



West Australian
Symphony Orchestra

Fantasy, Tragedy and Passion

MACA CLASSICS SERIES
Saturday 8 May, 7.30pm
Perth Concert Hall



Wesfarmers Arts
Principal Partner



West Australian
Symphony Orchestra



MACA HAS BEEN PARTNERING WITH WEST AUSTRALIAN SYMPHONY ORCHESTRA SINCE 2014

We are excited to continue our support towards their mission to touch souls and enrich lives through music.

Over the last 10 years MACA has raised more than \$12 million for various charity and community groups in support of the performing arts, cancer research, medical care, mental health and Aboriginal youth in remote communities across Western Australia. We pride ourselves on being a leader in the community supporting a wide range of initiatives.

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

MACA CLASSICS SERIES

Fantasy, Tragedy and Passion

Carl VINE V (5 mins)

Felix MENDELSSOHN Violin Concerto in E minor (27 mins)

Allegro molto appassionato –

Andante –

Allegro non troppo – Allegro molto vivace

Interval (25 mins)

Georges BIZET *Carmen*: Suite No.1 (12 mins)

Prélude

Aragonaise

Intermezzo

Les dragons d'Alcala

Les Toréadors

Pyotr Ilyich TCHAIKOVSKY *Romeo and Juliet* – Fantasy Overture (21 mins)

Thaddeus Huang conductor

Harry Bennetts violin

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Jen Winley (see page 22 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Wesfarmers Arts Meet the Artists

Join tonight's conductor, Thaddeus Huang and soloist, Harry Bennetts for a post-concert interview. This will take place immediately following the Saturday evening performance 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



STAYING COVID SAFE



Wash your hands



Cough or sneeze into
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Stay home if you
are unwell

This concert is presented in accordance with the Western Australian Government's easing of COVID-19 capacity restrictions. As a result, you may be seated with ticket holders from other households. Please continue to practise good hygiene habits and observe physical distancing where possible.

West Australian Symphony Orchestra



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

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

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

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

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

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

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

We are proud to call Perth Concert Hall home.

