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Perth Concert Hall

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Sunday 10 November, 2pm MATINEE
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BRUCH Canzone
BRUCH Adagio on Celtic Melodies
MOZART Violin Concerto No.5
BEETHOVEN Violin Concerto

Pinchas Zukerman, violin & conductor (pictured)
Amanda Forsyth, cello

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Perth Concert Hall

SMETANA Má Vlast: Vltava [The Moldau]
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Michal Dworzynski, conductor
Sol Gabetta, cello (pictured)

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Sunday 24 November, 2pm
Fremantle Town Hall

MOZART Serenade No.7 Haffner

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*Transaction fees may apply.

BOOK NOW
Call 9326 0000 or visit waso.com.au
Welcome to Strauss & Ravel; a concert full of energy, rhythm and colour. An exciting feature of this program is the world premiere of WA composer James Ledger’s violin concerto, *Golden Years*, performed by our own Associate Concertmaster Margaret Blades. A previous composer-in-residence at WASO, James Ledger has enjoyed many successes in recent years including Art Music Awards for *Two Memorials* (world premiere performed by WASO in 2011). *Golden Years* was commissioned for WASO by patron Geoff Stearn and we are thrilled to be able to present the world premiere in these concerts.

The program starts with the work that launched Richard Strauss’ career, the exuberant tone poem *Don Juan*. Through his masterful orchestration, Strauss depicts the character of *Don Juan* as described in Nikolaus Lenau’s 1844 poem. Only 25 years old at the time, Strauss achieved instant success with *Don Juan* which remains one of Strauss’ most frequently performed orchestral works.

After interval, Stravinsky’s neo-classical *Symphony in Three Movements* will receive its WASO premiere. This work was Stravinsky’s first major composition after immigrating to the United States and it reveals the rhythmic intensity and complexity of his then 32-year-old ballet, *The Rite of Spring*. The music of the central movement was taken directly from an unfinished film score for *Song of Bernadette* (a project eventually given to Alfred Newman).

In a rare programmatic approach, Stravinsky wrote each movement inspired by events of World War II: from a film about scorched earth tactics in China to goose-stepping German soldiers.

From a war-inspired symphony, we move straight into the colourful suite of Spanish dances from French composer Maurice Ravel. *Rapsodie espagnole* is Ravel’s first published orchestral composition and draws inspiration from the Andalusian music he was so passionate about. The enormous orchestral forces are only unleashed in the celebratory Feria, which will provide an impressive flourish of sound to end the program. We hope you enjoy it.

**Claire Stokes**  
Program Manager
PROGRAM

CHEVRON AUSTRALIA MASTERS SERIES
STRAUSS & RAVEL

STRAUSS, R. Don Juan (18 mins)

JAMES LEDGER Golden Years - Concerto for Violin and Orchestra WORLD PREMIERE (27 mins)
Mysterious, slightly strange
Stately and serene
Molto energico, moto perpetuo

INTERVAL (20 mins)

STRAVINSKY Symphony in Three Movements (20 mins)
Overture: Allegro
Andante – Interlude: L’istesso tempo – Con moto

RAVEL Rapsodie espagnole (15 mins)
Prélude à la nuit (Très modéré) –
Malagueña (Assez vif)
Habanera (Assez lent et d’un rythme las)
Feria (Assez animé)

Otto Tausk, conductor (pictured)
Margaret Blades, violin

James Ledger’s Golden Year’s was commissioned by WASO Patron, Geoff Stearn.
MAKING THE MOST OF YOUR TIME WITH US

FREE PRE-CONCERT TALKS
Find out more about the music in the concert with this week’s speaker, Claire Stokes. Pre-concert talks take place at 6.45pm in the Terrace Level foyer.

FIRST AID
There are St John Ambulance officers present at every concert so please speak to them if you require any first aid assistance.

WASO RECORDINGS
Continue to experience WASO in your own home! A variety of WASO CDs and DVDs are available for purchase at the Encore Gift Shop in the foyer tonight.

FOOD & BEVERAGES
Foyer bars are open for drinks and coffee two hours before, during interval and afterwards. To save time we recommend you pre-order your interval drinks.

