



West Australian
Symphony Orchestra

GLORIA

Wednesday 27 March 2024, 7.30pm
Perth Concert Hall




Wesfarmers Arts
Principal Partner



Concert Partner

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.

Welcome

Thank you so much for attending tonight's concert. Whilst the annual collaboration between WASO and St George's Cathedral has always been a delight to conduct, tonight's repertoire fits the Consort sound like a made-to-measure glove.

Tonight's concert opens with the exquisite sacred madrigal, *When David Heard*, written by Thomas Weelkes. It is designed for a six-part choir without accompaniment. The choral writing is pure Lenten fare, with King David's anguish at the loss of his son being depicted through yearning rising phrases and a plethora of false relations (clashing, dissonant notes).

Vivaldi's *Gloria* could not be more of a contrast to the Weelkes composition and, of course, is an evergreen favourite with classical music audiences. A singular challenge for the musicians tonight is to present a performance that sounds utterly fresh but doesn't lose its Baroque roots in the process.

However, it is Handel's virtuosic *Dixit Dominus* which forms the centre of tonight's concert. Indeed, Handel was known to be proud of *Dixit Dominus*, regarding it as one of his most inspired compositions. *Dixit Dominus* is compact, perfectly formed, and sees Handel at his



best in terms of musical word painting. It is worth bearing in mind that Handel was only 22 years of age when he composed *Dixit Dominus*.

Handel enjoyed considerable patronage throughout his career, and such patronage continues to this day. The Consort and I are indebted to Julian and Alexandra Burt for their patronage, without which the St George's Cathedral Concert Series would not be possible.

Dr Joseph Nolan

Artistic Director, St George's Cathedral Concert Series

Gloria

Thomas WEELKES *When David Heard*
(4 mins)

Antonio VIVALDI *Gloria* (29 mins)

Gloria in excelsis Deo

Et in terra pax

Laudamus te (*Lucinda Nicholls and

Bonnie de la Hunty)

Gratias agimus tibi

Propter magnam gloriam

Domine Deus (*Lucinda Nicholls)

Domine, Fili unigenite

Domine Deus, Agnus Dei (*Amber Lister)

Qui tollis peccata mundi

Qui sedes ad dexteram Patris

(*Anita Saxby)

Quoniam tu solus sanctus

Cum Sancto Spiritu

Interval (25 mins)

George Frideric HANDEL *Dixit Dominus*
(30 mins)

Dixit Dominus (*Sabra Poole-Johnson,
Anita Saxby, Jason Kroll and Lachlann Lawton)

Virgam virtutis (*Bonnie de la Hunty)

Tecum principium (*Sabra Poole-Johnson)

Juravit Dominus

Tu es sacerdos

Dominus a dextris (*Anne-Marie Duce,
Sabra Poole Johnson, Bonnie de la Hunty,
Lucinda Nicholls, Perry Joyce, Jason Kroll
and Lachlann Lawton)

Judicabit –

Conquassabit

De torrente in via (*Lucinda Nicholls and
Bonnie de la Hunty)

Gloria Patri

* featured soloist

Joseph Nolan conductor
West Australian Symphony Orchestra
St George's Cathedral Consort

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Marilyn Phillips (see page 6 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Listen to WASO

This performance is recorded for broadcast Thursday 25 April at 1.00pm on ABC Classic. Date and time subject to change. For further details visit abc.net.au/classic

View our Digital Concert Program

Access exclusive digital content, learn about the artists and the music, and get our concert program at your fingertips with our Digital Concert Program. Simply open your smartphone's camera app and hover the camera over the QR code. Click the weblink to proceed to the WASO website and jump into *Gloria* online.



