



West Australian
Symphony Orchestra

2022 ANNUAL REPORT



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.

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**Culture
Counts**

This report has been prepared by West Australian Symphony Orchestra with Culture Counts™. The evaluation framework created by Culture Counts aligns with WASO's 2021-2022 COVID Recovery plan approved by the Australia Council as part of the company's entry to the National Performing Arts Partnership Framework. We would like to thank all stakeholders including subscribers, patrons, artists, participants, volunteers and staff for their participation in this report. Date of Preparation: April 2023. For more information on the evaluation framework please see page 27.

Benjamin Northey conducts *Cinematic*



2022 HIGHLIGHTS

2.9 million



people experienced WASO live on stage and online

Overall Audience Experience

97%

GOOD AND EXCELLENT

432 participants in artist development programs



57% artists and employees from diverse backgrounds

1.5 million

reached on social media



158,290

live attendances

Net Promoter Score

75

Brand advocacy from audiences

Lotterywest Christmas Spectacular



27% of audiences mainly speak a language other than English

305 Australian performing artists employed



New Audience



Media reach of 221,702,116



3594 articles across broadcast and online media

Total Economic Impact \$68.7 million



for the benefit of local business and the wider economy.

5,757 community program participants in outer metropolitan and regional areas

3,249 primary school students received free WASO in Schools concerts

Overall Program Outcomes



LOCAL IMPACT
It's important that it's happening here



RIGOUR
It was well thought through and put together



CULTURAL CONTRIBUTION
It provides an important addition to the cultural life of the area



ACCESS
It gave me the opportunity to access cultural activities



EXCELLENCE
It is one of the best examples of its type that I have seen



Asher Fisch performs Mozart's Piano Concerto No.24 in *Tchaikovsky's Pathétique*

CHAIR'S REPORT



Over the past year, WASO has maintained its reputation as one of Australia's leading orchestras, delivering exceptional performances and providing the soundtrack to life in WA.

Our extremely talented WASO artists were joined by interstate and international guests as the WA border was opened to the world following two years of restrictions. The settings enabled WASO to fully deliver on our plans for 2022 and present some unforgettable major productions, including four world premiere commissions.

WASO's Education and Community Engagement team continued to deliver high-quality programs to schools and communities throughout the State. I am particularly proud of the impact that these programs have had on young people throughout the year, providing them with the opportunity to experience the magic of live music and develop a lifelong love of the arts.

WASO is fortunate to be surrounded by a community of individuals and organisations who share our vision and support our purpose. On behalf of the Board I wish to especially thank the Australian and Western Australian Governments for their support of WASO through the National Performing Arts Partnership Framework of the Australia Council; and to our Principal Partner Wesfarmers Arts, as we recognise thirty years of enduring support. We also congratulate Prime Minister Anthony Albanese and Federal Arts Minister Tony Burke on the creation of Australia's National Cultural Policy, *Revive*, and look forward to WASO playing a key role in how this plan is embedded in WA's cultural life.

As we look to the future, we do so with great optimism following the McGowan Government's additional investment of \$97.6 million to provide WASO a true home as part of the redevelopment of Perth Concert Hall. We are grateful to Premier McGowan, Arts Minister David Templeman and the dedicated project team working with the Department of Local Government, Sport and Cultural Industries to make this long-term dream a reality.

I would like to thank my fellow board members for their diligence and support, and CEO Paul Shannon and his executive team for their exceptional leadership across the year. It is a credit to their commitment that WASO continues to deliver world-class music across Western Australia despite the disruptions of recent years.

In 2022 we farewelled some long-time members of WASO with over one hundred years of collective service, as we welcome some fresh new faces to the stage for 2023. On behalf of the board, I offer our most vigorous applause to the employees of your State Orchestra for their unwavering commitment to enriching life in WA through music.

Richard Goyder AO
Chair, West Australian Symphony Orchestra

CHIEF EXECUTIVE'S REPORT



Emerging from two COVID impacted years, 2022 saw WASO remain steadfast in our mission to bring the joy of music to all, with the Orchestra successfully delivering every scheduled mainstage activity for the year.

WASO enhanced our position as the premiere orchestra in Western Australia through the creation of diverse new projects on the mainstage and in the community; from presenting our secondary education program ATAR Unlocked online, to providing the anthem for WA Day. We shared live music experiences across regional Western Australia, outer-metropolitan Perth and in schools, hospitals, aged care residences and community centres. While growing our commitment to establishing professional pathways for classical musicians on and off the stage, we also collaborated across genres, adding hip-hop artist Draphht, and Co3 Contemporary Dance to our already impressive list of collaborators and industry partners.

We rolled out new organisational values to further galvanise our mission and we continued on our important 'Reflect' RAP journey, extending our path of cultural growth. We delivered an ongoing commitment to workplace health and wellness and invested in the people that make WASO such a strong institution in the WA arts and culture landscape.

We were delighted to secure further funding for the establishment of WASO's home at the Perth Concert Hall, marking an exciting moment in the venue's redevelopment. I would like to thank the WASO team, government representatives and external consultants for their hard work in getting the project to this important stage. Being able to enhance the concert experience for both audiences and the orchestra and preserve the building's iconic architecture and acoustics are of vital importance to securing the future of the venue.

I thank the Western Australian and Federal Governments for their critical support of WASO's artistic endeavours through the Australia Council for the Arts, and we look forward to continuing to deliver strong community outcomes aligned with Australia's new cultural policy, *Revive*.

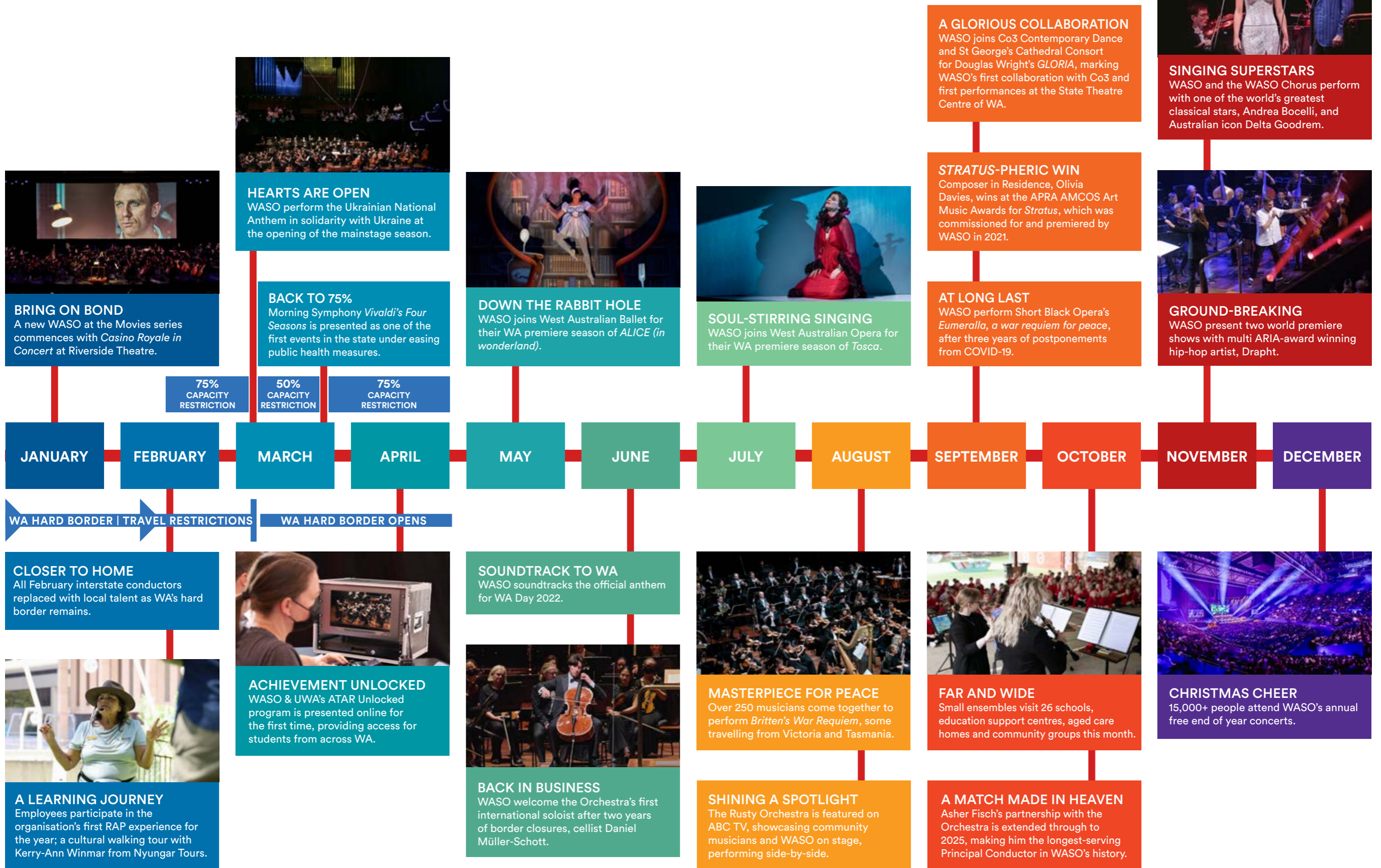
Thanks also to our entire WASO community, our Principal Partner Wesfarmers Arts, Corporate Partners, Giving Circle members, subscribers, volunteers and most of all to our passionate and dedicated employees. Your combined contributions enable us to deliver on our purpose for the benefit of all West Australians.