MEET THE MUSICIAN
Meet WASO’s Associate Concertmaster Margaret Blades and composer James Ledger post-concert Saturday night on the Terrace Level of the Perth Concert Hall.

Meet the musician is supported by Alessandrino Property Group

CONNECT WITH WASO

Tune in to 720 ABC Perth for breakfast on Friday mornings when Prue Ashurst joins Eoin Cameron to provide the latest on classical music and WASO’s upcoming concerts.

This performance is being recorded for delayed broadcast on ABC Classic FM. For further details please refer to limelight magazine or abc.net.au/classic

Listen to music featured in concerts throughout 2013 at waso.com.au

WASO WEBCASTS
WASO will be streaming three concerts live and on demand in 2013, thanks to iiNet. For more details and to watch webcasts visit waso.com.au

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FEEDBACK
We would love to hear from you! Please send your feedback to PO BOX 3041, East Perth WA 6892, send an email to waso@waso.com.au, call 9326 0000, or leave us a message on Facebook or Twitter.
AUSLAN INTERPRETER AT EDUCATION CONCERT
In a first for WASO’s Education and Community Engagement program, we have engaged Auslan interpreters for our Friday 1 November Education concert, Little Red Riding Hood. Featuring talented actors and an assortment of puppets, this performance is as much visual as it is aural, making it a terrific opportunity for WASO to work with the WA Deaf Society. Over the years, we have found Primary School education concerts are ideal for music teachers who have students with special educational needs and this concert will give families with deaf children or parents the opportunity to enjoy a live symphony orchestra concert. WASO has also engaged Auslan interpreters for select Education Chamber Orchestra and Primary School concerts in our 2014 season.

Auslan interpreters provided by Sign Language Communications W.A at the W.A Deaf Society.
Little Red Riding Hood Interpreters: Cat Edmunds and Cara Smith.

OPEN REHEARSALS FOR STUDENTS
As part of WASO’s Education program for secondary students, we run a series of Open Rehearsals each year. In 2013, we have had five occasions where students from schools all over Perth attended a Friday morning rehearsal. This series gives students the opportunity to observe a professional orchestra in work mode. Open rehearsals are offered free to all schools and include a pre-rehearsal talk to provide background on the music. Often a WASO musician will join the talk to answer any questions the students might have about the week of rehearsals, the guest artists, or about their life as a member of the Orchestra. During the rehearsal, students see how our musicians interact with guest artists and soloists as they work together to put final touches on the performance program. This week’s open rehearsal was particularly special in that it gave students the chance to see Associate Concertmaster Margaret Blades step out from her regular role and feature as soloist in the premiere of James Ledger’s Violin Concerto, Golden Years.

James Ledger’s Golden Years was commissioned by WASO Patron Geoff Stearn.
## Otto Tausk  
**Conductor**

Currently the Music Director of the St. Gallen Symphony Orchestra and Opera Theatre, Otto Tausk began the 2013/14 season with a tour to his native Holland with performances in Haarlem, Eindhoven and Leiden. He appears with the Rotterdam Philharmonic, Netherlands Radio Philharmonic, South Netherlands Philharmonic and Brussels Philharmonic Orchestras in addition to return engagements with the Tasmanian Symphony Orchestra, the National Philharmonic of Russia and the Strasbourg Philharmonic Orchestra.

In the 2012/13 season Otto Tausk made an impressive debut with the Royal Concertgebouw Orchestra, which included two world premieres of works by Mayke Nas and Luc Brewaeys. His recording of orchestral songs by Hans Pfitzner with the North West German Philharmonic was awarded the ‘Choc du mois’ award by France’s *Classica* magazine, and in 2011 he was presented with the ‘De Olifant’ prize by the City of Haarlem for his contribution to the Arts in the Netherlands. He was previously assistant conductor to Valery Gergiev with the Rotterdam Philharmonic Orchestra and Music Director with Holland Symfonia.

## Margaret Blades  
**Violin**

Margaret Blades has held the position of Associate Concertmaster of the West Australian Symphony Orchestra since 2005; she previously held the position of Associate Concertmaster of the Adelaide Symphony Orchestra for 10 years. She has performed and toured internationally with the Australian Chamber Orchestra and Sydney Symphony Orchestra, where she performed in some of the world’s finest concert halls, including Wigmore Hall, Royal Albert Hall, the Concertgebouw and the Musikverein Vienna.

