



West Australian
Symphony Orchestra

BRAHMS' SPLENDOUR

MACA CLASSICS SERIES
Friday 22 & Saturday 23
November 2024, 7.30pm
Perth Concert Hall



Wesfarmers Arts
Principal Partner

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

MACA CLASSICS SERIES

Brahms' Splendour

Johannes BRAHMS Violin Concerto
(36 mins)

Allegro non troppo
Adagio
Allegro giocoso

Interval (25 mins)

Johannes BRAHMS Symphony No.2
(43 mins)

Allegro non troppo
Adagio non troppo
Allegretto grazioso (Quasi andantino) –
Presto ma non assai
Allegro con spirito

Vasily Petrenko conductor
Clara-Jumi Kang violin

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Margaret Seares (see page 7 for her bio). 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 Saturday 7 December, 1pm (AWST) on ABC Classic. Date subject to change. For further details abc.net.au/classic.

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 *Brahms' Splendour* digital program.



West Australian Symphony Orchestra

Engage | Excite | Experience | Educate

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

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

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

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

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

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

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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
Andrea Mendham
 • Dale & Michael Kitney
Akiko Miyazawa
 • MIMI
Lucas O'Brien
Melanie Pearn
Louise Sandercock
 • Unnamed
Jane Serrangeli
 • Philip &
 Frances Chadwick
Cerys Tooby
Teresa Vinci°
Samantha
Wickramasinghe
 • The Baker Family

VIOLA

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

CELLO

Rod McGrath
Isaac Davis
Jeremy Garside
 • Brian & Romola Haggerty
Shigeru Komatsu
Nicholas Metcalfe
 • The Gregg Family
Fotis Skordas
 • Unnamed
Tim South

DOUBLE BASS

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

FLUTE

Andrew Nicholson
Mary-Anne Blades
 • Unnamed

OBOE

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

COR ANGLAIS

Jonathan Ryan
 • Joshua & Pamela Pitt

CLARINET

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

HORN

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

TRUMPET

Jenna Smith
 • John & Nita Walshe
Koominka°

TROMBONE

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

BASS TROMBONE

Brett Page^

TUBA

Chloe Higgins

TIMPANI

Alex Timcke
 • Jean & Peter Stokes

KEY

Principal
Associate Principal
Assistant Principal
Contract Musicians°
Guest Musicians^

★ Section supported through the Duet program by

• Chair supported through the Duet program by

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

About the Artists

Vasily Petrenko

Conductor

Vasily Petrenko is Music Director of the Royal Philharmonic Orchestra, a position he took on in 2021, becoming Conductor Laureate of the Royal Liverpool Philharmonic Orchestra following his hugely acclaimed fifteen-year tenure as their Chief Conductor from 2006 to 2021. He is the Associate Conductor of the Orquesta Sinfónica de Castilla y León, and has also served as Chief Conductor of the European Union Youth Orchestra (2015 to 2024), Chief Conductor of the Oslo Philharmonic Orchestra (2013 to 2020) and Principal Conductor of the National Youth Orchestra of Great Britain (2009 to 2013). He stood down as Artistic Director of the State Academic Symphony Orchestra of Russia 'Evgeny Svetlanov' in 2021, having been their Principal Guest Conductor from 2016 and Artistic Director from 2020.

Petrenko has worked with many of the world's most prestigious orchestras including the Berlin Philharmonic, Bavarian Radio Symphony, Gewandhausorchester Leipzig, London Symphony, London Philharmonic, Philharmonia, Accademia Nazionale di Santa Cecilia (Rome), St Petersburg Philharmonic, Orchestre National de France, Czech Philharmonic and NHK Symphony Orchestras, and in North America has lead the Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Cleveland Orchestra, and the San Francisco, Boston and Chicago Symphony Orchestras. He has appeared at the Edinburgh Festival, Grafenegg Festival and made frequent appearances at the BBC Proms. Equally at home in the opera house, and with over thirty operas in his repertoire, Vasily Petrenko



has conducted widely on the operatic stage, including at Glyndebourne Festival Opera, the Opéra National de Paris, Opernhaus Zürich, the Bayerische Staatsoper, and the Metropolitan Opera, New York.

