



West Australian
Symphony Orchestra

ELGAR'S VIOLIN CONCERTO



MASTERS SERIES

Friday 26 & Saturday 27 April

2024, 7.30pm

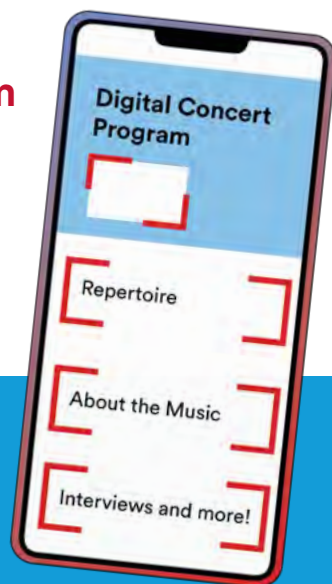
Perth Concert Hall



Wesfarmers Arts
Principal Partner

View our Digital Concert Program

Access exclusive digital content, learn about the artists and the music, and get our concert program at your fingertips with our Digital Program.



This Digital Program Features



Meet the Musician

Violin, Rebecca Glorie tells us about her musical upbringing, pre-concert rituals and playing around the world. Rebecca's chair is supported by Rosalind and Lindsay Potts through Duet.



Bonus About the Music

More facts about the music, giving you further insight into the life and times of the composers and the works.

Simply open your smartphone's camera app and hover the camera over the QR code. Click the weblink to proceed to the WASO website and jump into *Elgar's Violin Concerto* online.



Elgar's Violin Concerto

Edward ELGAR Violin Concerto (48 mins)

Allegro

Andante

Allegro molto

Interval (25 mins)

Dmitri SHOSTAKOVICH Symphony No.12 *The Year 1917* (39 mins)

Revolutionary Petrograd (Moderato – Allegro –)

Razliv (Allegro – L'istesso tempo – Adagio –)

Aurora (L'istesso tempo – Allegro –)

The Dawn of the People (L'istesso tempo – Allegretto – Moderato)

Alpesh Chauhan conductor

Laurence Jackson violin

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Margaret Seares (see page 11 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 Saturday 15 June, 1pm (AWST) on ABC Classic. Date subject to change. For further details visit abc.net.au/classic

WASO On Stage

VIOLIN

Riley Skevington
Assoc Concertmaster
Semra Lee
Assistant Concertmaster
 • MACA
Alexandra Isted
Principal 1st Violin
Zak Rowntree*
Principal 2nd Violin
Kylie Liang
Assoc Principal 2nd Violin
 • The Baker Family
Kate Sullivan
Assistant Principal
2nd Violin
Sarah Blackman
Stephanie Dean
Amy Furfaro
Rebecca Glorie
 • Rosalind &
 Lyndsay Potts
Beth Hebert
Emma Hunt
 • Ulrich &
 Gloria Kunzmann
William Huxtable
Jane Johnston°
Sunmi Jung
Christina Katsimbardis
Kathryn Lee
Andrea Mendham
 • Dale & Michael Kitney
Akiko Miyazawa
 • MIMI
Lucas O'Brien
Melanie Pearn
Shannon Rhodes^
Louise Sandercock
 • Unnamed
Jane Serrangeli
 • Philip & Frances
 Chadwick and
 Jim & Freda Irenic
Cerys Tooby
Teresa Vinci°
Samantha
Wickramasinghe
 • The Baker Family
Susannah Williams^

VIOLA

Daniel Schmitt
Alex Brogan
Kierstan Arkleysmith
Nik Babic
Benjamin Caddy
 • Future Logic
Alison Hall
Rachael Kirk
Mirjana Kojic^
James Munro
Elliot O'Brien
Helen Tuckey

CELLO

Isaac Davis
Melinda Forsythe^
Shigeru Komatsu
 • Unnamed (2)
Oliver McAslan
 • M & D Forrest and
 Michelle Todd
Sacha McCulloch^
Nicholas Metcalfe
 • The Gregg Family
Fotis Skordas
 • Unnamed
Tim South
Jon Tooby^

DOUBLE BASS

Andrew Sinclair*
John Keene
 • Janet Holmes à Court
 AC & Gilbert George
Robin Brawley
Christine Reitzenstein
Mark Tooby
Giovanni Vinci
Phillip Waldron^