Margaret Blades has performed as a soloist in Australia, New Zealand and the USA, with highlights including Vivaldi’s Double Violin Concerto with Nigel Kennedy; Mozart’s Sinfonia Concertante with Emerson String Quartet violist Lawrence Dutton; and the premiere of works by Richard Mills and Ross Edwards. She is founder of the chamber ensemble Swan Virtuosi with core members Sally Boud and Louise McKay, who will be appearing at Perth Town Hall for a Sunday Live ABC broadcast on 20th October, 2013.

In 2000 she was awarded the Centenary Medal for service to Australian society through music.
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Alina Pogostkina, violin
Brahms' Violin Concerto
Fri 28 & Sat 29 March 2014, 7.30pm
Perth Concert Hall
WEST AUSTRALIAN SYMPHONY ORCHESTRA

MEET THE MUSICIAN
MARGARET BLADES
ASSOCIATE CONCERTMASTER

How much involvement did you have in the composition process of Golden Years? Do you get nervous as the first rehearsal approaches?

Jim and I have met several times since this project was initiated. It has been exciting seeing how the concerto has developed. I have played the drafts to him as he has been working on it, and making sure it is all technically possible, which it is, although very challenging! It is normal and expected to have some nerves leading up to the first rehearsal, but as a performer you learn to live in this state constantly!

Do you have any special preparation on the day of a concert?

I try to get a lot of rest, sip chamomile tea, and tell my husband to go for a long walk.

Can you describe the experience of performing as a soloist with the orchestra?

It is totally different to playing in a section as you can imagine. Your technique has to adjust to being a solo performer, as well as your mental attitude. As a section player you try to blend but as a soloist you must project!

What (or who) has been your greatest inspiration?

I am inspired by many things, but to name a few, I would have to say: the beauty of nature, in particular the ocean; the love of family, and; the wonderful hope and consolation of the Christian faith.

What other jobs would you do if you were not a professional musician?

I think I would be a journalist or in the media, maybe an anchor on a news channel.
ON STAGE TONIGHT

VIOLIN
Semra Lee-Smith  
Assistant Concertmaster
Graham Pyatt  
A/Principal 1st Violin
Zak Rowntree  
A/Principal 2nd Violin
Kylie Liang  
A/Assoc Principal 2nd Violin
Sarah Blackman
Fleur Challen
Erin Chen^  
Sara Duhig
Rebecca Glorie
Beth Herbert
Sunmi Jung^  
Lawrence Lee^  
Shaun Lee-Chen
Akiko Miyazawa
Anna O’Hagan
Melanie Pearn
Ken Peeler
Louise Sandercock
Jolanta Schenk
Jane Serrangeli
Ellie Shalley
Kathryn Shinnick^  
Jacek Slawomirski
Bao Di Tang
Cerys Tooby
Teresa Vinci^  
Andrea White^  
David Yeh

CELLO
Rod McGrath
Louise McKay
Shigeru Komatsu
Oliver McAslan
Emma McCoy^  
Nicholas Metcalfe
Fotis Skordas
Tim South
Xiao Le Wu

DOUBLE BASS
Andrew Rootes
Joan Wright
Libby Browning^  
Sarah Clare^  
Christine Reitzenstein
Louise Ross
Andrew Tait

FLUTE
Andrew Nicholson
Chair partnered by Apache.
Mary-Anne Blades
Michael Howell^  
Diane Riddell^  

OBOE
Roberto Baltar Gardon^  
Guest Principal
Liz Chee
Stephanie Nicholls
Leanne Glover
Principal Cor Anglais

CLARINET
Allan Meyer
Lorna Cook
Philip Everall^  
Alexander Millier
Principal Bass Clarinet
Chair partnered by Alessandrino Property Group.

