



West Australian
Symphony Orchestra

MUSICAL SPLENDOUR

ELGAR'S SYMPHONY NO.2

MORNING SYMPHONY SERIES

Thursday 5 September 2024, 11.00am

LISZT'S PIANO CONCERTO

MASTERS SERIES

Friday 6 & Saturday 7
September 2024, 7.30pm
Perth Concert Hall



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Principal Partner

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MORNING SYMPHONY SERIES

Elgar's Symphony No.2

Edward ELGAR Symphony No.2 (54 mins)

Allegro vivace e nobilmente

Larghetto

Rondo (Presto)

Moderato e maestoso

Asher Fisch conductor

Asher Fisch appears courtesy of Wesfarmers Arts.

The Morning Symphony Series 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, Cecilia Sun (see page 14 for her biography). The Pre-concert Talk will take place at 9:40am in the Main Auditorium.

View your Digital Concert Program

Access exclusive digital content, learn more about the artists and music, and get our concert program at your fingertips. Simply open your smartphone's camera app and hover the camera over the QR code to access the *Elgar's Symphony No.2* digital program.



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MASTERS SERIES

Liszt's Piano Concerto

Franz LISZT *Les Préludes* (16 mins)

Franz LISZT Piano Concerto No.1 (21 mins)

Allegro maestoso –

Quasi adagio –

Allegro vivace – Allegro animato –

Allegro marziale animato

Interval (25 mins)

Edward ELGAR Symphony No.2 (54 mins)

Allegro vivace e nobilmente

Larghetto

Rondo (Presto)

Moderato e maestoso

Asher Fisch conductor

Lukáš Vondráček piano

Asher Fisch appears courtesy of Wesfarmers Arts. Lukáš Vondráček'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, Cecilia Sun (see page 14 for her biography). The Pre-concert Talk will take place at 6:45pm at the Terrace Level Corner Stage.

Listen to WASO

This performance is recorded for broadcast on Thursday 10 October, 1pm (AWST) on ABC Classic. Date and time subject to change. For further details visit abc.net.au/classic.

View your Digital Concert Program

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WASO On Stage

VIOLIN

Laurence Jackson
Concertmaster
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
Sunmi Jung
Christina Katsimbardis
Kathryn Lee
Karen Matoba^
Andrea Mendham
 • Dale & Michael Kitney
Akiko Miyazawa
 • MIMI
Lucas O'Brien
Yasmin Omran^
Melanie Pearn
Louise Sandercock
 • Unnamed
Jane Serrangeli
 • Philip &
Frances Chadwick
Teresa Vinci*
Samantha
Wickramasinghe
 • The Baker Family
Susannah Williams^

VIOLA

Daniel Schmitt
Alex Brogan
Kierstan Arkleysmith
Nik Babic
 • Maryllis &
Paul Green-Armytage
Benjamin Caddy
 • Future Logic
Alison Hall
Rachael Kirk
Mirjana Kojic^
James Munro
Elliot O'Brien
Helen Tuckey
 • Gina Humphries

CELLO

Rod McGrath
Isaac Davis
Melinda Forsythe^
Shigeru Komatsu
 • Unnamed (2)
Oliver McAslan
 • M & D Forrest and
Michelle Todd
Nicholas Metcalfe
 • The Gregg Family
Fotis Skordas
 • Unnamed
Miah Smith^
Tim South

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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

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

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

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HORN

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David Evans
Eve McEwen
Robert Gladstones
Principal 3rd Horn
Julia Brooke
Francesco Lo Surdo

TRUMPET

Jenna Smith
Acting Principal
 • John & Nita Walshe
Fletcher Cox*
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Joshua Davis
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 Evans & Dr Ken Evans AM
Liam O'Malley
 • Dale & Greg Higham
Jeremy Alderson^

TUBA

Chloe Higgins

TIMPANI

Alex Timcke
 • Jean & Peter Stokes

PERCUSSION

Brian Maloney
François Combémoré
Assoc Principal
Percussion & Timpani
 • Jim & Freda Irenic
Robyn Gray^