FLUTE

Andrew Nicholson
Mary-Anne Blades
 • Unnamed

PICCOLO

Sonia Croucher

OBOE

Sarah Young
Stephanie Nicholls^

COR ANGLAIS

Jonathan Ryan
 • Joshua & Pamela Pitt

CLARINET

Allan Meyer
 • Leanne & Sam Walsh AO
Som Howie

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner
 • Meg O'Neill, Chase Hayes
 & Vicky Hayes
Adam Mikulicz
 • Meg O'Neill, Chase Hayes
 & Vicky Hayes

CONTRABASSOON

Chloe Turner
 • Stelios Jewellers

HORN

★ Rod & Margaret Marston
David Evans
Eve McEwen
Robert Gladstones
Principal 3rd Horn
Julia Brooke
Francesco Lo Surdo

TRUMPET

Jenna Smith
Acting Principal
 • John & Nita Walshe
Fletcher Cox°
Koominka°
Ben Noonan^

TROMBONE

Joshua Davis
 • Dr Glenda Campbell-Evans
 & Dr Ken Evans AM
Liam O'Malley
 • Dale & Greg Higham

BASS TROMBONE

Colin Burrows°

TUBA

Chloe Higgins

TIMPANI

Alex Timcke
 • Jean & Peter Stokes

PERCUSSION

Brian Maloney
François Combémoré!
Assoc Principal
Percussion & Timpani
Robyn Gray^
Tegan LeBrun^
Carissa Soares^

Principal
Associate Principal
Assistant Principal
Contract Musicians°
Guest Musicians^

★ Section supported through the Duet program by

• Chair supported through the Duet program by

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

About the Artists

Alpesh Chauhan OBE

Conductor

British conductor Alpesh Chauhan is Principal Guest Conductor of the Düsseldorfer Symphoniker and Music Director of Birmingham Opera Company. His debut album, released with the BBC Scottish Symphony Orchestra on Chandos Records in June 2023, features orchestral works by Tchaikovsky including *Francesca da Rimini*, *The Voevodas* and *The Tempest*.

Recent and forthcoming highlights include the Los Angeles Philharmonic, the Houston and Seattle Symphonies, Atlanta and National Symphony Orchestras, Deutsches Symphonie-Orchester Berlin, the Hallé, BBC Symphony and Melbourne Symphony Orchestras, London Philharmonic Orchestra, and Accademia di Santa Cecilia. Alpesh enjoys collaborations with distinguished soloists such as Hilary Hahn, Nicola Benedetti, Colin Currie, Pablo Ferrández, Benjamin Grosvenor, Sir Stephen Hough, and Karen Cargill, among others.

Following his outstanding debut in 2015, he was appointed Principal Conductor of Filarmonica Arturo Toscanini in Parma, Italy, and performed and recorded much of the great symphonic repertoire, including a complete cycle of Brahms' symphonies. Alpesh also enjoys a close relationship with BBC Scottish Symphony Orchestra of which he was Associate Conductor and with whom he has appeared in numerous concerts, including at the BBC Proms. Birmingham Opera Company's 2019 production of Shostakovich's *Lady Macbeth of Mtsensk* directed by the late Sir Graham Vick was a triumph and led to Chauhan being named "*Newcomer of the Year*" in the 2021 International Opera Awards.



A keen advocate of music education for young people, Alpesh is a patron of Awards for Young Musicians, a UK charity supporting talented young people from disadvantaged backgrounds on their musical journeys. He has also worked with ensembles such as the National Youth Orchestra of Scotland and the symphony orchestra of the Royal Northern College of Music and was the conductor of the 2015 BBC *Ten Pieces* film which brought the world of classical music into secondary schools across the UK and received a distinguished BAFTA award.

Born in Birmingham, Alpesh studied 'cello with Eduardo Vassallo at the Royal Northern College of Music in Manchester before continuing at the RNCM to pursue the prestigious Master's Conducting Course. Alpesh studied with Stanislaw Skrowaczewski and was mentored by Andris Nelsons and Edward Gardner in his post as Assistant Conductor of the City of Birmingham Symphony Orchestra from 2014 to 2016. In 2021 Alpesh was delighted to receive the Conductor Award from the Italian National Association of Music Critics for 'Miglior Direttore' for concerts across Italy in 2021.

