



WASO

West Australian
Symphony Orchestra

ENCORE

April 2024

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.



A message from our CEO

Welcome to our latest edition of Encore.

We are off to a great start for 2024. WASO has continued its commitment to bringing outstanding musical experiences across Western Australia, performing to more than 30,000 people so far this year. We collaborated on the Perth Festival world premieres of Jonathan Mills' *Eucalyptus* and Gina Williams & Guy Ghouse's *Wundig wer Wilura* with the West Australian Opera. WASO also performed with over 20 local and international artists for Iain Grandage's final production as artistic director of Perth Festival in *Under the Same Sun*, and provided spectacular free outdoor events in the Town of Claremont and City of Rockingham.

We were also delighted to return to the classroom to begin our eleventh year of Crescendo, where we are continuing to deliver our ground-breaking whole-of-school music learning programs in North Parmelia and Medina Primary Schools.

The opening of our Masters Series in 2024 saw WASO make history with Aaron Wyatt taking the stage as the first First Nations conductor to lead the Orchestra, in the premiere of his own work *The Coming Dawn*. We were thrilled to have Premier Roger Cook in attendance for the evening as we welcomed Principal Conductor Asher Fisch back to a packed Perth Concert Hall to kick off our orchestral season.

This season's highlights include Beethoven's Symphony No.9, excerpts from Wagner's *Ring* cycle, and Mahler's monumental Symphony No.8, which promises to be a once in a generation event for West Australians.

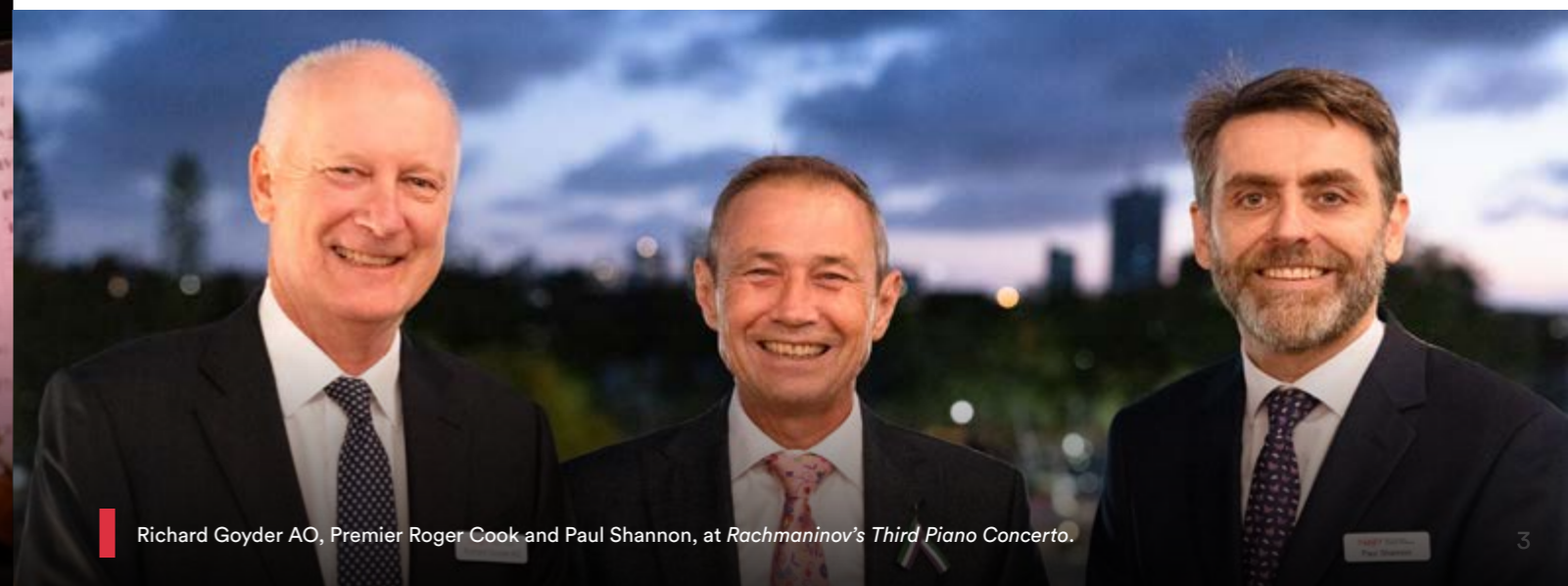
We have also recently been advised that Perth Concert Hall will remain open for the rest of 2024, so all of WASO's October and November classical performances, previously scheduled at Winthrop Hall, are able to take place in our Home of Music. If you are yet to secure your tickets to these performances at Perth Concert Hall, I'd encourage you to contact our box office.

While we look forward with great anticipation to the Perth Concert Hall redevelopment, planning is well underway for our 2025 Season. We are inviting WASO Giving Circle members to provide feedback on how we shape the next season, with more details of how you can take part on page 22.

Thank you for your ongoing support of WASO. You play a vital role in enabling our vision to enrich lives through music.

Warm regards,

Paul Shannon
Chief Executive Officer



Your new 2024 Annual Giving Ambassador

We are delighted to introduce Allan Meyer as our new Annual Giving Ambassador for 2024. It's a role well-suited to his extensive and celebrated tenure with WASO.

