



West Australian
Symphony Orchestra

THE MAVERICK

BEETHOVEN: THE PIANO CONCERTOS

Wednesday 26 November 2025, 7.30pm
Winthrop Hall, The University of Western Australia




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.

CLASSICAL SPECIAL EVENT

Beethoven: The Maverick

Ludwig van BEETHOVEN *Creatures of Prometheus: Overture* (5 mins)

Ludwig van BEETHOVEN Piano Concerto No.1 (37 mins)

Allegro con brio

Largo

Rondo (Allegro)

Interval (25 mins)

Ludwig van BEETHOVEN Piano Concerto No.3 (34 mins)

Allegro con brio

Largo

Rondo (Allegro)

Asher Fisch conductor

Lukáš Vondráček piano

Asher Fisch appears courtesy of Wesfarmers Arts.

This concert is supported by the McCusker Charitable Foundation.

Digital Concert Program & Wesfarmers Arts Digital 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 Cecilia Sun, 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 *Beethoven: The Maverick* digital program.



Wesfarmers Arts

Principal Partner

WASO On Stage

VIOLIN

Laurence Jackson

Concertmaster

Riley Skevington

Associate Concertmaster

Semra Lee

Assistant Concertmaster

Alexandra Isted

Principal 1st Violin

Zak Rowntree*

Principal 2nd Violin

Kylie Liang

Associate Principal

2nd Violin

Kate Sullivan

Assistant Principal

2nd Violin

Sarah Blackman

Stephanie Dean

Rebecca Glorie

Beth Hebert

Emma Hunt

William Huxtable

Sunmi Jung

Kathryn Lee

Andrea Mendham

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Jane Serrangeli

Cerys Tooby

Samantha

Wickramasinghe

VIOLA

Alex Brogan

Kierstan Arkleysmith

Alison Hall

Rachael Kirk

James Munro

Elliot O'Brien

Helen Tuckey

CELLO

Eve Silver*

Jeremy Garside

Shigeru Komatsu

Nicholas Metcalfe

Fotis Skordas

DOUBLE BASS

Andrew Sinclair*

Christine Reitzenstein

Mark Tooby

Giovanni Vinci

FLUTE

Andrew Nicholson

Mary-Anne Blades

OBOE

Liz Chee

Acting Principal Oboe

Stephanie Nicholls°

COR ANGLAIS

Jonathan Ryan

CLARINET

Allan Meyer

Som Howie

BASS CLARINET

Alexander Millier

BASSOON

Adam Mikulicz

Acting Principal Bassoon

Chloe Turner

Acting Assoc Principal

Bassoon

CONTRABASSOON

Kina Lin-Wilmoth°

HORN

Eve McEwen

Robert Gladstones

Principal 3rd Horn

TRUMPET

Darcy O'Malley°

Peter Miller

TIMPANI

François Combémoré

Assoc Principal

Percussion & Timpani

KEY

Principal

Associate Principal

Assistant Principal

Contract Musician°

Correct at time of printing. * Instruments used by these musicians are on loan from Janet Holmes à Court AC. We greatly appreciate the support of our musicians' Duet partners, acknowledged on page 14.

About the Artists

Asher Fisch

Principal Conductor & Artistic Adviser

Asher Fisch is a renowned conductor celebrated for his interpretative mastery of the core German and Italian repertoire of the Romantic and post-Romantic eras. Equally accomplished in both the operatic and symphonic realms, his repertoire spans from Haydn to contemporary works by living composers. Since 2014, he has been the Principal Conductor & Artistic Adviser of the West Australian Symphony Orchestra (WASO), making him the Orchestra's longest-serving Principal Conductor. His previous positions 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, Fisch began his career as Daniel Barenboim's assistant and Kapellmeister at the Berlin Staatsoper. He has since conducted at major opera houses worldwide, including the Metropolitan Opera, Lyric Opera of Chicago, Vienna Staatsoper, Teatro alla Scala, Royal Opera House Covent Garden, and Semperoper Dresden. His symphonic engagements have included leading prestigious orchestras such as the Berlin Philharmonic, Munich Philharmonic, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, and Orchestre National de France, as well as top American orchestras in Boston, Chicago, Cleveland, New York, and Philadelphia.