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WASO On Stage

VIOLIN

Laurence Jackson
Concertmaster

Riley Skevington
Assoc Concertmaster

Semra Lee-Smith
Assistant Concertmaster

Zak Rowntree*
Principal 2nd Violin

Akiko Miyazawa
*A/Assoc Principal
2nd Violin*

Sarah Blackman

Fleur Challen

Stephanie Dean

Amy Furfaro^

Rebecca Glorie

Beth Hebert

Alexandra Isted

Jane Johnston^

Sunmi Jung

Christina Katsimbardis

Ellie Lawrence

Sera Lee^

Jasmine Middleton^

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

Kathryn McKay^

Allan McLean

Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath
• Tokyo Gas

Eve Silver*

Melinda Forsythe^

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Fotis Skordas

Tim South

Emma Vanderwal^

DOUBLE BASS

Andrew Sinclair*
John Keene

Louise Elaerts

Christine Reitzenstein

Andrew Tait

Mark Tooby

Phil Waldron^

FLUTE

Andrew Nicholson
• Anonymous

Mary-Anne Blades
• Anonymous

PICCOLO

Michael Waye
• Pamela & Josh Pitt

OBOE

Liz Chee
A/Principal Oboe

Annabelle Farid*
Hannah Wooley^

CLARINET

Allan Meyer
Lorna Cook

BASS CLARINET

Alexander Millier

BASSOON

Adam Mikulicz

CONTRABASSOON

Chloe Turner
• Stelios Jewellers

HORN

★ Section partnered by
Margaret & Rod Marston

David Evans

Robert Gladstones
Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

TRUMPET

Brent Grapes
• Anonymous

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

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney

Francois Combemorel

*Assoc Principal
Percussion & Timpani*

Robyn Gray^

Paul Tanner^

HARP

William Nichols^

★ 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^

About The Artists



Thaddeus Huang Conductor

Thaddeus Huang is one of Australia's most versatile and exciting young conductors. In 2020-2021 he serves as the West Australian Symphony Orchestra's Assistant Conductor and Emerging Conductors program mentor. In 2019, Thaddeus made his Adelaide Symphony Orchestra debut in their *Mozart at Elder* and *Out of the CBD* series. Over two seasons he assisted Nicholas Carter, Dane Lam, and Mark Wigglesworth, and was rehearsal conductor for the ASO's celebrated Beethoven Piano Concerto Cycle concerts. Abroad he has conducted the Moravian Philharmonic, Brasov Philharmonic, Shenyang Symphony, Venice Chamber Orchestra, musicians of the Orchestre de Paris, and the Royal Academy of Music. Opera projects he has worked on include the Australian premiere of Brett Dean's acclaimed *Hamlet* with Nicholas Carter, Harbin Symphony Orchestra's *Tosca* premiere with Muhai Tang, and WASO's *Fidelio* with Asher Fisch. Strongly committed to youth music, Thaddeus has toured major venues and festivals in Beijing, Shanghai, Nanjing, Tianjin with the Australian New Goldberg Orchestra, guest conducted young composer workshops with the Victorian College of the Arts, and was Assistant Conductor at the Australian Youth Orchestra's 2019 National Music Camp.

2021 WASO Assistant Conductor, Thaddeus Huang, is supported by the Simon Lee Foundation.



Harry Bennetts Violin

Sydney born violinist Harry Bennetts began lessons in the Suzuki method at the age of four and in his final years of study learnt under Dr. Robin Wilson at the Australian National Academy of Music, then with the Berlin Philharmonic Orchestra's first concertmaster Noah Bendix-Balgley at the Karajan Academy in Berlin.

He has appeared as soloist with the Sydney, Melbourne, Tasmanian and Canberra Symphony Orchestras and has performed in recital in the Ukaria Cultural Centre, Melbourne Recital Centre, Sydney Opera House Utzon Room as well as a number of regional centres.

His love of chamber music has taken him across the world performing in the Berlin Philharmonie Kammermusiksaal, Cologne Philharmonie, London Southbank Centre, Prussia Cove, the Australian Festival of Chamber Music in Townsville as well as regular performances in Sydney, Melbourne and Brisbane.

Harry is currently living back in his home town serving as Associate Concertmaster of the Sydney Symphony Orchestra.

About The Music

Carl Vine

(born 1954)

V

Carl Vine first came to prominence in Australia as a composer of music for dance, with over 20 dance scores to his credit. His catalogue now includes six symphonies, five concertos, music for film, television and theatre, electronic music and numerous chamber works. Although primarily a composer of modern 'classical' music he has undertaken tasks as diverse as arranging the Australian National Anthem and writing music for the Closing Ceremony of the 1996 Atlanta Olympics (the 'Sydney 2000' presentation).

Born in Perth, he studied piano with Stephen Dornan and composition with John Exton at the University of Western Australia. Moving to Sydney in 1975, he worked as a freelance pianist and composer with an enormous range of ensembles, theatre and dance companies over the following decade.

Amongst his most acclaimed scores are *Mythologia* (2000) and *Poppy* (1978) for the Sydney Dance Company, Piano Sonata (1990) for Michael Harvey and *Choral Symphony* (No.6, 1996) for the West Australian Symphony Orchestra. Vine's symphonies are available performed by the Sydney Symphony on the CDs *Carl Vine – Three Symphonies* and *Carl Vine – Choral Symphony*, two of numerous recordings of his work available on the ABC Classics label. Much of his chamber music is available on two volumes from Tall Poppies Records (TP013 and TP120). A new disc of Vine's more recent orchestral work, performed by the Tasmanian Symphony Orchestra, was released on the ABC Classics label in 2004.

His most recent compositions include *Pipe Dreams*, a flute concerto for the Australian Chamber Orchestra, and 'V' for the West



Photo: Keith Saunders

Australian Symphony Orchestra. The Takács String Quartet premiered Vine's Fourth String Quartet throughout Australia in late 2004.

Since November 2000 Carl Vine has been the Artistic Director of Musica Viva Australia – the largest entrepreneur of chamber music in the world.

The composer writes:
"I have always wanted to title a work using a single letter. The V of this title refers to the Roman numeral, and hence to the five-minute duration of this little orchestral fanfare. Five minutes of music, even for orchestra, doesn't seem to warrant a much longer title, nor, for that matter, a longer program note".

Carl Vine © 2003

V was commissioned by the West Australian Symphony Orchestra as part of the Orchestra's 75th birthday [15 x 5'] project with financial assistance from Mr Murray Cutbush.

First performance: 22 February 2003, Perth.
Richard Divall conducting.