Allan is a very familiar face to many of our Giving Circle Members, having been Principal Clarinet with WASO since 1990. While it may appear as though Allan was always destined for a career with the clarinet, the start of his musical journey suggested otherwise.

Allan initially began with piano under the guidance of his grandmother and later his sister, Sue. However, a pivotal shift in his musical direction occurred during his transition to high school.

Aiming for a placement in a newly launched music program at Churchlands Senior High School, Allan undertook music aptitude tests. Then, during the interview process, a misunderstanding led to an unforeseen twist.

"I unintentionally gave the impression I only wanted to play piano, but the school's focus was on orchestral instruments, so that an orchestra and a concert band could be formed." Allan recalls.

This miscommunication initially landed him with the tuba, an instrument his father humorously noted Allan could fit inside. A timely intervention and a suggestion from his father, inspired by Acker Bilk's 'Stranger on the Shore,' introduced Allan to the clarinet.

"That's how it all started!" he smiles.

Allan's clarinet studies progressed at the UWA Conservatorium of Music under Jack Harrison, who was, at that time, WASO's Principal Clarinet. Towards the end of this degree Allan began working casually with WASO and was also Principal Clarinet with the WA Arts Orchestra. This path led him to the Adelaide Symphony Orchestra, where he served as Second and then Bass Clarinet.

A pivotal moment in Allan's career came when he returned to WASO seven years later, auditioning for and securing the role of Principal Clarinet, the position formerly held by his mentor, Harrison.



Reflecting on his experiences with WASO, Allan highlights a myriad of memorable moments, particularly under the leadership of various renowned conductors. He recalls Vladimir Verbitsky's exceptional handling of Tchaikovsky's Symphonies and works by Rachmaninov and Shostakovich. Alexander Lazarev's interpretations of Shostakovich, Simone Young's direction of Messiaen's *Turangalila* Symphony and Mahler's symphonies, and Asher Fisch's expertise in Beethoven, Brahms, and Wagner's compositions also stand out in his memory.

"I also have to thank WASO for allowing me to play the Mozart Clarinet Concerto on so many occasions – a real privilege!" he adds.

Currently, Allan is immersed in preparing Brahms' Clarinet Sonata, a seminal piece in the clarinet repertoire that Allan will perform as a soloist in our final Masters Series concert of the year, *Brahms' Triumph*.

"Every clarinetist learns the two Brahms Clarinet Sonatas and then they spend the remainder of their playing years working out which is their favourite!" he notes, "The one I will be playing is the first Sonata and after playing it as a clarinet and piano Sonata for many years it will be exciting to play it with orchestra."

His preparation involves revisiting his early annotations and adapting his interpretation for an orchestral setting, a process that is both reflective and forward-looking.

In his upcoming performance of Brahms' Sonata, he aims to convey the work's lyricism and dramatic contrasts. "I hope the audience enjoys the lyrical beauty and the dramatic moments in the piece," he says, adding that he hopes to connect listeners to the emotional richness of Brahms' composition.

Allan Meyer's Chair is supported by Leanne & Sam Walsh AO through the Duet program. Kylie Liang's Chair is supported by The Baker Family through the Duet program.

Looking ahead, Allan is enthusiastic about WASO's season of big, bold sound.

"I am focusing on the 2024 season which includes some spectacular concerts. Mahler's "Symphony of a Thousand", Strauss' Ein Heldenleben, Tchaikovsky's Fourth Symphony and Barber's Violin Concerto just to name a few!"

In welcoming Allan as our new Annual Giving Ambassador, we celebrate his remarkable journey with WASO. Allan joins Kylie Liang, Associate Principal 2nd Violin, who is in her second year as an Ambassador, in this vital role.

Thank you, Allan and Kylie, for your dedication and contributions to our musical community!



HOP to it!



Kate Sullivan, Assistant Principal 2nd Violin, and Jane Serrangeli, Violin, visit wards at Perth Children's Hospital.

In 2008, Caleb Jones, now the Principal of the School of Special Educational Needs: Medical and Mental Health, approached WASO with an idea.

He had returned from the United Kingdom where he had partnered a children's hospital school with the London Symphony Orchestra (LSO) delivering a program of performance, singing, participatory music-making and composition. Caleb observed that the visits from LSO musicians not only offered the children a unique chance to explore and engage with music creatively; it also provided them with moments to socialise and share memorable musical moments with their families.

As part of the teaching team responsible for the delivery of educational support for children staying at Princess Margaret Hospital (Western Australia's specialist children's hospital at the time), Caleb was eager to explore if a similar music education program could be delivered in Western Australia.

The answer was yes; and so began WASO's Hospital Orchestra Project (HOP).

To understand the impact of HOP, Caleb is keen to ensure one first considers its audience.

"The school provides learning continuity for children from throughout the state who require treatment at Perth Children's Hospital. They have a lot to manage, and frequently, children in a health setting miss out on some of those special events at schools. Programs such as HOP are a great way to address this," he says.

Unsurprisingly, a great deal of care is taken by all involved in the program. Dedicated to the program's purpose, WASO musicians strictly adhere to all hospital protocols and are careful to ensure that their visits to classrooms on the hospital wards foster an inclusive and compassionate environment.