HARP

William Nichols^
Yi-Yun Loei^

KEY

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Associate Principal
Assistant Principal
Contract Musicians*
Guest Musicians^

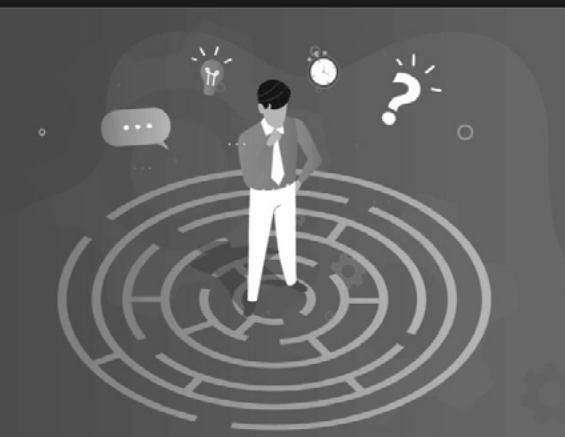
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About the Artists

Asher Fisch

Principal Conductor & Artistic Adviser

A renowned conductor in both the operatic and symphonic worlds, Asher Fisch is especially celebrated for his interpretative command of core German and Italian repertoire of the Romantic and post-Romantic era. He conducts a wide variety of repertoire from Gluck to contemporary works by living composers. Asher is now the longest serving Principal Conductor of the West Australian Symphony Orchestra (WASO), commencing his tenure in 2014. His former posts include Principal Guest Conductor of the Seattle Opera (2007-2013), Music Director of the New Israeli Opera (1998-2008), and Music Director of the Wiener Volksoper (1995-2000).

Born in Israel, Asher began his conducting career as Daniel Barenboim's assistant and Kappellmeister at the Berlin Staatsoper. He has built his versatile repertoire at the major opera houses such as the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Teatro alla Scala, Royal Opera House at Covent Garden, and Semperoper Dresden. Fisch has conducted at leading American symphony orchestras including those of Boston, Chicago, Cleveland, New York, and Philadelphia. In Europe he has appeared with the Berlin Philharmonic, Munich Philharmonic, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, and the Orchestre National de France, among others.

In addition to his concerts with WASO, Asher's 2024 season includes Aribert Reimann's *Lear* at the Teatro Real de Madrid, *Carmen* at the Wiener Staatsoper, and *Dialogues des Carmélites* at the Israeli Opera. Guest engagements with orchestras include a return to the Queensland Symphony in Brisbane.



His recent seasons featured *Lohengrin* and *La forza del destino* at the Teatro Comunale di Bologna, *Cavalleria Rusticana* & *Pagliacci* at the Tokyo Metropolitan Theatre and concerts with the Düsseldorfer Symphoniker, Queensland Symphony, Sydney Symphony, and Indianapolis Symphony Orchestra.

Asher's award-winning recordings include Bruckner's Symphony No. 8, Wagner's *Tristan und Isolde* and tenor Stuart Skelton's first solo album "Shining Knight" - all recorded with WASO - and Ravel's *L'heure espagnole* with the Munich Radio Orchestra. In 2016, the complete Brahms symphonies with Asher Fisch and WASO were released on ABC Classic to great acclaim. His recording of Wagner's Ring Cycle with the Seattle Opera was released in 2014. His first Ring Cycle recording, with the State Opera of South Australia, won ten Helpmann Awards, including best opera and best music direction. Asher Fisch is an accomplished pianist and has released a solo recording of Wagner piano transcriptions for the Melba label.

Asher Fisch appears courtesy of Wesfarmers Arts.