In 2023, Asher Fisch was appointed Music Director of the Tiroler Festspiele in Erl, Austria, where he collaborates with the festival's General Manager, celebrated tenor Jonas Kaufmann. Their inaugural season premiered in December 2024. The festival, held three times annually, features a diverse program of orchestral and



operatic performances, chamber music, and Lied. Known for its dedication to the works of Richard Wagner, the Tiroler Festspiele will present *Parsifal* during Easter 2025, with Fisch conducting and Kaufmann in the title role. Each year will see the addition of a new Wagner opera production.

In 2025, Fisch's engagements include *La Bohème*, Wagner's *Parsifal*, and three Verdi operas at the Tiroler Festspiele, Verdi's *Il Trovatore* with the West Australian Opera, Britten's *War Requiem* in Düsseldorf, among other performances. Recent highlights include Reimann's *Lear* at Teatro Real de Madrid, *Carmen* at the Vienna Staatsoper, and *Dialogues des Carmélites* at the Israeli Opera.

Fisch's award-winning discography includes Bruckner's Symphony No. 8, Wagner's *Tristan und Isolde*, and tenor Stuart Skelton's debut solo album *Shining Knight*, all recorded with WASO. His critically acclaimed releases also feature Ravel's *L'Heure Espagnole* with the Munich Radio Orchestra and the complete Brahms symphonies with WASO, released on ABC Classic. His two recordings of Wagner's *Ring Cycle* (with the Seattle Opera and the State Opera of South Australia) garnered widespread acclaim, with the latter winning ten Helpmann Awards, including Best Opera and Best Music Direction.

In addition to his conducting achievements, Fisch is an accomplished pianist. His solo recording of Wagner piano transcriptions for the Melba label showcases his versatility and artistry.

Asher Fisch appears courtesy of Wesfarmers Arts.

About the Artists

Lukáš Vondráček

Piano

In a career spanning over two decades, the indisputable winner of the Grand Prix at the 2016 International Queen Elisabeth Piano Competition, Lukáš Vondráček has travelled the world and performed with the foremost orchestras such as The Philadelphia Orchestra, Boston Symphony, Cleveland Orchestra, Chicago Symphony, Baltimore Symphony, Los Angeles Philharmonic, Sydney Symphony, West Australian Symphony, Tokyo Metropolitan, Czech Philharmonic, Warsaw Philharmonic, Frankfurt Radio Symphony, Dresden Philharmonic, Bamberg Symphony, Lucerne Symphony Orchestra, Philharmonia Orchestra, London Symphony, and Oslo Philharmonic.

He is a frequent collaborator of conductors such as Jakub Hrůša, Marin Alsop, Paavo Järvi, Gianandrea Noseda, Yannick Nézet-Séguin, Christoph Eschenbach, Klaus Mäkelä, Michael Tilson Thomas, Giancarlo Guerrero, Manfred Honeck, Xian Zhang, Pietari Inkinen, Vasily Petrenko, and Stéphane Denève, among many others.

In recitals, Lukáš has performed at Hamburg's Elbphilharmonie, the Flagey in Brussels, Leipzig's Gewandhaus, Wiener Konzerthaus, the Concertgebouw in Amsterdam, and to renowned festivals such as Menuhin Festival Gstaad, Edinburgh International Festival, Chopin and his Europe, Le Piano Symphonique at KKL, PianoEspoo in Finland, Prague Spring Festival, and Lille Piano Festival.

Lukáš Vondráček's 2025/26 distinguished season highlights include collaborations with the Toronto Symphony Orchestra under Elim Chan, Belgian National



Image credit: Irene Kim.

Orchestra under Antony Hermus, Brussels Philharmonic under Kazushi Ono, National Polish Radio Symphony Orchestra under Marin Alsop, West Australian Symphony Orchestra under Asher Fisch performing the full cycle of Beethoven's Piano Concertos. Further collaborations with the orchestras this season include the Malmo Opera Orchestra, Slovenian RTVE Symphony Orchestra, Romanian National Radio Orchestra, and Janáček Philharmonic. This season, recital appearances, among others, include Lukáš returning to Carnegie's Zankel Hall in New York.

