

PROGRAM



West Australian
Symphony Orchestra
CELEBRATING 90 YEARS

Karina Canellakis & Ning Feng: Russian Masterworks

MASTERS SERIES

Fri 23 & Sat 24 November 2018, 7.30pm
Perth Concert Hall



Wesfarmers Arts
Principal Partner



Wesfarmers Arts
WEST AUSTRALIAN
SYMPHONY
ORCHESTRA &
WESFARMERS
ARTS / MAKING
THE IMPOSSIBLE
POSSIBLE

Frankie Lo Surdo, French Horn



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

MASTERS SERIES

Karina Canellakis & Ning Feng: Russian Masterworks

PROKOFIEV Violin Concerto No.2 (27 mins)

Allegro moderato

Andante assai – Allegretto – Andante assai

Allegro, ben marcato

Interval (25 mins)

SHOSTAKOVICH Symphony No.8 (62 mins)

Adagio

Allegretto

Allegro non troppo –

Largo –

Allegretto

Karina Canellakis conductor

Ning Feng violin

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Alan Lourens (see page 12 for his biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level foyer.

Wesfarmers Arts Meet the Artist

Enjoy a conversation with Karina Canellakis post-concert Saturday night in the Terrace Level foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic FM on Saturday, 1 December 2018 at 12pm AWST (or 9am online) and Tuesday, 19 February 2019 1pm AWST (or 10am online). For further details visit abc.net.au/classic

2018 Upcoming Concerts



POPS SERIES

Tutti: Circus Oz with WASO

Fri 30 Nov 8pm & Sat 1 Dec 2pm

Perth Concert Hall

Cast your eyes to the skies as Circus Oz and WASO dazzle you with a spectacular show of aerial feats and classical beats.

"A spectacular fusion of classical concert and circus that sparks a playful dialogue between art forms, and consistently entertains."

– *The Age, Melbourne*

Circus Oz

Benjamin Northey conductor

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**TICKETS
FROM \$49***



SPECIAL EVENT

Handel's Messiah

Fri 7 Dec 7.30pm & Sat 8 Dec 2pm

Perth Concert Hall

Hallelujah! Conductor Christian Curnyn leads WASO, the WASO Chorus and acclaimed soloists in one of the best-loved choral works, a beloved Christmas tradition to be shared by all.

Christian Curnyn conductor (WASO debut)

Sara Macliver soprano

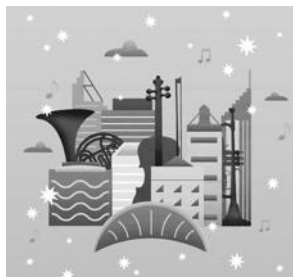
Fiona Campbell mezzo-soprano

Henry Choo tenor

Morgan Pearse baritone (WASO debut)

WASO Chorus

**TICKETS
FROM \$40***



LOTTERYWEST

Christmas Symphony A City of Perth Celebration with Variety, the children's charity

Sat 15 Dec 7.30pm

Langley Park, Perth

Light up your candles and jingle all the way to Perth's biggest outdoor classical music and carols spectacular.

FREE

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WASO Celebrating 90 Years in 2018



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

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

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

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

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

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

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

We are proud to call Perth Concert Hall home.

