

Szeps-Znaider Plays Elgar

Asher Fisch conducts Brahms

MACA LIMITED CLASSICS SERIES

Fri 16 & Sat 17 August 2019, 7.30pm
Perth Concert Hall





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MACA LIMITED CLASSICS SERIES

Szeps-Znaider Plays Elgar

ELGAR Violin Concerto (48 mins)

Allegro

Andante

Allegro molto

Interval (25 mins)

BRAHMS Symphony No.2 (43 mins)

Allegro non troppo

Adagio non troppo

Allegretto grazioso (Quasi andantino) – Presto ma non assai

Allegro con spirito

Asher Fisch conductor

Nikolaj Szeps-Znaider 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, Margaret Seares AO (see page 8 for her 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 Asher Fisch post-concert Saturday night in the Terrace Level foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on Thursday, 22 August 2019 at 8pm AWST (or 6pm online). For further details visit abc.net.au/classic



2019 Upcoming Concerts



SPECIAL EVENT

An Evening with Gun-Brit Barkmin

Fri 23 Aug 7.30pm & Sun 25 Aug 5pm
Perth Concert Hall

Experience our 2019 Gala concert with an evening of exceptional operatic and vocal masterworks to shine a spotlight on the phenomenal talent of acclaimed German soprano Gun-Brit Barkmin.

BEETHOVEN *Fidelio*: Abscheulicher! wo eilst du hin?

STRAUSS, R. *Four Last Songs*

WAGNER *Tannhäuser*: Dich, teure Halle
...and more!

Gun-Brit Barkmin soprano (pictured)
Asher Fisch conductor

**TICKETS
FROM \$49***



Photo: Chris Ganz

MASTERS SERIES

Schumann & Strauss

Fri 30 & Sat 31 Aug 7.30pm
Perth Concert Hall

Maestro and soloist trade places. One of the world's finest violinists, Nikolaj Szeps-Znaider, is also a much sought-after conductor, while our very own Maestro, Asher Fisch, is renowned as a sensitive and stylish pianist.

MENDELSSOHN *Ruy Blas*: Overture

SCHUMANN Piano Concerto

STRAUSS, R. *Don Juan*

STRAUSS, R. *Death and Transfiguration*

Nikolaj Szeps-Znaider conductor (2019 WASO Featured Artist)
Asher Fisch piano (pictured)

**TICKETS
FROM \$33***



SPECIAL EVENT

Star Wars: The Empire Strikes Back - In Concert

Fri 6 Sept 7.30pm & Sat 7 Sept 1.30pm & 7.30pm
Riverside Theatre, Perth Convention and Exhibition Centre

Experience the complete Star Wars film on the giant screen with John Williams' epic score played live by WASO. Han Solo (Harrison Ford) and Princess Leia (Carrie Fisher) are captured by Darth Vader, and Luke Skywalker (Mark Hamill) journeys to the mysterious, marshy planet of Dagobah. A stunning revelation – and a seeming life-or-death duel with Darth Vader – await.

Benjamin Northey conductor

This performance includes subtitles on the screen. Rating: PG contains some violent scenes.

Presentation licensed by Disney Concerts in association with 20th Century Fox, Lucasfilm, and Warner/Chappell Music. © 2019 & TM LUCASFILM LTD. ALL RIGHTS RESERVED.

**TICKETS
FROM \$51***

BOOK NOW – 9326 0000 – waso.com.au

Asher Fisch appears courtesy of Wesfarmers Arts.

*A one-off handling fee of \$6.60 per transaction applies to all web, phone and mail bookings. A fee of \$3.85 applies to over the counter bookings. An additional fee of \$4.40 per transaction applies for delivery via Registered Post.

