

MOZART'S CLARINET CONCERTO

MACA SYMPHONIC SERIES

Friday 26 & Saturday 27 September 2025, 7.30pm

Winthrop Hall, The University
of Western Australia



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.

MACA SYMPHONIC SERIES

Mozart's Clarinet Concerto

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

Prelude

Fugue

Wolfgang Amadeus MOZART Clarinet Concerto (28 mins)

Allegro

Adagio

Rondo (Allegro)

Interval (25 mins)

Ralph VAUGHAN WILLIAMS Symphony No.5 (39 mins)

Preludio (Moderato)

Scherzo (Presto)

Romanza (Lento)

Passacaglia (Moderato)

Vasily Petrenko conductor

Som Howie clarinet

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 *Mozart's Clarinet Concerto* digital program.



Wesfarmers Arts

Principal Partner



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 18.

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.

About the Artists

Som Howie

Clarinet

Som is WASO's Associate Principal Clarinet.

Som Howie joined WASO in 2024. Before joining WASO, Som held the position of solo Clarinetist at the Danish Chamber Players. Originally from Sydney, Som began playing clarinet at the age of 11 with Mark Walton until he started his Bachelor's degree at the Sydney Conservatorium of Music. During his time in Sydney, Som studied with Cathy McCorkill and Sue Newsome, and completed his final years with Frank Celata. After moving to Europe in 2014, Som completed a Master's Degree with Hermann Stefánsson and Andreas Sundén at the Royal College of Music in Stockholm.

As an orchestral musician, Som has performed with major orchestras around the world including Copenhagen Philharmonic, The Swedish Radio Symphony, Royal Stockholm Philharmonic, Swedish Chamber Orchestra, Royal Swedish Opera, Royal Liverpool Philharmonic, Royal Philharmonic Orchestra, Malaysian Philharmonic, Sydney Symphony, Australian Opera and Ballet, and the New Zealand Symphony Orchestra. Som has toured to Edinburgh with the Swedish Radio Symphony Orchestra and to India with the Australian World Orchestra.

In 2016, Som was selected for the Royal Stockholm Philharmonic Orchestra Academy. Previous to this, Som held academy positions with the Sydney Symphony, and London Philharmonic Orchestra's Future Firsts Scheme. Som has attended masterclasses with Sabine Meyer, Andrew Marriner, Martin Fröst, and Yehuda Gilad.



As a soloist, Som has performed concertos with the Adelaide Symphony Orchestra, West Australian Symphony Orchestra, Willoughby Symphony Orchestra, and the Southbank Sinfonia in the UK. In 2016, he recorded English composer Geoffrey Hanson's Clarinet Concerto with the London Mozart Players.

In 2015, Som was a prize winner for the Royal Overseas League (ROSL) Annual Competition and, as a result, toured with his trio, the Dolmen Ensemble, on behalf of ROSL to Malta, Scotland, and New Zealand. In the same year, Som recorded his first solo album with his father, David Howie. The album is titled *Premiere Rhapsody* and was produced by UK-based record label, Cala Records. Som is a Buffet Crampon Artist and a scholar of the Australian Elizabethan Theatre Trust.

In his spare time Som loves spending time at the beach, playing cricket and soccer, and looking for all the best coffee spots.

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.

Connect With WASO

Tag us in your photos
#WASymphonyOrchestra



facebook.com/
WASymphonyOrchestra



@WASymphonyOrchestra



youtube.com/
WestAustSymOrchestra



Stay up to date and sign-up to our
SymphonEnews at waso.com.au/signup



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

Wolfgang Amadeus Mozart

(1756–1791)

Clarinet Concerto in A, K622

Allegro

Adagio

Rondo (Allegro)

The clarinet was an exotic instrument in Mozart's day. Writing to his father from the German city of Mannheim, 22-year-old Mozart exclaimed: 'If only we had clarinets! You cannot imagine the glorious effect of a symphony with flutes, oboes and clarinets.' The famed Mannheim orchestra had no less than two clarinets; the Salzburg orchestra – in which Mozart father and son played – had none.