Paul Shannon
Chief Executive Officer



Members of WASO's brass section perform *Bohemian Rhapsodies*

2022 TIMELINE



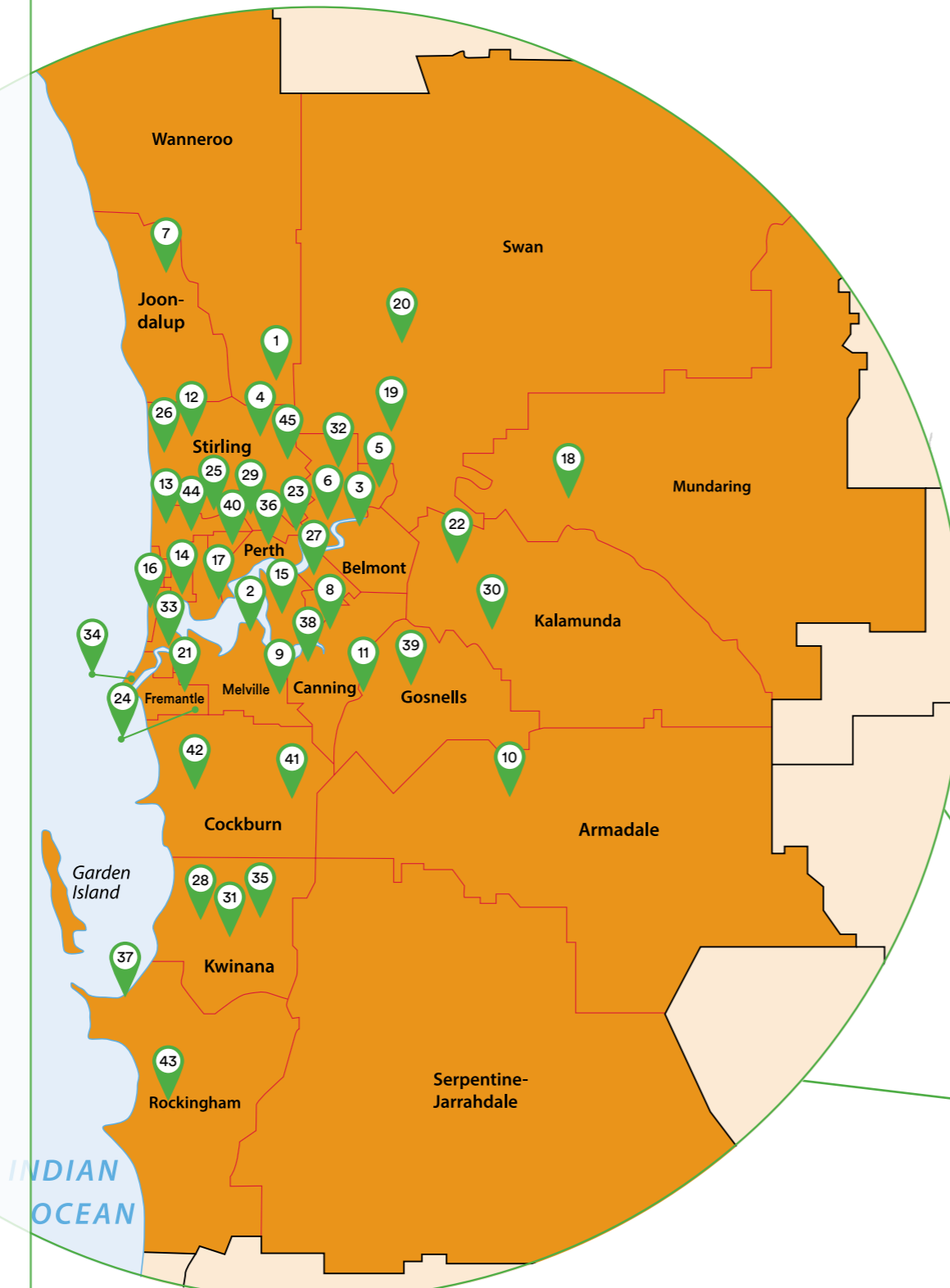


WASO perform Tchaikovsky's Pathétique

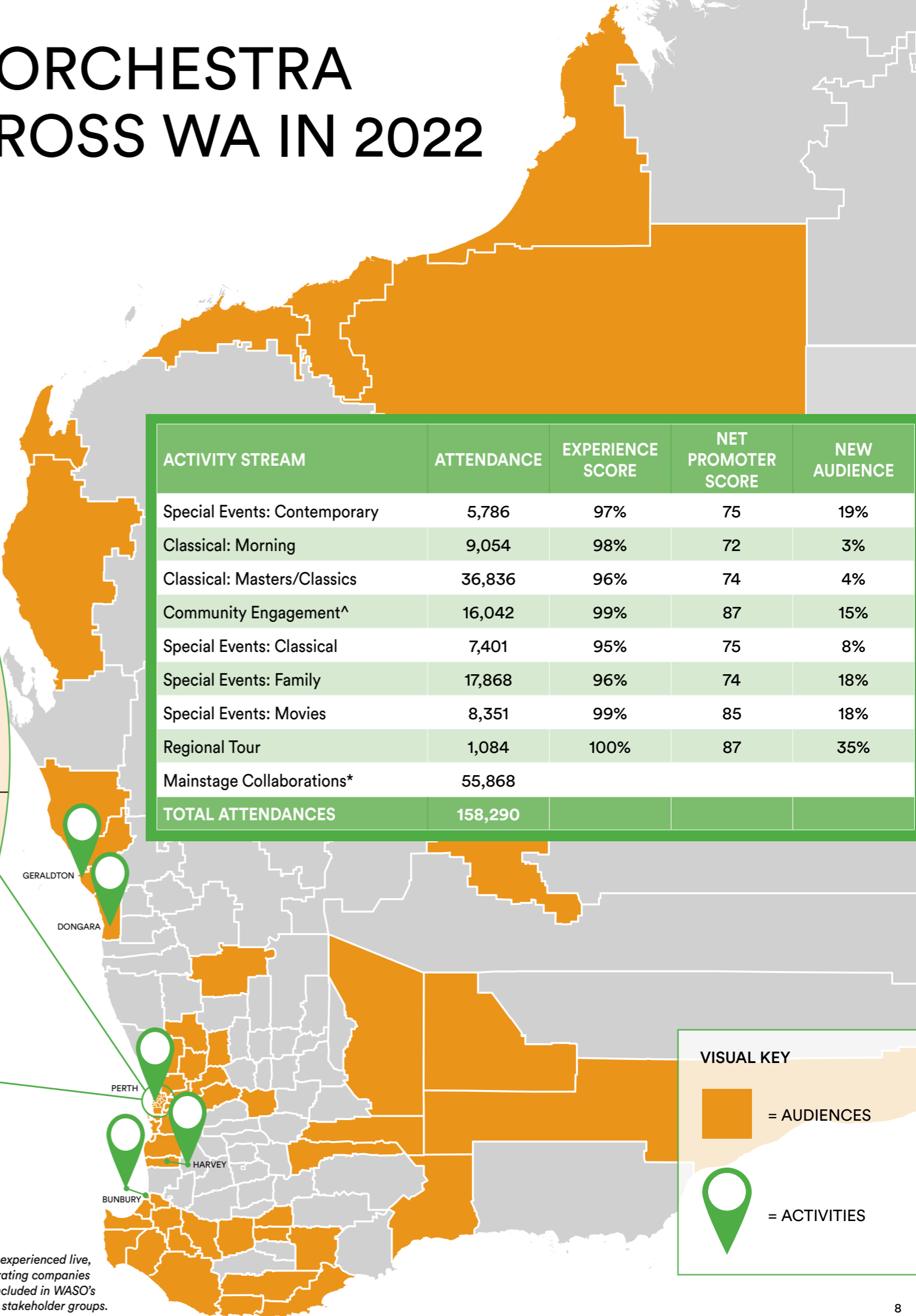
WEST AUSTRALIAN SYMPHONY ORCHESTRA AUDIENCES AND ACTIVITIES ACROSS WA IN 2022

SUBURB KEY

- 1 Alexander Heights / Girrawheen
- 2 Applecross
- 3 Ascot
- 4 Balcatta / Nollamara
- 5 Bassendean
- 6 Bayswater
- 7 Beldon / Kingsley
- 8 Bentley / Wilson
- 9 Bull Creek / Murdoch
- 10 Camillo
- 11 Canning Vale
- 12 Carine / Hamersley
- 13 City Beach
- 14 Claremont
- 15 Como / South Perth
- 16 Cottesloe
- 17 Crawley / Nedlands
- 18 Darlington / Helena Valley
- 19 East Beechboro
- 20 Ellenbrook
- 21 Fremantle / East Fremantle
- 22 High Wycombe
- 23 Highgate / Mt Lawley
- 24 Hilton / Samson
- 25 Innaloo / Woodlands
- 26 Karrinyup
- 27 Kensington
- 28 Kwinana
- 29 Leederville / North Perth
- 30 Lesmurdie
- 31 Medina
- 32 Morley / Noranda
- 33 Mosman Park
- 34 North Fremantle
- 35 Parmelia
- 36 Perth
- 37 Rockingham
- 38 Rossmoyne / Shelley / Wilson
- 39 Spearwood
- 40 Subiaco / West Perth
- 41 Success
- 42 Thornlie
- 43 Warnbro / Port Kennedy
- 44 Wembley / West Leederville
- 45 Yokine / Menora



ACTIVITY STREAM	ATTENDANCE	EXPERIENCE SCORE	NET PROMOTER SCORE	NEW AUDIENCE
Special Events: Contemporary	5,786	97%	75	19%
Classical: Morning	9,054	98%	72	3%
Classical: Masters/Classics	36,836	96%	74	4%
Community Engagement^	16,042	99%	87	15%
Special Events: Classical	7,401	95%	75	8%
Special Events: Family	17,868	96%	74	18%
Special Events: Movies	8,351	99%	85	18%
Regional Tour	1,084	100%	87	35%
Mainstage Collaborations*	55,868			
TOTAL ATTENDANCES	158,290			



VISUAL KEY

- = AUDIENCES
- = ACTIVITIES

**Mainstage collaborations include events where attendances are not a subject of WASO's economic impact analysis. While WASO performed in these events, and they were experienced live, the presentation responsibility was with a collaborating partner and therefore attendee expenditure and survey capture as part of this evaluation was not recorded. Collaborating companies include Perth Festival, WA Opera, WA Ballet, Co3 Contemporary Dance, Town of Claremont, Concertworks and TEG Van Egmond. ^Community Engagement activities are included in WASO's overall annual evaluation but are not a subject of economic impact analysis due to the variety of survey respondents and the complexity in calculating additionality for these stakeholder groups.*

DELIVERING ON OUR PURPOSE

PROVIDING THE SOUNDTRACK TO LIFE IN WA

From Bond to Beethoven, Dvořák to Disney, WASO had a successful year in delivering on our purpose of providing the soundtrack to life for all West Australians.

We created, curated, and presented high-quality musical and entertainment experiences, and shared these with more than 2.9 million people on stage, in our community and online.

In 2022 we didn't miss a beat, performing our complete planned mainstage program despite border closures, artist travel restrictions and changing public health mandates.

We opened the year with a new WASO at the Movies series and two sold-out concerts dedicated to one of the greatest composers for the screen, John Williams. We collaborated with local companies, festivals and international guest artists, and even recorded the soundtrack for Western Australia's 'WA Day Festival' celebrations, heard by over 205,000 people. Across the year WASO performed with classical stars including Andrea Bocelli, Vasily Petrenko, Baiba Skride and Daniel Müller-Schott, and highlighted some of Australia's most beloved artists, working with Emily Sun, Elena Perroni, Simon Gleeson and more.

WASO performed 36 world premiere works in 2022, including a new contemporary collaboration with local hip-hop artist DraphT. This WASO commission saw 38% of audiences experiencing the Orchestra for the first time, with bespoke arrangements composed by Principal Trombone Joshua Davis in collaboration with the MC; a partnership elevating cross-genre talent.

The Orchestra's community and education programs reached thousands of people across the state, providing opportunities for young people to learn about and participate in music, while also bringing joy to seniors, disadvantaged youth, and culturally and linguistically diverse communities. Geraldton and Bunbury music lovers were also able to experience a full symphony orchestra performance on the mainstage.

WASO's flagship music education program Crescendo celebrated its 9th year, continuing the successful violin, choir and vocal lesson streams to enhance classroom outcomes for students.

The year concluded with three weeks of activity representing WASO's diverse programming, with a colossal Mahler symphony under the baton of Principal Conductor Asher Fisch, the annual free family concert *Lotterywest Christmas Spectacular* at RAC Arena and a carolling community concert in partnership with the Town of Claremont, ensuring plenty of Christmas cheer to end the year.

The Orchestra continues to play an important role in enriching the cultural life of Western Australia and inspiring a love of music for audiences of all ages and backgrounds.

<p>VISION To enrich lives through music</p>			
<p>OUR COMMUNITY VALUES</p>			
<p> ENGAGE As the State Orchestra it is our privilege to share music in our community</p>	<p> EXCITE We thrill audiences with music in all its forms, providing the soundtrack to life in WA</p>	<p> EXPERIENCE We create magical moments and unforgettable events</p>	<p> EDUCATE Inspiring inquisitive minds, lifelong learning and a love of music</p>
<p>OUR ORGANISATIONAL VALUES</p>			
<p> EXCELLENCE Our pursuit to be the best never ends</p>	<p> PASSION We love what we do and share this enthusiasm with others</p>	<p> TEAMWORK We are better when we're together</p>	



Audiences enjoy WASO's Fairytale Ball

WASO'S RECONCILIATION ACTION PLAN JOURNEY BEGINS

In 2022 WASO began a new chapter in the organisation's history by committing to a Reconciliation Action Plan (RAP).

After nine months of preparatory work, WASO's inaugural Reflect RAP was endorsed by Reconciliation Australia in July 2022, launching a year-long journey of reflection, relationship-building and research.

WASO's powerful on-stage collaborations with First Nations artists will always be a meaningful way we can provide a platform for Aboriginal and Torres Strait Islander stories and songs to be heard and revered. In 2022 WASO performed *Eumeralla, a war requiem for peace*, a work documenting the story of the Eumeralla Wars by Professor Deborah Cheetham Fraillon AO; Yorta Yorta woman, soprano, composer and educator.

But beyond the stage, WASO is implementing our RAP with a whole-of-organisation approach, seeking to embed reconciliation values in our planning, processes and strategies. After identifying WASO's unique cultural learning needs, the organisation has developed a Cultural Intelligence Pathway strategy to guide us in this process.

Our Reflect RAP actions address a wide range of matters from recruitment to supplier diversity, based around the reconciliation pillars of Relationships, Respect, Opportunities and Governance. Designed as a starting point to scope WASO's capacity to implement new initiatives in a sustainable and respectful manner, our Reflect RAP work has been profoundly enriching.

We extend our deepest gratitude to the Elders and artists on Whadjuk Noongar Boodjar and from across the land, who have shared their time, knowledge and culture with us. With these relationships and respect as our foundation, we look forward to our continuing Reconciliation Action Plan journey.

"I am so proud and thrilled at the relationship that we've developed with the orchestra over the last three years to present this epic work."
– Deborah Cheetham Fraillon on Short Black Opera's partnership with WASO to present *Eumeralla, a war requiem for peace*.

HIGHLIGHTS

Workshops delivered by Deborah Cheetham



Fraillon to Crescendo schools with 20% First Nations student base.

Cultural walking tour of Dyeedyallup

(the area surrounding Perth Concert Hall)

for staff, led by Kerry-Ann Winmar of Nyungar Tours.



Participation in local events to

celebrate National Reconciliation Week and NAIDOC Week.



Arts sector RAP RING event hosted by WASO

led by Carol Innes AM and Barry McGuire, in partnership with Reconciliation WA with the Chamber of Arts and Culture, and other WA arts organisations.



Benjamin Northey and Deborah Cheetham Fraillon in *Eumeralla, a war requiem for peace*

INVESTING IN AUSTRALIAN ARTISTS

In another year of championing the talent in our own backyard, WASO worked with 305 Australian artists, including both employees and guest artists.

WASO's performance of the Short Black Opera production *Eumeralla, a war requiem for peace* saw the work finally staged in Perth after two years of delays due to the COVID-19 pandemic. Placing First Nations artists in the spotlight, soloists Deborah Cheetham Fraillon, Linda Barcan and Don Christopher fronted a large orchestra and choir of over 130 people, including the Dhungala Children's Choir. Off the stage, this work also highlighted the talents of other First Nations creative practitioners including Vicki Couzens who in partnership with Kris Eira translated the text to Gunditjmara language, and Tom Day, who created 20 original artworks for the piece.

Become Ocean saw the Western Australian Youth Orchestra (WAYO) join WASO on stage to present not only the

concert's namesake; an Australian premiere of John Luther Adams' *mediation on the tides*, but also a world premiere by WASO Composer in Residence, Olivia Davies. With conductor Benjamin Northey unable to travel to WA due to border restrictions, two local conductors were brought in to lead the combined orchestra in his place; Jen Winley and James Ledger.

WASO remains committed to building the next generation of Australian composing, conducting and performing artist talent. As well as partnering with WAYO, WASO also performed side-by-side with students from the Australian National Academy of Music and The University of Western Australia in 2022.

Our Emerging Conductors program gave five young, aspiring conductors the opportunity to gain coveted experience working with WASO's Assistant Conductor Jen Winley and access to WASO rehearsals and concerts.

Composition Project also gave four emerging local composers important skill development through lessons, workshops and rehearsals with WASO musicians and collaborators. This cumulated in four world premiere works for 14-piece chamber ensemble, which were performed on stage at Perth Concert Hall in front of an audience and judging panel. WASO would like to congratulate 2022 Composition Project winner Victor Arul, who was announced last year as having successfully secured one of only two places annually to study a PhD in composition at Harvard University.