At the age of four, Lukáš Vondráček made his first public appearance. As a fifteen-year-old in 2002, he made his debut with Czech Philharmonic Orchestra and Vladimir Ashkenazy, which was followed by a major US tour in 2003. His natural and assured musicality and remarkable technique have long marked him out as a gifted and mature musician. He has achieved worldwide recognition by receiving many international awards, foremost first prizes at the Hilton Head and San Marino International Piano Competitions and Unisa International Piano Competition in Pretoria, South Africa, as well as the Raymond E. Buck Jury Discretionary Award at the 2009 International Van Cliburn Piano Competition.

Lukáš Vondráček obtained an Artist Diploma from Boston's New England Conservatory under the tutelage of Hung-Kuan Chen, graduating with honours in 2012.

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



@WASymphonyOrchestra



youtube.com/
WestAustSymOrchestra



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



About the Music

Ludwig van Beethoven
(1770–1827)

The Creatures of Prometheus – Ballet,
Op.43: Overture

Beethoven's only ballet music was written for a 'heroic and allegorical' ballet conceived by the Italian dancer Salvatore Viganò and produced in Vienna in 1800. The story combines the myth of Prometheus, who snatched fire from the sky, with that of Pygmalion, the sculptor whose statue came to life. Prometheus uses the fire to fashion two statues, a man and a woman, from clay; but they resist all his efforts to make them human, stubbornly remaining inert. Disappointed, he is about to destroy his handiwork when the god Pan persuades him to lead them to Mount Parnassus, where they are educated by Apollo, Orpheus and the Muses. Acquiring the ability to think and feel, they begin to appreciate the beauty of nature and the civilising influences of music, comedy, tragedy and dance.

In Beethoven's mind, the character of Prometheus was identified with the young Napoleon. In the finale of the ballet, a theme which could almost be called the refrain of Beethoven's young manhood makes an early appearance. It is a theme associated with heroism, and here treated as a basis for variations, as it was to be in the Variations for Piano Op.35, and most memorably and magically exalted, in the finale of the *Eroica* Symphony, originally dedicated to Napoleon.



The Overture prefigures the grand conclusion of the ballet. From the first notes, in which Beethoven commands his audience's attention by the tonal ambiguity of a discord leading out of the main key, the music is passionate and noble.

Adapted from a note by David Garrett.

FIRST PERFORMANCE OF THE BALLET:
28 March 1801, Vienna.

MOST RECENT WASO PERFORMANCE:
3–4 May 2024. Alpesh Chauhan,
conductor.

INSTRUMENTATION:
two each of flutes, oboes, clarinets
and bassoons; two horns, two
trumpets; timpani and strings.

About the Music

Ludwig van Beethoven

(1770–1827)

Piano Concerto No.1 in C, Op.15

Allegro con brio

Largo

Rondo (Allegro)

When Beethoven first performed this Concerto in Prague in 1798, it had a demoralising effect on his peers. 'Beethoven's magnificent playing and particularly daring flights of his improvisation moved me strangely,' the Czech pianist and composer Václav Jan Tomášek wrote subsequently. 'Indeed, I felt so humbled that I did not touch my own piano for several days afterwards.'

Given an impact like that, together with the fact that Beethoven himself thought highly enough of the Concerto to write out three different cadenzas for it, it's surprising that he described it to a publisher as 'not one of my best compositions of that type'. (He'd said a similar thing about his first concerto, now known as No.2. Evidently the young Beethoven had a lot to learn about stimulating a publisher's interest and negotiating a fee!). In any case, despite having been composed after the B flat Concerto, this C major work was the first to be published and hence bears the title of 'No.1'.

In fact, Beethoven had performed both of his first two concertos on that visit to Prague in 1798, playing this one on the first night and 'No.2' on the second. This C major Concerto calls for a slightly larger orchestra than its predecessor, employing clarinets, trumpets and timpani, and while they are used quite sparingly, they bring with them a greater expressive range within the orchestra.



