

Tchaikovsky's Violin Concerto

MORNING SYMPHONY SERIES

Thu 20 June 2019, 11am

MASTERS SERIES

Fri 21 June & Sat 22 June 2019, 7.30pm

Perth Concert Hall



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MORNING SYMPHONY SERIES

Tchaikovsky's Violin Concerto

TCHAIKOVSKY Violin Concerto (36 mins)

Allegro moderato – Moderato assai

Canzonetta (Andante)

Finale (Allegro vivacissimo)

MENDELSSOHN Symphony No.4 *Italian* (27 mins)

Allegro vivace

Andante con moto

Con moto moderato

Saltarello (Presto)

Asher Fisch conductor

Vadim Gluzman violin

Asher Fisch appears courtesy of Wesfarmers Arts

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Yvonne Frindle (see page 16 for her biography). The Pre-concert Talk will take place at 9.40am in the Auditorium.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on Sunday, 14 July at 12pm AWST (or 10am online). For further details visit abc.net.au/classic


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Tchaikovsky's Violin Concerto

PFITZNER *Palestrina*: Three Preludes (19 mins)

Act I: Prelude (*Ruhig*)

Act II: Prelude (*Mit Wucht und Wildheit*)

Act III: Prelude (*Langsam*)

TCHAIKOVSKY Violin Concerto (36 mins)

Allegro moderato – Moderato assai

Canzonetta (Andante)

Finale (Allegro vivacissimo)

Interval (25 mins)

MENDELSSOHN Symphony No.4 *Italian* (27 mins)

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Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Yvonne Frindle (see page 16 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Wesfarmers Arts Meet the Musician

Enjoy a conversation with Graeme Norris and Christina Katsimbardis post-concert Saturday night in the Terrace Level foyer.

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2019 Upcoming Concerts



MORNING SYMPHONY SERIES

Tchaikovsky Symphony No.5

Thu 4 July 11am
Perth Concert Hall

Estonian conductor Hendrik Vestmann makes his WASO debut with Tchaikovsky's Fifth Symphony. This irresistible work journeys from a bleak funeral march to a powerful conclusion. We open with the kaleidoscopic textures of Esa-Pekka Salonen's *Nyx*, named after the Greek Goddess of the night.

ESA-PEKKA SALONEN *Nyx*
TCHAIKOVSKY Symphony No.5

Hendrik Vestmann conductor (pictured)

**TICKETS
FROM \$30***



Photo: Marco Borggreve

MASTERS SERIES

Shostakovich & Tchaikovsky

Fri 5 & Sat 6 July 7.30pm
Perth Concert Hall

Hailed as "the real deal" and "nothing short of magnificent", Armenian-born Narek Hakhnazaryan brings his formidable technical prowess to one of the most difficult works in the cellist's repertoire, Shostakovich's First Cello Concerto.

ESA-PEKKA SALONEN *Nyx*
SHOSTAKOVICH Cello Concerto No.1
TCHAIKOVSKY Symphony No.5

Hendrik Vestmann conductor
Narek Hakhnazaryan cello (pictured)

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

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About The Artist

Asher Fisch Principal Conductor & Artistic Adviser

A renowned conductor in both the operatic and symphonic worlds, Asher Fisch is especially celebrated for his interpretative command of core German and Italian repertoire of the Romantic and post-Romantic era. He conducts a wide variety of repertoire from Gluck to contemporary works by living composers. Since 2014, Asher Fisch has been the Principal Conductor and Artistic Advisor of the West Australian Symphony Orchestra (WASO). His former posts include Principal Guest Conductor of the Seattle Opera (2007-2013), Music Director of the New Israeli Opera (1998-2008), and Music Director of the Wiener Volksoper (1995-2000).

Highlights of Asher Fisch's 2018-19 season include guest engagements with the Düsseldorf Philharmonic, Sydney Symphony, Teatro Massimo Orchestra in Palermo, Boston Symphony Orchestra at Tanglewood, and the Cleveland Orchestra at the Blossom Festival. Guest opera engagements include *Il Trovatore*, *Otello*, *Die Fliegende Holländer*, and *Andrea Chénier* at the Bayerische Staatsoper, *Arabella* and *Hansel und Gretel* at the Semperoper Dresden, *Tannhäuser* at the Tokyo National Theater, and Cristof Loy's new production of *Capriccio* at the Teatro Real in Madrid.

