



West Australian
Symphony Orchestra

THE FORGOTTEN SYMPHONY



WASO REGIONAL TOUR
Friday 30 August, 7.30pm &
Saturday 31 August 2024, 2.00pm
Albany Entertainment Centre




Wesfarmers Arts
Principal Partner

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

MACA CLASSICS SERIES

The Forgotten Symphony

Claude DEBUSSY *Prélude à 'L'après-midi d'un faune'* (10 mins)

Samuel BARBER Violin Concerto (25 mins)

Allegro

Andante

Presto in moto perpetuo

Interval (20 mins)

César FRANCK Symphony in D minor (41 mins)

Lento – Allegro non troppo

Allegretto

Allegro non troppo

Asher Fisch conductor

Riley Skevington violin

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with WASO's Artistic Planning Manager, Alan Tyrrell. The Pre-concert talk will take place in the Albany Entertainment Centre foyer at 7pm (Friday) and 1.30pm (Saturday).

Wesfarmers Arts Post-concert Talk

Join WASO's Principal Conductor, Asher Fisch and Associate Concertmaster, Riley Skevington for a post-concert interview. Hosted by WASO's Executive Manager of Artistic Planning, Evan Kennea, this Q+A will take place in the main auditorium directly following the performances.

Asher Fisch appears courtesy of Wesfarmers Arts. WASO's Regional Tour is supported by Principal Partner Wesfarmers Arts and MM Electrical Merchandising.

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 your digital program for *The Forgotten Symphony*.



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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MAHLER 8

SYMPHONY OF A THOUSAND

Fri 13 & Sat 14 September, 7.30pm
Perth Concert Hall

Performed for the first time in WA
with over 350 performers on stage.



West Australian
Symphony Orchestra



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Lafayette

This concert is presented by West Australian Symphony Orchestra in association with Australian National Academy of Music, Aquinas College Schola Cantorum, WA Opera Chorus, UWA Symphonic Chorus and Voyces. Mahler 8 is supported by Alan Whitham.

BOOKINGS
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9326 0000

WASO On Stage

VIOLIN

Laurence Jackson

Concertmaster

Semra Lee

Assistant Concertmaster

• MACA

Alexandra Isted

Principal 1st Violin

Zak Rowntree*

Principal 2nd Violin

Kylie Liang

Assoc Principal 2nd Violin

• The Baker Family

Sarah Blackman

Stephanie Dean

Amy Furfaro

Rebecca Glorie

• Rosalind &

Lyndsay Potts

Emma Hunt

• Ulrich &

Gloria Kunzmann

Sunmi Jung

Christina Katsimbardis

Andrea Mendham

• Dale & Michael Kitney

Akiko Miyazawa

• MIMI

Lucas O'Brien

Melanie Pearn

Louise Sandercock

• Unnamed

Jane Serrangeli

• Philip &

Frances Chadwick

Cerys Tooby

Teresa Vinci°

Samantha

Wickramasinghe

• The Baker Family

VIOLA

Daniel Schmitt

Kierstan Arkleysmith

Nik Babic

• Maryllis &

Paul Green-Armytage

Benjamin Caddy

• Future Logic

Alison Hall

Rachael Kirk

James Munro

Elliot O'Brien

CELLO

Rod McGrath

Isaac Davis

Melinda Forsythe^

Jeremy Garside

Shigeru Komatsu

• Unnamed (2)

Nicholas Metcalfe

• The Gregg Family

DOUBLE BASS

Andrew Sinclair*

John Keene

• Janet Holmes à Court AC

& Gilbert George

Christine Reitzenstein

Mark Tooby

FLUTE

Andrew Nicholson

Barnaby Beahan^

PICCOLO

Sonia Croucher

OBOE

Sarah Young

Liz Chee

• Ruth E. Thorn and

Michael & Helen Tuite

COR ANGLAIS

Jonathan Ryan

• Joshua & Pamela Pitt

CLARINET

Allan Meyer

• Leanne & Sam Walsh AO

Som Howie

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner

• Meg O'Neill, Chase Hayes

& Vicky Hayes

Adam Mikulicz

• Meg O'Neill, Chase Hayes

& Vicky Hayes

HORN

★ Rod & Margaret Marston

David Evans

Eve McEwen

Julia Brooke

Francesco Lo Surdo

TRUMPET

Jenna Smith

Acting Principal

• John & Nita Walshe

Fletcher Cox°

Koominka°

Sophie Kukulies^

TROMBONE

Joshua Davis

• Dr Glenda Campbell-

Evans & Dr Ken Evans AM

Liam O'Malley

• Dale & Greg Higham

BASS TROMBONE

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TUBA

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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

Riley Skevington

Violin

Riley currently holds the position of Associate Concertmaster with the West Australian Symphony Orchestra.

