



West Australian
Symphony Orchestra

RING CYCLE

MORNING SYMPHONY SERIES

Thursday 20 June 2024, 11.00am

MASTERS SERIES

Friday 21 & Saturday 22 June 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 Whadjuk Noongar people on whose lands we work and share music.

MORNING SYMPHONY SERIES

Ring Cycle

Gioachino ROSSINI *The Thieving Magpie*: Overture (10 mins)

Richard WAGNER Selections from the *Ring* (45 mins)

Das Rheingold: Entry of the Gods into Valhalla

Siegfried: Forest Murmurs

Götterdämmerung: Siegfried's Rhine Journey

Götterdämmerung: Siegfried's funeral music

Die Walküre: Ride of the Valkyries

Asher Fisch conductor

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Lachlan Skipworth (see page 14 for his biography). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.

View your Digital Concert Program

Access exclusive digital content, learn more about the artists and music, and get our concert program at your fingertips. Simply open your smartphone's camera app and hover the camera over the QR code to access our *Ring Cycle* digital program.



BONUS Digital Content:

- Meet the musician
- Fun facts about the music



Wesfarmers Arts

Principal Partner

Ring Cycle

Gioachino ROSSINI *The Thieving Magpie:*
Overture (10 mins)

Lachlan SKIPWORTH Flute Concerto
(World Premiere) (23 mins)

I: *Misterioso - Poco allegro - Lento - Agitato - Poco allegro*

II: *Larghetto espressivo*

III: *Misterioso - Tranquillo*

IV: *Molto allegro - Presto subito*

Interval (25 mins)

Richard WAGNER Selections from the *Ring*
(45 mins)

Das Rheingold: Entry of the Gods into Valhalla

Siegfried: Forest Murmurs

Götterdämmerung: Siegfried's Rhine Journey

Götterdämmerung: Siegfried's funeral music

Die Walküre: Ride of the Valkyries

Asher Fisch conductor

Andrew Nicholson flute

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Lachlan Skipworth (see page 14 for his biography). The Pre-concert Talk will take place at 6.45pm at the Terrace Level Corner Stage.

Wesfarmers Arts Meet the Artists Talk (Saturday only)

Join composer, Lachlan Skipworth and WASO's Principal Flute, Andrew Nicholson for a post-concert interview immediately following the Saturday evening performance in the Terrace Level Foyer. Uncover more about the music and hear insights into the performance experience.

Listen to WASO

This performance is recorded for broadcast Thursday 11 July, 1pm (AWST) on ABC Classic. Date subject to change. For further details abc.net.au/classic.

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BONUS Digital Content:

- Meet the musician
- Fun facts about the music



WASO On Stage

VIOLIN

Laurence Jackson

Concertmaster

Riley Skevington

Assoc Concertmaster

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

Emma Hunt

• Ulrich &

Gloria Kunzmann

William Huxtable

Sunmi Jung

Kathryn Lee

Karen Matoba^

Andrea Mendham

• Dale & Michael Kitney

Akiko Miyazawa

• MIMI

Lucas O'Brien

Yasmin Omran^

Melanie Pearn

Louise Sandercock

• Unnamed

Jane Serrangeli

• Philip &

Frances Chadwick

Cerys Tooby

Teresa Vinci*

Samantha

Wickramasinghe

• The Baker Family

Susannah Williams^

VIOLA

Daniel Schmitt

Kierstan Arkleymith

George Batey^

Benjamin Caddy

• Future Logic

Alison Hall

Rachael Kirk

James Munro

Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath

Isaac Davis

Melinda Forsythe^

Jeremy Garside

Shigeru Komatsu

• Unnamed (2)