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WASO On Stage

VIOLIN

Laurence Jackson
Concertmaster

Semra Lee-Smith
A/Assoc Concertmaster

Graeme Norris
A/Assistant Concertmaster

Rebecca Glorie
A/Principal 1st Violin

Zak Rowntree*
Principal 2nd Violin

Akiko Miyazawa
A/Assoc Principal
2nd Violin

Sarah Blackman
Hannah Brockway^

Fleur Challen

Stephanie Dean
Chair partnered by
Marc & Nadia Geary

John Ford^

Beth Hebert

Alexandra Isted

Jane Johnston°

Sunmi Jung

Christina Katsimbardis

Ellie Lawrence

Shaun Lee-Chen^

Andrea Mendham^

Lucas O'Brien

Melanie Pearn

Ken Peeler

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Kathryn Shinnick

Bao Di Tang

Cerys Tooby

Teresa Vinci°

David Yeh

VIOLA

Alex Brogan
A/Principal Viola

Benjamin Caddy
A/Assoc Principal Viola

Kierstan Arkleysmith

Nik Babic

George Batey^

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Katherine Potter^

Helen Tuckey

CELLO

Rod McGrath
Chair partnered by
Tokyo Gas

Louise McKay
Chair partnered by Penrhos
College

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Anna Sarcich^

Tim South

Jon Tooby^

Xiao Le Wu

DOUBLE BASS

Andrew Sinclair*

Caitlin Bass°
Elizabeth Browning^

Louise Elaerts

Christine Reitzenstein

Andrew Tait

Mark Tooby

FLUTE

Andrew Nicholson
Chair partnered by
Anonymous

Mary-Anne Blades
Andrew Freeman^

PICCOLO

Michael Waye
Chair partnered by
Pamela & Josh Pitt

Pamela & Josh Pitt

OBOE

Liz Chee
A/Principal Oboe

Ann Blackburn^

COR ANGLAIS

Leanne Glover
Chair partnered by
Sam & Leanne Walsh

CLARINET

Andrew Seymour^
Guest Principal

Catherine Cahill^

Jodie Upton^

BASS CLARINET

Alexander Millier

Alexander Millier

BASSOON

Jane Kircher-Lindner
Chair partnered by
Sue & Ron Wooller

Adam Mikulic

CONTRABASSOON

Chloe Turner

Chloe Turner

HORN

David Evans

Robert Gladstones

Principal 3rd Horn

Julia Brooke

Julian Leslie^

Rachel Silver^

TRUMPET

Brent Grapes
Chair partnered by NAB

Fletcher Cox°
Peter Miller

TROMBONE

Joshua Davis
Chair partnered by
Dr Ken Evans and
Dr Glenda Campbell-Evans

Dr Glenda Campbell-Evans

Liam O'Malley

BASS TROMBONE

Philip Holdsworth

Philip Holdsworth

TUBA

Cameron Brook
Chair partnered by
Peter & Jean Stokes

Peter & Jean Stokes

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney

Chair partnered by
Stott Hoare

Francois Combemorel

Assoc Principal

Percussion & Timpani

Joel Bass^

Tom Robertson^

Paul Tanner^

*Instruments used by
these musicians are on
loan from Janet Holmes à
Court AC.

Principal
Associate Principal
Assistant Principal
Contract Player*
Guest Musician^

About The Artists



Photo: Masataka Suemitsu

Karina Canellakis Conductor

Karina Canellakis has recently been named Chief Conductor of the Netherlands Radio Philharmonic Orchestra, beginning September 2019. Winner of the 2016 Sir Georg Solti Conducting Award, Karina Canellakis first made headlines in 2014 filling in at the last-minute for Jaap van Zweden in Shostakovich's Eighth Symphony in Dallas. Recent concerts have included conducting Nicola Benedetti in Szymanowski's Violin Concerto No.2 (debuts for both of them with the Orchestre de Paris).

Initially a violinist, Karina Canellakis was encouraged to pursue conducting by Sir Simon Rattle while she was playing in the Berlin Philharmonic's Orchestra Academy. Besides solo work in North America, she played regularly in the Chicago Symphony for over three years, and appeared occasionally as guest concertmaster of Norway's Bergen Filharmoniske Orkester. A New Yorker, she is a graduate of the Curtis Institute of Music and Juilliard School.

karinacanellakis.com



Photo: Felix Broede

Ning Feng Violin

Berlin-based Chinese violinist Ning Feng performs regularly with major international orchestras, in recital and with the Dragon Quartet which he founded in 2012.

Recent appearances have included the Schubertiade in Schwarzenberg, performing Schubert piano trios with Daniel Müller-Schott and Igor Levit and Brahms piano quartets with Igor Levit, Volker Jacobsen and Isang Enders. In other 2018 appearances he has played Lalo's *Symphonie espagnole* with the Guangzhou Symphony Orchestra and Prokofiev's Violin Concerto No.1 with the Bochum Symphony, Germany. He has also played with the New Jersey Symphony and BBC Scottish Symphony orchestras (debuts) and Macedonian Philharmonic.