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

Beth Hebert

Emma Hunt

• Ulrich &

Gloria Kunzmann

William Huxtable

Lucas O'Brien

VIOLA

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Acting Principal

• John & Nita Walshe

ORGAN/CONTINUO

Stewart Smith^

St George's Cathedral Consort On Stage

Soprano

Sarah Cranfield

Anne-Marie Duce

Bonnie de la Hunty

Sabra Poole-Johnson

Kate McNamara

Lucinda Nicholls

Abbie Radford

Philippa Roy

Alto

Elsie Gangemi Smith

Amber Lister

Jen Moriarty

Julia Nicholls

Laura Pitts

Anita Saxby

Wini Taylor Williams

Charley Vukojevich

Tenor

Andrew Hislop

Ben Jobson

Perry Joyce

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

About the Artists

Joseph Nolan Conductor

Multiple award-winning British-Australian organist and choral conductor Dr Joseph Nolan has been hailed by ABC Classic as 'a gem of a musician', by BBC Radio 3 Record Review as 'magnificent' and by *Limelight* Magazine as 'a colossus'.

Appointed to Her Majesty's Chapels Royal, St James' Palace, in 2004, Joseph performed on numerous occasions at Buckingham Palace. Joseph was recruited as Master of Music at St George's Cathedral, Perth in 2008 by Dean Emeritus, Dr John Shepherd.

Joseph Nolan's work as a musician has been awarded innumerable five-star reviews, Editor's Choice, Critic's Choice and Recordings of the Month and Year in *Gramophone*, *Limelight*, *BBC Music Magazine*, *Classicalsource*, *MusicWeb International*, and *Choir & Organ* magazine (UK).

Nominated twice for Artist of the Year in *Limelight* Magazine, Joseph holds the distinction of winning Editor's Choice three times for disks of his much-feted Widor recordings from France and is the only organist to have been awarded *Limelight's* coveted Recording of the Month award (St Etienne du Mont, Paris). Joseph has been invited to perform with all the major performing arts groups in Australia, such as the Sydney Symphony Orchestra and with international orchestras such as The New Zealand Symphony and Malaysian Philharmonic.



Joseph was made a Chevalier des Arts des Lettres by the French government for services to French music in 2016 and was awarded the prestigious Higher Doctorate, The Doctor of Letters, by The University of Western Australia in 2018.

About the Artists

St George's Cathedral Consort

St George's Cathedral Consort is the premier mixed voice choir in Western Australia and is frequently hailed as the leading choral ensemble of its type in Australia. Founded in 2009 by Dr Joseph Nolan, St George's Cathedral Consort has been described as elite, world class and producing a sound akin to the evanescence of snow by *The Australian* and *The West Australian* newspapers.

The Consort sings regularly as a solo choir with the West Australian Symphony Orchestra, and has sung with highly regarded UK ensembles: The Academy of Ancient Music and vocal groups The Hilliard Ensemble and The King's Singers. The Cathedral Consort has also



performed for Musica Viva and Perth Festival to rave reviews and can often be heard on ABC Classic. *Seesaw Magazine* reviewer, Rosalind Appleby, stated "*The Cathedral Consort shone in this repertoire....you would be hard pressed to find better performances anywhere in the world*".

Gloria, a collaboration between WASO, St George's Cathedral Consort and contemporary dance company, Co3, was awarded unanimous five star reviews in the press and best mainstage production in the 2023 WA Performing Arts awards.

About the Speaker

Marilyn Phillips OAM

Pre-concert Speaker

Marilyn Phillips' international career in music began in the Royal Academy of Music, where she was awarded the Ralph Vaughan Williams Scholarship for advanced studies in piano accompaniment. This led to performances in the major London concert halls, Europe and the USA, with frequent BBC broadcasts.

She is an elected Associate of the Royal Academy of Music and in 2001 received the Prime Minister's Centenary Medal for services to opera in Australia. Marilyn was also awarded the Medal of the Order of Australia (OAM) for service to choral music in 2022.

Marilyn was appointed Head of Music with West Australian Opera in 1995, Chorus Director of the WASO Chorus from 2005-2013, and guest conductor of the Melbourne Symphony Orchestra Chorus.

She is a pre-concert speaker for the Australian Chamber Orchestra, Musica Viva, and WASO, and is a reviewer for the ABC magazine *Limelight*.