The WASO Community Engagement and Education team work closely with school and hospital staff to ensure HOP's offerings meet the needs of the children. This year, the HOP calendar includes seven events. From ward visits and a performance of *The Musical Tale of Echo the Gecko*, to a creative folk workshop and Christmas celebration.

Over the 16 years of the program, the Christmas concert has proven to be exceptionally popular. Last year saw Perth Jazz vocalist, Libby Hammer, and the Education Chamber Orchestra (EChO) performing to an overflowing auditorium of students, parents, school and hospital staff.

Caleb is very much an advocate for the Arts in Health Care and Education.

"HOP can turn a not-so-great day into a better day for children who are going through a lot. It can help break a routine, offer a distraction and surface positive emotions."

"Value is also found in the form of the personalised nature of being able to connect with someone experienced and skilled in the musical arts. It can inspire children at a time when it may feel they have very little to look forward to."

If you're interested in knowing more about HOP or any other of WASO's Community Engagement and Education programs, please don't hesitate to get in touch our Philanthropy team at philanthropy@waso.com.au or (08) 9326 0016.

WASO's Hospital Orchestra Project is presented in partnership with the School of Special Educational Needs: Medical & Mental Health (Department of Education) and Starlight Children's Foundation.

Crescendo, helping families connect

WASO's play-based learning program, Crescendo, is well-known to our Giving Circle Members. Delivered in two Kwinana schools, it has been instrumental in enhancing academic success, attendance, and student confidence since its inception in 2014.

In this edition of Encore, we spotlight Crescendo from a different perspective; that of a parent with children involved in the program.

We spoke with Catherine, whose children, Sadie and Solomon, have flourished in the program. She shared how the Crescendo program has nurtured their musical talents and bolstered their overall academic confidence.

"Crescendo has helped them grasp the concepts of timing and rhythm, and given them the opportunity to perform and delve into the world of music alongside professional musicians."

"This experience has been invaluable. They've thoroughly enjoyed singing, playing, and being part of a community that nurtures their talents. I have noticed a new level of self-confidence and pride in both of them."

Catherine also reflected on the part music played in her own upbringing, and values the opportunity Crescendo provides her children, especially as a single mother facing personal challenges.



Left: Sadie with her violin. Right: Solomon, centre cello. Both performed in the Crescendo End of Year performance at North Parmelia Primary School.

We gratefully acknowledge the philanthropic donors, corporate community, and Trusts and Foundations who generously support Crescendo, with special thanks to Lead Partner, The Balnaves Foundation.

Patrons on the podium: Michelle Todd



Michelle Todd with Duet partner, Oliver McAslan, Cello.

Music has a unique way of connecting us, creating a sense of community in the shared experience. In this issue, we meet Giving Circle Member, Michelle Todd, whose journey with WASO echoes this wonderful sense of belonging.

Growing up in Auckland, New Zealand, Michelle was surrounded by music from an early age. Her parents, each with their musical inclinations - her father a jazz clarinetist and her mother a devotee of classical music - helped shape Michelle's musical tastes. While initially resisting her mother's classical music in favour of pop tunes, Michelle now looks back with gratitude, acknowledging the foundation it laid for her deep appreciation of classical music. She still retains her love of other genres, including the occasional heavy rock tune!

Michelle's introduction to WASO came about eight years ago, when she attended a Friday Classics concert, at the invitation of her friend Geraldine. Captivated by the live performances, she became a regular subscriber, looking forward to both familiar and new pieces at each concert. While she doesn't play favourites among performances, she does recall a particularly moving moment in 2022 when WASO played a stirring rendition of Vivaldi's *Four Seasons*, which was her late husband, Andrew's favourite.

Last year, an invitation to join WASO's Duet program added a new dimension to Michelle's WASO experience. Joining a syndicate in support of cellist Oliver McAslan, their friendship grew, enriching Michelle's concert nights with a personal connection.

"Oliver's position on the stage is right in front of my seat, so I've watched him for many years, never knowing that one day we would become friends. However, when we met we got on so well, no shortage of conversation at all, and we have a very nice friendship, which is wonderful. [Duet] now makes the concerts extra special for me!"

Joined by friends Geraldine, Sue, and Jenny - fellow enthusiasts with whom she shares a history of barbershop and chorus singing - Michelle's concert experiences are imbued with camaraderie and shared joy. Post-concert discussions over a glass of wine have become a much-loved ritual, strengthening their connection to each other and to the music they love.

"I feel like I have the best seat in the house, where I can watch the whole orchestra. If a movement starts on one side of the orchestra and finishes on the other side, it's wonderful to watch it happen in front of your eyes! It's amazing how invested I've become with a lot of the musicians even though I don't know them. I watch for Alex Timcke to roll up his sleeves before he starts to play the timpani. It's great to see Andrew Sinclair almost set his strings on fire playing the double bass. I love watching Andrew Nicholson playing the flute, he is so expressive. And of course, now that I'm one of Oliver's Duet Partners, that makes the concerts all the more enjoyable too!"

For Michelle, her connection to WASO isn't just about what happens on the stage, it's a lively thread intertwining her past, her friendships, and the joy of music.



Michelle Todd, Geraldine Roxburgh and Sue Long.

Behind the scenes with Gillian Maddern, Orchestra Coordinator

We sat down for a chat with Orchestra Coordinator, Gill Maddern, to find out what goes on behind the scenes to help bring our WASO performances to life.