Ning Feng's recent recordings include the complete Bach partitas and solos for solo violin. Ning Feng plays a 1721 Stradivari violin, known as the 'MacMillan', on private loan, kindly arranged by Premiere Performances of Hong Kong, and on strings by Thomastik-Infeld, Vienna.

ningfengviolin.com

About The Music

Sergei Prokofiev

(1891-1953)

Violin Concerto No.2 in G minor, Op.63

Allegro moderato

Andante assai – Allegretto – Andante assai

Allegro, ben marcato

Prokofiev had left the Soviet Union in 1918 after several visits to Western Europe in the pre-revolutionary years. Based in Paris, with determined forays into the musical scene of the United States, Prokofiev seems to have hoped to become a more major figure on the world stage than ultimately proved to be the case. In the US, Rachmaninov was established as the pre-eminent resident Russian; in Europe, Stravinsky occupied that position. With his failure to secure performances of his favourite opera, *The Fiery Angel*, Prokofiev began to consider returning to the Soviet Union. From 1927, he began a series of return visits. By mid-1936, with his only serious Soviet rival, Shostakovich, under a cloud, Prokofiev moved permanently to Moscow.

In an article published in *Izvestia* in November 1934, Prokofiev wrote:

I would describe the music needed here as 'light serious' or 'serious light' music... Above all, it must be tuneful, simply and comprehensively tuneful, and must not be repetitious or stamped with triviality.

This reads like an official definition of socialist realism in music – indeed, in 1943 Gerald Abraham accused Prokofiev of pandering to the Soviet state by 'emphasising the lyrical side of his nature at the expense of the witty and grotesque and brilliant sides'. More recently, and in complete contrast, Ian MacDonald has argued that the Second Violin Concerto contains encoded anti-Soviet messages:



Surely the childishly pedantic **arpeggio** accompaniment to the **aria**-like theme of the work's slow movement ('clumsily' scored for flute) is tongue in cheek? In which case, what can it be but an ironic response to simple-minded demands for a lyric-heroic 'symphonism of the People'? If this is so, the shadowy bass drum which drives the soloist to jump through hoops in the finale requires no explanation.

Prokofiev's stated view does, however, reflect the fact that in Soviet Russia there was a huge audience coming to 'classical' music for the first time. We should be wary of imputing cynical motives to him; after all, it required no radical change in style for him to produce works of immediately engaging character. Nevertheless, it does seem that in works like *Lieutenant Kijé*, the ballet music for *Romeo and Juliet* and the Violin Concerto No.2, Prokofiev was making a special effort to write music of formal clarity and emotional directness, as if to prepare the ground for his homecoming.

In 1935, Prokofiev was approached by a group of admirers of the French violinist Robert Soetens to write a concerto. Prokofiev had had it in mind to write a work for violin, and toyed with the idea of a 'concert **sonata** for violin and orchestra'. Gerald Abraham complains that 'there is no naughtiness, there is no steely glitter and there is almost no virtuosity in the solo part', but it was Prokofiev's intention to make this concerto 'altogether different from No.1 in both music and style'. It was composed during an extensive concert tour which Prokofiev and Soetens made and premiered in Madrid in 1935.

The piece stakes an immediate claim to simple, comprehensive tunefulness. The soloist, alone, establishes the key of G minor unequivocally with a disarmingly simple melody. Some busy passage-work leads to a new lyrical theme in B flat, reminiscent of *La Vie en rose*. Both themes are **developed** in a varied central section characterised by Prokofiev's lively rhythmic manipulation and deft touches of orchestration. The movement ends curiously, with rapid virtuosic writing brought to a halt by peremptory plucked chords from the soloist.

