



West Australian
Symphony Orchestra

PRELUDE TO PEACE

MATINEE SYMPHONY SERIES

Thursday 25 September 2025, 10.30am & 1.30pm

Heath Ledger Theatre, State Theatre Centre of WA



Wesfarmers Arts
Principal 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.

MATINEE SYMPHONY SERIES

Prelude to Peace

William WALTON *Spitfire Prelude and Fugue* (8 mins)

Prelude

Fugue

Ralph VAUGHAN WILLIAMS *Symphony No.5* (39 mins)

Preludio (Moderato)

Scherzo (Presto)

Romanza (Lento)

Passacaglia (Moderato)

Vasily Petrenko conductor

This concert does not contain an interval.

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 Ashley Smith, 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 *Prelude to Peace* digital program.



WASO On Stage

VIOLIN

Laurence Jackson

Concertmaster

Semra Lee

Assistant Concertmaster

Alexandra Isted

Principal 1st Violin

Zak Rowntree*

Principal 2nd Violin

Kylie Liang

Assoc Principal 2nd Violin

Kate Sullivan

Assistant Principal 2nd Violin

Sarah Blackman

Stephanie Dean

Amy Furfaro

Rebecca Glorie

Beth Hebert

Emma Hunt

William Huxtable

Sunmi Jung

Sera Lee

Andrea Mendham

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Louise Sandercock

Jane Serrangeli

Cerys Tooby

Samantha

Wickramasinghe

VIOLA

Daniel Schmitt

Alex Brogan

Kierstan Arkleysmith

Nik Babic

Benjamin Caddy

Alison Hall

Rachael Kirk

James Munro

Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath

Eve Silver*

Jeremy Garside

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

DOUBLE BASS

Andrew Sinclair*

John Keene

Robin Brawley

Christine Reitzenstein

Mark Tooby

FLUTE

Andrew Nicholson

PICCOLO

Sonia Croucher

OBOE

Liz Chee

Acting Principal Oboe

COR ANGLAIS

Jonathan Ryan

CLARINET

Allan Meyer

BASS CLARINET

Alexander Millier

BASSOON

Adam Mikulicz

Acting Principal Bassoon

Chloe Turner

Acting Assoc Principal

Bassoon

CONTRABASSOON

Kina Lin-Wilmoth*

HORN

David Evans

Eve McEwen

Robert Gladstones

Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

TRUMPET

Jenna Smith

Darcy O'Malley*

Peter Miller

TROMBONE

Joshua Davis

Liam O'Malley

Jeremy Alderson*

TUBA

Chloe Higgins

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney

KEY

Principal

Associate Principal

Assistant Principal

Contract 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 14.

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 15-year tenure as their Chief Conductor from 2006–2021. 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 (2015–2024), Chief Conductor of the Oslo Philharmonic Orchestra (2013–2020) and Principal Conductor of the National Youth Orchestra of Great Britain (2009–2013). He stood down as Artistic Director of the State Academic Symphony Orchestra of Russia 'Evgeny Svetlanov' in 2022, 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 led 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.

Recent highlights have included wide-ranging touring with the Royal Philharmonic, across major European capitals, the US and China. The 23/24 season included a debut appearance with the NDR-Elphilharmonie in Hamburg and returns to Hong Kong, Seoul, Israel and Dresden Philharmonics, the Dallas and Pittsburgh Symphonies and the Filarmonica della Scala in Milan and Dresden Symphony Orchestras. Highlights of the 24/25 season include his debut with the Royal Concertgebouw Orchestra in a new production of *Boris Godunov* at the Dutch National Opera, returns to the Orchestre de la Suisse Romande, the Sydney, Montreal, Singapore, Berlin Radio and Sao Paulo Symphony Orchestras, and the National Symphony Orchestra of Washington DC, and touring to Germany and major European summer festivals with the Royal Philharmonic.

Vasily Petrenko has established a strongly defined profile as a recording artist. Amongst a wide discography, his Shostakovich, Rachmaninov and Elgar symphony cycles with the Royal Liverpool Philharmonic Orchestra have garnered worldwide acclaim. With the Oslo Philharmonic Orchestra, he has released cycles of Scriabin's symphonies and Strauss' tone poems, and an ongoing series of the symphonies of Prokofiev and Myaskovsky.