"...Become Ocean rises to its various challenges, responding to instabilities in the national and international artistic landscape by leaning on homegrown talent, building partnerships between student and professional musicians and engaging audiences in new works." – Claire Coleman, *Seesaw Magazine*, 'Marine motions in music', 7 March 2022.

HIGHLIGHTS

305
Australian
artists employed



432
Emerging Artists
participating in
development
programs



57%
WASO
artists and
employees from
diverse backgrounds



WASO's 2022 Emerging Conductors with Assistant Conductor, Jen Winley

COMMISSIONING NEW WORK WITH AUSTRALIAN AND WEST AUSTRALIAN ARTISTS

In 2022 WASO continued to bring new music into the orchestral canon, with world premieres of four Australian works in the classical mainstage season. Two of these works were composed by women; Composer in Residence Olivia Davies and renowned Australian composer Elena Kats-Chernin. These works recognise WASO's ongoing commitment to building local and national talent, and make a small contribution to righting the historic gender imbalance imbued in the classical music landscape.

Perth-born composer Nigel Westlake collaborated with WASO's Principal Trumpet Brent Grapes to create his new Trumpet Concerto and Elliott Gyger joined us for the world

premiere of his Concerto for Orchestra. We're delighted to have support for new work within our philanthropic community, with Elena, Nigel and Elliott's works all commissioned for the Orchestra through the WASO Song Book, and Olivia's position also generously supported.

WASO's latest contemporary collaboration was a dynamic celebration of West Australian music as the orchestra shared the stage with local hip-hop artist Drajt. Commissioned by WASO, Principal Trombone Joshua Davis orchestrated Drajt's extensive back catalogue, bringing fans into Perth Concert Hall, many experiencing WASO for the first time. WASO also produced two music

videos with Drajt for the MC's songs "Jimmy Recard" and "Where Yah From", both of which were nominated for the Music Video Innovation Award at the 2022 WA Screen Culture Awards.

After performing 55 Australian works in 2022, WASO have four new Australian works in development to premiere in 2023.

"I am still pinching myself that [these concerts are] even a possibility, so I'm feeling grateful, not only to be playing alongside WASO, but also just to be playing again after a lot of uncertainty in our industry over the last few years." - Drajt

HIGHLIGHTS

65



performances of new Australian works

Complete listing on page 34.

New works performed live to

10,740

ticketed audiences

38%



new audience for Drajt and WASO



Drajt sings as Jen Winley conducts *Drajt and WASO: How The West Was Won*

COLLABORATIVE PARTNERSHIPS AND CAPACITY BUILDING ACROSS THE WEST AUSTRALIAN ARTS SECTOR

As a musical partner of choice in 2022 WASO collaborated on projects featuring hip-hop, ballet, contemporary dance and opera with local companies and festivals, presenting works that shone a bright light on artists from WA and beyond.

We recorded the soundtrack to the WA Day Festival, performed with talented WA exports including Elena Perroni, Samantha Clarke, and WA hip-hop legend Drapht.

Live performances with West Australian Opera (WAO), West Australian Ballet and St Georges Cathedral Consort included *Iolanta*, *Tosca*, *La traviata*, *ALICE (in Wonderland)*, *Bach's Goldberg Variations* and *Handel's Messiah*, while a new partnership with Co3 Contemporary Dance delivered a five-star revival of Douglas Wright's *GLORIA*. COVID-19 restrictions caused a 12-month rescheduling of WAO's Perth Festival production of *Carmen*, WASO joined the Opera on the Perth Concert Hall stage for digital recordings of select works from *Carmen* that were shared for free online.

WASO also created significant capacity building opportunities for young musicians, facilitating three major side-by-side mentoring projects including *Become Ocean* with Western Australian Youth Orchestra for Perth Festival, ATAR side-by-side with students from the UWA Conservatorium of Music, and an epic performance of *Britten's War Requiem* with the Tasmanian Symphony Orchestra Chorus, Aquinas College Schola Cantorum and musicians of the Australian National Academy of Music. For community musicians from across the state, a side-by-side program with WASO players including rehearsals and a 'Rusty Orchestra' performance provided a unique opportunity to improve their musical skills, or simply respark a love of music.

We were also delighted to further our commitment to professional pathways for conductors by partnering with the Melbourne, Sydney, Adelaide, Queensland and Tasmanian Symphony Orchestras, alongside Orchestra Victoria, to present the Australian Conducting Academy.

The Academy adds to WASO's already significant commitment in this area through our local Emerging Conductors and Assistant Conductor programs. In her first year as Assistant Conductor, Jen Winley was mentored by Principal Conductor Asher Fisch and demonstrated strong musical leadership when invited to conduct mainstage performances of *John Williams: 90th Birthday Bonanza*, *Become Ocean*, *A Night on Bay View* for the Town of Claremont, and WASO's *Four Seasons Tour* to Geraldton and Bunbury.

WASO continues to provide exciting experiences on the mainstage while helping to build a sustainable and thriving arts community in Western Australia.

"We're absolutely thrilled to have live orchestra and choir performing with the work because its never been done before, and Douglas was a real fan of live music" – Megan Adams from the Douglas Wright Estate on Co3 Contemporary Dance's revival of *GLORIA*, RTRFM, 16 September 2022.

HIGHLIGHTS

143
amateur musicians
performed side-by-
side with WASO

12
industry partnerships
resulting in
64,182
attendances



Participant
experience
score

91%



WASO and WAYO perform *Become Ocean*

IMPROVING ACCESS AND ENGAGEMENT WITH REGIONAL WA AND PERTH OUTER-METROPOLITAN AREAS

2022 saw WASO enter the second year of our three-year touring program, made possible through the WA Government's Department of Local Government, Sport and Creative Industries' funding framework for Regional Arts and Cultural Investment (RACIP).

WASO's *Four Seasons Tour* saw the orchestra bring a full symphony concert to Geraldton and Bunbury, following performances in Perth. Beyond the mainstage, WASO musicians travelled over 1,200kms to perform in schools, aged care homes and communities in Dongara, Geraldton, Bunbury and Harvey. WASO brought 15 performances to the Coral Coast and Bunbury Geographe communities, with over 1,800 people enjoying free performances. This marks more than double the number of performances and regional audiences than WASO's 2021 regional tour engagements.

Across outer metropolitan Perth, WASO Community Ensembles performed in schools and aged care residences to more than 5,500 people. From Rockingham in the south,

Darlington in the east, Beldon to the north and everywhere in between, small ensembles tailored repertoire to suit each place, performing a range of classical works, contemporary covers and beloved favourites.

In 2022 WASO's ATAR Unlocked program, delivered in partnership with the UWA Conservatorium of Music, was presented online for the first time, increasing accessibility for secondary school music students across WA. Teachers from as far as Geraldton and Bunbury accessed the online resources, equipping them with information from expert educators and musicians to better support students on their ATAR journeys.

It is our privilege to share music across Western Australia and provide access beyond the mainstage. At home in Perth, WASO continued implementing access initiatives such as our Hospital Orchestra Project (HOP), providing online and in person musical experiences for patients in hospital; Connect, providing tailored musical experiences for the

disability support sector; Harmony Music, bringing music to Education Support Schools and Centres; and more.

WASO's annual free end of year concert, *Lotterywest Christmas Spectacular* attracted diverse audiences from across the state and metropolitan area. 27% of attendees identified as CALD, 7% identified as a person with a disability and the most popular suburb of residence was Canning Vale. For 23% of attendees, it was their first time experiencing WASO, and for some, their first orchestral experience.

The popular WASO at the Movies series and \$30 Under 30 tickets at Perth Concert Hall also ensure that younger audiences have accessible, engaging ways to experience live orchestral music.

“The students thought [the performance] was fabulous and were thrilled to get a chance to try the instruments for themselves. They were really excited about the whole experience and have since been trying to use the music vocabulary they learnt in class. Thank you so much for visiting.” – Teacher, Geraldton Grammar School.

HIGHLIGHTS

Regional & Outer-Metro Perth Attendances
6,853



Audience experience score
100%



1,985 WASO activities delivered outside Perth Concert Hall



Local Impact score
94%



WASO perform at Cooina Primary School, Bunbury

DELIVERING AN ARTS EDUCATION PROGRAM WITHIN WESTERN AUSTRALIA

WASO's Education and Community Engagement team delivered a comprehensive suite of programs in 2022 to over 15,000 students across our state both in person and online.

The WASO in Schools program delivered free chamber performances to schools with an ICSEA score of below 1000, with ensembles travelling across metropolitan Perth from Port Kennedy in the south to Alexander Heights in the north; Samson in the west to Camillo in the east. These intimate performances enable students and educators to experience their State Orchestra, often for the first time.

More than 400 Crescendo students continue to develop their musical abilities through weekly music lessons in musicianship, with select students participating in violin classes, string ensemble and choir.

In 2022 WASO delivered 25,189 hours of music lessons across Medina and North Parmelia Primary Schools. Students were also lucky enough to have a number of

local and interstate artists including Professor Deborah Cheetham Frailon AO, students from the Australian National Academy of Music (ANAM) and WASO's Assistant Conductor, Jen Winley.

Education Artist in Residence, Paul Rissmann, returned to Perth to present mainstage concert *Leon and the Place Between* to school students, whilst percussionist and educator Thea Rossen premiered a new performance in primary schools with WASO's Education Chamber Orchestra. The show was a hit with students and teachers alike, and *Milli's Marvellous Musical Adventure* is now set to be delivered to more schools in 2023.

Year 11 and 12 students across the state were given access to WASO's ATAR program which was delivered in an online format for the first time in 2022 due to COVID restrictions. Created in partnership with the UWA Conservatorium of Music, both WASO and UWA pivoted to ensure that

students did not miss out on these annual resources, utilising filming and digital platforms to provide a suite of online resources, workshops and concert performances aligned with the ATAR syllabus.

Students in upper primary and secondary school had the opportunity to experience WASO in Open Rehearsals and Morning Symphonies, and through the organisation's ongoing partnership with UWA. Tertiary students Jeremy Garside and Chelsea Davis graduated with a Master of Music (Orchestral Performance), having gained invaluable industry experience through bespoke training and musical development opportunities with WASO.

"We all enjoyed your performance so much, it was amazingly engaging and interactive. I loved watching the students recognise a piece of music that was played, with their faces lighting up with recognition and enjoyment." – Teacher, Alinjarra Primary School after a WASO in Schools performance.

HIGHLIGHTS

99% satisfaction for community program participants



39,727 engagement hours with Community & Education programming



Crescendo students enjoy a masterclass with Jen Winley and students from ANAM



A family enjoys *Leon and the Place Between*

OUR PEOPLE AND CULTURE

2022 saw continuing cultural growth for WASO, following on from the collaborative work done in 2021 to develop and embed a new values set for the organisation.

WASO's values of Excellence, Passion and Teamwork outline key pillars for all employees to embody as we pursue our organisational vision to enrich lives through music. These new values, along with updated vision and purpose statements were officially rolled out to the company in July (see page 9).

Continuing on our journey through the first stage of our WASO's 'Reflect' Reconciliation Action Plan (RAP), cultural learning opportunities were provided to all employees throughout the year, starting with a cultural walking tour in February with Kerry-Ann Winmar.

With the support of an organisational consultant, Section Principals participated in our WASO Leadership Development Program throughout 2022. The program has helped to open new lines of communication throughout our team, and build important leadership skills beyond the music, which is contributing to our strengthened organisational culture.

As the largest employer of performing artists in Western Australia, WASO has a responsibility to ensure the organisation paves the way for best practice within the State's arts and cultural sector.

At the Orchestra's annual Company Day, all employees came together to share learnings from different areas of the organisation. We were also fortunate to hear from Peter Elsegood, Principal of North Parmelia Primary School, which is a recipient school of the Crescendo program. Peter provided passionate insight into the wide-ranging and long-lasting benefits the program has had on students, teachers and parents since it was first introduced at the school in 2014.

As part of WASO's ongoing commitment to workplace health and wellness, the organisation's annual Health & Wellness program was once again available in 2022, with services including hearing assessments, eye tests, ergonomic assessments, flu vaccinations and an Employee Assistance Program available to all employees free of charge.

WASO's RAP, commitment to our new values and orchestral Leadership Development Program will continue in 2023, as we also look towards commencing the next stage of our RAP, 'Innovate', in 2024 and beyond.

WASO would like to acknowledge the service of Principal Bass Trombone, Philip Holdsworth, Tutti Clarinet, Lorna Cook, and Principal Cor Anglais, Leanne Glover, who retired in 2022 after 38, 33, and 32 years respectively with the orchestra.