The **pizzicato** writing is carried over into the rocking **triplet** accompaniment of the second movement, which supports a long-breathed, yearning melody for the soloist who travels through a number of musical landscapes. The plucking of strings may suggest the guitars of Spain, where the work was to be premiered; in the final movement the Iberian flavour becomes explicit with the use of castanets. This grotesque waltz reminds us of Prokofiev's brilliance as a ballet composer, and he draws yet more arresting colours from the solo part, notably in the use of melodies played high on the violin's lowest string. For all Prokofiev's nomadism during the work's composition, and whatever its political subtext, the overwhelming impression is of Russianness in its balance of wild energy, humour and melancholy.

Abridged from a note by Gordon Kerry
Symphony Australia © 2001

First performance: 1 December 1935, Robert Soetens and Madrid Symphony Orchestra conducted by Enrique Fernández Arbós.

First WASO performance: 31 July 1980. Patrick Thomas, conductor; Mark Lubotsky, soloist.

Most recent WASO performance: 8-9 September 2006. Alexander Shelley, conductor; Boris Belkin, soloist.

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

Glossary

Aria – a song for solo voice, or a song-like instrumental passage.

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

Develop – the process of expanding or exploring musical material by varying a theme or elements of it.

Pizzicato – plucking, rather than bowing, the strings.

Sonata – a work, typically in three or four movements, for solo instrument, usually with piano accompaniment (unless the solo instrument is the piano).

Triplet – group of three notes, equal in time value, played in the time of two.

About The Music

Dmitri Shostakovich

(1906-1975)

Symphony No.8 in C minor, Op.65

Adagio

Allegretto

Allegro non troppo –

Largo –

Allegretto

In 1942, Shostakovich's Seventh Symphony ('Leningrad') had brought him to the height of his worldwide fame. The first Leningrad performance took place in a city still under siege, with a Russian artillery bombardment of German positions beforehand to ensure that the performance could proceed. A microfilm copy of the score was rushed to the west, with Toscanini conducting the US premiere; there were over 60 performances in the United States in the following season. Shostakovich even made it to the cover of *Time* magazine, in a notorious photograph of him in fireman's uniform. Then came the battle of Stalingrad, the turning-point of Russia's war with Germany; and not long after that another Shostakovich symphony, which indeed for a time bore the subtitle 'Stalingrad'.

The Eighth Symphony is for the most part a bleak work, firmly in the lineage of the Romantic tragic symphony. Its **tonality** of C minor has carried connotations of darkness since Bach and Haydn and was the choice of Beethoven and Brahms for works leading through struggle from darkness to light. Shostakovich, however, denies us the blazing C major that ends Beethoven's Fifth and Brahms's First symphonies: the Eighth ends in ambiguity and doubt, as indeed did his previous C minor symphony (the Fourth,



which had been withdrawn before its scheduled 1936 premiere and would not see the light of day until 1961). He had produced the affirmative Seventh Symphony while the war was at its darkest. Now he produced a pessimistic (or at least ambiguous) work just as the tide of the war was turning. The critical reception was mixed: the symphony was criticised at a Soviet composers' plenary meeting in 1944 for its lack of jubilant affirmation; after the war it would for many years be effectively banned under the cultural doctrine of Central Committee Secretary Andrei Zhdanov.

The symphony begins with a sharply **dotted**, propulsive rhythm in the lower strings, gradually giving way to a lyrical melody in the violins. The second theme, again in the violins, is in a gently flowing **5/4** metre over a pulsing accompaniment in the lower strings. The dynamic inexorably works up to the full force of the large orchestra; there seems room to doubt if there can be any genuinely satisfying resolution here – and in a sense there is none. After accelerating to a brutal march in **Stravinskian** rhythms

the tempo returns abruptly to the opening *Adagio*. Trumpets blast out the movement's opening material but the **tutti** can go no further: it is not the full orchestral mass but a single voice which will lead the movement towards its end, in a long, bleak soliloquy for the cor anglais. The movement ends in the hushed strings, the muted brass a distant reminder of questions still unanswered.