After completing a Bachelor of Arts (majoring in Music and Specialist Music Studies) at the University of Western Australia, Riley gained a scholarship at the Australian National Academy of Music (ANAM) in 2014. Studying with Dr. Robin Wilson, Riley went on to win the Kendall National Violin Competition, the Australian Youth Classical Music Competition, and was a semi-finalist in both the ABC Young Performers Award and the Melbourne International Chamber Music Competition.

After ANAM, Riley earned a position in the prestigious Karajan Akademie der Berliner Philharmoniker, performing regularly with the Orchestra from 2018-2021. Riley's time in Berlin saw him tour extensively with the Berlin Philharmonic Orchestra and perform Vivaldi's *Four Seasons* at the Philharmonie accompanied by the Karajan Academy. During this time, he worked closely with conductors such as Kirill Petrenko, Sir Simon Rattle, Daniel Barenboim, the late Mariss Jansons, Zubin Mehta, Andris Nelsons and Reinhard Goebel.

Riley has performed in a number of National and International festivals including; the BBC Proms, the Menuhin Festival, Musikfest and MaerzMusik in Berlin, and most recently in summer festivals in Salzburg, Baden-Baden, Amsterdam and China.

A proponent of new music, Riley has worked extensively with a number of notable composers, giving world premiere performances of chamber works



by Unsuk Chin, Enno Poppe, Péter Eötvös, Paul Stanhope and Emma Greenhill.

In demand as a soloist, Riley has given concerto performances with the Karajan Academy Orchestra, the ANAM Orchestra, the Geelong and Fremantle Symphony Orchestras, and the Melbourne Symphony Orchestra with a performance of the Brahms Violin Concerto.

Complementary to his role with WASO, Riley is Head of Strings at the Western Australian Academy of Performing Arts (WAAPA), enjoying a varied workload of teaching, directing and lecturing.

Riley currently performs on a violin made by and generously on loan from the German Luthier Stefan-Peter Greiner.

About the Music

Claude Debussy
(1862-1918)

Prélude à 'L'après-midi d'un faune'

Stéphane Mallarmé's 1876 eclogue *L'après-midi d'un faune* is a monument of symbolist poetry, reflecting in its sumptuous but fragmentary language the erotic fantasies of a drowsy faun – a mythical half-man, half-goat – on a hot, languid, Sicilian afternoon. Running like a thread through the imagery of fruit and flowers and naked nymphs are references to music, specifically to the syrinx, or flute fashioned from reeds by the god Pan. One such reference, to the syrinx's 'sonorous, airy, monotonous line', would become the kernel of Debussy's musical rendering of the poem. Inviting Mallarmé to hear the work in 1894, he described 'the **arabesque** which...I believe to have been dictated by the flute of your faun'.

The first, repeated phrase of the solo flute arabesque with which the piece begins has rightly been described as a founding moment in modern music. Its chromatic line traces and retraces the ambiguous interval of the **tritone**: it is in no clearly discernible key, as is shown by the varied ways in which it is harmonised on its subsequent reappearances. The second half of the melody provides more 'conventional' motifs that are taken up by the orchestra.

Mallarmé's poem rhymes, but otherwise avoids traditional forms or a narrative line; similarly, Debussy's piece avoids the goal-directed development and tonal



architecture that informs 19th-century symphonism. Musical events, like the vivid splashes of colour that first answer the flute, are there for the immediate pleasure they give; climaxes are approached by simple repetition of motifs; the most extended melody is a richly scored, Massenet-like tune at the work's midpoint, accompanied by rocking **ostinatos**.

The faun's dream is overcome by sleep and the 'proud silence of noon', and the piece ends with the flute fading to nothingness.

Gordon Kerry © 2013

FIRST PERFORMANCE:

22 December 1894. Gustave Doret, conductor.

FIRST WASO PERFORMANCE:

23-25 July 1949. Henry Krips, conductor.

MOST RECENT WASO PERFORMANCE:

13-14 March 2020. Ludovic Morlot, conductor.