Vasily Petrenko has established a strongly defined profile as a recording artist. In September 2017, Vasily Petrenko was honoured with the Artist of the Year award at the prestigious annual Gramophone Awards, one decade on from receiving their Young Artist of the Year award in October 2007. In 2010, he won the Male Artist of the Year at the Classical BRIT Awards and is only the second person to have been awarded Honorary Doctorates by both the University of Liverpool and Liverpool Hope University, and an Honorary Fellowship of the Liverpool John Moores University. In 2024, Vasily also launched a new academy for young conductors, co-organized by the Primavera Foundation Armenia and the Armenian National Philharmonic Orchestra.

About the Artists

Clara-Jumi Kang Violin

Violinist Clara-Jumi Kang is an artist of supreme musicality, impeccable refinement and poise, as borne out by the many awards and accolades she has received since she first burst onto the scene as winner of the Indianapolis International Violin Competition in 2010, hot on the heels of her successes at the Seoul Violin Competition (2009) and the Sendai Violin Competition (2010). Her cycle of Beethoven Violin Sonatas with pianist Sunwook Kim, which was released on Accentus last season, has received outstanding reviews and nominations.

Recent and current highlights include her debut at the BBC Proms with the BBC National Orchestra of Wales under Ryan Bancroft performing the Mendelssohn Violin Concerto, performances with the Gurzenich Orchester/Roth, Deutsche Kammerphilharmonie Bremen/P Järvi, Royal Stockholm Philharmonic/Denève, City of Birmingham Symphony Orchestra/Schwarz, Munich Philharmonic Orchestra/Chung and the BBC Philharmonic Orchestra/Mena, and she will tour Australasia for performances with the Melbourne Symphony, Auckland Philharmonia and West Australian Symphony Orchestras and KBS Symphony Orchestra.

She made her concerto debut with Hamburg Symphony at the age of five, and has since performed with orchestras including the Warsaw Philharmonic, Cologne Chamber Orchestra, Vienna Chamber Orchestra, Kremerata Baltica, Rotterdam Philharmonic, Mariinsky Orchestra, Orchestre National de Belgique, Orchestre de la Suisse Romande, Orquesta Sinfónica de RTVE, Tchaikovsky Symphony Orchestra and the Royal Stockholm Philharmonic Orchestra, with conductors such as Boreyko, Fedoseyev, Gergiev, Kremer, Mena, Poppen, François Xavier



Roth, Varga, Lü Jia, Chung, Holliger, Märkl and Yamada.

Further afield, her performances have taken her to the USA with the Atlanta, New Jersey, Indianapolis and Santa Fe Symphony Orchestras, as well as Asia with the NHK Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra, New Japan Philharmonic, NCPA Beijing Orchestra, Macao Philharmonic, Taipei Symphony and the Seoul Philharmonic Orchestras. She was selected as one of the Top 100 “Most promising and influential people of Korea” in 2012 by major Korean newspaper *Dong-A Times*, and was awarded the Daewon Music Award (2012) for her outstanding international achievements, as well as Kumho Musician of the Year (2015).

Clara-Jumi Kang has made two recordings for Decca; “Modern Solo” featuring works including Schubert’s *Erlkönig* and *Ysaÿe* Sonatas, and a Brahms/Schumann album with Yeol-Eum Son. A dedicated chamber musician, she is a member of the Spectrum Concerts series at the Berlin Philharmonie and a regular visitor to festivals across Asia and Europe.

Born in Germany to a musical family, Clara-Jumi Kang took up the violin at the age of three and a year later enrolled as the youngest-ever student at the Mannheim Musikhochschule. She went on to study with Zakhar Bron at the Lübeck Musikhochschule and, at the age of seven, was awarded a full scholarship to the Julliard School to study with Dorothy Delay. She took her Bachelor and Master’s degrees at the Korean National University of Arts under Nam-Yun Kim, before completing her studies at the Munich Musikhochschule with Christoph Poppen.

Clara-Jumi Kang plays the “Thunis” Stradivarius of 1702.