WASO On Stage

VIOLIN

Laurence Jackson
Concertmaster

Riley Skevington[^]
*Guest Assoc
Concertmaster*

Semra Lee-Smith
A/Assoc Concertmaster

Graeme Norris
A/Assistant Concertmaster

Rebecca Glorie
A/Principal 1st Violin

Zak Rowntree*
Principal 2nd Violin

Kylie Liang
• Penrhos College
Assoc Principal 2nd Violin

Stephanie Dean
• Marc & Nadia Geary

Amy Furfaro[^]

Beth Hebert

Alexandra Isted

Sunmi Jung

Christina Katsimbardis

Ellie Lawrence

Sera Lee[^]

Andrea Mendham^o

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Ken Peeler

Jolanta Schenk

Jane Serrangeli

Kathryn Shinnick

Bao Di Tang

Cerys Tooby

Teresa Vinci^o

Susannah Williams[^]

David Yeh

VIOLA

Daniel Schmitt
Alex Brogan

Kierstan Arkleysmith

Nik Babic

George Batey[^]

Benjamin Caddy

Rachael Kirk

Mirjana Kojic[^]

Allan McLean

Elliot O'Brien

Katherine Potter[^]

CELLO

Rod McGrath
• Tokyo Gas

Eve Silver*

Melinda Forsythe^o

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Fotis Skordas

Tim South

Xiao Le Wu

DOUBLE BASS

Andrew Sinclair*

John Keene

Elizabeth Browning[^]

Louise Elaerts

Christine Reitzenstein

Andrew Tait

Mark Tooby

FLUTE

Andrew Nicholson
• Anonymous

PICCOLO

Michael Waye
• Pamela & Josh Pitt

OBOE

Sarah Young[^]
Guest Principal Oboe

Liz Chee

COR ANGLAIS

Leanne Glover
• Sam & Leanne Walsh

CLARINET

Allan Meyer

Lorna Cook

BASSOON

Jane Kircher-Lindner

Adam Mikulicz

CONTRABASSOON

Chloe Turner

HORN

Section partnered by
Margaret & Rod Marston

David Evans

Robert Gladstones

Principal 3rd Horn

Julia Brooke

Julian Leslie[^]

Francesco Lo Surdo

TRUMPET

Jenna Smith

Fletcher Cox^o

TROMBONE

Joshua Davis

• Dr Ken Evans and
Dr Glenda Campbell-Evans

Liam O'Malley

BASS TROMBONE

Philip Holdsworth

TUBA

Cameron Brook

• Peter & Jean Stokes

TIMPANI

Alex Timcke

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

Principal
Associate Principal
Assistant Principal
Contract Musician^o
Guest Musician[^]

About The Artists

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). In 2019, Fisch won Helpmann Awards for Best Individual Classical Music Performance and Best Symphony Orchestra Concert for WASO's production of *Tristan und Isolde*.

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



Photo: Chris Gonz

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 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 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 2016, 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 complete *Ring*, 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.

Asher Fisch appears courtesy of Wesfarmers Arts.

Nikolaj Szeps-Znaider Violin

Copenhagen-born, Nikolaj Szeps-Znaider is both an acclaimed violinist and conductor.

He won first prize at the Carl Nielsen International Music Competition in 1992. In 1997 he became a First prize winner of the Queen Elisabeth Music Competition in Brussels. He is now president of the Carl Nielsen competition.

Recent performances as soloist have seen Nikolaj Szeps-Znaider perform in North America with the Brussels Philharmonic and Stéphane Denève, and play Elgar's Concerto with Denève and The Philadelphia Orchestra. His future appearances as violinist include a recital at the Pierre Boulez Saal in Berlin.

Nikolaj Szeps-Znaider has a particularly strong relationship with the London Symphony Orchestra as conductor and soloist. He has recorded the complete Mozart violin concertos, directed from the violin, with the LSO. His discography also includes two recordings of the Nielsen Violin Concerto (New York Philharmonic and Alan Gilbert, 2015, and an earlier recording with the London Philharmonic and Lawrence Foster.)



Photo: Lars Gundersen

Nikolaj Szeps-Znaider is Music Director-Designate (from 2020) of the Orchestre National de Lyon. He has been Principal Guest Conductor of the Mariinsky Orchestra and Swedish Chamber Orchestra. He conducts the LSO Chamber Orchestra in wind concertos of Mozart in October and will lead *Der Rosenkavalier* at the Semperoper, Dresden.

Nikolaj Szeps-Znaider plays the Guarnerius 'del Gesù' violin, built in 1741, on extended loan to him by The Royal Danish Theater through the generosity of the VELUX Foundations, the Villum Fonden and the Knud Højgaard Foundation. Previously played by Fritz Kreisler, the violin is known as the 'Ex-Kreisler Guarnerius'.