Alpesh was honoured to receive an OBE in Her Majesty Queen Elizabeth II's 2022 New Year's Honours for Services to the Arts.

About the Artists



Laurence Jackson
Violin, WASO Concertmaster

After studying at The Royal Academy of Music in London, Laurence joined the Maggini Quartet in 1993 with whom he toured all over the world and made numerous recordings, winning the 2001

Gramophone Award for Chamber Music, 2002 Cannes Classical Awards as well as two Grammy Award nominations.

Laurence was appointed concertmaster of the City of Birmingham Symphony Orchestra (CBSO) in 2006, touring extensively and making many recordings, including the solo in Strauss' *Ein Heldenleben*. With the CBSO he has appeared as soloist many times, performing concertos by Dvořák, Bruch, Nielsen, and Brahms and has also directed the orchestra in various programmes, both as director and director/soloist. Laurence is an Honorary Fellow of both Brunel University, London and Canterbury University and was awarded a fellowship of the Royal Academy of Music in 2013. Laurence plays a violin by J. B. Vuillaume, circa 1850.

TALES OF LEGENDS

SCHEHERAZADE

Thu 23 May, 11am
Fri 24 & Sat 25 May, 7.30pm
Perth Concert Hall

Mel **BONIS** *Trois femmes de légende*
Johann **HUMMEL** Trumpet Concerto (evenings only)
Nikolai **RIMSKY-KORSAKOV** *Scheherazade*

Jen Winley conductor (pictured)
Jenna Smith trumpet (evenings only)



West Australian
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BOOKINGS
waso.com.au
9326 0000



Jen Winley is supported by the Simon Lee Foundation. Jenna Smith's Chair is supported by John and Nita Walshe through the Duet program.

About the Music

Edward Elgar

(1857-1934)

Violin Concerto in B minor, Op.61

Allegro

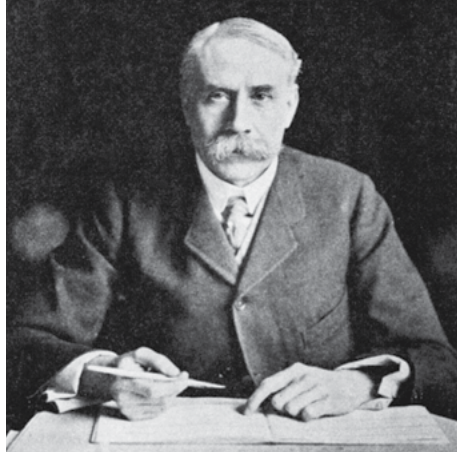
Andante

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:

16-17 August 2019. Asher Fisch, conductor; Nikolaj Szeps-Znaider, 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.

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 ground-breaking 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

Dmitri Shostakovich

(1906-1975)

Symphony No.12 in D minor, Op.112
The Year 1917

Revolutionary Petrograd

Razliv

Aurora

The Dawn of Humanity

Dmitri Shostakovich once bemoaned that “without Party guidance...I would have displayed more brilliance, used more sarcasm, I could have revealed my ideas openly instead of having to resort to camouflage”. The composer was born in Saint Petersburg, 1906 and had experienced first-hand the decades of political turmoil that would lead to a number of his works being banned. His satirical *Lady Macbeth of Mtsensk* was condemned when in 1936 a communist news outlet published a bad review; Stalin himself was entirely unimpressed with the opera. Shostakovich also hid his Violin Concerto No.1 inside his desk, anxious it would offend the authorities who imposed a strict cultural policy on artists. The composer lived in fear: would they arrest him for his work? His suitcase was packed, just in case.