Where the opening movement of the B flat work uses up to nine themes, here in the opening to the C major work this is reduced to a rather more manageable four. Again, there is a lengthy orchestral **ritornello**. Indeed, we hear the second subject, in the comparatively distant key of E flat, before the soloist enters. When at last we do hear the piano, it's with an entirely new idea which makes only a fleeting appearance in the Concerto as a whole.

This opening movement is laid out on a grand scale and calls for extreme virtuosity from the soloist. It's in movements like this that we gain some idea of just what a good pianist Beethoven himself must have been. It and the *Largo* which follows were singled out for particular praise when the work was reviewed in the *Allgemeine musikalische Zeitung* in 1800.

The *Largo* moves into the key of A flat with a glorious melody which generates great richness of tone throughout the orchestra. There is an inherently 'poetic' feeling in the rapt stillness of this movement and it's filled with subtle lyrical invention, ending with a **coda** in which the piano weaves in and out of the clarinets.

Then Beethoven repeats the formula not only of his 'Second' Concerto but also of those of Mozart in finishing with a boisterous *Rondo*. Its '**scherzando**' nature is characterised by an almost vulgar main theme on piano and then a series of folk-like dance episodes, as if the listener is transported into some local holiday celebration.

© Martin Buzacott

FIRST PERFORMANCE:

There is uncertainty over exactly when the Piano Concerto No.1 was first performed. It is generally held that Beethoven premiered it on a visit to Prague in 1798 when it was programmed in the first of two concerts he gave in the Konviktsaal. However, some reports suggest that Beethoven could have performed it as early as March 1795 at the Burgtheater, during the first concert he gave as a composer-virtuoso in Vienna.

FIRST WASO PERFORMANCE:

26 August 1941. Trixie Shephard, soloist.
Clive Douglas, conductor.

MOST RECENT WASO PERFORMANCE:

20–21 November. Ingrid Fliter, soloist.
Asher Fisch, conductor.

INSTRUMENTATION:

one flute, two each of oboes, clarinets and bassoons; two horns, two trumpets; timpani and strings.

Glossary

Coda – emphasise the sense of finality.

Ritornello – a passage for full orchestra, often with a distinctive dance-like rhythm, which recurs, interleaving with passages for the soloist or a small group of solo instruments.

Scherzando – in the style of a scherzo.

About the Music

Ludwig van Beethoven

(1770–1827)

Piano Concerto No.3 in C minor, Op.37

Allegro con brio

Largo

Rondo (Allegro)

‘You and I will never be able to do anything like that!’ exclaimed Beethoven to fellow-pianist and composer Johann Baptist Cramer, as they listened to a rehearsal of the last movement of Mozart’s Piano Concerto in C minor (K491). Beethoven’s reaction may have seemed incredible to the Beethoven-worshipping generations whose appreciation of Mozart was partial and patronising, but great musicians know how to appraise each other, and Beethoven’s admiration for Mozart is obvious from his music as well as from his words. When in 1803 he composed for the first time a piano concerto in a minor key, Beethoven chose the key of Mozart’s great tragic C minor concerto. No work illustrates better than Beethoven’s Third Piano Concerto the similarities and contrasts between his concertos and those of his greatest predecessor in this form of music.

Beethoven’s Third Concerto is altogether more expansive than its part-model by Mozart, but also less concentrated in effect, more varied in mood and less dominated by the minor key. The first movement’s orchestral **exposition** shifts early into the major, and this alternation becomes a feature of the concerto. The energy of the first movement is remarkable: it has the confidence, the robustness of Beethoven’s first maturity, the period of the *Kreutzer* Sonata for piano and violin, and the *Eroica* Variations for piano solo.

The essential musical material of this movement is all in the opening phrases, which consist of an upward **arpeggio**, a downward scale, then a figure of a drum-tap. This last figure becomes almost dominant in the **development**, and its character is confirmed in the coda of the movement, when it is at last played by the kettledrums. This coda, incidentally, follows Mozart’s C minor concerto in bringing the piano back to join the orchestra after the **cadenza** has ended on an almost suspended chord, which leads the music into an unexpected key.

