

Javier Perianes Plays Beethoven

MASTERS SERIES

Friday 2 & Saturday 3 August 2019, 7.30pm
Perth Concert Hall



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MASTERS SERIES

Javier Perianes Plays Beethoven

BEETHOVEN Piano Concerto No.4 (34 mins)

Allegro moderato
Andante con moto –
Rondo: Vivace

Interval (25 mins)

BRUCKNER Symphony No.6 (59 mins)

Maestoso
Adagio: Sehr feierlich (with much solemnity)
Scherzo: Nicht schnell (Not fast) – Trio: Langsam (Slowly)
Finale: Bewegt, doch nicht zu schnell (Agitated, but not too fast)

Simone Young conductor
Javier Perianes piano

World Artist Javier Perianes appears courtesy of Singapore Airlines

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Cecilia Sun (see page 14 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on Thursday, 8 August 2019 at 1pm AWST (or 11am 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.

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**TICKETS
FROM \$51***

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Asher Fisch appears courtesy of Wesfarmers Arts.

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West Australian Symphony Orchestra



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.

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WASO On Stage

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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

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OBOE

Annabelle Farid^o

COR ANGLAIS

Leanne Glover

• Sam & Leanne Walsh

CLARINET

Allan Meyer

BASS CLARINET

Alexander Millier

BASSOON

Adam Mikulicz

CONTRABASSOON

Chloe Turner

HORN

• Section partnered by Margaret & Rod Marston

David Evans

Robert Gladstones

Principal 3rd Horn

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Julian Leslie[^]

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Fletcher Cox^o

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Dr Glenda Campbell-Evans

Liam O'Malley

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•Chair partnered by
*Instruments used by these
musicians are on loan from
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Associate Principal
Assistant Principal
Contract Player*
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About The Artists



Photo: Philipp Rathmer

Simone Young AM Conductor

Simone Young AM, has been General Manager and Music Director of the Hamburg State Opera, Music Director of the Philharmonic State Orchestra Hamburg, Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra, and Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon. She is currently Principal Guest Conductor of the Lausanne Chamber Orchestra.

This season she returns to Zurich Opera and the Bavarian, Berlin and Vienna State Opera companies. She will also conduct the Los Angeles, New York, BBC, Stockholm and New Japan Philharmonic Orchestras; San Francisco, Detroit, Chicago, Queensland, and Sydney Symphony Orchestras; the NDR Symphony and Deutsches Symphonie-Orchester, Berlin.

Her accolades include Chevalier de l'Ordre des Arts et des Lettres, Goethe Institute Medal, Sir Bernard Heinze and Helpmann Awards. Simone Young holds honorary doctorates from Griffith University, Monash University and the University of New South Wales.



Photo: Daniel Garcia Bruno

Javier Perianes Piano

Javier Perianes has appeared in some of the world's most prestigious concert halls, collaborating with conductors such as Barenboim, Dutoit, Maazel, Mehta, and Dudamel. He has appeared with orchestras such as the Vienna Philharmonic, Royal Concertgebouw Orchestra, Chicago and Boston Symphony Orchestras, and London, and New York Philharmonic, and appeared at festivals such as the BBC Proms, La Roque d'Anthéron and Ravinia.

Javier Perianes' recent schedule has included a European recital tour which concluded at London's Queen Elizabeth Hall, performances of Falla's *Nights in the Gardens of Spain* with the BBC Scottish Symphony Orchestra and Thomas Dausgaard, and Ravel's G major concerto with François-Xavier Roth and the Cleveland Orchestra. Among his numerous CDs, *Debussy: The Late Works* in which he appears with Jean-Guihen Queyras playing the 1915 cello sonata, has recently won the *BBC Music Magazine* Chamber Award for 2019.

javierperianes.com

World Artist Javier Perianes appears courtesy of Singapore Airlines.

About The Music

Ludwig van Beethoven

(1770 – 1827)

Piano Concerto No.4 in G, Op.58

Allegro moderato

Andante con moto –

Rondo: Vivace

Of Beethoven's five piano concertos, the Concerto No.4, which was completed in 1806, is the most experimental. It is as though Beethoven had decided to take the concerto apart and put it back together a different way. Conventions are overturned. Expectations are thwarted.