About the Music

In the traditional vigil service for Easter Eve, there's a moment when the sanctuary erupts with the sound of bells and all kinds of joyful noise. Having begun in sombre darkness, the church is now filled with music and light as Christians rejoice in the risen life of their Saviour – 'Glory to God in the highest!'

Tonight's Easter concert hints at that moment of transition and celebration, setting the scene with a Tudor lament, 'When David Heard' by Thomas Weelkes, before jumping forward a century to two brilliant sacred choral works: the better-known of Vivaldi's Gloria settings, and Handel's youthful masterpiece, his *Dixit Dominus*.

The almost hedonistic joy of tonight's Baroque works for choir and orchestra is amplified by the context of the subdued introduction, which also reminds us that in the church season of Lent now ending, instruments have taken a back seat – church bells have been silent, the organ used minimally. And so we begin our concert with an *cappella* work: the choir singing alone, its voices divided into a six-part texture that floats and weaves, filling the space with music of exquisite anguish.

'**When David Heard**' takes its text from the Bible but it isn't liturgical music intended for worship. It's best described as a sacred madrigal – the subject matter biblical, the style drawing on Italian Renaissance traditions of **word painting** and vocal writing.

Thomas Weelkes (1576–1623) had begun his career composing madrigals – a young English composer stimulated by this newly imported vocal genre and finding his extraordinary musical imagination perfectly suited to its highly charged poetic texts and expressive dramas-in-miniature. He published his first book of madrigals in 1597 at the age of 21, followed by two more, in 1598 and 1600. But by 1602, he'd moved to Chichester Cathedral, turning his focus to sacred music – a choice that would result in a prolific output of Anglican services and verse anthems.

'When David Heard' sits on the cusp of those two worlds. Its succinct account of King David's grief at the death of his son points to Old Testament traditions of public mourning, but the words are deeply personal and Weelkes's dramatisation creates an intimate picture of grief that would seem out of place in worship.

*When David heard that Absalom was slain
He went up into his chamber over the gate
and wept, and thus he said,
O my son Absalom my son,
would God I had died for thee,
O Absalom, my son!
2 Samuel 18:33*

The result – barely five minutes long – is a microcosm of loss and lamentation. The expressive gestures would have seemed progressive to Weelkes's contemporaries and they remain striking to the modern ear. The use of silence, for example, and disjointed, fragmentary phrases evoke the broken-voiced king keening from his chamber. Contrasts between richly weaving vocal lines and thin textures create a disturbing bleakness. Then, as the music draws to a close, the yearningly dissonant phrases shift in colour to suggest a mood of resignation.

Following this moving prelude, we enter a place of worship (so to speak) for the proclamation of the 'Gloria in excelsis Deo' – Glory be to God on high! This hymn of praise isn't sung during Lent, so when it returns on Easter Eve, the effect of voices and instruments resounding together in jubilation is all the more striking. And there's no musical setting more joyous and splendid than the **Gloria in D major** (RV 589) by **Antonio Vivaldi** (1678–1741).

This Gloria is the 'Four Seasons' of Vivaldi's church music, the most famous of the sacred works he composed as music master for the Ospedale della Pietà, where orphans and illegitimate daughters of the Venetian nobility were given an education and trained to sing and play instruments, in preparation for a respectable marriage or a career on the stage.

As the leading orphanage-conservatory in 18th-century Venice, the Pietà was a tourist attraction; its chapel performances (for this is what they were) drew audiences from all over Europe and Britain. Contemporary reports reveal the virtuosity at Vivaldi's disposal: from the young women who could 'sing like angels' (in some cases low enough to take on tenor and bass parts) to those for whom no instrument was 'large enough to frighten them'. And the brilliant and

