

# BAROQUE BRILLIANCE

BAROQUE SERIES

Thursday 1 May 2025, 7.30pm

His Majesty's Theatre



West Australian Symphony Orchestra respectfully acknowledges the Traditional Custodians and Elders of Country throughout Western Australia, and the Whadjuk Noongar people on whose lands we work and share music.

## BAROQUE SERIES

# Baroque Brilliance

**Jean-Féry REBEL** *Les Éléments: Le Chaos* (6 mins)

**Antonio VIVALDI** *In furore iustissimae irae* (13 mins)

**Johann Georg PISENDEL** Violin Concerto. JunP I.5a (16 mins)

Interval (25 mins)

**Antonio VIVALDI** Sinfonia in B minor *Al santo sepolcro* (7 mins)

**George Frideric HANDEL** *Music for the Royal Fireworks* (26 mins)

**Shaun Lee-Chen** director/violin

**Sara Macliver** soprano

### Listen to WASO

This performance is recorded for broadcast on Friday 16 May, 1pm (AWST) on ABC Classic. For further details visit [abc.net.au/classic](http://abc.net.au/classic).

## Digital Concert Program & Wesfarmers Arts Pre-concert Talk

In 2025, pre-concert talks will be delivered digitally, allowing you to listen to the talk before and after the concert — as many times as you like!

Access exclusive content, learn about the music from our digital pre-concert talk with speaker Cecilia Sun, 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 *Baroque Brilliance* digital program.



# WASO On Stage

## VIOLIN

*Semra Lee*

*Assistant Concertmaster*

**Alexandra Isted**

*Principal 1<sup>st</sup> Violin*

**Zak Rowntree\***

*Principal 2<sup>nd</sup> Violin*

*Kate Sullivan*

*Assistant Principal 2<sup>nd</sup> Violin*

Sarah Blackman

Stephanie Dean

Beth Hebert

William Huxtable

Kathryn Lee

Andrea Mendham

Melanie Pearn

Louise Sandercock

## VIOLA

**Daniel Schmitt**

Kierstan Arkleysmith

Benjamin Caddy

Alison Hall

## CELLO

**Rod McGrath**

Jeremy Garside

Andrew Leask

Fotis Skordas

## DOUBLE BASS

**Andrew Sinclair\***

Giovanni Vinci

## FLUTE

**Mary-Anne Blades**

## PICCOLO

**Sonia Croucher**

## OBOE

**Liz Chee**

*Acting Principal Oboe*

**Stephanie Nicholls°**

## COR ANGLAIS

Jonathan Ryan

## BASSOON

**Adam Mikulicz**

*Acting Principal Bassoon*

**Chloe Turner**

*Acting Assoc Principal*

*Bassoon*

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David Evans

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*Principal 3<sup>rd</sup> Horn*

Julia Brooke

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Jenna Smith

**Darcy O'Malley°**

Peter Miller

## TIMPANI

Alex Timcke

## PERCUSSION

**François Combémoré!**

*Assoc Principal*

*Percussion & Timpani*

## HARPSICHORD

Stewart Smith^

KEY

**Principal**

**Associate Principal**

*Assistant Principal*

Contract Musician°

Guest Musician^

Correct at time of printing. \* Instruments used by these musicians are on loan from Janet Holmes à Court AC. We greatly appreciate the support of our musicians' Duet partners, acknowledged on page 15.

# 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.

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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.

Asher Fisch is Principal Conductor and Artistic Adviser of our Orchestra. 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.

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# About the Artists



Image credit: Hannah Jones.

## **Shaun Lee-Chen** Director/Violin

Shaun Lee-Chen is an internationally celebrated performer with a special interest in historical performance and 19th-century violin pedagogy.

He is the Concertmaster of the Australian Brandenburg Orchestra and he holds the position of Artist in Residence and Chair of Violin Studies at the UWA Conservatorium of Music. Shaun was also a member of WASO from 2006 – 2015.

Shaun is at home on both modern and period instruments and has appeared as guest principal, soloist and chamber musician with major orchestras and festivals around Australia and overseas. He plays on a Guiseppe Rocca violin on loan from Janet Holmes à Court.



Image credit: Rhydlan Lewis.