Years later, when Mozart was making a career for himself in Vienna, he became acquainted with the Stadler brothers, Anton and Johann, skilled clarinetists who performed in various ensembles in the imperial capital. It was for Anton, the elder of the two, that Mozart composed the Clarinet Concerto, in September–October 1791.

Among the features of the clarinet that must have appealed to Mozart are the strongly differentiated colours of the instrument's various **registers**. The clarinet's tonal variety is astonishing. The low register is dark and resonant, the middle is warm and melodious, and the top is clear and bright. No other woodwind instrument has such a broad range of sounds from top to bottom.

Curiously, no other woodwind instrument has such a powerful 'break' in the middle of its range. Like the break in the singing voice, the clarinet break is something that players have to work hard at controlling.



Playing above or below the break poses no special challenges but travelling across it can be hazardous.

And this is probably another reason why Mozart so loved the clarinet: its strong affinity with the human voice. The clarinet has a chest voice, a head voice and a break in-between. It is powered by air passing from the lungs through the lips. It sings not with words but with pure open sounds. And the smooth carriage from one sound to another, as smooth as a singer gliding from one note to the next, is one of the instrument's specialties. 'Never should I have thought that a clarinet could be capable of imitating a human voice so deceptively as it was imitated by you,' wrote a critic of Anton Stadler's playing.

Judging from the opening movement of the Clarinet Concerto, *Allegro*, Mozart relished putting Stadler through his paces, while simultaneously exhibiting the instrument's kaleidoscopic range. Of particular note is Mozart's tendency to commence a phrase in one register (either high or low) and abruptly jump to another for its continuation. There's something marvellous about the apparent

ease with which the clarinet is able to carry this out. The second movement, *Adagio*, is a soulful **aria** for clarinet and orchestra. What is remarkable is the way in which Mozart creates such beautiful, song-like melodies from such plain and simple means: the rising notes of a chord and the falling notes of a scale. Here, the building blocks of music open a portal to the sublime. By contrast, the jaunty finale exhibits the clarinet's playful side. As before, the music leaps between registers. Mozart also has the soloist perform dazzling acrobatics, proving just how agile this novel instrument is.

Robert Gibson © 2019

FIRST PERFORMANCE:

16 October 1791, Prague National Theatre.
Anton Stadler, soloist.

FIRST WASO PERFORMANCE:

20 September 1962. John Farnsworth
Hall, conductor; Allan Rule, soloist.

MOST RECENT WASO PERFORMANCE:

5-6 June 2025. Jen Winley, conductor;
Som Howie, soloist.

INSTRUMENTATION:

solo clarinet, two flutes, two bassoons,
two horns, strings.

Glossary

Aria – a song for solo voice, or a song-like piece for solo instrument.

Register – part of the range or compass of a voice or instrument.

About the Music

Ralph Vaughan Williams

(1872–1958)

Symphony No.5 in D Major

Preludio (Moderato)

Scherzo (Presto)

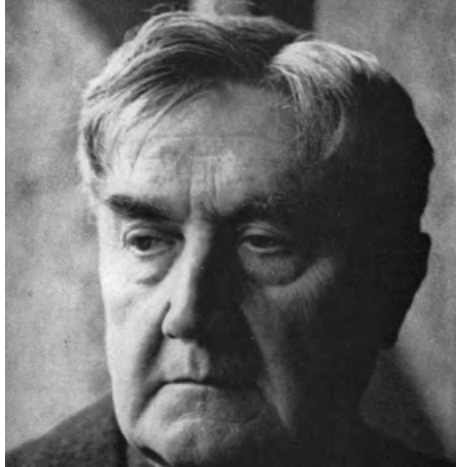
Romanza (Lento)

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 Winthrop Hall



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.



Accessible services available

For information about our services such as lifts 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.



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 WASO Mobile Box Office located inside the Winthrop Hall foyer. The WASO Mobile Box Office is open 90 minutes before each performance and during interval. Alternatively, you can visit waso.com.au to buy online or book an in-person ticketing appointment by calling (08) 9326 0000.