Born in Israel, Fisch began his conducting career as Daniel Barenboim's assistant and kappellmeister at the Berlin Staatsoper. He has built his versatile repertoire at the major opera houses such as the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Teatro alla Scala, Royal Opera House at Covent Garden, and Semperoper Dresden. Fisch is also a regular guest conductor at leading American symphony orchestras including



Photo: Chris Gonz

those of Boston, Chicago, Cleveland, New York, and Philadelphia. In Europe he has appeared at the Berlin Philharmonic, Munich Philharmonic, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, and the Orchestre National de France, among others.

Asher Fisch's recent recordings include Bruckner Symphony No.8 released on WASO Live by ABC. Tenor Stuart Skelton's first solo album, recorded with WASO and released on ABC Classics in 2018, and a recording of Ravel's *L'heure espagnole* with the Munich Radio Orchestra, which won *Limelight Magazine's* Opera Recording of the Year in 2017. In 2015, he recorded the complete Brahms symphonies with WASO, released on ABC Classics to great acclaim. His recording of Wagner's *Ring Cycle* with the Seattle Opera was released on the Avie label in 2014. His first *Ring Cycle* recording, with the State Opera of South Australia, won ten Helpmann Awards, including best opera and best music direction. Fisch is also an accomplished pianist and has recorded a solo disc of Wagner piano transcriptions for the Melba label. Nominated for a Helpmann Award for his performance with WASO's 2018 Gala Concert, Tristan and Isolde.

Asher Fisch appears courtesy of Wesfarmers Arts.

About The Artist

Vadim Gluzman Violin

Vadim Gluzman appears regularly with major orchestras such as the Berlin Philharmonic, Boston Symphony, Leipzig Gewandhaus Orchestra and Orchestre de Paris. Recent appearances include the US premiere of Auerbach's *The Infant Minstrel and His Peculiar Menagerie*. Recordings include the Brahms Violin Concerto with James Gaffigan and the Lucerne Symphony Orchestra. Vadim Gluzman is Distinguished Artist in Residence at Baltimore's Peabody Institute.

Born in the former Soviet Union, Vadim Gluzman began violin at age seven. Before moving to Israel in 1990, where he was a student of Yair Kless, he studied with Roman Sne in Latvia and Zakhar Bron in



Photo: Marco Borggreve

Russia. In the US his teachers were Arkady Fomin and, at the Juilliard School, Dorothy DeLay and Masao Kawasaki. He plays the 1690 'ex-Leopold Auer' Stradivari, on extended loan to him through the generosity of the Stradivari Society of Chicago.

vadimgluzman.com

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About The Music

Hans Pfitzner

(1869 – 1949)

Three Preludes from *Palestrina*

Act I: Prelude (*Ruhig*)

Act II: Prelude (*Mit Wucht und Wildheit*)

Act III: Prelude (*Langsam*)

In the period after Wagner's death, Hans Pfitzner was regarded as Richard Strauss' most serious rival among Wagner's heirs and counted among his admirers the novelist Thomas Mann. The opera *Palestrina* (1912-1915) is generally regarded as Pfitzner's masterpiece, though its lavish cast and huge orchestra inhibit regular stagings.

A paean to artistic idealism, the opera tells of composer Giovanni Pierluigi da Palestrina's preservation of **polyphonic** music against the orders of the Catholic Church's Council of Trent. To prevent polyphonic music from being banned, Palestrina composes a mass to convince the Council of the clarity of the liturgical text within a polyphonic setting.

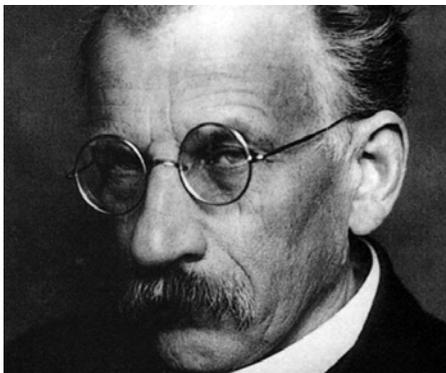
Despite Pfitzner's post-Wagnerian style, these **preludes** are not terse Wagnerian introductions to action. Performed as a kind of suite, they form a trajectory from purity to conflict to resigned detachment (absorption in the holy beauty of art, indifferent to worldly vindication).

