



West Australian
Symphony Orchestra

Latin Fiesta!

MORNING SYMPHONY SERIES

Thursday 27 May 2021, 11.00am

Perth Concert Hall

MACA CLASSICS SERIES

Friday 28 May 2021, 7.30pm

Perth Concert Hall



Wesfarmers Arts

Principal Partner



West Australian
Symphony Orchestra



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MORNING SYMPHONY SERIES

Latin Fiesta!

Alberto GINASTERA *Estancia: Four Dances* (12 mins)

I Los trabajadores agrícolas (The Farm Workers)

II Danza del trigo (Wheat Dance)

III Los peones de hacienda (The Cattle Men)

IV Malambo

Arturo MÁRQUEZ *Leyenda De Miliano* (13 mins)

I Plegaria

II Canto Fúnebre de Cigarras

Ferde GROFÉ *Grand Canyon Suite: Sunrise & Cloudburst* (14 mins)

José Pablo MONCAYO *Huapango* (9 mins)

Jessica Gethin conductor

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker Ashley Smith (see page 21 for his biography). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.

Latin Fiesta!

Alberto GINASTERA *Estancia: Four Dances* (12 mins)

I Los trabajadores agrícolas (The Farm Workers)

II Danza del trigo (Wheat Dance)

III Los peones de hacienda (The Cattle Men)

IV Malambo

Astor PIAZZOLLA *Concerto for Bandoneón Aconcagua* (21 mins)

I Allegro marcato

II Moderato

III Presto

Interval (25 mins)

Arturo MÁRQUEZ *Leyenda De Miliano* (13 mins)

I Plegaria

II Canto Fúnebre de Cigarras

Ferde GROFÉ *Grand Canyon Suite: Sunrise & Cloudburst* (14 mins)

Silvestre REVUELTAS *Sensemayá* (7 mins)

José Pablo MONCAYO *Huapango* (9 mins)

Jessica Gethin conductor

James Crabb classical accordion

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Ashley Smith (see page 21 for his biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic. For further details visit abc.net.au/classic



Latin Fiesta! Exclusive Content

Learn more about the music with exclusive digital content at your fingertips.

Simply open your smartphone's camera app and hover the camera over the QR code. Click the weblink to proceed to the WASO website and jump into Latin Fiesta! online.

Please note, the QR code is not compatible with the SafeWA app.



About WASO

West Australian Symphony Orchestra (WASO) is a 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. We are proud to call Perth Concert Hall home.



