



WASO West Australian
Symphony Orchestra

Encore

April 2023

West Australian Symphony Orchestra respectfully acknowledges the Traditional Custodians and Elders of Country throughout Western Australia, and the Whadjuk Noongar people on whose lands we work and share music.



Thank you for being a part of our story

It's with great excitement and energy that we have started this year with a full program of extraordinary concerts and community and education activities after the challenges of recent seasons. The WASO team enjoyed their well-deserved summer break, with many able to reconnect in person with family and friends overseas and interstate for the first time in a number of years.

This year marks the 50th anniversary of our performance home, the Perth Concert Hall. In this edition of Encore we celebrate that milestone, including a fascinating interview with Sir Harold Marshall who led the acoustic design team that produced the famous auditorium sound characteristics that we all treasure so much.

It is fitting on this important anniversary that, after a beautiful Welcome to Country from Dr Richard Walley, we opened our 2023 Classical Season to a packed hall in the presence of Premier Mark McGowan. The premier joined us to announce additional funding towards the redevelopment of the venue, bringing the total project value to \$150m. This is a tremendous outcome for the WA community and WASO, delivering a much-needed upgrade to facilities and a true home for the State's Orchestra after 20 years of the organisation being split across locations. The investment ensures the hall will remain an iconic venue for all West Australians, and will be the heart of WA's music arts scene for many years to come.

We understand the redevelopment will likely commence in the second half of 2024, and we look forward to providing you with more details later this year. So stay close and be part of the journey as our story and adventures unfold.

In the meantime, I look forward to welcoming you to the rest of our 2023 season which features a line-up of exciting concerts featuring acclaimed international artists accompanying our wonderful orchestra.

Paul Shannon
Chief Executive Officer



Richard Goyder AO, Premier Mark McGowan and Paul Shannon.

Company Day 2023

Listening and learning

On 14 February WASO and Perth Concert Hall staff came together for our annual Company Day. Consistent with our commitment to Reconciliation through our Reconciliation Action Plan, we chose this as our theme, with a focus on increasing our collective understanding of different aspects of First Nations cultures.

We were honoured to begin the day by participating in a smoking ceremony conducted by Barry McGuire on the Perth Concert Hall balcony, the significance of the ceremony setting the tone for the day ahead. We were then joined by Professor Clint Bracknell who shared powerfully about music, song and language in Aboriginal and Torres Strait Islander cultures, with Iain Grandage sharing valuable perspective on Western music and respectful collaboration with First Nations artists. A pin could be heard dropping in the room as the fascinating conversation unfolded between Barry, Clint and Iain. Finally, we were honoured to welcome Nolan Hunter, who spoke to us in depth about the development of the Uluru Statement of the Heart and the upcoming Voice to Parliament referendum.

It was an enriching day of learning and listening, and WASO extends our deep gratitude to our guests for sharing their time and knowledge with us.



Iain Grandage & Professor Clint Bracknell.



Nolan Hunter.



WASO's First Nations Creative Collaborations are supported by Bendat Family Foundation.



Barry McGuire performing a smoking ceremony for WASO and Perth Concert Hall staff.

Crescendo

From the classroom to the Sydney Opera House



Above: Sandra with the musicians from One Day in January. Below: Sandra with her carer in Sydney.

We are exceedingly proud of our Crescendo students, who continue to amaze us with their growing musicianship and performance skills. Sandra Hart is a Crescendo alumna who deserves very special recognition, and we are delighted to share her story.

In 2022, Sandra graduated from Medina Primary School, where she participated in the Crescendo program. More than participated – Sandra shone. Her enthusiasm and musicianship were immediately evident to teachers and visiting mentors. When Deborah Cheetham Fraillon AO, Yorta Yorta soprano and Artistic Director of Short Black Opera, delivered workshops at the Crescendo schools last year, she was struck by Sandra's eagerness and potential. In recognition of this, Deborah offered Sandra a scholarship to attend the 'One Day in January' program, an initiative created by Deborah to develop and nurture talented First Nations musicians. Over three days in Sydney, participants attended workshops, met other young musicians and worked with Deborah and other mentors.



Sandra enjoyed every minute of her experience. Not only was it the first time she had left WA, it was her first time on an airplane. She loved meeting other young musicians and seeing the sights in Sydney. Since returning, Sandra has decided that she wants to work in education when she grows up – as a music or sports teacher.

The only program of its kind in WA, Crescendo provides a strong basis for future success at school, empowering children from disadvantaged backgrounds to reach their full potential. It is the support of our wonderful Giving Circle members that enables Crescendo to continue and grow. Your generosity is helping young people develop and shine in the light that a music education provides.