The First Act Prelude paints a picture of a time when the main character equated personal happiness with, in the words of the *New Dictionary of Opera*, 'creative fluency in the widely cherished manner of 16th-century sacred polyphony'. However, themes associated with the Council of Trent intrude.

Glossary

Polyphony/polyphonic – describes music that is made up of two or more independent instrumental or vocal melodic lines; contrapuntal music. The sacred music of Palestrina (1525/26-1594) is characterised by its richly polyphonic style.

Prelude – relatively short piece of music serving as an introduction to another more substantial work, in this case, to the act(s) of an opera. Can also refer to a short composition for solo piano.



The Prelude to Act II heralds the politicking of the Council of Trent's rival factions.

The final Prelude is the most Wagnerian. Without detracting from Pfitzner's own originality, his position as an heir to Wagner is clear from the *Parsifal*-like sonorous bloom.

Gordon K. Williams © 1997/2019

First performance: *Palestrina* premiered on 12 June 1917 in Munich with Bruno Walter conducting.

This is the first performance of the Three Preludes from *Palestrina* by the West Australian Symphony Orchestra.

Instrumentation: four flutes (two doubling piccolo), two oboes and cor anglais, three clarinets (one doubling E flat clarinet) and bass clarinet, three bassoons and contrabassoon; six horns, four trumpets, four trombones and tuba; timpani and large battery of percussion; harp and strings.

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About The Music

Pyotr Ilyich Tchaikovsky

(1840 -1893)

Violin Concerto in D, Op.35

Allegro moderato

Canzonetta (Andante) –

Finale (Allegro vivacissimo)

The first bad review of a masterpiece has a curious allure. There is something forlorn and fascinating about the French critic of the 1850s who proclaimed that *Rigoletto* 'lacks melody', or George Bernard Shaw's declaration that Goetz was a greater symphonist than Brahms. Tchaikovsky's Violin Concerto is a distinguished member of that company of musical masterpieces that survived a traumatic debut to become one of the most beloved works of its kind.

It could almost be described as a love letter. In 1878 the composer was still feeling the repercussions from his short-lived marriage and took a holiday with his brother Modest in Clarens on Lake Geneva. In March they were joined by the violinist Josef Kotek. One of Tchaikovsky's pupils at the Moscow Conservatory, Kotek had introduced the composer's music to his future patron, Nadezhda von Meck. At some point in their long friendship, according to Tchaikovsky biographer Alexander Poznansky, the two men became lovers. In Clarens, composer and former student spent some time playing over various unfamiliar pieces, including Lalo's *Symphonie espagnole*, then a new work which Tchaikovsky admired for its piquancy and melodiousness. The combination of Lalo's concerto and Kotek's presence inspired in Tchaikovsky a desire to write a violin concerto himself. He immersed himself in work on the concerto and had it fully sketched in a few weeks. By the end of April he had **orchestrated** the whole work.



Kotek's advice and encouragement, and his belief in Tchaikovsky's abilities, were crucial in the work's composition. Kotek was originally to have been the concerto's dedicatee, but Tchaikovsky was concerned at the gossip this would cause in Moscow, and instead dedicated the work to Leopold Auer, a renowned performer and teacher, whose pupils were to include Mischa Elman and Jascha Heifetz.

Tchaikovsky's hope that Auer's fame would help promote the concerto was dashed when Auer claimed that the work was technically impossible and structurally weak; in short, that he would not learn it. Then Kotek decided that he didn't want to play it either, which caused Tchaikovsky to break with him altogether. In fact three years were to pass before Jurgenson, who had since published the score, informed Tchaikovsky that Adolph Brodsky was planning to play the piece at a Vienna Philharmonic concert under Hans Richter in December 1881. There was a furious mixture of applause, boos and hissing afterwards, with Brodsky being acclaimed and the work derided. The Viennese critics, always fairly conservative, were almost universal in their condemnation of the concerto.

The most influential of these was Eduard Hanslick, champion of Brahms and enemy of Wagner, who wrote a review of infamous vituperation.

For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand...The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue.

Tchaikovsky was shocked at the vehemence of Hanslick's review, but Brodsky was not dissuaded and remained the work's most fervent champion. Auer eventually overcame his opposition to the concerto and played it to great acclaim, also introducing it to many of his pupils.

