

MOZART'S ODYSSEY

MORNING SYMPHONY SERIES
Thursday 3 October 2024, 11am

MACA CLASSICS SERIES
Friday 4 & Saturday 5
October 2024, 7.30pm
Perth Concert Hall



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MORNING SYMPHONY SERIES

Mozart's Odyssey

Wolfgang Amadeus MOZART *Idomeneo*: Ballet Music – Chaconne & Pas seul (14 mins)

Wolfgang Amadeus MOZART *The Magic Flute*: Overture (6 mins)

Wolfgang Amadeus MOZART Symphony No.39 (25 mins)

Adagio – Allegro

Andante con moto

Menuetto (Allegretto) – Trio – Menuetto

Allegro

Fabien Gabel conductor

This concert does not contain an interval.

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Ashley Smith (see page 10 for his bio). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.

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Wesfarmers Arts

Principal Partner

MACA CLASSICS SERIES

Mozart's Odyssey

Wolfgang Amadeus MOZART *Idomeneo*:
Ballet Music – Chaconne & Pas seul
(14 mins)

Wolfgang Amadeus MOZART Piano
Concerto No.21 *Elvira Madigan* (29 mins)

Allegro maestoso
Andante
Allegro vivace assai

Interval (25 mins)

Wolfgang Amadeus MOZART *The Magic Flute*: Overture (6 mins)

Wolfgang Amadeus MOZART Symphony
No.39 (25 mins)

Adagio – Allegro
Andante con moto
Menuetto (Allegretto) – Trio – Menuetto
Allegro

Fabien Gabel conductor
Alexandra Dariescu piano

*Alexandra Dariescu's performance is supported
by the McCusker Charitable Foundation.*

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Ashley Smith (see page 10 for his bio). The Pre-concert Talk will take place at 6.45pm at the Terrace Level Corner Stage.

Wesfarmers Arts Meet the Artist (Friday only)

Join tonight's guest soloist, Alexandra Dariescu for a post-concert interview immediately following the Friday evening performance in the Terrace Level Foyer. Uncover more about the music and hear insights into the performance experience.

Listen to WASO

This performance is recorded for broadcast on Tuesday 22 October, 1pm (AWST) on ABC Classic. Date subject to change. For further details abc.net.au/classic.

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Riley Skevington
Assoc Concertmaster
Semra Lee
Assistant Concertmaster
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Alexandra Isted
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Zak Rowntree*
Principal 2nd Violin
Kylie Liang
Assoc Principal 2nd Violin
 • The Baker Family
Kate Sullivan
Assistant Principal
2nd Violin
Amy Furfaro
Rebecca Glorie
 • Rosalind &
 Lyndsay Potts
Beth Hebert
Emma Hunt
 • Ulrich &
 Gloria Kunzmann
William Huxtable
Sunmi Jung
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Kathryn Lee
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Isaac Davis
Shigeru Komatsu
 • Unnamed (2)
Oliver McAslan
 • M & D Forrest and
 Michelle Todd
Nicholas Metcalfe
 • The Gregg Family
Fotis Skordas
 • Unnamed

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John Keene
 • Janet Holmes à Court AC
 & Gilbert George
Christine Reitzenstein
Mark Tooby

FLUTE

Mary-Anne Blades
 • Unnamed

OBOE

Liz Chee
 • Ruth E. Thorn and
 Michael & Helen Tuite
Stephanie Nicholls^

CLARINET

Allan Meyer
 • Leanne & Sam Walsh AO

BASSOON

Adam Mikulicz
 • Meg O'Neill, Chase Hayes
 & Vicky Hayes

CONTRABASSOON

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About the Artists

Fabien Gabel Conductor

Fabien Gabel is the newly appointed Music Director Designate of the Tonkünstler-Orchester Niederösterreich, a position which begins with the 2025/2026 season. Elsewhere, he has established an international career of the highest calibre, appearing with orchestras such as London Philharmonic Orchestra, Orchestre National De France, NDR Elbphilharmonie Orchester, Oslo Philharmonic, Royal Stockholm Philharmonic Orchestra, Chicago Symphony, Seoul Philharmonic and Melbourne Symphony Orchestra. Praised for his dynamic style and sensitive approach to the score, he is best known for his eclectic choice of repertoire, ranging from core symphonic works to new music to championing lesser-known composers of the 19th and the 20th century.

