



West Australian
Symphony Orchestra

MACA LIMITED CLASSICS SERIES

Organ Symphony

Fri 15 & Sat 16 November 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

Organ Symphony

MUSSORGSKY arr. RIMSKY-KORSAKOV *Night on Bald Mountain*
(12 mins)

PROKOFIEV Piano Concerto No.1 (16 mins)

Allegro briosso – Andante assai – Allegro scherzando

Interval (25 mins)

SAINT-SAENS Symphony No.3 *Organ Symphony* (36 mins)

*Adagio – Allegro moderato – Poco adagio
Allegro moderato – Presto – Maestoso – Allegro*

Lionel Bringuier conductor
Alexander Gavrylyuk piano

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Peter Moore (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 Brent Grapes & Cameron Brook post-concert Friday night in the Terrace Level foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on Friday, 29 November 2019 at 1pm AWST (or 10am online). For further details visit abc.net.au/classic



2019 Upcoming Concerts



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 \$25***



MACA LIMITED CLASSICS SERIES

Verdi's Requiem

Fri 29 & Sat 30 Nov 7.30pm
Perth Concert Hall

Operatic in its earth-shaking intensity, Verdi's great sacred masterpiece is staggeringly beautiful, dramatically exhilarating and heartfelt in its outpouring of human grief and devotion.

VERDI Requiem

Asher Fisch conductor (pictured)
Siobhan Stagg soprano (2019 WASO Artist in Association)
Stefanie Irányi mezzo soprano
Paul O'Neill tenor
Warwick Fyfe baritone
WASO Chorus
St George's Cathedral Consort
Tasmanian Symphony Orchestra Chorus

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Benjamin Northey conductor

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Asher Fisch appears courtesy of Wesfarmers Arts.

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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
• Penrhos College
Assoc Principal 2nd Violin

Stephanie Dean
• Marc & Nadia Geary

Sara Duhig^

Adeline Fong^

Beth Hebert

Alexandra Isted

Jane Johnston°

Sunmi Jung

Christina Katsimbardis

Sera Lee^

Andrea Mendham°

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Ken Peeler

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Kathryn Shinnick

Bao Di Tang

Teresa Vinci°

Susannah Williams^

David Yeh

VIOLA

Alex Brogan
A/Principal Viola

Benjamin Caddy
A/Associate Principal Viola

Kierstan Arkleysmith

Nik Babic

George Batey^

Alison Hall

Rachael Kirk

Mirjana Kojic^

Elliot O'Brien

Katherine Potter^

Helen Tuckey

CELLO

Rod McGrath
• Tokyo Gas

Melinda Forsythe°

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Fotis Skordas

Tim South

Jon Tooby^

Emma Vanderwal^

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John Keene

Sarah Clare^

Louise Elaerts

Christine Reitzenstein

Andrew Tait

Phillip Waldron^

FLUTE

Mary-Anne Blades
• Anonymous

Emily Clements^

PICCOLO

Michael Waye
• Pamela & Josh Pitt

OBOE

Liz Chee
A/Principal Oboe

Annabelle Farid°

COR ANGLAIS

Leanne Glover
• Sam & Leanne Walsh

CLARINET

Allan Meyer
Lorna Cook

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner
Adam Mikulicz

CONTRABASSOON

Chloe Turner

HORN

★ Margaret & Rod Marston

David Evans

Robert Gladstones
Principal 3rd Horn

Julia Brooke

Julian Leslie^

Francesco Lo Surdo

TRUMPET

Brent Grapes
• Anonymous

Jenna Smith
Peter Miller

TROMBONE

Joshua Davis
• Dr Ken Evans and
Dr Glenda Campbell-Evans

Liam O'Malley

BASS TROMBONE

Philip Holdsworth

TUBA

Cameron Brook
• Peter & Jean Stokes

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Alex Timcke

PERCUSSION

Brian Maloney
Francois Combemorel
Assoc Principal
Percussion & Timpani

Thomas Roberston^

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Catherine Ashley^

PIANO

Graeme Gilling^
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Contract Musician*
Guest Musician^