Born in 1976, Petrenko was educated at the St Petersburg Capella Boys Music



School (Russia's oldest music school) and the St Petersburg Conservatoire, where he participated in masterclasses with such luminary figures as Ilya Musin, Mariss Jansons and Yuri Temirkanov, and began his career as Resident Conductor (1994–1997) of St Petersburg's Mikhailovsky Theatre. 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. He is only the second person to have been awarded Honorary Doctorates by both the University of Liverpool and Liverpool Hope University (in 2009), and an Honorary Fellowship of the Liverpool John Moores University (in 2012), awards which recognise the immense impact he has had on the Royal Liverpool Philharmonic Orchestra and the city's cultural scene. In 2024, Vasily also launched a new academy for young conductors, co-organised by the Primavera Foundation Armenia and the Armenian National Philharmonic Orchestra.

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 stages 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.

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 Music

William Walton

(1902–1983)

Spitfire Prelude and Fugue

Prelude

Fugue

William Walton's *Spitfire Prelude and Fugue* sounds as majestic as its namesake. The Spitfire was a fighter aircraft that featured in the 1942 film, *The First of the Few*. Walton composed the music for this cinematic adventure about the aircraft designer R.J. Mitchell, and this concert arrangement stems from the wartime score. Walton conducted its premiere in 1943 at Liverpool's Philharmonic Hall.

A prelude is an introduction, so the start of this music was set against the black-and-white title sequence of the film. The proudly blazing brass, rousing strings, and simple rhythms all contribute to the work's nationalistic flare. The march-like tempo and crashing percussion give it a typical military feel, but we can also feel a hint of warmth and sentimentality. After all, the story is one of respect and pride for the efforts of those who worked to protect Britain against the Nazis during World War II.

Then the music shifts, and you will hear a rush of notes that scurry between different sections of the orchestra. If you think it sounds a little bit Baroque, you aren't mistaken because it takes the form of a fugue, a compositional technique that Bach himself employed. It introduces one musical idea, then another voice answers. In *Spitfire*, the fugue drives the narrative of the film: the aircraft is designed and built, layer by layer, in a clever fusion of story and sound.



The composition reaches a predictably triumphant conclusion, epic enough to raise your spirits even without the accompanying vision.

© Stephanie Eslake, 2025

FIRST PERFORMANCE:

2 January 1943, Liverpool, composer conducting.

FIRST WASO PERFORMANCE:

This is the first performance by WASO.

INSTRUMENTATION:

two each of flutes (one doubling piccolo), oboes, clarinets and bassoons; four horns, two trumpets, three trombones and tuba; timpani, percussion, harp and strings.

About the Music

Ralph Vaughan Williams

(1872–1958)

Symphony No.5 in D Major

Preludio (Moderato)

Scherzo (Presto)

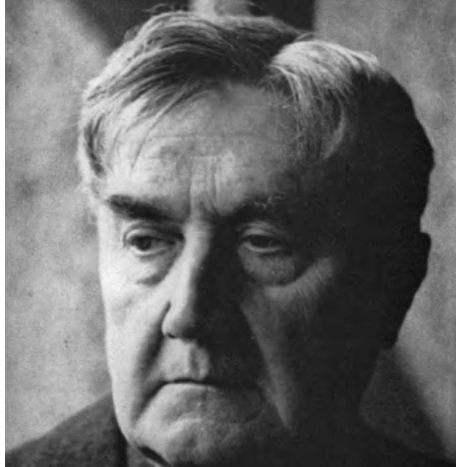
Romanza (Lento)

Passacaglia (Moderato)

Vaughan Williams' Fifth Symphony was premiered in June 1943, six months after Churchill's famous declaration of the 'end of the beginning' of the Second World War. Conflict and violence had characterised the composer's Fourth Symphony (1935), but in this Symphony, Vaughan Williams chose to create a work of sublime tranquility and moral reassurance.

Much of the material derives from music for a projected opera of Bunyan's *The Pilgrim's Progress*. It may be true that, as the composer got on in years, he worried that this operatic project would not see the light of day, so he used some of its elements in the new Symphony. But that is a rather prosaic way of considering this exultant and musically unified work. It's better to think of the Fifth as imbued with the character and aesthetic of *The Pilgrim's Progress*, so that it represents, in Wilfrid Mellers' words, a 'musical quintessence' of the book.