About the Speaker

Margaret Seares AO

Pre-concert Speaker

Margaret Seares has been a member of a wide range of boards in the arts, education, and research sectors at the national and state levels, including many years as a Director, and then Deputy Chair, of WASO. She was also chair of Perth Festival from 2012-15. She retired in 2008 from the position of Senior Deputy Vice Chancellor at

UWA. She had held prior appointments at UWA as Head of the School of Music, and in the State Government as Chief Executive Officer of the Department for the Arts (now Culture & the Arts). She was appointed Chair of the Australia Council, the Federal Government's arts funding and advisory body, from 1997-2001. In 2003, she was awarded an Officer of the Order of Australia (AO) for her contributions to arts and education in Australia.

Get the Best out of Your Concert Experience



Clap with enthusiasm

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



Share with your friends

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



Respect those around you

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



Accessible services available

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



Latecomers admitted at a suitable time

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



Drinks and nibbles

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



First Aid available

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



Box Office is open

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

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

About the Music

Johannes Brahms

(1833-1897)

Violin Concerto in D, Op.77

Allegro non troppo

Adagio

Allegro giocoso

Brahms spent the summers of 1877-79 in the lakeside village of Pörtlach in Carinthia, producing his first Motet Op.74, the Ballades for Piano Op.75, Symphony No.2 and his Violin Sonata in G Op.78 – all works which share an atmosphere of pastoral beauty shot through with nostalgia. But, as Brahms scholar Karl Geiringer notes, the ‘crowning masterpiece’ of this time is the Violin Concerto.

The concerto, like the G major sonata, was composed for the great virtuoso Joseph Joachim, whom an ecstatic 15-year-old Brahms had heard play the Beethoven concerto. In 1853, their friendship began in earnest, with Joachim writing to Brahms’ parents of how ‘Johannes had stimulated my work as an artist to an extent beyond my hopes... my friendship is always at his disposal’. Brahms similarly admired Joachim – significantly as a composer, rather than performer, saying that ‘there is more in Joachim than in all the other young composers put together.’

While Joachim was intimately involved with the creation of early works of Brahms’ chamber music, it was not, strangely enough, until those summers by the lake at Pörtlach in the 1870s that Brahms wrote solo music for his friend. Geiringer notes that, in the case of both the concerto and the sonata, Brahms ‘conscientiously asked his friend’s

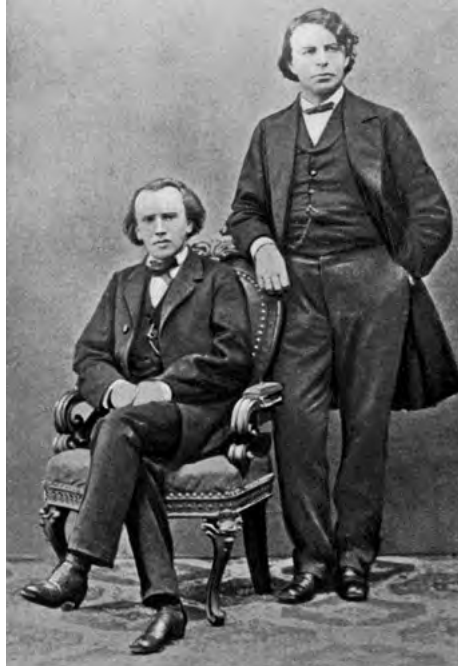


Image: Johannes Brahms and Joseph Joachim (1855).

advice on all technical questions – and then hardly ever followed it’, but, in fact, at crucial points, Joachim’s advice on technical matters was invaluable. This consisted mainly of tinkering with certain figurations to make them more gratifying to play. But, Joachim was also a profoundly serious artist – like Brahms – and out of their collaboration came works in which the element of virtuosity never overshadows the musical argument, despite the work’s many technical challenges. Joachim also wrote a **cadenza** for the concerto which is still frequently heard today.

The concerto has some of the expansive dimensions of Brahms’ first piano concerto. This is especially true of the spacious first movement which, like that of Beethoven’s Violin Concerto, takes up more than half the work’s playing time, and begins with a long, symphonic exposition of its main themes. Like its companion, the Second Symphony, the

Concerto is in D (a key which composers like Beethoven, Tchaikovsky and Sibelius used for violin concertos as it makes use of the instrument's natural resonance) and has something of a visionary Romantic tone.