## **Sara Macliver** Soprano

Sara Macliver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire. Sara is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, the Australian Chamber Orchestra and Australian Brandenburg Orchestra, Musica Viva Australia, and a number of international companies. Sara records for ABC Classics with more than 35 CDs and many awards to her credit.

In recent years Sara has sung with the West Australian, Sydney, Melbourne, Queensland, Adelaide and Tasmanian Symphony Orchestras, Pinchgut Opera, West Australian Opera, Australian String Quartet, St George's Cathedral, Auckland Philharmonic Orchestra, Bangalow Festival, Collegium Musicum, Sydney Philharmonia, Freeze Frame Opera, Ten Days on the Island, Peninsula Summer Festival, Brisbane Camerata, ANAM, Melbourne Philharmonic and Genesis Baroque amongst other projects.

In 2025 she performs with the West Australian, Sydney and Canberra Symphony Orchestras, the Australian String Quartet, ANAM, Brisbane Chamber Choir, Genesis Baroque and Sydney Chamber Choir.

Sara has been awarded an honorary doctorate from the University of Western Australia (UWA) in recognition of her services to singing. She is on staff at the Conservatorium of Music at UWA and sits on the Board of the West Australian Symphony Orchestra and Freeze Frame Opera.

# About the Music

**Jean-Féry Rebel** (1666–1747)

Le Chaos from the ballet *Les Éléments*

**Antonio Vivaldi** (1678–1741)

*In furore iustissimae irae* – Solo Motet,  
RV 626 (In wrath and most just anger)

*Aria (Allegro)*

*Recitativo*

*Aria (Largo)*

*Alleluia (Allegro)*

**Johann Georg Pisendel** (1687–1755)

Violin Concerto in D major, JunP I.5a

*Vivace – Andante – Vivace*

*Andante*

*Allegro*

**Antonio Vivaldi** (1678–1741)

Sinfonia in B minor *Al santo sepolcro*,  
RV 169 (At the holy sepulchre)

*Adagio molto –*

*Allegro ma poco*

**George Frideric Handel** (1685–1759)

*Music for the Royal Fireworks*

*Overture (Adagio – Allegro)*

*Bourrée*

*La Paix (Largo alla Siciliana)*

*La Réjouissance (Allegro)*

*Menuet I & II*

Exactly 175 years before Stravinsky confronted Paris with the pounding **dissonances** of *The Rite of Spring*, Jean-Féry Rebel asked the orchestra of the Académie Royale de Musique to play all the notes of the D minor **scale** in a crashing representation of “chaos”. Even today, the effect is shocking. The first-time listener could be forgiven for questioning whether this music is by a composer of the modern age or a Baroque composer ahead of their time.

More astonishing, though, might be the assessment of *Le Chaos* published in the *Mercure de France* after its first documented performance, on 17 March 1738: “[it] passes, by the admission of the greatest Connoisseurs, for one of the finest [*plus beaux*] pieces of instrumental music in this genre.” While we can agree with the tone of admiration, “plus beaux” is not the first phrase that comes to mind.

At some point, you’ve been told that Baroque music is “*beautiful*”, by which it’s usually meant that it’s calming, relaxing, good for studying... and doing the ironing. Do not believe it! Nothing is further from what 17th- and 18th-century composers were trying to achieve.

The word “baroque” reaches us from the Portuguese *barocco*, referring to a

misshapen pearl. It was not a compliment, suggesting corruption, degeneracy and a kind of bizarreness. The positive side of that coin was drama, richness of expression and a willingness to surprise. And underpinning the surface effects of the Baroque style was a single goal: to move the “passions”. It wasn’t enough to simply delight listeners; they must be made to *feel*. “Ugliness” was part of the emotional spectrum.

There’s no false advertising today. You’ll hear Baroque “brilliance” aplenty. But you’ll also hear Baroque turmoil, Baroque fury, Baroque misery, Baroque torment. You’ll hear Baroque paradox too: the violin that sings with the power of the human voice, the voice that’s “played” like a violin. We hope you’ll find the beauty in these things, but above all, we hope you’ll be truly moved.