After the immense opening *Adagio* come two **scherzos**: the first a stylised march, the second a brutal ***moto perpetuo*** movement. After a dissonant climax the *Largo* arrives without a break: it is one of Shostakovich's first major essays in the Baroque **passacaglia** form, based on a repeating bass line which is played by the lower strings throughout. This form would reappear in many of his most important works. The movement is in G sharp minor, quite some distance from the symphony's home key – but the clarinets deftly ease the harmony into C major for the bassoon solo which begins the finale.

Even though C major here arrives not in a blaze of glory but in a gentle woodwind solo, the final movement builds through a series of episodes in accelerating tempo. But the first movement's questions remain – and in a reversal of the classical

darkness-to-light trajectory, it is the first movement's minor-key tutti which finally arrives to crown the movement. There is no triumphant blaze of glory or even a reposeful *Adagio* but a gentle *Andante*, the basic motive ringing out in the bass while the violins hold a C major chord far above.

For Shostakovich, and indeed for the Russian people, the war would hold no real triumph: survival would have to do. The Seventh Symphony would thus remain the last symphonic triumph Shostakovich would offer Stalin. In the Eighth it was time to honour the victims in mournful reflection. A few years later, for his last war symphony, the Ninth, all Shostakovich would offer Stalin was farce.

Abridged from a note by Carl Rosman © 2008

First performance: 4 November 1943, Moscow. USSR State Symphony Orchestra conducted by Yevgeny Mravinsky.

This is the first performance of Shostakovich's Eighth Symphony by the West Australian Symphony Orchestra.

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

Glossary

5/4 – time signature in which each bar contains five (crotchets) beats. The unequal manner in which these five beats are commonly grouped and therefore stressed (usually either 2+3 or 3+2 beats) can result in an unstable, off-balance effect, unlike the more conventional metres of two, three or four beats to the bar.

Dotted rhythm – a pattern of alternating long and short notes, creating a jagged effect.

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

Passacaglia – a piece consisting of continuous variations of a melody over a short, constantly repeated bass pattern or harmonic scheme.

Scherzo – literally, a joke; a movement in a fast triple time which may involve playful (or, in the music of Shostakovich, sardonic or grotesque) elements and which, as the second or third movement in a symphony, replaced the minuet and trio.

Stravinskian – in the compositional style of 20th century composer Igor Stravinsky.

Tonality – key.

Tutti – all the instruments of the orchestra playing at the same time.

About The Speaker

Professor Alan Lourens, D.Mus

Professor Alan Lourens is Head of the UWA Conservatorium of Music, where he directs the Orchestra, and Head of Brass, as well as teaching conducting, pedagogy and courses in music education. He has appeared as a guest conductor and soloist for orchestras and bands throughout the world.

Prof. Lourens holds a Doctorate in Conducting and Masters degree in Euphonium Performance from Indiana University, where he studied conducting

with Ray E. Cramer and Euphonium with Daniel Perantoni, M. Dee Stewart and Harvey G. Phillips. He received a Performers Certificate for the quality of his Masters recital. He has many articles, compositions and music publications to his credit, including his own Euphonium Concerto. He has co-authored several books on the planning, policy and development of Universities. Cimarron Publishing has released his compositions and arrangements for both band and orchestra.

Timeline of Composers & Works

SERGEI PROKOFIEV

1891 – 1953



Born in Sontsovska, Ukraine
Died in Moscow, Russia

DMITRI SHOSTAKOVICH

1906 – 1975



Born in St Petersburg, Russia
Died in Moscow, Russia

Prokofiev's Violin Concerto No.2
1935

Shostakovich's Symphony No.8
1943

1900

1925

1950

1975

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

Andrew Nicholson Principal Flute

How did you find yourself playing the flute?

My Dad was a trumpet player in the Army, and brought home a trumpet, french horn, clarinet and a flute to try - the flute was the only one I could get a sound out of!

Tell us about your journey to WASO.

I had been coming to Australia for 25 years, and always thought it would be a great country to live in, so I jumped at the chance to come to Perth.