Gabel returns as a guest in 2023/2024 to such orchestras as City of Birmingham Symphony Orchestra, Malmö Symphony Orchestra, Stavanger Symphony Orchestra, Cleveland Orchestra, Minnesota Orchestra, NDR Radiophilharmonie Hannover, Orquesta Sinfónica de Galicia and Orchestre Philharmonique de Monte Carlo. In Paris, he continues his work on a large-scale project to record a new score for Abel Gance's epic film 'Napoleon' with the Orchestre National de France and Orchestre Philharmonique de Radio France, in a production which will appear in cinemas, for online streaming and in live performances.

Fabien Gabel performs with soloists such as Yefim Bronfman, Emmanuel Ax, Bertrand Chamayou, Seong-Jin Cho,



Jean-Yves Thibaudet, Gidon Kremer, Augustin Hadelich, Simone Lamsma, Daniel Lozakovich, Christian Tetzlaff, Gautier Capuçon, Daniel Mueller-Schott, Johannes Moser, Håkan Hardenberger, Emmanuel Pahud, and with singers such as Measha Brueggergosman, Natalie Dessay, Petra Lang, Jennifer Larmore, Marie-Nicole Lemieux, Danielle de Niese and Michael Schade.

Having attracted international attention in 2004 as the winner of the Donatella Flick conducting competition, Fabien Gabel was Assistant Conductor of the London Symphony Orchestra 2004-2006. He was music director of Orchestre symphonique de Québec 2012-2021 and Orchestre Français des Jeunes 2017-2021.

Born in Paris to a family of accomplished musicians, Fabien Gabel began playing the trumpet at the age of six and honed his skills at the Conservatoire National Supérieur de Musique de Paris and at the Hochschule für Musik Karlsruhe. He played with various Parisian orchestras under prominent conductors such as Pierre Boulez, Sir Colin Davis, Riccardo Muti, Seiji Ozawa, Simon Rattle and Bernard Haitink before embarking on his conducting career. Fabien Gabel was named 'Chevaliers des Arts et des Lettres' by the French government in January 2020.

About the Artists

Alexandra Dariescu

Piano

Alexandra Dariescu, creator of *The Nutcracker and I*, is a pianist for the 21st century, standing out as an original voice on gender equality in both her concerto and recital programmes, championing and premiering lesser-known works. In demand as a soloist worldwide, she has performed with eminent orchestras such as the London Philharmonic Orchestra, Orchestre National de France, Oslo Philharmonic and the Sydney Symphony Orchestra, whilst the list of conductors she has worked with includes Adam Fischer, Cristian Măcelaru, Alain Altinoglu, Fabien Gabel, Jun Märkl, Vasily Petrenko, Ryan Bancroft, James Gaffigan and JoAnn Falletta.

In 2023/24 Dariescu opens the season for the BBC Symphony Orchestra with Sakari Oramo at the Barbican Centre. A regular guest of the George Enescu International Festival, she returns alongside pianist Jean Efflam Bavouzet and the Manchester Camerata for Mozart's double concerto. In North America she debuts with the Indianapolis Symphony and Vancouver Symphony Orchestras, followed by her return to the Detroit Symphony Orchestra for the world premiere of James Lee III's new piano concerto '*Shades of Unbroken Dreams*', in honour of the 60th anniversary of Martin Luther King Jr's "I have a Dream" speech. The concerto, written for Dariescu, is a co-commission along with the BBC Philharmonic and Orlando Philharmonic Orchestra, giving the piece's UK premiere under the baton of John Storgårds. Further highlights include her return to the Houston Symphony with Fabien Gabel and debuts with the Copenhagen Philharmonic,



Philharmonisches Staatsorchester Mainz, the Trondheim and Wuppertal Symphony orchestras. This season marks the 7th running year of her successful piano recital production *The Nutcracker and I*, with presentations taking place in cities across the UK, Germany, Belgium and China.

