

Beethoven's Eroica

An exhilarating and
heroic triumph

MACA LIMITED CLASSICS SERIES

Fri 11 & Sat 12 October 2019, 7.30pm
Perth Concert Hall





MACA has been partnering with West Australian Symphony Orchestra since 2014 and we are excited to continue our support of their mission to touch souls and enrich lives through music.



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MACA LIMITED CLASSICS SERIES

Beethoven's Eroica

VAUGHAN WILLIAMS *Fantasia on a Theme by Thomas Tallis* (15 mins)

IAIN GRANDAGE *Orphée – Concerto for Cor Anglais* (14 mins)

I Ghostly

II Adagio

III Allegro

Interval (25 mins)

BEETHOVEN *Symphony No.3 Eroica* (50 mins)

Allegro con brio

Marcia funebre (Adagio assai)

Scherzo (Allegro vivace)

Finale (Allegro molto)

Douglas Boyd conductor

Leanne Glover cor anglais

Iain Grandage's *Orphée – Concerto for Cor Anglais* was commissioned for the West Australian Symphony Orchestra as a gift to Emeritus Professor David Tunley AM. This work was supported by Prof. Tunley's colleagues and friends led by Emeritus Professor Margaret Seares AO.

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Ashley Smith (see page 7 for his 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 Douglas Boyd, Leanne Glover and Iain Grandage post-concert Saturday night in the Terrace Level foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on Saturday, 19 October 2019 at 8pm AWST (or 5pm online). For further details visit abc.net.au/classic



2019 Upcoming Concerts



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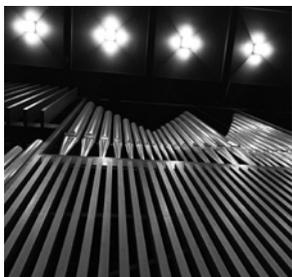
Disco Wonderland

Fri 8 & Sat 9 Nov 8pm
Perth Concert Hall

Can you feel it? You've made it behind the velvet ropes of New York's most exclusive nightclub, Studio 54. Join our disco inferno with a sensational Australian cast performing electrifying disco hits live on stage with WASO. There are no rules here, just disco. Welcome to the party.

Kate Ceberano vocals
Nathaniel Willemse vocals
...and more
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Zac Tyler director & producer
West Australian Symphony Orchestra

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MACA LIMITED CLASSICS SERIES

Organ Symphony

Fri 15 & Sat 16 Nov 7.30pm
Perth Concert Hall

To hear the Perth Concert Hall's 3000-pipe organ is an experience in itself; to hear it in the exhilarating finale of Saint-Saëns' grandly romantic Third Symphony is completely unforgettable! Alexander Gavrylyuk returns to perform Prokofiev's brilliant First Piano Concerto.

MUSSORGSKY arr. **RIMSKY-KORSAKOV** *Night on Bald Mountain*
PROKOFIEV Piano Concerto No.1
SAINT-SAENS Symphony No.3 *Organ Symphony*

Lionel Bringuier conductor
Alexander Gavrylyuk piano

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FROM \$33***



MASTERS SERIES

Discovery Concert: The Art of Orchestration

Fri 22 & Sat 23 Nov 7.30pm
Perth Concert Hall

Principal Conductor Asher Fisch presents from stage and explores how great composers transformed works into the orchestral masterpieces we know and love. Australian soprano Siobhan Stagg returns to perform sublime Strauss songs in both their original piano/vocal and orchestral versions.

BACH, J.S. orch. STOKOWSKI Toccata and Fugue in D minor
STRAUSS, R. Orchestral songs
MUSSORGSKY orch. RAVEL *Pictures at an Exhibition*

Asher Fisch conductor/presenter (pictured)
Siobhan Stagg soprano (2019 WASO Artist in Association)
Joseph Nolan organ

**TICKETS
FROM \$33***

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Asher Fisch appears courtesy of Wesfarmers Arts.