About The Artists



Photo: Simon Pauly

Lionel Bringuier Conductor

The 2019-20 season sees Lionel Bringuier return to his hometown as Artist Associate for Opéra de Nice. The 2018-19 season saw him touring extensively in New Zealand, Korea, Singapore and Austria. Over the last 12 months he has led the Dresden Staatskapelle in works by Bartók, Schumann and Eötvös, and violinist Anne-Sophie Mutter and the Seoul Philharmonic Orchestra in an evening of Paris-inspired work. He recently toured the USA conducting orchestras including the Atlanta Symphony Orchestra and Los Angeles Philharmonic.

Lionel Bringuier has conducted numerous premieres, including Rands' *Concerto for English Horn and Orchestra*. His discography includes two Ravel compilations.

Besides this appearance in Perth, other debuts this season include Turin's Orchestra del Teatro Regio, Orchestra de la Suisse Romande, and the Tonkünstler Orchestra, among others.

Among his awards is a Chevalier de l'Ordre National du Mérite from the French government.



Photo: Anna Sarfeliu

Alexander Gavrylyuk Piano

Highlights of Alexander Gavrylyuk's 2018-19 season included debuts with the Philharmonia Orchestra, Chicago Symphony, Wiener Symphoniker, and City of Birmingham Symphony Orchestra. Other highlights included a recital with Janine Jansen at Wigmore Hall.

Having given his first concerto performance at nine, Alexander Gavrylyuk won the First Prize and Gold Medal at the 1999 Horowitz International Competition, First Prize at the Hamamatsu International Piano Competition (Japan) in 2000, and, in 2005, took the Gold Medal as well as award for Best Performance of a Classical Concerto at the Arthur Rubinstein International Piano Masters Competition.

Residing in Australia from the age of 13 until 2006, Alexander Gavrylyuk has appeared with all the main Australian orchestras. His recordings include a pairing of Mussorgsky's *Pictures at an Exhibition* with Schumann's *Kinderszenen*, and recital discs. He has also recorded all the Prokofiev piano concertos.

About The Speaker

Peter Moore OAM Pre-concert Speaker

Originally from London, Peter began his early musical life studying piano, violin and later, the bassoon.

Peter is currently the Musical Director of The Western Australian Youth Orchestras. For six years he was Lecturer in Bassoon at WAAPA and for twenty years was an Associate Professor in The School of Music at UWA.

As a bassoonist, Peter held the position of Principal Bassoon in the Australian Chamber Orchestra for 13 years.

He was previously a member of the West Australian Symphony Orchestra, and the Scottish Chamber Orchestra. He also plays classical and baroque bassoon, and was Principal Bassoon in the Australian Brandenburg Orchestra for 12 years.

Peter has conducted and presented education concerts for the West Australian Symphony Orchestra, The Tasmanian Symphony Orchestra, Adelaide Symphony Orchestra, Orchestra Victoria, Hong Kong Sinfonietta and the Penang Philharmonic.

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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About The Music

Modest Mussorgsky

(1839 – 1881)

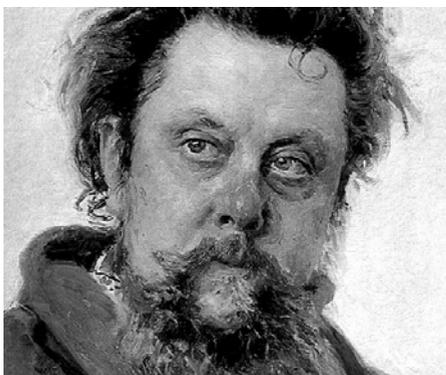
Night on Bald Mountain – Fantasy for orchestra

Completed and orchestrated by Rimsky-Korsakov (1844–1908)

Subterranean sounds of supernatural voices – Appearance of the spirits of darkness, followed by that of Chernobog (the Black God) – Glorification of Chernobog and celebration of the Black Mass – Sabbath Revels – At the height of the orgies, the bell of the village church, sounding in the distance, disperses the spirits of darkness – Daybreak.