Brahms originally thought to write the piece in four movements, making the central pair a **scherzo** and contrasting slow movement. But, he wrote to Joachim that the 'middle movements – naturally the best ones – have fallen through. So, I have substituted a feeble adagio.' Feeble is of course hardly the word for this piece; derived from the simplest of musical figures – the falling broken chord with which the violin begins – it evolves into one of Brahms' most soulful but restrained movements. As such it provides a wonderful contrast to the gypsy-style finale, with its pyrotechnic solo line and exciting use of displaced accents.

Joachim premiered the piece on New Year's Day, 1879, at the Leipzig Gewandhaus with Brahms conducting, but the response was tepid, and only through Joachim's persistence did it gradually gain its rightful place in the standard repertoire. Brahms and Joachim fell out over the violinist's divorce in 1884, the rift lasting until Brahms wrote the Concerto for Violin and Cello in 1887. But that's another story.

Gordon Kerry © 2006

FIRST PERFORMANCE:

1 January 1879. Composer conducting. Joseph Joachim, violin.

FIRST WASO PERFORMANCE:

6 January 1951. Robert Pekarek, conductor. Robert Pikler, violin.

MOST RECENT WASO PERFORMANCE:

21 August 2015. Asher Fisch, conductor. Pinchas Zukerman, violin.

INSTRUMENTATION:

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

Glossary

Cadenza – a showy passage by a solo instrument, usually towards the end of a concerto movement. Originally, cadenzas were improvised by the soloist to show off their brilliant technique.

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

Johannes Brahms

(1833-1897)

Symphony No.2 in D, Op.73

Allegro non troppo

Adagio non troppo

Allegretto grazioso (Quasi andantino) –

Presto ma non assai

Allegro con spirito

Composed in the summer of 1877 at his favourite resort village of Pörschach, on the edge of Lake Wörth in the Austrian Alps, the Second is the sunniest of Brahms' symphonies. There, in solitude, and in between dawn swims and long daily walks, Brahms composed this bucolically joyous work with rare swiftness. Four months is all it took, nothing like the tortuous, two decades' struggle of the First Symphony.

A personal tone and easy lyrical warmth immediately set the Second Symphony apart from the First. Brahms seems at last able to put the weighty symphonic inheritance of Beethoven behind him and arrive at a more individual position. Clara Schumann remarked that the new symphony was more original than its predecessor, and she predicted correctly that the public would prefer it. The premiere by the Vienna Philharmonic under conductor Hans Richter on 30 December was a resounding success, with critics praising the work as 'attractive', 'understandable' and refreshingly un-Beethovenian.

Paradoxically, the Second's originality lies partly in its mild, backward-looking stance. Gentle pastoral imagery and a compressed, Haydnesque expressive scale seem to evoke a past world. The work's character is genial: all four movements are like companions, not dramatically set against one another – and all are in major keys.



More than anything else, it is a melodic symphony. Brahms wrote to Eduard Hanslick about Pörschach: 'The melodies fly so thick here that you have to be careful not to step on one.' Indeed, each movement abounds with lyricism. In the first a leisurely, lilting waltz serves as the main **subject**, followed by an equally lilting 'lullaby' second subject in the cellos. No doubt the birdsong later in the flute, decorating the main subject's return, helped this to become 'Brahms' **Pastoral Symphony**' – a label which greatly annoyed the composer.

The flowing melodic vein continues in a noble, expansively romantic *Adagio*, one of Brahms' finest symphonic movements. Tuneful in a different way is the diminutive third movement, which consists of a suite of dances. The finale is the only outrightly dramatic movement: it bursts out with resplendent melody as if proclaiming victory.

But a victory over what? If one listens with different ears to the Second Symphony, its radiantly lit landscape seems continually threatened. A brooding quality seems to grow out of the first movement's initial three-note **motif**, heard in the cellos, and it is emphasised by this motif's numerous

reappearances not only in this movement but in the second as well. Even the third and fourth movements, with their lighter mood, have a shadowy side, in wistful **major-minor** inflections and moments of muted introspection.