In recent seasons Dariescu has given important premieres of unjustly neglected pieces, such as Nadia Boulanger's *Fantaisie Variée*; in the US with Houston Symphony, in Norway with Oslo Philharmonic and in Finland with Turku Philharmonic Orchestra. In 2022 she made the world premiere recording of a newly discovered piano concerto (1900) by Leokadiya Kashperova with the BBC Symphony Orchestra for BBC Radio 3's acclaimed programme 'Composer of the Week'. Further discoveries include international performances of the recently unearthed piano concerto by George Enescu and Dora Pejačević's *Phantasie concertante*.

In 2017, Dariescu took the world by storm with her successful piano recital production *The Nutcracker and I*, an original ground-breaking multimedia performance for piano solo with dance and digital animation, which has since enjoyed international acclaim and has drawn thousands of young audiences

into concert halls across Europe, Australia, China, the Emirates and the US, realising Dariescu's vision of building bridges and making classical music more accessible to the wider public.

Dariescu has released eight albums to critical acclaim, the latest disc being her Decca recording with Angela Gheorghiu. The discography includes a Trilogy of Preludes series on Champs Hill Records, as well as Tchaikovsky's Piano Concerto No.1 with the Royal Philharmonic Orchestra/Darrell Ang (Signum Records), in addition to *The Nutcracker and I* audio book.

Dariescu has been mentored by Sir András Schiff and Dame Imogen Cooper. A Laureate at the Verbier Festival Academy, she received the UK's Women of the Future Award in the Arts and Culture category. In 2017, Dariescu was appointed patron of Music in Lyddington and Cultural Ambassador of Romania. In spring 2018, Dariescu received the 'Officer of the Romanian Crown' from the Royal Family and was selected as a Young European Leader by Friends of Europe. In 2020, Dariescu received the Order 'Cultural Merit' in the rank of Knight by the Romanian President and became an Associated Member of the RNCM.



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Drinks and nibbles

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About the Speaker

Ashley Smith

Pre-concert Speaker

Clarinetist Ashley William Smith is an internationally-demanded soloist, recitalist, and chamber musician. Ashley is a laureate of several of the industry's most prestigious prizes including the APRA Performance of the Year, the Music Council of Australia Freedman Fellowship, an ABC Symphony International Young Performer Award, and a Churchill Fellowship.

Ashley has performed throughout Australia, the USA, Europe and Asia in performances with Bang on a Can, the

Chamber Music Society of the Lincoln Center, Chamber Music Northwest, the Kennedy Center, the Beijing Modern Music Festival, and IRCAM. As a soloist and director he has performed alongside several international and Australian orchestras. Most notably, his performance of Lachlan Skipworth's Clarinet Concerto with the West Australian Symphony Orchestra was awarded the APRA 2015 Performance of the Year.

Ashley is an Assistant Professor at the University of Western Australia where he is the Head of Winds and Contemporary Performance.



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About the Music

Wolfgang Amadeus Mozart (1756-1791)

Idomeneo – Ballet Music, K367: Chaconne et Pas seul (de M. Le Grand)

We do not think of Mozart as a composer of dance music, even though he composed at least eight hours worth of it, mostly commissioned for balls during his later years in Vienna. And although ballet played an important part in 18th-century opera, the operas of Mozart's Vienna years, which we know best, contain surprisingly little or no dance. But Mozart loved dancing, and hoped through his friendship with the great ballet master and theoretician Jean Georges Noverre to obtain a commission for a big opera in the French style; that is to say, the style of Rameau as modified by Gluck, with a large element of dance-spectacle.