Join us in empowering young lives with music by making a gift towards Crescendo. To learn more or to see the classes in action, contact Emma Matson, Philanthropy Manager, on matsone@waso.com.au or (08) 9326 0065.

Your new Annual Giving Ambassador, Kylie Liang

Celebrated violinist Joshua Bell says that “when you play a violin piece, you are a storyteller, and you’re telling a story.” Our new Annual Giving Ambassador, Associate Principal 2nd Violin Kylie Liang, is an exquisite storyteller, both through her instrument and through the insightful ways she connects with those around her.

Kylie has been a member of the Orchestra since 2010. Born in Perth, Kylie began playing violin at the age of nine and is a graduate of both the Australian National Academy of Music and the Sydney Conservatorium of Music. During her years as a student Kylie participated in the Accademia Chigiana Musicale Summer Music Course in Siena, Italy, studying with Boris Belkin, and studied chamber music with Bruno Canino at the International Musicians Seminar Prussia Cove in Cornwall, England. Kylie also spent a year in Vienna for her Master of Music Studies at Konservatorium Wien. She has appeared as a soloist and performed with orchestras around Australia and internationally, including Sydney Symphony Orchestra and the Malaysian Philharmonic Orchestra.

Travel has always been a huge passion of Kylie’s. She loves the adventure it entails and the immersion in cultures different to her own. One of her favourite experiences was studying in Vienna: “Vienna was amazing because it’s a hub of classical music in Europe. You could see the ballet, the opera, the Philharmonic, or any of the other orchestras – there was always something happening.” Kylie’s travels have enabled her to meet musicians from around the world, who have had wonderful opportunities to “come together to speak and breathe the universal language of music”, greatly expanding her understanding of both her art and life.

Despite being drawn to adventure abroad, Kylie relished the chance to return to her home in Perth, and she loves being able to perform with family and friends in the audience. She is especially looking forward to playing Mahler’s First Symphony, *Titan*, with Asher later in the year, describing the involvement of playing right in the middle of such a huge orchestra as a “panoramic auditory experience”.

Outside of her work with WASO, Kylie spends her time with her three passions: her two young daughters, aged four and two, and teaching the violin. Kylie says she loves taking in students, their young minds so full of curiosity,



and gradually revealing to them the incredible potential of music: “It is hard work - but with each musical victory the door opens a bit further, the picture a bit clearer of what lies behind the notes, and what might lie within themselves.”

We are thrilled to welcome Kylie’s vision, passion and talent into her new role as our 2023 Annual Giving Ambassador. Kylie joins Annual Giving Ambassador Adam Mikulicz, Associate Principal Bassoon, who designed and created the beautiful dress Kylie is wearing in the above photo. We cannot wait for Kylie to share more of her story with you.

“As we connect through music, we connect with the artistic thread that runs through us all and can pull us together through good times and bad.” Kylie Liang

Community Engagement & Education

How we are enriching lives through music



Echo the Gecko’s Great Outback Adventure.

It is because of your generosity that we can continue to connect to our community. Here are some of the ways we have been enriching lives through music...

Music for the Ages

During February, one of WASO’s String Quartets spent a week bringing the joy of music to seniors in aged care centres. Residents and staff at Juniper Carramar, Regis Como and MercyCare Maddington were treated to a chamber concert curated by WASO musicians. The quartet of Alex Isted and Lucas O’Brien on violin, Ben Caddy on viola and Nick Metcalfe on cello, chose a repertoire of sophisticated music and remained after the concert to chat with residents, sharing their experiences across music and their instruments. They spoke of the life of a musician and the range of repertoire that a symphony orchestra plays, including ballets, operas, large orchestral works and chamber ensemble pieces. Many residents recalled learning an instrument in their youth; experiencing live music brought back happy memories and emotions.

“One resident stated how much she liked the presenter introducing the musicians. One musician stated they loved doing things like this – playing for people who don’t get to access performances as often. Lots more residents said it

was beautiful and they absolutely loved it.” – Occupational Therapist, Juniper Carramar

“All residents were verbalising how wonderful their experience was – many were smiling and tapping their feet, hands and conducting to the music. It was just amazing!” – MercyCare Maddington

Harmony Music

WASO’s small ensembles have been visiting Education Support Centres since 2017, making music accessible for schools unable to access Perth Concert Hall education events. Shortly into the school term, Coolbellup Learning Centre, Kenwick School and Castlereagh School received a free incursion from one of WASO’s String Quartets. The quartet of Semra Lee and Zak Rowntree on violin, Elliot O’Brien on viola and Rod McGrath on cello, provided music for students to join in with conducting, singing and moving to the music, while others had a few moments of respite from the day by quietly listening.