So, maybe all is not so sunny after all. One perceptive listener of the time, Vincenz Lachner, questioned Brahms about his intent in the symphony, in particular on why he introduces the gloomy sounds of tremolo timpani and low trombones so early in the first movement – just one minute in. Brahms' reply is extraordinary for what it reveals about himself and the work:

'I would have to confess that I am...a severely melancholic person, that black wings are constantly flapping above us, and that in my output – perhaps not entirely by chance – this symphony is followed by a little essay about the great 'Why'. If you don't know this [**motet**, *Warum*] I will send it to you. It casts the necessary shadow on the serene symphony and perhaps accounts for those timpani and trombones.'

Thus, it is a Janus-faced Brahms who found his idyll in the mountainous retreat of Pörschach: the sombre-sounding motet he mentions, *Warum ist das Licht*

gegeben, Op.74, dates from his same summer there. All of which has led Malcolm MacDonald to suggest that the Second is 'one of the darkest of major-key symphonies'.

The Second is too amiable to be revolutionary. But, in its **tone-painting** without glory, its fatalism and its 'taint of the real', Brahms points the way toward the symphonies of Mahler. Reinhold Brinkmann calls the Second 'an emphatic questioning of the pastoral world, a firm denial of the possibility of pure serenity'. Its revelation is of a composer, a nature lover, for whom there was no joy without sadness, and no sadness without joy.

Abridged from Graham Strahle © 2004.

FIRST PERFORMANCE:

30 December 1877, Vienna Philharmonic conducted by Hans Richter.

FIRST WASO PERFORMANCE:

17 May 1947; Warwick Braithwaite, conductor.

MOST RECENT WASO PERFORMANCE:

16-17 August 2019; Asher Fisch, conductor.

INSTRUMENTATION:

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

Glossary

Major/minor – types of key. Very generally, music in major keys tends to sound brighter (e.g. Twinkle, twinkle little star), whereas minor keys have a more sombre, melancholy feel (Beethoven's *Moonlight* Sonata).

Motet – a short piece of sacred vocal music, usually to a Latin text.

Motif – a short, distinctive melodic or rhythmic figure, often part of or derived from a theme.

Pastoral Symphony – reference to Beethoven's Sixth Symphony (*Pastoral*), which portrays country life, including depictions of birdsong.

Subject – a principal theme, or group of themes, on which a composition is based. Symphonic works, and especially first movements, often feature two contrasting subjects.

Tone-painting – depicting the meaning of lyrics or other extra-musical elements in music.

Family Events



Classic Adventures: Wild Animals

During the September school holidays, children and the young at heart had an absolute hoot at WASO's family concert, **Wild Animals**. This family-friendly event was a relaxed concert, giving children a valuable opportunity to engage with their State Orchestra, and provided some concertgoers with their first experience of orchestral music.

Led on the podium by WASO's Associate Conductor, Jen Winley, the concert featured iconic animal-themed works and a range of familiar songs to sing along with. *Bluey*, *Baby Shark*, and Australian composer Maria Grenfell's *Roar!* had children singing and wiggling in their seats with the music. The concert also featured short works by Stravinsky, Mussorgsky and excerpts from Prokofiev's *Peter and the Wolf*. The concert finished with an exciting finale from the animated film, *How to Train Your Dragon*.

Joining WASO on stage were guest artists, Gina Williams and Guy Ghouse, who performed a beautiful and ethereal arrangement of their song, *Bindi Bindi*. Gina spoke of the nature of the bindi bindi

(butterfly), whose lifecycle and message is about transformation.

Emerging, young Perth composer, Nicholas Kyriakakis, premiered an original piece, written for this family concert. The work, *Siren Song*, painted a picture of the Carnaby Cockatoo taking flight ahead of a coming rainstorm, with the cockatoo's bird call heard echoing between featured violins and viola. Nicholas was the recipient of the Most Outstanding Composition in the 2023 WASO Composition Project.

