15 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Wesfarmers Arts Meet the Artist

Enjoy a conversation with Andreas Ottensamer post-concert Friday night in the Terrace Level foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on Sunday, 12 May at 2pm AWST (or 12pm online). For further details visit abc.net.au/classic

2019 Upcoming Concerts



Photo: Annette Koroll

MORNING SYMPHONY SERIES

Romantic Rachmaninov

Thu 30 May 11am
Perth Concert Hall

Australian conductor Nicholas Carter, Principal Conductor of the Adelaide Symphony Orchestra, returns to WASO with Rachmaninov's Second Symphony, a romantic tour-de-force.

RACHMANINOV Symphony No.2

Nicholas Carter conductor (pictured)

**TICKETS
FROM \$30***



POPS SERIES

Gershwin Reimagined

Fri 7 & Sat 8 June 8pm
Perth Concert Hall

America's greatest composer for popular love ballads and Broadway charm is given an intoxicating new life with two of the hottest voices in the world of jazz today, showcasing the exquisite melodies of the classics such as *Embraceable You*, *Summertime* (Porgy and Bess), *I Got Rhythm* and lots more.

Troy Miller conductor

José James vocalist

Laura Mvula vocalist

**TICKETS
FROM \$25***



FAMILY

Maximus Musicus Joins the Choir

Sat 15 June 1pm & 3pm
Perth Concert Hall

Featuring music by Mozart, Bizet, Fauré and a selection of folk songs, Maximus Musicus Joins the Choir is a magical musical story accompanied by beautiful illustrations on the big screen – a thrilling experience for the young music lovers in your life.

Suitable for 4-12 year olds.

All live action is projected onto a big screen above the stage.

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FROM \$25***

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West Australian Symphony Orchestra



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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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

Kylie Liang
Assoc Principal 2nd Violin
Chair partnered by
Penrhos College

Akiko Miyazawa
A/Assistant Principal
2nd Violin

Fleur Challen

Peter Danis

Stephanie Dean
Chair partnered by
Marc & Nadia Geary

Amy Furfaro^

Beth Hebert

Alexandra Isted

Jane Johnston°

Sunmi Jung

Christina Katsimbardis

Ellie Lawrence

Andrea Mendham°

Lucas O'Brien

Melanie Pearn

Ken Peeler

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Kathryn Shinnick

Bao Di Tang

Cerys Tooby

Teresa Vinci°

VIOLA

Benjamin Caddy
A/Assoc Principal Viola

Kierstan Arkleysmith

Nik Babic

George Batey

Alex Brogan

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Kathy Potter^

Helen Tuckey

CELLO

Rod McGrath
Chair partnered by Tokyo Gas

Melinda Forsythe°

Shigeru Komatsu

Oliver McAslan^

Nicholas Metcalfe

Eve Silver*

Fotis Skordas

Tim South

Xiao Le Wu

DOUBLE BASS

Andrew Sinclair*

John Keene

Elizabeth Browning^

Louise Elaerts

Christine Reitzenstein

Andrew Tait

Mark Tooby

FLUTE

Andrew Nicholson

Chair partnered by
Anonymous

Mary-Anne Blades

PICCOLO

Michael Waye

Chair partnered by
Pamela & Josh Pitt

OBOE

Annabelle Farid

Liz Chee

COR ANGLAIS

Leanne Glover

Chair partnered by
Sam & Leanne Walsh

CLARINET

Allan Meyer

Lorna Cook

BASS CLARINET

Alexander Millier

BASSOON

Colin Forbes-Abrams^

Adam Mikulicz

CONTRABASSOON

Chloe Turner

HORN

David Evans

Alex Morton°

Robert Gladstones

Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

TRUMPET

Brent Grapes

Peter Miller

TROMBONE

Joshua Davis

Chair partnered by
Dr Ken Evans and
Dr Glenda Campbell-Evans

Liam O'Malley

BASS TROMBONE

Philip Holdsworth

TUBA

Cameron Brook

Chair partnered by
Peter & Jean Stokes

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney

Francois Combemorel

Assoc Principal
Percussion & Timpani

Robyn Gray

HARP

Catherine Ashley^

Bronwyn Wallis

*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



Photo: Sim Canetty-Clarke

Mark Wigglesworth Conductor

Mark Wigglesworth is Principal Guest Conductor of the Adelaide Symphony Orchestra. Other titled positions have included Principal Guest Conductor of the Swedish Radio Symphony Orchestra, Principal Conductor of the BBC National Orchestra of Wales, and Music Director of English National Opera.