Cultural Walking Tour



Leanne Glover in Asher Fisch conducts *The Rite of Spring*



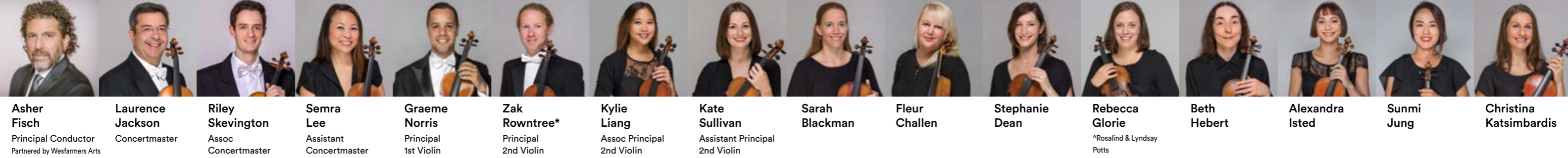
Ausmusic T-Shirt Day



WASO on the Road in Harvey

OUR STATE ORCHESTRA IN 2022

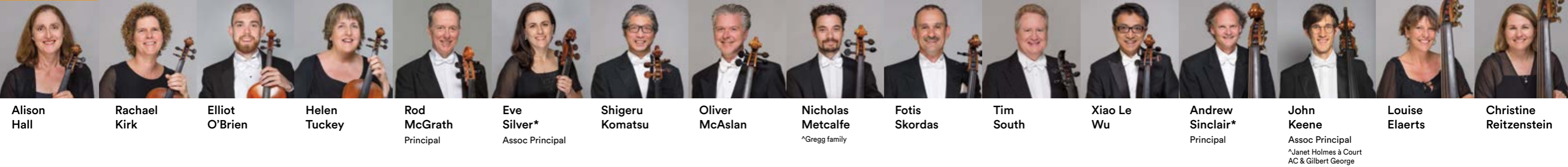
VIOLIN



VIOLA



CELLO



DOUBLE BASS

FLUTE

PICCOLO

OBOE

COR ANGLAIS

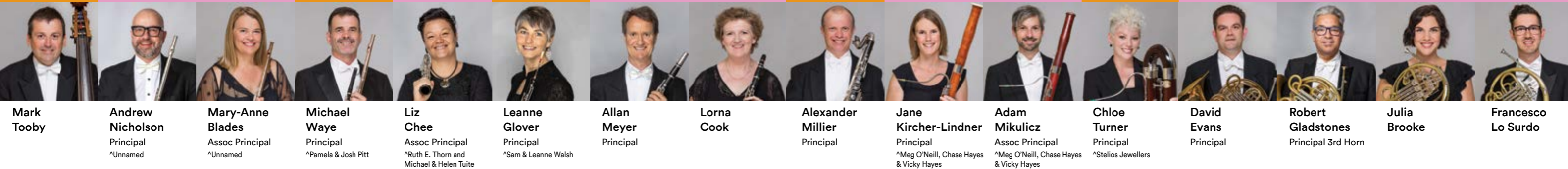
CLARINET

BASS CLARINET

BASSOON

CONTRABASSOON

HORNS *Rod & Margaret Marston



TRUMPET

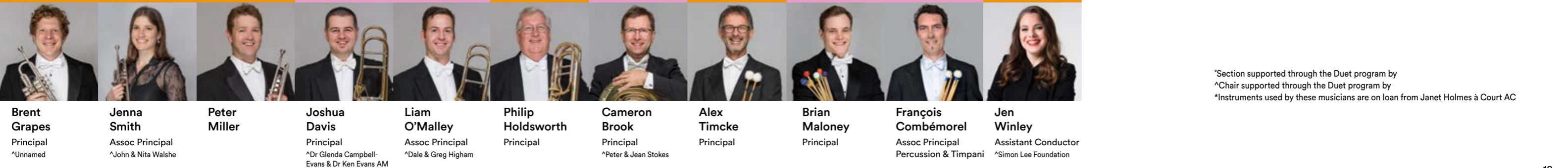
TROMBONE

BASS TROMBONE

TUBA

TIMPANI

PERCUSSION



*Section supported through the Duet program by
 ^Chair supported through the Duet program by
 *Instruments used by these musicians are on loan from Janet Holmes à Court AC

OUR COMPANY IN 2022

Board of Directors

Richard Goyder AO (Chair)
Barrie Le Pley (Deputy Chair)
Keith Kessell
Sara Macliver
Anne Nolan
Meg O'Neill
Paul Shannon

WASO

Executive Office

Paul Shannon	Chief Executive
Megan Lo Surdo	Project Specialist
Gosia Paton	Executive Officer <i>until Jan</i>
Jessie McPhie*	Executive Officer

Human Resources

Tony Pickburn	Human Resources Manager
---------------	-------------------------

Artistic Planning

Evan Kennea	Executive Manager, Artistic Planning
Alan Tyrrell	Artistic Planning Manager
Josh Marsland	Artistic Planning Coordinator <i>until Jul</i>
Sarah Salleo	Artistic Planning Assistant
Kristen Sibley*	Artist Liaison & Chorus Administrator

Orchestral Management

Keith McGowan	Executive Manager, Orchestral Management
Alistair Cox	Orchestra Manager <i>until Dec</i>
Hannah Verkerk	Orchestral Coordinator
Linda Papa	Music Librarian
Wee Ming Khoo	Music Library Assistant
Tom Rogerson	Production Manager
Stephanie Thackray	Stage Manager & Production Coordinator

Business Services

Peter Freemantle	Chief Financial Officer
Glenn Welsh	Systems & Database Manager <i>until Aug</i>
Sussan Munt*	Network & Database Manager
Renae Hughes	Senior Accountant
Sushila Bhudia	Assistant Accountant <i>until Jun</i>
Renu Kara	Assistant Accountant <i>until Dec</i>
Mandy Kaur*	Accounts Officer
Jackie Tomlinson*	Accounts Officer
Tim Bradley	Payroll Administrator <i>until May</i>
Lois Hodgson*	Payroll Administrator

Education & Community Engagement

Alena Tompkins	Executive Manager, Community Engagement & Education
Becca Shakespeare	Education Manager
Felicity McKenzie*	Education Manager
Belinda Gerard	Community Engagement Coordinator <i>until Jul</i>
Christina Claire*	Community Engagement Coordinator
Nami Cheng	Crescendo Teaching Artist <i>until Jul</i>
Aria Scarlett Delcore*	Crescendo Teaching Artist
Fynn Evans-Ocharen	Crescendo Teaching Artist
Natasha Mitchell*	Crescendo Teaching Artist <i>until Dec</i>
Gabrielle Scheggia	Crescendo Teaching Artist
Stephen Venema*	Crescendo Teaching Artist
Griffin Wright	Crescendo Teaching Artist <i>until Dec</i>

Development

Lisa Barrett	Director of Development
Alison Mayne	Events Manager
Taii Pinker	Development Manager <i>until Dec</i>
Liam Smith	Philanthropy Specialist <i>until Mar</i>
Jordan Crockett	Corporate Partnerships Specialist
Emma Matson	Philanthropy Specialist
Madison Gracie*	Development Assistant

Marketing

Brad Martin	Executive Manager, Marketing
Rebecca Sneddon	Marketing Manager
Rachel King	Communications Specialist
Naomi Alban	Marketing Campaign Specialist
Simin Soyer*	Digital Marketing Specialist
Pip Bartlett	Graphic Designer
Jessica Rudd	Marketing Assistant <i>until Apr</i>

Perth Concert Hall

Brendon Ellmer	General Manager
Lorraine Rice	Deputy General Manager
Penelope Briffa	Events Manager
Brad Matthews	Operations Manager
Bruce Gaw	Maintenance Officer
Paul Richardson	Presentation Coordinator
Shane Thomson	Venue Technician <i>until Mar</i>
Ryan Kok*	Venue Technician
Rhay Rom	External Cleaner
Josie Aitchison	Client & Ticketing Services Manager
Rachel Martella	Box Office Manager <i>until Jan</i>
Rachel Douulton*	Box Office & Ticketing Services Manager
Dharshini Murugiah	Marketing Campaign Specialist
Kelsey Tang	Marketing Assistant
Lorraine Tracey	Reception & Administration Assistant
Beverley Trolio	Customer Service and Sales Representative <i>until Oct</i>
Ellie Aitchison	Customer Service & Sales Representative (casual)
Alana Arnold	Customer Service & Sales Representative (casual)
Cheryl Butler	Customer Service & Sales Representative (casual)
Helen Gortmans	Customer Service & Sales Representative (casual)
Sean Hayes	Customer Service & Sales Representative (casual)
Talei Louie	Customer Service & Sales Representative (casual)
Jessica Negus	Customer Service & Sales Representative (casual)
Erin Taffe	Customer Service & Sales Representative (casual)
Caleb Andrews	Back Of House (casual)
Cate Creedon	Back Of House (casual)
Kai Gilchrist	Back Of House (casual)
Chris Gladding	Back Of House (casual)
Zena Higgie	Back Of House (casual)
Katrina Johnston	Back Of House (casual)
Luke Munteanu	Back Of House (casual)

Musicians departed in 2022:

Lorna Cook	Tutti Clarinet
Leanne Glover	Principal Cor Anglais
Philip Holdsworth	Principal Bass Trombone
Ellie Lawrence	Tutti Violin
Graeme Norris	Principal 1 st Violin

We thank them for their professional and personal contributions to the company.

* New employees in 2022



Sibelius' Second Symphony

OUR CHORUS IN 2022

WASO Chorus

Chorus Director

Andrew Foote

Accompanist

Lea Hayward

Soprano

Anita Adhitya
Evie Anderson
Lisa Barrett
Anna Börner
Gisela Boston
Helen Brown
Annie Burke
Alinta Carroll
Jesse Chester-Browne
Penelope Colgan
Clara Connor
Cate Creedon
Charmaine de Witt
Ceridwen Dumergue
Fay Edwards
Bronwyn Elliott
Nike Titilola Etim
Davina Farinola
Marion Funke
Kath Goodman
Lesley Goodwin
Ro Gorell
Diane Hawkins
Deborah Jackson-Porteous
Michelle John
Sanja Jones
Bonnie Keynes
Katherine Langdon
Sharon Leahy
Elena Mavrofridis
Brooke McKnight
Elysia Murphy
Sue Nightingale Hingston
Jane Royle
Lucy Sheppard
Sarah Shneier
Gosia Slawomirski

Kate Sugars
Rebecca Thorne
Carol Unkovich
Marjan van Gulik
Alicia Walter
Margo Warburton

Alto

Marion Agombar
Lisa Barz
Janet Baxter
Llewela Benn
Patsy Brown
Sue Coleson
Jeanette Collins
Catherine Dunn
Kaye Fairbairn
Jenny Fay
Susanna Fleck
Dianne Graves
Louise Hayes
Katie Hunt
Jill Jones
Mathilda Joubert
Janis Laing
Kate Lewis
Robyn Main
Tina McDonald
Lynne Naylor
Philomena Nulsen
Deborah Pearson
Deborah Piesse
Fiona Robson
Neb Ryland
Rebecca Sheil
Louise Sutton
Olga Ward
Moirra Westmore
Jacquie Wright

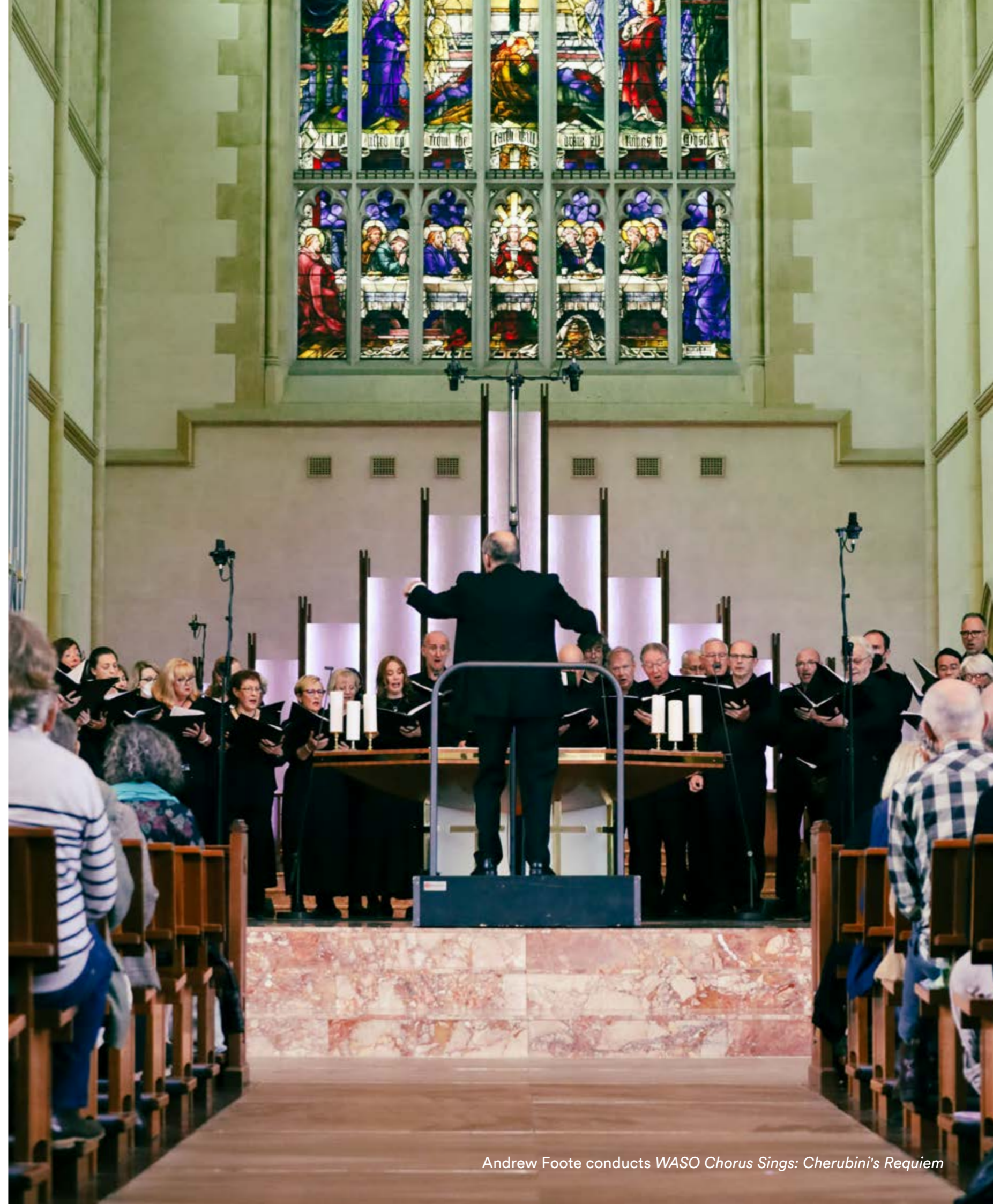
Tenor

David Collings
Nick Fielding
Matthew Flood
Allan Griffiths

Julian Jones
Eamonn Mcilduff
John Murphy
Andrew Paterson
Jay Reso
Chris Ryland
Simon Taylor
Arthur Tideswell
Stephen Turley
Malcolm Vernon
Brad Wake

Bass

Justin Audcent
Paul Brayshaw
Michael Berkeley-Hill
Charlie Bond
Bertel Bulten
Tony Errington
Ken Gasmier
Mark Gummer
Stephen Hastings
Francis Joseph
Benjamin Lee
Andrew Lynch
Tony Marrion
Benjamin Martis
Geoff Massey
Patrick Melling
Peter Ormond
Matthew Purvis
Jim Rhoads
Lee Rhodes
Mark Richardson
Glenn Rogers
Glenn Rowan
Steve Sherwood
Christopher Smith
Tim Strahan
Robert Turnbull
Mark Wiklund
Andrew Wong



Andrew Foote conducts WASO Chorus Sings: Cherubini's Requiem

THANK YOU TO OUR PARTNERS

West Australian Symphony Orchestra's corporate and government partners provide support to help us realise our artistic vision and achieve excellence both on the mainstage and in the community. Every partnership is unique. Our partners enable WASO to enrich lives through music; they help keep ticket prices affordable, support the company to visit regional and outer-metropolitan communities and broaden the reach of live orchestral music across Western Australia with free and ticketed events. We would like to thank and acknowledge the generosity of our 2022 partners. We would especially like to acknowledge our long-standing Principal Partner, Wesfarmers Arts, as we celebrate three decades of partnership, the most enduring corporate partnership in our history.