The Pilgrim's Progress was a story that worked powerfully on Vaughan Williams' imagination. Above all, the book provided him with a vision of the heavenly Ideal. A 'cheerful agnostic', he understood the promise of heaven and its importance for individuals and for society. Perhaps this heaven can be read more rightly as 'utopia', its defining character: peacefulness. Musicologist Frank Howes



observed that in this Symphony, Vaughan Williams not only reflected upon a world after the War, in which there is an 'absence of armed conflict', but aspired to essay a higher condition of 'peace, ultimate and fundamental'. This peaceful state is attained only after a considerable quest.

While thankfully the Symphony doesn't put us through a litany of trials such as 'Pilgrim' goes through, we nevertheless gain a sense of a life's journey through different emotional experiences. The Symphony adopts a relatively formal Classical symphonic structure, so we should avoid ascribing to it an excessively programmatic or narrative reading. However, some of the Symphony's music appears also in Vaughan Williams' other versions of the *Pilgrim's Progress* story, in particular a radio play from 1942 and an opera (more like a dramatic oratorio) performed in 1951. Some observation of the links between the Symphony and other *Pilgrim's Progress* material can inform an appreciation of the music.

The Symphony opens with an evocation of blissful, unsullied nature. Human or perhaps sinister influence intrudes, with thematic material adapted from music associated with Beelzebub in the opera. The sinister presence comes forward more in the second movement, where the

scurrying, ethereal music is like that with which Vaughan Williams describes Pilgrim's fight with 'hobgoblins' in the opera.

The third movement is entitled *Romanza*, but even here the idyllic mood (material similar to the opera's Act I, Scene ii, 'The House Beautiful') is contrasted with music of agitation (Act I, Scene i's 'Save me, Lord! My burden is greater than I can bear'). The final movement is dominated by a glorious **passacaglia** on a hymnlike theme, rising to a great D major climax. But, this is not the Symphony's end. An epilogue shares material with the scene in the opera where Pilgrim passes over the River of Death, entering humbly but triumphantly into Paradise.

These instances illustrate not so much a narrative underpinning, but a philosophical one for the Symphony: the pursuit of goodness and justice faces continual challenge from darker forces. In seeing evidence of *Pilgrim's Progress* in the work, we understand its character as one of benediction. In the contest of good and evil, Vaughan Williams offers us gentle encouragement to maintain our resolve and persistence towards attaining the final goal – peace.

The music's structure reflects this philosophical purpose. The Classical structure is subjected to such richly imaginative and intuitive remodeling

we can barely recognise it. For the most part, the Symphony proceeds by means of contrasts rather than traditional '**argument**' or '**conflict**'. Artful combination of ancient **modality** and **pentatonic** harmony with contemporary tonality creates an extended, harmonically luscious sound-world. It's only in the final movement that D major unequivocally asserts itself, its triumph so emphatic that Mellers describes the key as representing 'human fulfilment'.

The feeling at the end of this work is one of absolution, from which, it is to be hoped, we gain the resolve to continue our pursuit of the just cause or to seek out the path of goodness.

James Koehne © 2004

FIRST PERFORMANCE:

24 June 1943, London, composer conducting.

FIRST WASO PERFORMANCE:

23-24 May 1952; Rudolf Pekárek, conductor.

MOST RECENT WASO PERFORMANCE:

13-14 October 2017; Douglas Boyd, conductor.

INSTRUMENTATION:

two flutes, oboe, cor anglais, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, strings.

Glossary

Argument/conflict – refers to the abstract drama of symphonic (and particularly, sonata-form) composition: the contention and ultimate integration of contrasting thematic material.

Modality – tonality outside of the major/minor key system that has a medieval or folk-like feel.

Passacaglia – a piece consisting of continuous variations of a melody over a short, constantly repeated bass pattern or harmonic scheme.

Pentatonic – five-note scale, here referring to that which is made up of the black notes on a piano keyboard. The pentatonic scale is common in the folk music traditions of many different countries.

Your Concert Experience at Heath Ledger 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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Accessible services available

For information about our services such as assisted hearing, lifts and accessible toilets, please ask one of our friendly front of house team members.



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.