Most recent WASO performance: 18 & 19 June 2004.
Matthias Bamert, conductor.

Instrumentation: two each of flutes (one doubling piccolo), oboes, clarinets (one doubling bass clarinet) and bassoons (one doubling contrabassoon); four horns, two trumpets, two trombones, one tuba; timpani percussion and strings.

About The Music

Felix Mendelssohn

(1809 – 1847)

Violin Concerto in E minor, Op.64

Allegro molto appassionato –

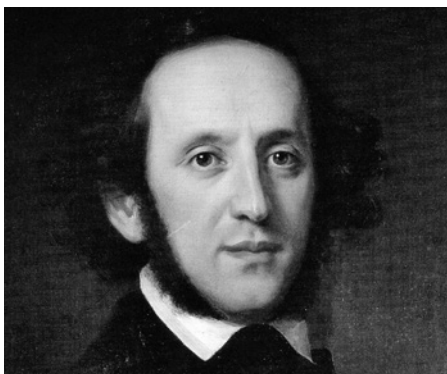
Andante –

Allegro non troppo – Allegro molto vivace

In 1826 two precociously gifted teenage boys met in Berlin: Felix Mendelssohn and Ferdinand David. By then Mendelssohn had already composed 13 string sinfonias and five concertos, which were premiered at a series of Sunday concerts at the Mendelssohn family home. Felix, his sister Fanny and members of the Court Orchestra performed a range of music, but a great deal of the young composer's work. Among the five early concertos was one for violin and strings in D minor, written when Felix was 13 for his teacher Eduard Rietz.

The other boy, 16-year-old violinist Ferdinand David, played in the orchestra of Berlin's Königstadt theatre. Between 1826 and 1829 David worked in Berlin, and frequently played chamber music with Mendelssohn, Rietz and others. Mendelssohn and David would remain friends until Mendelssohn's early death in 1847, and David would be involved in editing his friend's work for posthumous publication.

In 1836 David accepted Mendelssohn's invitation to move to Leipzig and become leader of the Gewandhaus Orchestra. There he also performed frequently with Mendelssohn in chamber concerts, and when the Leipzig Conservatorium opened in 1843, David established its violin department, with 14-year-old Joseph Joachim among his first pupils. (With David, Mendelssohn and Schumann on staff, it must have been quite an institution.)



In 1838 Mendelssohn remarked in a letter to David:

I would like to compose a violin concerto for next winter. One in E minor keeps running through my head, and the opening gives me no peace.

Assuming that it is the same opening that Mendelssohn eventually got down on paper, we can understand how the composer might have felt he was onto something. Despite Mendelssohn's reverence for the past (Berlioz sniffed that he was 'a little too fond of the dead'), this work is by no means neoclassical in form or manner. The opening, with its flowing **arpeggios** and distant, Beethovenian drum-taps, launches without introduction or exposition into a beautiful, romantic melody for the soloist that starts high and gently ascends further into the stratosphere; the contrasting second subject group shows Mendelssohn's exquisite ear, as he exploits unusual warm voicing in the wind section (flutes below the clarinets, for instance) as it accompanies the solo violin.

But for various reasons Mendelssohn was unable to complete the work that winter or the next, despite David's constant reminders. The sheer amount of work

Mendelssohn had at this time didn't help. As well as duties with the Gewandhaus, he directed six music festivals in Germany and England, and devoted himself to reviving historical music from Bach to Schubert that had sunk into desuetude. In 1841 he was appointed Kapellmeister by King Friedrich Wilhelm IV of Prussia, so divided his time between Leipzig and Berlin until moving back to the latter city in 1843. There, with the establishment of the new Cathedral choir, and with various composing and conducting engagements in Germany and abroad Mendelssohn continued his hectic pace until the summer of 1844, when he took a vacation. Finally, after nearly a decade, he was able to return to the Violin Concerto which he completed in September of that year. David performed it under the baton of Niels Gade (Mendelssohn was ill) in March 1845. Joachim played it soon after, and the rest is history.

Mendelssohn was averse to virtuosity for its own sake, likening such effects to 'juggler's tricks'. Part of his diffidence may have been a response to the challenge of writing a genuine concerto that was not emptily showy. He was no doubt helped by David's technical artistry and personality, and there seems little doubt

that David wrote the first movement's **cadenza**. But it was Mendelssohn's genius to place the cadenza before the recapitulation, thus making it part of the dramatic structure of **sonata form**, rather than an 'add-on', as in many other concertos.