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WASO On Stage

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Assoc Concertmaster

Semra Lee-Smith

Assistant Concertmaster

Rebecca Glorie

A/Principal 1st Violin

Zak Rowntree*

Principal 2nd Violin

Akiko Miyazawa

A/Assoc Principal 2nd Violin

Sarah Blackman

Stephanie Dean

Amy Furfaro^

Beth Hebert

Alexandra Isted

Sunmi Jung

Christina Katsimbardis

Ellie Lawrence

Sera Lee^

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Lucas O'Brien

Melanie Pearn

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Bao Di Tang

Cerys Tooby

Teresa Vinci^

Susannah Williams^

David Yeh

VIOLA

Daniel Schmitt

Alex Brogan

Kierstan Arkleysmith

Nik Babic

Benjamin Caddy

Alison Hall

Rachael Kirk

Allan McLean

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Helen Tuckey

CELLO

Rod McGrath

• Tokyo Gas

Eve Silver*

Melinda Forsythe^

Shigeru Komatsu

Oliver McAslan

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Fotis Skordas

Tim South

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John Keene

Sarah Clare^

Louise Elaerts

Andrew Tait

Mark Tooby

FLUTE

Andrew Nicholson

• Anonymous

Mary-Anne Blades

• Anonymous

Andrew Freeman^

PICCOLO

Michael Wayne

• Pamela & Josh Pitt

OBOE

Liz Chee

A/Principal Oboe

Annabelle Farid*

COR ANGLAIS

Leanne Glover

Sam & Leanne Walsh

CLARINET

Allan Meyer

Alexandra Thomson^

Jodie Upton^

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner

Adam Mikulicz

Linda Charteris^

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Chloe Turner

• Stelios Jewellers

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David Evans

Robert Gladstones

Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

Arianne Rooney^

TRUMPET

Brent Grapes

• Anonymous

Jenna Smith

Zoe McGivern^

Peter Miller

TROMBONE

Joshua Davis

• Dr Ken Evans and

Dr Glenda Campbell-Evans

Liam O'Malley

BASS TROMBONE

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Alex Timcke

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Francois Combemorel

Assoc Principal

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Amanda Dean^

Robyn Gray^

Tegan LeBrun^

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Yi-Yun Loei^

PIANO/CELESTE

Graeme Gilling^

★ Section partnered by

• Chair partnered by

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

Principal

Associate Principal

Assistant Principal

Contract Musician*

Guest Musician^

STAYING COVID SAFE

Perth Concert Hall is permitted to operate at 100 percent capacity as part of the Western Australian Government's easing of COVID-19 restrictions. Please continue to practise good hygiene habits and observe physical distancing where possible.



Wash your hands



Cough or sneeze into
your elbow



Stay home if you
are unwell



Check-In with
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About The Artists



Jessica Gethin Conductor

Australian conductor Jessica Gethin has gained widespread attention for her stellar musicianship and vibrant energy, with critic reviews describing her performances on the podium with 'goose-bump inducing artistry... refined and charismatic, energetic and exhilarating'. Gliding seamlessly between conducting core symphonic and choral works, to ballet and opera, film and contemporary genres, Jessica's international roster includes guest conducting engagements throughout the United States, Asia, Australia and New Zealand, with collaborations including the Dallas Opera, Melbourne Symphony Orchestra, Malaysian Philharmonic Orchestra, Perth Symphony, Singapore Symphony Orchestra, West Australian Ballet, West Australian Symphony Orchestra, Auckland Philharmonic and Macao Orchestra. Listed in *Limelight Australia's* Top Twenty Australian Artists for 2017, Jessica is committed to championing classical music as it enters the twenty first century. With accolades including winning the 2015 Brian Stacey Emerging Australian Conductor Award and Australian Financial Review's 100 Most Influential Women, a Churchill Fellowship and named finalist in the WA of the Year Awards, Jessica held the position of Chief Conductor of the Perth Symphony from 2011-2019, as well as Inaugural Fellow at the Hart Institute of Women Conductors with the Dallas Opera.



Photo: Christoffer Askman

James Crabb Classical Accordion

Scottish born James Crabb is widely regarded as one of the world's leading classical accordionists. He studied at the Royal Danish Academy of Music, Copenhagen with accordion pioneer Mogens Ellegaard and became professor there from 1995-2010. He also held a long-standing guest professorship at the University in Graz, Austria. James was awarded the Carl Nielsen Music Prize, Denmark in 1991 and critics internationally continually praise him for his breathtaking virtuosity and versatile musicianship. In 2019 James gave the World Premiere of Brett Dean's accordion concerto *The Players* in Sweden, (recorded on the BIS label); featured in Co.3 Dance company's *In Line* production in Perth; play/directed Sinfonia Cymru, Wales; performed the on-stage role in Dean's *Hamlet* with Cologne Opera; and gave a recital at UKARIA. This year, James returns to both the Australian Chamber Music and Canberra International Music Festivals, MSO, ANAM and UKARIA. A passionate and sought-after music educator and mentor, James was Artistic Director of the Four Winds Festival in Bermagui, NSW, from 2016-2020 during which time he curated both the Easter and Youth Festivals and developed the music education programs.



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About The Music



Alberto Ginastera. Photo: Lebrecht Music & Arts

The romantic figure of the *gaucho* is central to Argentina's historical and cultural heritage. These itinerant horsemen of the vast plains of the pampas – the South American equivalent of the cowboys of the American West – form part of the Argentine national identity and have for centuries been celebrated in literature, poetry and music. The *gauchos* tradition was a powerful inspiration for **Alberto Ginastera** (1916–1983), Argentina's most influential composer and one who made a leading contribution to securing Latin American music's place in the classical repertoire.

Ginastera studied at the National Conservatory of Music in Buenos Aires and established an early musical style that blended European methods with traditional folk elements. He later spent time in the United States and eventually settled in Europe, his approach evolving to encompass more contemporary atonal compositional techniques. Some of his most frequently performed works are written in his earlier nationalist idiom, including the ballet *Estancia*, commissioned in 1941 by Lincoln Kirstein for his short-lived American Ballet Caravan. The company disbanded before the ballet could be staged (the premiere eventually took place in Buenos Aires

in 1952); however in 1943 Ginastera, faced with no immediate prospects of a performance of the ballet, extracted four movements from the score to form his concert suite, *Estancia: Four Dances*.