Although this hope, like most of Mozart's ambitions in Paris in 1778, ended in disappointment, he did after all get the opportunity two years later to write an operatic ballet in the French style. That was in his *Idomeneo, re di Creta* (Idomeneus, King of Crete), an *opera seria* composed for the Munich court in the last months of 1780, and premiered on 29 January 1781. The score of the ballet music gives the names of the dancers (several of them French, including the ballet master, M. Le Grand). This ballet is almost always omitted in modern revivals of the opera, not least because it would prolong the evening to Wagnerian lengths!

Idomeneo is a tragic opera, with a plot reminiscent of the story of Jephthah in the Bible. During a shipwreck, King Idomeneo vows to Neptune, if he and his companions are saved, to sacrifice to



the god the first human he encounters. This is his son, Idamante, but the tragic outcome is finally averted when Neptune intervenes, speaking through his statue, and releasing Idomeneo from his vow. The opera ends in general rejoicing.

As Mozart explained in a letter to his father, since the ballet was not an added-on spectacle but only an 'appropriate divertissement' in the opera itself, he had the honour of composing its music as well. This break with convention meant that Mozart was 'up to the eyes in work', but he was glad of it 'for now all the music will be by the same composer'. Mozart was excited, too, to be writing for the admirable orchestra of the Elector's new opera house in Munich – the musicians had recently transferred from the Mannheim orchestra, regarded as the best of its time.

The *Chaconne* is joined with the *Pas seul de M. Le Grand* to form a single mighty movement, perhaps the longest

in all Mozart's instrumental music. The chaconne of French baroque opera was a dance for the full company, with elaborate orchestral music in triple meter. In form, it was a rondeau, with a refrain and several couplets or episodes. In Lully and Rameau such pieces often formed the conclusion of the evening's staged entertainment. Although *Idomeneo* is a tragic opera, like most 18th-century tragedies it has the mandatory *lieto fine* (happy ending). The *Chaconne and Pas seul* were probably a danced celebration of the triumph of love which ends the opera, and Mozart's music ends in such a way as to suggest a magnificent conclusion.

The *Idomeneo* chaconne is not quite like anything else in Mozart's music: its extraordinary scale allows the composer not only a richness of scoring, but also contrasts of tempo and texture. Although Gluck's music may have been a model, and the theme of this Chaconne occurs in that composer's *Iphigénie en Aulide*, Mozart's music recalls at least as much the more inventive Rameau, using the formal gestures and dotted rhythms of the French overture. The new techniques of the Mannheim orchestra are also heard, notably in the crescendos built up with repeated figures. The music has a *galant* charm, too, reminding us that the young Mozart was deftly poised between Italian and German idioms, and could, on occasion, add a French ingredient to the recipe.

© David Garrett, 1999

FIRST PERFORMANCE:

29 January 1781 (*Idomeneo*), Munich.
Christian Cannabich, conductor.

FIRST WASO PERFORMANCE:

30 June 1990. Muhai Tang, conductor.

MOST RECENT WASO PERFORMANCE:

6-7 May 2016. Laurence Jackson,
director.

INSTRUMENTATION:

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

About the Music

Wolfgang Amadeus Mozart (1756-1791)

Piano Concerto No.21 in C, K.467,
Elvira Madigan

Allegro maestoso
Andante
Allegro vivace assai

This concerto is one of six Mozart completed between February 1785 and December 1786, during which time he also wrote *The Marriage of Figaro*. They were composed for a series of subscription concerts intended to raise money and consolidate Mozart's position with the Viennese public, both as a performer and composer. He finished the Concerto in C on 9 March 1785, only a month after the Concerto in D minor, and apparently played it at a concert in the Royal Imperial National Court Theatre the next day.