West Australian
Symphony Orchestra

BOOKINGS
waso.com.au
9326 0000



BEETHOVEN: THE PIANO CONCERTOS

Don't miss all five of Beethoven's ground-breaking piano concertos performed in a single week.

THE MAVERICK

Wednesday 26 November, 7.30pm

Beethoven's *Creatures of Prometheus*: Overture,
Piano Concerto No.1 and Piano Concerto No.3

THE MASTER

Friday 28 November, 7.30pm

Beethoven's *Egmont*: Overture, Piano Concerto
No.2 and Piano Concerto No.4

THE EMPEROR

Sunday 30 November, 5pm

Beethoven's *Namensfeier*: Overture, Symphony
No.1 and Piano Concerto No.5 *Emperor*

Winthrop Hall, UWA

Asher Fisch conductor

Lukáš Vondráček piano (pictured)



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* (Somayah 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.



physio - podiatry - bikefit - clinical nutrition

Expert care for musicians, athletes, Mums, Dads and Kids.

Trusted physiotherapists to WASO for over 20 years!

www.starphysiowa.com.au



MOSS WOOD

Wilgyabrup

MARGARET RIVER

WESTERN AUSTRALIA

Supporting WASO

Getting Up Close to the Music

Our Duet Partners were offered a fresh perspective of their Orchestra when they joined their musicians on stage for rehearsals of *The Music of John Williams* and *Star Wars: The Last Jedi in Concert*.

When on stage, Duet Partners were enveloped by the sounds of the Orchestra. They felt the vibrations of the music, observed the subtle interactions within the sections, and witnessed the nuanced guidance of the conductor in real time. The intimate, behind-the-scenes perspective showcased the collaborative process and discipline that shapes each and every performance. The Duet program enables our donors to forge closer connections with the Orchestra by supporting a musician's chair. By joining Duet, you become part of the WASO family, helping to create unforgettable performances like tonight's.

To learn more about joining Duet and how your support can make a difference, visit our website via the QR code or contact our Philanthropy Team on (08) 9326 0016.



Gina Humphries (left) with Duet partner Helen Tuckey (right), viola.

Margaret Marston (left), Duet partner to the Horn section, with Julia Brooke (right), horn.



Patron of Private Giving

Janet Holmes à Court AC

Duet Partnerships

Prue Ashurst

Alexander Millier
(Principal Bass Clarinet)

The Baker Family

Kylie Liang (Associate
Principal 2nd Violin)

Samantha

Wickramasinghe (Violin)

Minoti Bhagat and

Richard Bessell-Browne
Giovanni Vinci (Double
Bass)

Dr Glenda Campbell-Evans & Dr Ken Evans AM

Joshua Davis (Principal
Trombone)

M & D Forrest and

Michelle Todd

Oliver McAslan (Cello)

Future Logic

Benjamin Caddy (Viola)

Maryllis and

Paul Green-Armytage

Nik Babic (Viola)

The Gregg Family

Nicholas Metcalfe (Cello)

Brian &

Romola Haggerty

Jeremy Garside (Cello)

Dale & Greg Higham

Liam O'Malley (Associate
Principal Double Bass)

Janet Holmes à Court AC

John Keene (Associate
Principal Double Bass)

Gina Humphries

Helen Tuckey (Viola)

Jim & Freda Irenic

François Combémoré
(Associate Principal
Percussion & Timpani)

Roger Jennings

James Munro (Viola)

Dale & Michael Kitney

Andrea Mendham (Violin)

MACA

Semra Lee (Assistant
Concertmaster)

Rod & Margaret Marston

Horn section

MIMI

Akiko Miyazawa (Violin)

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)

Circles of Support

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

Chairman's Circle

\$25,000+

Prue Ashurst in memory
of Eoin Cameron
The Baker Family
Gavin Bunning Family
Dr Glenda Campbell-Evans
& Dr Ken Evans AM
Richard Goyder AO &
Janine Goyder
The Gregg Family
Jamelia Gubgub &
David Wallace
Brian & Romola Haggerty
Janet Holmes à Court AC
Tony & Gwenyth Lennon
Louise & Bryant Macfie
Rod & Margaret Marston