A student from Kenwick School asked the quartet – *Do you play (music) for fun or are you professionals (musicians)?* – to which WASO Principal Cellist Rod McGrath answered – *I’m very lucky in that I enjoy playing music and I get to do what I enjoy for my job!*

Supporting our outreach programs empowers us to enrich lives through music. To learn more about the programs delivered by our Community Engagement and Education team, please join us at the Perth Concert Hall on Wednesday 14 June for our Community Engagement and Education Evening, followed by a rehearsal of the Rusty Orchestra. Booking information will be sent to you soon.

Our regional Giving Circles family

You know that we love touring across our great state, sharing live music experiences with West Australians far and wide. From Bunbury to Kalgoorlie and Karratha, 2023 sees the Orchestra staging concerts and taking musical experiences to schools and community centres.

You may not be aware that some of our most loyal and constant supporters travel great distances to enjoy music with us: a small but passionate 5% of our Giving Circle members travel from regional WA to attend our mainstage concerts at the Perth Concert Hall. We asked some of them to share their experiences as our regional Giving Circles family...

Sue Marshman, Giving Circle Member:

I am in Busselton; Greg works in Perth and comes home on free weekends. I drive up for Saturday concerts or catch a bus for Friday concerts, and then we travel home together.

We subscribed to our first WASO series in 1975. I think it was 'Saturday at Seven'. Luckily, we scored seats at the front of the Lower Gallery and were hooked! We moved from Perth to Busselton in 2016 expecting to retire – but that hasn't happened!

There have been so many highlights over the years, including watching Vladimir Verbitsky receive his Australian Citizenship from Senator Chris Evans after a concert, meeting outstanding performers like oboist Diana Doherty and soprano Sara Macliver, and attending the Meet the Orchestra events, where you hear lots of interesting things about the musicians and their instruments and have the chance to mingle with the musicians in a post-event informal setting.



Judith Wilton, Giving Circle Member:

We have lived in Augusta for the past 10 years following our retirement from the city. I have been a subscriber to WASO concerts since I started working in the late 1970's. Augusta is our retirement home, and we have lived here for ten years – but we have happily maintained our concert subscription to this day.

One of my early memories were the fun times with groups of friends at the Prom Concerts with David Measham in the old Entertainment Centre, when sitting on a cushion on the floor presented no difficulties. As one who loves Greig, the series of Sibelius Symphonies, and a rather young conductor Esa-Pekker Salonen, were also memorable. I think that was in the mid-1980s.

It has also been a privilege to have been a supporter of the Orchestra since the inception of the philanthropic program. It is a great joy to come to Perth for concerts and to have watched the Orchestra go from strength to strength over the years. We generally stay in the city for a couple of days, organising any appointments and catch-ups with family and friends around our concert schedule.

Peta Saunders, Symphony Circle and Giving Circle Member:

We have lived in Abbey for eighteen years. Before that, 10 years in Nannup where we had an accommodation business. It was something we bought on a whim; we left well paid jobs in Perth and never regretted the decision! When it was time to sell, we couldn't return to Perth after living in the Blackwood area, so we settled in Abbey, Busselton.

I first started coming to WASO when the Concert Hall was built. My parents were regular patrons to WASO, and after my father died, I often accompanied my mother to concerts. Since my mother passed away, my husband accompanies me. We stay at the Duxton when we come up to Perth for a concert; it just makes the whole experience very special. The rooms are excellent, the restaurant staff are obliging and efficient, and the front of house staff are so welcoming.

Choosing a favourite memory of our WASO experiences is difficult as there are so many. However, one performance stands out. It was the third time Ravel's Boléro had been performed. Asher Fisch came to the front of the stage and – to our astonishment – bid us goodnight and walked offstage! Then the drummer started. Wow!



Peta & Brian Saunders.



To celebrate WASO's partnership with the Duxton Hotel, we are delighted to offer Giving Circle Members an exclusive discount! Conveniently located next to the Perth Concert Hall on St Georges Terrace, the Duxton Hotel is the perfect accommodation choice for those wanting to enjoy the full concert experience. Giving Circle Members will receive 10% off their stay for any bookings made in 2023* – simply mention you are a WASO Giving Circle Member when placing your booking.

*excluding New Year's Eve.