The opening of **Rebel’s Chaos** doesn’t need words to work its confused and disordered magic. What follows, however, relies on musical rhetoric that, like the vocabulary of gestures used by 18th-century actors, is no longer common knowledge. To convey the four Elements as they take their prescribed place in the order of Nature, Rebel “enslaved” himself (his phrase) to “received conventions” of instrumental colour and

melodic gesture that his listeners would recognise:

*The Bass expresses the Earth through notes that are linked together and played with tremors; the Flutes, with singing passages that rise and fall, imitate the flow and murmur of Water; Air is painted by sustained tones followed by trills from the little flutes; finally, the Violins, with lively and brilliant lines, represent Fire.*

With these characteristic motifs, Rebel sets the different elements dancing among themselves, punctuated by the drumming sound of dissolving chaos. Dramatic contrast is key, and in an era when notated music rarely provided verbal guides beyond a tempo indication at the top, Rebel litters the score with instructions for extremes of loud and soft as well as trembling (*frémissement*) and, eventually, the sorting out (*debrouillement*) of disorder.

*Les Éléments* was music for the French ballet stage, even though the introductory *Chaos* was likely never danced. From there we move to 1720s Rome and a sacred motet: vocal music for a different kind of theatre, the church. The accent is Italian rather than French, but the call for drama, and dramatic effect, is the same.

**Antonio Vivaldi's *In furore iustissimae irae*** is one of his most popular works for solo voice: exciting to hear and a gratifying showpiece for the soprano. Its structure lends itself to contrasts and a narrative progression, setting the scene in the first *aria* (*Allegro*) with a picture of divine wrath as all the instruments play in relentless, uncompromising unison. The vocal line, when it enters, is as fiery and florid as a virtuoso violin part. One soprano has described it as the voice imitating a "mad violin".

A tiny **recitative** pleads for mercy, introducing the second *aria* (*Largo*). Instruments and voice together convey remorse and weeping through tender, sighing gestures, and in contrast with the first *aria*, haunting simplicity rather than furious virtuosity communicates the fervour of the text. Virtuosity returns for the *Alleluia* and with only a single repeated word to sing,

the voice is freed to adopt an instrumental persona. It's no exaggeration to call this motet, as Denis Arnold does, a "concerto for voice". Arnold also observes that Vivaldi's florid vocal lines "fit under the violinist's fingers remarkably well" and that themes such as the one that begins the *Alleluia* "suggest the bow arm" in their crispness of rhythm.

It's a natural progression, therefore, to travel to Dresden with one of Vivaldi's close friends, the violinist–composer who carried the Italian style back to Germany in his suitcase. **Johann Georg Pisendel** played a key role in promoting the new "mixed" or German style – blending the magnificence of French court dance with the dramatic virtuosity and singing lines of Italian music.

Pisendel was a remarkable violinist: Vivaldi composed concertos for him and it's thought J.S. Bach had Pisendel in mind when he wrote for solo violin. He was also an admired concertmaster who added bowings and other markings to his orchestra's string parts – a practice that's commonplace now but which Pisendel's contemporaries considered noteworthy. Very little of Pisendel's own music survives, but that which does is superb, imaginatively playing with the conventions of the day.

The concerto in this program, for example, follows the familiar fast–slow–fast three-movement pattern of Vivaldi's concertos, but that structure is then mirrored in the first movement. It begins *Vivace* (lively) with emphatic unison writing in the strings and flourishes for the oboes. Barely has a minute elapsed when two sustained chords invite the soloist to improvise a **cadenza**, which leads to an unexpected slowing of the tempo (*Andante*) and a shift from triple time to a four-square metre, creating the space for an ornately decorated solo line before the *Vivace* returns. The second movement adopts a French accent, courtly and elegant, while the final *Allegro* restores the Italianate brilliance of the opening with some spectacular episodes for the soloist.

When **Vivaldi** returns, we hear an older composer, worlds away from the familiar voice of *The Four Seasons*. The **Sinfonia in B minor** is sacred music, written for performance during Holy Week, the week before Easter, which

explains the absence of **continuo** from the ensemble – use of the organ wasn't permitted during Lent. Its title ("At the holy sepulchre") refers to the tomb of Christ, and Vivaldi writes tormented, dissonant music, searching and yearning for resolution.