The inspiration behind *Estancia* was José Hernández's 1872 epic poem *El gaucho Martín Fierro*, a work of enduring national significance in Argentina. Extracts from Hernández's verse are narrated and sung during the ballet, the scenario of which centres around a day in the life of an *estancia*, or cattle ranch. A city boy fails to woo his country sweetheart until he proves himself adept at all the gaucho tasks. The dances selected for the suite paint a vivid portrait of the physicality of country life, Ginastera's score replete with energetic cross-rhythms, fiery brass and timpani, and lively percussion. The machismo of the gaucho tradition is captured in the final *malambo*, the foot-stamping competitive dance in which the victor is the last man standing.

Leaving behind the sprawling open landscape of the pampas, the music of **Astor Piazzolla** (1921–1992) evokes the more urban environs of Buenos Aires. Born in Argentina, Piazzolla spent much of his early life in New York. Notwithstanding his initial disappointment at being gifted a *bandoneón* (the accordion's smaller button-key cousin) instead of roller skates, he subsequently set himself to mastering the instrument, later becoming *bandeonista*/arranger for leading Buenos Aires bandleader Aníbal Troilo. Driven by aspirations to become a 'serious' composer, Piazzolla undertook studies with Alberto Ginastera and renowned French pedagogue Nadia Boulanger, who encouraged him to explore his musical roots and find his own voice. Thus was born *tango nuevo* (new tango). With his various ensembles Piazzolla expanded



Astor Piazzolla. Photo: E. Comeana, Lebrecht Music & Arts

the tango form to concert dimensions, however his complex style mixing elements of jazz, popular music and classical technique sometimes proved controversial among tango traditionalists. Though recognised and celebrated elsewhere, it was only towards the end of his life that his music began to gain widespread acceptance in Argentina.

Among Piazzolla's extended concert works is the Concerto for Bandoneón, String Orchestra and Percussion (solo part tonight performed on accordion by James Crabb), dating from 1979. The bold rhythmic impulses of the first movement might recall the music of Piazzolla's one-time teacher, Ginastera. Following a more intimate and soulful second movement, the finale reprises the vigorous energy of the opening. Piazzolla ratchets up the tension in the closing tango as it segues into a persistent ostinato-like motif, the soloist inciting the rest of the band to join in a thrilling conclusion.

Piazzolla's publisher, Aldo Pagani, added the work's title after the composer's death. Aconcagua is Argentina's tallest mountain, the highest peak in the Western Hemisphere; the concerto, he reckoned, represented the peak of Piazzolla's artistic accomplishment.

Arturo Márquez (born 1950) is the first of three Mexican composers featured in this concert. Son of a mariachi musician, Márquez undertook formal music studies in his native country and then in Paris and the USA. His music fuses classical methods with Mexican influences, notably in his series of *Danzones*.

Leyenda de Miliano (Legend of Miliano) is a symphonic poem commemorating Emiliano Zapata ('Miliano' to his close associates), a key figure in the Mexican Revolution and champion of land reform who was killed in an ambush in 1919 at the age of 39. Márquez's work was commissioned by the state of Morelos, Zapata's birthplace, in 2010 to mark the 200th anniversary of Mexico's independence from Spain, and the centenary of the Mexican Revolution. It was premiered that year by the Philharmonic Orchestra of the Americas conducted by Alondra de la Parra in Cuernavaca, the capital of Morelos and an important centre of the revolution. The thundering two-against-three polyrhythm that pervades the piece aptly sums up the spirit of Miliano's rallying cry, 'Better to die on your feet than live on your knees!'

Ferde Grofé's name will forever be associated with *Rhapsody in Blue*, the work that propelled George Gershwin from Tin Pan Alley and Broadway to the classical concert stage. Grofé was resident arranger for bandleader Paul Whiteman, who in 1924 presented the now legendary Experiment in Modern Music concert in New York at which the *Rhapsody* was premiered. When Gershwin, a supremely gifted and successful songwriter but novice orchestrator, balked at the idea of writing a piano concerto for the concert at very short notice (Whiteman having unhelpfully announced Gershwin's

participation to the press without thinking of running it past the composer first), Grofé stepped in and did the arranging honours, clothing Gershwin's evocative work in glorious orchestral colours.