A Spotlight on Liz Chee, Acting Principal Oboe

*The oboe's a horn made of wood.
I'd play you a tune if I could,
But the reeds are a pain,
And the fingering's insane.
It's the ill wind that no one blows good.*
Ogden Nash

Two things are immediately clear from Ogden Nash's limerick: one, the oboe is a difficult instrument to master; and two, he never had the pleasure of hearing Liz Chee play it.

With her warmth and ready smile, Acting Principal Oboe Liz Chee embodies the antithesis of her instrument's reputation. Originally from Sydney, Liz followed her studies under Alexandre Oguey at the Sydney Conservatorium of Music with a stint in Paris learning from acclaimed oboist and professor David Walter. She played with the Malaysian Philharmonic Orchestra and held contract oboe and cor anglais positions with most of the Australian and New Zealand orchestras before joining WASO in 2014.

In her tenure with WASO, Liz has shone in the solo spotlight on numerous occasions – most recently creating magic with an Albinoni concerto in *Baroque Favourites*. Liz claims Wagner's *Tristan and Isolde* as one of her favourite performances, adding that the excellent quality of her reed contributed greatly to the enjoyment she received from the five-hour performance.

November brings us a new opportunity to witness Liz's talents in *Beethoven's Second Symphony*: Liz will perform as the soloist in Judith Weir's Oboe Concerto, a new work co-commissioned by WASO, ASO and TSO. "It's something that is going to keep me motivated and practising throughout the year and also get my nerves going." Liz was also particularly looking forward to Sondheim's *Into the Woods*, which the Orchestra recently performed with West Australian Opera, and she is very excited about Stravinsky's 'Pulcinella' in the *Classically Inspired* and *Hayden's Cello Concerto* concerts.

There are a group of special audience members who are highly anticipating all of Liz's upcoming performances. Last year, Giving Circle members Ruth Thorn and Michael and Helen Tuite joined to create a Duet syndicate in partnership with Liz. Through their wonderful generosity and shared

love of music, Ruth, Michael and Helen support Liz's musical and professional journey while building a deeper connection with the Orchestra. Despite being part of the Duet program for only a short while, Liz says it has helped her feel more connected to the WASO family. "It is a worthwhile and rewarding thing to be a part of. I think it can only create a happier and healthier concert experience for all involved." She is enjoying getting to know Ruth, Michael and Helen. In between performances, they keep in touch via email, sending well wishes and sharing travel stories during breaks.

New connections, a new partnership and a new work are fitting ways to celebrate Liz's tenth year as a member of the WASO family. If only Mr Nash could join us to hear Liz's mastery of the oboe, he would quickly understand that no ill-wind – only positive energy – flows from this Chee.

"It's nice to feel this connection with people in the audience, and as I don't have any family in Perth, it's nice to think that some people in the audience are watching me as I perform."



Patrons on the Podium: Michael & Helen Tuite



Michael and Helen Tuite with their Duet partner, Liz Chee.

Long-time supporters of the arts, Michael and Helen Tuite are as much at home at an avant-garde festival event as a Masters concert. In fact, the first week in March saw them at both – rollicking in the thought-provoking theatrical production of Björk's *Cornucopia* and revelling in our season opening concert, *Music of Ecstasy*.

"We give to support our arts – it all adds to the enjoyment."
Michael and Helen Tuite.

Originally from Ireland, Michael is a Wicklow man and Helen a Kerry woman. They met at a ball in 1965 and made their home together in Perth, where Michael worked as a Geologist until retirement. The extent of Michael's music tutelage was recorder lessons at school, but Helen received piano lessons from her aunt and continued to Grade 3. Their musical loves are eclectic, from jazz to rock, and blues to opera, but Michael's favourite is folk while Helen

prefers classical. They both agree, however, that Beethoven composed some of the best.

Michael and Helen have been concert subscribers and generous patrons for over 18 years. Late last year, they decided to add another string to their Giving Circle bow by supporting Associate Principal Oboe Liz Chee through the Duet program. Duet gives you the opportunity to partner with a musician by supporting their chair, helping you to forge an even closer relationship with the Orchestra. The Tuites joined with good friend and fellow passionate supporter Ruth Thorn to form a syndicate in support of Liz. They are all enjoying the partnership – they firmly agree that Liz is a lovely, fun and talented woman. So far, Liz has regaled them with tales from her summer adventures travelling across Australia, and they have also met after concerts to socialise over post-show drinks. Michael and Helen look forward to continuing to learn more about Liz and the Orchestra, and to dive into the myriad of arts experiences WA has to offer.

Duet Partners are vital in our vision to enrich lives through music, as the gifts we receive from Duet allow us to redirect more funds into artistic programming. We invite you to connect with your Philanthropy team on 9326 0016 to learn more.