We welcomed two new major corporate partners in 2022: Arcadia Group supporting our Morning Symphony Series and the Duxton Hotel. We also acknowledge the additional contribution from Mitsui E&P Australia and Beach Energy as the Major Co-Supporters of the Dongara Education Program.

To all our partners, thank you for your ongoing support of WASO.



Asher Fisch in Mahler's Third Symphony

We are extremely grateful for all the partnerships that played an important role in supporting our artistic, touring, education and outreach activities in 2022.

PRINCIPAL PARTNER



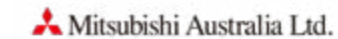
LEAD PARTNERS



GOVERNMENT PARTNERS



MAJOR PARTNERS



SUPPORTING PARTNERS



BEVERAGE PARTNERS



OUR SUPPORTERS

Abraham Langford
Yvonne Lamble
Irving Lane
Ross & Fran Ledger
Dr Oon Teik Lee
Rosalind Lilley
Lommers Engineering Pty Ltd
Ian & Judith Lunt
David Castillo & Marian Magee
Graham & Muriel Mahony
Denise Main
Dr Tony Mander & Ms Loretta Byrd
Dr Walter Ong & Graeme Marshall
Gregg & Sue Marshman
Geoff Massey
G & K McGregor
Del & Andrew McGuinness
Judith McGuinness
Betty & Con Michael AO
Mrs Carolyn Milton-Smith in memory of
Emeritus Prof John Milton-Smith
Hon Justice S R Moncrieff
Helen Moorhead & Boyd Craig
Patricia & Kevin Morgan
Mr & Mrs Geoff Morris
Dr & Mrs Peter Moss
Patricia Murphy
Lynn Murray
Marianne Nilsson
Jim & Wendy O'Neill
John Overton
Robyn Owens
John Paterson
Tim Pavy & Cathy Cole
Kenneth Pettit
Adrian & Ruth Phelps
Charmian Phillips in memory of Colin Craft
Italo Pizzale
Pamela Platt
Richard & Sharon Prince
Dr Leon Prindiville
Tony & Val Ramshaw
Eveline Read
James & Nicola Ridsdill-Smith
John & Alison Rigg

Bryan & Jan Rodgers
Gerry & Maurice Rousset OAM
Margaret & Roger Seares
Stephanie Rusyn in memory of John Kobelke
Robyn & Ted Sharp
The Sheena Prince Memorial Fund
Glenice Shephard
Helen Smith OAM
Ross & Laurel Smith
Peggy & Tom Stacy
Brian Stewart
Joslyn Summerhayes in memory of Eileen Hayes
Summerlin Audiology
Elizabeth Syme
Janet & the late Stephen Thackray
Ruth Thomas in memory of Ken & Hazel Rowley
Rosemary Tomkinson
Gavin Toovey & Jaehan Lee
Joan Travis
Gwen Treasure
Clive & Beth Trott in memory of Judith Sienkiewicz
James & Rosemary Trotter
Christopher Tyler
Agatha van der Schaaf
Karen Venard
Maggie Venerys
Reto Vogel
WA Massed Choir Festival
Geoff & Sandra Wackett
Rita Wager
Adrienne & Max Walters AM
Edwina Davies Ward in memory of Wanda G Davies
Diana & the late Bill Warnock
Joy Wearne
Alan Westle in memory of Jean
Dr Chris & Mrs Vimala Whitaker
Barbara Wilcox
Dai & Anne Williams
Dr Simon & Alison Williams
Janet Williams
Mrs Jean & Mr Ian Williams AO

Jim & Gill Williams
Sally Willis
Judith Wilton & David Turner
Hilary & Peter Winterton AM
Sara Wordsworth
Peter Wreford
Nancy York
Unnamed (34)

Tutti Circle

\$500+
Catherine Bagster
Christine Baker
S Barea Castillo
Bernard & Jackie Barnwell
Shirley Barraclough
Noelle Beasley
Michael & Nadia Berkeley-Hill
Dr Caroline Bird
John & Sue Bird in memory of Penny Bird
J & D Borshoff
Archa Fox & Charlie Bond
E & G Bourgault in memory of Betty Sagar
Diane & Ron Bowyer
Sue Boyd
Claire Brittain OAM & John McKay
Ann Butcher & Dean R Kubank
Jennifer Butement
Phil Burrows
Maria Caesar
Michelle Candy
R & R Cant
Philip & Frances Chadwick
Dr Peter Chauvel
Jill Clarke
Lynette Clayton
John Collins
Annette Cottee
Rev Des Cousins
Carole & John Cox
Patricia D'Aurizio
Patricia Davies
Elaine Davison
Gabrielle Dean

Lee Delaney
Hanneke & Jop Delfos
Simon Douglas
Catherine Dunn & Barrie Heald
Julie Easton
Judith Fagan
Rosemary Grigg & Peter Flanigan
Dr Michael Flacks
Sue & David Forster
Toni Frank
John & Margaret Freeman
Eléonore Fuchter
Jennifer & Stephen Gardiner
Andrea Gillett
Frank Glass
Ella, Joni, Regina & Stephen Grainger
Anne Gray
Allan & Jane Green
Prof Lelia Green
Gwenyth Greenwood
Andrea Hall
Ann Hammer
Jean Hamory
Peter Hansen
Paul & Barbara Harris
Peter Harris
Alan Harvey & Dr Paulien de Boer
David & Deborah Hayes
Catherine Henwood
Siew-Mung Ho
Karl Hombergen & Jane Hutton
Rosemary Howarth
Jan & Walter Hunter
Lorna & Jonathan Hurst
Drs Paul & Janis Jansz
John Jarvis
Cynthia Jee
Jessie Jarratt
Lynn & Michael Jensen
Michael & Josephine Jones
Dr Ursula Kees
B M Kent
Leonie Kirke
Trevor & Ane Marie Lacy
Louis & Miriam Landau

Martin & Ruth Levit
Daniel Logan
Mary Ellen in memory of Kerensa
Stuart Macklin & Peter Lyle
Marilyn Macey
David Marmont
Pam Mathews & Dr Mark Brogan
Cynthia McCumiskey
G & K McGregor
David McIntyre
Dennis & Maureen McKay
Murray & Lesley McKay
Annie Medley
Beverley Meredith
Terence Middleton
Helen Mitchell
A M Moore
Elizabeth Moran
Phuong Nguyen
Adam Parker
Dr John Pearce
Thomas & Diana Potter
Eril Reid
Kim & Annemarie Riseborough
Liam Roberts
Alicia Robinson
M Thomson & R Robinson
Dr J B & Mrs A Rowlands
Chris & Serge Rtshiladze
Roberto Sciorilli
The Sherwood Family
Andrew Shoemack
Paul & Margaret Skerritt
Hendrik Smit
Geoff & Chris Soutar
Alison & Neville Sparrow
John & Elizabeth Spoor
Alan & Jan Stewart
Kathryn Stokes OAM
Leon Tang
Ian Taylor
Lisa Telford
Amanda & Desmond Thompson
David & Johanna Thwaites
Tessa Tieleman

Michelle Todd
Loma Toohey
Tracey Family
Heather & Jim Tunmore
Judith & Rod Tudball
Dr Robert Turnbull
Cecilia Van Der Merwe
Bernardus Van Deijl
Caroline Venables-Kyrke
Margaret Whitter
Olive Wilkinson
Deborah Wiseman
Margaret Wood
Alison Woodman
Jennifer Woods
Andrew Yeates
Michael Young
Dr Susan Young
Chris & Kathy Ziatas
Unnamed (29)

Friends Circle

\$40+
842 members

Instrument Fund

John Albright & Susan Lorimer – EChO
Double Bass & set of Trumpets
Dr Glenda Campbell-Evans & Dr Ken Evans AM – Tenor Trombone
Peter Ingram – Piccolo
Deborah Marsh – Conductor's Podium & Cor Anglais
Margaret & Rod Marston – Bass Clarinet
Peggy & Tom Stacy – Cor Anglais & Piccolo
Jean & Peter Stokes – Cello, Tuba, Tenor Trombone, Bass Trombone, Wooden Trumpet, French Horn & Music Score Folders

OUR SUPPORTERS

Trusts & Foundations

We acknowledge the generous support of our Trusts and Foundations, whose philanthropic partnership enables significant impact within our community through their key support of these transformative initiatives.

CRESCENDO



PACKER FAMILY
FOUNDATION

FEILMAN
FOUNDATION



STAN PERRON
CHARITABLE
FOUNDATION

ASSISTANT CONDUCTOR / EMERGING CONDUCTORS PROGRAM

FIRST NATIONS CREATIVE COLLABORATIONS / COMPOSITION PROJECT



Legacy

We honour those who have made a visionary commitment to safeguard our future, through a capital gift to the Endowment fund or by providing for WASO in their will through the Symphony Circle.

Legacy gifts are preserved within the fund in perpetuity, ensuring a community filled with the beauty of symphonic music for future generations.

Major Gifts

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

Estates

Lee Bickford
Rachel Mabel Chapman

S & J Dale
Malcolm Hood
Clive Knight
Paul Lee
Anna Nottage in memory of Edgar Nottage
Wendy Scanlon
Judy Sienkiewicz
Mrs Roslyn Warrick
Anonymous (7)

The Symphony Circle

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
Lesley & Peter Davies
Dr Michael Flacks
John Foster
Judith Gedero
Robyn Glindemann

Gwenyth Greenwood
The Guy Family
Angus Holmes
Emy & Warren Jones
Barbara Joseph
Colin & Jo King
Rachael Kirk & Tim White
Wolfgang Lehmkuhl
Stewart Lloyd
Dr Mary Ellen MacDonald
Deborah Marsh
Lesley R. McKay & Murray R. McKay
Suzanne Nash
Paula Phillips
Jan & Bryan Rodgers
Nigel & Dr Heather Rogers
Jacinta Sirr-Williams
Susan Stitt
Ruth Stratton
Ruth & Neville Thorn
Gavin Toovey & Jaehan Lee
Agatha van der Schaaf
Sheila Wileman
Sagitte Yom-Tov Fund
Unnamed (41)

Volunteers

We would like to thank our many volunteers who donate their time to WASO in a number of ways. From the WASO Chorus (acknowledged on page 20) to the concert volunteers who greet our patrons with a smile - thank you for your ongoing support and passion.

2022 Patrons & Friends Committee

President	Prue Ashurt
Vice President	Barry Neubecker
Secretary	Chris Rtshiladze
Members	Glenda Campbell-Evans Jennifer Gardiner Gina Humphries

Wolfgang Lehmkuhl
Margaret Marston
David Stevenson
Ian Watson
Frankie Lo Surdo (Musician representative)
Lisa Barrett (WASO Executive representative)



Laurence Jackson performs Vivaldi's *Four Seasons*



Young audiences enjoy WASO's Fairytale Ball



Perth Concert Hall Northern facade with landscape - Artist Impression

THE NEW HOME FOR WASO AND MUSIC IN WA

Following two years of design and engineering research, the plans for WA's new home for music were revealed as the McGowan Government committed an extra \$97.6 million towards the Perth Concert Hall redevelopment, securing the future of our iconic venue and giving WASO our permanent home.

Many would assume that WASO's home has always been at Perth Concert Hall because we certainly have remained the most frequent performance company in the Hall since it opened. But when the ABC Perth Studios on Adelaide Terrace were closed in 2005 we were left without offices and rehearsal facilities and insufficient room available at Perth Concert Hall for our whole team. Almost two decades later we are one step closer to being able to have

all our employees under one roof, and with dedicated spaces for instrument storage and for our musicians to practice as well as perform.

The total value of the project is now \$150 million; including the State Government's contribution of \$134 million, \$12 million from the Australian Government and \$4 million from the City of Perth. The additional funds are recognition of the important contribution Perth Concert Hall makes to the West Australian community.