This *sinfonia* is a tiny piece: a brief slow movement linked to an even shorter, intricately weaving fast movement. But in that short space of time, Vivaldi pays tribute to an old-fashioned (for him) genre known as the church sonata (*sonata da chiesa*). The string sound without organ adds to the antique character by evoking **consort** music of the century before.

Like Pisendel, **Handel** travelled widely. By the time he settled in London, the hub of the 18th-century musical world, he'd absorbed the best features of the musical styles from across Europe. His *Music for the Royal Fireworks* was commissioned for the April 1749 celebration of the Peace Treaty of Aix-la-Chapelle, signed the previous October. At first George II had wanted no music at all for this outdoor event, but on learning that the band would be full of military instruments, he agreed, saying he "hoped there would be no fiddles". The result was 24(!) oboes, 12 bassoons and their relatives, nine each of trumpets and horns, three or four sets of timpani and a number of side-drums. Strings were optional. You can imagine the raucous effect. It was only later, when

he presented the music at the Foundling Hospital, that Handel could revert to a smaller ensemble and the string-based sound of the concert hall.

The suite is modelled on the outdoor music of Versailles: a grand "overture" in the French style followed by a suite of dances. Expanding on the French overture pattern with its alternations between slow, majestic music (*Adagio*) and faster sections (*Allegro*), Handel harmonised the opening material three different ways. The faster music provides opportunities for question-and-answer dialogue between the wind instruments.

The dancing begins with the fleeting footwork and beautiful floor patterns of a bourrée. *La Paix* (Peace) has a French title, but it's really an Italian dance: a siciliano with characteristic rocking rhythms. *La Réjouissance* (Rejoicing) offers another French title with music to match. It's possible this movement and *La Paix* were intended to accompany the fireworks, hence the titles. Fortunately, it was realised that putting a hundred musicians on a wooden stage in the dark with candles and fireworks was a recipe for disaster, and all the music was played before sunset. The suite finishes with more French dance music – a pair of buoyant minuets – and one final opportunity to display all the brilliant colours of the orchestra.

Yvonne Frindle © 2025

## Glossary

**Aria** – Italian for "song"; typically structured so that the opening material returns after a contrasting middle section.

**Cadenza** – a virtuoso passage inserted in a concerto movement towards the conclusion; in the Baroque period cadenzas were improvised.

**Consort** – in 17th-century England, an ensemble of like instruments, e.g. a group of viols or a group of recorders.

**Continuo** – (also basso continuo) the Baroque practice of improvising a chordal accompaniment from a bass line. A typical continuo group – like a jazz rhythm section – might comprise a cello or bassoon with a keyboard or strummed instrument for the chords.

**Dissonance** – combination of two or more notes that sounds "harsh" and "unsettled" – either clashing with each other or with the harmonic context in which they are heard.

**Recitative** – in vocal music a recitative is a kind of "sung speech", lightly accompanied.

**Scale** – a stepwise sequence of notes. The words "doh re mi fa soh la ti doh", as sung in "Doh, a deer", outline an ascending scale.

**Sonata da chiesa** – "church sonata", a baroque instrumental work, normally in four movements and characteristically beginning with a slow movement. By the 18th century this form was already considered slightly old-fashioned.

# Text & Translation

## Antonio Vivaldi

*In furore iustissimae irae* – Solo Motet, RV 626

### Aria (Allegro)

*In furore giustissimae irae  
tu divinitus facis potentem.*

In wrath and most just anger  
You divinely exercise power.

*Quando potes me reum punire  
ipsum crimen te gerit clementem.*

When you punish my guilt  
The crime itself bears your mercy.

### Recitativo

*Miserationum Pater piissime,  
parce mihi dolenti,  
peccatori languenti,  
o Jesu dulcissime.*

Most loyal Father of mercies  
spare me, a sorrowful  
weak sinner,  
most sweet Jesus.

### Aria (Largo)

*Tunc meus fletus  
evadet laetus  
dum pro te meum  
languescit cor.*

Then shall my weeping  
turn to joy  
as toward you  
my heart is softened.

*Fac me plorare,  
mi Jesu care,  
et fletus laetus  
fovebit cor.*

Make my cry,  
my dear Jesus,  
and joyful weeping  
Will warm my heart.