Yet in 1960, Shostakovich joined the Communist Party, and the following year he completed his Symphony No.12 *The Year 1917* – a musical odyssey honouring the life of one of the most influential dictators of modern history: Vladimir Lenin. Across four movements, it portrays the journey of a leader who would help orchestrate the Bolshevik Revolution of 1917 and usher in the dawn of the Soviet Union. In composing his Twelfth, did Shostakovich finally enjoy the sarcasm he had repressed all those



decades before? Or did this mammoth work stem from a genuine admiration for the founder of the Russian Communist Party? It's a contradiction that has led many musicologists to speculate whether the work came from a place of satire or seriousness. But from its earliest moments, this music does not feel like a joke: it sounds as dark as the toll of war. So while you listen, you may feel that you are bearing witness to a serious retelling of history as seen through the lens of a denounced composer. This is a compelling truth – although not the only truth – we hear in the music of *The Year 1917*.

It begins with *Revolutionary Petrograd*, in which you may imagine *valenki* boots trudging over cold roads. They march together, but without clear purpose: the **time signature** is inconsistent (five beats in a **bar** are reduced to four, then three, before rising to four again). Double basses and cellos labour on until violins enter in **rhythmic unison**, sharing few pleasant harmonies (if any). Unlike the many orchestral works linking bold military gestures with a sense of pride and glory – from Tchaikovsky's *1812 Overture* to Beethoven's *Wellington's Victory* – this movement does not. Its revolutionary spirit sounds **dissonant**, messy, and raw.

Razliv starts with the thrum of **pizzicato** violins above drawn-out lower strings and brass, which lay a foundation of tension. This movement is named after an unusual location at which Lenin, then

About the Music

facing arrest, went into hiding. He lived in a little straw hut, pretending to be a farmer while writing his theoretical book *The State and Revolution*. When a solo clarinet soars above the quiet of the hall, are we hearing the solitary voice of a revolutionary thinker? The movement comes to a hollow conclusion before drifting into *Aurora*.

Winds and strings share the **articulation** of **staccato** during the introduction to this rigid third movement. Its war-like feel and clashing winds are vaguely reminiscent of Holst's *Mars, the Bringer of War* from *The Planets*. But Shostakovich's orchestral work depicts the Russian ship *Aurora*, which fired a blank shot outside the Winter Palace to mark the beginning of the 1917 October Revolution (when the Lenin-led Bolsheviks overthrew the Russian Provisional Government). Remember, this was the backdrop of Shostakovich's childhood: he was just 11 years old when these events took place in Saint Petersburg. The experience permeated his music and memory; he'd also composed this revolution into his Symphony No.2, *To October*.

Aurora glides seamlessly into *The Dawn of Humanity*, where Shostakovich portrays Lenin's ultimate triumph. Jolly and uplifting, it features all the ingredients of a rousing celebration of victory: triangle rings and cymbals crash above beamingly proud chords. By the end,

all sections of the orchestra have joined forces to hammer home their simple theme with relentless repetition. (It's not hard to imagine a message of togetherness under the dawn of a new political regime.) Would this exaggerated glory have satisfied the satirist or the propagandist? Shostakovich said his symphony would "embody the mighty image of the greatest man of our most complex epoch". Whether composed with respect or cynicism, it would paint a brutally authentic picture of this transformative moment in history.

By Stephanie Eslake, 2024

FIRST PERFORMANCE:

Although the performance on October 1, 1961, by the Leningrad Philharmonic Orchestra conducted by Yevgeny Mravinsky was billed as the official premiere, the actual first performance took place two hours earlier that same day in Kuybyshev by the Kuybyshev State Philharmonic Orchestra conducted by Abram Stasevich.

FIRST WASO PERFORMANCE:

These are the first performances by WASO.

INSTRUMENTATION:

three each of flutes (3rd doubling piccolo), oboes, clarinets and bassoons (3rd doubling contrabassoon); four horns, three trumpets, three trombones and tuba; timpani, five percussionists and strings.

Glossary

Time signature – A numeric symbol depicting the quantity and value of notes inside each bar.

Bar – A unit of measurement. Each bar contains the composer's desired number of notes.

Rhythmic unison – A group of musicians will play their notes at the same time, but not necessarily in the same pitch.

Dissonant – Different notes clash together to create an unpleasant sound.

Pizzicato – To pluck the strings.

Articulation – Symbols that instruct how each note should be played, such as drawn out (*tenuto*) or with bold force (*marcato*).

Staccato – A dot above the note that instructs musicians to play in a short and detached manner.

West Australian Symphony Orchestra

Engage | Excite | Experience | Educate

From the centre of Perth to the furthest corners of the state, we have provided the soundtrack to life in WA since 1928.