*A one-off handling fee of \$6.60 per transaction applies to all web, phone and mail bookings. A fee of \$3.85 applies to over the counter bookings. An additional fee of \$4.40 per transaction applies for delivery via Registered Post.

WASO On Stage

VIOLIN

Laurence Jackson
Concertmaster

Semra Lee-Smith
A/Assoc Concertmaster

Graeme Norris
A/Assistant Concertmaster

Zak Rowntree*
Principal 2nd Violin

Stephanie Dean
• Marc & Nadia Geary

Beth Hebert

Alexandra Isted

Jane Johnston°

Sunmi Jung

Christina Katsimbardis

Ellie Lawrence

Andrea Mendham°

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Kathryn Shinnick

Bao Di Tang

Teresa Vinci°

David Yeh

VIOLA

Alex Brogan
A/Principal Viola

Benjamin Caddy
A/Assoc Principal Viola

Kierstan Arkleysmith

Alison Hall

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A/Principal Oboe
Annabelle Farid°

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Alexander Millier
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BASSOON

Adam Mikulicz
Colin Forbes-Abrams^

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Francesco Lo Surdo

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Guest Musician^

About The Artists



Photo: Jean-Baptiste Millot

Douglas Boyd Conductor

Douglas Boyd is Artistic Director of Garsington Opera (UK) and Music Director of L'Orchestre de chambre de Paris.

He was Chief Conductor of Musikkollegium Winterthur (Switzerland) for seven years, Music Director of the Manchester Camerata, Principal Guest Conductor of the St. Paul Chamber Orchestra, and Principal Guest Conductor of the City of London Sinfonia. He was a founding member and Principal Oboe of the Chamber Orchestra of Europe for 21 years.

Conducting highlights of 2019 have included *Don Giovanni* as part of Garsington Opera's 30th anniversary season, a Berlioz anniversary celebration at Paris' Philharmonie, a return to the Orquestra Sinfónica do Porto Casa da Música for an all-Schubert program and his debut with the Philharmonia Orchestra at the Royal Festival Hall.

Douglas Boyd has appeared internationally with orchestras such as the Baltimore and Dallas Symphony Orchestras, Tonhalle-orchester Zurich, and all BBC orchestras.

douglasboyd.co.uk



Leanne Glover Cor anglais

Leanne joined WASO in 1990.

Leanne Glover completed a Bachelor of Music with first class honours at the University of Western Australia, where she studied with Joel Marangella. During her studies she won the Dr V.H. Cooper Prize for Most Outstanding First Year Student and twice claimed the Margaret Bellos Chamber Music Performance Prize.

Leanne earned three scholarships to continue her studies in Amsterdam with Han de Vries and then in Zurich with Emmanuel Abbuel and Thomas Indermuhle for three years, where she gained a postgraduate degree in Performance.

During this time she was also awarded a grant from the City of Zurich. Upon her return to Perth, Leanne obtained a permanent position with the WASO. Leanne has held the positions of Second Oboe, Associate Principal Oboe, Acting Principal Oboe and currently Principal Cor anglais.

Leanne teaches oboe at The West Australian Academy of Performing Arts and at The University of Western Australia. In 2013 she had the honour of being invited to perform with the Australian World Orchestra under the baton of Zubin Mehta.

• Chair partnered by Sam & Leanne Walsh

About The Speaker

Ashley Smith

Pre-concert Speaker

Clarinetist Ashley William Smith is an internationally demanded clarinet soloist, recitalist, and chamber musician. Ashley is a laureate of several of the industry's most prestigious prizes including the APRA Performance of the Year, the Music Council of Australia Freedman Fellowship, an ABC Symphony International Young Performer Award, and a Churchill Fellowship.

Ashley has performed throughout Australia, the USA, Europe and Asia in performances with Bang on a Can, the Chamber Music Society of the Lincoln

Center, Chamber Music Northwest, the Kennedy Center, the Beijing Modern Music Festival, and IRCAM. As a soloist and director he has performed alongside several international and Australian orchestras. Most notably, his performance of Lachlan Skipworth's Clarinet Concerto with the West Australian Symphony Orchestra was awarded the APRA 2015 Performance of the Year.