About the Artists

Lukáš Vondráček

Piano

The indisputable winner of the Grand Prix at the 2016 International Queen Elisabeth Piano Competition, Lukáš Vondráček's 2023/24 season highlights are a tour with Bamberger Symphoniker and Jakub Hrůša in Boston, and returns to long-term partners such as Czech Philharmonic Orchestra, West Australian Symphony Orchestra and Janáčák Philharmonic. Following recent appearances at the Flanders Festival, the Le Piano Symphonique Festival and the Weiwuying International Festival in Taiwan, recital engagements lead him to the Chopin and his Europe Festival in Warsaw and the Piano Loop Festival in Split.

Over the last decade Lukáš Vondráček has travelled the world working with orchestras such as the Philadelphia and Sydney Symphony Orchestras, Tokyo Metropolitan Symphony Orchestra, Dresdner Philharmonie, Frankfurt Radio Symphony Orchestra, Philharmonia Orchestra, Oslo and Netherlands Philharmonic Orchestras under conductors such as Paavo Järvi, Gianandrea Noseda, Jakub Hrůša, Yannick Nézet-Séguin, Marin Alsop, Christoph Eschenbach, Pietari Inkinen, Vasily Petrenko, Anu Tali, and Stéphane Denève, among many others.

Recitals have led him to Hamburg's Elbphilharmonie, the Flagey in Brussels, Leipzig's Gewandhaus, Wiener Konzerthaus, the Concertgebouw in Amsterdam and to renowned festivals such as Menuhin Festival Gstaad, PianoEspoo in Finland, Prague Spring Festival and Lille Piano Festival.



At the age of four Lukáš Vondráček made his first public appearance. As a fifteen-year-old in 2002 he made his debut with Czech Philharmonic Orchestra and Vladimir Ashkenazy, which was followed by a major US tour in 2003. His natural and assured musicality and remarkable technique have long marked him out as a gifted and mature musician. He has achieved worldwide recognition by receiving many international awards, foremost first prizes at the Hilton Head and San Marino International Piano Competitions, and Unisa International Piano Competition in Pretoria, South Africa, as well as the Raymond E. Buck Jury Discretionary Award at the 2009 International Van Cliburn Piano Competition.

After finishing his studies at the Academy of Music in Katowice and the Vienna Conservatoire, Lukáš Vondráček obtained an Artist Diploma from Boston's New England Conservatory under the tutelage of Hung-Kuan Chen, graduating with honours in 2012.

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About the Music

Franz LIZST

(1811-1886)

Les Préludes

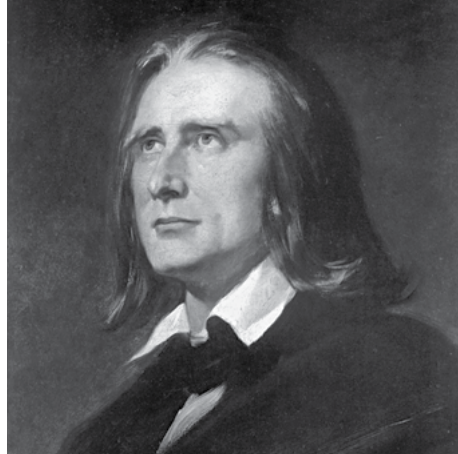
Music stirs our deepest emotions. This fact is indisputable – but from it emerges a debate. Should music inspire us because of the way it sounds? Or should it be used to communicate a particular story?

If you resonate with the former idea, you're a fan of **absolute music** – music that exists for its own sake. But if, like Franz Liszt, you believe a composition should share an emotion or idea, then you will enjoy his **symphonic poems**. The Hungarian composer invented this new style of orchestral music, and it allowed him to use paintings and literature as his source materials.

Les Préludes is the most popular of Liszt's symphonic poems. It was first written as an overture for his 1840s choral work *Les quatre éléments*, which portrayed the raging elements of fire, water, air, and earth. Then he repackaged these musical ideas and presented them in the form of *Les Préludes*, leading the premiere in Weimar, 1854.

To highlight its new life as a symphonic poem, Liszt explained his intention for the music to evoke the poetry of Alphonse de Lamartine. He included some text alongside his score, posing the philosophical question: 'What else is our life but a series of preludes to that unknown song, the first and solemn note of which is intoned by Death?'