Some of our patrons may not be familiar with the role of an Orchestra Coordinator. Could you share some of the key behind-the-scenes activities you handle to ensure the smooth running of rehearsals and performances?

A lot of my job (and that of the Orchestra Management team) is ensuring that members of the Orchestra know where to be, when to be there, what to play and what to wear!

I have a particular responsibility for making sure that the string sections are full for each program by sourcing and booking casual players. We're fortunate to have a fantastic group of local freelance players, so it's usually a pleasure offering work and facilitating players' participation.

I'm also responsible for organising auditions, coordinating information for concert programs and, at the moment, updating and digitising a lot of the Orchestra's administrative processes.

Can you walk us through what a typical day as an Orchestra Coordinator looks like?

Actually, there isn't a typical day as such!

The Orchestra performs in a multitude of settings and my job changes daily to accommodate them. I usually arrive before 8.30am to deal with office-based work before players turn up for the day. Given that performances can occur in the evenings, on weekends, and at diverse locations - from the Perth Concert Hall to outdoor stages as well as ballet and opera pits, my daily responsibilities often revolve around facilitating rehearsals and performances wherever the Orchestra's schedule takes us.

What drew you to Orchestral management? Do you have a musical background yourself?

I initially trained in Classical Voice at WAAPA and have spent a lot of my life working behind the scenes in opera and chamber music in the Eastern States. WASO is my first foray into Orchestra Management - I had always been curious about working with symphony orchestras and this position serendipitously turned up as I was looking for opportunities in Perth. It's a great chance to experience the symphonic repertoire at close quarters. Although I miss opera, I'm constantly floored by the depth and breadth of expression created by the Orchestra, and its power.

What aspects of your role do you find most creatively fulfilling?

The vibrant culture within WASO.

Orchestras naturally attract and employ interesting, thoughtful and talented people. It's inspiring and such a luxury to go to work every day knowing that you'll be surrounded by such a varied group of personalities, all focused on delivering the Orchestra's programs to Perth's many audiences.



Gillian Maddern in the Music Library.

Music, milestones and celebrations



Emma Hunt, Violin, with Duet Partners, Ulrich and Gloria Kunzmann.

“Music... gives soul to the universe, wings to the mind, flight to the imagination, and life to everything.” – Plato

For Ulrich and Gloria Kunzmann, long-time members of WASO’s Giving Circle family, this sentiment rings especially true. Inspired by a lifelong appreciation of the arts, and looking for a fitting way to add to Ulrich’s 80th birthday celebrations, they chose to make a gift to WASO. They accepted an invitation to join our Duet program by way of marking Ulrich’s wonderful milestone, and to reflect their ongoing commitment to music and the Orchestra.

Ulrich’s love for music is rooted in his early years attending Zurich Symphony Orchestra concerts with his parents, and his many years of clarinet lessons as a young man. Even as his hotel management career took him to various places around the world, including to Singapore where he and Gloria met, his enthusiasm for music never waned. This passion for music is something that both he and Gloria share, and this year will see them celebrating another special milestone - their 50th wedding anniversary!

Upon settling in Perth in 1990, Ulrich and Gloria became dedicated subscribers to WASO. Ulrich recalls their enjoyment of all performances, especially those conducted by Asher Fisch in recent years, and fondly recalls an

electrifying rendition of Wagner’s *Tristan und Isolde* as a particularly memorable performance.

Their commitment to WASO deepened in 2009 when they joined our Regular Giving program. Reflecting on his decision to commemorate his 80th birthday with a significant gift to WASO and the WA Opera, Ulrich emphasizes the essential role of music in fostering connection.

“Music and the arts are an internationally understood means of communication and play such an important role in bringing people together.”

This sentiment is no doubt anchored in their lived experiences across the globe.

We are delighted to welcome Ulrich and Gloria Kunzmann to our Duet family, where they will be supporting our new violinist, Emma Hunt, in her musical journey with WASO.

If you would like to learn more about our Duet program, please contact Lisa Barrett, Director of Development, on (08) 9326 0020 or barrettl@waso.com

A spotlight on Emma Hunt, tutti violin



Emma Hunt performs at Rodrigo’s Guitar Concerto, April 2023.

Emma Hunt’s musical story began in Geelong, where she first picked up the violin at the age of five. Her early interest in music blossomed during her studies at the Melbourne Conservatorium of Music. There, under the guidance of William Hennessy, Emma not only mastered her violin skills but also discovered a love for orchestral and chamber music. This passion for music took her to the Australian National Academy of Music (ANAM), where she studied with Adam Chalabi, furthering her musical journey.

As a student, Emma’s talent was evident. She played with the Australian Youth Orchestra and the Sydney Sinfonia, and her abilities were recognized with awards like the C.D. Hume Violin Scholarship. She also stood out in the Australian Youth Classical Music Regional Competition and was a finalist in the ANAM Chamber Music Competition.

Before joining WASO in 2023, Emma had a successful freelance career in Melbourne. Playing with several esteemed groups, including the Melbourne Chamber Orchestra, Melbourne Symphony Orchestra, and Orchestra Victoria. Besides performing, she also shared her love for music through teaching, inspiring young musicians as a violin instructor and orchestral tutor.

On her days off, Emma enjoys spending time with her husband Dave and Golden Retriever Rupert, trying to grow things in her garden, and hunting for treasures in op shops across WA.