Mark Wigglesworth has guest-conducted many of the world's leading orchestras, including the Berlin Philharmonic, Royal Concertgebouw Orchestra, and Boston Symphony. He has conducted at major opera houses such as the Metropolitan Opera, Bavarian State Opera, and La Monnaie (Brussels). Recent productions have included *Billy Budd* (Norwegian Opera), *The Force of Destiny* (Semperoper) and the Spanish premiere of *Dead Man Walking*.

Recordings include Shostakovich and Mahler symphonies and Brahms' piano concertos. He has written for *The Guardian* and *The Independent* and made a TV series, *Everything to Play For*. His book *The Silent Musician* was published in October 2018.



Photo: Katja Ruge

Andreas Ottensamer Clarinet

Andreas Ottensamer is currently Principal Clarinet of the Berlin Philharmonic. He comes from an Austro-Hungarian family of musicians and began piano lessons at the age of four. At ten, he began cello at Vienna's University of Music and Performing Arts, before switching to clarinet under Johann Hindlerin in 2003.

Andreas Ottensamer gained his first orchestral experience in the orchestra of the Vienna State Opera and Vienna Philharmonic and as a member of the Gustav Mahler Youth Orchestra. He interrupted studies at Harvard to join the Orchestra Academy of the Berlin Philharmonic. As soloist Andreas Ottensamer appears with orchestras such as the Rotterdam Philharmonic and Kammerphilharmonie Bremen, under conductors such as Rattle, Nézet-Séguin and Andris Nelsons. CDs include this year's *Blue Hour* (music of Weber, Brahms and Mendelssohn) with Yuja Wang and the Berlin Philharmonic conducted by Mariss Jansons.

About The Music

Wolfgang Amadeus Mozart

(1756- 1791)

Clarinet Concerto in A, K622

Allegro

Adagio

Rondo (Allegro)

The clarinet was an exotic instrument in Mozart's day. Writing to his father from the German city of Mannheim, 22-year-old Mozart exclaimed: 'If only we had clarinets! You cannot imagine the glorious effect of a symphony with flutes, oboes and clarinets.' The famed Mannheim orchestra had no less than two clarinets; the Salzburg orchestra – in which Mozart father and son played – had none.

Years later, when Mozart was making a career for himself in Vienna, he became acquainted with the Stadler brothers, Anton and Johann, skilled clarinetists who performed in various ensembles in the imperial capital. It was for Anton, the elder of the two, that Mozart composed the Clarinet Concerto, in September-October 1791.

Among the features of the clarinet that must have appealed to Mozart are the strongly differentiated colours of the instrument's various **registers**. The clarinet's tonal variety is astonishing. The low register is dark and resonant, the middle is warm and melodious, and the top is clear and bright. No other woodwind instrument has such a broad range of sounds from top to bottom.



Curiously, no other woodwind instrument has such a powerful 'break' in the middle of its range. Like the break in the singing voice, the clarinet break is something that players have to work hard at controlling. Playing above or below the break poses no special challenges but travelling across it can be hazardous.

And this is probably another reason why Mozart so loved the clarinet: its strong affinity with the human voice. The clarinet has a chest voice, a head voice and a break in-between. It is powered by air passing from the lungs through the lips. It sings not with words but with pure open sounds. And the smooth carriage from one sound to another – as smooth as a singer gliding from one note to the next – is one of the instrument's specialties. 'Never should I have thought that a clarinet could be capable of imitating a human voice so deceptively as it was imitated by you,' wrote a critic of Anton Stadler's playing.