Knowing that Liszt has composed the story of life itself, you are guided to listen to his music like a poet. Ponder the brass



that conjures your inner storm. Warm your heart with the tender cello melodies. Listen to the pastoral winds that feel like home.

Liszt dedicated *Les Préludes* to his beloved Princess Carolyne Sayn-Wittgenstein. She'd encouraged him to write more music like this, at the sacrifice of his successful performance career (and the many fans who lusted after him).

© Stephanie Eslake

FIRST PERFORMANCE:

23 February 1854. Weimar, Germany.
Franz Liszt, conductor.

MOST RECENT WASO PERFORMANCE:

17-18 October 2014. Andrew Grams,
conductor.

INSTRUMENTATION:

three flutes (3rd also piccolo), two oboes, two clarinets, two bassoons; four horns, two trumpets, three trombones, tuba; timpani, snare drum, cymbals, bass drum, harp and strings.

About the Music

Franz LISZT

(1811-1886)

Piano Concerto No.1 in E flat

Allegro maestoso –

Quasi adagio –

Allegro vivace – Allegro animato –

Allegro marziale animato

Liszt was a larger-than-life character, both biographically and musically. A gifted child prodigy, he was publicly kissed on the brow by Beethoven, and later gained a formidable reputation as a womaniser, toured extensively as the greatest pianist of his era, lived with a princess and even took a form of Holy Orders. Yet behind this colourful and romantic image lay an immensely gifted musician, deeply committed to the future of music and the creative endeavours of his contemporaries.

Liszt's two piano concertos rank among his most important works and, while quite different in character, have a similar history. Early sketches for both works date from 1838-1840, but Liszt's constant touring prevented the completion of the first until 1849, the year after his appointment as court conductor in Weimar. But even then, there was a delay and the Piano Concerto No.1 was not to be premiered in Weimar until 17 February 1855, with Liszt himself as soloist and Berlioz conducting.

Dedicated to Henri Litolff, the concerto is a work of extraordinary unity in four movements played without a break. The main theme dominates both the first and the last movements and all other important themes recur several times during the course of the work. Variations of these themes occur through

metamorphosis and transformation rather than through formal development.

The forceful principal theme is stated immediately in the strings over wind chords. It is said that Liszt sang the words 'Das versteht ihr alle nicht' ('None of you understands this') to this melody. After four bars the piano enters and we hear a **cadenza** and some elaboration of the opening theme. The movement ends with intricate **arpeggios** and runs in the piano while the orchestra restates the main theme. A subject on muted cellos and double basses amplified by the solo piano heralds the beginning of the *Adagio*. The dreamlike melody for the piano gives way to a magical moment where the flute and then clarinet enter while the pianist's trills die away to nothing.

In the **scherzo** there is an unusually prominent part for that most humble of orchestral instruments – the triangle! It is employed at the beginning as a sparkling companion to the descending cascades of the piano. Eduard Hanslick bitterly attacked the prominence given to the triangle in this movement, but Liszt retorted that it offered 'the effect of contrast'. Such extraordinary aesthetic debates hindered the general acceptance of the concerto early in its life (it was not performed again until 1869), although they could not distract popular attention from it forever. A third important theme is introduced in this scherzo and the end of the movement is signalled by a cadenza in which the opening theme of the movement is again suggested.

A development section then leads to the final movement in which we find all the themes of the concerto transformed and unified: first the delicate *Adagio* melody is treated in a march-like fashion, then the

theme of the scherzo ushers in a brilliant *stretto* (overlapping entries in close succession), and finally the main theme returns in triumph.

The strength – and the paradox – of this concerto lie in its tight structure that nevertheless appears to be almost ‘improvisatory’. As the legendary pianist Alfred Cortot remarked, ‘The listener... must not be given the impression that he is subjected to a kind of nonsensical chitchat. The steadiness of the work’s foundations must be felt.’