The plan will deliver a better experience for all at the Hall; ensuring the structural integrity of the forecourts, improved accessibility for those who live with disability, and the world-renowned acoustics are preserved for the

next 50 years. We are also excited to see the audience experience transformed with expansion of foyers, increased female toilets, new auditorium seating and new food and beverage outlets.

With Architecture Studio and OMA were appointed lead architects in 2022 and will continue to realise the designs of the project through its construction phase. Perth Concert Hall will remain operating in its current state until late 2024.

Follow the redevelopment journey online:
perthconcerthall.com.au/about/redevelopment

“The Perth Concert Hall has been a WA icon since it opened 50 years ago. Our investment will see the venue deliver an even better experience for patrons and performers. Importantly, it will provide a permanent home to the WA Symphony Orchestra – our State's largest employer of performing artists. We can now guarantee a lasting and transformational impact on our premiere musical venue.”
– Premier Mark McGowan

EVALUATION FRAMEWORK

Culture Counts Pty Ltd (“Culture Counts”) was engaged to measure the outcomes and impact of West Australian Symphony Orchestra’s (WASO’s) 2022 Season.

The evaluation was guided by WASO’s 2021-22 COVID Recovery plan approved by the Australia Council as part of the company’s inclusion to the National Performing Arts Partnership Framework. The plan features an agreed set of priorities:

- 1) Address barriers and improve performance across key diversity areas
- 2) Commission, develop and present new Australian works
- 3) Build capacity and partnerships across the West Australian arts sector
- 4) Improve access and participation for regional WA and Perth outer-metropolitan areas
- 5) Deliver an arts education program within Western Australia

Throughout the year, West Australian Symphony Orchestra captured feedback from attendees and participants who engaged with our programs. The results from these surveys are featured in this report.

OUTCOME ALIGNMENT

The evaluation framework applied by Culture Counts uses a standardised set of metrics called ‘dimensions’ to measure the quality and impact of art and culture.

The dimensions were developed in collaboration with the sector, and they’ve been internationally tested and academically validated. Survey respondents move a slider to indicate whether they agreed or disagreed with the dimension statement using a Likert scale.

Dimensions applied within the survey instruments used for WASO’s 2022 evaluation period are on the adjacent page. The dimensions were accompanied by a series of other custom questions designed to capture data on brand perceptions and audience experiences in alignment with the research questions outlined.



Audiences enjoy the Lotterywest Christmas Spectacular

CORE METRICS

OUTCOME AREA	DIMENSION STATEMENT
Quality	Excellence - It is one of the best examples of its type that I have seen
	Local Impact - It's important that it's happening here
	Rigour - It was well thought through and put together
	Cultural Contribution - It provides an important addition to the cultural life of the area
Social	Access - It gave me the opportunity to access cultural activities
	Contribution - I feel like my contribution matters
Economic	Networks - It connected me with other people in my field
	Collaboration - It provided opportunities for collaboration
	Growth - It appealed to new audiences

PROGRAM AREA	NUMBER OF SURVEYS	TOTAL RESPONSES
Classical: Masters/Classics	16	2,548
Classical: Morning	8	792
Community Engagement	12	239
Education	11	92
Regional	2	81
Special Events: Classical	5	687
Special Events: Contemporary	2	463
Special Events: Family	5	857
Special Events: Movies	2	291
Public Evaluation Total	63	6,050

OUR ECONOMIC IMPACT

DIRECT IMPACT

\$25.1 million

TOTAL ECONOMIC IMPACT

\$68.7 million

We can only thrive with the support of our community, and with that support we provide big returns back to the people of Western Australia. WASO events stimulate visitation and spending that would not have otherwise occurred in metro, outer metro and regional areas.

This provides benefits for local business and the wider economy and is especially true for businesses in the vicinity of our events.

This section of the report includes calculations that estimate the direct impact of WASO's 2022 season across Perth and the rest of the state, and the flow on impacts of this spend. The work has been independently produced and verified by WASO's evaluation partner, Culture Counts.

Attendee Expenditure public survey data has been used to calculate the average spend for visitors of each program. Attendance data has been used to calculate attendance per visitor type.

Attendance for Economic Impact: WASO Presented Events

PROGRAM	ATTENDANCE	
Classical: Masters/Classics	36,836	
Classical: Morning	9,054	
Special Event: Classical	7,401	
Special Event: Contemporary	5,786	
Special Event: Family	17,868	
Special Event: Movies	8,351	
ATTENDANCE FOR ECONOMIC IMPACT	85,296	
Activities not subject to economic impact assessment	Mainstage Collaborations*	55,868
	Education Community Engagement	16,042
	Regional Tour	1,084
TOTAL ATTENDANCES	158,290	

*Mainstage collaborations include events where attendances are not a subject of WASO's economic impact analysis. While WASO performed in these events, the presentation responsibility was with a collaborating partner and therefore attendee expenditure was not recorded. Collaborating companies for live performances include Perth Festival, West Australian Ballet, West Australian Opera, Town of Claremont, Co3 Contemporary Dance, Concertworks and TEG Van Egmond.

Attendee Expenditure

Public survey data has been used to calculate the average spend for visitors of each program, excluding ticket price. Attendance data supplied by organisers, has been used to calculate attendance per visitor type.

Additionality excludes people who indicated that they would have done something else in the area even if they hadn't attended the event, because it's assumed that expenditure from those people would have occurred regardless of their attendance at the WASO event. This information is used to calculate the 'Additionality Adjustment', which is the weighted percentage of spending that is considered additional.

Impact Summary

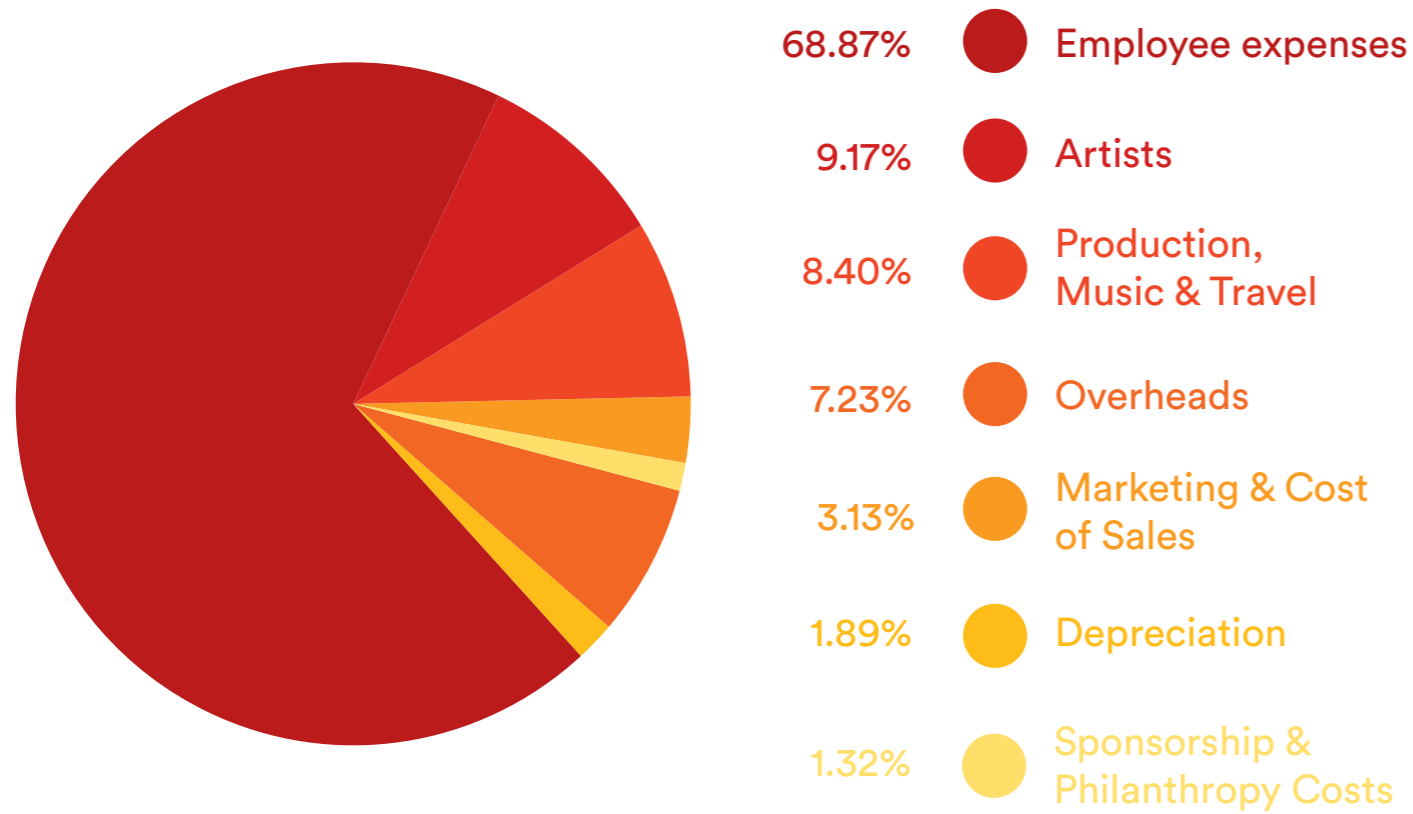
EVENT IMPACT	Classical: Masters/Classics	Classical: Morning	Special Event: Classical	Special Event: Contemporary	Special Event: Family	Special Event: Movies	Community Engagement	Regional *	TOTAL
In-scope Attendance	36,836	9,054	7,401	5,786	17,868	8,351	15,607	1,084	101,987
Average Event Spend	\$48	\$38	\$57	\$58	\$40	\$88	\$30	\$49	
TOTAL EVENT IMPACT	\$1,581,829	\$278,541	\$363,774	\$300,616	\$674,283	\$620,307	\$439,563	\$46,680	\$4,305,593
ACCOMMODATION AND TRIP IMPACT	Classical: Masters/Classics	Classical: Morning	Special Event: Classical	Special Event: Contemporary	Special Event: Family	Special Event: Movies	Community Engagement	Regional *	TOTAL
Percentage of Staying Visitors	5.0%	2.4%	6.7%	7.0%	2.3%	11.2%	-	-	\$935,726
Average Nights Stayed	1.0	2.8	1.5	1.2	2.1	1.1	-	-	
Nights Stayed Generated	4,234	437	908	491	1,290	1,021	-	-	
Average Accom Spend Per Night	\$112	\$81	\$155	\$199	\$95	\$210	-	-	
Average Trip Spend Per Day	\$225	\$78	\$162	\$96	\$53	\$227	-	-	
ACCOMMODATION IMPACT	\$399,554	\$27,544	\$120,145	\$89,712	\$114,424	\$184,347	-	-	
TRIP IMPACT	\$800,045	\$27,420	\$138,725	\$43,889	\$66,051	\$205,084	-	-	\$1,281,214
ATTENDEE IMPACT BREAKDOWN	Classical: Masters/Classics	Classical: Morning	Special Event: Classical	Special Event: Contemporary	Special Event: Family	Special Event: Movies	Community Engagement	Regional *	TOTAL
Event Impact	\$1,581,829	\$278,541	\$363,774	\$300,616	\$674,283	\$620,307	\$439,563	\$46,680	\$4,305,593
Accommodation Impact	\$399,554	\$27,544	\$120,145	\$89,712	\$114,424	\$184,347	-	-	\$935,726
Trip Impact	\$800,045	\$27,420	\$138,725	\$43,889	\$66,051	\$205,084	-	-	\$1,281,214
ATTENDEE DIRECT IMPACT	\$2,781,428	\$333,506	\$622,643	\$434,218	\$854,757	\$1,009,738	\$439,563	\$46,680	\$6,522,533
ATTENDEE MULTIPLIED IMPACT	\$8,117,120	\$980,296	\$1,812,245	\$1,264,691	\$2,503,411	\$2,941,908	\$1,301,106	\$138,173	\$19,058,947

* Regional responses are tied to areas outside of the Perth region, and therefore contribute to a broader Western Australian spending impact, but not a Perth-specific spending impact. To determine the Perth spending impact only, remove the regional spending figure from the total sum.