Judging from the opening movement of the Clarinet Concerto, *Allegro*, Mozart relished putting Stadler through his paces, while simultaneously exhibiting the instrument's kaleidoscopic range. Of particular note is Mozart's tendency to commence a phrase in one register (either high or low) and abruptly jump to another for its continuation. There's something marvellous about the apparent ease with which the clarinet is able to carry this out. The second movement, *Adagio*, is a soulful **aria** for clarinet and orchestra. What is remarkable is the way in which Mozart creates such beautiful, song-like melodies from such plain and simple means: the rising notes of a chord and the falling notes of a scale. Here, the building blocks of music open a portal to the sublime. By contrast, the jaunty finale exhibits the clarinet's playful side. As before, the music leaps between registers. Mozart also has the soloist perform dazzling acrobatics, proving just how agile this novel instrument is.

Robert Gibson © 2019

First performance: 16 October 1791, Prague National Theatre. Anton Stadler, soloist.

First WASO performance: 20 September 1962. John Farnsworth Hall, conductor; Allan Rule, soloist.

Most recent WASO performance: 9-11 October 2014. Michael Stern, conductor; Michael Collins, soloist. (This is the most recent Perth performance – regional performances took place in Bunbury 28 February and Mandurah 5 March 2016 with Christopher Dragon, conductor and Allan Meyer, soloist.)

Instrumentation: solo clarinet, two flutes, two bassoons, two horns, strings.

YOU MAY ALSO ENJOY

TCHAIKOVSKY Violin Concerto

Featured in *Tchaikovsky's Violin Concerto*

Thu 20, Fri 21 & Sat 22 June 2019

Glossary

Aria – a song for solo voice, or a song-like piece for solo instrument.

Register – part of the range or compass of a voice or instrument.

About The Music

Edward Elgar

(1857 – 1934)

Symphony No.1 in A flat, Op.55

Andante (Nobilmente e semplice) – Allegro

Allegro molto –

Adagio

Lento – Allegro

Elgar was 50 before he produced a symphony, and it was a long time coming. Since 1899 he had contemplated a symphony inspired by the life of General Charles Gordon, who had died, neglected by his government, defending Khartoum, after a ten-month siege. Although Elgar was considering – and perhaps even began – a *Gordon* Symphony, he admitted to a friend: ‘the thing possesses me, but I can’t write it down yet.’

It may be that the composer of the *Enigma Variations* and *The Dream of Gerontius* – already Britain’s most famous musical figure – was fearful for his reputation and for his fragile faith in himself should so major a declaration as a first symphony be a failure. However, almost a decade after first contemplating a symphony, an Italian holiday in 1907 got Elgar going on the project, and he completed it in just a few months.

Whatever doubts lay in Elgar’s mind about this ambitious work were banished on the night of its premiere in Manchester on 3 December 1908, when conductor Hans Richter called the composer to the stage not only at the conclusion of the symphony but after the *Adagio*, to a storm of cheers and applause. The next day Richter began preparing the work with the London Symphony Orchestra for the first performance in the capital.



‘Let us now rehearse the greatest symphony of modern times,’ he told the players, ‘and not only in this country.’ The London performance was another triumph, and within 18 months the symphony had been played 100 times, in Britain, the United States, in Vienna, Berlin, Leipzig, St Petersburg, Toronto, Sydney, Budapest and Rome – an incredible sweep of success before the age of radio.

The opening of the symphony is a solemn slow march, a recurring presence whose theme has a decisive influence on the rest of the symphony. Elgar shifts into a remote key for the main *Allegro*: music of strife and turbulence, in contrast to the splendours left behind. A tender second theme for violins and clarinets is soon tossed aside for another passage of great ferocity; the opening march theme tries to reassert itself but is swept away. As critic Neville Cardus said of his first hearing of these wild juxtapositions: ‘Fountains of string tone, brass instruments in ricochet; no such virtuoso **orchestration** had been heard before in the music of an Englishman.’

Moments of tenderness and repose are banished by the urge for conflict, until the very end when, after much struggle, the march theme returns grandly, only to be enfolded in reminiscences of, in turn, the main *Allegro* theme and a radiant, benedictory variation on the *Allegro*'s lyrical music, before the mood becomes hazy and doubtful at the close.