Take, for instance, the way it opens – with a brief meditation for the solo instrument. This was a first. Seemingly simple, the opening five bars offer rich interpretative possibilities. A full G major chord in the piano's middle register (marked soft and 'dolce', sweetly) is followed by a further series of chords which harmonise a stepwise melody (which will soon be given fuller treatment in the orchestra) leading to a rhythmic 'bump' (an unexpected accent on the second beat of the bar) which in turn leads to a decorated, but unemphatic, **cadence** on the **dominant**. Thus ends the brief opening solo, and the piano now disappears for the better part of 70 bars. But the opening solo with its odd, five-bar shape and rhythmic quirks proves to be the geminating seed of the movement's principal theme, and one of the **motifs** derived from it – a two-note falling figure, traditionally held to be a musical 'sigh' – pervades much of the musical argument.



The piano makes its second entry almost as an aside. It arrives with none of the fanfare and dramatic preparation traditionally afforded the solo instrument but, rather, softly makes its presence known with some gentle musings on the principal theme. In fact, the piano exerts a light touch throughout much of the movement and partakes in a remarkable amount of surface decoration. This is *not* a concerto where the soloist seeks to bend the orchestra to its will; on the contrary, the solo piano cajoles, caresses and teases out the seemingly endless decorative possibilities of the thematic material. A word has to be said on Beethoven's tonal adventurousness. His key choices are often surprising, beginning with B major in bar six (the orchestra's initial entry). Elsewhere, we encounter important themes presented in keys some distance from our home base of G: B flat major, E flat major and, strangest of all, C sharp minor.

Beethoven's experimental quest reaches its apotheosis in the middle movement. The mood is operatic. Specifically, the high drama of *recitativo obbligé*, where voice and accompaniment stand in sharp contrast – the string accompaniment severe and emphatic, the voice (or, in this case, the piano) *cantabile* and expressive. To accentuate further the difference between the two, Beethoven instructs the pianist to utilise the **soft pedal** (*una corda*) throughout.

The middle movement segues into the very fast **rondo** finale, *Vivace*, which opens with a soft, drumming gesture on the strings building to a ten-bar theme. Taken up and elaborated by the piano, the theme then assumes its full military colours when trumpets and timpani (silent in the first two movements) ring out in the **fortissimo** orchestral **tutti**. A secondary theme offers a moment of hymn-like stasis but the mood is overwhelmingly joyous with scintillating piano figuration and a race to the finish for soloist and orchestra.

Robert Gibson © 2019

First performance: 22 December 1808, Theater and der Wien, Vienna (public premiere). Composer as soloist.

First WASO performance: 15 July 1944. Bernard Heinze, conductor; Alice Carrard, soloist.

Most recent WASO performance: 14-15 October 2011. Roy Goodman, conductor; Ronald Brautigam, soloist.

Instrumentation: one flute, two oboes, two clarinets and two bassoons; two horns and two trumpets; timpani; strings.

YOU MAY ALSO ENJOY

SCHUMANN Piano Concerto
Featured in *Schumann & Strauss*
Fri 30 & Sat 31 August 2019

Glossary

Cadence – series of chords which gives a sense of the end of a phrase or section of music.

Cantabile – in a singing style.

Dominant – the fifth note of a diatonic scale, and the chord built upon this note. In Western classical harmony, the dominant chord ranks second in importance to the tonic (first degree of the scale). For example, in the key of C, C is the tonic and G is the dominant.

Fortissimo – performance instruction meaning very loud. *f* stands for *forte*, which means 'loud'; increased degrees of loudness are denoted by *fff* (*fortissimo*) and *ffff* (*fortississimo*).

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

Rondo – a musical form where a main idea (refrain) alternates with a series of musical episodes. Classical composers often wrote the final movement of their symphonic works in rondo form.

Soft pedal – *una corda* ('one string') is an instruction to depress the left, or 'soft' pedal of a piano. This shifts the piano's mechanism sideways, causing the hammer to strike fewer strings for each note (one string where there are two, two where there are three) in order to produce a softer, less resonant sound. The corresponding term *tre corde* (three strings) is an instruction to release the soft pedal.