Like the end of the movement, its beginning is notable: a very long orchestral presentation of the themes, including a flowing, warm and lyrical one: fine music, but like a symphony rather than a concerto – when will the piano play? Its eventual entry is a bold one, rushing furiously up the keyboard in a scale of C minor, but it is no surprise to find that in his subsequent two piano concertos Beethoven brought the piano in at the start.

The *Largo* begins in extraordinary calm, a mysterious effect like unearthly suspended motion, heightened by the choice of a key, E major, very distant from the C minor of the first movement. The theme, spacious, sublime yet emotional in expression, sounds a new voice which Beethoven brought to music. Later it is decorated in a richly florid manner, developing into an imitation of an operatic singer’s cadenza. In the middle part of the movement the sonorities are romantically atmospheric, as flute and bassoon exchange **antiphonal** phrases over rolling piano arpeggios, the piano below and **pizzicato** strings playing above.

The **Rondo** shows Beethoven in his 'unbuttoned' mood – a rollicking theme of rustic flavour, with the irregular accents of some peasant dance. The snapping rhythm continues in the second theme, separated from the first by a striking passage of C minor wind chords alternating with piano arpeggios. Some of the episodes of this *Rondo* are predominantly lyrical, others more forceful, and there is a passage of **fugato** development. Beethoven must have enjoyed playing this concerto, which reveals the lyrical, assertive and humorous aspects of his musical personality in such equable balance – the piano keeps the lead to the end in a **presto** C major coda, with off-beat interjections for the woodwinds: a high-spirited ending, like an *opera buffa* finale, in which the composer again joins hands with Mozart.

David Garrett © 2003

FIRST PERFORMANCE:

5 April 1803, Vienna. Beethoven, soloist.

FIRST WASO PERFORMANCE:

17 August 1940. E.J. Roberts, conductor; Ignaz Friedman, soloist.

MOST RECENT WASO PERFORMANCE:

2–3 September 2022. Behzod Abduraimov, piano. Otto Tausk, conductor.

INSTRUMENTATION:

two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

Glossary

Antiphonal – describes music in which two or more sections of a choir or orchestra play in turn, as if calling out to each other in a conversation.

Arpeggio – the notes of a chord played one after the other instead of simultaneously.

Cadenza – a showy passage by a solo instrument, usually towards the end of a concerto movement. Originally, cadenzas were improvised by the soloist to show off their brilliant technique.

Exposition/development – in sonata form, in which the first movements of most symphonies of the Classical period are structured, the main themes are introduced in the exposition; in the development section these themes are explored according to key relationships; finally, the themes are restated and resolved in the recapitulation.

Fugato – a passage in fugal style which is not part of an actual fugue.

Opera buffa – literally, 'comic opera'; in fact, an opera buffa typically included a mixture of serious and comic characters, but always presented in a down-to-earth fashion. Each act would typically finish with an extended number for chorus and soloists. Opera buffa came to prominence in the 18th century; examples include Mozart's *The Marriage of Figaro* and Rossini's *The Barber of Seville*.

Pizzicato – plucking, rather than bowing, the strings.

Presto – very fast.

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.

LUX
EVENTS

EXTRAORDINARY EVENT EXPERIENCES



Proudly Supporting **waso**

Philanthropy News

Sharing the Gift of Music

This performance is a celebration not only of music but of generosity.

Behind the scenes, donors who share our belief in the transformative power of music give to ensure our musicians have the tools, resources, and support they need to bring each performance to life.

Such gifts made it possible for the Orchestra to purchase all the musical scores used in today's concert; an essential part of the artistry you will experience. A further gift from the McCusker Foundation has helped to support the costs of the performance itself.

Every person in the audience is a beneficiary of these acts of generosity. Whether you are here enjoying a symphonic favourite, or you are new to orchestral music, your experience is shaped by the materials this donation helped provide. The gift extends beyond the stage; it resonates in every note, enriching the experience we share. To our donors, thank you for making this moment possible.

By supporting WASO, you too can help ensure more performances like today's reach audiences across the State.