INSTRUMENTATION:

three flutes, two each of oboes, clarinets, bassoons, one English horn, four horns, two harps, two crotales and strings.

Glossary

Arabesque – a musical decoration.

Ostinato – a brief fragment or phrase which is repeated persistently through a section of music.

Tritone – a particular interval, also called a diminished fifth or augmented fourth, which has an unstable and perhaps disturbing feel. In the Middle Ages it was nicknamed 'the Devil in music'.

About the Music

Samuel Barber

(1910-1981)

Violin Concerto (1939)

Allegro

Andante

Presto in moto perpetuo

Hot on the heels of his highly successful *Adagio for Strings* (1938), Samuel Barber received his first commission for a Violin Concerto from the manufacturer of Naptha Soap – who also happened to be on the board of trustees of the Curtis Institute of Music, Barber's Alma Mater. Samuel Fels wanted the concerto for his adopted son Iso Briselli, a child prodigy, and had offered Barber the impressive fee of \$1,000, half of which Barber received in advance. This was a considerable sum for Barber, who at the time was living with Gian Carlo Menotti in a small rented apartment so oppressive that they dubbed it 'the Water Tank'.

Work began on the concerto in Sils Maria, Switzerland, but Briselli's response to the first two movements was not sympathetic. Briselli was unimpressed by the heart-wrenching lyricism of these movements, calling them 'too simple and not brilliant enough' for a concerto.

In response, Barber planned a finale with ample opportunities for virtuosic display. Its composition was interrupted by the impending invasion of Poland by the Nazis. During his hasty departure from Europe, Barber scribbled the words 'increasing war anxiety...giving up fall in Paris. Closing frontiers of neutral countries dangerous for G.C., phone call about German-Russian pact – difficulty with French visa for G.C., Americans warned to leave Paris.'



Born of such dramatic beginnings, it is little wonder that the third movement was destined to be the subject of controversy! Having declared the first two movements too easy, Briselli now cried petulantly that the final movement was too difficult and demanded the commission fee back. As it happened, all of the fee had already been spent in Europe. Years later Briselli made an about-face on his earlier comments, claiming instead that the finale was not 'too difficult' but too 'lightweight' in comparison with the first two movements.

Barber himself had his own reservations about the final movement, in particular about how accurately a performer could realise his intended rhythmic execution. Before the first performances, Barber let it be known that the dotted notes should be held for their entire length to achieve the necessary rhythmic impetus for the movement.

A demonstration was hurriedly arranged to prove the concerto was playable and to help Barber save face. A fine young violinist, Herbert Baumel, a student of Léa Luboshutz, was relaxing in the Curtis Institute common room when Ralph Berkowitz strode in and thrust some untitled manuscript in his hands. He was told only that he had two hours to learn the music, that he must dress for a performance and that the piece should be performed 'very fast'. Berkowitz accompanied Baumel in a performance that prompted ovations and proved that the concerto was playable at any tempo. The decision was that a vindicated Barber should keep his commission fee and that Briselli must relinquish his right to premiere the work.

While it clearly contrasts with the lyric content of the first two movements, the finale movement adds a great sense of balance and of energy to the work as a whole. In his own program note, Barber describes the first two movements as having 'more the character of a **sonata** than a concerto form', and concludes, 'the last movement, a perpetual motion, exploits the more brilliant and virtuosic characteristics of the violin.'

Music critic Virgil Thomson's praise of the Violin Concerto is somewhat coloured by the general prejudice of the time against what modernists and neo-classicists alike have considered as Barber's retrogressive 'romanticism'. And indeed, the lyricism

and long solo violin introduction recalls Mendelssohn. Thompson writes, 'Although the concerto cannot fail to charm by its graceful lyrical plenitude and its complete absence of tawdry swank... the only reason Barber gets away with elementary musical methods is that his heart is pure.'

But Thomson has put his finger on the real charm of this concerto and indeed of Barber's music in general. It is Barber's sincerity and simplicity that has enabled it to speak to so many people, and its strong melodic lines have an insistent appeal to the listener's emotions. The Violin Concerto is no exception and is brimming with memorable melodic material.

© Kylie Burtland 1997.

FIRST PERFORMANCE:

February 1941. Albert Spalding, violin.

FIRST WASO PERFORMANCE:

18 October 1966 (Australian premiere).
Thomas Mayer, conductor.
Vernon Hanly, violin.

MOST RECENT WASO PERFORMANCE:

4-5 April 2014. Benjamin Northey,
conductor. Karen Gomyo, violin.