Ashley is an Assistant Professor at the University of Western Australia where he is the Head of Winds and Contemporary Performance.

West Australian Symphony Orchestra

West Australian Symphony Orchestra (WASO) 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.

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.

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Chairman **Richard Goyder AO**
Chief Executive Officer **Mark Coughlan**
Principal Conductor & Artistic Adviser
Asher Fisch

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About The Music

Ralph Vaughan Williams

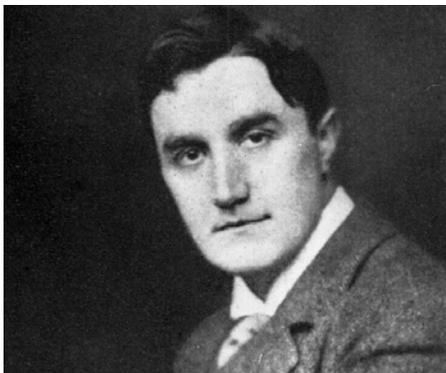
(1872 – 1958)

Fantasia on a Theme by Thomas Tallis

Vaughan Williams decided at an early age that the prevailing state of English music was not his ideal, reasoning that a new yet truly national music must derive from tradition and the past. He looked for these origins in folksongs, and also turned to previous Golden Ages of British composition, notably the Tudor period.

Thomas Tallis (c.1505-1585) was one such 'Golden' composer. Around 1567, Tallis wrote a series of eight hymn tunes, one in each of the church **modes**, for a psalter commissioned by Matthew Parker, the first Anglican Archbishop of Canterbury. The theme taken up by Vaughan Williams was the third of these, which Tallis had set to Psalm 2.

The *Fantasia* is scored for string quartet, a large string orchestra and a small string orchestra. This allows for **antiphonal** effects such as Tallis used with his choirs, and also promotes the 'echo' effects achieved in the acoustic of a great cathedral. Tallis' original setting places the melody in the tenor part, a common practice. Vaughan Williams frequently assigns the tune to the violas or the inner parts. His distinctive **parallel chords** recall techniques used by Tudor composers.



Despite these references to past times, Vaughan Williams gives Tallis' theme a thoroughly 20th-century treatment. Vaughan Williams the violist clearly enjoyed assisting his compositional alter ego, and not just in the solo passages that suggest the forthcoming *The Lark Ascending*. The love of strings shows even in the final chord, whose already rich resonances would be amplified by a cathedral acoustic, reminding listeners of the *Fantasia*'s historical as well as literal echoes.

Abridged from a note by Katherine Kemp
Symphony Australia © 1998

First performance: September 1910, Three Choirs Festival, Gloucester. Composer conducting.

First WASO performance: 5-7 October 1967, Uri Mayer conducting.

Most recent WASO performance: 8-9 May 2015. Baldur Brönnimann conducting.

Instrumentation: string quartet and two string orchestras.

Glossary

Antiphonal – where two or more sections of a choir or orchestra play in turn, as if calling out to each other in a conversation.

Mode – older type of scale which pre-dates the development of major/minor keys and forms the basis of medieval ecclesiastical chant. The traditional folk musics of many countries often feature melodies built upon modes.

Parallel chords – sequence of chords in which the corresponding notes move in parallel motion and by the same distance, e.g. a movement from G-B-D to A-C-E to F-A-C.

About The Music

Iain Grandage

(Born 1970)

Orphée – Concerto for Cor Anglais

Laissez-vous toucher par mes pleurs.
Let my tears move you

D'un sort affreux réparez le caprice,
Make amends for the whims of a
hideous fate

Rendez-vous ma chère Euridice,
Give me back my dear Euridice,

Ne séparez pas nos deux cœurs.
Do not separate two loving hearts.

So reads the text for the wondrous central movement of Louis-Nicolas Clérambault's cantata *Orphée*. His setting of this text is the generative kernel of this concerto for cor anglais, directly and indirectly informing this musical dedication to Emeritus Professor David Tunley.