Looking ahead, she is brimming with excitement for the season, and has notched up a few highlights already:

“Performing Strauss’ epic masterpiece *Ein Heldenleben* was a standout moment! Rachmaninov’s Third Piano Concerto left me wishing I played the piano. Following that with Tchaikovsky’s Symphony No.4 and Dvořák’s Cello Concerto, what could be better!”

When asked what being part of the Duet program means to her, Emma offered “I’m really grateful to have my chair supported by Ulrich & Gloria through the Duet program. It’s so nice to have such a tangible connection to the audience and to know that my supporters care about my personal contribution within the orchestra.”

WASO and the Simon Lee Foundation – fifteen years of exceptional partnership



Jen Winley conducts John Williams: 90th Birthday Bonanza, 2022.

This year marks the 15th year of partnership between the Simon Lee Foundation and WASO; a period of impact and excellence.

“Our aim is to support and encourage excellence and make a meaningful and lasting contribution through the support of individuals who make a difference to our community.” – Simon Lee Foundation.

The Foundation began fostering the next generation of musicians through WASO in 2009 with their support of the professional development of Orchestra members. Early beneficiaries of their generosity included former tutti violinist, Shaun Lee Chen, who later went on to become the Concertmaster of the Australian Brandenburg Orchestra.

In 2012, WASO and the Simon Lee Foundation created a banner ‘Artist in Residence’ program that enabled WASO to assist talented emerging artists with crucial skills development in support of their career aspirations. It also helped to support the Foundation’s aspiration of building an alumni of young artists in Western Australia who would connect, create, support and nurture each other.

Members of that alumni have gone on to excel in their field. WASO’s first Artist in Residence, Christopher Dragon, went on to join the Colorado Symphony as Associate Conductor and is now the Music Director of the Wyoming Symphony Orchestra and Resident Conductor of the Colorado Symphony. 2017’s Assistant Conductor, Elena Schwarz, would subsequently hold the position of Associate Conductor of the Tasmanian Symphony Orchestra and is currently Conductor in Residence of Klangforum Wien.

“We are thrilled with the success of our patronage of WASO, the talent it has nurtured and the lives it has changed.” – Simon Lee Foundation.

Following the success of the Assistant Conductor positions through the Artist in Residence program, WASO looked to introduce an ongoing role of Assistant Conductor. The position was to provide a rare opportunity for an aspiring young conductor to gain coveted experience working with WASO and Principal Conductor and Artistic Adviser, Asher Fisch.

With the support of the Foundation, a new WASO Emerging Conductors program was established. The Emerging Conductors participated in masterclasses with the Assistant Conductor, attended WASO concerts and rehearsals, and observed the Assistant Conductor’s workshops with Principal Conductor Asher Fisch and the Orchestra. Participants also benefitted from sessions with the Orchestra’s Artistic Planning team. These sessions provided insight into a professional orchestra’s processes, and understanding of WASO’s delivery on the company’s commitment to world class artistic performances, community engagement and building a strong collaborative culture.

Amongst the 2020 cohort of Emerging Conductors was percussionist and music teacher Jen Winley who, in 2022, went on to become the first West Australian woman to be selected for the role of WASO’s Assistant Conductor.

With her role supported by the Simon Lee Foundation, Jen quickly established herself as a highly versatile conductor, conducting 12 concerts in her first year. She also became a member of an exclusive group of conductors around the world who are approved to conduct Disney in Concert events, going on to lead WASO in *Toy Story in Concert* in January 2023.

Jen has excelled in leading cross-genre performances and projects. She conducted the world premiere performances of *Drapht and WASO: How the West Was Won* in Perth in 2022 and led the regional productions in Kalgoorlie and Karratha in 2023.

In November 2023 WASO extended their engagement with Jen, elevating her to the position of Associate Conductor. The two-year appointment made her the first Associate Conductor in the organisation’s history.

Increasingly in demand across the country, Jen made her conducting debut with the Queensland Symphony Orchestra in 2023. This year she will appear with the Melbourne Symphony Orchestra, and make her WASO MACA Classics series debut with *Scheherazade* at Perth Concert Hall in May.

As one who has walked in their shoes, Jen now mentors the participants in WASO’s Conducting Fellowship.

WASO is exceptionally grateful to the Simon Lee Foundation and proud of the wonderful outcomes our partnership has delivered. We look forward to continuing to work with the Foundation, nurturing exceptional talent and enriching lives through music.

Spotlight on *Symphonie fantastique*

With Evan Kennea, Executive Manager of Artistic Planning



Umberto Clerici conducts WASO.

As WASO continues to deliver its exciting 2024 season, we explore what it takes to bring a concert program to life. With Evan as our guide, we take a look at the creation process of one of his season highlights: Berlioz's *Symphonie fantastique*.

Each concert program has its unique starting point; for *Symphonie Fantastique*, it all began with a distinctive commission.

Thanks to the generosity of Giving Circle Member Geoff Stearn, WASO has commissioned a new Saxophone Concerto from the talented Australian composer, Holly Harrison. Evan had discovered Holly's music through a colleague at the Tasmanian Symphony Orchestra and immediately became a supporter.