Night on Bald Mountain is really two compositions. Correct that, four. On 23 June 1867, Mussorgsky completed his first major orchestral work – a vivid portrait of a Black Mass. His delight in the result was shaken when his teacher, Balakirev, refused to program it without major changes; Mussorgsky stood his ground and so never heard his assembly of witches. But he couldn't get the subject out of his head. He drafted two operatic versions, the second for *The Fair at Sorochintsy*, in which the peasant boy Gritzko wakes from his nightmare to the sound of bells, requiring a new ending. This last version became the principal source for the version audiences know best.

The *Night on Bald Mountain* that's performed most often – the version adapted for Disney's *Fantasia* – is a radical recomposition made after Mussorgsky's death. Rimsky-Korsakov's intentions were good: he wanted his friend's music – so original and 'alive' – not to gather dust but to be *performed*. He took everything he 'considered the best and most appropriate' from the surviving versions 'to give coherence and wholeness to this work'.



Artwork: Ilya Repin

That meant reorganising Mussorgsky's themes into a more conventional structure and changing the orchestration – including the addition of bells and harp for the now-famous daybreak ending that interrupts the demonic orgy and disperses the spirits of darkness. In the process, Rimsky-Korsakov sacrificed the chaotic excitement of the original – the price we pay for a remarkable showpiece by a virtuoso of orchestration – but the vividness and originality of Mussorgsky's imagination cannot be quenched.

Yvonne Frindle © 2019

First performance: 27 October 1886, St Petersburg. Rimsky-Korsakov, conductor.

First WASO performance: 29 June 1948. Eugene Goossens conducting.

Most recent WASO performance: 23-24 June 2012, Vladimir Verbitsky conducting.

Instrumentation: Mussorgsky composed his *Night on Bald Mountain* for piccolo and pairs of flutes, clarinets, oboes and bassoons; four horns, pairs of cornets and trumpets, three trombones and tuba; timpani, percussion (triangle, tambourine, tenor drum, cymbals, bass drum and tam-tam) and strings. Rimsky-Korsakov omits the cornets and some of the percussion, while adding tubular bells and harp.

About The Music

Sergei Prokofiev

(1891 – 1953)

Piano Concerto No.1 in D flat, Op.10

Allegro brioso – Andante assai – Allegro scherzando

In 1914 a 23-year-old pianist walked onto the stage of the St Petersburg Conservatoire for his final examination. He had received a poor rating for composition but did not especially mind (many of his classes he considered a complete waste of time). When it came to performance, however, he was resolved to win a first on piano, the Rubinstein Prize no less.

Implementing his own strategy in the absence of his regular teacher, Prokofiev was convinced he could win. The unique plan hinged on performing a concerto of his own. 'While I might not be able to compete successfully in performance of a classical concerto,' he later wrote, 'there was a chance that my own might impress the examiners by its novelty of technique; they simply would not be able to judge whether I was playing it well or not! On the other hand, even if I did not win, the defeat would be less mortifying since no one would know whether I lost because the concerto was bad or because my performance was faulty.'

By the time of the examination, Prokofiev had written two piano concertos. He chose the first, claiming that 'the Second would have sounded too outlandish within the Conservatoire walls'. Even so, the First created a stir of its own. Initially the examiners would not allow the concerto, finally conceding on condition that Prokofiev provide 20 copies of the piano score a week before.

After a dazzling performance and a long and stormy adjudication session, Prokofiev won, although Glazunov, chairman of the examiners, 'flatly refused to announce the results of the



voting, which, he declared, encouraged a "harmful trend".' In the end he read the announcements in a flat, toneless mumble – but the 'harm' was already done, although not as Glazunov envisaged it. Prokofiev-the-pianist was soon to surrender to Prokofiev-the-composer, equally authoritative and virtuosic.

The results of any competition will provoke mixed reactions; similarly the critical response to the First Concerto ranged from admiration of its stylistic novelty and energetic rhythms to claims that it sounded 'like a lot of lunatics racing about'.