BASSON
Jane Kircher-Lindner
Adam Mikulicz
Peter Moore^  
Chloe Turner
Principal Contrabassoon

CONCERTMASTER
Giulio Plotino has resigned from his position as WASO Concertmaster and has decided to return to Europe. We thank him for his valuable contribution to our Orchestra over the last two years and wish him all the best for the next stage of his musical career.

HORN
David Evans
Robert Gladstones
Principal 3rd
Dorée Dixon^  
Francesco Lo Surdo
Wendy Tait^  

TRUMPET
Brent Grapes
A/Principal
Evan Cromie
Jenny Coleman^  
Breanna Evangelista^  

TROMBONE
Joshua Davis
Liam O’Malley
Bruce Thompson^  
Philip Holdsworth
Principal Bass Trombone

TUBA
Cameron Brook

TIPPMANI
Alex Timcke

PERCUSSION
Robyn Gray
Troy Greazt
Joel Bass^  
James Chong^  
Amanda Dean^  
Catherine Hall^  

HARP
Catherine Ashley^  
Bronwyn Wallis^  

CELESTE
Graeme Gilling^  

ACCORDION
Cathie Travers^  

Principal
Associate Principal
Guest Musician^
PRESENTING THE EXTRAORDINARY

principal partner · west australian symphony orchestra

Light painting by Lightmark No.89 | Karijini National Park, Western Australia. Commissioned for Wesfarmers Arts.
TIMELINE OF COMPOSERS AND WORKS

Maurice Ravel
1875 – 1937

Igor Stravinsky
1882 – 1971

Ravel's Rapsodie espagnole
1907

Richard Strauss
1864 – 1949

Stravinsky's Symphony in Three Movements
1946

James Ledger
1966

Strauss' Don Juan
1889

Ledger's Golden Years
2013

1850 1900 1950 2000

Light painting by Lightmark No.89 | Karijini National Park, Western Australia. Commissioned for Wesfarmers Arts.

principal partner.

west australian symphony orchestra
In Nicolas Lenau’s incomplete drama *Don Juan* (1884), the eponymous anti-hero sets out to experience the love of women in the most comprehensive way possible. But as the posse of spurned lovers, enraged fathers and illegitimate children begins to prove bothersome, the Don begins to tire of the chase. Challenged to a duel, and fatigued by the prospect of yet another victory, he throws away his sword and is run through by his adversary.

Taking the Lisztian notion of the *symphonic poem* as his guide, while still adhering reasonably closely to traditional *sonata form*, the young Strauss set out to ‘dramatise’ through music the various stages of Don Juan’s career, clearly contrasting the predatorial Don with the token protestations of his conquests. Gradually, however, as we enter the mind of Don Juan, fleeting doubts and wisps of dark themes begin to creep in. They are held at bay for a time by recapitulation of the main themes and the perennial sense of action bursting forth. But the end is inevitable, and the duel’s huge orchestral crescendo comes to a dramatic halt: the sword through the gizzard is conveyed in a sustained pianissimo chord, pierced suddenly by a trumpet shriek, and a few dying whimpers.

The 25-year-old Strauss conducted the premiere, on 11 November 1889. It was a huge success, despite the initial reticence of an orchestra who had never encountered such technical difficulties before. Several wind players pleaded for mercy during rehearsals, but they soon recognised that these ‘novelties’ actually demonstrated a phenomenal understanding of the instruments, and *Don Juan* has remained one of Strauss’ most played orchestral works.

Adapted from a note by Martin Buzacott

Symphony Australia © 2001

WASO last performed this work on 16 & 17 October, 2009, conducted by Benjamin Northey.

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**GLOSSARY**

**Symphonic poem** A piece of music, most popular in the late 19th century, that is based on an extra-musical theme, such as a story or particular scene, and usually consists of a single extended movement for a symphony orchestra. Frequently such a work has a descriptive title. Also called tone poem.