Oliver McAslan

• M & D Forrest and

Michelle Todd

Nicholas Metcalfe

• The Gregg Family

Fotis Skordas

• Unnamed

Tim South

DOUBLE BASS

Andrew Sinclair*

John Keene

• Janet Holmes à Court

AC & Gilbert George

Robin Brawley

Christine Reitzenstein

Mark Tooby

Giovanni Vinci

FLUTE

Mary-Anne Blades

• Unnamed

Barnaby Beahan^

PICCOLO

Sonia Croucher

OBOE

Sarah Young

Liz Chee

• Ruth E. Thorn and

Michael & Helen Tuite

Stephane Nicholls^

COR ANGLAIS

Jonathan Ryan

• Joshua & Pamela Pitt

CLARINET

Allan Meyer

• Leanne & Sam Walsh AO

Som Howie

Geoffrey Bougault

du Coudray^

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner

• Meg O'Neill, Chase

Hayes & Vicky Hayes

Adam Mikulicz

• Meg O'Neill, Chase

Hayes & Vicky Hayes

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HORN

★ Rod & Margaret Marston

David Evans

Eve McEwen

Robert Gladstones

Principal 3rd Horn

Julia Brooke

Dorée Dixon^

Emma Gregan^

Francesco Lo Surdo

Arianne Rooney^

TRUMPET

Jenna Smith

Acting Principal

• John & Nita Walshe

Fletcher Cox*

Koominka*

TROMBONE

Joshua Davis

• Dr Glenda Campbell-

Evans & Dr Ken Evans AM

Liam O'Malley

• Dale & Greg Higham

David Robins^

BASS TROMBONE

Brett Page^

TUBA

Chloe Higgins

TIMPANI

Alex Timcke

• Jean & Peter Stokes

François Combémoré

Assoc Principal

Percussion & Timpani

• Jim & Freda Irenic

PERCUSSION

Brian Maloney

François Combémoré

Assoc Principal

Percussion & Timpani

• Jim & Freda Irenic

Robyn Gray^

Tegan LeBrun^

HARP

William Nichols^

Kate Moloney^

KEY

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Associate Principal

Assistant Principal

Contract Musicians*

Guest Musicians^

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

About the Artists

Asher Fisch

Principal Conductor & Artistic Adviser

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

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

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



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

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

Asher Fisch appears courtesy of Wesfarmers Arts.

About the Artists

Andrew Nicholson

Flute

Andrew joined WASO in 2010.

Andrew studied at Chetham's School of Music and the Royal Northern College of Music in Manchester. Since the age of twenty-two, Andrew has held Principal Flute positions with the Hong Kong Philharmonic Orchestra under David Atherton, the Hallé Orchestra under Kent Nagano and Sir Mark Elder, the Royal Philharmonic Orchestra under Daniele Gatti and Charles Dutoit, the BBC National Orchestra of Wales under Thierry Fischer and the West Australian Symphony Orchestra, under Paul Daniel and Asher Fisch.

He has regularly appeared as guest principal flautist with the LSO, the LPO, Academy of St Martin in the Fields, the Philharmonia, Bournemouth Symphony, BBC Philharmonic, City of Birmingham, Malaysia Philharmonic, China Philharmonic, Royal Liverpool



Philharmonic, London Chamber, Guangzhou Symphony, Auckland Symphony, Athens Camerata, Royal Scottish National, Scottish Chamber, English Chamber, Hebrides Ensemble, the Australian Chamber Orchestra and Australian World Orchestra.

Andrew gives masterclasses at WAAPA and UWA, and has given master-classes in London (Guildhall School of Music and Drama, Royal Academy and Royal Colleges of Music), Manchester (RNCM, Chetham's), Belgium, Poland, New York, Melbourne's Australian National Academy of Music, Hong Kong, Brisbane and Sydney. Andrew has coached the National Youth Orchestra of Great Britain, the National Youth Orchestra of Wales and the Australian Youth Orchestra.

Andrew plays on a Louis Lot flute from the 1870's.



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About the Music

Gioachino Rossini

(1792-1868)

La gazza ladra (The Thieving Magpie):
Overture

Rossini's semi-serious opera, *The Thieving Magpie*, was first produced at La Scala, Milan, in 1817. The **libretto**, an adaptation by del Testa of a French play of the same name by Charles Caigniez and Jean Marie Baudouin, is the story of a servant girl who is condemned to death on circumstantial evidence for stealing a silver spoon. As she is being taken to the scaffold, someone in the crowd catches sight of a magpie overhead making off with a silver spoon in its beak. The girl is released amid great jubilation.

The opera, which was immensely successful, represented in some respects a new departure for the composer. Rossini, two of whose works had previously failed in Milan, made a point of settling in that city two months before the new piece was produced, to study at first hand the taste of the Milanese. This public, which prided itself on its intellectual superiority, had developed a strong liking for German opera, with its emphasis on orchestral values. The composer accordingly resolved to elaborate his instrumentation beyond his usual custom.