As the State Orchestra, Perth's first and finest, WASO is the largest employer of performing artists in Western Australia and reaches two million people with musical experiences each year on stage, in our community, and online.

From concert halls to classrooms, hospitals to aged care, we bring joy, inspire learning, and nurture participation in our community, because everybody deserves the opportunity to experience live music. Every year, through community and leading industry partnerships, we engage a new generation of young and emerging artists to help secure a bright future for music in Australia.

We celebrate our rich classical music heritage with great artists from all over the world and commission and perform new repertoire to renew and expand it.

The Orchestra collaborates widely with major arts companies and independent artists, performing opera to ballet, movies to musicals, jazz to rock. We champion the diversity of music in all its forms, with a team of talented and passionate people who create unforgettable experiences for all West Australians to enjoy.

Asher Fisch is Principal Conductor and Artistic Adviser of our Orchestra and we are proud to call Perth Concert Hall home.

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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 WASO. She was also chair of 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.

Get the Best out of Your Concert Experience



Clap with enthusiasm

Whether you are welcoming your favourite artist to the stage, or showing appreciation at the end of a piece, we love thunderous applause. Not sure when to clap? Here's a tip; if the conductor's arm is raised, hold it. If it's relaxed, go for it!



Share with your friends

Snap a selfie from your seat, capture the artist bows and share the experience with friends. Don't forget to tag us! #wasymphonyorchestra



Respect those around you

Ensure your mobile phone is on silent and does not disrupt the experience of those around you. If you need to cough or sneeze, please do this into your elbow. Cough lozenges are available from the Information Desk located on Level 1. Masks are welcome but not required.



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For information about our services such as assisted listening and accessible toilets please search "Perth Concert Hall Access" online or ask one of our friendly ushers.



Latecomers admitted at a suitable time

If you arrive late or leave your seat during a performance, your auditorium entry will need to wait until a suitable break.



Drinks and nibbles

The Wardle Kitchen is open for casual dining, serving delicious hot meals before each performance, while our Grab and Go stations offer quick bites such as sushi and sandwiches. Bars are located on the first two levels, and cold drinks are welcome in the auditorium.



First Aid available

St John First Aid officers are present at every WASO concert. Please notify a Perth Concert Hall team member if you require any first aid assistance.



Box Office is open

Get tickets to your next WASO experience at the Perth Concert Hall Box Office located on the ground floor (Level 1).

Our Box Office is open 90 minutes before each performance, and during interval. Alternatively, you can email us anytime at boxoffice@waso.com.au, or visit us Mon-Fri 9am-5pm.

Community Engagement & Education

Hospital Orchestra Project (HOP) – The Most Wonderful Time of the Year

One of WASO's longest running community partnerships is with the School of Special Educational Needs: Medical and Mental Health (SEEN:MMH) at Perth Children's Hospital. Through performances, classroom visits and creative development workshops, WASO provides emotionally supportive experiences, connecting patients and families to the community and access to The Arts.

Throughout 2023, WASO musicians brought music and joy to hospital wards, visiting patients and classrooms across Perth Children's Hospital. Musicians demonstrated the varying sounds and structure of their instruments, performing repertoire including music from Bach, Mozart, folk songs and nursery rhymes. Families and staff alike were mesmerised by the music, and many were curious about life in an orchestra and how to play their instruments.

The Hospital Orchestra Project (HOP)'s annual Christmas Concert delighted patients, their families and hospital staff. Record numbers attended the auditorium to *jingle all the way* and sing-a-long with beloved jazz vocalist Libby Hammer, WASO's Education Chamber Orchestra and our WASO Chorus. There was plenty of opportunity for audience engagement and participation as familiar carols and Christmas songs kept *making spirits bright*.

Christmas cheer also spread to the Perth Children's Hospital Atrium, as members of the WASO Chorus performed a 20-minute pop-up performance. Their harmonious voices resounded through the open format of the hospital, with many



onlookers peering over the multi-level balconies to source the sound.

WASO Assistant Principal 2nd Violin Kate Sullivan and violinist Jane Serrangeli brought Christmas cheer to the hospital wards and classrooms, performing for patients and their family members in the comfort of familiar surrounds.