**Sonata form** A term conceived in the 19th century to describe the way most Classical composers structured some movements of a symphonic work or a sonata. It involves the exposition or presentation of themes or subjects: the first subject is in the tonic or home key, the second in a contrasting key. The resulting tension between keys is intensified in the development, where recognisable melodic and rhythmic aspects of the themes are manipulated as the music moves further and further away from the ultimate goal of the home key. Tension is resolved at the recapitulation where both subjects are fully restated in the tonic. There is sometimes a coda (literally, ‘tail’) to enhance the sense of finality.
JAMES LEDGER
(1966)

Golden Years - Concerto for Violin and Orchestra
Mysterious, slightly strange
Stately and serene
Molto energico, moto perpetuo

Whilst there is nothing new about a composer taking the music of another and absorbing it into their own world, I have often struggled with the idea: at what point are you stealing and at what point are you borrowing?

Two earlier works of mine have taken musical artefacts from the past and integrated them into my music. One of those, The Madness and Death of King Ludwig took a couple of elements from Richard Wagner’s Ring of the Nibelungs. Here, his music exerts itself and causes cracks in my own before making its way fully to the surface in a more or less literal rendition. In a more recent orchestral piece, Two Memorials, the music of Anton Webern and John Lennon live under the same roof. In this case however, there was no literal absorption of either composer – only stylised references.

Golden Years, a concerto for violin and orchestra, for the most part, follows this tradition. And rather than there be only one or two references, the work is littered with music that I had listened to when I was younger. So the work is a kind of giant melting pot of musical ingredients. With one exception, all of the musical ‘borrowings’ are stylised, not literal. That work is Rameau’s Gavotte and Six Doubles (or variations).

I had spent many an afternoon as a teenager playing what bits I could on my trusty Roland synthesizer on the “harpichord” setting. In this concerto, it appears near the beginning and again at the end of the second movement, as a strange little Baroque-sounding duo for violin and celesta.

The first movement is built around a ‘blues’ scale. The soloist plays a long-spanning melody that seems to be searching for a home, a home it doesn’t find until the end of the movement - a gospel-inspired chord progression that seemed to fit the melody perfectly.

The final third movement is a fast, breathless moto perpetuo. Here the extra-musical sources lay firmly in 80’s pop. I played in several rock bands during this decade and one of those bands covered Top 40 hits. I have taken some chord progressions and riffs from these band days, sliced and diced them and tossed them into the pot.

This work was generously supported by Geoff Stearn who has been commissioning new works from Australian composers for several years now. I would like to thank Geoff for his support of this piece and to Margaret Blades who has taken on this tricky and quite unforgiving solo part with enthusiasm and stoic calm.

James Ledger 2013
BEETHOVEN FESTIVAL

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IGOR STRAVINSKY
(1882-1971)
Symphony in Three Movements
Overture; Allegro
Andante– Interlude: Listesso tempo – Con moto

Symphony in Three Movements was Stravinsky’s first new work to be performed after naturalisation as a US citizen. It was premiered by the New York Philharmonic under his direction on 24 January 1946.

The work maintains a neo-classical attitude to music of the past: the first movement is said to follow the shape of a Beethoven first movement, and the scampering woodwind duetting in the second movement suggests 19th-century opera. The title cutely acknowledges deviation from the usual four movements of a Classical symphony. But Symphony in Three Movements is like a neo-classical harking back to the energy of The Rite of Spring, harnessing its earthy passions in an elegant formal structure.

There are also extra-musical associations, something unexpected from a composer who despised programs and argued the abstract nature of music at Harvard. The second movement, with harp rather than piano obbligato, was originally to have accompanied the Apparition scene in the film The Song of Bernadette.

The wonky march which begins the third movement was inspired by goose-stepping German soldiers, and Stravinsky even conceded that the fugal-style passage that begins on piano and harp in the last movement represented the ‘turning-point’ of the Second World War, when the Allies finally began to prevail against the Nazis.

Around the time of Symphony in Three Movements, Stravinsky had thought of revising The Rite of Spring, but in the end he revised only one movement. Why no further? Perhaps there was no need. Symphony in Three Movements fulfilled the purpose of the revision perfectly: the need for a reprise of that sort of volcanic expression.

G.K. Williams
Symphony Australia © 2002

GLOSSARY

Obbligato Usually describes a musical line that is in some way indispensable in performance. Its opposite is the marking ad libitum (with freedom). It can also be used, more specifically, to indicate that a passage of music was to be played exactly as written, or only by the specified instrument, without changes or omissions.