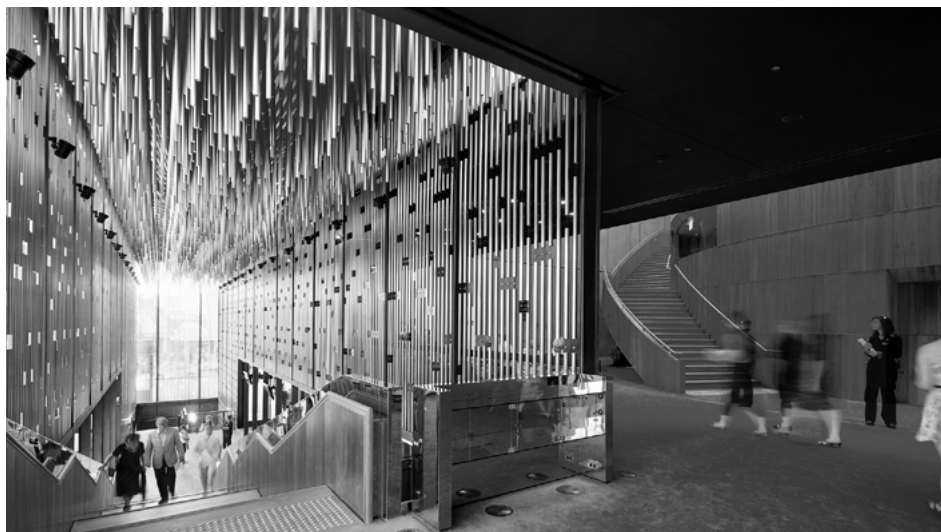
First Aid available

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 in the Main Foyer of the State Theatre Centre of WA. The Box Office is open from 10am on the day of performance. Alternatively, you can visit waso.com.au to buy online or book an in-person ticketing appointment by calling (08) 9326 0000.



Perth Concert Hall Redevelopment Update



We're pleased to share that the first phase of redevelopment works at Perth Concert Hall is now complete, marking a major milestone in the redevelopment of our much-loved home of music.

Demolition of the southern forecourt has made way for the next phase of the Government-led project, with on-site investigations and structural works progressing steadily. Sustainability is a key focus, with materials from the site being repurposed through WA's Roads to Reuse initiative.

We want to thank many of our Subscribers and Giving Circle members who contributed valuable feedback to inform the new seat selection process,

which is now underway, and look forward to updating you as the next phase of major works begins over the coming months.

As we move toward completion in late 2027 and reopening in early 2028, we're excited to see the new home for WASO taking shape.

For more info, visit waso.com.au and search 'New home for WASO'.

This project is led by the Department of Creative Industries, Tourism and Sport and funded by \$104.3M from the Western Australian Government, \$12M from the Australian Government, \$4M from the City of Perth and \$30M from Woodside through Resources Community Investment Initiative (RCII).

Nurturing Emerging Talent



Composition Project

WASO's Composition Project continues to nurture the next generation of Western Australian composers, offering a rare opportunity to develop their skills in a professional and supportive environment. Through a series of one-on-one lessons, collaborative workshops and ensemble rehearsals, participants compose an original work for a 14-piece chamber ensemble. These new works are performed live by WASO musicians, giving composers invaluable experience and exposure. Mentorship is a cornerstone of the project, with guidance provided by James Ledger (Artistic Director), Olivia Davies, and members of the Orchestra.

"The WASO Composition Project is a program that nurtures and promotes Western Australia's most talented emerging composers. It is a much-needed platform for young composers to write a new work for a professional ensemble and to interact with the musicians during the creative process. Since its inception in 2009, the Composition Project has premiered over 70 new works. Each

work shows the breadth of talent and imagination we have in WA." — James Ledger.

In June, the WASO Education Chamber Orchestra, conducted by James Ledger, premiered four exciting new works; *Aluminated Grey* (Darcy Lewis), *Infinities* (Lucas Tomkins), *Resonances from Matilda Bay* (Somayeh Heidarvand), and *I Jest, You Jest* (Domenic Lamattina).

"I know that it is an incredibly rewarding and somewhat daunting experience for the composers as their works are performed for the first time in front of an audience. However, it is an experience worth a thousand orchestration lessons!" — James Ledger.

A special congratulations to Darcy Lewis, recipient of the Bendat Family Foundation WASO Scholarship for the most outstanding composition of 2025. As part of this recognition, Darcy will compose a new symphonic work to be premiered by WASO in 2026.

Composition Project is supported by the Bendat Family Foundation.

Supporting WASO

Philanthropy News

Earlier this year, Giving Circle members were invited to *Meet the Flutes*; part of the popular Giving Circle *Meet the Orchestra* series.