INSTRUMENTATION:

two each of flutes, oboes, clarinets,
bassoons, horns and trumpets;
timpani, snare drum, piano 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). In the 16th and 17th centuries, the term (which literally means 'sounded' or 'played') referred more generally to various types of instrumental music.

About the Music

César Franck

(1822-1890)

Symphony in D minor

Lento – Allegro non troppo

Allegretto

Allegro non troppo

In France in the 1860s and 1870s, composers seemed compelled to respond to the challenges of the 'New German School' of Wagner and Liszt, but, for the most part, were equally compelled not to 'sound German'. Perhaps the most original response was contained in the small but distinct output of the Belgian-born composer César Franck.

The D minor Symphony is one of a handful of works from the last years of Franck's life on which his reputation rests. The personality this music reveals is one influenced by Beethoven's concentration of expression, Wagner's orchestral texture and harmonic colours, and the time-scale of Wagner's music dramas. It is also influenced by many years in the organ loft, and by the freedom from formal **sonata** procedures Liszt had advocated in his **symphonic poems**, in particular Liszt's method of structural development which he called 'transformation of themes', in which a work's overall structure is determined by the major points of change to its principal themes.

Franck welds these potentially contradictory elements into something unique and big-hearted in this symphony. Like Beethoven, his principal motifs are often short, and he is able to transform these germ-like ideas with power and success. Like Beethoven, too, he has no time for elaborate introductions – in each movement of this symphony he plunges almost straight into the argument at hand – and his **codas** do not meander.



But the results are not at all Beethovenian, because Franck's sense of scale is so spacious. He is inclined to parade his good ideas in emphatic review so that, for example, the slow introduction to the symphony becomes a kind of motto theme for the first movement as it progresses. And his final, elaborate **recapitulation** in the finale is not the work of a man in a hurry. This epic style of utterance was also a result of his re-examination of traditional formal procedures, by which process he took Beethoven's notion of 'the symphony as personal testament' further into the heart of Romantic feeling.

In effect, this symphony's dark first three notes are the basis of all that follows. They are the first movement's main, anchoring theme, and they establish the movement of the **semitone** as a governing factor in the whole work. Indeed, the notion of thematic inter-relatedness is more closely observed in this work than in any of Liszt's symphonic poems. It is one of the symphony's most innovative characteristics, and it delighted some of Franck's contemporaries. The young Claude Debussy's response was: '[The symphony] is amazing. I should prefer a less four-square structure. But what smart ideas!'

One of the smartest manifestations of the work's concentration of thought is the combination of slow movement and

scherzo into one movement. As Donald Tovey wrote of the *Allegretto*, 'It has the allure of a slow **minuet**; but by using the harmony of the cor anglais tune and – simplest of all means – halving its note values, Franck creates a contrasting, quicker set of themes that eventually coalesce with the stately tune that opened the movement.'

Franck presents his ideas with such skill that it is easy to miss the ease with which he moves between keys. Before the first 30 bars of the symphony are through, Franck has shifted from his home key of D minor through F sharp minor to E flat. When the work was new, this was another aspect of it that offended conservative taste. His melodic ideas, as already noted, are not so freewheeling, and are often dependent on the movement upwards or downwards of the semitone, a characteristic which, in the words of French music specialist Martin Cooper, 'suggests the action of the organist's fingers or feet executing a sliding semitonal descent on the keys or pedals'.

Franck's symphony was influential: the symphonies of Dukas and Chausson are based closely on its shape and variations

of mood, and the language of Debussy's *Prelude to The Afternoon of a Faun* was clearly informed by the lushness of Franck's juicier moments. But after World War I, when the European avant-garde had no taste for expressions of Romantic aspiration, the work receded from view. It only established its modern reputation gradually, from the 1940s, and was restored to favour with the help of the long-playing record.

Abridged from Phillip Sametz © 1993

FIRST PERFORMANCE:

17 February 1889. Jules Garcin, conductor.

FIRST WASO PERFORMANCE:

27 May 1944. Ernest J. Roberts, conductor.

MOST RECENT WASO PERFORMANCE:

2-3 September 2011. Asher Fisch, conductor.

INSTRUMENTATION:

two each of flutes and oboes, one English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets, three trombones, one tuba, timpani, harp and strings.