### Alleluia (Allegro)

*Alleluia!*

Alleluia

English translation by Laura Prichard © 2013.

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Shaun Lee-Chen in WASO's Baroque Favourites, 2021.

# Your Concert Experience at His Majesty's Theatre



## **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



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



## **First Aid available**

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



## **Box Office is open**

Get tickets to your next WASO experience at the Box Office located on the ground level of His Majesty's Theatre. The Box Office is open from 9am on the day of performance. Alternatively, you can visit [waso.com.au](http://waso.com.au) to buy online or book an in-person ticketing appointment by calling (08) 9326 0000.



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## WASO in the Community



Music for the Ages is a community program providing free, relaxing and entertaining small ensemble concerts to aged care sites throughout Perth.

Performing at 11 sites, WASO musicians reached almost 500 aged care residents across two weeks in February 2025. Performing in this series were Kathryn Lee (violin), William Huxtable (violin), Elliot O'Brien (viola), Eve Silver (Associate Principal Cello), and Nick Metcalfe (cello).

The musicians played a variety of well-known classical works, including pieces from Vivaldi, Kriesler, and Tchaikovsky, as well as pop and jazz favourites. One audience member said that the “enjoyable program evoked such memories – songs learned in childhood, going to the ballet, and the joy of the waltz!”

This series was the first of six aged care concert series this year, with further concerts continuing in March and April with a string quartet and a wind quintet.

# Supporting WASO

## Support Music Every Step of the Way

As you experience your Orchestra bringing these Baroque masterworks to life tonight, it's a reminder of what makes live music so special — being in the room, caught up in the energy, and simply enjoying the moment.

Becoming a regular donor to WASO helps bring these moments to life all year round. Your ongoing support allows us to plan ahead with confidence, deliver exceptional performances, and provide programs that inspire and connect people across Western Australia.

For example, \$50 per month could provide sheet music for the string section in a performance like tonight's. It's a simple, meaningful way to support the artistry on stage and ensure these experiences continue.

With regular giving, an automatic donation is set up so you don't have to think about donating — it's easy, flexible, and makes a lasting impact. Together, we can keep orchestral music thriving and accessible to all.

To learn more, visit our website via the QR code or contact our Philanthropy team at [philanthropy@waso.com.au](mailto:philanthropy@waso.com.au) or (08) 9326 0016.



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Dale & Michael Kitney

Andrea Mendham (Violin)

### MACA

Semra Lee (Assistant  
Concertmaster)

Rod & Margaret Marston

Horn section

### MIMI

Akiko Miyazawa (Violin)

Meg O'Neill, Chase Hayes  
& Vicky Hayes

Adam Mikulicz (Associate  
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Joshua & Pamela Pitt

Jonathan Ryan (Principal  
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Rosalind & Lyndsay Potts

Rebecca Glorie (Violin)

Jean & Peter Stokes

Alex Timcke (Principal  
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Ruth E. Thorn and

Michael & Helen Tuite

Liz Chee (Acting Principal  
Oboe)

Leanne & Sam Walsh AO

Allan Meyer (Principal  
Clarinet)

John & Nita Walshe

Jenna Smith (Principal  
Trumpet)

Unnamed (5)

Mary-Anne Blades

(Associate Principal Flute)

Shigeru Komatsu (Cello)

Louise Sandercock  
(Violin)

Fotis Skordas (Cello)