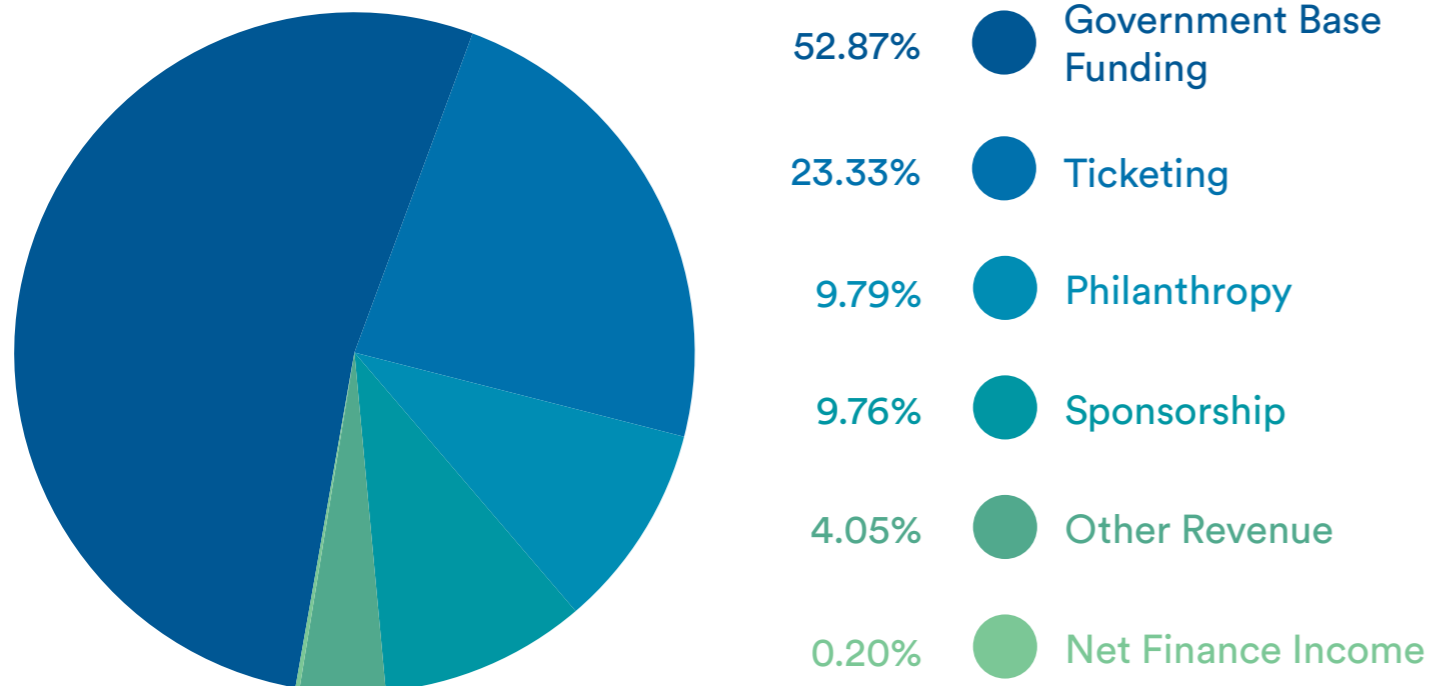
Note: For the purpose of this analysis, output multipliers derived from ABS Input-Output Tables 2012-13 have been applied to total direct expenditure. Event Expenditure scaled by the national Food & Beverage Multiplier (2.96). Accommodation expenditure scaled by an output multiplier of 2.75, the national accommodation output multiplier. Organisation expenditure scaled by an output multiplier of 2.92, an average of the the Australian national Retail and Hiring Services output multiplier (3.17) and the the Australian national Heritage, Creative and Performing Arts output multiplier (2.67).

FINANCIAL STATISTICS

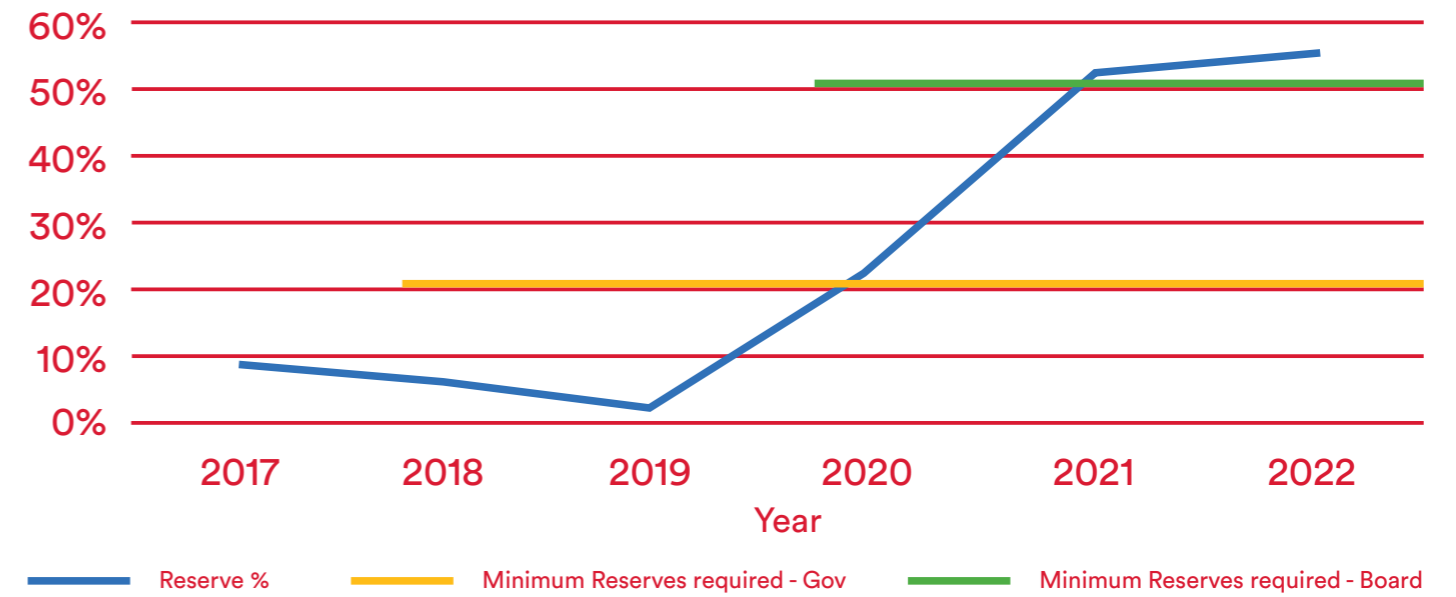
Expenditure



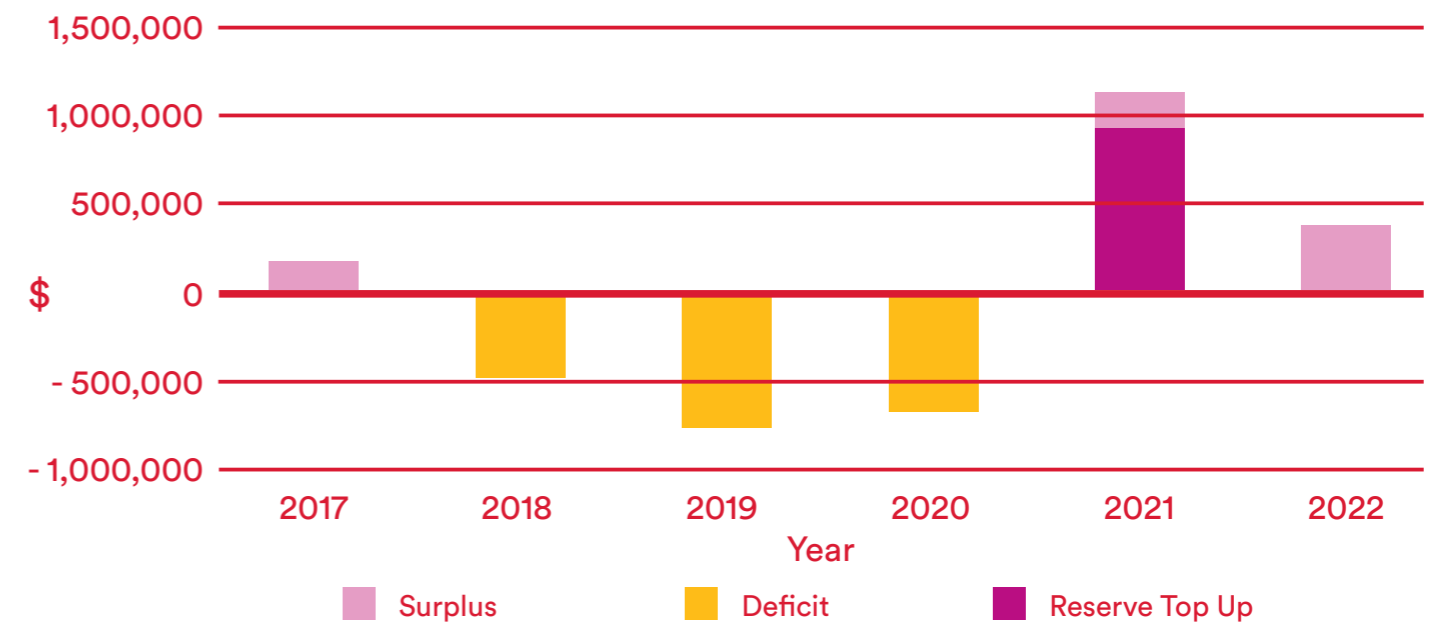
Income



Accessible Reserves Ratio*



Underlying Surplus / Deficit^



NOTES TO THE FINANCIAL STATISTICS

COVID-19 had an impact on the company's ability to maximise ticket sales from 5 March 2022 to 30 April 2022 while there were public health mandates and audience size restrictions in place. Losses on sales amounted to \$103,305 for this period.

In addition, with the cautious approach to return to work while COVID-19 was still prevalent in the community, the amount of leave taken without pay and long service leave taken at half pay, in the first half of the year resulted in reduced salary costs of approximately \$332k.

* Accessible reserves divided by annual expenditure.

^ The actual underlying result from operating revenues and expenses was \$369k after adjustments for one off revenues and expenditure. The company was able to post a full surplus for the year of \$802,301.



WASO HOLDINGS LIMITED CORPORATE GOVERNANCE

General

WASO Holdings Ltd is the largest performing arts group in Western Australia and is committed to high standards of corporate governance.

WASO Holdings Limited has three subsidiary companies being West Australian Symphony Orchestra Pty Ltd, WA Venues and Events Pty Ltd and WASO Endowment Fund for the Orchestra Pty Ltd. The Board of all four companies are comprised of the same Directors and each Board consists of a maximum of ten directors.

This statement outlines the Group's governance practices and addresses the Essential Governance Practice Principles as published and monitored by the Australia Council for the Arts. These principles are based on the recommendations published by the ASX Corporate Governance Council.

Lay Solid Foundations for Management and Oversight

The role of the Board is to govern the WASO Group. It does this by focusing on compliance and performance through four major functions, being:

1. Providing accountability
2. Monitoring and supervision
3. Strategy formulation
4. Policy making

The Board is accountable for the WASO Group's overall performance and ensuring the Group performs its functions in a manner consistent with sound commercial practice.

The Board has adopted a charter which defines the roles and responsibilities of the board and management. A separate board policy ensures an appropriate delegation of authority to management.

The Board sets the Group's key objectives and strategies through a rolling four year strategic plan, which is revised annually. It also approves the artistic program and budget on an annual basis, monitors the major risks facing the organisation and reviews comprehensive performance reports on all key business areas.

New Board members are provided with appropriate information to ensure that they understand their roles and responsibilities, including the Board Charter, Constitutions and other relevant information.

Structure of the Board to add Value

The Group Boards are comprised of an appropriate number of well qualified individuals who have a proper understanding of the current and future issues facing the organisation. The 7 current Board members are highly qualified individuals with credentials across a wide spectrum including backgrounds in business, operations management, accounting, economics, marketing, music, investment and banking. Paul Shannon is the only executive Board director, performing the role of CEO. All other Board members are non-executive and do not accept remuneration.

The composition of the Board is regularly reviewed to ensure that the composition meets the current and future needs of the Group. Directors are appointed for specific terms and re-appointment is not automatic.

The Board is supported by a Finance, Audit and Risk Committee and a Nomination and Remuneration Committee.

Nominations & Remuneration	Finance, Audit & Risk
Richard Goyder	Anne Nolan
Keith Kessell	Paul Shannon
Barrie Le Pley	Barrie Le Pley

The sub-committees each have a charter that defines the role of the committee, its members, terms of reference and duties. The Finance, Audit and Risk Committee meets six times a year and the Nomination and Remuneration Committee meets as required. Any issues raised from the meetings are discussed and dealt with as appropriate at the following Board Meeting. The Board sub-committee structure is regularly reviewed.

This Committee reporting structure allows the Board to receive and review regular comprehensive reports on all key business areas.

The Board undertakes an independent Performance Evaluation of the Board and the Board Committees periodically. A comprehensive review and assessment of the Board is completed biennially and a light touch review completed every other year.

Act Ethically and Responsibly

The Board is committed to maintaining ethical and responsible decision making processes based on the principles of fairness, integrity and honesty and to ensure compliance with Australian laws and regulations.

Directors who may have a material personal interest in a matter to be considered by the Board or a board committee are required to make the nature of that interest known and must not be present while the matter is being considered. Details of such disclosures are recorded in the minutes of the meeting. Where an issue to be considered by the Board or a board committee is thought to present a Director with a potential conflict of interest, that Director will not be provided with the related material in the first instance.

The Board has adopted the code of conduct promulgated by the Australian Institute of Company Directors. The Board warrant that senior management implement a code of conduct and policies consistent with ensuring employee behaviours exhibit required standards.

Safeguard Integrity in all Reporting

The Board has established a Finance, Audit & Risk Committee that has a charter and includes at least one member who has financial expertise. The committee is of sufficient size, independence and technical expertise to discharge its functions effectively. All members are financially literate.

The Board requires the CEO and CFO to attest in writing that the Group's financial reports present a true and fair view of the Group's financial condition and operational results and are in accordance with relevant accounting standards.

The Finance, Audit & Risk Committee considers the effectiveness of the external auditor on a regular basis.

Engage with Stakeholders

The Group has a number of stakeholders, including its audience, Federal, State and Local Government, its many corporate and individual supporters and its musicians and staff. The Board reviews the annual compliance and reporting calendar to ensure stakeholder obligations are met.

Recognise and Manage Risk

The Board has approved a risk management policy from which management has implemented a program designed to identify the sources of risk, quantify the impact of these risks and any related controls, and reduce risk through practical and cost effective measures.

The program involves the development of standards throughout the Group, which require awareness and action from all sub-committees to minimise risks and losses. In addition, the Group uses risk management techniques, including insurance, to reduce the financial impact of any uncontrollable or catastrophic losses. Regular updates of the Group's risk register are undertaken by management, presented to the Finance, Audit and Risk Committee and reviewed by the Board.

The Group carries sufficient insurance for the size and nature of its business to protect its assets.

Remuneration Fairly and Responsibly

The Board adopts remuneration policies that are designed to attract and retain talented and motivated individuals and to encourage enhanced company performance. The Board appoints the CEO and Principal Conductor and approves the remuneration, terms and conditions of service for those roles.