Martin Buzacott

Symphony Australia © 1998
[Rev. kk mar 99]

FIRST PERFORMANCE:

17 February 1855. Hector Berlioz, conductor. Franz Liszt, piano.

FIRST WASO PERFORMANCE:

3 July 1943. Lionel Lawson, conductor. Nora Coalstad, piano.

MOST RECENT WASO PERFORMANCE:

17-18 October 2014. Andrew Grams, conductor. Piers Lane, piano.

INSTRUMENTATION:

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

Arpeggio – the notes of a chord played one after the other instead of at the same time.

Scherzo – literally, a joke; the term generally refers to a movement in a fast, light triple time which may involve whimsical, startling or playful elements.

About the Music

Edward ELGAR

(1857-1934)

Symphony No.2 in E flat, Op.63

Allegro vivace e nobilmente

Larghetto

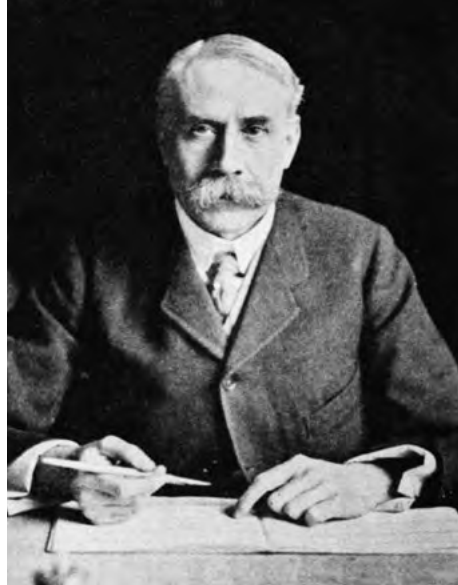
Rondo (Presto)

Moderato e maestoso

In Britain by the 1920s, the opulence that forms so crucial a component of Elgar's musical language had already become a victim of musical fashion. From the distance created by the First World War and the subsequent toppling of empires, Elgar's music was seen as symbolic of post-Victorian complacency. The symphonies came in for particularly harsh criticism for their 'triviality and tawdriness' (in Cecil Gray's words) and perceived structural weaknesses.

The reputation of Elgar's First Symphony had quite some journey to make to the dark side. It is – and was – recognised as the first great English symphony, and its popularity surged quickly after its premiere in 1908. Elgar hoped the Second Symphony would be equally successful, writing, 'I have worked at fever heat and the thing is tremendous in energy.'

That this symphony failed to make the impact of its predecessor is due to the more emotionally complex world it inhabits and the circumstances of its first performances. Elgar conducted the premiere during the glittering London 'season' of 1911, to an audience mindful of the symphony's dedication to the late Edward VII. No doubt many were expecting a grand symphony of loyal tribute, perhaps even a paean to Imperial splendour. What they heard was epic in scope and wild in its emotional extremes, doubting its own exuberance, exploding



its own vivid tales of conquest, battling to regain ground lost in a tumult of its own devising. That in itself probably flummoxed the symphony's first hearers considerably. The work did not really begin to have any success until after World War I, but by then it sounded to the younger British critics like music from another planet.

The passionate expressiveness of Elgar's music inevitably suggests a play of personal meanings at work. To his friend Alice Stuart-Wortley he referred to this work, the Violin Concerto and the Ode *The Music Makers* as works in which 'I have written out my soul ... in these works I have shewn myself.' Furthermore, we have the enigmatic extract from Shelley's *Invocation*, which Elgar wrote at the end of the score:

Rarely, rarely, comest thou,

Spirit of Delight!

The beginning of the first movement at once proclaims the 'tremendous energy' Elgar described. The very first theme contains a two-bar melodic cell, sometimes called the 'Spirit of Delight',

that acts as a presence throughout the work. Elgar described the beautiful and sinister episode that haunts the centre of the movement as 'a sort of malign influence wandering thro' the summer night in the garden'. In a completely different guise, this theme returns in the third movement to devastating effect.