Glossary

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

Minuet – a dance in triple time, which became popular in France in the 17th and 18th centuries. The term is now used to refer to a dance-like piece or movement in moderately fast triple time.
Recapitulation – a return to the opening material of a piece or a movement.

Scherzo – literally, a joke; the term generally refers to a movement in a fast, light triple time which may involve whimsical, startling or playful elements.

Semitone – a very narrow interval. The first notes of Beethoven's *Für Elise* are a semitone apart.

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). In the 16th and 17th centuries, the term (which literally means 'sounded' or 'played') referred more generally to various types of instrumental music.

Symphonic poem – a programmatic work for orchestra, usually in a single movement.

Get the Best out of Your Concert Experience



Clap with enthusiasm

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



Share with your friends

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



Respect those around you

Ensure your mobile phone is on silent and does not disrupt the experience of those around you. If you need to cough or sneeze, please do this into your elbow. Masks are welcome but not required.



Accessible services available

For information about our services such as assisted listening and accessible toilets please ask one of our friendly ushers.



Latecomers admitted at a suitable time

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

WASO in the Community



Side-by-Side Symphony

In June, WASO presented *Side-by-Side Symphony* (previously named Rusty Orchestra), an opportunity for community musicians to experience rehearsing and performing in a professional concert at Perth Concert Hall alongside the Orchestra. 41 musicians were selected, joining us from all over WA including three participants from Albany - Andrew Marsden on tuba, Kirsty Sutherland on violin and Margaret Crossen on double bass.

The repertoire included excerpts from Prokofiev's *Romeo and Juliet*, *Argentum* by Dani Howard, Tchaikovsky's *Romeo and Juliet* Fantasy Overture, and John Williams' *Harry's Wondrous World* from the Harry Potter movies. The audience was guided through the concert by conductor Jen Winley, gaining insights into both the music they were hearing and the how our Side-by-Side Orchestra had prepared it for the concert.

Participants in this year's *Side-by-Side Symphony* came from all walks of life and included teachers, doctors and even a music therapist. WASO violinist Kate Sullivan even convinced her mother to dust off her flute and take part in the program.

The supportive atmosphere and opportunity for challenge was a highlight of the program for our participants, with others mentioning that it presented the perfect opportunity for them to introduce their family and friends to classical music. One participant said "*The most valuable part of the experience was receiving feedback from the WASO musicians. Their interpretation and guidance was so valuable and I took some great tips away that I can incorporate into my own playing and practice.*"

Philanthropy News

Join Our Symphony of Giving

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

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

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

For more information or to pledge your support, please call the Philanthropy team on (08) 9326 0016 or visit our website by scanning the QR code.



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

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

Thank you.

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Janet Holmes à Court AC

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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Dale & Greg Higham
Jim & Freda Irenic
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Kenneth Pettit
Rosalind & Lyndsay Potts
Dr Paul Rodoreda in memory of Mary Rodoreda
Helen & Roger Sandercock
Gene Tilbrook & Anne Seghezzi
Michael & Helen Tuite
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Unnamed (6)

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Marc Geary
Warwick Hemsley
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Sue Hovell
Margaret & Peter James
Eleanor John & Finn Barrett
Bill Kean
Keith & Gaye Kessell
Dale & Michael Kitney
Rosalind Lilley
Marie Mills & Anthony Crocker
Mrs Morrell
Michael & Lesley Page
Paula Phillips
Wayne Robinson
Ruth E. & Neville Thorn
Reto Vogel
Unnamed (7)

Virtuoso Circle \$2,500+

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Professor Anne Burns
Prof Jonathan Carapetis & Prof Sue Skull
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 Michael Snell OAM &
 Vicki Stewart
 Clare Thompson &
 Dr Brad Power
 Peter & Jane Thompson
 in memory of
 Mrs Freda Stimson
 Michelle Todd in memory
 of Andrew
 Mary Townsend
 George Van Beek
 Stan & Valerie Vicich
 Leonard Walker
 Joy Wearne
 Fred & Caroline Witting
 Sara Wordsworth
 Andrew & Marie Yuncken
 Unnamed (3)

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\$1,000+

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 Suzanne Maree Ardagh AM
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 Ruth Bailey
 Lisa & Glenn Barrett
 Peter Bath
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 Sarah & Colin Beckett AO
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 Margaret Bloch
 E & P Boland
 Cathy Bolt in memory of
 Tony Bolt
 K & C Bond
 Claire Brittain OAM &
 John McKay
 Ian & Marilyn Burton
 Adrienne &
 Phillip Buttrose
 Joan Carney
 David Castillo &
 Marian Magee
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 S Cherian
 Dr Anne Chester
 Jason & Su-Lyn Chong