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 Davilia Bleckly  
 Margaret Bloch  
 E & P Boland  
 Cathy Bolt in memory of  
 Tony Bolt  
 K & C Bond  
 Claire Brittain OAM &  
 John McKay  
 Ian & Marilyn Burton  
 Adrienne & Phillip Buttrose  
 Joan Carney  
 David Castillo &  
 Marian Magee  
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 S Cherian  
 Dr Anne Chester  
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 Megan & Arthur Criddle  
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 Rai & Erika Dolinschek  
 Caroline Allen &  
 Sandy Dunn  
 Bev East  
 Pamela Eldred  
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 Susan & Gavin Fielding AM  
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 Eléonore Fuchter &  
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 Shona Hall  
 Richard B Hammon  
 Pauline & Peter Handford  
 Mrs Hansen-Knarhoi in  
 memory of Harry  
 Rev Bill Hawley &  
 Dr Rev Georgina Hawley  
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 Dallas Hickman &  
 Alex Hickman  
 Helen Hollingshead  
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 memory of Betty Michael  
 Mrs Carolyn Milton-Smith  
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 Prof John Milton-Smith  
 Patricia & Kevin Morgan  
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 Lynn Murray  
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 Dr Walter Ong &  
 Graeme Marshall  
 Peter & Chris Ormond  
 John Overton  
 Robyn Owens  
 Adam Parker  
 Athena Paton  
 Jane Patroni in memory  
 of Sue & John Dale  
 Tim Pavy & Cathy Cole  
 Ruth & Adrian Phelps  
 Charmian Phillips in  
 memory of Colin Craft  
 Megan & James Phillips in  
 memory of Sheena Prince  
 Alison Piacentini  
 Italo Pizzale  
 Dr Richard &  
 Mrs Sharon Prince  
 Dr Leon Prindiville  
 Eveline Read  
 James &  
 Nicola Ridsdill-Smith  
 Mark Ritter in memory of  
 Deborah Milton  
 Bryan & Jan Rodgers  
 Nigel & Dr Heather Rogers  
 Gerry & Maurice Rousset  
 OAM  
 Stephanie Rusyn in  
 memory of John Kobelke  
 Margaret & Roger Seares

Eric Skipworth in memory  
of Virginia Skipworth  
Dorothy Smith  
Helen Smith OAM  
Nick Handran Smith &  
Elizabeth Allan  
Paul Smith & Denham Harry  
Ross & Laurel Smith  
Peggy & Tom Stacy  
Alan & Jan Stewart  
Brian Stewart  
Joslyn Summerhayes in  
Memory of Eileen Hayes  
Summerlin Audiology  
Leon Tang  
Janet & the late  
Stephen Thackray  
Ruth Thomas in memory  
of Ken & Hazel Rowley  
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Desmond Thompson  
Rosemary Tomkinson  
James & Rosemary Trotter  
Agatha van der Schaaf  
Maggie Venerys  
Geoff & Sandra Wackett  
Jeremy Wade & Tara Mala  
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of Jean  
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Dr Simon & Alison Williams  
Trish Williams  
Judith Wilton &  
David Turner  
Hilary & Peter Winterton AM  
Peter Wreford  
Mary Ann Wright  
Zvi & Carmela Yom-Tov  
Nancy York

Don & Leith Young  
Unnamed (34)

**Tutti Circle**  
**\$500+**  
Catherine Bagster  
Clare Bannister &  
Will Riseborough  
Bernard & Jackie Barnwell  
Michael &  
Nadia Berkeley-Hill  
Dr Caroline Bird &  
Dr Jim Rhoads  
John & Sue Bird in  
memory of Penny Bird  
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  
Ian Collins  
John Collins  
Annette Cottage  
Pru Cowan  
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  
Mary Ellen in memory of  
Kerensa  
Stuart Evans

Sue & David Forster  
John & Margaret Freeman  
Jennifer &  
Stephen Gardiner  
Neville & Jane Gibbs  
Gwenyth Greenwood  
Rosemary Grigg &  
Peter Flanigan  
Ann Hammer  
Paul & Barbara Harris  
Peter Harris  
Alan Harvey &  
Dr Paulien de Boer  
KR & VJ Harvey  
Patricia Hashim  
Diana Hastrich  
David & Deborah Hayes  
Siew-Mung Ho  
Elizabeth Hollingdale  
Karl Hombergen &  
Jane Hutton  
Jan & Walter Hunter  
Lorna & Jonathan Hurst in  
memory of Barbara Hurst  
John Jarvis  
Cynthia Jee  
Lynn & Michael Jensen  
Michael &  
Josephine Jones  
Dr Susan M Joubert  
Dr Ursula Kees  
Bob Kelliher  
C & V Kennedy  
B M Kent  
Nelly Kleyn  
Miriam & Lou Landau  
Dr Warren Lilleyman  
Mal Macey  
Stuart Macklin &  
Peter Lyle  
Robyn Main  
David Marmont  
Pam Mathews &  
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Gaye & John McMath  
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Bill Warnock  
Robyn & Loren White  
Deborah Wiseman  
Margaret Wood  
Alison Woodman  
Jacquie Wright  
Andrew Yeates  
Dr Susan Young  
Unnamed (42)

**Friends Circle**  
**\$40+**  
926 Members

## The Instrument Fund

**John Albright & Susan Lorimer** – Education 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

# 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.

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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.