About The Speaker

Margaret Seares AO Pre-concert Speaker

Margaret Seares has been a member of a wide range of boards in the arts, education, and research sectors at the national and state levels, including many years as a director, and then Deputy Chair, of the WASO. She was also chair of the Perth Festival from 2012-15. She retired in 2008 from the position of Senior Deputy Vice Chancellor at UWA. She had held prior appointments at UWA, as Head of the School of Music,

and in the State Government as Chief Executive Officer of the Department for the Arts (now Culture & the Arts). She was appointed Chair of the Australia Council, the Federal Government's arts funding and advisory body, from 1997-2001. In 2003 she was awarded an Officer of the Order of Australia (AO) for her contributions to arts and education in Australia. She is currently on the national board of Musica Viva.

West Australian Symphony Orchestra

West Australian Symphony Orchestra (WASO) 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.

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.

West Australian Symphony Orchestra
Chairman **Richard Goyder**
Chief Executive Officer **Mark Coughlan**
Principal Conductor & Artistic Adviser
Asher Fisch

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About The Music

Edward Elgar

(1857 -1934)

Violin Concerto in B minor, Op.61

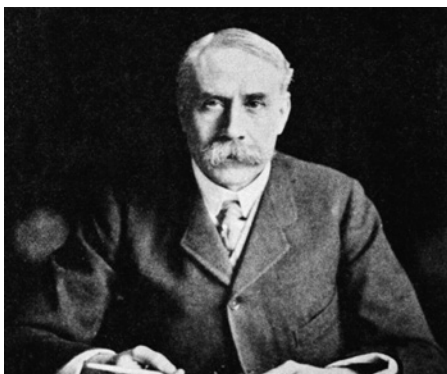
Allegro

Andante

Allegro molto

While the Violin Concerto, written for Fritz Kreisler in 1909-10, was Elgar's first mature work for solo instrument and orchestra, in a sense it was predestined that he would write such a work. He was, after all, an accomplished violinist himself, had made sketches for a violin concerto as early as 1890 (before abandoning the project), and the excellence of his string writing had been a feature of all the works which had established his reputation since the sensational emergence of the *Enigma Variations* in 1899.

And there was more than a hint of an 'enigma' about the Violin Concerto as well. It too bore traces of Elgar's friends and relations – of his wife, of his friend Alice Stuart-Wortley, and of W.H. (Billy) Reed, who had then just become leader of the London Symphony Orchestra and who had assisted during the concerto's composition by playing through Elgar's sketches. But most of all, like the *Enigma*, the concerto contains a cryptic inscription facing the title page: 'Aquí está encerrada el alma de...' ('Herein lies enshrined the soul of...'). Elgar had found the Spanish text in the preface to the novel *Gil Blas* by Alain-René Lesage (1668-1747). In the novel, the inscription appears on a poet's tomb, but in his own adaptation of it Elgar pointedly left the name blank. Subsequent commentators have speculated on the identity of the person whose 'soul is enshrined' within this, one of Elgar's own favourite works.



The most plausible candidate is Alice Stuart-Wortley, the amateur pianist whose friendship with Elgar is documented in more than 400 letters written between 1909 and 1931. Within that correspondence, Elgar consistently referred to the Violin Concerto as 'our concerto' and he sent her a handwritten copy of the quotation from Lesage. His private name for her was 'Windflower' and Elgar described the work as containing more than one 'Windflower' theme. But Elgar was always one who liked to complicate his enigmas, and later in his life he confided to his friend Ivor Atkins that the inspiration for the concerto had actually been his former fiancée Helen Weaver, a fine violinist in her own right. No matter who the unknown inspiration was, the 'subject' of the concerto, as always, remains Elgar himself. 'I have written out my soul,' Elgar wrote to Stuart-Wortley shortly after its completion.

When Fritz Kreisler was shown the score on 1 July 1910, he exclaimed, 'It will shake Queen's Hall!' and word soon got around that Elgar had another major triumph looming. The London orchestras fought for the right to give the premiere, with the Philharmonic Society winning the right to have the work's dedicatee, Kreisler, perform it twice, with the composer conducting, in November 1910.