Stendhal remarked that the premiere was the most successful first night he had ever attended and told of listeners growing so excited after the overture that, contrary to habit, 'everybody began talking to a neighbour.' The opera became the most

popular feature of La Scala's repertoire throughout the season. 'Owing to the variety of its moods,' says Francis Toye, 'it could scarcely fail to please in one respect or another. There was something for everyone: pathos, tragedy, tenderness and gaiety. Things of startling originality were presented in a manner that everybody could follow and understand.'

The overture, widely considered Rossini's best (after *William Tell*), opens with loud rolls on two snare drums, which are heard frequently in the course of the piece. After the drum rolls, the overture launches into a swinging march tune. The chief theme of the overture is taken from a duet in the third act of the work. The rest of the melodic material is typical of the composer in character. There are striking examples of the 'Rossini crescendo', particularly as the pace of the music quickens in a brief **coda** for a thrilling curtain raiser.

© Symphony Australia

FIRST PERFORMANCE:

31 May 1817, Milan.

FIRST WASO PERFORMANCE:

19 February 1949. Henry Krips, conductor.

MOST RECENT WASO PERFORMANCE:

8 February 1998. Marco Zuccarini, conductor.

INSTRUMENTATION:

piccolo, flute, two oboes, two clarinets, two bassoons, four horns, two trumpets, trombone, timpani, snare drum, bass drum, triangle and strings.

Glossary

libretto – literally, a 'little book': the words of an opera or oratorio.

coda – a concluding section added to the basic structure of a piece or movement to emphasise the sense of finality.

About the Music

Lachlan Skipworth

(b. 1982)

Concerto for Flute and Orchestra (2024)

I: *Misterioso - Poco allegro - Lento -*

Agitato - Poco allegro

II: *Larghetto espressivo*

III: *Misterioso - Tranquillo*

IV: *Molto allegro - Presto subito*

Composer's note

I knew I would enjoy composing a flute concerto.

Indeed, flutes abound in all my orchestral works and I have even written a **sonata** for tonight's soloist and dedicatee Andrew Nicholson. But I also knew I wanted to avoid the textures of impressionism - definitely no Pan, fauns or mythological beasts this time; here I sought melodic immediacy and rhythmic drive, perhaps reflecting the Mozart, Weber, Copland clarinet concerti I learnt in my student days.

Don't be fooled then, by the mysterious flute-laden introduction. It's just a momentary ruse; the music soon urges and spirals up to a whirring **tutti**. The main theme arrives in the solo flute, its plaintive character singing with the melodic quality I was seeking. And the rhythmic energy is born in the flute's ornamental flashes which soon overflow into the accompaniment. Such music calls for clarity and lightness, so I kept the orchestra itself quite small: notice the reduced strings, winds and brass, and a preference for mallet percussion over timpani or other large drums. Most important is the positioning of the piano right in the centre of the orchestra, so its clear attack accentuates the very front of the beat.



So with my sonic vision established, I let the music pour out and soon found I had four movements rather than the standard three. Much of their material I coaxed from a three-note melodic cell made from a falling step followed by a rising leap. Simple, innocuous even, and its shape echoes throughout the piece - forwards, backwards, upside-down, and skewed to the edges of recognition. Hear it in the first movement's theme and vibrant outbursts, in the melodic contour of the *Larghetto Espressivo* second, and later in the third's ethereal *Misterioso*. And it's still there, squashed, in the fly-by-the-seat-of-your-pants fourth movement.

But by this stage I suspect my compositional twists and turns will have been forgotten, because it's a concerto, after all, and I definitely didn't hold back on writing a virtuosic solo part. While I hope the music itself lingers as we leave the hall, I know we'll likely all be swept up in the dazzling flute-work as the concerto builds to its finale.

I knew I would enjoy composing a flute concerto.

Lachlan Skipworth © 2024

Commissioned for the West Australian Symphony Orchestra by Geoff Stearn.

WORLD PREMIERE PERFORMANCES:

21-22 June 2024, Perth Concert Hall.

Asher Fisch conductor,
Andrew Nicholson flute.