We look forward to continuing to visit the School of Special Educational Needs: Medical and Mental Health in 2024 to support children, young people and families in hospital through the power of music.

"I think it is a great idea to bring WASO to PCH for the children and staff. It is a half an hour of happiness for all and most importantly beneficial for children as music is culture and music develops the brain. It lifts the mood of sick kids and their families." Anonymous, Perth Children's Hospital.

Philanthropy

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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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 – we cannot do it without you.

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Dr Paul Rodoreda, in memory of Mary Rodoreda
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Michael & Helen Tuite
John & Nita Walshe
Fred & Nicola Wehr
Moira Westmore
Unnamed (5)

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Lady Jean Brodie-Hall
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Maree Creighton & Kevin Davis
Stephen Davis & Linda Savage
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Marc Geary
Ann Hammer
Warwick Hemsley
Dr Penny Herbert in memory of Dunstan Herbert
Sue Hovell
Jim & Freda Irenic
Margaret & Peter James
Eleanor John & Finn Barrett
Bill Kean
Keith & Gaye Kessell
Dale & Michael Kitney
Marie Mills & Anthony Crocker
Mrs Morrell
Michael & Lesley Page
Paula Phillips
Wayne Robinson
Ruth E. & Neville Thorn

Christine Thorpe
Gene Tilbrook & Anne Seghezzi
Reto Vogel
Unnamed (6)

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Prof Jonathan Carapetis & Prof Sue Skull
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 Unnamed (3)

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 Dr & Mrs Peter Moss
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 Paul Nendick
 Phuong N T Nguyen
 G & I Nicholas
 Marianne Nilsson
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 Robyn Owens
 Adam Parker
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 Jane Patroni in memory
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Bernard &
Jackie Barnwell
Vanessa Barrable
Michael & Nadia
Berkeley-Hill
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Dr Jim Rhoads
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memory of Penny Bird
Davilia Bleckly
E & G Bourgault in
memory of Betty Sagar
Archa Fox & Charlie Bond
Sue Boyd
Phil Burrows
Christine Burson
Rosemary Burston
Ann Butcher &
Dean R Kubank

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memory of
Margaret Butement
Michelle Candy
R & R Cant
Dr Vivienne Cass
Fred & Angela Chaney
Sam & May Cheung
Jill Clarke
Lynette Clayton
Barry J Cobb
Penelope Colgan
John Collins
Annette Cottee
Rev Des Cousins
Carole & John Cox
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Penny Crittall
Brett Davies
Gabrielle Dean
Lee Delaney
Hanneke & Jop Delfos
Simon Douglas
Ceridwen Dumergue
Julie Easton
The Hon. Richard Philip
Eaton
Stuart Evans
Sue & David Forster
Archa Fox & Charlie Bond
John & Margaret Freeman
Jennifer &
Stephen Gardiner
Neville & Jane Gibbs
Andrea Gillett
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Linda Colville
Gwenyth Greenwood
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Peter Flanigan
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Peter Harris
Patricia Hashim
Alan Harvey &
Dr Paulien de Boer
David & Deborah Hayes
Siew-Mung Ho
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Jane Hutton
Rosemary Howarth
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John Jarvis
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Dr George Lipton
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Kerensa
Marilyn Macey
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Peter Lyle
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G & K McGregor
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Agatha van der Schaaf
In memory of
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Deborah Wiseman
Margaret Wood
Jacquie Wright
Michael Young
Dr Susan Young
Chris & Kathy Ziatas
Unnamed (40)

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\$40+

1,064 Members

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John Albright & Susan Lorimer – EChO Double Bass and set of Trumpets

Dr Glenda Campbell-Evans & Dr Ken Evans AM – Tenor Trombone

Peter Ingram – Piccolo

Deborah Marsh – Conductor's Podium and Cor Anglais

Margaret & Rod Marston – Bass Clarinet

Peggy & Tom Stacy – Cor Anglais and Piccolo

Jean & Peter Stokes – Cello, Tuba, Tenor Trombone, Bass Trombone, Wooden Trumpet, French Horn and Music Score Folders

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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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Robyn Van Beek
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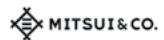
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Julia Brooke – WASO Horn