Reprise Repetition of an earlier section of music.
PROGRAM NOTES

MAURICE RAVEL
(1875-1937)

Rapsodie espagnole
Prélude à la nuit (Très modéré) –
Malagueña (Assez vif)
Habanera (Assez lent et d’un rythme las)
Feria (Assez animé)

Though born only a short distance from the Spanish border, in France’s Basque territory, Ravel only set foot in Spain two years before his death; Rapsodie espagnole dates from 1907. His ability to sound ‘more Spanish than the Spanish’ astonished even so Spanish a composer as Manuel de Falla, who finally ascribed Ravel’s facility to an ‘ideal Spain’ represented by his mother. Marie Ravel’s singing of Spanish folksongs had been among Ravel’s earliest memories.

There is more to Rapsodie espagnole than ‘Spanish flavour’. The first movement functions as mood-setting. Ravel’s love of cross-rhythms is expressed from the outset. Hearing the descending four-note figure in the strings, the listener assumes a movement in duple time, but ‘short-long’ patterns of emphasis in the woodwinds reveal an overriding 3/4.

With barely a breath we are into the Malagueña. The Assez vif opening tempo slows down as the cor anglais enters for a brief solo. There is the briefest glimpse of the four-note descending figure and the spectacularly brief movement ends, almost by sleight of hand, with an upward flourish.

Rapsodie espagnole came out five years after Debussy had written Soirée dans Grenade, and Ravel was accused of plagiarism. Rapsodie espagnole is actually closer in style to two later works – Debussy’s Ibéria and Falla’s Nights in the Gardens of Spain – and the third movement Habanera is a transcription of a student work from 20 years earlier.

In the final Feria, Ravel uses five popular tunes in a whirling divertissement. A slow intermezzo, introduced by the cor anglais, calms proceedings temporarily. The four-note descending figure returns, building tension before a restoration of the opening mood and tempo.

Adapted from a note by Gordon Kalton Williams
Symphony Australia © 1998
WASO last performed this work on 19 & 20, July, 1991, conducted by Isaiah Jackson.

GLOSSARY

3/4 Three beats in the bar, like a waltz (one-two-three, one-two-three).
Intermezzo A light, reasonably short movement which goes in between two weightier ones.
Meet the Instrument
The Timpani

Timpani, or kettledrums, belong to the group of percussion instruments known as membranophones, in which sound is produced by the vibration of a stretched membrane or skin.

Timpani consist of a large bowl, usually made of copper, over which is stretched a drumhead of calfskin or plastic. Sound is produced by striking the head with mallets. Pitch is determined by the tension of the head and diameter of the bowl. To this end timpani come in various sizes. In addition, the drumhead may be slackened or tightened in order to alter the pitch of the note produced. On earlier models, pitch could be altered by tightening or loosening the screws around the drum holding the membrane in place; on today’s mechanised instruments tuning may be affected by means of a foot pedal, an innovation which greatly enhanced the timpani’s versatility. This ability to produce notes of definite pitch, allied with its wide dynamic range, renders the timpani among the most indispensable of the orchestra’s percussion instruments.

Tone can be varied by altering the striking position (in the centre of the head, close to or on the rim, on the bowl); changing the weight and density of the mallets (soft, medium or hard); and muting the sound produced by covering the head with a section of cloth.

Baroque and Classical orchestras typically included two timpani, tuned in fourths so as to emphasise the tonic and dominant at cadential points in the music.

However it was Beethoven who assigned a more soloistic function to the timpani, freeing them from their hitherto purely rhythmic function.

Haydn’s opening timpani roll on E flat in his Symphony No.103 gave the work its name (‘Drum Roll’). Beethoven launches his Violin Concerto with solo notes from the timpani, and later extended the intervallic range to which timpani were tuned beyond fourths and fifths, employing octaves in his Eighth and Ninth Symphonies. Berlioz is one of numerous composers to utilise the timpani to great dramatic effect, memorably in ‘March to the Scaffold’ from Symphonie fantastique.

© Symphony Services International 2011

1. Mallets
2. Head
3. Bowl (or kettle)
4. Tuning pedal
We would like to say a huge thank you to everyone who has made a donation to WASO this year. Our Annual Giving philanthropy program is vital in sustaining and building our main stage concert series and supporting our fine community of musicians and visiting artists.