Yet for all its youthful energy, the First Piano Concerto (written in 1911) shows remarkable maturity in both style and structure. Prokofiev himself described it as his 'first more or less mature composition as regards conception and fulfilment'.

The Piano Concerto began life as a single-movement **concertino**. A cursory listening suggests that Prokofiev adopted the traditional three-movement concerto structure as the music metamorphosed into something much longer, and certainly more difficult. Closer listening, however, reveals that his conception of a single-movement work was retained. As writer Joan Chissell observes, 'the uncommon formal interest in the concerto is to

be found in the compression of all the elements of an extended concerto within one succinct movement’.

The composer himself described the concerto’s form as ‘a **sonata Allegro** with the introduction repeated after the exposition and at the end; a short *Andante* inserted before the development; development in the form of a **Scherzo** and a **cadenza** to introduce the recapitulation’.

The concerto indulges in mercurial shifts of mood and tempo, from the opening grandeur of the *Allegro briosso* and its perky second theme to the nostalgia of the *Andante assai*. The glue holding these apparently episodic sections together is the exultant main theme that begins the concerto.

The solo writing features all the gestures of which Prokofiev-the-pianist was so fond: massive **chordal** effects, wide, angular leaps, relentless **octave** passages and rapid **legato** runs. But for all its brittle virtuosity the concerto is no mere bravura showpiece. The balance between piano and orchestra is cleverly judged and the parts integrated to the point, claimed Prokofiev, where the solo part is ‘less interesting for the performer’!

The maturity to which Prokofiev referred is to be found not just in his grasp of structure and his combination of piano and orchestra but in the clearly recognisable stylistic gestures that mark the language of Prokofiev-the-composer. Even in this early work Prokofiev was building his style on four ‘basic lines’ that he himself identified: a classical approach to structure; piquant harmonies searching for expressive effect; rhythmic momentum; and a reflective lyricism based on an unerring melodic instinct. Yet for all its maturity and assurance, Prokofiev’s First Piano Concerto remains a work of ‘youthful genius’. As Prokofiev-the-pianist proved in 1914, its high spirits, energy and compelling charm are truly winning.

Abridged from a note by Yvonne Frindle © 1997

First performance: 7 August 1912, Moscow. Composer as soloist, Konstantin Saradzhev conducting.

First WASO performance: 26 July 1966. Uri Mayer, conductor; Mindru Katz, soloist.

Most recent WASO performance: 29 October 2007. Vladimir Ashkenazy, conductor; Lukáš Vondráček, soloist.

Instrumentation: two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon; four horns, two trumpets, three trombones, tuba; timpani and percussion; strings.

Glossary

Cadenza – a showy passage by a solo instrument, usually towards the end of a concerto movement.

Chord – group of (usually three or more) notes played together.

Concertino – Work for soloist and orchestra, but smaller in scale than a standard classical three-movement concerto. Often in a single movement but with contrasting sections.

Legato – style of playing in which notes are articulated as a smooth line, without breaks in between.

Octave – interval between two notes separated by a distance of 12 semitones, for example, from middle C on the piano to the C immediately above or below. The aural effect is that of one note duplicated by another that sounds the same, but at a higher or lower pitch.

Sonata-allegro or Sonata form – a term conceived in the 19th century to describe the way most Classical composers structured at least the first movement of a symphonic work or a sonata. It involves the *exposition* or presentation of themes or *subjects*: the first subject is in the *tonic* or home key, the second in a contrasting key. The resulting tension between keys is intensified in the *development*, where recognisable melodic and rhythmic aspects of the themes are manipulated as the music moves further and further away from the ultimate goal of the home key. Tension is resolved at the *recapitulation* where both subjects are fully restated in the tonic.

Scherzo – literally, a joke; a movement, often 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.