It is an interesting comment on changing attitudes to Mozart that this concerto, the antithesis of the stormy, even demonic D minor concerto, K.466 (often admired, wrongheadedly, for showing a 'Beethovenish' Mozart), should have joined, perhaps even surpassed its immediate predecessor in popularity. This is not just because a tantalisingly truncated part of the slow movement was used in the soundtrack of the film *Elvira Madigan*, though that no doubt helped. One would prefer to think that greater familiarity and sympathy with Mozart had led to the realisation that his music is not necessarily at its richest and most impressive when it breathes the accents of Romantic pathos. Anyone who loves the operas *The Marriage of Figaro* or *Così fan tutte* should love this concerto. It is like a dialogue between two partners,

piano and orchestra, speaking different languages but to the same purpose: heroic or mock heroic, coruscating and massive by turns in the first movement; a dream of beauty speaking of a passion freed from earthly trammels in the second; a comic opera scene with a quicksilver leading character in the third.

The march theme which opens the concerto (so simple: just the notes of the common chord), is charmingly described by Cuthbert Girdlestone in his book on Mozart's piano concertos as a tiptoed march, in stocking feet. The tempo indication *maestoso* (majestically) may not be Mozart's, but it correctly identifies the breadth which is soon proclaimed by the full orchestra. The elaborately prepared entry of the soloist, who is eventually called in by repeated invitations from solo wind instruments, sets the tone for the movement – the piano's material seems concerned to be as different as possible from that of the *tutti*. Every time the opening march is stated, the piano branches off into quite different excursions. The piano part is of a virtuosity at least equal to anything in Mozart's concertos thus far, and comparable with that of the very different D minor concerto. But the orchestra is a very full partner – indeed Mozart's father Leopold commented after reading the parts, 'The concerto is astonishingly difficult, but I very much doubt whether there are any mistakes, as the copyist has checked it. Several passages do not harmonise unless one hears all the instruments playing together.'

The slow movement in F induces its rapture by the magic of its atmosphere, with the piano as one voice among many in a lapping, throbbing texture of muted strings and long-breathed winds. The

piano here is a singer, as though Mozart was dreaming at the keyboard of an aria where the limitations of the human voice were overcome. This is Alfred Einstein's insight, and Girdlestone adds that this is the most beautiful of what he calls Mozart's 'dream Andantes' (which include those of the Violin Concerto K.216 and Symphony No.34).

Many writers on Mozart confess themselves a little disappointed with the Rondo which concludes the concerto – finding in it little that is searching or exquisite. Doesn't this show the instinctive soundness of Mozart's judgment? How better to refresh the ear almost surfeited with beauty and intensity than with this playful banter, full of irregularities and witty interplay between piano and wind instruments, not to mention the revelling in powers of execution with which Mozart must have lifted his audience to its feet?

© David Garrett

FIRST PERFORMANCE:

10 March 1785. Wolfgang Amadeus Mozart, piano.

FIRST WASO PERFORMANCE:

18 November 1944. Ernest J. Roberts, conductor. Elspeth Lesslie, piano.

MOST RECENT WASO PERFORMANCE:

17-18 March 2006. Edo de Waart, conductor. Andrea Lam, piano.

INSTRUMENTATION:

one flute, two each of oboes, bassoons; horns, trumpets; timpani and strings.

About the Music

Wolfgang Amadeus Mozart
(1756-1791)

The Magic Flute, K.620: Overture

An entertainment devised for a suburban theatre in Vienna, with a Shakespearian mixture of raw comedy, magical elements and high seriousness, became possibly the most influential opera ever written. *The Magic Flute* (Die Zauberflöte) by Schikaneder and Mozart is, at its simplest level, a 'rescue opera', in which a travelling foreign prince, Tamino, is given the task of returning a daughter, Pamina, to her mother, the Star-Flaming Queen (Queen of Night), only to discover that Sarastro, far from being a wicked ravisher, is the wise and generous leader of an order of priests, into which Tamino and Pamina are initiated together.