A long bassoon note at the end of the first movement briefly holds the music in suspense before it moves, without a break, into a classically Mendelssohnian song. The slow movement is in simple ABA form, with a contrasting central section. It too passes into the finale without a pause; here the music has all the lightness and grace of the great Mendelssohn scherzos.

Gordon Kerry © 2009

First performance: 13 March 1845, Leipzig. Niels Gade, conductor; Ferdinand David, soloist.

First WASO performance: 26 October 1938. Malcolm Sargent, conductor; Guila Bustabo, soloist.

Most recent WASO performance: 22 & 23 April 2016. Johannes Fritzsich, conductor; Laurence Jackson, soloist.

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

Glossary

Arpeggio – the notes of a chord played one after the other and not simultaneously.

Cadenza – a showy passage by a solo instrument, usually towards the end of a concerto movement. Originally, cadenzas were improvised by the soloist to show off their brilliant technique.

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.

About The Music

Georges Bizet

(1838 – 1875)

Carmen: Suite No.1

Prélude

Aragonaise

Intermezzo

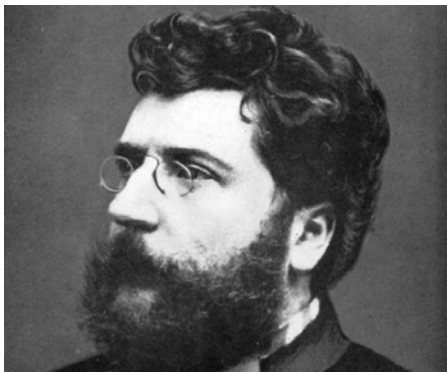
Les dragons d'Alcala

Les Toréadors

'Instead of those pretty sky-blue and pale-pink puppets who were the joy of our fathers, Bizet has tried to show real men and real women, dazzled, tortured by passion...whose torment, jealousy...and infatuation are interpreted to us by the orchestra turned creator and poet...' (*the poet Théodore de Banville in 1875*).

When Bizet's best-known opera, *Carmen*, was first produced in Paris, three months before his death, audiences were shocked by the unashamed realism of the story, and the work was a failure. Very soon, however, its strong dramatic appeal, vitality and brilliant colour were to establish it as one of the most popular of all operas.

The character of Carmen herself has become a symbol of the femme fatale. Set in Seville, the opera tells the story of the gypsy girl, who is arrested for causing a disturbance among the girls at the cigarette factory where she works. Carmen's escape is aided by Corporal Don José, who falls in love with her, and who she eventually spurns in favour of Escamillo, a bullfighter. When Carmen refuses to return to him, Don José stabs her in a fit of jealous passion.



Célestine Galli-Marié first Carmen by Henri Lucien Doucet



Carmen poster for first run



Carmen score cover 1878

Bizet's aim in choosing the chillingly realistic story by Prosper Mérimée for his libretto was provocative; he aimed to revitalise grand opera and he at least partially succeeded. Eight years after the first performances, the opera was again produced at the Opéra-Comique, the original critical comments having given way to enthusiastic acclaim, such as *Carmen* still receives today. The music ideally combines French elegance and deft orchestral scoring with strong feeling and Spanish local colour. A most attractive feature is the linking and introduction of scenes by instrumental movements, which form the larger part of the orchestral suites drawn from the opera.

© Symphony Australia

Year/Date of Composition: 1885 or before (suite).

Most recent WASO performance: 18 July 2014.
Guy Noble, conductor.

Instrumentation: two each of flutes (one doubling piccolo), oboes (one doubling cor anglais), clarinets and bassoons; four horns, two trumpets, three trombones, timpani, percussion, harp and strings.

About The Music

Pyotr Ilyich Tchaikovsky

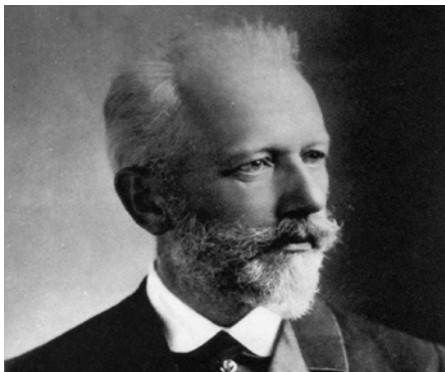
(1840 – 1893)

Romeo and Juliet – Fantasy Overture

The doomed youthful passion of Romeo and Juliet had a strong appeal for Tchaikovsky. Shakespeare's young hero and heroine, whose families, Montagues and Capulets respectively, are implacable enemies, have become in the popular imagination the representative type of star-crossed lovers. Many other great composers (Bellini, Gounod, Berlioz and Prokofiev among them) have been inspired to make music for the young lovers' story.