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

About The Music

Anton Bruckner

(1824 – 1896)

Symphony No.6 in A
[edited by Leopold Nowak]

Maestoso

Adagio: Sehr feierlich (with much solemnity)

Scherzo: Nicht schnell (Not fast) – Trio:

Langsam (Slowly)

*Finale: Bewegt, doch nicht zu schnell
(Agitated, but not too fast)*

One can talk about the technical aspects of this work – Bruckner’s exploration of oblique harmonic relationships. But what does this mean in emotional terms? That here the devout Bruckner had the confidence to explore the further corners of God’s universe, trusting in the gravitational pull of a fundamental tonality to reconcile harmonic digressions? In this work Bruckner began to succeed at a symphonic style appropriate to the breadth of his faith.

Bruckner began this work in September 1879 in Vienna. The Seventh Symphony had not yet won him popularity. But he set to work on the Sixth with undimmed optimism (work was interrupted in 1880 for revisions to Symphony No.4) and he finished it at St Florian in September 1881.

Only the second and third movements were performed in Bruckner’s lifetime. One of Bruckner’s pupils reported that Brahms joined in the ovation but Eduard Hanslick, the anti-Wagner critic, sat ‘frigid and immobile, like a sphinx’. The whole symphony was heard for the first time in public in February 1899 conducted by Mahler, who for some reason made cuts to the third subject groups of the movements and revised some of the orchestration. (Bruckner, for once, had not made his customary changes to the completed work.) The public finally heard the work uncut in Stuttgart, in 1901 under Karl Pohlig.



This symphony opens, says Robert Simpson in his book on symphonies, ‘as so often with Bruckner, in mystery, but with a new device, a distinctive rhythmic figure high above a theme that heaves darkly in the depths’. Simpson points out that this rhythm reappears at certain cardinal points ‘like a recurring **motif** decorating cornerstones’. We pass through the exposition with its three main themes, and a lone flute takes us into the development section. Now, the opening theme builds up in a number of rises through a placid sequence of key changes. The dotted figure gradually introduces some rhythmic complexity and then drives into a powerful **crescendo** which proves to be a **dominant** of E flat (as far removed from A major as you can get!). This is one of those cardinal points mentioned earlier. Simpson’s ‘distinct rhythmic figure’ combines with the opening theme in a blaze of rhythmic complexity which swiftly moves from alien territory to the home key. Simpson speaks of this work’s characteristic ability to establish the tonic (or home key) ‘with hair-breadth abruptness’. At the end of the movement, Bruckner exercises great skill to end so decisively.

Critic Richard Osborne, in notes to Karajan's 1979 recording, described the second movement as 'Sachs-like', in reference to the wise town elder of Wagner's opera, *The Mastersingers of Nuremberg*. In the *Scherzo*, 'we are out in the night with owls and blown leaves, and the sharp tiny glint of unthinkable alien stars', says Simpson. 'We sense a soft drumming in the earth. A door flies wide with a flare of light and din; there is the smith and the anvil. At all events, there is no nightmare in this music [as there might be in a Mahler scherzo] – only wonder.' Osborne likens the **Trio** to the haunting sense of a primeval forest far distant from us in time.

The Finale is in identifiable **sonata form**, but sonata form does not guarantee a satisfactory conclusion for the adventurous Bruckner, and the ending gives some idea of the size of struggle he has so far undertaken. An attempt to get back to the key of A is stymied by the pull of alien tonalities. A couple of times we are left staring at a precipice. Finally, the fanfare theme gets us back on track, confirming our arrival home.

Symphony No.6 possesses a structural integrity which is most noticeable to the listener in the smoothness with which its sections flow and the uncanny sense

of inter-relatedness across the four movements. First-time listeners may gain some idea of the integrity of the whole by tracing the reappearances of the **dotted rhythm** figure which appears in lower strings within the first 30 seconds. In this symphony, Bruckner conceived a vast large-scale structure which realised the implications of the smallest harmonic inflections suggested in the opening moments. This symphony shows dexterity in the manipulation of key relationships equal to, if not surpassing Beethoven.

G.K. Williams
Symphony Australia © 1998/2019

First performance: 14 March 1901, Stuttgart.
Karl Pohlig, conductor (original, uncut version).

First WASO performance: 7-8 October 1977.
Alexander Gibson, conductor.