Kreisler described it as 'perhaps the most difficult of all concertos for endurance'. Certainly it's a test of technique, with the soloist called upon to range widely through difficult passagework while maintaining the essentially poetic spirit of the work as a whole.

The first movement opens with a rising and falling theme, like a kind of nostalgic sigh. The sublime melody for the soloist represents Elgar at his lyrical best and that distinctive 'Windflower' theme undergoes some majestic transformations as the movement proceeds.

For all his conservative political affiliations, Elgar was never averse to the occasional **post-Wagnerian harmonic** leap. He begins the slow movement, for instance, in the comparatively distant key of B flat major, with, again, a small upward leap getting the theme underway and the violin introducing new material in keys as diverse as E and D flat. It's an elegy of uncommon beauty and here, surely, we come closest to the musical depiction of 'the soul of ...'.

The march-like last movement is substantial and, in its **cadenza**, contains one of the most extraordinary instrumental effects in all of Elgar's music. The soloist's virtuoso extravaganza is accompanied by the orchestral string players 'thrumming' with the soft part of their fingers, as if playing guitars. Elsewhere, themes from the previous movements are recalled, the mood lurches between joy and nostalgia, the keys of B minor and major struggle for supremacy, before a brilliant flourish announces the conclusion.

Abridged from a note by Martin Buzacott © 2001

First performance: 10 November 1910, Queen's Hall, London. Composer conducting; Fritz Kreisler, soloist.

First WASO performance: 28-29 June 1963. John Farnsworth Hall, conductor; Geoffrey Michaels, soloist.

Most recent WASO performance: 8-9 June 2007. Yan Pascal Tortelier, conductor; Tasmin Little, soloist.

Instrumentation: solo violin; two flutes, two oboes, two clarinets, three bassoons (optional doubling contrabassoon); four horns, two trumpets, three trombones and tuba (optional); timpani and strings.

YOU MAY ALSO ENJOY
VAUGHAN WILLIAMS Fantasia on a Theme by Thomas Tallis
Featured in *Beethoven's Eroica*
Fri 11 & Sat 12 October 2019

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.

Post-Wagnerian harmony – refers to the harmonic innovations of German composer Richard Wagner. In the groundbreaking and richly expressive opera *Tristan und Isolde* (1865), Wagner's music broke free of the conventions of the classical key and harmonic system, stretching tonality to its limit and opening the door for atonal music in the early 20th century.

About The Music

Johannes Brahms

(1833 -1897)

Symphony No.2 in D, Op.73

Allegro non troppo

Adagio non troppo

Allegretto grazioso (Quasi andantino) –

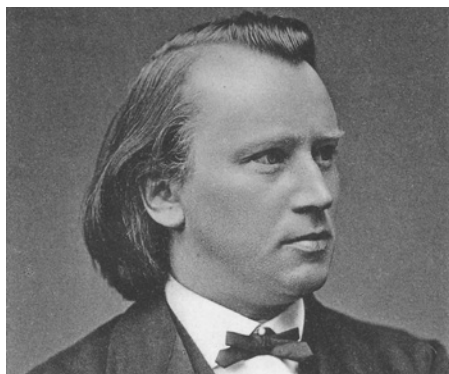
Presto ma non assai

Allegro con spirito

Composed in the summer of 1877 at his favourite resort village of Pörttschach, on the edge of Lake Worth in the Austrian Alps, the Second is the sunniest of Brahms' symphonies. There, in solitude and in between dawn swims and long daily walks, Brahms composed this bucolically joyous work with rare swiftness. Four months is all it took, nothing like the tortuous, two decades' struggle of the First Symphony.

A personal tone and easy lyrical warmth immediately sets the Second Symphony apart from the First. Brahms seems at last able to put the weighty symphonic inheritance of Beethoven behind him and arrive at a more individual position. Clara Schumann remarked that the new symphony was more original than its predecessor, and she predicted correctly that the public would prefer it. The premiere by the Vienna Philharmonic under conductor Hans Richter on 30 December was a resounding success, critics praising the work as 'attractive', 'understandable' and refreshingly un-Beethovenian.

Paradoxically, the Second's originality lies partly in its mild, backward-looking stance. Gentle pastoral imagery and a compressed, **Haydnesque** expressive scale seem to evoke a past world. The work's character is genial: all four movements are like companions, not dramatically set against one another – and all are in **major** keys.