David is a world-class musicologist who specialises in French **Baroque** music, but he was also my music professor – a huge influence both personally and professionally, playing no small part in both educating me and encouraging me to dream expansively.

So it is that I found myself in his lounge-room last year, as he introduced me to the Clérambault work, and specifically a phrase that he found the most exquisitely expressive in his musical universe, and seemingly utterly contemporary in its musical resonance.

From this phrase (as heard from the cor anglais in its first entry) flows a work that I hope speaks to a past duly honoured and a future encroaching on us with sometimes overwhelming velocity. Its harmonic language travels the Baroque harmony of Clérambault into more contemporary (yet still French-influenced) octatonic



Iain Grandage with Leanne Glover

Photo: Rebecca Mansell

pitch collections. It ruminates on ideas of descent and ascent, reflecting Orpheus' own trials, and plays with **antiphonal** string writing as an embodiment of a battle over Orpheus' soul.

It is written for the remarkable musician Leanne Glover, whose relationship with David mirrors my own. She has been integral to its development, and a joyous collaborator with whom to work. She is a beacon inside the West Australian Symphony Orchestra, alongside whom she shares the premiere, conducted by that legend of the double-reed world, Douglas Boyd.

About the composer:

Iain Grandage is one of Australia's most highly regarded collaborative artists, having won Helpmann Awards for his compositions for theatre (*Cloudstreet*, *Secret River*), dance (*When Time Stops*), opera (*The Rabbits*, with Kate Miller-Heidke), silent film (*Satan Jawa*, with Rahayu Supanggah), and as a music director for *Meow Meow's Little Match Girl* and *Secret River*. He has received Victorian Green Room Awards, the prestigious Sidney Myer Performing Arts Award for an Individual, and the APRA/AMC award for Vocal Work of the Year for his opera

based on Tim Winton's novel *The Riders*. He curated the chamber music program for the 2018 Adelaide Festival and was Artistic Director of the Port Fairy Spring Music Festival 2016-2018. He has been Composer-in-Residence with the West Australian Symphony Orchestra, and has an extensive track record of collaboration with indigenous artists across the country. His works are regularly played in Australia and overseas by performers including the London Philharmonic Orchestra, Berlin Radio Symphony Orchestra, Australian Chamber Orchestra and Australian String Quartet. He is a graduate of the University of Western Australia, and the proud recipient of an honorary doctorate from that institution. He is currently Artistic Director of the Perth Festival for 2020-2023.

Iain Grandage © 2019

Instrumentation: vibraphone, triangle, small orchestral bass drum, large orchestral bass drum, tam tam, suspended cymbals, tambourine, crotales, tubular bells, glockenspiel; strings.

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OLIVIA DAVIES *New Work*
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Featured in *Gil Shaham Plays Brahms*
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In honour of Emeritus Professor David Tunley AM

This new work was commissioned by Professor Margaret Seares AO and a group of generous donors in honour of their friend Emeritus Professor David Tunley AM who is internationally recognised as one of Australia's most distinguished music scholars. Tunley is a highly respected musicologist, composer and researcher, has held positions on multiple national music Boards and has played a significant role in supporting classical music in Western Australia. WASO is thrilled to honour Emeritus Professor Tunley in this way and wishes to extend a heartfelt thanks to Margaret Seares for initiating the commission, and the following donors for enabling the work to come to life.

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If you would like to know more about the WASO Song Book and partnering with WASO to commission a new work, please contact Alecia Benzie, Executive Manager, Philanthropy & Corporate on 08 9326 0020 or benziea@waso.com.au

Glossary

Antiphonal – where two or more sections of a choir or orchestra play in turn, as if calling out to each other in a conversation.

Baroque – a term also used in the visual arts and architecture describing the very ornate style that flourished during the 17th and first half of the 18th century. Notable composers of the period are Vivaldi, Bach and Handel.