About The Music

Camille Saint-Saëns

(1835 -1921)

Symphony No.3 in C minor, Op.78 'Organ'

I *Adagio – Allegro moderato – Poco adagio*

II *Allegro moderato – Presto – Maestoso – Allegro*

Saint-Saëns was something of an Anglophile. So it was a happy coincidence that when he was making plans for another symphony, the Royal Philharmonic Society invited him to perform as both conductor and pianist at one of its London concerts. As the non-profit Society could not afford the requested fee of £40, they suggested £30, plus a formal commission to write the Third Symphony under the Society's auspices.

Saint-Saëns agreed and immediately began work on the symphony, saying to the Society: 'It will be terrifying, I warn you.' And he wasn't wrong. Considering the Society's financial state at the time, the prospect of an outsize orchestra complete with organ and multiple pianists must have struck fear into the heart of at least the treasurer.

And as the blood pressure of Society members rose, so too did the key of the symphony. 'This imp of a symphony has gone up a half-tone; it didn't want to stay in B minor and is now in C minor,' Saint-Saëns advised the long-suffering Society members as he worked on the ever-expanding piece.

In the end, Saint-Saëns came up with a symphony in two parts, but still more or less using the traditional four movements. The first part consists of an *Allegro* and *Adagio*, corresponding to conventional first and second movements, and the second part is a **scherzo** and finale merged into one.



The use of the organ was inspired by Liszt's employment of it in his **symphonic poem** *Hunnenschlacht* (Battle of the Huns) and the published version of the *Organ* Symphony is dedicated 'to the memory of Franz Liszt', who had died shortly after the premiere.

That premiere occurred on 19 May 1886 in St James's Hall, London, with the composer conducting, as well as appearing as soloist in his own Fourth Piano Concerto. On the whole, the reception was excellent, despite the best efforts of a few Wagnerians in the audience. Afterwards, the great admirer of British royalty was introduced to the Prince of Wales (the future King Edward VII). A Paris premiere, the following year, was a great success and prompted Charles Gounod to proclaim, 'There goes the French Beethoven.'

Saint-Saëns summarised the symphony by saying, 'I have given all that I had to give...What I have done I shall never do again.' And he was as good as his word. The *Organ* Symphony was to remain his supreme achievement in music and it is still one of his most frequently performed works. In recent years it has achieved a certain popular success, following its quotation in the soundtracks for the movies *Babe* and *Babe: Pig in the City*.

Saint-Saëns was a virtuoso by nature. Indeed, the ongoing criticism of his music has been that his prodigious technical facility and ability to dazzle sometimes distract from the greater impact of the music itself. Certainly in the *Organ Symphony* Saint-Saëns gives literal meaning to the cliché ‘pulling out all stops’. While much of the organ writing is subtle, even understated, climaxes are marked by thunderous passages for the organ, and deliberately grandiose scoring.

The ‘first movement’ develops through a kind of Lisztian transformation of themes, whereby the thematic material appears in a series of varying guises rather than being developed in a strictly Classical sense. After the ‘first movement’ has led without pause into the ‘second’, the organ enters, surprisingly discreetly, as an accompaniment to the mystical main theme, marked *Poco adagio*. The scherzo (‘third movement’) begins the second half of the piece, and much of its thematic material derives – albeit vastly transformed – from the preceding *Adagio*. From here Saint-Saëns introduces all the fireworks he can. The tempo increases to *Presto*, the **orchestration** becomes more vibrant and new themes are superimposed over the existing ones, before the organ almost lunges into the finale.

This concluding section is a good example of the differing value-judgements which Saint-Saëns’ music invites. The climax builds through fanfares, four-hand piano figures, loud organ chords and extensive **fugal** writing, carrying the work through to its triumphant conclusion. Depending on one’s viewpoint, Saint-Saëns either demonstrates his unrivalled compositional virtuosity, or simply goes over the top. However, no one can doubt that the *Organ Symphony* has demonstrated its enduring appeal.

Martin Buzacott
© Symphony Australia

First performance: 19 May 1886, London. Saint-Saëns, conductor.

First WASO performance: 13 May 1971. Tibor Paul, conductor.

Most recent WASO performance: 11-12 March 2016. Kazuki Yamada, conductor.