Grofé (1892-1972) was born into a highly accomplished musical family: his mother provided his early musical instruction, and both his grandfather and uncle held positions in the Los Angeles Symphony Orchestra, where Grofé himself was a violist for ten years. A series of jobs playing piano in diverse settings led to his engagement with Paul Whiteman in 1920, and subsequently to a distinguished career as a composer, arranger and educator. Today he is recognised for his pioneering contribution to symphonic jazz.

Grofé composed a number of highly descriptive orchestral suites which capture his impressions of the vast North American landscape in vivid detail. Of these the best known is *Grand Canyon Suite*, inspired by a holiday in Arizona and premiered by the Paul Whiteman Orchestra in 1931. A distant timpani roll and chirping woodwinds open the first of the suite's five movements, *Sunrise*. In the final movement, *Cloudburst*, Grofé employs an array of musical effects and a large battery of percussion – including wind machine and thunder sheet – to whip up a musical storm.

American composer Aaron Copland, writing about the dance hall that inspired his composition *El Salón México*, described the music there as 'harsh, flavoursome, screechy, and potentially violent'. Copland had a lifelong love of Mexico, first visiting in 1932 at the urging of Carlos Chávez (1899-1978) who in his various roles as composer, conductor and administrator is considered one of the most influential contributors to Mexican musical life in the 20th century.

Chávez encouraged the free flow of new ideas as well as interest in Mexico's rich pre-Hispanic history, and championed the works of fellow Mexican composers, including his assistant conductor at the Mexican Symphony Orchestra and direct contemporary, **Silvestre Revueltas** (1899-1940).

Revueltas's 1938 work *Sensemayá* certainly fits Copland's description above. Displaying African rhythmic influences set in a modern orchestral idiom, *Sensemayá* is inspired by a poem of the same name by Cuban poet and activist Nicolás Guillén (1902-1989) which depicts the ritualised killing of a snake. The pungent, incantatory text of Guillén's poem acts as a springboard for Revueltas's propulsive, primal rhythms and angular melodic patterns.

José Pablo Moncayo (1912-1958) studied composition with Chávez at the Mexico City Conservatory and later with Aaron Copland in the USA. He began his career as a percussionist in the Mexican Symphony Orchestra, which he later conducted. With three of his fellow students in Chávez's composition class he formed the *Grupo de los cuatro* (Group of Four), dedicated to creating a distinctly national voice in Mexican music.

The *huapango* is a traditional couples dance popular in Veracruz, often performed on a wooden platform and characterised by a distinctive rhythm blending duple and triple metres. Moncayo based his orchestral *Huapango* on three folk songs he heard whilst on a field trip in the Alvarado region, his colourful score's blend of trumpet, violins, percussion and harp creating an authentic Mexican fiesta vibe.

Lorraine Neilson © 2021

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

You are now able to take your cold drinks to your seat.

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



FIRST AID

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

ACCESSIBILITY

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

WASO BOX OFFICE

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

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

Meet The Musician

Leanne Glover Principal Cor Anglais

When did you join WASO and where did you play before then?

I joined WASO way back in February of 1990. So this is my 31st year! (I'm still waiting for my gold watch... or something?) Before that I had been studying post graduate performance studies in Zurich, Switzerland and freelancing in many of the ensembles and orchestras in the surrounding cities.

Do you have any stand out concerts or performances in your time with WASO?

I have many memories of amazing concerts over the years and all for various reasons. Obviously *Tristan und Isolde* with Asher will stay with me forever. The cor anglais solo in the third act was a journey all on its own to prepare! Strauss' *Alpine Symphony* with Asher was also just amazing. But on a purely fun note the ABBA concert and the disco nights of a few years ago were just so fabulous. Watching the whole audience up and dancing in the Concert Hall was so much fun.

Do you have any pre-show rituals?

Absolutely! There are about five of us who always turn up relatively early to concerts. I like to sit on stage and check that my reeds are behaving (which can take a bit of time) and to have a last-minute look at the difficult parts. I meticulously wipe out my instrument so it is clean of any condensation, then I then go off stage and have a cup of tea. Then I'm ready to go! I also have a couple of pairs of 'lucky' earrings!



Has your opinion of good music changed over your lifetime?