About The Music

Ludwig van Beethoven

(1770 – 1827)

Symphony No.3 in E flat, Op.55 *Eroica*

Allegro con brio

Marcia funebre (Adagio assai)

Scherzo (Allegro vivace)

Finale (Allegro molto)

As is the case with the First and Second, Beethoven's composing score for the Third Symphony has disappeared. However, circumstantial evidence suggests he finished it during the Vienna winter of 1803-04, at around the same time he was working on his massive *Waldstein* Piano Sonata, Op.53, whose opening *Allegro* shares with the Third's the added direction 'con brio' (with vigour). In size and scale, the Third epitomised the major advances he had made since even his recent Second Symphony, audibly obvious in the enhanced listening span he sets his audience, in his deployment of such attention-commanding themes, and in his pursuit of a more distinctive and sonorous orchestral mix. And in the summer of 1804, one of his patrons, Prince Joseph Lobkowitz, allowed him the almost unheard-of luxury of being able to trial the score while he was still revising it, in a series of private rehearsals, with an orchestra of some 27 or 28 players, in Lobkowitz's Vienna palace. Later the Prince also paid Beethoven a hefty gratuity for the honour of having the name Lobkowitz appear as dedicatee on the title-page of the printed edition. In this respect at least, Joseph Lobkowitz was ultimately the Third's hero.



In early 1804, however, Beethoven was still intending to dedicate it to Napoleon Bonaparte, the great political reformer and egalitarian. But when, late that year, Napoleon renounced democracy and proclaimed himself emperor of France, Beethoven reportedly flew into a rage, and correctly predicted his former idol would 'trample on human rights, and become a tyrant'. Even in disappointment, Beethoven still wanted to call it the 'Bonaparte Symphony', though by the time he corrected a new fair copy to send to his publisher in 1806 he had settled on *Sinfonia Eroica* (Heroic), with the regretful subtitle: 'to the memory of a great man'. In November 1805 Napoleon's army had marched into Vienna largely uncontested, but unwelcome enough to make locals stay away from the premiere season of the first version of Beethoven's opera *Fidelio*, leaving mainly French officers to make up his small audience.

During Napoleon's second occupation of the city in 1809, the noise of bombardment so affected the hearing-impaired Beethoven that he retreated to a basement to protect his ears. Before the Battle of Waterloo brought the warlord's reign of terror to an end in 1815, Beethoven celebrated the Napoleonic armies' defeat in Spain in 1813 with his short 'battle symphony', *Wellington's Victory*, and organised the patriotic concert at which it and his Seventh Symphony were premiered to raise funds for Austrian soldiers wounded expelling the French from Germany. But time again altered his perceptions; Beethoven later told Carl Czerny, 'I used to detest Napoleon, now I think quite differently.' And on hearing of Napoleon's death in 1821, Beethoven remarked he had already composed the music for the 'sad event' in this symphony's Funeral March.

According to his self-appointed secretary Anton Schindler, Beethoven intended the Symphony No.3 'to portray the workings of Napoleon's extraordinary mind'. In the opening *Allegro*, the titanic main theme has been interpreted as representing 'Napoleon's determined, questing character'.

In the funeral march, though the shadow of Death temporarily encompasses him, in the midst of mourning a new major-key theme signifies a rising star of hope, before the music returns to the graveside, muffled drumrolls, and a farewell volley faintly echoed. In stark contrast, the motoric **Scherzo** overflows with an abundance of energy. The finale consists of a simple country dance tune with **variations** that build strategically in intensity and complexity toward a blazing orchestral rout that – forget Napoleon – no one but Beethoven could have imagined!

Graeme Skinner © 2014

First performance: 7 April 1805, Vienna. Beethoven, conductor.

First WASO performance: 23 July 1949. Henry Krips, conductor.

Most recent WASO performance: 28-29 July 2016. Simone Young, conductor.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

Glossary

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

Variation – a version of a theme which has been altered in some way, by changing elements such as the rhythm, the harmony, the melody and/or the accompaniment. In variation form each section of the piece is a variation of the theme.