Keryn & Frank Christiansen
 Kenneth Clark
 Jill Clarke
 Peter & Sue Clifton
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 Brenda Cohen
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 Kaylene Cousins
 Megan & Arthur Criddle
 Michael & Wendy Davis
 Monique De Vianna
 Kevin Della Bosca
 Kelly & Andrew Diong
 Rai & Erika Dolinschek
 Caroline Allen &
 Sandy Dunn
 Prof Robert Durand
 Bev East
 Pamela Eldred
 Kerry & Norbert Fandry
 OAM
 Dr Jenny & Terry Fay
 Susan & Gavin Fielding AM
 Eléonore Fuchter &
 Lothar Konle
 Clayton Utz Foundation
 George Gavranic
 Andrea Gillett
 Gilly Flower
 Dr J S Gladstones AO
 CitWA
 Dr Anne Gray
 Jannette Gray
 Pitsamai & Kevin Green
 Grussgott Trust
 Shona Hall
 Richard B Hammond
 Pauline & Peter Handford
 Max Hansen
 Peter Hansen-Thiim
 Dr & Mrs H Hansen-Knarhoi
 Julie Harris
 Rev Bill Hawley &
 Dr Rev Georgina Hawley
 John & Christine Hedges
 Elizabeth & Eric Heenan KC
 Barbie Henryon
 Dallas & Alex Hickman
 Dr John & Patricia Hill
 Helen Hollingshead
 Dr K & Mr J Hopkins OAM
 Judith Hugo OAM
 Judith & John Huppertz
 Diane Johnson in
 memory of Tim Johnson
 Emy & Warren Jones
 Danuta Julia

Patricia M King
 Leonie Kirke
 Nelly Kley
 Tessa La Mela on behalf
 of Tim Threlfall & Katie Hill
 Yvonne Lamble
 Irving Lane
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 Dr Oon Teik Lee
 Ruth & Malcolm Leske
 Lommers Engineering
 Pty Ltd
 Ian & Judith Lunt
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 Ms Loretta Byrd
 Dr Walter Ong &
 Graeme Marshall
 Gregg & Sue Marshman
 Geoff Massey
 Andreas W. Merk
 Con Michael AO in
 memory of Betty Michael
 Mrs Carolyn Milton-Smith
 in memory of Emeritus
 Prof John Milton-Smith
 Dr Lesa Melnyczuk Morgan
 Mr Geoff &
 Mrs Valmae Morris
 Jane & Jock Morrison
 Dr & Mrs Peter Moss
 Lynn Murray
 Phuong N T Nguyen
 G & I Nicholas
 Marianne Nilsson
 Jim & Wendy O'Neill
 Peter & Chris Ormond
 Robyn Owens
 Adam Parker
 Jane Patroni in memory
 of Sue & John Dale
 Tim Pavy & Cathy Cole
 Ruth & Adrian Phelps
 Charmian Phillips in
 memory of Colin Craft
 Alison Piacentini
 Deborah Piesse
 Italo Pizzale
 Dr Richard &
 Mrs Sharon Prince
 Megan & James Phillips:
 in memory of Sheena Prince
 Dr Leon Prindiville
 Eveline Read
 James &
 Nicola Ridsdill-Smith
 Mark Ritter in memory of
 Deborah Milton

Bryan & Jan Rodgers
 Nigel & Dr Heather Rogers
 Gerry & Maurice Rousset
 OAM
 Stephanie Rusyn in
 memory of John Kobelke
 Margaret & Roger Seares
 Glenice Shephard
 Eric Skipworth in
 memory of
 Virginia Skipworth
 Dorothy Smith
 Helen Smith OAM
 Nick Handran Smith &
 Elizabeth Allan
 Paul Smith &
 Denham Harry
 Ross & Laurel Smith
 Peggy & Tom Stacy
 Alan & Jan Stewart
 Brian Stewart
 Joslyn Summerhayes in
 Memory of Eileen Hayes
 Summerlin Audiology
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 of Ken & Hazel Rowley
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 Rosemary Trotter
 Christopher Tyler
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 Jeremy Wade &
 Tara Mala
 Adrienne & Max Walters AM
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 Moira Westmore
 PJ & NB Wheeler-Hart
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 Peter Wreford
 Zvi & Carmela Yom-Tov
 Nancy York
 Don & Leith Young
 Unnamed (36)