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

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BACH, J.S. orch. STOKOWSKI
Tocatta and Fugue in D minor
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Glossary

Fugue/fugal – a contrapuntal style of composition in which a short melody is sounded by one voice or part and subsequently taken up by others.

Orchestration – the allocation of various notes and melodies to the different instruments and combinations of instruments in the orchestra.

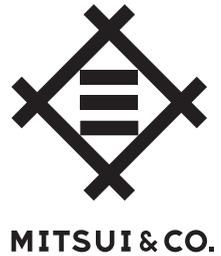
Scherzo – a movement, often in a fast triple time, which may involve playful elements and which, as the second or third movement in a symphony, replaced the minuet and trio.

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. This expression is often used interchangeably with ‘tone poem’, a term particularly applied to the descriptive works of Richard Strauss.

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Timeline of Composers & Works

CAMILLE SAINT-SAENS

1835 – 1921



Born in Paris, France
Died in Algiers, Algeria

MODEST MUSSORGSKY

1839 – 1881



Born in Karevo, Pskov district, Russia
Died in St Petersburg, Russia

Mussorgsky arr. Rimsky-Korsakov Night on Bald Mountain
1886

Saint-Saëns' Symphony No.3 Organ Symphony
1866

SERGEI PROKOFIEV

1891 – 1953



Born in Sontsovka, Ukraine
Died in Moscow, Russia

Prokofiev's Piano Concerto No.1
1912

1825

1850

1875

1900

1925

1950

Your Concert Experience

FOR THE ENJOYMENT OF ALL

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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.

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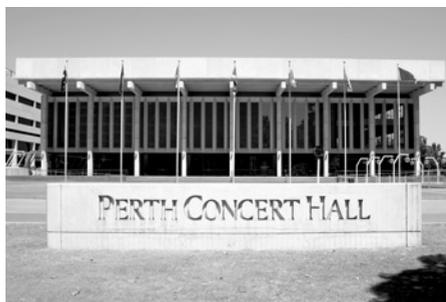
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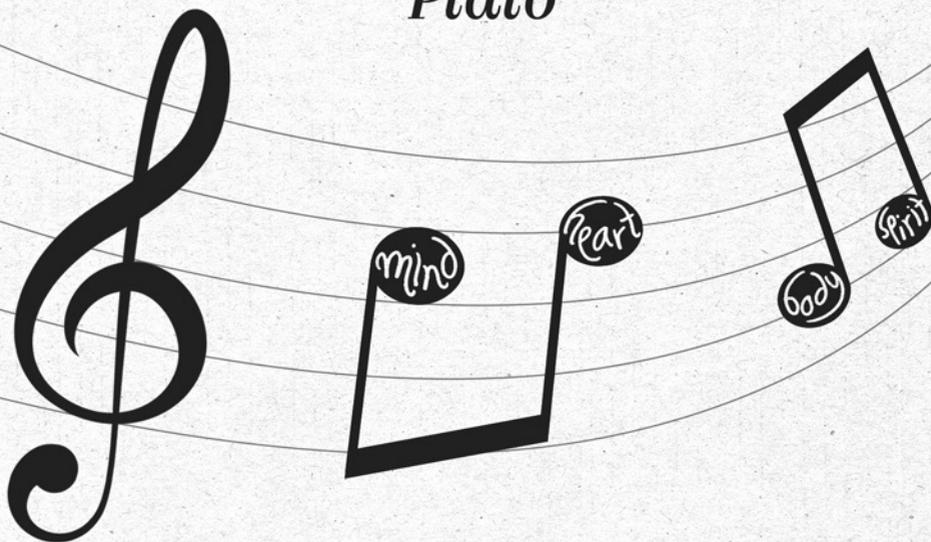
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'Super Cool'

Student, 15, Hospital Orchestra Project

'Very happy smiling musicians who encouraged my daughter to be interested and even play an instrument!! Nice visit to brighten our day.'