Composed in 1869, the *Romeo and Juliet* overture is Tchaikovsky's supreme early orchestral achievement. He subsequently revised the work twice, and the final form, with the title 'fantasy-overture', was achieved in 1880.

The music begins with a hymn-like introduction suggesting Friar Laurence's cell, then Capulets and Montagues feud in a fiery passage, giving way to the love scene. There are two melodies here memorable even by Tchaikovsky's standards. The development of the overture amplifies the lovers' music, struggling with the brawls and Friar Laurence's music. A furious climax may be the death of Tybalt at the hand of Romeo, but the love music dominates the ending, turning gradually to lament and tragic despair.



Tchaikovsky toyed with the idea of writing an opera based on *Romeo and Juliet*. Among the sketches found after his death was a love-duet for singers, in which Romeo sings the words 'Oh tarry, night of ecstasy! Oh night of love, stretch thy dark veil over us!' to a musical phrase which also appears in his fantasy overture. Although his interest in this project waned, his enthusiasm for Shakespeare endured and he composed a further two overtures on Shakespearean subjects: *The Tempest* (1873) and *Hamlet* (1888).

© Symphony Australia

First performance: 16 March 1870, Moscow. Nikolai Rubenstein, conductor.

First WASO performance: 17 May 1947. Warwick Braithwaite, conductor.

Most recent WASO performance: 17 & 18 March 2017. Daniel Cohen, conductor.

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

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

Thaddeus Huang WASO Assistant Conductor

What path did you take before starting with WASO?

My first experience conducting a professional orchestra was in the Symphony Australia conductor training program, which has produced great Australian conductors like Nicholas Carter, Benjamin Northey and Dane Lam. Over several years I travelled around Europe studying at masterclasses while conducting community orchestras back at home. In Adelaide I was fortunate to assist and also conduct a couple of programs with the Adelaide Symphony Orchestra; but the highlight was definitely working on the premiere of Brett Dean's incredible opera *Hamlet*. Assistant positions in Australia are scarce, so when WASO announced the opening, naturally I had to apply!

Who are your favourite composers?

I have particularly fond memories of Tchaikovsky because I spent my childhood listening to old cassettes of the Ballets. I'm very excited that we're able to bring in a taste of his flair for the stage with *Romeo and Juliet*, which is one of the centrepieces for this concert.

Do you have any special preparation on the day of a concert?

Almost every pre-concert ritual that I've had with fellow musicians centres around food. Half firmly believe in having a bite pre-concert, and the other half steadfastly post-concert. I like to have a banana just before for that extra kick of vitamins and to calm the nerves. In any case, a meal definitely tastes better after an exciting performance!

Can you tell us about the relationship you have had with a musical mentor during your career?

I will always treasure the three years I studied with John Hopkins, who was Head of Conducting at the University of Melbourne and my first teacher. Though



semi-retired, he would often invite us to his home and feed us his famous apricot chicken stew before hammering through a hard score study session. I will never forget the warmth and care with which he treated both students and musicians, and that which he inspired – absolutely the best role model one could wish for.

Do you have any advice for students interested in pursuing a career as a conductor?

As a student, the best advice I received was simply to conduct as much as you can. While there is much to be said about learning the technique of conducting, rehearsals are the business end and that is when a conductor has the most to learn working with his or her fellow colleagues.

What do you think a symphony concert will look and sound like 50 years from now?

The internet is bursting with COVID-era online performances, so it's clear we humans can't live without music. It seems inevitable that virtual music making will form a large part of the future 'concert' experience, especially as we get closer to achieving true virtual reality. But as live music-goers know, there is a certain magic and energy in performance that we still can't capture electronically. Perhaps we never will be able to replicate a performer and listener connecting, and that is a really beautiful thing.