The work opens with a scene-setting introduction, after which the soloist enters with a brief flourish, then announces the main theme of the first movement. Soon the second **subject** appears, a melody of great tenderness. From this point the temperature of the first movement rises considerably, with the solo part becoming much more virtuosic and the orchestral writing increasingly colourful. There is a magnificently varied **cadenza** for the soloist.

Kotek felt Tchaikovsky's original slow movement was too insubstantial and sentimental, and the composer agreed, replacing it with the **Canzonetta**. After a simple chordal introduction for the woodwinds, the soloist takes up a hushed, appropriately song-like theme.

Glossary

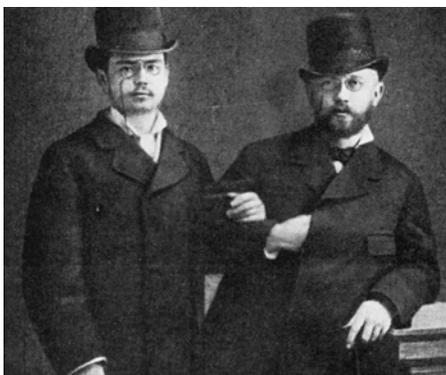
Cadenza – a showy passage by a solo instrument, usually towards the end of a concerto movement. Originally, cadenzas were improvised by the soloist to show off their brilliant technique.

Canzonetta – originally, a short song, but the term has come to be used for short instrumental pieces with a song-like feel.

Drone – a single, low note held for a long time while other instruments play melodies above it.

Orchestrate/orchestration – the process by which the composer allocates the various notes and melodies to the different instruments and combinations of instruments in the orchestra.

Subject – a principal theme, or group of themes, on which a composition is based. Symphonic works, and especially first movements, often feature two contrasting subjects.



Tchaikovsky with Kotek

This is one of Tchaikovsky's most purely beautiful creations. He eventually published the original version of this movement as *Souvenir d'un lieu cher*, Op.42.

The *Finale* follows on without a break, and immediately the soloist has a dazzling, short cadenza, which leads straight into the movement's vigorous main theme, a short, folk-like dance tune. The second theme, introduced over a bagpipe-like **drone** on the strings, is a temporary lyrical resting-place in the movement's wild infectiousness.

Abridged from a note by Phillip Sametz © 1996

First performance: 4 December 1881, Vienna. Hans Richter, conductor; Adolf Brodsky, soloist.

First WASO performance: 1 June 1946. Walter Susskind, conductor; Vaughan Hanly, soloist.

Most recent WASO performance: 1-2 July 2016. Andrew Grams, conductor; Simone Lamsma, soloist.

Instrumentation: two each of flutes, oboes, clarinets and bassoons; four horns, two trumpets; timpani, and strings.

About The Music

Felix Mendelssohn

(1809-1847)

Symphony No.4 in A, Op.90 *Italian*

Allegro vivace

Andante con moto

Con moto moderato

Saltarello (Presto)

For once a subtitle seems apt: Mendelssohn's *Italian* Symphony expresses a northern European's love of the sun-drenched south. 'Blue sky in A major', it has been called. The ideas for it came to Mendelssohn as he spent the winter of 1830-31 in Italy, and he wrote to his parents about the symphony that Naples 'must play a part in'. Indeed it did, in the leaping dance of the *Saltarello* finale. Mendelssohn was in his early twenties, and in this symphony 'there stands the eager youth who looks out with bright eyes upon the world, and, behold, all is very good' (Ernest Walker).

Fresh and youthful, this symphony is at the same time one of Mendelssohn's supreme achievements. He himself considered it 'the most mature thing I have ever done'. For some reason, he was dissatisfied with it, and always intended to revise it. He never got around to doing so, and it was published only after his death. Mendelssohn had submitted the work in response to a request from the London Philharmonic Society for 'a symphony, an **overture**, and a vocal piece' (along with the concert *aria Infelice*, the overture *The Hebrides* and perhaps the *Trumpet Overture*). The *Italian* Symphony was performed in a concert of the Society in London, in which Mendelssohn also played Mozart's D minor Piano Concerto K466, on 13 May 1833.