Yes I think it has. For example, when I was younger I had no appreciation of opera. Now I think it is one of the most emotionally transportive vehicles for art and storytelling that humans have invented yet. And all that is done through music. I just didn't get it when I was 20.

You have taught oboe at WAAPA and UWA for many years. What in your opinion is the most important concept to teach to your students?

I have actually cut back my teaching recently but have taught a lot over the years. If I had to pick one thing to say to a student I think it would be to always remember that every phrase you play must have a purpose. It must say something to someone and have a meaningful reason for existing. Never a boring moment!

Where was your last holiday destination?

The last holiday I went on was to lovely Augusta in our caravan for nine days with good friends, gorgeous weather, wonderful food and the odd glass of wine (or 2) (or 3!).

Chair supported by Sam & Leanne Walsh.

WASO Community Engagement

WASO on the Road – Karijini

The Community Engagement & Education team has been on the road recently, with several performances as part of The Karijini Experience.

Joining the festival of culture, food, music and art for the fourth time, WASO's String Quartet performed three concerts to intimate audiences in the beautiful natural bushland of Karijini National Park.

The touring group comprised of Rebecca Glorie (violin), Cerys Tooby (violin), Rachael Kirk (viola), Fotis Skordas (cello), Alena Tompkins (Executive Manager, Community Engagement & Education) and Tom Rogerson (Production Manager).

The group presented three performances, showcasing orchestral music in the unique landscapes of the Pilbara.

The Wombat Stew Community Concert provided an opportunity to introduce families to string instruments. Audiences learnt about the different sounds the instruments can make, and techniques used to create them.

Music in the Gorge saw the quartet present 40 minutes of classical favourites in the Kalamina Gorge. Performers and audiences were welcomed on to Banjima Country by Banjima Native Title Aboriginal Corporation Chair and Elder, Maitland Parker. Tura's Sonus Ensemble also performed, creating an unforgettable afternoon of music for the audience.

The Art of Everyday Runway Show completed the trio of performances. The Indigenous Fashion Showcase highlighted more than 30 emerging and established First Nations textile artists from across the state. WASO's String Quartet performed a selection of Elena Kats-Chernin miniatures



to accompany runway walks by Indigenous models in Kalamina Gorge.

To conclude their time in Karijini, the touring party attended a special Bush Tucker Degustation Dinner on the final night, a first for everyone and a fantastic way to celebrate the tour.

"We were thrilled to take part in this unique festival in this very special place. I've come away with many wonderful memories, but one that will remain with me for a long time is performing Peter Sculthorpe's 11th String Quartet in Kalamina Gorge surrounded by trees, spinifex and rocks, with the sound of birds and waterfalls in the distance." – Rachael Kirk.

The Karijini Experience is held on the traditional lands of the Banjima people in Karijini National Park. We respectfully acknowledge the Banjima people, their Elders past, present and emerging and their families. The Banjima people have close associations with Eastern Guruma, Yinhawangka and Nyiyaparli Pilbara language groups, and we thank them all for welcoming us to their Lands. We would also like to thank The Karijini Experience for inviting us to perform once again at this event.

The Heart of Philanthropy at West Australian Symphony Orchestra

Meet our Annual Giving Ambassadors

We are delighted to be this year's WASO Annual Giving Ambassadors. As two of the younger players in our Orchestra, we are amazed by the selfless goodwill and kind hearts of our supporters. In our roles, we look forward to being an active link between our generous supporters and your musicians. We look forward to meeting with you throughout the year to share our story and celebrate the very real impact of your support.

Your support is vital to WASO, allowing us to share exhilarating world class performances, enriching more lives in schools and communities, nurturing WA talent and welcoming the next generation of concert goers.

Thank you.



Graeme Norris
Principal 1st Violin



Jenna Smith
Associate Principal Trumpet



If you are interested in becoming a Patron or learning more about WASO Philanthropy please contact WASO Philanthropy on 9326 0014, email philanthropy@waso.com.au or visit waso.com.au All donations over \$2 are fully tax deductible.

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Thank you for making WASO the organisation it is today

The financial support of passionate individuals is essential to maintaining a State Orchestra in Western Australia for future generations. Thanks to you, WASO's philanthropy program continues to grow, supporting our vision now and into the future. Together we can achieve remarkable things - thank you for your invaluable support.

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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.

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