INSTRUMENTATION:

two flutes (second doubles piccolo and alto flute), two Clarinets (second doubles bass clarinet); two horns, two trumpets, two trombones; two percussion, piano, harp and strings.

Glossary

sonata – nowadays, a work (usually in three or four movements, of which the first is usually in sonata form) for solo instrument, usually with piano accompaniment (unless the solo instrument is the piano!).

tutti – all the instruments of the orchestra playing at the same time.



About the Music

Richard Wagner
(1813-1883)

The Ring of the Nibelung (Excerpts)

1. *Das Rheingold*: Entry of the Gods into Valhalla
2. *Siegfried*: Forest Murmurs
3. *Götterdämmerung*: Siegfried's Rhine Journey
4. *Götterdämmerung*: Siegfried's funeral music
5. *Die Walküre*: Ride of the Valkyries

Last year, the West Australian Symphony Orchestra under Asher Fisch presented Act I of Wagner's opera *Die Walküre*. That concert began with excerpts from operas by the Italian, Verdi, the other giant of 19th century opera, also born 1813.

This concert begins with Italian music too, the overture to Rossini's opera *The Thieving Magpie*, premiered in Milan in 1817. As a **kapellmeister** in the 1830s, Wagner actually conducted Rossini operas, but he wrote scathingly of Rossini's work in his theoretical text, *Oper und Drama* (1851). He felt that Rossinian opera promoted shallow vocal display to entertain a frivolous public.

Wagner sought something deeper: a type of opera which he called Music Drama in which the music would amplify the dramatic import of a tale designed to awaken an audience's deepest feelings.

With works such as *The Flying Dutchman*, *Tannhäuser* and *Lohengrin* behind him Wagner turned to an idea he had long thought about, an opera on the German mythic hero, Siegfried. This idea turned into the *Ring* cycle, comprising *Das Rheingold*, *Die Walküre*, *Siegfried* and *Götterdämmerung*.



Though the entire **Ring** was eventually premiered as a complete cycle at Wagner's specially built indoor amphitheatre in Bayreuth in 1876, Wagner's research had begun in the 1840s when he conceived the idea for an opera on the subject of Siegfried's murder at the hands of the Gibichung clan. At first, he thought he would base his opera on the 12th-century Burgundian epic, the *Nibelungenlied* (basically an account of the hunting-down of Siegfried's killers). But in the end Wagner's opera swelled in the other direction, telling of events that led up to Siegfried's death. For this, Wagner reached into Nordic mythology to come up with a story of how Wotan the god-king created a situation where humans had to be conceived to extricate the corrupted gods from destructive behaviour he had indulged in when building a temple to his own vanity, Valhalla. In the process of creating 'prequels', Wagner changed the significance of Siegfried's death into a means by which Brünnhilde, his wife, restored balance to the world.

Wagner's *Ring* can be conceived as broad allegory. An environmental reading might interpret its opening (the unfurling of an E flat chord) as symbolising 'un-corrupted' nature. The *Ring* is a long way from entertainment.

Specific reforms espoused by Wagner in texts such as *Oper und Drama* included alliterative texts that would better impinge on the listener's consciousness; musical **modulations** that followed the beats of the text; **motifs** identified with characters, themes or concepts whose transformation would plot dramatic progress and at the same time integrate the music; and an increased commentating role for a very large orchestra.

In general terms, Wagner's *Ring* tells how a source of world-power – the gold that had lain forever on the bed of the Rhine – was stolen by the dwarf-king Alberich when he was denied love. Alberich focused much of that power in a ring which Wotan stole when looking for payment for the god-citadel. But Alberich cursed the ring so that whoever wore it was doomed. So began a quest to retrieve the ring for its power with the curse undoing everybody who possessed it until Brünnhilde allowed herself to die so that the ring could be returned to the Rhine. Was Wagner trying to say something to the German *volk* about the source and course of world history? The art-forms of his time – contemporary forms of opera – were inadequate to his purposes.

No wonder he came up with the **Gesamtkunstwerk**, bringing to the project everything he had learnt about music and theatre to that time, plus lessons from Greek tragedy and Shakespeare. No wonder he revolutionised theatre architecture, using money from King Ludwig II of Bavaria to construct a theatre for *The Ring* where everybody in the audience had a sightline and could focus on the stage because the orchestra was sunk beneath it.