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

If you aren't enjoying the journey of becoming a musician, then it probably isn't for you! You have to work hard and have a real passion to play your instrument - it is a highly competitive field, with more players than jobs.

What piece of music would you play to convince someone of the power of music?

I think hearing great music that you like 'live' is the most important thing, so pat yourselves on the back, WASO audience! If I had to recommend some music to go and listen to, we have played many of them recently - works by Strauss, Mahler, Wagner and Brahms are some of my favourites, as well as works by Debussy and Ravel.

What are your highlights from the 2018 season so far?

Tristan und Isolde, and playing the Nielsen Flute Concerto with Asher Fisch and the orchestra. Star Wars was a very special project also, as that was the first time I had heard a symphony orchestra back in the 70's, and that really inspired me to keep on practising with a view to perhaps playing professionally. Outside of WASO, it was great to represent WA and the Orchestra in the Australian World Orchestra under Riccardo Muti in Sydney and Melbourne.



Who and what has been your greatest inspiration?

Peter Lloyd my ex teacher, mentor and Principal Flute of the LSO in the 70's and 80's. He was the flautist on the original Star Wars soundtrack - life changing!!

It's truly inspiring to be in the middle of the sound of the orchestra on stage. I was hooked right from the very beginning, playing with the Hampshire County Youth Orchestra when I was 13. I still feel inspired and extremely privileged to be a part of the wonderful music scene.

When no one's watching, what music do you listen to?

Film music and jazz - live if possible!

To learn more about WASO musicians, visit waso.com.au or connect with WASO.



WASO Community Engagement

Onslow Kids Music Education (OK ME!)

Two WASO teaching artists Paul Tanner and Mark Cain visit Onslow (a small town three hours out of Karratha in the Pilbara) every term to deliver music lessons to the students at Onslow School. These lessons use percussion and wind instruments through musical play, as well as instrument-making to engage the students and teach them about music. A few years ago the students even helped Paul make two beautiful Marimbas that are located at the school and are used regularly by the students in this program. In 2018 we were able to purchase additional percussion resources to add to the school collection.

As an extension to the regular music lessons, in October 2018 the Onslow Kids' Sound Garden project begun. This project will involve a few stages of musical installations around the school grounds and started with a thongophone that was built during the October/November visit. This instrument is in a central area that can be accessed by all students in the school, and members of the school community were involved in the construction and placement of the large instrument.



We have been thrilled at the interest and support we have received from the school and the Onslow community and are really excited to see how this program will develop in the years to come.

OK ME! is supported by Lotterywest.



ABC Radio Perth

Tune in to ABC Radio Perth on Friday mornings at 6.15am when WASO's Executive Manager, Community Engagement, Cassandra Lake joins Paula Kruger to share stories about classical music and WASO's upcoming concerts.

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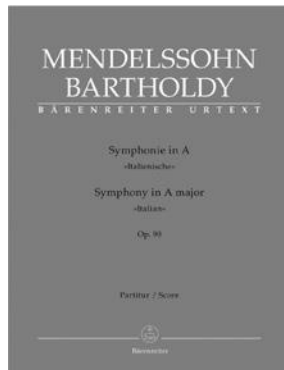
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WASO Philanthropy

Wanted: Mendelssohn in the Mediterranean!

We are seeking a wonderful Patron to help us cover the purchase of orchestral scores for next year's Masters 3 and Morning Symphony 4 performances of Felix Mendelssohn-Bartholdy's 'Italian' Symphony No. 4. Mendelssohn's sun-kissed fourth symphony is a beguiling musical postcard inspired by his travels to Italy and will be performed by WASO and conducted by Asher Fisch on Thurs 20 June, Friday 21 June and Sat 22 June 2019.

Each year we hire or purchase scores for the next orchestral season and our WASO music librarian now would like to purchase the pictured Mendelssohn scores for next year's performances. Purchasing rather than hiring these will enable us to keep our very specific WASO bowings and markings for future performances and we are hoping that you can help with the expense! A **tax-deductible donation of \$1,500** to cover the purchase of these scores would make a real difference to how our music library can



operate - and you could look forward to next year's performances knowing our musicians will be playing from *your* song sheet!