Mendelssohn's anxiety about his symphonies had a lot to do with his sense of responsibility imposed by what Beethoven had done. An energetic symphony in A major was bound to put listeners in mind of Beethoven's



Seventh, and the processional character of Mendelssohn's second movement inevitably recalls the same movement in Beethoven's symphony. Perhaps also Mendelssohn was bothered by the challenge which faces interpreters of his *Italian* Symphony: how to avoid making three of the four movements sound like a *moto perpetuo*. Posterity considers that Mendelssohn should have remained satisfied with a masterpiece in which, far from being a pale reflection of Beethoven, he was entirely himself in the lightness of touch, the polished elegance of scoring, and the sureness of form which mark every movement of the *Italian* Symphony. Mendelssohn sometimes spoke convincingly of weightier things, but it is no accident that along with the Violin Concerto, the *Midsummer Night's Dream* music, several overtures and the **Octet** for Strings, the *Italian* Symphony is among those works of his which have never gone out of fashion.

The opening of the symphony, like much of what follows, is notable for its brilliant and imaginative scoring. Here the bounding theme for the violins is presented to the accompaniment of repeated chords for the woodwinds, which at least doubles its effect of almost breathless energy. The second **subject** is a rocking figure for clarinets and bassoons, which, as musicologist Donald Tovey says, is obviously in no hurry. The

development soon presents a **fugato** on a wholly new theme, then the two main subjects are elaborately worked out, and the **recapitulation** is approached through a long **crescendo** beginning under a long-held A for the first oboe – another memorably original idea.

The second movement may have been suggested by a religious procession Mendelssohn is known to have seen in Naples (though Moscheles claimed that it was based on a Czech pilgrims' song). It begins with **plainchant**-like intonation, then the 'marching' starts in the cellos and basses, over which the **cantus firmus** is sounded by oboes, bassoons and violas.

Although not called a **minuet and trio**, this is in effect what the third movement is. There is little suggestion of the dance in this graceful music, which is more like a song without words, and the trio, with its solemn horns and bassoons, sounds a deeply Romantic, poetic note. Pedants point out that one of the rhythms of the

movement Mendelssohn calls *Saltarello* is that of the even more furious **Tarantella**. The energy here is even more irresistible than in the first movement.

Mendelssohn said this symphony was composed at one of the bitterest moments of his life, when he was most troubled by his hypercritical attitude towards his own music. It is good to be reminded of this artistic struggle by a 'driven' personality, because his art so transcends the struggle that we can hardly guess that it ever existed.

Abridged from a note by David Garrett © 2003

First performance: 13 May 1833, London. Composer conducting.

First WASO performance: 14 June 1938. E.J. Roberts, conductor.

Most recent WASO performance: 5-7 July 2012. Tadaaki Otaka, conductor.

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

Glossary

Aria – song for solo voice.

Cantus firmus – the notes of a melody (e.g. a plainchant tune) played extremely slowly and used as the harmonic foundation of another piece of music.

Crescendo – getting louder.

Fugato – a passage in fugal style which is not part of an actual fugue (type of musical form in which a short melody is first sounded by one voice or instrument alone, then taken up by other voices or instruments in turn).

Minuet and trio – a minuet is a stately dance in triple time, which became popular in France in the 17th and 18th centuries. In a symphonic context, the term is also used to refer to a dance-like piece or movement in moderately fast triple time. The trio is the (often contrasting) middle section of the movement.

Moto perpetuo – 'perpetual motion', passages of music which consist of an apparently never-ending string of fast-moving notes.

Octet – a work for eight instruments or voices.

Overture – this term has two quite distinct meanings. It refers to an instrumental composition acting as an introduction to an opera or oratorio; it also refers to a standalone orchestral work with a descriptive title which the music illustrates in some way. These two genres are often referred to as the dramatic overture and the concert overture respectively.

Plainchant – the traditional music of the Christian church, still performed in many monasteries and convents. It is unaccompanied singing of a unison melody with no sense of any regular rhythm or pattern of strong and weak beats. Gregorian chant is the best-known type.

Recapitulation – a return to the opening material of a piece or a movement.

Saltarello – a sprightly Italian dance involving jumping.

Subject – a principal theme, or group of themes, on which a composition is based. Symphonic works, and especially first movements, often feature two contrasting subjects.

Tarantella – a fast dance from southern Italy.