Dr Lesa Melnyczuk Morgan
Meg O'Neill, Chase Hayes
& Vicky Hayes
Joshua & Pamela Pitt
Rosalin Sadler in memory
of Joyce Durbin Sadler
Geoff Stearn
Jean & Peter Stokes
Ruth Stratton
Leanne & Sam Walsh AO
Alan Whitham

Principal

Conductor's Circle

\$10,000+

Gay & Robert Branchi
Catherine Dunn &
Barrie Heald

Dr Penny Herbert in
memory of
Dunstan Herbert
Dale & Greg Higham
Jim & Freda Irenic
Ulrich & Gloria Kunzmann
Ken & Yuko Lucas
Kenneth Pettit
Rosalind & Lyndsay Potts
Dr Paul Rodoreda in
memory of Mary Rodoreda
Helen & Roger Sandercock
In memory of N & S Taylor
Gene Tilbrook &
Anne Seghezzi
Michael & Helen Tuite
Reto Vogel
John & Nita Walshe

Fred & Nicola Wehrs
Unnamed (5)

Maestro Circle

\$5,000+

Jean Arkley in memory of
Tom Arkley
David & Suzanne Biddles
Dr John Blott
Stewart Candlish &
Bianca Panizza
Prof Rachel &
Rev Dr John Cardell-Oliver
Maree Creighton &
Kevin Davis
Marie Mills &
Anthony Crocker
Gena Culley

Stephen Davis &
Linda Savage
Louise Farrell OAM &
Eric Isaachsen
Marc Geary
Sue Hovell
Gina Humphries
Margaret & Peter James
Roger Jennings
Eleanor John & Finn Barrett
Bill Kean
Keith & Gaye Kessell
Dale & Michael Kitney
Rosalind Lilley
Mrs Morrell
Michael & Lesley Page
Wayne Robinson
Julia Seabrook In memory
of Lady Jean Brodie-Hall
Clare Thompson &
Dr Brad Power
Ruth E. & Neville Thorn
Sara Wordsworth
Unnamed (8)

Virtuoso Circle \$2,500+

Margaret &
Dr Fred Affleck AO
Neil Archibald &
Alan R Dodge AM
Tony & Mary Beeley
Peter & Marjorie Bird
Professor Anne Burns
Anthea Cheney
Lesley & Peter Davies
Lorraine Ellard &
Ron Bade OAM
M & D Forrest
The Giorgetta Charity Fund
Robyn Glindemann
Maryllis &
Paul Green-Armytage
Peter Hansen-Thiim
Warwick Hemsley
Peter Ingram
Diane Johnson in
memory of Tim Johnson
Francis Landels
Dr Mi Kyung Lee OAM &
Prof Colin Binns AO
Sunny & Ann Lee
LeMessurier Charitable
Trust
Roderick MacDuff &
Renate Drauz
Oliver & Sophie Mark
Andreas W. Merk
Paul Nendick
Val & Barry Neubecker
Anne Nolan
John Paterson

Rosemary Peek
Deborah Piesse
Thomas & Diana Potter
Wendy Powles
Dr Lance Risbey
Anne & Robin Salter
Melanie & Paul Shannon
Elisabeth & David Smith
Michael Snell OAM &
Vicki Stewart
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
Andrew & Marie Yuncken
Unnamed (5)

Principal Circle \$1,000+

Brendan & Sue Adler
Suzanne Maree Ardagh AM
Arron Arntzen
Moira Bailey
Ruth Bailey
Lisa & Glenn Barrett
Ray & Jan Batey
Peter Bath
Noelle Beasley
Sarah & Colin Beckett AO
Ross & Alecia Benzie
Lea Bingemann
Davilia Bleckly
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
Mr G & Mrs CE Chappelle
S Cherian
Dr Anne Chester
Jason & Su-Lyn Chong
Keryn & Frank Christiansen
Kenneth Clark
Jill Clarke
Clayton Utz Foundation
Peter & Sue Clifton