Perth Concert Hall

Our history and our future



Above: Image by Stephen Nichols. Right: Image from Don Bailey's personal scrapbook, City of Perth Cultural Collections.

26 January 2023 marked the 50th anniversary of the Perth Concert Hall, officially opened by the Governor General Sir Paul Hasluck in 1973. Lauded as one of the finest auditoriums in the southern hemisphere, PCH was the first concert hall to open in Australia after World War II — nine months before the Sydney Opera House. A concert and ball were held to celebrate the opening, with many of the attendees dancing until sunrise!

The Hall has a rich history and a reputation to match. As well as being the beloved home of WASO, PCH has hosted a number of global artists, including Lou Reed, Sting, Ella Fitzgerald and Nina Simone. Acoustically, Perth Concert Hall is considered one of the best venues in Australia. Its design was attentively overseen by New Zealand acoustician Sir Harold Marshall in association with Warwick Mehaffey of the ABC.

As we consider the history of this beautiful venue, we are excited to plan for its future. At the opening of our 2023 Masters season, the Premier announced an extra \$97.6m in State Government funding towards the Perth Concert Hall redevelopment. This significant contribution will be added to the previous \$50m that was pledged in 2022, securing the future of the iconic venue and providing WASO musicians and staff a permanent home.

We look forward to delivering our main stage season well into 2024.

"We recently celebrated 50 years of performances at Perth Concert Hall and it's important to ensure the heritage-listed performing arts venue can be enjoyed by future audiences for generations to come. Our government's huge funding announcement will be music to the ears of Perth Concert Hall patrons, WASO, who have called the venue home since 1973, and all of us who treasure this culturally significant community asset. Importantly, this refurbishment will increase our state's arts and culture offerings and contribute to recovery of Perth's culture, arts, and tourism sectors beyond the pandemic." - Culture and the Arts Minister David Templeman



The world-renowned acoustic features will be preserved



Improved venue access for users, especially for people who live with disability



Replacement of all seats



The transformation of the forecourts to provide further event space

A sound design



Sir Harold Marshall, a world-renowned expert in acoustic design and research, directed the acoustic design of the Perth Concert Hall. We were honoured to sit down with Harold, now in his 91st year, to learn more about the construction of PCH and how it continues to be such a spectacular performance venue in 2023.

Can you tell us a bit about your initial involvement in the Perth Concert Hall?

I was deeply involved in the acoustical research in the University of Western Australia as a relatively new appointee and was commissioned to assist with the design of the new Perth Concert Hall. In the year prior to the start of the design work I was completing my PhD in Southampton University, at the Institute of Sound and Vibration research. During the course of my work, I discovered a major breakthrough in lateral reflection which helped tremendously in understanding the acoustical preference in concert halls. Shortly after this breakthrough and finishing my PhD, I moved to Western Australia where I would eventually begin working on the Perth Concert Hall.

We get such amazing feedback regarding the sound quality at Perth Concert Hall, and it is still renowned as one of the best performing venues for acoustics in the southern hemisphere!

Yes well, there are a couple of reasons for that. I was given direction from the ABC that the room must be a rectangular shoe box shape. It was interesting because at the same time I was designing a room that was anything but rectangular, The Christchurch Town Hall. I had the opportunity to design two rooms, one of which was a classical shape and the other was a radically new shape and my design objective was to ensure all the people in both venues would have an ample supply of lateral reflection sound. Perth Concert Hall seated a thousand people fewer than Christchurch, and that extra thousand people in a concert hall is hugely important as it affects the overall quality of the sound. So, you could say that the Perth Concert Hall is the optimum size for symphonic music; that's one of the reasons it's so successful.

Could you please explain what 'lateral reflections' means?