We loved seeing the orchestra wearing costumes to get into the 'animal' spirit of the concert. The auditorium was decorated with garlands of green vines, and the stage with life-size animal statues, adding to the atmosphere of being on a safari tour. Families enjoyed spending time together before the concert in our beautiful foyer spaces, making flying butterflies, learning to conduct with Jen Winley, looking at insects through microscopes and learning the art of origami.

Wild Animals was presented in association with the 2024 AWESOME Festival. Jen Winley is supported by the Simon Lee Foundation and JACE Foundation. Composition Project is supported by Bendat Family Foundation.

Philanthropy News

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The transformative nature of music is yet to be matched. It can heal, it can unite, and it can inspire. It can do this and so much more all without a single word being uttered. It's unsurprising then that it's woven into the fabric of our celebrations and stories, providing the backdrop for countless moments in our lives.

That is why WASO is committed to empowering, enriching, and elevating the lives of all West Australians through the universal language of music. The donations we receive enable your State Orchestra to continue to inspire and connect our community through its beauty.

Join us in shaping our performances by contributing to the concerts you love, so that together we may continue to change lives through music.

Thank you for your ongoing belief in your State 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.

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Janet Holmes à Court AC

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

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Gavin Bunning Family
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Richard Goyder AO & Janine Goyder
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Unnamed (6)

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Keith & Gaye Kessell
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Wayne Robinson
Ruth E. & Neville Thorn
Reto Vogel
Unnamed (7)

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 Fred & Caroline Witting
 Sara Wordsworth
 Andrew & Marie Yuncken
 Unnamed (3)

Principal Circle

\$1,000+

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 Arron Arntzen
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 Ruth Bailey
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 Peter Bath
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 Sarah & Colin Beckett AO
 Ross & Alecia Benzie
 Lea Bingemann
 Margaret Bloch
 E & P Boland
 Cathy Bolt in memory of
 Tony Bolt
 K & C Bond
 Archa Fox & Charlie Bond
 Claire Brittain OAM &
 John McKay
 Ian & Marilyn Burton
 Adrienne & Phillip Buttrose
 Joan Carney
 David Castillo &
 Marian Magee

Mr G & Mrs CE Chappelle
 S Cherian
 Dr Anne Chester
 Jason & Su-Lyn Chong
 Keryn & Frank Christiansen
 Kenneth Clark
 Jill Clarke
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 Brenda Cohen
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 Megan & Arthur Criddle
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 Monique De Vianna
 Kevin Della Bosca
 Kelly & Andrew Diong
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 Caroline Allen &
 Sandy Dunn
 Prof Robert Durand
 Bev East
 Pamela Eldred
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 OAM
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 Eléonore Fuchter &
 Lothar Konle
 Clayton Utz Foundation
 George Gavranic
 Andrea Gillett
 Gilly Flower
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 Grussgott Trust
 Shona Hall
 Richard B Hammond
 Pauline & Peter Handford
 Max Hansen
 Peter Hansen-Thiim
 Mrs Hansen-Knarhoi in
 memory of Harry
 Julie Harris
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 Dr Rev Georgina Hawley
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 Elizabeth & Eric Heenan KC
 Barbie Henryon
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 Dr John & Patricia Hill
 Helen Hollingshead

Dr K & Mr J Hopkins OAM
 Judith Hugo OAM
 Judith & John Huppertz
 Diane Johnson in
 memory of Tim Johnson
 Emy & Warren Jones
 Danuta Julia
 Patricia M King
 Leonie Kirke
 Nelly Kleyn
 Tessa La Mela on behalf of
 Tim Threlfall & Katie Hill
 Yvonne Lamble
 Irving Lane
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 Dr Tony Mander &
 Ms Loretta Byrd
 Dr Walter Ong &
 Graeme Marshall
 Gregg & Sue Marshman
 Geoff Massey
 Andreas W. Merk
 Con Michael AO in
 memory of Betty Michael
 Mrs Carolyn Milton-Smith
 in memory of Emeritus
 Prof John Milton-Smith
 Patricia & Kevin Morgan
 Mr Geoff &
 Mrs Valmae Morris
 Jane & Jock Morrison
 Dr & Mrs Peter Moss
 Lynn Murray
 Phuong N T Nguyen
 G & I Nicholas
 Marianne Nilsson
 Jim & Wendy O'Neill
 Peter & Chris Ormond
 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
 Alison Piacentini
 Italo Pizzale