Tonight's extracts form teasers for the 15 hours that is the complete *Ring*. Played continuously they might form a kind of five-movement *Ring Symphony*. Individually, they provide insight into Wagner's illustrative powers.

The '**Entry of the Gods into Valhalla**' is a bold opening. In *Das Rheingold*, the giants Fasolt and Fafner have finished building Valhalla and taken Freia the goddess of youth as payment. Wotan must get her back but in doing so swaps Freia for gold and the ring (made from that gold) stolen from the bed of the Rhine. Just listening to it, the 'Entry of the Gods' sounds like pure victory. Story-wise, it's ironic: the ring is cursed; Wotan has set in motion a train of destruction.

He must try to regain godly power, but needs a species not compromised by his own criminality to achieve this, so he fathers humans. Two generations down, enter Siegfried, the child of an incestuous union between Siegmund and Sieglinde. But Siegfried has been brought up by a dwarf, Mime. And in the forest he contemplates his origins before meeting a woodbird who will give him the clue to the rest of his adventures. '**Forest Murmurs**' is a reminder, after the bombastic 'Entry of the Gods', that Wagner could create music of great tenderness.

After killing Fafner who had changed himself into a dragon to hoard the Rhinegold and ring, Siegfried tastes dragon blood and develops the capacity to understand birdsong. The woodbird leads Siegfried to the valkyrie Brünnhilde, asleep on a fire-ringed rock, having been turned mortal by her father, Wotan. After a night of love (in passionate

music often described as “Dawn”), Siegfried gives Brünnhilde the ring most recently possessed by Fafner, and sets forth down the Rhine. A vivid scherzo portrays **Siegfried’s journey**, complete with billowing wave-like themes and brightening touches of glockenspiel and triangle. Siegfried arrives at the home of the Gibichungs who trick him into retrieving the ring from Brünnhilde and then murder him so they can get hold of it for themselves. Siegfried’s ‘Sword motif’ blazing out amid the darkness of the **funeral march** is among *Ring* motifs passing in review here.

To end *Götterdämmerung*, Wagner engineers events so that Brünnhilde, once again possessor of the ring, rides into Siegfried’s funeral pyre, from which the Rhinemaidens will retrieve what had once, in pure form, lain on the bed of the Rhine. Asher Fisch ends this digest with **‘Ride of the Valkyries’**. This allegro works narratively as well as symphonically, since valkyries in German mythology took fallen heroes back to Valhalla riding

horses through the air. Siegfried ends this concert dead, but transported. And we get a sense of how richly Wagner enhanced music in the quest to make it serve the drama.

Gordon K. Williams, © 2017/2024

FIRST PERFORMANCE:

The Ring of the Nibelung (whole cycle), August 1876, Bayreuth Festspielhaus

MOST RECENT WASO

PERFORMANCE:

6 September 2017. Asher Fisch, conductor.

INSTRUMENTATION:

piccolo, three flutes, three oboes, cor anglais, three clarinets, bass clarinet and three bassoons; four horns, four wagner tubas, three trumpets, bass trumpet, four trombones and tuba; two timpani, three percussion and two harps; strings.

Glossary

Gesamtkunstwerk – the total work of art (encompassing music, action, words, scenic design and architecture), espoused by Wagner in his theoretical writings.

Kapellmeister – the leader/conductor of a musical ensemble, orchestra or opera house, attached in the past to a German court or German city.

Modulation – changing keys, one of the principal methods of developing a musical piece in the classical/romantic period and also able to denote emotional shifts.

Motif (leitmotiv, motiv) – a musical phrase associated with a person, object, concept or situation whose recurrence and transformations remind us of that person, object, concept or situation and map their development; the immense musical structure of the *Ring* is woven from dozens of these.

Ring – the cycle of four operas totalling 15 hours (full name *The Ring of the Nibelung*) which plots the course of the cursed ring from Alberich’s theft of the Rhine’s gold from which it was forged to Siegfried and Brünnhilde’s attempts to recover it.



About the Speaker

Lachlan Skipworth

Pre-concert Speaker

Acclaimed for his evocative and vibrant compositions, Lachlan Skipworth's music rewards not only the patient listener, but captivates from the very first note. A rare gift for melody and an exploratory spirit mark his musical style, driven by a sense of focus and discipline derived from his study of the Japanese shakuhachi.