Holly's musical language embraces elements of classical music, jazz and rock. "Her music strikes a wonderful balance. It's really well-crafted and intriguing but also energetic, eclectic and exciting. It's far from simple yet very accessible to audiences."

Finding the right soloist to premiere the concerto was the next step. "I really wanted a West Australian, and both Holly and Geoff were supportive of that direction."

The search ended with Matthew Styles, a saxophonist who has performed with WASO both as an orchestral musician and soloist. "His playing is influenced by and seamlessly blends both classical music and jazz – a perfect fit for Holly's stylistically diverse music."

Having identified a composer and soloist, the next move was to find the right conductor to premiere the new work. This was the point at which the "jigsaw puzzle of concert programming" started to come together.

The decision was made to reinvite the highly regarded Umberto Clerici to the conductor's podium; Umberto had appeared three times previously with WASO, and his exciting and demanding conducting had made a strong impression on the musicians.

"Having had a long and distinguished career as an orchestral musician, including as Principal Cello at the Sydney Symphony Orchestra, Umberto has an insider's understanding of how orchestras work and perform. His conducting is informed both by this experience and by his deep knowledge of the orchestral repertoire, and helps make his concerts so interesting and rewarding."

Umberto was already familiar with Harrison's music and was thrilled to be asked to premiere her new work. His response to the invitation to conduct Berlioz's *Symphonie fantastique* was both enthusiastic and candid:

"Yes! But my performance - it will be wild!"

"I loved that response! That's exactly why I want Umberto to do it! No-one wants a tame *Symphonie fantastique*!"

The final piece of the puzzle was the addition of Mendelssohn's *The Hebrides* to open the program, a thoughtful choice that complemented the narrative essence of the concert. "Both *The Hebrides* and *Symphonie fantastique* tell musical stories, vivid and descriptive, inviting audiences on a rich, imaginative journey."

As we anticipate the upcoming performance, Evan shared his excitement about seeing Umberto Clerici bring this dynamic program to life.

"For me, magic in a performance happens at the edge of the possible. When a conductor encourages the orchestra to push their limits, right to that edge separating 'thrilling' from 'disaster', it can result in electrifying performances."

"It's risky", he says, then laughs "and the orchestra has to trust the conductor not to push them off the edge!"

Orchestrating a Legacy: Philip and Frances Chadwick



Philip & Frances Chadwick with Jane Serrangeli, Violin. Jane's chair is supported Philip & Frances and Jim & Freda Irenic through Duet.

The Symphony Circle at WASO represents a group of dedicated individuals whose love for music will become a part of their legacy. Among them are Philip and Frances Chadwick, whose connection with WASO and the Symphony Circle although recent, is impactful.

Philip, an architect with a keen appreciation for the iconic design of the Perth Concert Hall, and Frances, share a deep-seated love for classical music. Their shared interest shifted from opera to orchestral, and with it their engagement with WASO began. This marked the beginning of a relationship that blends their passion for music with a commitment to community enrichment.

Joining the Symphony Circle was a natural step for the Chadwicks. Motivated by the belief that the arts are a crucial aspect of culture, they decided to share their legacy with WASO. Sharing the Orchestra's role beyond performances – its community engagements with schools, First Nations people, and the elderly – was a key factor in their decision.

For Philip and Frances, being part of the Symphony Circle offers them a sense of belonging and shared purpose. It is what they value most about their involvement.

"Being a part of the Symphony Circle is like being a part of a family of like-minded people who recognise the importance of WASO and what they do here in Perth."

When asked about advice for potential members, they emphasize the personal nature of such a commitment.

"Many of us have the means to contribute, but deciding to do so is a deeply personal choice. In our interactions with WASO's Philanthropy team and other supporters, we've found a sense of community and fulfillment. If you're considering it, think about what feels right for you and your family. Joining the WASO family has brought us joy and a sense of belonging."

Philip and Frances' story is testament to the impact of the Symphony Circle. Their engagement not only supports the arts but also strengthens the bonds within the community, ensuring that West Australians of all ages will continue to experience the joy of music.

WASO is proud of the legacy created by our Symphony Circle members. If you're considering leaving the gift of music in your will, please reach out to our Philanthropy team on (08) 9326 0014 or via email meliar@waso.com.au.

Choral harmony - a uniting vision and ground-breaking composition

Catherine Dunn, a long-standing Alto member of the WASO Chorus, shared with us her inspiring journey and the vision behind the recent commissioning of a new choral piece by esteemed Australian composer, Paul Stanhope.

Since her audition in late 2002, Catherine has been a staple of the WASO Chorus, participating in tours both locally and further afield in Melbourne, Sydney and even China. Reflecting on her journey, she shares, “I have sung continuously as an Alto 1 in the Chorus... It’s a fabulous group of people to sing and travel with.”

Her association with WASO dates back to 1989 when she joined the newly formed WASO Singers chamber group, under the direction of Richard Gill. This ensemble collaborated with the WASO Chorus for grand-scale works like ‘Messiah’, although these groups eventually disbanded. Following this, from 1991 to 2000, Catherine continued her choral journey with Margaret Pride’s Collegium Musicum chamber choir.

Catherine’s journey with WASO is a testament to her dedication and her connection to music. The decision to commission a new choral piece was inspired by a deeply personal source: her desire to honour her late mother’s legacy.

Her mother played a crucial role in instilling a love of music within her family.