Together, we're shaping experiences that connect people and celebrate the unique bond music creates.

To learn more about supporting WASO and helping us continue to bring music to every corner of WA, please contact our Philanthropy Team at (08) 9326 0014 or visit our website via the QR code.



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 Trombone)

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)

Giving Circles

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+

Jean Arkley in memory of
Tom Arkley

Prue Ashurst in memory of
Eoin Cameron

The Baker Family

Gavin Bunning Family

Dr Glenda Campbell-Evans
& Dr Ken Evans AM

Pandy and Professor
Michael Clinton

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, Vicky Hayes
& Chase Hayes

Joshua & Pamela Pitt

Rosalin Sadler in memory of

Joyce Durbin Sadler

Geoff Stearn

Peter & Jean Stokes

Ruth Stratton

Clare Thompson SC in

memory of Dr Brad Power

Reto Vogel

Leanne & Sam Walsh AO

John & Nita Walshe

Alan Whitham

Unnamed (2)

Principal

Conductor's Circle

\$10,000+

Minoti Bhagat &

Richard Bessell-Browne

Frauke Chambers in

Memory of Keith

Catherine Dunn &

Barrie Heald

Dr Penny Herbert in

memory of

Dunstan Herbert

Dale & Greg Higham

Jim & Freda Irenic

Bill Kean

LeMessurier Charitable

Trust

Kenneth Pettit

Rosalind & Lyndsay Potts

Dr Paul Rodoreda in

memory of

Mary Rodoreda

Helen & Roger Sandercock

In memory of N & S Taylor

Michael & Helen Tuite

Fred & Nicola Wehr

Unnamed (3)

Maestro Circle

\$5,000+

David & Suzanne Biddles

Gay & Robert Branchi

Stewart Candlish &

Bianca Panizza

Prof Rachel & Rev

Dr John Cardell-Oliver

Maree Creighton & Kevin Davis
 Stephen Davis & Linda Savage
 Lorraine Ellard & Ron Bade OAM
 Louise Farrell OAM & Eric Isaacshen
 Bridget Faye AM
 The Giorgetta Charity Fund
 Sue Hovell
 Gina Humphries
 Margaret & Peter James
 Roger Jennings
 Keith & Gaye Kessell
 Dale & Michael Kitney
 Rosalind Lilley
 Marie Mills & Anthony Crocker
 Mrs Morrell
 Michael & Lesley Page
 Wayne Robinson
 Julia Seabrook in memory of
 Lady Jean Brodie-Hall
 Michael Snell OAM & Vicki Stewart
 Peter & Jane Thompson in memory of
 Mrs Freda Stimson
 Ruth E. & Neville Thorn
 Rhondra Tilbrook
 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
 Anthea Cheney
 Gena Culley
 Lesley & Peter Davies
 Marc Geary
 Robyn Glindemann
 Maryllis & Paul Green-Armytage
 Peter Hansen-Thiim
 Warwick Hemsley AO
 Peter Ingram
 Diane Johnson in memory of Tim Johnson
 Ross & Fran Ledger
 Sunny & Ann Lee
 Lommers Engineering Pty Ltd
 Roderick MacDuff & Renate Drauz
 Oliver & Sophie Mark
 Andreas W. Merk

John S Paterson
 Rosemary Peek
 Megan & James Phillips in memory of
 Sheena Prince
 Wendy & Stephen Powles
 Anne & Robin Salter
 Melanie & Paul Shannon
 Dorothy Smith OAM
 Elisabeth & David Smith
 Michelle Todd in memory of Andrew
 Mary Townsend
 George Van Beek
 Leonard Walker
 Joy Wearne
 Fred & Caroline Witting
 Unnamed (6)