Elgar did not call his second movement a **schерzo** because it is not playful or humorous, yet, in its brevity and in Elgar's own version of a **trio** section, it serves this function. The unsettled opening theme soon gives way to a malicious quick march. Elgar then quickly eases us away into a short, delicate 'trio' episode for strings and woodwind. But this collides with a vehement return of the quick march, now scored virtuosically for the brass, until, in the closing minutes, we are given fleeting glimpses of all the ideas encountered in this movement. As the texture clears, the heartbeat of the music seems to slow down almost to a complete stop – the slow movement has begun.

The *Adagio* is a rare expression of contentment in Elgar's music, and at times seems to be describing a state of bliss. The main theme is, astonishingly, a note-for-note transformation of the second movement's first tune into music of nobility and consolation.

The finale opens with a soft, sinister tread that recalls the volatility of the symphony's first half. We are then plunged into a tempestuous *Allegro*, which opens with a jagged theme for the strings. The music rises in fury before being interrupted by the return of the slow march that dominated the symphony's beginning, but in a new key. Finally this 'recurring presence' stages a blazing return, but must battle its way through an astonishing orchestral barrage of shocks and explosions before struggling through to affirmation and exultation.

Abridged from a note by Phillip Sametz © 1998

First performance: 3 December 1908, Hallé Orchestra conducted by Hans Richter.

First WASO performance: 25-26 August 1961. John Farnsworth Hall, conductor.

Most recent WASO performance: 20-21 November 2009. Paul Daniel, conductor.

Instrumentation: three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contrabassoon; four horns, three trumpets, three trombones, tuba; timpani, percussion, two harps; strings.

YOU MAY ALSO ENJOY

BRAHMS Symphony No.2

Featured in *Szepeš-Znaider*

Plays Elgar

Fri 16 & Sat 17 August 2019

Glossary

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

Scherzo – literally, a joke; a movement in a fast triple time which may involve playful or vigorous elements and which, as the second or third movement in a symphony, replaced the minuet and trio.

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

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About The Speaker

Rosalind Appleby Pre-concert Speaker

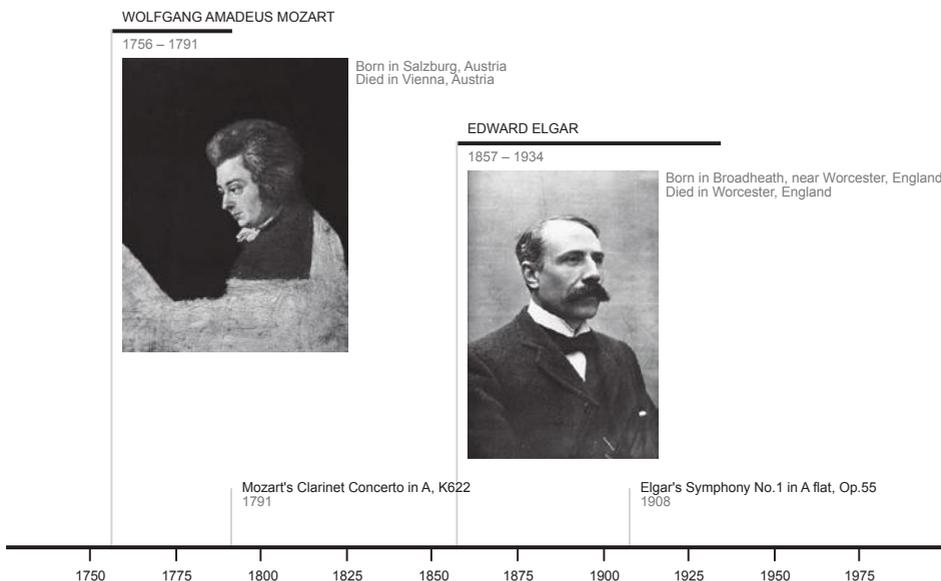
Rosalind Appleby is a Perth-based arts journalist, author and speaker. She uses words to champion, document and critique the arts. She is co-editor of *Seesaw magazine* and was music critic for *The West Australian* for 16 years. In 2012 she founded the blog *Noted* to provide insights into the Perth arts scene. She is the WA correspondent for the *Australian* newspaper, and *Opera* magazine (London).