About The Speaker

Yvonne Frindle

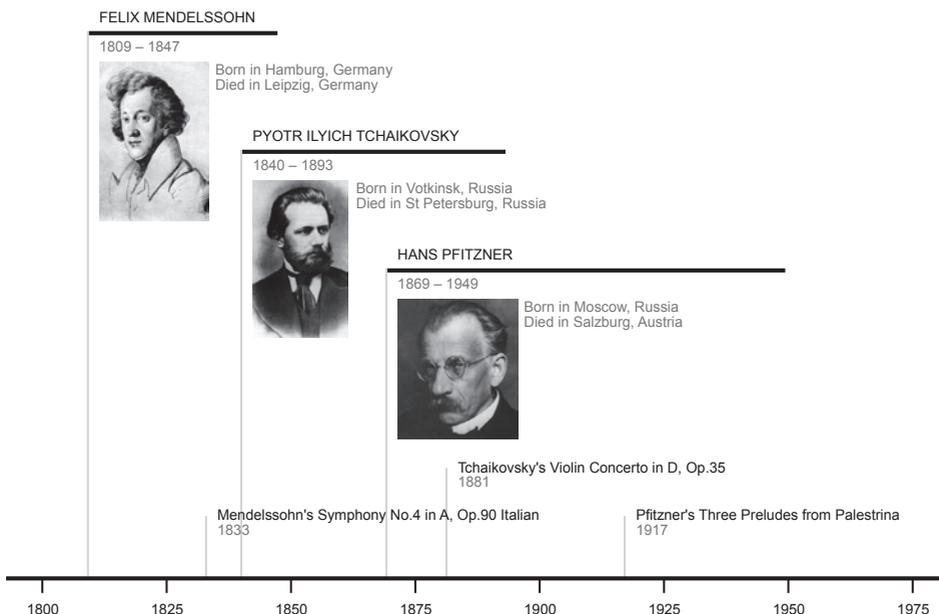
Yvonne Frindle was Artistic Administrator of the WASO from 1999 to 2001, and returns annually to give pre-concert talks. She holds qualifications in flute performance, musicology, education and communication, and in 1995 was awarded the ABC/Youth Music Australia Music Presentation Fellowship.

Since then she has worked in editorial and programming roles serving all six of the Australian symphony orchestras, including 13 years editing program books for the Sydney Symphony Orchestra, and

as Artistic Administrator of Apollo's Fire (Cleveland Baroque Orchestra).

Her writing has been published by all the major Australian concert presenters and visiting orchestras and ballet companies, as well as local and international record labels, ensembles overseas and *Limelight* magazine. She has been presenting pre-concert talks since 1997 – for Apollo's Fire and the Cleveland Orchestra as well as in Australia – and has created audio features and podcasts for the ACO, SSO and ABC Classic FM.

Timeline of Composers & Works



Your Concert Experience

FOR THE ENJOYMENT OF ALL

When to applaud? Musicians love applause. Audience members normally applaud:

- When the conductor walks onto the stage
- After the completion of each piece and at the end of the performance

When you need to cough, try to do it discreetly. Cough lozenges are available from the WASO Ticket Collection Desk before each performance and at the interval.

Hearing aids that are incorrectly adjusted may disturb other patrons, please be mindful of those around you.

Mobile phones and other electronic devices need to be switched off or silenced throughout the performance.

Photography, sound and video recordings are permitted prior to the start of the performance.

Latecomers and patrons who leave the auditorium will be seated only after the completion of a work.

Moving to empty seats. Please do not move to empty seats prior to the performance as this may affect seating for latecomers when they are admitted during a suitable break.

FOOD & BEVERAGES

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

FIRST AID

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



ACCESSIBILITY

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

WASO BOX OFFICE

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

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

Meet The Musician

Francois Combemorel

Associate Principal Percussion
& Timpani

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

I joined WASO in July 2018. Before this I was based in Brisbane for four years where I taught percussion and timpani at Griffith University and freelanced with orchestras such as Camerata- Queensland's Chamber Orchestra, Orchestra Ensemble Kanazawa, NZSO, MSO and Auckland Philharmonia Orchestra. Before moving to Australia I was based in France where I worked with many European orchestras and ensembles.

What drew you to become a percussionist?

My Mum always told me that I broke my first rattle when I was six months old!

When I was a trumpet student (not a very good one) playing in an ensemble as a teenager we needed to add some percussion and this is how it all started. I felt so much happier and more confident with the percussion and this opened up a new world to me. I was hooked.

What is your favourite percussion instrument to play and why?

I don't have a favourite, this is why percussion is so amazing - there is so much variety and you have to be so versatile to be able to move between the instruments. At a push, perhaps I might say timpani.

Name some of the highlights of your career to date?