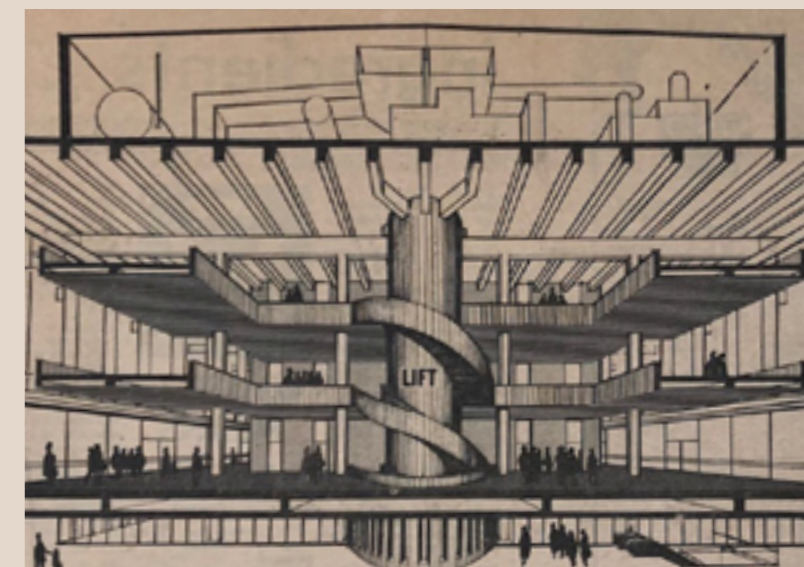
When you listen to music outdoors you depend upon the sound waves coming direct to you from the instruments. When you're indoors, the sound is changed by the room: first the direct, then reflections from walls, floors, ceiling and a succession of following (generally weaker) reflections from two or more of the inner surfaces. The further they travel, the weaker and more numerous they are until they merge into a reverberant "tail", which is why performance venues have long been known to either enhance the musical experience or spoil it. If a venue is designed correctly, the sound arriving at the listeners' ears should cause the sense of being enveloped by the orchestra, which of course deeply involves the listener in the music they are listening to.

It was not long after the completion of the hall that you co-founded Marshall Day Acoustic in 1981, which has now grown into a worldwide company! Do you still consult for the company?

I don't participate in many long-term projects as I'm 91 now, but I still have weekly contact with the company. Marshall Day Acoustics started in New Zealand shortly after I returned back there. We now employ around 100 scientists, engineers and architects, and I've lost count of how many offices there are. A couple of the offices are quite small because the projects that we do are quite small, but every now and then we have a major industrial or major performing arts commission.

Have you visited the hall or seen any WASO performances there since its opening?

We recently attended *Sibelius' Second Symphony* in 2022. My family lives in the West and we all went to the Perth Concert Hall to hear WASO play; it was an incredibly special moment.



Instrumental travels

Robert Gladstone's European adventures

Over the Christmas holidays, Principal 3rd Horn Robert Gladstone and his wife Lucie spent six weeks in Europe visiting family, friends and a number of specialist horn shops. Robert shares with us the culmination of a journey that started more than three years ago with the order of a new horn...

Starting in London, we visited Paxman Horns to check out their new stock, before heading to Brussels to visit Lucie's family. Our next stop was Mainz in Germany, where we visited the Gebruder Alexander workshop. David, Julia, Frankie and I play mostly on Alexander Horns. We were able to tour the workshop and watch horns being made as well as test out a number of instruments.

From there we went to Bamberg to visit my daughter, Hannah, who is on a contract with the Bamberg Symphony as 2nd Bassoon. We journeyed onto Vienna where we experienced one of the highlights of the trip – the Vienna Philharmonic playing Mahler Symphony No 7. A wonderful sound and incredible performance. We then spent ten days in Italy away from the tourist path and in the beautiful snow-covered mountains of Frosinone Province.

Much refreshed, we headed to the Netherlands. First up was the workshop of horn maker Klaus Fehr in the small village of Sibbe near Maastricht, where I was finally able to collect my new horn! This instrument was ordered three and a half years ago, and I have been eagerly anticipating



Robert's new horn from Klaus Fehr.

its completion. Fehr horns have become very keenly sought after, and the current wait time is now seven years. It was great being there to collect the horn in person: Klaus was able to listen to me play and try a few different slides and differently weighted valve caps as well as a tweak or two to make sure that the horn worked the best for me. Mine is a single Bb horn with five valves, finished in a stunning satin lacquer. It has been made lighter than the standard double horn to take pressure off my dodgy right shoulder. My infamous Alexander 103 will still appear in most major concerts, but the Fehr will be used in lighter programmes.



Robert with historic horn specialist Stefan Blonk.



Rimskys-Horns in the Netherlands.

The next day we travelled to Utrecht via Didam (near Arnhem), dropping in on Stefan Blonk. Stefan is a specialist historic horn player and dealer. We spent the afternoon trying out a wide range of instruments and learned a lot about the current trends in Historically Informed Performance for horn. By some miracle I managed to leave without any more additions, despite purchasing two horns from Stefan in the last couple of years. The next day we made the short trip from Utrecht to Soest to visit Eric Borninkhof at Rimskys-Horns. Eric deals in good used instruments and accessories. We had an excellent time as I was able to select an instrument for one of my UWA students, and we also found a really nice horn for Lucie. She is also a horn player; she plays in a number of local community groups and has also participated in WASO's Rusty Orchestra.