Both Mozart and Schikaneder were Freemasons, and this aspect of the opera has sometimes been interpreted as a symbolic presentation of Masonic teachings and ritual. However Papageno, the bird-catcher who is assigned to Tamino as travelling companion (the role played by Schikaneder himself), is a figure from the world of satirical, knockabout Viennese theatre; and the magic flute, the magic bells and the many transformations are the stock of the magic play.

Mozart brought this 'play with song' (Singspiel) alive with every kind of music he had written up to then, and, in the last year of his life, new veins he had not tapped before. The symbolic three-fold knocking of Masonic initiation ritual is heard at the beginning and in the middle of the Overture. It is surrounded by learned yet airy fugal music. The Overture makes obvious that the opera

to follow will be more than the kind of farce audiences at Schikaneder's theatre might have expected.

Adapted from a note by David Garrett © 1998

FIRST PERFORMANCE:

30 September 1791, Vienna.
Wolfgang Amadeus Mozart, conductor.

FIRST WASO PERFORMANCE:

19 September 1942. Ernest J. Roberts, conductor.

MOST RECENT WASO PERFORMANCE:

20-21 November 2020. Guy Noble, conductor.

INSTRUMENTATION:

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

About the Music

Wolfgang Amadeus Mozart (1756-1791)

Symphony No.39 in E flat, K543

Adagio – Allegro

Andante con moto

Menuetto (Allegretto) – Trio – Menuetto

Allegro

After relocating from Salzburg to Vienna in 1781, the piano concerto became Mozart's preferred orchestral vehicle, better for charming fickle metropolitan audiences than the more esoteric symphony. New symphonies were not entirely absent from his Vienna concerts, but all of them from these years were out-of-town commissions: No.35 for the Haffner family in Salzburg in 1782; No.36 and the so-called No.37 (most of it actually by Michael Haydn) for a concert in Linz in 1783; and No.38 for Prague in 1787.

In May 1788, the imperial theatre in Vienna unveiled for hometown audiences his latest opera, *Don Giovanni*, premiered in Prague the previous October. The tepid reception it received perhaps explains why Mozart devoted much of the sultry Viennese summer that year to composing three new symphonies, Nos 39-41, works that, like their immediate predecessors, were unlikely to appeal greatly to the Viennese.

By then, Austria was at war with Ottoman Turkey. Accordingly, most of his patrons were also feeling the economic pinch, and Mozart's plans to give another concert series, at which the new symphonies might have been performed, came to nothing. However, it may well have been with one eye to possible publication and performances in England, France and Germany that

he completed the trilogy in quick succession between June and August.

In doing this, Mozart was probably emulating Joseph Haydn. In December 1787, the Vienna firm Artaria published Haydn's new set of six 'Paris' Symphonies, issued in two sets of three. The first set contained symphonies in C major (No.82), G minor (No.83) and E flat (No.84). Given the rarity of G minor symphonies, it can hardly be mere coincidence that Mozart chose exactly the same three keys for his new trilogy. Clearly, if Haydn could publish symphonies, presumably with hope of financial return, Mozart too, then saddled with debts, might as well try. He had, after all, successfully undertaken a similar copycat project a few years earlier when, following on from Artaria's 1782 first edition of Haydn's Op.33 string quartets, he composed a set of his own (since referred to, fittingly, as Mozart's 'Haydn' quartets).

Another small token of Haydn's legacy can be found in Mozart's first new symphony in E flat. Like Haydn's E flat symphony, it begins with a grand introduction. The bold timpani rolls and brass signals of this *Adagio* have been likened to a 'clearing of the throat', designed to call a noisy audience to attention lest they miss the much quieter music with which the main *Allegro*, surprisingly, begins. There is a continuing interplay between the noisy full band, topped with trumpets and drums, and more delicate combinations of strings and winds. The mellow effect of flute and clarinets at these points is even more marked due to the noticeable absence of oboes, Mozart's only late symphony to do without this usually essential instrumental colour.