“I wanted to do something significant with some of the inheritance I received from my mother who died in 2021. As she had been the driving force for all her children to have music in our lives, I know she would heartily approve of investing in this commission.”

The project was not only a tribute to her mother’s legacy but also a personal milestone. She explains, “...after more than 20 years in the chorus, I felt I wanted to celebrate that, give something back, and leave something tangible to show that I had been here. I’m not one to keep concert programs with my name in, so what is there to show?”



WASO Chorus.

In her quest to commission a new choral work, Catherine’s initial steps were marked by enthusiasm mingled with a sense of the unknown. “I approached the WASO Philanthropy team with the offer of commissioning a work, but at that time, I had little idea about the financial aspects of such a venture. I knew I wanted a piece that was uplifting and enjoyable to perform, but I didn’t have specific texts or themes in mind, nor did I have any potential composers in mind,” Catherine recounts.

Her journey towards finding the right composer was guided by discussions with Evan Kennea, Executive Manager Artistic Planning, and Lisa Barrett, Director of Development.

“After consulting with Evan and Lisa, I was guided to make an informed choice. We needed a composer who not only had the trust and confidence of WASO but also had a proven track record with choral compositions.”

This led to the selection of Paul Stanhope, a name that stood out due to his successful recent collaborations with WASO, his extensive experience with choirs, and his portfolio of impressive choral works.

Catherine’s original plan was to single-handedly finance the commission. “I was prepared to cover the costs myself, envisioning a piece about 10 minutes in length,” she shares. However, upon reflection, her aspirations grew. “I started to envision something more substantial, a grander composition with orchestral accompaniment that would truly showcase the capabilities of the WASO Chorus.”

This shift in vision led to a realization about the project’s scope. “It dawned on me that this endeavour was larger than my individual contribution. It had the potential to be a collective effort, something that other chorus members might also be passionate about.”

Her instincts were correct. Other chorus members, some of whom had contemplated similar ideas in the past, showed keen interest.

“Together, with those who might not have been able to commission a work individually, we all contributed to the project according to our means. It became a cooperative effort, a shared dream turning into reality.”

We look forward to unveiling this new work in the coming years and wish to thank the members of the Chorus who made the commissioning of this choral piece possible.

Catherine Dunn & Barrie Heald
Kate Lewis, in memory of Meryl Lewis
Moira Westmore
Jenny & Terry Fay
Geoff Massey

Peter & Chris Ormond
Dr. Caroline Bird & Dr. Jim Rhoads
Jacquie Wright
Ceridwen Dumergue
Penelope Colgan

Deborah Pearson
Annie Burke
Jane Royle
Unnamed (2)

The commission has brought a wave of excitement and anticipation within the WASO Chorus. “There is a sense of anticipation as we wait for the commissioned work... Singing something brand new might even inspire more singers who want to be part of something special to join the WASO Chorus.”

Beyond its immediate impact on the Chorus, the broader community is also poised to benefit from the new work by Stanhope, a composer with a significant following in contemporary Australian music.

Looking forward, Catherine hopes this commission will become a beacon in WASO’s repertoire and perhaps inspire other choirs, but Catherine’s main wish for the new piece is simple:

“The most important thing for me is that the Chorus love singing it, the Orchestra enjoy being part of it, and the audience are moved by it”.

Behind every great event



Alison Mayne, WASO Events Manager.

Every year, an exclusive line up of events is thoughtfully curated for our Giving Circle Members, offering a range of unique experiences. From the beloved 'Meet the Orchestra' evenings to the festive WASO Christmas Party, each event is masterfully orchestrated by Alison Mayne, our Events Manager. Her creativity and meticulous planning ensures every event is memorable. Here she shares insight into her role and the passion behind her work at WASO.

Can you give us a glimpse into your typical day as the Events Manager for WASO? Any fascinating behind-the-scenes stories you can share?

A typical day at WASO means I'm always preparing for the next event. Even if there are no events on that week, each day is spent preparing for what is coming up as I work months and months in advance.

I work on run sheets, decide on theming, allocate ticketing requests, spreadsheets for budgeting and as a meticulous planner I'm always in my diary working out time frames down to the last minute. My days are spent on a mix of events - at 9am I could be picking out the menu for the

upcoming *Elgar's Violin Concerto* rehearsal viewing and by midday I'm creating *Frozen* centrepieces in my store room with fake snow and all things blue!

Creativity must be a big part of your job. What is an event that you've organized that you're particularly proud of?

Creativity is a very big part of my job and I'm lucky to have 'free rein' with what I can create for each event.

In 2021 for the *Last Night of the Proms* concert, I created 'Tea for Two' centrepieces where I used my Parents' Royal Albert bone china cups and saucers stacked high with red, white and blue flowers. I also created a 'Ye olde British Lolly Shop' buffet where guests could have their 'pick 'n' mix' of British lollies and cakes after the concert.



Centrepieces for Last Night of the Proms, 2021.

The John Williams: 90th Birthday Bonanza concert was another favourite. I created movie reel centrepieces made out of an IKEA lamp stand and my Dad's old reel-to-reel audio tapes. I themed the reels to represent three of John's movies - *Jurassic Park*, *Catch Me if You Can* and *Star Wars*. I'm always proud of every event I deliver but these two stand out the most in terms of design and creativity.