More than anything else, it is a melodic symphony. Brahms wrote to Eduard Hanslick about Pörttschach: 'The melodies fly so thick here that you have to be careful not to step on one.' Indeed each movement abounds with lyricism. In the first a leisurely, lilting waltz serves as the main **subject**, followed by an equally lilting 'lullaby' second subject in the cellos. No doubt the birdsong later in the flute, decorating the main subject's return, helped this to become 'Brahms' **Pastoral Symphony**' – a label which greatly annoyed the composer.

The flowing melodic vein continues in a noble, expansively romantic *Adagio*, one of Brahms' finest symphonic movements. Tuneful in a different way is the diminutive third movement, which consists of a suite of dances. The finale is the only outrightly dramatic movement: it bursts out with resplendent melody as if proclaiming victory.

But a victory over what? If one listens with different ears to the Second Symphony, its radiantly lit landscape seems continually threatened. A brooding quality seems to grow out of the first movement's initial three-note **motif**, heard in the cellos, and it is emphasised by this motif's numerous reappearances not only in this movement

but in the second as well. Even the third and fourth movements with their lighter mood have a shadowy side, in wistful major-minor inflections and moments of muted introspection.

So maybe all is not so sunny after all. One perceptive listener of the time, Vincenz Lachner, questioned Brahms about his intent in the symphony, in particular on why he introduces the gloomy sounds of tremolo timpani and low trombones so early in the first movement – just one minute in. Brahms' reply is extraordinary for what it reveals about himself and the work:

I would have to confess that I am...a severely melancholic person, that black wings are constantly flapping above us, and that in my output – perhaps not entirely by chance – this symphony is followed by a little essay about the great 'Why'. If you don't know this [**motet, Warum**] I will send it to you. It casts the necessary shadow on the serene symphony and perhaps accounts for those timpani and trombones.

Thus it is a Janus-faced Brahms who found his idyll in the mountainous retreat of Pörschach: the sombre-sounding motet he mentions, *Warum ist das Licht gegeben*, Op.74, dates from his same summer there. All of which has led Malcolm MacDonald to suggest that the Second is 'one of the darkest of major-key symphonies'.

The Second is too amiable to be revolutionary. But in its **tone-painting** without glory, its fatalism and its 'taint of the real', Brahms points the way toward the symphonies of Mahler. Reinhold Brinkmann calls the Second 'an emphatic questioning of the pastoral world, a firm denial of the possibility of pure serenity'. Its revelation is of a composer, a nature lover, for whom there was no joy without sadness, and no sadness without joy.

Abridged from Graham Strahle © 2004

First performance: 30 December 1877, Vienna Philharmonic conducted by Hans Richter.

First WASO performance: 17 May 1947; Warwick Braithwaite, conductor.

Most recent WASO performance: 22 August 2015; Asher Fisch, conductor.

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

YOU MAY ALSO ENJOY
BEETHOVEN Symphony No.3
Eroica
Featured in *Beethoven's Eroica*
Fri 11 & Sat 12 October 2019

Glossary

Major/minor – types of key. Very generally, music in major keys tends to sound brighter (e.g. Twinkle, twinkle little star), whereas minor keys have a more sombre, melancholy feel (e.g. Greensleeves).

Motet – a short piece of sacred vocal music, usually to a Latin text.

Motif – a short, distinctive melodic or rhythmic figure, often part of or derived from a theme.

Pastoral Symphony – reference to Beethoven's Sixth Symphony (*Pastoral*), which portrays country life, including depictions of birdsong.

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.

Tone-painting – depicting the meaning of lyrics or other extra-musical elements in music.

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- 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.

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

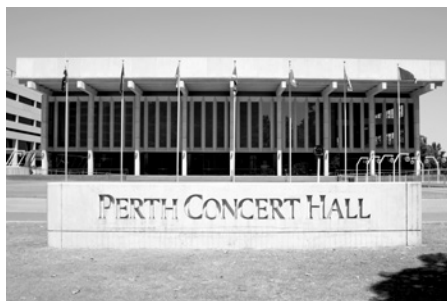
Moving to empty seats. Please do not move to empty seats prior to the performance as this may affect seating for latecomers when they are admitted during a suitable break.