Non-executive Board members do not receive any remuneration from the Group.



KEY PERFORMANCE INDICATORS 2022

PRIORITY	MECHANISM	MEASURE	2022 PLAN	2022 OUTCOME		
				2022 ACTUALS	TREND	NOTES TO 2022 ACTUALS
Address diversity areas outlined in the Partnership Framework (33.iv), with particular reference to performers, composers and audiences.	Invest in the next generation of artists with a focus on diversity	Number of participants in development programs	336	432	▲	Includes Composition Project; Emerging Conductors; Assistant Conductor; side-by-side, creative workshop and masterclass participants; Open Rehearsals.
		Employment of Australian artists (headcount)	258	305	▲	Australian artists, guest musicians and performing employees of WASO.
		Gender parity	Males 45% Females 55%	Males 44% Females 56%	▬	End of 2022.
		Artists and employees from diverse backgrounds	13%	57%	▲	Includes artists and employees who identify as LGBTQI+, CALD, Aboriginal/Torres Strait Islander, persons with a disability or born overseas. 2022 result consistent with 2021 actuals of 62%.
		First Nation artists featured	2%	5%	▲	Includes First Nations artists and collaborators.
Commission, develop and present new Australian works, including work by West Australian creatives that reflect contemporary Australia and/or West Australian stories.	Commission new work with Australian and West Australian artists to share local stories	Number of new Australian works commissioned	3	4	▲	Elliott Gyger, Concerto for Orchestra; Nigel Westlake, Trumpet Concerto; Elena Kats-Chernin, <i>Ave Maria</i> ; Olivia Davies, <i>In Waves</i> .
		Number of new Australian works in development	2	6	▲	Olivia Davies, Lachlan Skipworth, Victor Arul, Andrew Schultz, Holly Harrison, Richard Mills.
		Number of new Australian works produced/presented	13	24	▲	Joshua Davis and Draph; Elliott Gyger, Concerto for Orchestra; Nigel Westlake, Trumpet Concerto; Elena Kats-Chernin, <i>Ave Maria</i> ; Olivia Davies <i>In Waves</i> .
		Percentage of mainstage performances containing new Australian works commissioned	16%	19%	▲	Draph, Olivia Davies (Become Ocean), Elliot Gyger (M2), Nigel Westlake (M7), Elena Kats-Chernin (C7). 54 mainstage performances (Ms, C, M + Specials).
		Number of new commissions by Australian females	1	2	▲	Elena Kats-Chernin, <i>Ave Maria</i> ; Olivia Davies, <i>In Waves</i> .
		Number of works in program featuring First Nations artists or works	1	1	▬	<i>Eumeralla, a war requiem for peace</i> .
Build capacity across the West Australian sector. Collaborate with Partnership organisations and those outside the Framework. Demonstrate leadership on sector specific concerns.	Build capacity across the West Australian sector; collaborate with Partnership organisations and those outside the Framework	Number of companies we collaborate with	10	12	▲	Includes Perth Festival, WAB, WAO, St Georges Cathedral Consort, WAYO, UWA, Town of Claremont, Celebrate WA, ANAM, SBO, Co3, Awesome Festival.
		Satisfaction level of participants in collaborations	90%	91%	▲	Surveys completed after classical and special events.
		Number of collaborative works presented in association with other companies	3	6	▲	Mainstage collaborations included <i>Eumeralla, a war requiem for peace</i> ; <i>Britten's War Requiem</i> ; <i>Handel's Messiah</i> ; <i>Mahler's Third Symphony</i> ; <i>Become Ocean</i> ; <i>WASO's Fairytale Ball</i> .
Improve access and participation in the arts through programs to engage new audiences, including touring and presenting work to deliver outcomes for regional WA and Perth outer-metropolitan areas.	Establish sustained regional touring and outer-metro programs	Total attendances (touring)	1,863	3,102	▲	Includes ticketed attendances in Bunbury and Geraldton plus schools and small ensemble performances in additional areas such as Dongara and Harvey.
		Total paid attendances (touring)	903	1,056	▲	Geraldton and Bunbury.
		Satisfaction level of audiences for tour performances	96%	100%	▲	Survey responses from Geraldton and Bunbury audiences. Includes NPS of 86.
		Number of activities delivered at locations other than Perth Concert Hall*	1819	1985	▲	This number includes WASO at the Movies, Claremont, Co3, WASO Chorus and Christmas Spectacular.
		Number of participants in community programs in outer-metro areas	2000	3751	▲	Participants in workshops and performances in outer metropolitan Perth including local Government areas identified in the DLGSC Outer Metro Arts program.
		Number of participants in community programs in regional areas	1800	2006	▲	Bunbury, Harvey, Dongara and Geraldton.
Deliver arts education program within Western Australia.	Increase access to music education through engagement with learning providers	Number of participants engaging in WASO Community Engagement & Education program	9,329	14,448	▲	WASO in Community and WASO in Schools. Does not include Christmas Spectacular or regional engagements.
		Number of engagement hours with WASO Community Engagement & Education program	33,547	52,966	▲	Summary of engagement hours. Includes Crescendo and school and community work. Excludes regional engagement.
		Satisfaction level of participants in community programs	90%	99%	▲	Includes <i>Rusty Orchestra</i> , <i>Leon and the Place Between</i> , Connect Chamber Concerts, Music for the Ages, community and schools surveys.
		Number of music education classes delivered to students	1825	1817	▬	Crescendo delivered as planned.
Sustainable audiences and income.	Retain audiences	Total Ticketed attendances (mainstage or non-touring)	89,414	86,409	▬	WASO presented events only. Includes paid concerts and free Christmas Spectacular. Does not include events presented by collaborative partners.
		Total paid attendances (mainstage or non-touring)	70,494	61,347	▼	One less major special event presented in 2022. Audience restrictions applied to Q1.
	Earned income	% of revenue increase/decrease from non-government sources	3%	-13%	▼	YOY changes from non Government sources following one-off payments received in 2021 due to COVID impacts, not received in 2022.
		Box office, presentation or commission fee income % increase/decrease per year	4%	0%	▼	Box office and presentation fees consistent with 2021 actuals.
		Private sector income (philanthropy, fundraising, sponsorship) increase/decrease per year	4%	-13%	▼	YOY changes following one-off support received in 2021 due to COVID impacts, not received in 2022.

APPENDIX

ARTISTS, SOLOISTS AND ENSEMBLES FROM AUSTRALIA

Aquinas College Schola Cantorum | ensemble
Australian National Academy of Music | ensemble
Morgan Bain | keys
Linda Barcan | mezzo soprano
Nicholas Buc | conductor
Fiona Campbell | mezzo soprano
Deborah Cheetham Fraillon | soprano
Don Christopher | baritone
Samantha Clarke | soprano
Umberto Clerici | conductor
Dhungala Children's Choir | ensemble
Andrew Foote | vocalist
Sophie Foster | vocalist
Johannes Fritsch | conductor
Jessica Gethin | conductor
Simon Gleeson | vocalist
David Greco | baritone
Libby Hammer | vocalist
Jacinta Jakovcevic | organ
James Ledger | conductor
Sara Macliver | soprano
Melissa McCabe | dancer
Genevieve McCarthy | vocalist
Mark McEwen | drums
Emma McGrath | violin
Paul McMahan | tenor
Peter Moore | presenter / conductor
Timothy Nelson | guitar
Guy Noble | conductor
Joseph Nolan | conductor & organ
Benjamin Northey | conductor
Paul O'Neill | tenor
Penrhos College Chorus | ensemble
Elena Perroni | soprano
Perth Broadway Chorus | ensemble
Perth Undergraduate Choral Society | ensemble
Paul Reid | vocalist

Thea Rossen | presenter
Brendan Scott Grey | saxophone & flute
Ashley Smith | clarinet
St Georges Cathedral Consort | ensemble
Lee Stanley | presenter
Emily Sun | violin
Tasmanian Symphony Orchestra Chorus | ensemble
Ashlyn Tymms | mezzo soprano
UWA Symphonic Chorus | ensemble
WA Police Pipe Band | ensemble
Western Australian Youth Orchestra | ensemble
Jen Winley | conductor

WASO ARTISTS ENGAGED AS GUEST SOLOISTS

Liz Chee | oboe
Brent Grapes | trumpet
Laurence Jackson | violin
John Keene | conductor
Jane Kircher-Lindner | bassoon
Semra Lee | violin
Andrew Nicholson | flute
Riley Skevington | violin
Eve Silver | cello



Emma McGrath performing *The Lark Ascending*

APPENDIX

55 AUSTRALIAN WORKS PERFORMED

NAME OF COMPOSER	PREMIERE	NAME OF PIECE	EVENT / CONCERT	NO. OF TIMES PERFORMED
Victor Arul	World	<i>Elective Affinities for Chamber Orchestra</i>	Composition Project	1
Oliver Broun	World	<i>Washing Machine</i>	Composition Project	1
Jonathan Bush		<i>Bluey Theme Song</i>	WASO in Schools (East Beechboro Primary School; Alinjarra Primary School; Grovelands Primary School, Camillo)	3
Deborah Cheetham Fraillon		<i>Eumeralla, a war requiem for peace</i>	Eumeralla, a war requiem for peace	1
Olivia Davies	World	<i>In Waves</i> †	Become Ocean	1
Joshua Davis		<i>City Music</i>	Echo the Gecko's Outback Adventure (Perth Town Hall, Subiaco Primary School)	4
Joshua Davis		<i>Yikes! And Echo Deserted</i>	Echo the Gecko's Outback Adventure (Perth Town Hall, Subiaco Primary School)	4
Joshua Davis		<i>Goanna and Echo in the Outback</i>	Echo the Gecko's Outback Adventure (Perth Town Hall, Subiaco Primary School)	4
Joshua Davis		<i>Barry the Bush Kangaroo</i>	Echo the Gecko's Outback Adventure (Perth Town Hall, Subiaco Primary School)	4
Joshua Davis		<i>Takeoff, Flying Home</i>	Echo the Gecko's Outback Adventure (Perth Town Hall, Subiaco Primary School)	4
Drapht	World	<i>Shadows and Shinings - Intro</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Shadows on my Walls</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Sing It</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>All Love</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Tomorrow Today</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Interlude: A Good Year</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Falling</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>The Money</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Where Yah From</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Drink, Drank Drunk</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Interlude: Dreams & Dreamers</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Mexico</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Hollywood Hills</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Jimmy Recard</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>The Music</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Inspiration Island</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>The Paul The Dan</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Problem Here</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Interlude: Monday Monday</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Don Quixote</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Bad</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Dancin' John Doe</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Interlude: Gavity</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Emperor's New Clothes</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Hypocrite</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Bali Party</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>The End</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2
Drapht	World	<i>Rapunzel</i> (arr. Joshua Davis) *	Drapht and WASO - How the West Was Won	2

NAME OF COMPOSER	PREMIERE	NAME OF PIECE	EVENT / CONCERT	NO. OF TIMES PERFORMED
Melody Eötvös		<i>Two Brave Apples in Winter</i> (arr. Joshua Davis)	Milli's Marvellous Musical Adventure (North Parmelia Primary School, Medina Primary School, Mosman Park Primary School, Darius Wells Community Centre, Darlington Primary School, Matthew Gibney Catholic Primary School)	7
Lydia Gardiner	World	<i>Paper Wasps for Chamber Orchestra</i>	Composition Project	1
Maria Grenfell		<i>River Mountain Sky</i>	Tchaikovsky's Pathetique	3
Elliott Gyger	World	<i>Concerto for Orchestra</i> †	Eduardo Strausser conducts Dvorak's New World	2
Matthew Hindson		<i>The stars above us all</i>	A Night on Bay View	1
Elena Kats-Chernin	World	<i>Ave Maria</i> †	Sibelius' Second Symphony	2
Elena Kats-Chernin		<i>Dance of the Paper Umbrellas</i>	Leon and the Place Between	2
Elena Kats-Chernin		<i>Eliza Aria</i>	Harmony Music (Aveley Secondary College; Armadale Education Support Centre; Creaney Education Support Centre, Kingsley; Roseworth Education Centre, Girrawheen), WASO on the Road (Dongara District High School; Geraldton Senior High School; Champion Bay Senior High School, Geraldton)	7
Elena Kats-Chernin		<i>Grotesk</i>	WASO in Schools (Samson Primary School; Rossmoyne Primary School; St Bernadine's Catholic Primary School; City Beach Primary School, City Beach; Lake Monger Primary School, Wembley)	5
Elena Kats-Chernin		<i>Russian Rag</i>	Music For The Ages (Aegis Aged Care Hilton, Bethanie Como; Marine Views, Cottesloe)	3
Elena Kats-Chernin		<i>Slicked Back Tango</i>	WASO on the Road (Dongara District High School; Geraldton Senior High School; Champion Bay Senior High School, Geraldton)	3
Moses Kington-Walberg	World	<i>Birds of Paradise</i>	Composition Project	1
Catherine Likhuta		<i>Special Someone</i> (duet for horn and trumpet)	Hospital Orchestra Project (HOP)	1
Peter Sculthorpe		<i>String Quartet No.11 excerpt (Decisio)</i>	Harmony Music (Aveley Secondary College; Armadale Education Support Centre; Creaney Education Support Centre, Kingsley; Roseworth Education Centre, Girrawheen)	4
Lee Stanley		<i>Sticky Feet</i> (arr. Joshua Davis)	Echo the Gecko's Outback Adventure	4
Nigel Westlake		<i>Flying Dream: Suite</i>	Cinematic, Fairytale Ball	3
Nigel Westlake	World	<i>Trumpet Concerto</i> †	Bohemian Rhapsodies	2

* WASO Commission - Arrangement

† WASO Commission - Work

Music for every moment

waso.com.au