Alison on stage with Rod McGrath, Principal Cello, performing as part of the Rusty Orchestra.

Some of our donors may not know that you're also a regular of the Rusty Orchestra (now called Side-by-Side Symphony). Tell us a bit about your experience with this group.

Being involved in the *Rusty Orchestra* is an incredible experience and what a wonderful program it is, for community musicians to perform with WASO musicians.

It was my Mum that spotted the concert first advertised in the 2014 WASO brochure and so I applied and was chosen! I had only been learning the cello for three years and it was the first time I had ever performed in front of an audience as a cellist. What a concert to be chosen for as your first ever performance!

I have been extremely lucky to have been involved in the *Rusty Orchestra* a number of times since then and it is the highlight of my year! Because of the *Rusty Orchestra*, I have since gone on to join two community orchestras and so this program will always have a very special place in my heart.

You're well known around the WASO office for your particular interest in a certain band, tell us a bit about this.

I do have a serious obsession with The Beatles.

It all started when I was 13 years old - instead of listening to the current music of the day and what my friends were into, I went back in time and discovered these guys! I used to walk around high school on free-dress days sporting a John Lennon t-shirt, his signature glasses and the long hair to match! I moved to the UK when I was 19 just so I could go to Liverpool and hopefully meet them, crazy!

I still have people from primary school, old work colleagues and even my friend's parents tell me to this day that whenever they hear a Beatles song, they always think of me. I love that!

My favourite Beatle? Paul McCartney of course.

And yes, I did get to meet Paul, George and Ringo, many times. But that's another story.

Patrons on the scene

We love hosting you!



Meet the Orchestra Series - Cellos event.



Trevor Phillips, Laurel & Ross Smith.



Alex Timcke, Principal Timpani & Hazel Butorac.



Dale Kitney, Andrea Mendham, Violin and Michael Kitney.



Meet the Orchestra Series - Cellos event.



Above: Bernard Mearns (centre) and guests at Meet the Orchestra Series - Cellos event. Left: Rod McGrath, Principal Cello, speaks with guests at Meet the Orchestra Series - Cellos event.



Below: Lesley & Michael Page, Ken Evans AM & Glenda Campbell-Evans.



Nick Metcalfe, Cello, George Van Beek, Tania Dworsky & Charles Sutcliffe.



Lorraine Cornish, John & Jill Beattie.



Christopher Sharpe, Emma Hunt, Violin & Janine Wells.

Shaping the future of WASO



Premier Roger Cook, opening night 2024.

"I want to acknowledge the great work of the WASO Giving Circle members ... your contribution is so important to ensure that not only do we look after the financial wellbeing of WASO, but we also continue to nurture it and provide for its prosperity..." – Premier Roger Cook.

Western Australian Premier Roger Cook attended the opening night of WASO's Masters Series in March. The Premier extended his congratulations and thanks to members of the WASO Giving Circle for their commitment in nurturing the growth and development of the West Australian Symphony Orchestra. He also acknowledged the crucial role donors and corporate partners play in sustaining the vibrancy of the arts community in Western Australia.

Premier Cook expressed his pride in the government's commitment to investing in the redevelopment of Perth Concert Hall and providing WASO with a permanent home; emphasising that investments in preserving cultural assets and supporting organisations like WASO help to strengthen Western Australia's cultural identity.

Following the opening of our 2024 Season, planning is well underway for the 2025 program which will be our first season presented while Perth Concert Hall is closed for redevelopment. Over the coming weeks, we will be inviting Giving Circle Members to share your views on our programs and venues for this next stage. Your feedback will help to shape the season that we present in 2025 and refine the concert experience for your enjoyment.

If you would like to provide WASO with feedback to help shape our 2025 activities through either surveys or discussions, please email waso@waso.com.au with the subject: **2025 Season** or call a member of our Philanthropy team. We will then let you know the ways in which you can take part.

"...I'm immensely proud to be part of a Government which is now looking forward to the next iteration of the Perth Concert Hall ... and making sure that we really provide a permanent home for the WA Symphony Orchestra."
– Premier Roger Cook.

Backstage beat

Bringing you news from behind the music.

Congratulations

The WASO family has an adorable new addition: Violinist, Kathryn Lee and her husband Shaun Lee Chen welcomed a baby boy, Noah, in March 2023. Congratulations, Kathryn and Shaun!



Kathryn with Noah.

Congratulations to Rebecca Sneddon, Marketing Manager, who married her partner Harry in December 2023.



Rebecca and Harry.

We would like to extend our heartfelt congratulations to these Giving Circle Members for their recent Order of Australia achievements:

- Dawn Newman OAM, for service to the community through Zonta International, and to cricket.
- The Honourable Sheila McHale AM, for significant service to the people and Parliament of Western Australia, and to the community.
- Elizabeth Perron AM, for significant service to the charitable sector; and to the community.
- Michael Snell OAM, for service to business, and to the community.



Amy Furfaro.

Welcome

We celebrate the appointment of our newest Orchestra member, Amy Furfaro, Tutti Violin. Welcome, Amy!

Vale

We are deeply saddened by the loss of Don Forrest, a cherished member of our Giving Circle family. Our heartfelt condolences go out to his wife Marie, children David, Jane, and Andrew, and all of his family, loved ones and friends.

Enriching lives through music

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