Most recent WASO performance: 1-2 July 2005.
Matthias Bamert, conductor.

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

YOU MAY ALSO ENJOY

MAHLER *Blumine*

Featured in *An Evening with
Gun-Brit Barkmin*
Fri 23 & Sat 25 August 2019

Glossary

Crescendo – becoming gradually louder.

Dominant – the fifth note of a diatonic scale, and the chord built upon this note. In Western classical harmony, the dominant chord ranks second in importance to the tonic (first degree of the scale).

Dotted rhythm – a pattern of alternating long and short notes.

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

Sonata form – tripartite structure in which principal themes (or 'subjects') are presented (in the exposition), developed and ultimately integrated according to key relationships. The first movements of standard classical forms such as the symphony, sonata and concerto are commonly in sonata form.

Trio – in a minuet or scherzo, the trio is the middle section of the movement; the minuet or scherzo is performed on either side of the trio.

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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.

About The Speaker

Dr. Cecilia Sun Pre-concert Speaker

Dr. Cecilia Sun is a lecturer at the University of Western Australia Conservatorium of Music. A pianist as well as a musicologist, she holds doctoral degrees in both from the Eastman School of Music and UCLA. As a performer, she specializes in historical pianos and the performance practices


of the 18th and 19th centuries. She is currently co-artistic director of UWA's Irwin Street Collective, which is focused on the research and performance of historically informed repertoire. Other areas of scholarly interest include experimental music, women in music, and music and politics.





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Meet The Musician

Liam O'Malley Trombone

When did you join WASO?

I joined WASO in the middle of 2012.

Tell us about where you grew up?

I was born and grew up in Bundaberg, Queensland. For a small town it had an amazingly vibrant music scene. I sang in choirs, played in a Brass band and was a part of the local Youth Orchestra. For a town of 50,000 people, the quality of music was unbelievable. I was also a mad keen sportsman. I played football (soccer) for Queensland while at school so fitting in three training sessions, three games, band, orchestra, choir and a trombone lesson outside of school hours was a tough task.

Do you come from a musical family?

I would say it's split down the middle. My mum is a choral conductor and accompanist; I didn't pay for an accompanist until I went to university...a definite bonus! I was regularly thrown out of Mum's music room when I was a toddler for singing along too loudly with all her Suzuki piano students. My dad is a great audience member; I'll leave it at that!

What is the most challenging thing about playing the trombone?

Not making a blooper reel on YouTube. There is nowhere to hide as a Trombone player so if you make a mistake, everyone knows about it!

What is the best thing about being a member of the brass section?

Asher Fisch. Any conductor who specialises in Mahler, Wagner, Strauss and Bruckner is going to make a member of the brass section happy!

Tell us about your time in the New South Wales Police Band?

I joined the Police Band after graduating from the Queensland Conservatorium. I had always wanted to be a performer and a spot became available in the band just after



university finished. It is such a varied job and one that took me all over New South Wales. One day you'd be playing for 100 kids at a school, the next for the President of a country, the following day for 50,000 people at the opening of major sporting festivals. It definitely kept me on my toes and allowed me in the early years of my career to really learn my craft as a performer.

Who is your favourite musician?

I don't think there can be such a thing. Any musician has the chance to, at that moment in time, be your favourite musician; I think this is what makes music such an intriguing thing.

If you had to choose to play any other instrument what would that be?

It would be hard to improve on perfection.










I am most proud of... having a job that brings joy to people. Seeing an audience engrossed in a performance is the ultimate thrill of being a musician.

I really love... it has to be one of two things; sport or cheese. While I love my cheese, I think I would probably be known as the biggest sport nut in WASO. If something has been televised, I've probably watched it. If it's being played, I'll probably join in. After 10 years in the wilderness, I must say it is satisfying to see my beloved Lions finally doing well again!

WASO Community Engagement

Education Week+ 7 - 16 June 2019

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

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

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, you can 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 each to cover the purchase of one chair. Patrons donating towards a chair will have a plaque acknowledging their donation attached to the chair.

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.

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Thank you to all our

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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

Janet Holmes à Court AC
Prue Ashurst
In memory of Mary Rodoreda
Geoff Stearn
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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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* 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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