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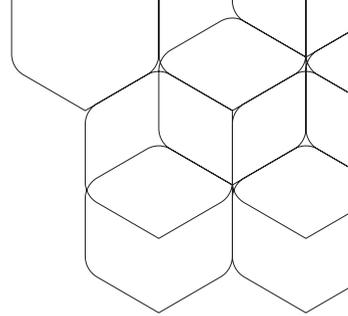


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- When the conductor walks onto the stage
- After the completion of each piece and at the end of the performance

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.

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

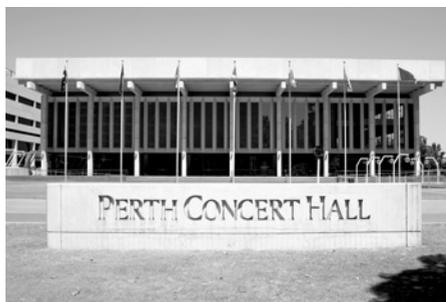
Moving to empty seats. Please do not move to empty seats prior to the performance as this may affect seating for latecomers when they are admitted during a suitable break.

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.

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WASO Education Programs at Perth Concert Hall

“Our students loved being immersed in the orchestral experience [with] two very engaging and entertaining musicians for the pre-concert talk. That part was certainly a highlight ...”

Primary School Deputy Principal,
Morning Symphony for Schools

While experiencing a performance by WASO musicians in one of our chamber ensemble programs is a highlight for many students throughout their schooling, the chance to see our full Orchestra under the baton of Asher Fisch or one of our guest Conductors – and often, with a visiting soloist – is something different all together!

Each year we welcome students from Year 4 through to Year 12 across three showcase main-stage programs, introducing them to not only WASO, but the beautiful Perth Concert Hall. From Open Rehearsals taking students ‘behind the scenes’ as the Orchestra, soloist and conductor put the finishing touches on a concert program, through to Morning Symphony where from the highest reaches of the Hall in the Upper Gallery, students experience iconic orchestral



repertoire where they can see and hear the music being performed – often for the first time! Symphonic Soiree, an evening concert event sees students almost become part of the Orchestra, allowing them to see the magic being created from the unique perspective of the Choir Stalls. All programs are preceded by a “Meet the Musician” talk, giving students (and their teachers) a chance to hear about the music, the rehearsal process and life as a musician.

We thank all of our schools and home school families who have been part of these programs in 2019, and to the team at PCH for helping with these events.

Open Rehearsals and Symphonic Soiree are supported by Mitsubishi Corporation.



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.



WASO Philanthropy

Educating children across the state... over 800 events and counting!

WASO takes its commitment to Education and Community Engagement very seriously and our various programs bring the joy of music to many Western Australians that may otherwise not have access to it. We now deliver more than **800 classes, masterclasses, performances and presentations as part of our Education & Community Engagement Program per year**. First musical memories are powerful and we continually endeavour to foster a life-long love of music for people of diverse backgrounds.

Whether for a family in a regional or remote town, a child in hospital or a student with special educational needs, music education creates moments of magic and can make a huge difference to the lives of those involved. Many of our programs are the first or only of their



kind in Western Australia, and Patrons supporting them help us achieve our mission to *touch souls and enrich lives through music*.

If you would like to help us create those magical musical moments for children and families across the State, please make a tax-deductible gift to our Education & Community Engagement Fund by contacting **Sarah Tompkin on 9326 0017 or tompkins@waso.com.au**

Patrons & Friends Event

World Artist Dinner with Siobhan Stagg

Wednesday 20 November | 6.30pm
Ambrose Estate, Wembley Downs

For all Patrons & Bequestors

Join us at the delightful new location of Ambrose Estate in Wembley for this exclusive annual dinner held for WASO Patrons and Bequestors.

The evening will feature Australian soprano and 2019 WASO Artist in Association, Siobhan Stagg, sharing her experiences as a sought-after artist working across the world and includes a delicious three course meal and beautiful Margaret River wines.



An evening not to be missed!

Tickets are \$120 and can be purchased from the WASO Box Office on 9326 0000.

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

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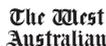
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