If you would like to support the purchase of these Mendelssohn scores please get in touch with Sarah Tompkin on 9326 0017 or tompkins@waso.com.au. All donations above \$2 are tax-deductible.

Patrons & Friends Event

Bells are ringing - Book for our Patrons & Friends Christmas Party now!

Thursday 13 December | 4.30pm | Perth Concert Hall

For all Patrons, Friends & Bequestors

Finish off the year on a high with us as we listen to the final rehearsal for the highly anticipated Christmas Symphony 2018, before enjoying a delicious BBQ dinner on the Perth Concert Hall Terrace* with our musicians. This event is a fixture and tradition in our busy Patrons & Friends calendar, so make sure not to miss out by booking via the WASO Box Office on **9326 0000**.

Tickets are \$45 for Patrons & Friends (\$55 for guests). *Weather permitting.



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.

Endowment Fund for the Orchestra

This fund includes major donations and bequests

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

Estates

WASO is extremely grateful for the bequests received from Estates

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Sagitte Yom-Tov Fund
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Supporting excellence across all we do

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Bob & Gay Branchi
Janet Holmes à Court AC
Dr Patricia Kailis
Rod & Margaret Marston
John Rodgers
Michael Utsler
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Instrument Fund

John Albright & Susan Lorimer
–EChO Double Bass and set of Trumpets
Peter Ingram – Piccolo
Deborah Marsh – Conductor's Podium and Cor Anglais
Margaret & Rod Marston – Bass Clarinet
Peggy & Tom Stacy – Cor Anglais
Jean & Peter Stokes – Cello, Tuba, Tenor Trombone, Bass Trombone and Wooden Trumpet

The WASO Song Book

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

Janet Holmes à Court AC
Prue Ashurst
Dr Ken Evans
Evan Kennea & Emily Green-Armytage
Barrie & Jude Le Pley
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In memory of Robert & Joan Street
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We are proud to acknowledge the following Patrons for their generous contribution to WASO in the last twelve months through our Annual Giving program.

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Gifts \$40 - \$499

Thank you to all our Friends who support WASO through their gift.

* Orchestral Chair Partnership

If you are interested in becoming a Patron or learning more about WASO Philanthropy please contact Alecia Benzie, Executive Manager, on **9326 0020** or email **benziea@waso.com.au**

WASO Philanthropy brochures are available from the WASO Programs and Information Desk located in the main foyer of Perth Concert Hall, or you can visit waso.com.au

All donations over \$2 are fully tax deductible.

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Lighting up the season with unmissable events

CHRISTMAS LIGHTS TRAIL

- 📍 Throughout the city
- 🕒 From 6pm
- 📅 16 November to 24 December
- 💰 FREE, Family friendly

Explore more than a dozen dazzling light installations along the trail this festive season including enchanting projections lighting up St George's Cathedral or a magical Christmas constellation made up of over 20,000 festive pixels.

BRASS ON THE GRASS

- 📍 Victoria Gardens
- 🕒 From 5pm
- 📅 5 & 12 December
- 💰 FREE, Family friendly

CHRISTMAS MAZE

- 📍 Elizabeth Quay
- 🕒 Saturday & Sunday, 10am to 3pm
Monday to Friday, 2pm to 7pm
- 📅 8 to 16 December
- 💰 FREE, Family friendly



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Department of Local Government, Sport and Cultural Industries



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the Crescendo program in Kwinana



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West Australian
Symphony Orchestra



2018 SEASON

WASO

West Australian
Symphony Orchestra

Handel's Messiah

Fri 7 December 2018, 7.30pm &
Sat 8 December 2018, 2pm
Perth Concert Hall

Hallelujah! Conductor Christian Curnyn leads WASO and the WASO Chorus with Sara Macliver and Fiona Campbell in one of the best-loved choral works, a beloved Christmas tradition to be shared by all.



BOOK NOW – 9326 0000 – waso.com.au – tickets from \$40*


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