Principal Flute, Andrew Nicholson and Associate Principal Flute, Mary-Anne Blades introduced the audience to the flute family. As well as discussing the mechanics of the flutes' collaborative contribution to the symphonic landscape, they shared snippets of their own musical journeys.

Not to be forgotten was the flute's smaller sibling, the piccolo. Principal Piccolo, Sonia Croucher regaled the crowd with anecdotes and examples of the characters, drama and colour that the pocket-sized powerhouse delivered.

Meet the Flutes is an example of just one of the ways Giving Circle members can discover the artistry that shapes every concert and deepen their connection with the Orchestra they support.

Giving Circle members are invited to special events throughout the year, and have access to the stories behind the music through our regular electronic newsletter, *Bravo*, and bi-annual magazine, *Encore*.

You can deepen your connection with the Orchestra you love by joining our Giving Circles.

To learn more about joining our Giving Circles, visit our website via the QR code or contact our Philanthropy Team on (08) 9326 0016.



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Percussion & Timpani)

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James Munro (Viola)

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Andrea Mendham (Violin)

MACA

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Horn section

MIMI

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Meg O'Neill, Chase Hayes

& Vicky Hayes

Adam Mikulicz (Associate
Principal Bassoon)

Joshua & Pamela Pitt

Jonathan Ryan (Principal
Cor Anglais)

Rosalind & Lyndsay Potts

Rebecca Glorie (Violin)

Jean & Peter Stokes

Alex Timcke (Principal
Timpani)

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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 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
 Amanda &
 Desmond Thompson

Rosemary Tomkinson
 James & Rosemary Trotter
 Agatha van der Schaaf
 Maggie Venerys
 Geoff & Sandra Wackett
 Jeremy Wade & Tara Mala
 Alan Westle in memory of Jean
 Moira Westmore
 Dr Chris &
 Mrs Vimala Whitaker
 Barbara Wilcox
 Dai & Anne Williams
 Janet Williams
 Jean & Ian Williams AO
 Jim & Gill Williams
 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 Cottée
 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 Kley
 Miriam & Lou Landau
 Dr Warren Lilleyman
 Mal Macey
 Stuart Macklin & Peter Lyle
 Robyn Main
 David Marmont
 Pam Mathews &
 Dr Mark Brogan
 Gaye & John McMath
 Terence Middleton
 Bruce &
 Margaret Murdoch
 Patricia Murphy
 Marjan Oxley
 Roger Paterson
 Matthew Pearce &
 Kim Denham
 J Pinnow
 Jennifer Rankin
 Rosie Reeman
 Eril Reid

Trevor Ridgwell
 Patricia Rigo
 Trudy Robins
 Geraldine Roxburgh
 Chris & Serge Rtshladze
 Allison Selman
 Steve & Jane Sherwood
 Helen Shilkin-Reinhold
 Andrew Shoemack
 Jan Silience
 Hendrik Smit
 Alison & Neville Sparrow
 John & Elizabeth Spoor
 Ian & Di Taylor
 Lisa Telford
 Gavin Toovey
 Joan Travis
 Clive & Beth Trott in
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 Judith Sienkiewicz
 Judith & Rod Tudball
 Heather & Jim Tunmore
 Diana & the late
 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

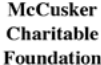
Margaret & Rod Marston – Bass Clarinet

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

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Gavin Bunning Family
Janet Holmes à Court AC
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Minderoo Foundation
Rosalin Sadler

In memory of
Bob Tonkinson
In memory of Francis
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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 &
David Escott
Kevin 'Joe' Blake
Jon Bonny
Dr G Campbell-Evans
Deirdre Carlin
Phillip & Frances Chadwick
Fleur Challen
Dr Anne Chester
Anita & James Clayton
Lesley & Peter Davies
Dr Michael Flacks
John Foster
Judith Gedero

Robyn Glindemann
Gwenyth Greenwood
The Guy Family
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of Lilian Jennings
Emy & Warren Jones
Barbara Joseph
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Rachael Kirk & Tim White
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Suzanne Nash
Paul Nendick
Paula Phillips
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Nigel & Dr Heather Rogers
Rosalin Sadler in memory
of Joyce Durbin Sadler
Peta Saunders
Jacinta Sirr-Williams

Ross & Laurel Smith
Susan Stitt
Ruth Stratton
Ruth E. & Neville Thorn
Gavin Toovey
George Van Beek
Agatha van der Schaaf
Sheila Wileman
Sagitte Yom-Tov Fund
Unnamed (53)

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.