We travelled back to Brussels for a few more days where I was able to visit young historic horn specialist and developing horn maker Alessandro Denabian, who taught me more about Baroque horn technique and design. Finally, back to London to drop in on Luke and Heidi Woodhead of Woodhead Horns to try their new model. Heidi is from Perth and studied horn at UWA before moving to London. She works in partnership with her husband Luke, who is a highly respected instrument repairer and horn maker.

We had a great time catching up with friends and relatives, and enjoying the sights. We always popped into any antique shops and flea markets we came across but didn't find any horns this time.... I guess we'll need to go back again soon!



Robert in the Gebruder Alexander workshop in Brussels.

Behind the Scenes: Farewell Alistair Cox, Orchestra Manager



Alistair with members of the Orchestra for the WASO on the Road regional tour, 2022.

The brief for the Orchestral Management team is simple: “to provide everything the musicians need in their work environment so that they can perform at their best.” The reality of this, however, is complex, and requires the hard work of good-humoured, imperturbable and musically erudite multitaskers. Enter Alistair Cox. For the last 11 years, Alistair has worked behind the scenes at every performance, rehearsal and community event as the Orchestra Manager. His dry, quick wit and outstanding work ethic made him a treasured member of staff. At the end of 2022, Alistair exited stage left to begin new adventures in retirement. We caught up with him to reminisce...

What was your favourite part of working for WASO?

My favourite part of working with WASO has always been the music. Sometimes I'd close my laptop, stop working and sit in the Concert Hall to just listen to the Orchestra play. It was like my own private concert. I especially liked

when the orchestra ‘pulls out all the stops’: experiencing the power and majesty of a symphony orchestra playing at ‘full tilt’ is like nothing else.

Was there one particular performance that will remain close to your heart?

It's hard to narrow down a favourite concert experience as there have been many – different concerts for different reasons. The Karijini Experience included a very intimate and moving concert in the beautiful location of Kalamina Gorge. Shortly before I finished I was lucky enough to do a final WASO on the Road regional tour to Dongara, Geraldton and Bunbury with a string quartet to regional schools. This was a great trip to be a part of and so rewarding. I've always enjoyed being involved with the education and community programs and seeing kids connect with music. Hopefully, we inspired some children to become the next generation of orchestral musicians.



Alistair, far left centre row, during his time at the Royal Naval College, 1980's.

If you could swap roles with anybody in the Orchestra, who would you pick?

I would play the bass clarinet or conduct, like I used to do in my previous job. Prior to joining WASO, I served for 24 years in the Royal Marines Band Service. Starting as a Junior Musician in 1987, I finally achieved the rank of Warrant Officer (Bandmaster). Playing clarinet, bass clarinet and violin, I was lucky enough to travel, play and conduct all over the world at state occasions and ceremonial events, concerts, and parades. It was a pleasure and a privilege to be part of such a prestigious organisation.

What's next?

Since finishing up at WASO, I travelled to New Zealand for a holiday and have been catching up on projects around my house which need finishing, such as building a deck in the backyard. I've always been keen on DIY, cooking, boating and fishing, so I have spent a bit more time on each lately. On reflection, I am very proud of having been the Orchestra Manager for so long and to be part of the amazing Orchestral Management team.



Alistair dressed as the Grinch at the Lotterywest Christmas Spectacular, 2022.

Join our Song Book



Sara Macliver, Elena Kats-Chernin and Fiona Campbell.

“Like many in the audience, I never knew Mary Rodoreda...but such was the empathic if occasionally disquieting effect of this world premiere performance, that by the end of the concert one had an expanded portrait...and I felt like I at least knew what she meant to those who did know her. And what music meant to her.” Review by Will Yeoman in Limelight Magazine

In between classical music’s greatest hits and powerful masterworks, WASO proudly performs commissions from our Song Book program. Bringing you new music is a matter close to our hearts, and it plays an essential role in the evolution of our art form. Founded by Patron of Private Giving Janet Holmes à Court AC, the Song Book enables the rising generation of composers to apply their talent and create the classics of tomorrow. On a personal note, Song Book provides a distinctive and beautiful way to celebrate an anniversary, a momentous occasion, or the life of someone special.