Despite more than 40 years of balancing scholarship, modern accounts of Weelkes's life tend to focus on a few salacious reports of tardiness, absenteeism and drunkenness at work, painting a picture of a man in decline. In 1616, for instance, he was reported to the Bishop as a 'notorious swearer & blasphemer', and temporarily dismissed for being drunk at the organ and using bad language during divine service. And yet he was reinstated – evidently a valued musician considered 'exquisite in his profession' and (high praise) able to cause the Chichester Cathedral organ 'to seeme much the better' than it actually was. The truth, as is often the case, was likely complicated, influenced in part by anachronistic working conditions at Chichester, which attempted to impose monastic rigour within an essentially secular establishment. As the vicar-choral John Lilliatt reported, there were no common drunkards in the choir, but 'pipes often used, must some times be moystned'.

expressive music he wrote for them has a cosmopolitan appeal. Vivaldi-composer-of-operas is evident in the up-to-date character of the music for the soloists; the orchestral writing reveals the hand of Vivaldi-composer-of-concertos; meanwhile, his use of the chorus provides grandeur and a little old-fashioned solemnity.

Signature gestures emerge from the outset, with all the instruments playing a buoyant theme that combines leaps of the **octave** and repeated notes: simple musical ingredients used to great effect. That thrilling opening is instantly recognisable, but the heart of the Gloria, and its most exquisite music, is found in 'Et in terra pax hominibus' – a prayer for peace on earth. Here the vocal lines unfold in long phrases over pulsing strings; despite the words, Vivaldi's music is suffused with profound sadness. It may be a prayer for peace, but peace is not a foregone conclusion. This movement is later balanced by the alto soloist's equally profound plea for mercy in 'Domine Deus, Agnus Dei'.

But the overall impression of the Gloria is one of vitality. This comes not only from music such as 'Laudamus te', an effervescent duet, but from the way Vivaldi exploits the dramatic power of contrast – each movement provides an emotional foil for the next. Severe simplicity ('Gratius agimus tibi') heightens the magnificence of a choral **fugue** ('Propter magnam gloriam'). A radiant lilting dialogue between soprano and oboe ('Domine Deus, Rex coelestis') highlights the grandly assertive skipping rhythms of what Vivaldi called his French style ('Domine fili unigenite'). The full ensemble sounds all the more brilliant alongside reflective moments of extreme intimacy.

A Gloria is a hymn of praise and prayer – a declaration of faith. By contrast,

Psalm 110 (Vulgate 109) is a fierce text, shot through with violence: enemies are trod underfoot, kings are shattered, skulls smashed. And so Handel – as much a man of the theatre as Vivaldi – begins his setting *in media res*, plunging us into the thick of things with cascades of notes from the violins. The voices when they enter make much of the opening word ('Dixit, dixit'), savouring the plosive qualities of the consonants. The tone is set for Handel's most ambitious and dramatic sacred work, all the more astonishing for being the work of a 22 year old.

George Frideric Handel (1685–1759) was a cosmopolitan composer who assimilated the German, Italian and French styles in a distinctive anglicised blend. He's best-known for his English oratorios and ceremonial instrumental music, as well as his operas, which revitalised the 18th-century London stage. But the Handel in this concert is still finding his voice.

As a young man, Handel spent four years in Italy – a crucial period in which he absorbed the best of the Italian style. At the same time, this staunch Protestant adopted a 'when in Rome' attitude, writing music for the Roman Catholic rites, including the **Dixit Dominus**.

If the Dixit Dominus reminds you of Vivaldi, this shouldn't surprise. It was begun in Venice towards the end of 1706 – probably intended for one of the Venetian *ospedali*. It uses strategies from the Venetian concerto grosso: contrasting a group of five vocal soloists with the full ensemble, and adopting of the recurring themes of *ritornello* ('little return') structure. And it is virtuoso music, making extreme demands on the performers. The first soprano line, for example, lies very high in the range, and the writing for the voices is often instrumental in character.

By Easter 1707, Handel had moved to Rome and completed the *Dixit Dominus*, and it was almost certainly performed in one of the Easter Vesper services that year, as well as in the spectacular Carmelite Vespers in July. In a nod to both Italian practice and the liturgical context of the psalm, Handel quotes a Gregorian chant, but he adds a German touch by using the chant as a **cantus firmus**, and so we hear it in sustained notes from the sopranos in the first movement ('donec ponam...', about 2 minutes in). In the final movement, he reprises a fragment of the chant in the lower voices on the words 'sicut erat in principio' (as it was in the beginning) in a nifty musical pun.