Principal Circle

\$1,000+

Caroline Allen & Sandy Dunn
 Moira Bailey
 Ruth Bailey
 Ray & Jan Batey
 Peter Bath
 Sarah & Colin Beckett AO
 Lea Bingemann
 Davilia Bleckly
 Margaret Bloch
 E & P Boland
 Cathy Bolt in memory of Tony Bolt
 K & C Bond
 Christine Burson
 Ian & Marilyn Burton
 Adrienne & Phillip Buttrose
 Joan Carney
 David Castillo & Marian Magee
 Fred & Angela Chaney
 Grant & Catherine Chappelle
 S Cherian
 Dr Anne Chester
 Jason & Su-Lyn Chong
 Dr Frank Christiansen & Dr Keryn Christiansen
 Kenneth Clark
 Peter & Sue Clifton
 Lyn & Harvey Coates AO
 Brenda Cohen
 Linda Colville & Frank Glass
 Norah & Roger Cooper
 Rev Des Cousins
 Kaylene Cousins
 Mrs Patricia D'Aurizio
 Michael & Wendy Davis
 Monique De Vianna
 Lee Delaney
 Kevin Della Bosca
 Rai & Erika Dolinschek

Bev East
 Pamela Eldred
 Kerry & Norbert Fandry OAM
 Dr Jenny & Terry Fay
 Susan & Gavin Fielding AM
 M & D Forrest
 Archa Fox & Charlie Bond
 George Gavranic
 Dr Anne Gray
 Jannette Gray
 Pitsamai & Kevin Green
 Shona Hall
 Richard B Hammond
 Pauline & Peter Handford
 Nick Handran Smith & Elizabeth Allan
 Mrs Hansen-Knarhoi in memory of Harry
 John & Christine Hedges
 Barbie Henryon
 Dallas Hickman & Alex Hickman
 Helen Hollingshead
 Dr K & Mr J Hopkins OAM
 John Hopkins
 Judith Hugo OAM
 Emy & Warren Jones
 Dr Susan M Joubert
 Noelle & Anthony Keller AM
 Patricia M King
 Leonie Kirke
 Ulrich & Gloria Kunzmann
 Tessa La Mela on behalf of Tim Threlfall & Katie Hill
 Yvonne Lamble
 Irving Lane
 Dr Oon Teik Lee
 Ruth & Malcolm Leske
 Ian & Judith Lunt
 Mal Macey
 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
 Jane & Jock Morrison
 Patricia Murphy
 Lynn Murray
 Paul Nendick
 Val & Barry Neubecker
 G & I Nicholas
 Jim & Wendy O'Neill
 Dr Walter Ong & Graeme Marshall

John Overton
 Robyn Owens
 Philippa Packer & Dean McAullay
 Adam Parker
 Roger Paterson
 Athena Paton
 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
 Richard & Sharon Prince
 Dr Leon Prindiville
 Eveline Read
 James & Nicola Ridsdill-Smith
 Patricia Rigo
 Dr Lance Risbey
 Will & Clare Riseborough
 Mark Ritter in memory of Deborah Milton
 Bryan & Jan Rodgers
 Gerry & Maurice Rousset OAM
 Stephanie Rusyn in memory of John Kobelke
 Margaret & Roger Seares
 Eric Skipworth in memory of Virginia Skipworth
 Helen Smith OAM
 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
 Lisa Telford
 Janet & the late Stephen Thackray
 Ruth Thomas in memory of Ken & Hazel Rowley
 Amanda & Desmond Thompson
 Rosemary Tomkinson
 Agatha van der Schaaf
 In memory of Judith Sienkiewicz
 Maggie Venerys
 Stan & Valerie Vicich
 Jeremy Wade & Tara Mala
 Penny Walsh in loving memory of Len Walsh
 Diana & the late Bill Warnock

Alan Westle in memory of Jean
 Moira Westmore and John Dobson
 Dr Chris & Mrs Vimala Whitaker
 Barbara Wilcox
 David & Anne Williams
 Janet Williams
 Jean & Ian Williams AO
 Jim & Gill Williams
 Dr Simon & Mrs Alison Williams
 Trish Williams
 Judith Wilton & David Turner
 Hilary & Peter Winterton AM
 Peter Wreford
 Mary Ann Wright
 Nancy York
 Andrew & Marie Yuncken
 Unnamed (44)