In 2019, Paul Rodoreda commissioned a piece for Song Book in memory of his mother, Mary Rodoreda. The award-winning composer Elena Kats-Chernin was chosen to create a symphonic homage. Elena has written for operas, ballet and film, but some of her most personal compositions

come out of writing about friends, or when paying tribute to a great life. This proved to be true during Elena’s creation of *Ave Maria*, a series of reflections on Paul’s mother’s life. The work is composed of six parts that fashion a portrait of Mary, illuminating the way she loved music, and the way she moved through the world. Elena captured moments and places of significance in Mary’s life and wrote them into song. For example, the movement “Bird on the Bench”, reimagines Mary’s cherished seat by the Swan River, with the birds being played by a convergence of flutes, glockenspiel, harp and plucked strings, and vocalists joining and repeating the calls. The voices of beloved WASO guest artists, soprano Sara Macliver, and mezzo-soprano Fiona Campbell, were firmly in Elena’s head while writing the piece; she imagined them singing in tandem, the two different timbres representing the younger and older Mary.

Elena found the experience at once moving and thrilling: “I was excited to be writing for two of Australia’s most glorious singers and to be composing to the memory of a woman of real substance and compassion, Mary Rodoreda. Creating this work for the much admired and loved WASO has been a privilege and joy.” *Ave Maria* was performed to a spellbound audience at Perth Concert Hall in October 2022 as part of *Sibelius’ Second Symphony*. *The West Australian* lauded the magic created by the “wholesome trinity of harmony and grace” of composer, soloists and orchestra.

It was an overwhelming experience for Paul: “due to the emotion tied to the piece, I found I couldn’t remember the music on Friday, and it was only on Saturday at the second performance that I was actually able to listen to the music.” He found the whole process very organised and engaging, and took great joy in showing Elena around Perth, taking her to dinner, and giving her a sense of what brought his mother joy. The process and the connection he made with Elena, and the beautiful music that grew from it, brought Paul such pleasure and accomplishment that he has another commission in the works. We cannot wait to see the next pages Paul’s generosity will add to the WASO Song Book.

If you are interested in adding your own pages to the Song Book, please contact Lisa Barrett, Director of Development, on (08) 9326 0020 or barrettl@waso.com.au.

Patrons on the Scene

We love hosting you!



World Artist Dinner.



Jenna Smith, Acting Principal Trumpet, with Rod & Margaret Marston.



Geraldine Roxburgh & Michelle Todd.



Laurence Jackson, Concertmaster, and Lesley Davies.



Trish Williams and Janet Holmes à Court AC.



James Little & George Van Beek.



Dr Ken Evans AM and Dr Glenda Campbell-Evans.



Robert & Francesca Wray.



Dallas Hickman with Allan Meyer, Principal Clarinet.



Stephen Stone, Cherie Ebsworth, Michael Waye, Principal Piccolo, Pamela & Joshua Pitt, Asher Fisch, Sara Wordsworth, Peter Ingram & Rosemary Tomkinson.



Below Left: Helen & Michael Tuite, Bryan & Jan Rodgers, & Ruth Thorn. Below Right: Bob & Colleen Crompton.



Christine Reitzenstein, Tutti Double Bass.

Backstage Beat

Bringing you news from behind the music...

CONGRATULATIONS

We warmly welcome the newest addition to the WASO family: Artistic Planning Coordinator Sarah Salleo's beautiful baby boy Gianluca arrived in March.



Gianluca Salleo.

WELCOME

We are delighted to announce that Alex Willcocks has joined the Board of WASO. While Alex freely admits that her piano playing will never see her perform on the Perth Concert Hall stage, she has a great passion for music and its ability to bring community together, and is committed to supporting WASO to deliver on our purpose as we contribute to a diverse and vibrant culture in Western Australia.



Alex Willcocks.

We also celebrate the appointment of Tutti Violins Samantha Wickramasinghe and Andrea Mengham. Both musicians have worked with WASO on many occasions, with Andrea now working permanently alongside her sister, fellow Tutti Violinist Rebecca Glorie.



Samantha Wickramasinghe.



Andrea Mengham.

VALE

We are deeply saddened by the passing of former WASO musician, Robyn Joy Van Beek. Robyn was a member of the Horn section between 1973 - 1981, before she left to start a family with her husband, George. Both Robyn and George have always been tremendous supporters of WASO, and we wish to send our sincerest condolences to their family and friends.



Robyn Van Beek.

Enriching lives through music

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Designed by Pip Bartlett. Printed and supported by Advance Press.

Photo Credits: Ammon Creative, Daniel James Grant, Adrian Thomson and WASO Staff.

Contributors: Emma Matson, Madison Gracie, Megan Lo Surdo and Christina Claire.

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COVER: Annual Giving Ambassadors Kylie Liang and Adam Mikulicz.
CREDIT: Ammon Creative. Styling and clothing design by Adam Mikulicz.



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