Appleby's book *Women of Note* (Fremantle Press, 2012) reveals startling discoveries about Australian women composers, completing the missing jigsaw pieces in Australia's music history.

Appleby advocates for the arts through her lectures, author talks, artist interviews, pre-concert talks and school seminars. She has presented at the Perth Writer's Festival and for several years she produced and broadcast the experimental program *Difficult Listening* for RTRFM. She has been interviewed by Andrew Ford on *The Music Show* and for programs on 3MBS, 2MBS, Radio Fremantle and RTRFM.

<http://rosalindappleby.com/>
Twitter: @RosalindAppleby
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Timeline of Composers & Works



Meet The Musician

Elliot O'Brien

Viola

How long have you been playing an instrument?

I started playing the violin when I was about five years old. I'd been begging my parents since I was three years old to play the violin, so they finally gave in and enrolled me in lessons. When I was 18 I made the switch to viola.

Have you played with any other orchestras other than WASO?

I've been lucky to have had the chance to play both with the Melbourne Symphony Orchestra and the Tasmanian Symphony Orchestra. While I was studying at the Australian National Academy of Music I played in the Australian Youth Orchestra.

How do you feel after a concert?

Depending on the concert it can be joy, elation, exhaustion and a sense of achievement or in the case of Wagner's epic *Tristan und Isolde* last year...all of the above!

What are you looking forward to in the 2019 season?

I'm excited for the Schubert & Strauss concert. I just love playing *Don Juan*. No matter how many times I play it it's always just as exciting. Perhaps what I'm most looking forward to this year are the movies we are playing. I remember last year playing *Star Wars* we had to play Fox 20th Century theme at the beginning of the movie. It was such a special moment for me! You grow up hearing this iconic tune before your favourite movies and to actually get a chance to play it live with the movie in the background is something I'll never forget.



Who is your favourite composer?

There's just too many to choose from! If I had to pick just one I'd say Mozart. His music has lived the test of time.

What are you listening to this week?

This week I've been listening to a wide range of music, from Shostakovich's Chamber Symphony, the Dubliners (a traditional Irish music band) and Eminem. I really enjoy other genres of music other than classical.

In my spare time I like to...

I've recently started doing Brazilian Jiu Jitsu. I'm a huge fan of mixed martial arts which most people are surprised to hear from a classical musician. I also like to build and fly micro racing drones. They can reach speeds of around 150km/h!

I really dislike...

Slow internet and poorly designed car parks. Cars seem to be getting bigger and car parks are getting smaller. Oh and another thing that I dislike...people who are consistently late.

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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.

WASO Community Engagement

With big plans for the year ahead, we take time to acknowledge how proud we are to now deliver the largest and most far reaching Community Engagement & Education program of any Orchestra in Australia. In 2018, our Community Engagement Department proudly



presented 850 Community Outreach & Education performances, workshops, classes and masterclasses



reached more than 59,000 participants and/or audience members of all ages



presented programs in 38 different locations across the state and internationally



celebrated 3 anniversaries - 5 Years of Rusty Orchestra, 10 Years of Composition Project and 10 Years of Hospital Orchestra Project (HOP)



hosted 2 Education Artists in Residence - Paul Rissmann (UK) and Benjamin Northey (Australia)



taught 734 classes in our Crescendo program in Kwinana



performed 5 World Premieres



travelled 5384 km with our Education Chamber Orchestra (EChO)

For more information about WASO's dynamic and entertaining Education & Community Programs, please visit waso.com.au/education-community

We sincerely thank all of our supporters who help make it possible.

In 2018, WASO's Community Engagement & Education Programs were proudly supported by Bendat Family Foundation, Lotterywest, Crown Resorts Foundation and Packer Family Foundation, Healthway, The University of Western Australia Conservatorium of Music, Crescendo Giving Circle, Mitsubishi Corporation, McCusker Charitable Foundation, Tianqi Lithium Australia, The James Galvin Foundation, The Stan Perron Charitable Foundation, Bunning Family and Department of Education.