Tutti Circle

\$500+

Catherine Bagster
 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

Ann Butcher & Dean R Kubank
 Jennifer Butement in memory of Margaret Butement
 Michelle Candy
 R & R Cant
 Jill Clarke
 Ian Collins
 John Collins
 Annette Cottee
 Pru Cowan
 Carole & John Cox
 Ann Darby
 Adrian De Graaf
 Hanneke & Jop Delfos
 Stephen Dennis & Daniel Parker
 Simon Douglas
 The Hon.
 Richard Philip Eaton
 Mary Ellen in memory of Kerensa
 Stuart Evans
 Gregory Fitzpatrick
 Sue & David Forster
 Margaret Fowler
 John & Margaret Freeman
 Eléonore Fuchter & Lothar Konle
 Marion Funke
 Jennifer & Stephen Gardiner
 Neville & Jane Gibbs
 Andrea Gillett
 George Grainger
 Rosemary Grigg & Peter Flanigan

Allan & Jane Green
 Dr Barry Green
 Gwenyth Greenwood
 Kat & Jeff Haisma
 Max Hansen
 Peter Harris
 Alan Harvey & Dr Paulien de Boer
 David & Deborah Hayes
 Elizabeth & Eric Heenan KC
 Siew-Mung Ho
 Judith & John Huppertz
 Drs Paul & Janis Jansz
 John Jarvis
 Cynthia Jee
 Lynn & Michael Jensen
 Michael & Josephine Jones
 Dr Ursula Kees
 Bob Kelliher
 C & V Kennedy
 B M Kent
 Nelly Kley
 Francis Landels
 Dr Warren Lilleyman
 David Lun
 Stuart Macklin & Peter Lyle
 Robyn Main
 David Marmont
 Pam Mathews & Dr Mark Brogan
 Terence Middleton
 Patricia & Kevin Morgan
 Dr & Mrs Peter Moss
 Margaret & Bruce Murdoch

Phuong N T Nguyen
 Lynne and Bob Nicholson
 Marjan Oxley
 Matthew Pearce & Kim Denham
 Jennifer Rankin
 Rosie Reeman
 Geraldine Roxburg
 Chris & Serge Rtshiladze
 Jane & Steve Sherwood
 Helen Shilkin-Reinhold
 Jan Sillence
 Hendrik Smit
 John & Elizabeth Spoor
 Ian & Di Taylor
 Gavin Toovey
 Judith & Rod Tudball
 Heather & Jim Tunmore
 Robyn & Loren White
 Deborah Wiseman
 Margaret Wood
 Alison Woodman
 Andrew Yeates
 Dr Susan Young
 Mr Chris & Mrs Kathy Ziatas
 Unnamed (46)

Friends Circle

\$40+

601 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



Lead Partner of Crescendo

FEILMAN
FOUNDATION



STAN PERRON
CHARITABLE
FOUNDATION

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
Liz Harrison

Malcolm Hood
Clive Knight
Paul Lee
Wolfgang Lehmkuhl
Tony & Gillian Milne
William Muston
Patricia New
Anna Nottage in memory
of Edgar Nottage

Claude & Noreen Riordan
Colleen Rintoul
Wendy Scanlon
Judy Sienkiewicz
Roslyn Warrick
Unnamed (8)

The Symphony Circle

Julian Agafonoff &
David Escott
Kevin 'Joe' Blake
Davilia Bleckly
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

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
Agatha van der Schaaf
Jacinta Sirr-Williams
Ross & Laurel Smith
Susan Stitt
Ruth Stratton
Ruth E. & Neville Thorn
Gavin Toovey
George Van Beek
Sheila Wileman
Sagitte Yom-Tov Fund
Unnamed (55)

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

PRINCIPAL PARTNER



GOVERNMENT PARTNERS



PREMIERE PARTNERS



SERENADE THE CITY PARTNER



LEAD PARTNERS

MAJOR PARTNERS

CLAYTON UTZ



grace:
Always more.



Mitsubishi Australia Ltd.



RioTinto

TLEA



SUPPORTING PARTNERS



LONGREACH
MEDIA



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.



West Australian
Symphony Orchestra

2026



Subscriptions on sale now
waso.com.au


Wesfarmers Arts
Principal Partner





Wesfarmers Arts

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



Julia Brooke – WASO Horn