Lyn & Harvey Coates AO
Brenda Cohen
Dr David Cooke
Norah & Roger Cooper
Rev Des Cousins
Kaylene Cousins
Megan & Arthur Criddle
Michael & Wendy Davis
Monique De Vianna
Kevin Della Bosca
Rai & Erika Dolinschek
Caroline Allen &
Sandy Dunn
Bev East
Pamela Eldred
Kerry & Norbert Fandry
OAM
Dr Jenny & Terry Fay
Susan & Gavin Fielding AM
Archa Fox & Charlie Bond
Eléonore Fuchter &
Lothar Konle
George Gavranic
Andrea Gillett
Frank Glass & Linda Colville
Dr Anne Gray
Jannette Gray
Dr Barry Green
Pitsamai & Kevin Green
Shona Hall
Richard B Hammon
Pauline & Peter Handford
Mrs Hansen-Knarhoi in
memory of Harry
Rev Bill Hawley &
Dr Rev Georgina Hawley
John & Christine Hedges
Elizabeth & Eric Heenan KC
Barbie Henryron
Dallas Hickman &
Alex Hickman
Helen Hollingshead
Dr K & Mr J Hopkins OAM
Judith Hugo OAM
Judith & John Huppertz
Emy & Warren Jones
Noelle & Anthony Keller AM
Patricia M King
Leonie Kirke
Tessa La Mela on behalf of
Tim Threlfall & Katie Hill
Yvonne Lamble
Irving Lane
Ross & Fran Ledger
Dr Oon Teik Lee
Ruth & Malcolm Leske
Lommers Engineering
Pty Ltd
Ian & Judith Lunt

Graham & Muriel Mahony
Dr Tony Mander &
Ms Loretta Byrd
Gregg & Sue Marshman
Geoff Massey
Cynthia McCumiskey
Con Michael AO in
memory of Betty Michael
Mrs Carolyn Milton-Smith
in memory of Emeritus
Prof John Milton-Smith
Patricia & Kevin Morgan
Mr Geoff &
Mrs Valmae Morris
Jane & Jock Morrison
Dr & Mrs Peter Moss
Lynn Murray
Phuong N T Nguyen
G & I Nicholas
Marianne Nilsson
Jim & Wendy O'Neill
Dr Walter Ong &
Graeme Marshall
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 Cottee
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 Kleyn
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 Rtshiladze
Allison Selman
Steve & Jane Sherwood
Helen Shilkin-Reinhold
Andrew Shoemack
Jan Sillence
Hendrik Smit
Alison & Neville Sparrow
John & Elizabeth Spoor
Ian & Di Taylor
Lisa Telford
Gavin Toovey
Joan Travis
Clive & Beth Trott in memory of 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.

CRESCENDO		CRESCENDO/HOSPITAL ORCHESTRA PROJECT	
			STAN PERRON CHARITABLE FOUNDATION
Lead Partner of Crescendo			
ASSOCIATE CONDUCTOR PROGRAM			
	JACE Foundation	WRIGHT BURT FOUNDATION	McCusker Charitable Foundation

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

Tom & Jean Arkley
Bendat Family Foundation
Gavin Bunning Family
Janet Holmes à Court AC
Rod & Margaret Marston
Minderoo Foundation
Rosalin Sadler

In memory of
Bob Tonkinson
In memory of Francis
Edward Yeomans
Sagitte Yom-Tov Fund

Estates

Lee Bickford
Rachel Mabel Chapman
S & J Dale
Sandra Gray
Malcolm Hood
Clive Knight
Paul Lee
Tony & Gillian Milne

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
Angus Holmes
J.A.M
Roger Jennings in memory
of Lilian Jennings
Emy & Warren Jones
Barbara Joseph
Colin & Jo King
Rachael Kirk & Tim White
Jaehan Lee
Wolfgang Lehmkuhl
Stewart Lloyd

Dr Mary Ellen MacDonald
Anne & William MacLeod
Deborah Marsh
Lesley & Murray McKay
Suzanne Nash
Paul Nendick
Paula Phillips
Wayne Robinson
Jan & Bryan Rodgers
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



LEAD PARTNERS



**MM ELECTRICAL
& DATA SUPPLIERS**
Metal Manufacture Electrical Merchandise



GOVERNMENT PARTNERS



SERENADE THE CITY PARTNER



MAJOR PARTNERS

CLAYTON UTZ



SUPPORTING PARTNERS



BEVERAGE PARTNERS



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.