The grief of the second movement is immense and, until the last bars, inconsolable. The final climax is almost feverishly sad, the benediction-like appearance of the 'Spirit of Delight' theme offering some consolation before the movement shudders to a close.

The **scherzo** opens with apparent jollity, but the darkening harmonies and darting cross-rhythms produce a feeling of impending danger. After a more lyrical section, a pulsating version of the 'unearthly' theme from the first movement is given out by the violins with insistent timpani commentary. Suddenly the music takes on an aspect of thundering terror. The passage disappears with the swiftness of waking from a nightmare; the movement then hastens to a brilliant coda.

The finale begins as if it is going to be the most conventional movement of the four, resolving the tremendous conflicts depicted in the earlier movements. There is a Brahmsian inflection to the stately first theme and to the grander second one; we then hear a new, gentle theme for the strings, which carries Elgar's

characteristic direction, *nobilmente* [nobly]. In the following section we are plunged into the thick of battle, a piercing trumpet cry leading the charge. The mood is restless, and although the martial atmosphere gradually recedes to make way for a return of the main theme, the **recapitulation** makes us realise that the likelihood of a Brahms-like darkness-to-light symphonic outcome is remote. Just as Elgar seems to prepare us for a victorious peroration, the music quietsens, we hear the finale's main theme again on the cellos, the 'Spirit of Delight' appears once more and all is radiantly still. At the close there is hope, perhaps consolation, but not triumph.

Abridged from a note © Phillip Sametz

FIRST PERFORMANCE:

24 May 1911, London, composer conducting.

FIRST WASO PERFORMANCE:

29-30 August 1975. David Measham, conductor.

MOST RECENT WASO PERFORMANCE:

9-10 June 2017. Johannes Debus, conductor.

INSTRUMENTATION:

three flutes (third doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, E flat clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, two harps, strings.

Glossary

Scherzo – literally, a joke; a movement in a fast triple time which may involve playful elements and which, as the second or third movement in a symphony, replaced the minuet and trio.

Recapitulation – a return to the opening material of a piece or a movement.

About the Speaker

Dr Cecilia Sun

Pre-concert Speaker

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

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

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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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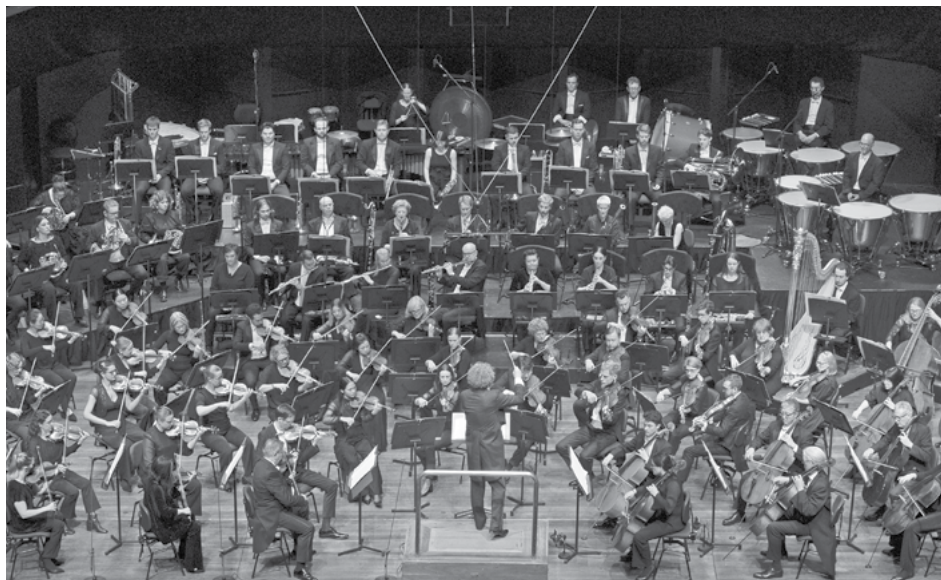
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First Aid available

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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.