As in many of Haydn's symphonies, and several of Mozart's own earlier works, the slower second movement begins with an almost self-contained piece for the string section alone. When the woodwinds enter (no trumpets and drums in this movement), the mood changes and the music temporarily becomes more driven. In the *Menuetto*, the vaulting melody and pulsing accompaniment verge on the athletic.

Haydn's new 'Paris' symphonies must have reminded Mozart of his own visit to the French capital ten years earlier, for, as the opening gambit of the fourth movement, he revives a joke he had played on the first audience of his own 'Paris' Symphony (No.31). As he explained on that occasion in a letter to his father:

"Because I discovered that all the finales here in Paris begin with all the instruments playing together, usually in unison, I started mine with the first and second violins only, **piano** for the first 8 bars – then immediately **forte**. The audience, as I expected, said Shh! at the piano, and when the forte came immediately started applauding."

Later, the various returns to the opening violin texture remain an effective way of marking turning points in the movement's structure, brilliant for its obsessive concentration on its opening snatch of melody, that can't be shaken despite the wide-ranging modulations to distant keys. Even then the precise contours of its final **cadence** come (like its beginning) as something of a surprise!

Adapted from a note by Graeme Skinner © 2013

YEAR/DATE OF COMPOSITION:

26 June 1788. Vienna.

FIRST WASO PERFORMANCE:

30 July 1938. George Szell, conductor.

MOST RECENT WASO PERFORMANCE:

31 August – 1 September 2018.

Leo Hussain, conductor.

INSTRUMENTATION:

flute, two each of clarinets, bassoons; horns, trumpets; timpani and strings.

Glossary

Piano – soft.

Forte – loud.

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

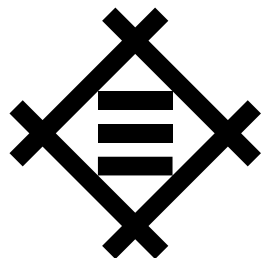
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WASO in the Community

In our WASO aged care programs, small ensembles from our orchestra venture out into the wider Perth area to retirement homes and aged care facilities to provide entertaining and heart-warming concerts to their residents.

In April, two small ensembles – a string quartet and quintet – visited over 1200 aged care residents across twenty-eight homes in Perth.

A highlight for staff at one retirement home was watching the residents' faces as they listened to the music, with one staff member saying "This concert was a pleasure to listen to. The experience was food for the soul."

Visit our website to discover more about our WASO in the Community programs.



Philanthropy News

Join the WASO family

As a not-for-profit organisation, we rely on the generosity of individuals, as well as ticket sales, to thrive. Through the support of our WASO family, we are able to bring joyful and inspiring performances to the West Australian community.

When you donate to WASO, you become part of a family unified by a love of music. From just \$40 per year, you can join our Giving Circles and develop a closer connection with your Orchestra at exclusive rehearsals and events featuring our musicians.

For more information or to pledge your support, please call the Philanthropy team on (08) 9326 0016 or visit our website by scanning the QR code.

Thank you for your ongoing belief in your Orchestra and for helping us to colour lives with music.



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BRAHMS' SPLENDOUR

MACA CLASSICS SERIES
Fri 22 & Sat 23
November, 7.30pm
Perth Concert Hall

Johannes BRAHMS
Violin Concerto
Symphony No.2

Vasily Petrenko conductor
Clara-Jumi Kang violin (pictured)

BOOKINGS
waso.com.au
9326 0000



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The importance of our giving community is to be valued and congratulated. You are making a difference to what you see on stage - your commitment is a source of constant inspiration for us.

We are proud to acknowledge our donor family, many of whom give to multiple areas and some who wish to remain unnamed.

Thank you.

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Recognising gifts received in the last 12 months, which support our inspiring performances and empower us to enrich lives with music.

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



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Legacy

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

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

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Every effort is made to ensure our Giving List is accurate; however, should you notice an error please contact our Philanthropy team on (08) 9326 0016.

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