Tutti Circle

\$500+

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Bernard &
Jackie Barnwell
Michael &
Nadia Berkeley-Hill
Dr Caroline Bird &
Dr Jim Rhoads
John & Sue Bird in
memory of Penny Bird
Ms Davilia Bleckly
E & G Bourgault in
memory of Betty Sagar
Diane Brennan OAM
Phil Burrows
Christine Burson
Ann Butcher &
Dean R Kubank
Jennifer Butement in
memory of
Margaret Butement
Michelle Candy
R & R Cant
Fred & Angela Chaney
Lynette Clayton
Barry J Cobb
Penelope Colgan
John Collins
Annette Cottee
Rev Des Cousins
Carole & John Cox
Ron Crittall in memory of
Penny Crittall
Brett Davies
Adrian De Graaf
Lee Delaney
Hanneke & Jop Delfos
Stephen Dennis &
Daniel Parker

Simon Douglas
Julie Easton
The Hon. Richard Philip
Eaton
Stuart Evans
Sue & David Forster
Archa Fox & Charlie Bond
John & Margaret Freeman
Jennifer &
Stephen Gardiner
Neville & Jane Gibbs
Frank Glass &
Linda Colville
Dr Barry Green
Gwenyth Greenwood
Rosemary Grigg &
Peter Flanigan
Ann Hammer
Paul & Barbara Harris
Peter Harris
Alan Harvey &
Dr Paulien de Boer
KR & VJ Harvey
Patricia Hashim
Diana Hastrich
David & Deborah Hayes
Siew-Mung Ho
Karl Hombergen &
Jane Hutton
Jan & Walter Hunter
Lorna & Jonathan Hurst
in memory of
Barbara Hurst
Drs Paul & Janis Jansz
John Jarvis
Cynthia Jee
Lynn & Michael Jensen
Michael &
Josephine Jones
Dr Susan M Joubert

Dr Ursula Kees
Bob Kelliher
C & V Kennedy
B M Kent
Miriam & Lou Landau
Dr Warren Lilleyman
Mary Ellen in memory of
Kerensa
Mal Macey
Stuart Macklin &
Peter Lyle
Robyn Main
David Marmont
Pam Mathews &
Dr Mark Brogan
Cynthia McCumiskey
G & K McGregor
Gaye & John McMath
Annie Medley
Terence Middleton
Patricia & Kevin Morgan
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Will Riseborough
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Geraldine Roxburgh

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Lisa Telford
Amanda &
Desmond Thompson
Gavin Toovey
Joan Travis
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Robyn & Loren White
Barbara Wilcox
Deborah Wiseman
Margaret Wood
Jacquie Wright
Andrew Yeates
Michael Young
Dr Susan Young
Unnamed (41)

Friends Circle

\$40+

1,029 Members

The Instrument Fund

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

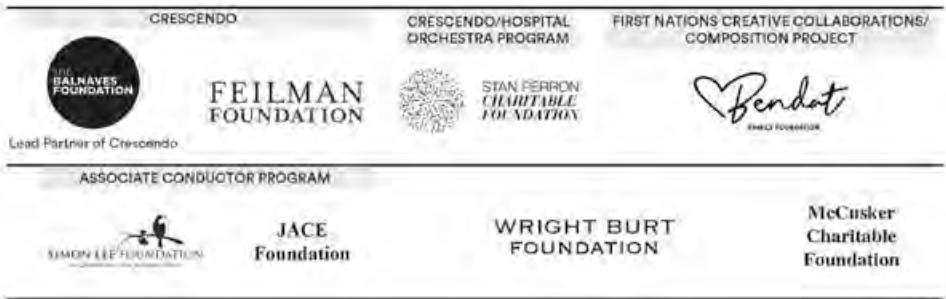
Margaret & Rod Marston – Bass Clarinet

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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Judy Sienkiewicz
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Unnamed (7)

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David Escott
Kevin 'Joe' Blake
Davilia Bleckly
Jon Bonny
Dr G Campbell-Evans
Deirdre Carlin
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of Joyce Durbin Sadler
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Ruth E. & Neville Thorn
Gavin Toovey
George Van Beek in
memory of Robyn 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.

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Wesfarmers Arts

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



Shigeru Komatsu –
WASO Cello