Did you know that the average cost to WASO of a Masters or Classics concert is $104,000?

Hiring sheet music regularly costs $4,000 per program, while the hire of additional instruments, although rare, can cost up to $2,000. Depending on the instrumentation of the pieces in the concert, we may also hire additional players which, on average, costs $10,000 but can reach a price of $35,000.

Freight costs for transporting instruments can be up to $2,500 and tuning the piano at the Perth Concert Hall usually costs around $1,200, but can be as much as $2,000. A visiting conductor or soloist can cost between $12,000 and $46,000 and to hire Perth Concert Hall costs WASO up to $27,000... and that’s per week!

A Masters or Classics concert is just one component of a week at WASO that may also include a mix of regional touring, Education and Community programs and free concerts.

Increasingly, donations from individuals are becoming critical to the day-to-day running of your Orchestra. We invite you to make a donation to WASO today and help secure the ongoing financial viability of the Orchestra which brings joy to many thousands of people.

To make a donation or to learn more about being involved, please contact Jane on 9326 0014 or clarej@waso.com.au. All enquiries regarding philanthropy are treated in confidence.

Find out more on our website at waso.com.au and go to the Support tab. It is also quick and easy to log in and make a donation online by clicking the red Make a Donation button.

All donations over $2 are fully tax deductible.

Thank you for your support.
Your attendance helps sustain the Orchestra and we thank you for your commitment. We are also very grateful to our corporate supporters who make a significant contribution to WASO, and of course for government funding which is critical. However, these three sources of income are simply not enough to cover the ongoing costs of the Orchestra and increasingly it is our Patrons that enable us to continue to achieve our vision to touch souls and enrich lives through music.

There are many ways you can be involved and your support is deeply appreciated.

**Endowment Fund for the Orchestra**
The Endowment fund includes major donations from individuals and bequests. The income earned is used for the benefit of the Orchestra.

- Tom & Jean Arkley
- Janet Holmes à Court AC

**Estates**
WASO is extremely grateful for the bequests received from the Estates of the following benefactors:

- Mrs Roslyn Warrick

**Symphony Circle**
Recognises Patrons who have made a provision in their will to the Orchestra.

- Anita Clayton
- Judith Gedero
- Wolfgang Lehmkuhl
- Tosi Nottage (in memory Edgar Nottage)
- Judy Sienkiewicz
- Sheila Wileman
- Anonymous (16)

**The WASO Song Book**
New works commissioned for the Orchestra by WASO. We gratefully acknowledge the support of the following individuals who have commissioned new music performed since 2010:

- Janet Holmes à Court AC
- Peter Dawson
- Geoff Stearn
- Anonymous (1)

**Making Music Together**
The Making Music Together campaign raised $30,000 to fund an original composition by an acclaimed composer. Many thanks to Janet Holmes à Court AC, founding patron of the WASO Song Book, who generously matched $15,000 raised by the community. We thank the following Patrons for their donation in 2012:

- Catherine Bagster (in memory of Christine Bagster)
- Bernard Barnwell
- Tony & Mary Beeley
- Glenda Campbell-Evans
- Deirdre Chell
- Robyn Glindemann
- Myles Harmer and Alison Bunker
- Prof. Louis Landau AO
- Rosalind Lilley
- Gregg & Sue Marshman
- Margaret & Rod Marston
- Nancy & Brian Murphy
- Lance Risbey
- Geoff Stearn
- Diana Warnock
- Ann Whyntie
- Trish Williams
- Anonymous (1)

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Thursday 12 December, 4.30pm, Perth Concert Hall

Our annual Christmas Party is always great fun and a lovely opportunity to celebrate a wonderful year of music together. This year is particularly special as it will be your last opportunity to watch and listen to Principal Conductor Paul Daniel who will be rehearsing with the Orchestra for 2013’s Symphony in the City. You can then join Paul and our WASO musicians for a light stand-up dinner and drinks.

Tickets are $45 for Patrons and Friends, $55 for guests.

To book please call the WASO Box Office on 9326 0000.

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