Dr Richard &
 Mrs Sharon Prince
 Megan & James Phillips:
 in memory of
 Sheena 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
 Glenice Shephard
 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
 Janet & the late
 Stephen Thackray
 Ruth Thomas in memory
 of Ken & Hazel Rowley
 Rosemary Tomkinson
 James & Rosemary Trotter
 Christopher Tyler
 Agatha van der Schaaf
 Maggie Veners
 Geoff & Sandra Wackett
 Jeremy Wade & Tara Mala
 Adrienne & Max Walters AM
 Alan Westle in memory
 of Jean
 Moira Westmore
 PJ & NB Wheeler-Hart
 Dr Chris &
 Mrs Vimala Whitaker
 Dai & Anne Williams
 Jean & Ian Williams AO
 Janet Williams
 Jim & Gill Williams
 Dr Simon &
 Alison Williams

Judith Wilton &
David Turner
Hilary & Peter Winterton AM
Peter Wreford
Mary Ann Wright
Zvi & Carmela Yom-Tov
Nancy York
Don & Leith Young
Unnamed (32)

Tutti Circle

\$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
Stuart Evans
Sue & David Forster
John & Margaret Freeman
Jennifer &
Stephen Gardiner
Neville & Jane Gibbs
Dr Barry Green
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

Drs Paul & Janis Jansz
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
Miriam & Lou Landau
Dr Warren Lilleyman
Mary Ellen in memory of
Kerensa
Mal Macey
Stuart Macklin &
Peter Lyle
Robyn Main
David Marmont
Pam Mathews &
Dr Mark Brogan
Cynthia McCumiskey
G & K McGregor
Gaye & John McMath
Annie Medley
Terence Middleton
Bruce &
Margaret Murdoch
Patricia Murphy
John Overton
Marjan Oxley
Roger Paterson
Matthew Pearce &
Kim Denham
J Pinnow
Jennifer Rankin
Rosie Reeman
Eril Reid
Patricia Rigou

Kim &
Annemarie Riseborough
Clare Bannister &
Will Riseborough
Trudy Robins
Geraldine Roxburgh
Chris & Serge Rtshiladze
Allison Selman
Steve & Jane Sherwood
Helen Shilkin-Reinhold
Andrew Shoemack
Jan Silience
Hendrik Smit
Alison & Neville Sparrow
John & Elizabeth Spoor
Leon Tang
Ian & Di Taylor
Lisa Telford
Amanda &
Desmond Thompson
Gavin Toovey
Joan Travis
Clive & Beth Trott in
memory of
Judith Sienkiewicz
Judith & Rod Tudball
Heather & Jim Tunmore
Robyn & Loren White
Barbara Wilcox
Deborah Wiseman
Margaret Wood
Jacquie Wright
Andrew Yeates
Michael Young
Dr Susan Young
Unnamed (44)

Friends Circle

\$40+

1,033 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

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We honour those who have made a visionary commitment to safeguard our future, through a capital gift to the Endowment fund or by providing for WASO in their will through the Symphony Circle. Legacy gifts are preserved within the fund in perpetuity, ensuring a community filled with the beauty of symphonic music for future generations.

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

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2024 Corporate Partners

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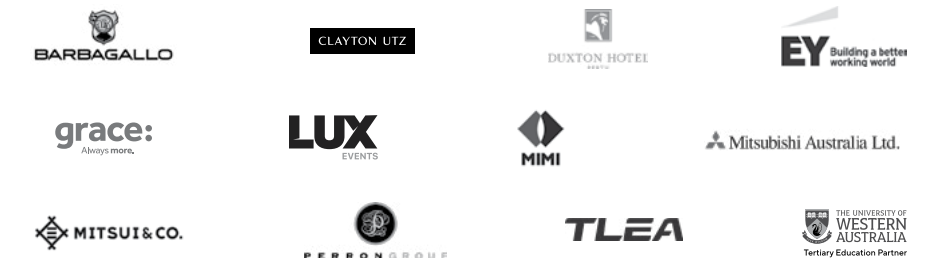
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