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.

WASO Community Engagement

Education Week+ 7 - 16 June 2019

"It made me feel rainbows inside." Hospital Orchestra Project, Child age 4

-  5814 Attendees / Participants
-  7 Performance Venues
-  275 Pieces of Equipment
-  5 Guest Artists and Organisations
-  75 WASO Musicians
-  4 World Premieres as part of Composition Project
-  5 Performance Partnerships with Schools
-  1 Australian Premiere – Maximus Musicus Joins the Choir
-  36 Performances / Workshops / Masterclasses / Classes

The stats are in! WASO's 2019 Education Week+ encompassed another amazing series of events across a 10-day period in June, which saw programs for schools, community organisations, health care settings, our first ever Meet the Moo-sicians 'instrument petting zoo', a tiny mouse all the way from Iceland joining WASO and choirs from Aquinas and Penrhos Colleges, and finishing with our ever-popular Rusty Orchestra!

Our sincere thanks to our Corporate and Philanthropic supporters who help us reach diverse audiences during this special week in our calendar:

Composition Project is supported by Bendat Family Foundation. Young and Emerging Artists programs are supported by The James Galvin Foundation.

WASO's Community Outreach Program is proudly presented by Healthway, promoting the Act-Belong-Commit message.

Harmony Music and Open Rehearsals supported by Mitsubishi Corporation.

Crescendo is supported by Crown Resorts Foundation, Packer Family Foundation, Tianqi Lithium, The Stan Perron Charitable Foundation, Department of Education - Instrumental Music School Services, Bunning Family and Crescendo Giving Circle.

... and to 3 iconic Perth venues (Perth Concert Hall, Optus Stadium and Matagarup Bridge) for lighting up in Education Week Blue to join in the celebrations!



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

Be Quick – It's time for Musical Chairs!

Last year, many of you generously responded to our call-out for donations to help us purchase new professional music stands for the Orchestra - so many in fact that we ran out of stands! Now that these stands have arrived and can be seen at Perth Concert Hall in their full glory, we are delighted to announce that we have the extremely exciting opportunity for you to match your stand with a musician chair, or if you missed out, to just buy a chair!

Our current chairs have been in ceaseless use in various venues and are falling apart due to age, so we are looking to purchase 100 new, state-of-the-art musician chairs to be permanently stationed at Perth Concert Hall. And the best thing about it? You can again have your name on it!

Our musicians have trialed nine different chairs over the last few weeks and their model of choice, the 3100 PHK from the Kolberg Instrument Factory in Stuttgart/Germany (pictured above) has convinced



them by offering several features to help an improved sitting position and avoid leg fatigue and circulatory problems, which are common issues for professional musicians.

We are seeking donations of \$800 per chair, with the option of contributing towards multiple chairs. Patrons will have a plaque acknowledging their donation attached to their chair/s.

If this idea sits rights with you, please get in touch with Sarah Tompkin on **9326 0017** or email tompkins@waso.com.au. All donations to this campaign are tax-deductible.

Patrons & Friends Event

Andrew Nicholson & Ali Bodycoat at The Ellington

Monday 28 October | 6pm
The Ellington Jazz Club

For all Patrons, Friends & Bequestors

It's back! Join us for an incredible evening of jazz with WASO's Principal Flute, Andrew Nicholson and renowned Perth jazz vocalist, Ali Bodycoat, as they interpret the music of Michel LeGrand.

Held in the atmospheric surrounds of Perth's beloved jazz club, The Ellington, this will be a special, one-night only event. Don't miss out!

Tickets are \$60 seated or \$40 standing and include a glass of wine and antipasto platter to share. **Please book through the WASO Box Office on 9326 0000.**

All proceeds from the evening support the Friends of WASO Scholarship, allowing WASO musicians to engage in professional development opportunities.

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

Major Donations:

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Bendat Family Foundation
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Thank you to all our

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Supporting excellence

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Rod & Margaret Marston*
John Rodgers
Leanne & Sam Walsh*

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

Janet Holmes à Court AC
Prue Ashurst
In memory of Mary Rodoreda
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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Gifts \$40 - \$499

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* Orchestral Chair Partnership

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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

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