Playing snare drum in Shostakovich Symphony No.11 with Monte Carlo Philharmonic Orchestra - one of the best snare drum parts, playing one of the marimba parts in Steve Reich's *Desert Music* with Orchestre National de Lyon... but playing the triangle part in *La Bohème* - one of the most beautiful operas is also as enthralling, tutoring for Australian Youth Orchestra and... joining WASO - of course!



What is the most challenging piece of music you've had to play?

It is not always the quantity or the virtuosity that is the hardest, sometimes a single hit can be very challenging.

What in your opinion is the most important concept to teach students?

Never give up and be yourself. Music is a blend of great amounts of practice, technique and personality. And... it's a long way to the top!

What do you like about living in Perth?

The weather, food, beaches, easy commutes and the arts. It's a vibrant and cosmopolitan city and, the closest Australian capital city to Europe.

I am most proud of...

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WASO Community Engagement

Onslow Kids Music Education (OK ME!) in 2019

Our OK ME! Program kicked off in April with the first teaching pod of 2019. WASO teaching artists Paul Tanner and Mark Cain visit Onslow (a small town three hours out of Karratha in the Pilbara) for one week each term to teach music to the students at Onslow School. This school has no specialist music teacher, no other music in the school, and due to the remoteness of the town access to private music lessons is challenging. This program is therefore highly valued in providing musical opportunities to the young people in this community.

In term 1 the students prepared for an in-school performance for family and friends. The theme was world music with a focus on music from Africa. The whole school learned a Ghanaian call and response chant 'Che Che Kule', which was accompanied by body percussion and movement. Each year group also focused on a Zimbabwean Marimba piece for the performance and amazed the audience with their concentration and commitment to their concert.



As well as learning the performance pieces students participated in musical mindfulness exercises, learnt about the percussion instruments in the collection at Onslow School, played musical games and made their own panpipes.

Students are also working towards a big performance as part of the Passion of the Pilbara Festival in August. This is a really exciting opportunity for the students to showcase to the wider Pilbara community what they have learnt through participation in OK ME!



ABC Radio

Tune in to ABC Radio Great Southern on Wednesday mornings at 10.45am when WASO's Executive Manager, Community Engagement, Cassandra Lake joins Gianni Di Giovanni to share stories about classical music and composers.

Listen via the ABC Listen app.



WASO Philanthropy

Thank you to our Annual Giving Patrons & Friends!

Donations remain vital for WASO to present inspiring and joyful concerts and continue to powerfully impact the lives of so many people in Western Australia. Donations to our Annual Giving fund are fundamental to the daily operations of the Orchestra in helping to cover our core operating costs.

We celebrate our Annual Giving Patrons, who donate \$500 or more each year. As well as receiving a special Patron Pin, Patrons receive our *Encore* newsletter, communications and invitations to special events and are recognised in our concert programs, website and annual report.

Annual Giving Acknowledgement Levels

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\$20,000+

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Maestro Patron

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Virtuoso Patron

\$2,500 - \$4,999

Principal Patron

\$1,000 - \$2,499

Tutti Patron

\$500 - \$999

Friend

\$40 - \$499

We are also very grateful to our Friends, who donate \$40 - \$499 each year to support WASO. We look forward to sending you our *Encore* newsletter and invitations to special events throughout the year.

Join us this month of Giving

If you wish to become a Patron or Friend or renew for 2019 please contact Jacinta Sirr on 9326 0014 or sirrj@waso.com.au. It is also quick and easy to make a donation online at waso.com.au/support-us or you can make a donation at the Box Office with your ticket purchase.

All donations over \$2 are fully tax-deductible.

Our Supporters

Philanthropic partnerships come in all shapes and sizes

Whatever the shape or size, your donation helps WASO make a difference and we thank you for your support. WASO's philanthropy program continues to grow, supporting our vision now and into the future. It is an exciting time to be a part of this community, to meet our musicians and to know you have helped your Orchestra to *touch souls and enrich lives through music*. Together we can do amazing things.

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Major Donations:

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The 2019 WASO Song Book

We are grateful to those who have supported new works commissioned for the Orchestra by WASO for 2019 and beyond

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Prue Ashurst
Geoff Stearn
Anonymous (1)

Group Commission - Supporting a new work by Iain Grandage to be premiered as part of WASO's 2019 Season, in honour of Professor David Tunley

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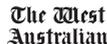
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