Throughout the music, Handel pays close attention to the words. In the opening, for example, he assigns the chorus to indirect speech ('The Lord said unto my Lord'), while the solo entries mark direct speech ('Sit thou at my right hand...'). And in the word-painting tradition of Weelkes, he finds vivid musical imagery to match emotion-laden words. The chorus 'Judicabit in nationibus' offers a striking example on the phrase

'conquassabit capita'. As heads are crushed and skulls smashed, the chorus hurls repeated notes at us, culminating in a savage 'con – quas – sa – bit!' At the same time, the *Dixit Dominus* foreshadows the strategies of Handel's English oratorios, creating drama through extreme contrasts of mood, rhythm, tempo and gesture. And so the violence of 'Judicabit' is allayed by the plangent sounds of two soprano soloists in the following chorus, 'De torrente'. By the final chorus, with its brilliant and free-flowing interplay of voices, it's easy to imagine the Handel of the Hallelujah Chorus.

There is something intrinsically theatrical in both the Vivaldi and the Handel works in this concert. But it's not the storytelling theatre of a Bach Passion, that other mainstay of Easter concerts. Instead we experience Italianate fire and extravagance, and a suggestion that, while the first listeners of these works heard them in church, they were also experiencing the 'theatre' of religion, in all its drama and emotion.

Yvonne Frindle © 2024

Glossary

word painting – composing vocal music so that small-scale musical gestures reflect the literal meaning of individual words in the text, e.g. a descending two-note melodic phrase for the word 'sigh'.

octave – the interval between two notes that are eight scale steps apart (and which share the same pitch name). The first two notes of 'Somewhere over the rainbow' leap an octave.

fugue – a musical form in which a short melody, the subject, is first sounded by one part or instrument alone, and is then taken up in imitation by other parts or instruments one after the other. The Latin word *fuga* is related to the idea of both 'fleeing' and 'chasing'.

cantus firmus – 'fixed song'; an existing, usually familiar, melody is used as the basis for a polyphonic texture in which the different vocal and instrumental lines move independently with their own melodic shapes and rhythms. The cantus firmus melody is typically presented in long, sustained notes, as if greatly slowed down.

concerto grosso – a type of concerto that flourished in the Baroque period, featuring a group of solo instruments (*concertino*) playing in concert and in contrast with a larger ensemble (*ripieno*).

Text & Translation

Antonio VIVALDI *Gloria*

No.1

Gloria, in excelsis Deo

Glory be to God on high

No.2

Et in terra pax hominibus bonae voluntatis

And on earth peace to men of goodwill

No.3

Laudamus te, benedicimus te
Adoramus te, glorificamus te

*We praise Thee, we bless Thee
We adore Thee, we glorify Thee*

No.4

Gratias agimus tibi

We give thanks to Thee

No.5

Propter magnam gloriam tuam

Because of Thy great glory

No.6

Domine Deus
Rex coelestis
Deus Pater omnipotens

*Lord God
Heavenly King
God the Father Almighty*

No.7

Domine Fili Unigenite
Jesu Christe

*O Lord, the only-begotten Son
Jesus Christ*

No.8

Domine Deus, Agnus Dei
Filius Patris
Qui tollis peccata mundi
miserere nobis

*Lord God, Lamb of God,
Son of the Father
Thou that takest away the sins of the world
have mercy on us*

No.9

Qui tollis peccata mundi
suscipe deprecationem nostram

*Thou that takest away the sins of the world
Receive our prayer*

No.10

Qui sedes ad dexteram Patris
miserere nobis

*Thou that sittest at the right hand of the Father
have mercy on us*

No.11

Quoniam tu solus Sanctus
Tu solus Altissimus, Jesu Christe

*For Thou only are holy
Thou alone O Jesus Christ art most high*

No.12

Cum Sancto Spiritu
in gloria Dei Patris, Amen

*With the Holy Spirit
In the glory of God the Father. Amen.*

Text & Translation

George Frideric HANDEL *Dixit Dominus*
King James Version (1769)

No.1

Dixit Dominus Domino meo: sede a
dextris meis, donec ponam inimicos tuos
scabellum pedum tuorum.