ENRICHING LIVES THROUGH MUSIC

MACA is WA's largest
mining services company,
proudly supporting
WASO since 2014.

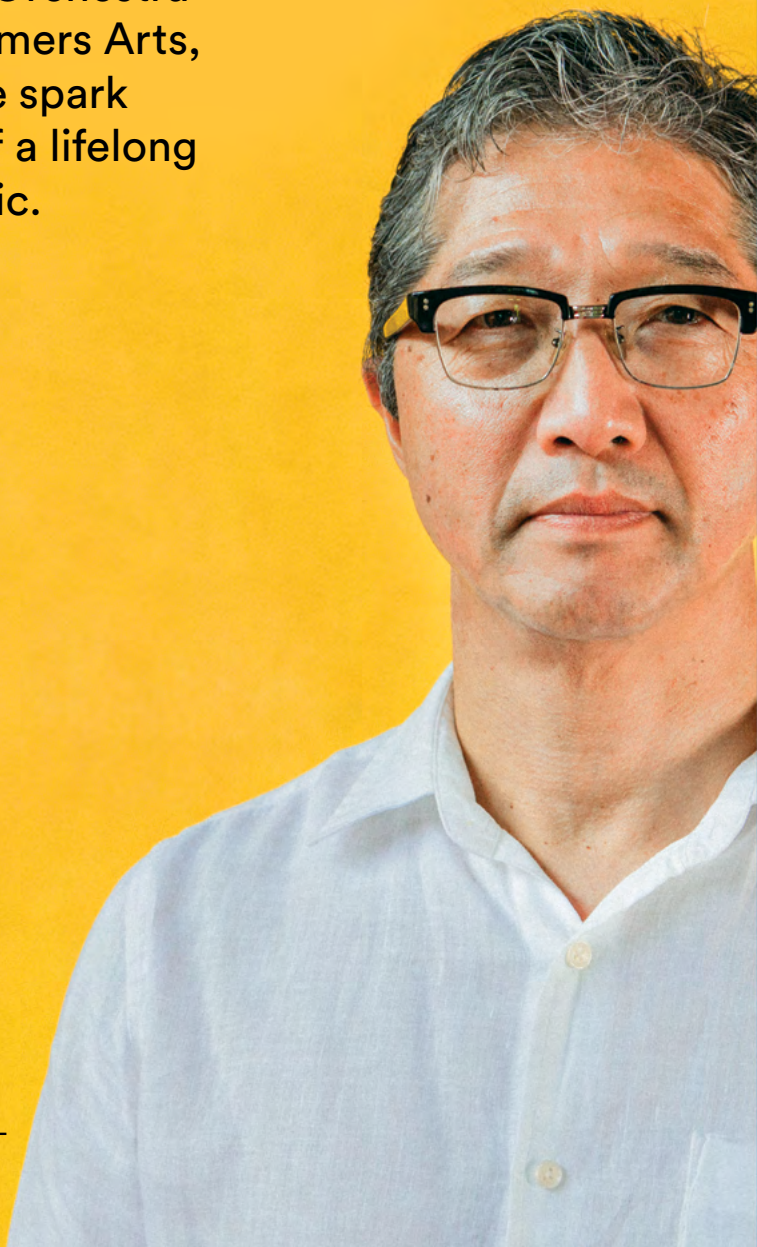
MACA.NET.AU





Wesfarmers Arts

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



Shigeru Komatsu –
WASO Cello