Parent, Hospital Orchestra Project

Did you know that children in hospital go to school? For the past 11 years, WASO musicians have been visiting children in hospital through our Hospital Orchestra Project (HOP), which is delivered in partnership with the School of Special Educational Needs: Medical and Mental Health at Perth Children's Hospital. Starlight Children's Foundation support HOP by recording all of our performances for broadcast on Starlight TV to individual rooms on the wards.

The benefits of arts engagement are well documented. The value in providing these experiences in a hospital setting, is the opportunity to work with teachers and healthcare practitioners to develop a creative arts program that supports health, wellbeing and social inclusion. Each year we deliver a multi-faceted program that includes ward visits, performances, participatory workshops and an ever-popular Christmas Concert.



During HOP visits, students, hospital staff, family members and carers meet WASO musicians on the wards and in the theatre that overlooks beautiful Kings Park. Everyone enjoys the opportunity to talk about shared musical interests or learn something new about the instruments of the orchestra and the musicians who play them. Through our various performances, audiences hear a selection of well-known and popular classical repertoire, including nursery rhymes and singalongs. Little ones always enjoy participating in songs with actions and dancing. Students and grandparents alike have also enjoyed the opportunity to have a go on our student sized instruments.



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

Hospital Orchestra Project (HOP)

WASO takes its commitment to Education & Community Engagement very seriously and our 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 joy to the lives of unwell children and their families at Perth Children's Hospital.

WASO musicians present a broad range of performances and participatory programs for children, as well as visit children on the wards six times a year. HOP has been running since 2008 in partnership with the School of Special Educational Needs: Medical and Mental Health with support from Starlight Foundation, who broadcast all performances on Starlight TV, helping us reach children who are unable to join us in the theatre.



A tax-deductible contribution of \$2,500 towards a HOP concert enables us to perform at Perth Children's Hospital.

Please contact Sarah Tompkin on 9326 0017 or tompkins@waso.com.au to make your gift.

Patrons & Friends Event

Patrons & Friends Christmas Party

Thursday 12 December | 4.30pm
Perth Concert Hall

For all Patrons, Friends & Bequestors

Don't miss out! Join us at the Perth Concert Hall one last time.

Watch your Orchestra rehearse for Lotterywest Christmas Symphony before enjoying a buffet BBQ dinner and a glass of beautiful Margaret River wine.

Tickets are \$50 for Patrons & Friends (\$55 for guests) and are available from the WASO Box Office on 08 9326 0000.



All proceeds from Patrons & Friends events go directly towards the Friends of WASO Scholarship, providing professional development opportunities for WASO musicians.

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

Major Donations

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

Estates

Lee Bickford
Rachel Mabel Chapman
Malcolm Hood
Paul Lee
Anna Nottage in memory of
Edgar Nottage
Wendy Scanlon
Judy Sienkiewicz
Mrs Roslyn Warrick
Anonymous (7)

Symphony Circle

Thank you to all our Bequestors

Ms Davilia Bleckly
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Deirdre Carlin
Anita & James Clayton
S & J Dale
Lesley & Peter Davies
Dr Michael Flacks
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Sheila Wileman
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Supporting excellence

Richard Goyder AO & Janine Goyder
Jean Arkley
Bob & Gay Branchi
Janet Holmes à Court AC
Rod & Margaret Marston*
John Rodgers
Leanne & Sam Walsh*

The 2019 WASO Song Book

New works commissioned for the Orchestra by WASO for 2019 and beyond

Janet Holmes à Court AC
Prue Ashurst
In memory of Mary Rodoreda
Geoff Stearn
Anonymous (1)

Instrument Fund

John Albright & Susan Lorimer
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Crescendo

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Crescendo Giving Circle

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Mary Ann Wright
Anonymous (4)

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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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Jean Arkley in memory of Tom Arkley
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Patricia New
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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, Philanthropy & Corporate, 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

All donations over \$2 are fully tax deductible.

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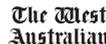
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To share in our vision and discuss the many opportunities extended through corporate partnerships please contact Corporate Development on 08 9326 0004.



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