WASO in the Community



Side-by-Side Symphony

In June, WASO presented *Side-by-Side Symphony* (previously named Rusty Orchestra), an opportunity for community musicians to experience rehearsing and performing in a professional concert at Perth Concert Hall alongside the Orchestra. 41 musicians were selected, joining us from all over WA and as far afield as Melbourne to perform under the baton of WASO Associate Conductor, Jen Winley.

The repertoire included excerpts from Prokofiev's *Romeo and Juliet*, *Argentum* by Dani Howard, Tchaikovsky's *Romeo and Juliet* Fantasy Overture, and John Williams' *Harry's Wonderous World* from the Harry Potter movies. The audience was guided through the concert, gaining insights into both the music they were hearing and how our Side-by-Side Orchestra had prepared for the concert.

Participants in this year's *Side-by-Side Symphony* came from all walks of life. One of them was Music Therapist Marie-Victoire Cummings, who engaged with WASO earlier in the year through our *Music for the Ages* program. Participants also included Giving Circle donor Lynne Cunningham, and Joanna Sullivan, mother of WASO violinist Kate Sullivan.

The supportive atmosphere and opportunity for challenge was a highlight of the program for our participants, with others mentioning that it presented the perfect opportunity for them to introduce their friends and family to classical music. One participant said "*The most valuable part of the experience was receiving feedback from the WASO musicians. Their interpretation and guidance was so valuable and I took some great tips away that I can incorporate into my own playing and practice.*"

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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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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Janet Holmes à Court AC

Annual Giving

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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Ulrich & Gloria Kunzmann
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Kenneth Pettit
Rosalind & Lyndsay Potts
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Helen & Roger Sandercock
Gene Tilbrook & Anne Seghezzi
Michael & Helen Tuite
John & Nita Walshe
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Unnamed (6)

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Sue Hovell
Margaret & Peter James
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Reto Vogel
Unnamed (7)

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 Unnamed (3)

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\$1,000+

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 Tony Bolt
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Nancy York
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Unnamed (36)

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\$500+

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Bernard &
Jackie Barnwell
Michael & Nadia
Berkeley-Hill
Dr Caroline Bird &
Dr Jim Rhoads
John & Sue Bird in
memory of Penny Bird
Ms Davilia Bleckly
E & G Bourgault in
memory of Betty Sagar
Diane Brennan OAM
Phil Burrows
Christine Burson
Ann Butcher &
Dean R Kubank
Jennifer Butement in
memory of
Margaret Butement
Michelle Candy
R & R Cant
Fred & Angela Chaney
Lynette Clayton
Barry J Cobb
Penelope Colgan
John Collins
Annette Cottee
Rev Des Cousins
Carole & John Cox
Ron Crittall in memory of
Penny Crittall

Brett Davies
Adrian De Graaf
Lee Delaney
Hanneke & Jop Delfos
Stephen Dennis &
Daniel Parker
Simon Douglas
Julie Easton
The Hon. Richard Philip
Eaton
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Stephen Gardiner
Neville & Jane Gibbs
Frank Glass &
Linda Colville
Dr Barry Green
Gwenyth Greenwood
Rosemary Grigg &
Peter Flanigan
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Jane Hutton
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Drs Paul & Janis Jansz

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Cynthia Jee
Lynn & Michael Jensen
Michael &
Josephine Jones
Dr Susan M Joubert
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Cynthia McCumiskey
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Unnamed (41)

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1,064 Members

The Instrument Fund

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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

Trusts and Foundations

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.



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.

Major Gifts

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Minderoo Foundation
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Julian Agafonoff &
David Escott
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Davilia Blackly
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of Joy & Allan Sadler

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Gavin Toovey & Jaehan Lee
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of Robyn Van Beek
Agatha van der Schaaf
Sheila Wileman
Sagitte Yom-Tov Fund
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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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Symphony Orchestra
and Wesfarmers Arts,
creating the spark
that sets off a lifelong
love of music.**



Julia Brooke – WASO Horn