ABC Radio

Tune in to ABC Radio Great Southern on Wednesday mornings at 10.45am when WASO's Executive Manager, Community Engagement, Cassandra Lake joins Gianni Di Giovanni to share stories about classical music and composers.

Listen via the ABC Listen app.



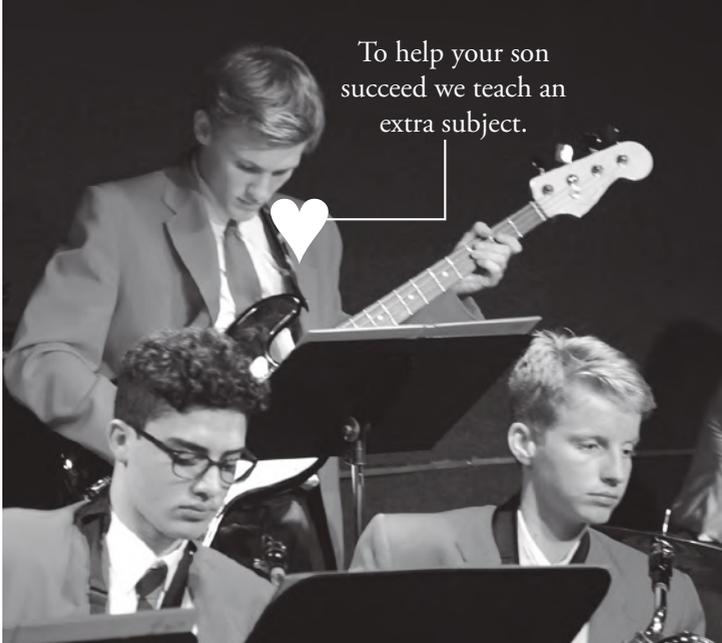
Aquinas College is a keynote partner of the West Australian Symphony Orchestra.

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WASO Philanthropy

Help us bring musical joy to Perth Children's Hospital with the Hospital Orchestra Project

WASO's Education & Community Engagement fund supports programs that bring the joy of music to Western Australians that may otherwise not have access to it. Our Hospital Orchestra Project (HOP) brings moments of musical joy to the lives of unwell children and their families at Perth Children's Hospital, through a broad range of performances and participatory programs.

HOP has been running since 2008 in partnership with the School of Special Educational Needs: Medical and Mental Health, with support from Starlight Foundation.

To help fund our 2019 program and ensure moments of musical magic for those who need it most, we are seeking donations of **\$2,500** each towards a HOP concert in 2019. Pending sufficient funding, we are



planning to visit Perth Children's Hospital a total of six times this year, with entire costs including salaries and associated delivery expenses reaching \$30,000.

If you would like to help us create life changing musical moments, please contact Sarah Tompkin on 9326 0017 or tompkins@waso.com.au. Patrons donating to this program will be listed on our website and in concert programs (unless anonymity is requested) and will be invited to witness a concert at Perth Children's Hospital.

Patrons & Friends Event

JUDY SIENKIEWICZ LECTURE Andrew Tait – The Life of a Luthier

Wednesday 26 June | 6pm
Perth Concert Hall

For all Patrons, Friends & Bequestors

luthier (/ˈluːtiər/) Someone who builds or repairs string instruments.

Join us to hear from WASO Tutti Double Bass, Andrew Tait, about his double life as one of Australia's most sought-after master luthiers and instrument makers.

Andrew, who has made instruments for most of the WASO Double Bass section, our EChO ensemble, as well as our Principal Cello, Rod McGrath, will speak about his experience as a Luthier, the characteristics of certain instruments and the tricks of the trade! Andrew will also open the evening with a fascinating recital on his very own Violone (early Baroque string instrument).

Tickets are \$30 for Patrons & Friends (\$35 for guests) and include a glass of wine. **Please book via the WASO Box Office on 9326 0000.**

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Supporting a new work by Iain Grandage to be premiered as part of WASO's 2019 Season, in honour of Professor David Tunley

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