### Major Gifts

Tom & Jean Arkley  
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In memory of  
Bob Tonkinson  
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Anna Nottage in memory  
of Edgar Nottage  
Colleen Rintoul  
Claude & Noreen Riordan  
Wendy Scanlon  
Judy Sienkiewicz  
Roslyn Warrick  
Unnamed (10)

## The Symphony Circle

Julian Agafonoff &  
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Phillip & Frances Chadwick  
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Rosalin Sadler in memory  
of Joyce Durbin Sadler  
Peta Saunders  
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Ruth E. & Neville Thorn  
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Agatha van der Schaaf  
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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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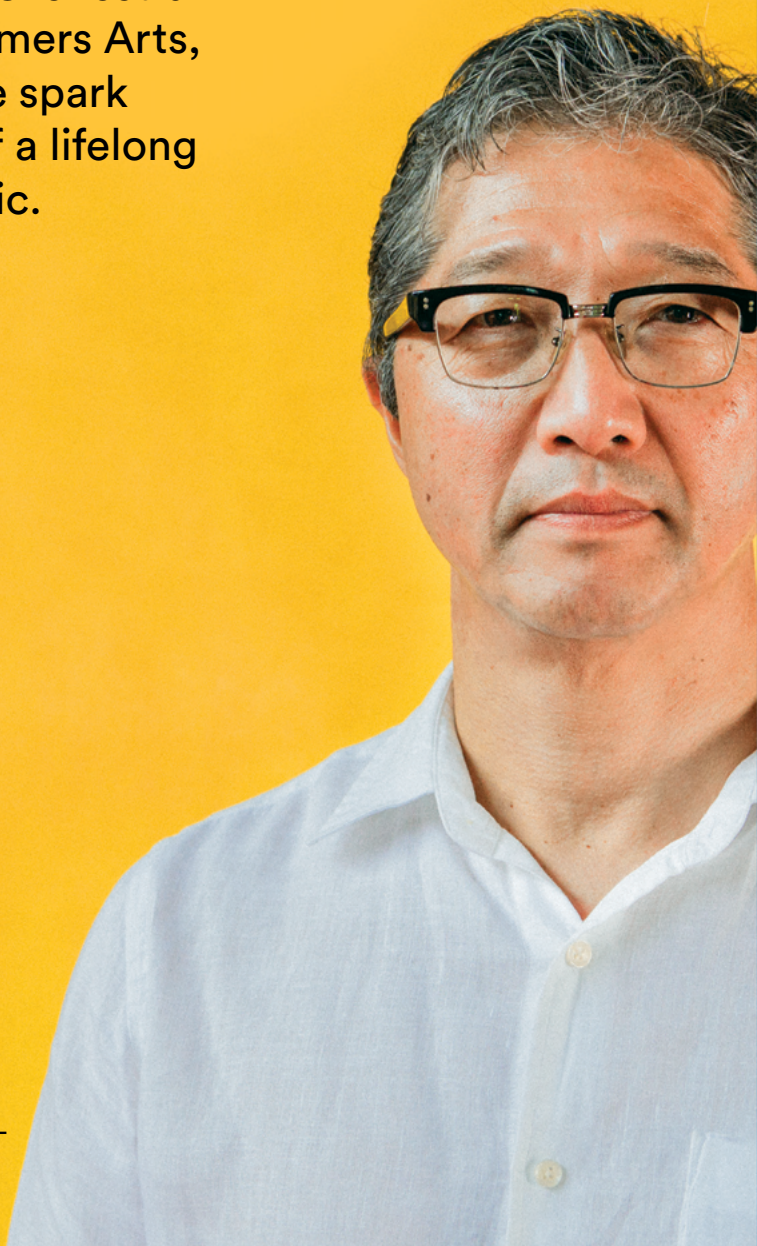


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Symphony Orchestra  
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creating the spark  
that sets off a lifelong  
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Shigeru Komatsu –  
WASO Cello