*The LORD said unto my Lord, Sit thou at my
right hand, until I make thine enemies thy
footstool.*

No.2

Virgam virtutis tuae emittet Dominus
ex Sion: dominare in medio inimicorum
tuorum.

*The LORD shall send the rod of thy strength
out of Zion: rule thou in the midst of thine
enemies.*

No.3

Tecum principium in die virtutis tuae in
splendoribus sanctorum: ex utero, ante
luciferum, genui te.

*Thy people shall be willing in the day of thy
power, in the beauties of holiness from the
womb of the morning: thou hast the dew of
thy youth.*

No.4

Juravit Dominus et non poenitebit eum:
tu es sacerdos in aeternum secundum
ordinem Melchisedech.

*The LORD hath sworn, and will not repent,
Thou art a priest for ever after the order of
Melchizedek.*

No.5

Dominus a dextris tuis: confregit in die irae
suae reges.

*The Lord at thy right hand shall strike
through kings in the day of his wrath.*

No.6

Judicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.

*He shall judge among the heathen, he shall
fill the places with the dead bodies; he shall
wound the heads over many countries.*

No.7

De torrente in via bibet: propterea exaltabit
caput.

*He shall drink of the brook in the way:
therefore shall he lift up the head.*

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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.

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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Andreas W. Merk
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Unnamed (42)

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\$500+

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Davillia Bleckly
E & G Bourgault in memory of Betty Sagar
Archa Fox & Charlie Bond
Sue Boyd
Phil Burrows
Christine Burson

Rosemary Burston
Ann Butcher & Dean R Kubank
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Barry J Cobb
Penelope Colgan
John Collins
Annette Cottee
Rev Des Cousins
Carole & John Cox
Ron Crittall in memory of Penny Crittall
Brett Davies
Gabrielle Dean
Lee Delaney
Hanneke & Jop Delfos
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Ceredwen Dumergue
Julie Easton
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Archa Fox & Charlie Bond
John & Margaret Freeman
Jennifer & Stephen Gardiner
Neville & Jane Gibbs
Andrea Gillett
Frank Glass & Linda Colville
Gwenyth Greenwood

Rosemary Grigg & Peter Flanigan
Paul & Barbara Harris
Peter Harris
Alan Harvey & Dr Paulien de Boer
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Rosemary Howarth
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Michael & Josephine Jones
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Unnamed (38)

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\$40+

1,064 Members

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

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

Peter Ingram – Piccolo

Deborah Marsh – Conductor's Podium and Cor Anglais

Margaret & Rod Marston – Bass Clarinet

Peggy & Tom Stacy – Cor Anglais and Piccolo

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

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.

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NEW WASO EVENTS AT PERTH CONCERT HALL

We are delighted to announce that six concerts have been added to our 2024 season at Perth Concert Hall.



Explore music of Mozart and Brahms – book online or at the box office today!



MORNING SYMPHONY SERIES

Mozart's Odyssey

Thu 3 Oct, 11am



MACA CLASSICS SERIES

Mozart's Odyssey

Fri 4 & Sat 5 Oct, 7.30pm



MASTERS SERIES

Mozart's Masterworks

Fri 11 & Sat 12 Oct, 7.30pm



MACA CLASSICS SERIES

Brahms' Splendour

Fri 22 & Sat 23 Nov, 7.30pm



MORNING SYMPHONY SERIES

Brahms' Triumph

Thu 28 Nov, 11am



MASTERS SERIES

Brahms' Triumph

Fri 29 & Sat 30 Nov, 7.30pm