2025 Corporate Partners



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West Australian Symphony Orchestra is assisted by the principal arts investment and advisory bodies of the Australian Government through Creative Australia and the Western Australian Government.



West Australian
Symphony Orchestra

WASO CHORUS SINGS: SACRED

SPIRITUAL TIME-TRAVEL

Sunday 9 November, 2.30pm
St Mary's Cathedral



C. Hubert H. PARRY *I Was Glad*
Giovanni Pierluigi da PALESTRINA *Sicut Cervus*
Samuel Sebastian WESLEY *Blessed Be the God and Father*
Roxanna PANUFNIK *Salve Regina*
Louis VIERNE *Messe Solonnelle*
Perry JOYCE *Ubi Caritas*
Edward ELGAR *Great is the Lord*

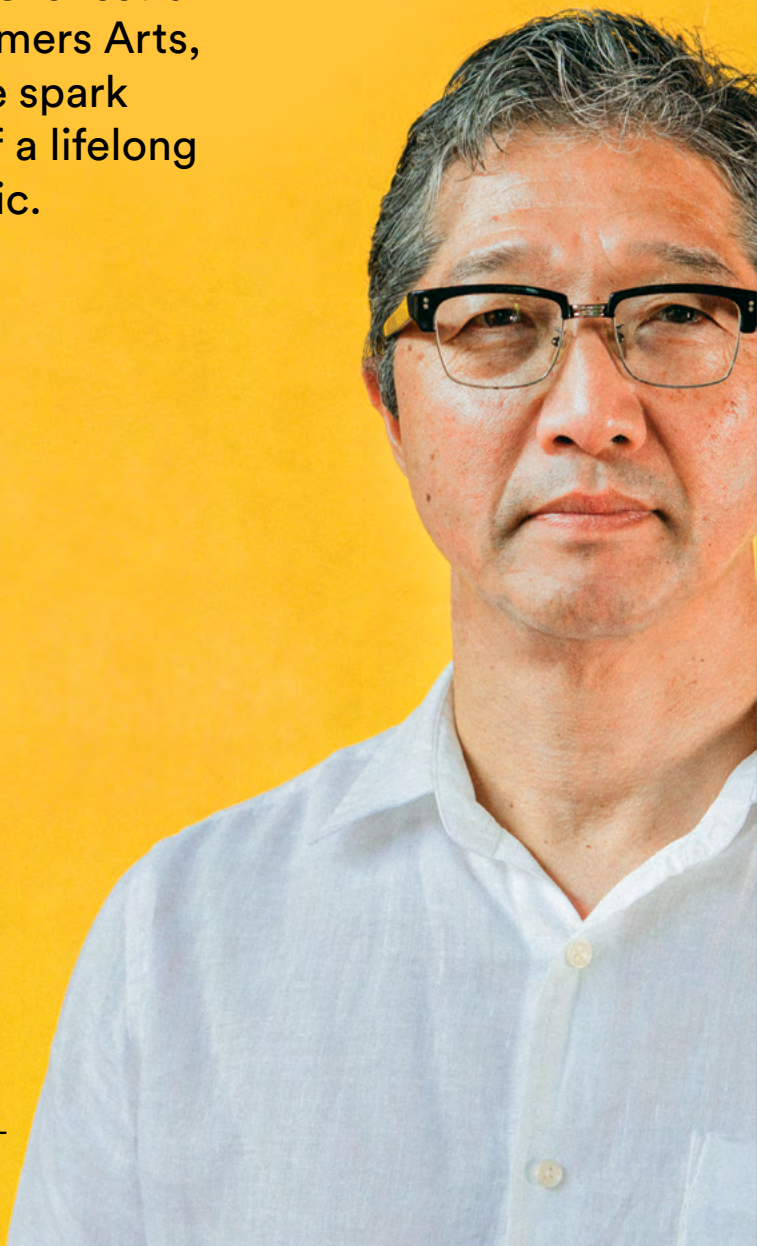
Hugh Lydon conductor
Jonathan Bradley organ
Stewart Smith organ
WASO Chorus





Wesfarmers Arts

West Australian
Symphony Orchestra
and Wesfarmers Arts,
creating the spark
that sets off a lifelong
love of music.



Shigeru Komatsu –
WASO Cello