2021 WASO Assistant Conductor, Thaddeus Huang, is supported by the Simon Lee Foundation.

WASO Community Engagement



Connect with Sara Macliver

In March 2021, we were delighted to welcome guests from disability support organisations across Perth to our first Connect event of the year. This Chamber Concert at Perth Concert Hall Corner Stage featured music for String Quartet with a very special soloist, Soprano Sara Macliver. Guests were treated to beautiful music for the soul, inviting them to sit back, relax and let the music wash over them.

There was lots of joy after the event as guests were invited to stay on for photos and afternoon tea with Sara and the WASO musicians. Guests had lots of questions for the musicians and enjoyed being able to chat about music and life in the orchestra over a cup of tea.

Connect is a wonderful opportunity for us to share our music with disability support clients and carers in a relaxed and tailored setting in our home at Perth Concert Hall. Our Connect program includes a variety of special events for disability support



groups, including Open Rehearsals and tailored concerts.

“These WASO concerts are the best activities organised for people with disabilities that I’ve experienced. All the details are so well considered - the start times fit in with daily routines, the parking is all sorted, everyone is so lovely and the music is lovely. It really is the best, I can’t think of how you could make it better.”
Disability Support Worker.

Connect is supported by Mitsubishi Corporation.

WASO Philanthropy

Get Closer To The Music

Patrons of the West Australian Symphony Orchestra love great music and share our vision for the future.

Our Patrons play a vital role in helping us to achieve our ambitions. From concerts at Perth Concert Hall and regional touring, to WASO education programmes and projects in the local community, WASO Patrons help to sustain the depth and integrity of our work and enable us to look forward to an exciting and secure future.

Orchestral Chair Partnership

An Orchestral Chair Partnership is a direct way for you to connect your passion and support to a specific person in the West Australian Symphony Orchestra. Chair Partners sometimes choose an instrument they particularly love, a player they know, or a chair recommended by WASO staff. Professional players, principal

players, as well as guest artists and our guest conductors can all be selected for partnership if available.

A Chair Partnership is a unique show of support as the benefactor's name appears next to the supported musician's name in concert programs as well as in other listings of WASO supporters. It is an opportunity to get to know more about the orchestra, and to have a special connection with one of our talented musicians throughout the year.

Partnering an orchestral chair will associate you with a leading musician in the Orchestra and your support will contribute to the sustainability of the Orchestra, enabling WASO to attract musicians of the highest calibre and deliver the Orchestra's core activities for our audiences.

If you would like more information on our Orchestral Chair Partnerships please call the Philanthropy office on (08) 9326 0014 or email philanthropy@waso.com.au.



Teaching the **musicians** of tomorrow.



Our Supporters

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.

Honorary Patron

Janet Holmes à Court AC

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

Clive Knight

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

Julian Agafonoff & David Escott

Kevin 'Joe' Blake

Ms Davilia Bleckly

Mr John Bonny

Dr G Campbell-Evans

Deirdre Carlin

Dr Anne Chester

Anita & James Clayton

S & J Dale

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About The Speaker

Jen Winley Pre-concert Speaker

Jen is a Perth-based Conductor and Educator, with a background in orchestral percussion and timpani.

Jen completed a Bachelor of Music Performance in Percussion at WAAPA in 1999. Moving to Melbourne in 2000, Jen worked principally with the Melbourne Symphony Orchestra in percussion and timpani, including international tours, and regularly with Orchestra Victoria. As a freelance musician Jen has also worked with the West Australian, Adelaide and Tasmanian Symphony Orchestras.

Jen is currently completing a Master of Music in Orchestral Conducting at UWA and works as a freelance conductor, including for the WA Youth Orchestras Association (WAYO), and as a music education consultant and presenter. In January 2020 Jen was a participant in

the prestigious Australian Conducting Academy Summer School, run by the Tasmanian Symphony Orchestra and is one of WASO's 2021 Emerging Conductors.

Recently named as a rising star in the conducting world, 2020 saw Jen successfully debut as conductor with several orchestras including the WA Symphony Orchestra (2020 Lotterywest Christmas Spectacular), Perth Symphony Orchestra (Eurythmics Reimagined), Fremantle Chamber Orchestra and UWA Chamber Orchestra.

In 2021, Jen founded Banksia Ensemble; a flexible chamber orchestra designed for early-career professional orchestral musicians and for the promotion of works by underrepresented composers.

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