Skipworth has earned numerous accolades for his work, including the prestigious Paul Lowin Prize for orchestral composition in 2016 for his Clarinet Concerto, the 2023 APRA Art Music award in chamber music for Pine Chant, and a coveted ARIA nomination in 2022 for his most recent album Chamber Works vol. 2.



Perth audiences will recall a trio of major premieres for Skipworth in 2023: an Easter Mass for the St Georges Cathedral Consort, the Oratorio project with the West Australian Opera, and *The Tides of Longing* with the West Australian Symphony Orchestra, WASO Chorus, Voyces and the Aquinas College Schola Cantorum, conducted by Eduardo Strausser.

A black and white close-up photograph of a violin. A hand is visible, with fingers positioned on the strings, ready to play. The violin's body and f-hole are partially visible in the background.

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

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

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

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

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

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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!



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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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Drinks and nibbles

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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

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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.

Community Engagement & Education



Connect Chamber Concert

WASO is proud to create engaging, informal, and accessible concerts for adults living with disability. Tailored specifically for audiences with physical and intellectual disabilities, the Connect programme opens the door to rehearsals and offers small curated concerts.

On Wednesday 27 March 2024, WASO invited guests registered with community disability organisations such as Vision Australia, Inclusion WA, and Building Friendships for an accessible and relaxed concert at our Corner Stage in Perth Concert Hall. A small ensemble consisting of Mary-Anne Blades on flute, Liz Chee on oboe, Som Howie on clarinet, Jane Kircher-Lindner on bassoon, and Rob Gladstones on french horn played a selection of chamber music. This included a fun and varied programme of pieces like *Divertimento No. 1 in Bb* by Haydn to *Chattanooga Choo Choo*. The musicians

surprised the audience with an encore featuring the theme from *The Simpsons*. The performance was followed by an afternoon tea including hot cross buns and Easter eggs.

The Connect Chamber Concert was well received by the attendees – one of the family members reached out to the WASO musicians afterwards saying “*My grandparents really enjoyed the chamber music concert you performed in today (my Nana is blind and has very advanced Parkinson’s disease so having accessible concert performances is one of the things she’s still able to get out and enjoy fully these days)*”.

There are more Connect events throughout 2024, including two open rehearsals in the Perth Concert Hall auditorium and further Chamber Concerts at the Corner Stage. For more information, contact Sofia Roberts via email at robertsr@waso.com.au.

Philanthropy

2024 Annual Giving - Join our Symphony of Giving

We are delighted to have you amongst our WASO community and we value your continued connection with you Orchestra.

Allan Meyer's Chair is supported by Leanne & Sam Walsh AO through the Duet program.

Kylie Liang's Chair is supported by The Baker Family through the Duet program.

From concert halls to classrooms, hospitals to parks, we love performing for you and sharing our enthusiasm for music with the West Australian Community. With you, your State Orchestra can continue to enrich lives through music. If you have donated, thank you! If you haven't done so already we invite you to join us in shaping our performances by contributing to the concerts you love.

Warmest wishes,
Kylie Liang & Allan Meyer
2024 Annual Giving Ambassadors



Our Supporters

The importance of our giving community is to be valued and congratulated. You are making a difference to what you see on stage - your commitment is a source of constant inspiration for us.

We are proud to acknowledge our donor family, many of whom give to multiple areas and some who wish to remain unnamed.

Thank you – we cannot do it without you.

Patron of Private Giving

Janet Holmes à Court AC

Annual Giving

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

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

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Margaret & Rod Marston – Bass Clarinet

Peggy & Tom Stacy – Cor Anglais and Piccolo

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

Trusts and Foundations

We acknowledge the generous support of our Trusts and Foundations, whose philanthropic partnership enables significant impact within our community through their key support of these transformative initiatives.



Legacy

We honour those who have made a visionary commitment to safeguard our future, through a capital gift to the Endowment fund or by providing for WASO in their will through the Symphony Circle.

Legacy gifts are preserved within the fund in perpetuity, ensuring a community filled with the beauty of symphonic music for future generations.

Major Gifts

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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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Julia Brooke – WASO Horn