



West Australian
Symphony Orchestra

BEETHOVEN 9

MACA CLASSICS SERIES

Friday 3 & Saturday 4 May 2024, 7.30pm
Perth Concert Hall



View our Digital Concert Program

Access exclusive digital content, learn about the artists and the music, and get our concert program at your fingertips with our Digital Program.



This Digital Program Features



Meet the Musician

Associate Principal Bassoon, Adam Mikulicz tells us about his first musical memory and his favourite genres to perform. Adam's Chair is supported by Meg O'Neill, Chase Hayes & Vicky Hayes through the Duet program.



Interview with Alpesh Chauhan

Get to know guest conductor Alpesh Chauhan, from the start of his musical journey to his experience conducting orchestras across the globe.



Bonus About the Music

More facts about the music, giving you further insight into the life and times of the composers and the works.

Simply open your smartphone's camera app and hover the camera over the QR code. Click the weblink to proceed to the WASO website and jump into *Beethoven 9* online.



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 CLASSICS SERIES

Beethoven 9

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

James LEDGER *The Last Thing* (World Premiere) (24 mins)

I. The Last Thing

II. Mother

III. Child Burial

Interval (25 mins)

Ludwig van BEETHOVEN *Symphony No.9 Choral* (67 mins)

Allegro ma non troppo, un poco maestoso

Scherzo (Molto vivace – Presto)

Adagio molto e cantabile – Andante moderato

Presto – Allegro molto assai (Alla marcia) – Presto

Alpesh Chauhan conductor

Sara MacIver soprano (*The Last Thing*)

Eleanor Lyons soprano

Ashlyn Tymms mezzo-soprano

Paul O'Neill tenor

Samuel Dundas bass

WASO Chorus

UWA Symphonic Chorus

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Cecilia Sun (see page 18 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Listen to WASO

This performance is recorded for broadcast Tuesday 7 May, 1pm (AWST) on ABC Classic. Date subject to change. For further details visit abc.net.au/classic.



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
 Beth Hebert
 Emma Hunt
 • Ulrich and
 Gloria Kunzmann
 William Huxtable
 Jane Johnston^
 Sunmi Jung
 Christina Katsimbardis
 Kathryn Lee
 Andrea Mendham
 • Dale & Michael Kitney
 Akiko Miyazawa
 • MIMI
 Lucas O'Brien
 Melanie Pearn
 Louise Sandercock
 • Unnamed
 Jolanta Schenk^
 Jane Serrangeli
 • Philip & Frances
 Chadwick and
 Jim & Freda Irenic
 Luisa Theis^
 Cerys Tooby
 Teresa Vinci^
 Samantha
 Wickramasinghe
 • The Baker Family
 Susannah Williams^

VIOLA

Daniel Schmitt
Alex Brogan
 Kierstan Arkleysmith
 Nik Babic
 George Batey^
 Benjamin Caddy
 • Future Logic
 Alison Hall
 Rachael Kirk
 James Munro
 Elliot O'Brien
 Helen Tuckey

CELLO

Isaac Davis
 Shigeru Komatsu
 • Unnamed (2)
 Melinda Forsythe^
 Oliver McAslan
 • M & D Forrest and
 Michelle Todd
 Nicholas Metcalfe
 • The Gregg Family
 Fotis Skordas
 • Unnamed
 Tim South
 Jon Tooby^
 Emma Vanderwal^

DOUBLE BASS

Andrew Sinclair*
John Keene
 • Janet Holmes à Court
 AC & Gilbert George
 Robin Brawley
 Christine Reitzenstein
 Mark Tooby
 Giovanni Vinci
 Phillip Waldron^

FLUTE

Andrew Nicholson
Mary-Anne Blades
 • Unnamed

PICCOLO

Sonia Croucher

OBOE

Sarah Young

COR ANGLAIS

Jonathan Ryan
 • Joshua & Pamela Pitt

CLARINET

Allan Meyer
 • Leanne & Sam Walsh AO
 Geoffrey Bourgault
 du Coudray^

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner
 • Meg O'Neill, Chase Hayes
 & Vicky Hayes
Adam Mikulicz
 • Meg O'Neill, Chase Hayes
 & Vicky Hayes

CONTRABASSOON

Chloe Turner
 • Stelios Jewellers

HORN

★ Rod & Margaret Marston
David Evans
Eve McEwen
Robert Gladstones
Principal 3rd Horn
 Julia Brooke
 Francesco Lo Surdo

TRUMPET

Fletcher Cox°
 Koominka°

TROMBONE

Joshua Davis
 • Dr Glenda Campbell-
 Evans & Dr Ken Evans AM
Liam O'Malley
 • Dale & Greg Higham

BASS TROMBONE

Jeremy Alderson^

TIMPANI

Alex Timcke
 • Jean & Peter Stokes

PERCUSSION

Brian Maloney
François Combémoré
Assoc Principal
Percussion & Timpani
 Cara Daily^

HARP

Yi-Yun Loei^

KEYBOARD

Adam Pinto^

KEY

Principal
Associate Principal
Assistant Principal
 Contract Musicians°
 Guest Musicians^

★ Section supported through the Duet program by

• Chair supported through the Duet program by

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

About the Artists



Alpesh Chauhan OBE
Conductor

Alpesh Chauhan is Principal Guest Conductor of the Düsseldorfer Symphoniker and Music Director of Birmingham Opera Company. Recent and forthcoming conducting highlights include the Los Angeles Philharmonic, the Houston and Seattle symphonies, Atlanta and National symphony orchestras, Deutsches Symphonie-Orchester Berlin, the Hallé, BBC and Melbourne symphony orchestras, London Philharmonic Orchestra, and Accademia di Santa Cecilia.

Chauhan has collaborated with a range of artists, among them, Hilary Hahn, Nicola Benedetti, Pablo Ferrández, and Sir Stephen Hough. Following his outstanding debut in 2015, he was appointed Principal Conductor of Filarmonica Arturo Toscanini in Parma, Italy, and performed and recorded much of the great symphonic repertoire. Chauhan also enjoys a close relationship with BBC Scottish Symphony Orchestra, of which he was Associate Conductor and with which in 2023 he released his first album, Tchaikovsky's orchestral works.

In 2022, Chauhan was honoured to receive an OBE in Her Majesty Queen Elizabeth II's 2022 New Year's Honours for Services to the Arts.



Sara Macliver
Soprano

Sara Macliver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire.

Sara is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, the Australian Chamber Orchestra and Australian Brandenburg Orchestra, Musica Viva, and a number of international companies. Sara records for ABC Classics with more than 35 CDs and many awards to her credit.

In recent years Sara has sung with West Australian Opera, Sydney, Melbourne, West Australian, Tasmanian, Queensland and Adelaide Symphony Orchestras, the Australian String Quartet, St George's Cathedral and Auckland Philharmonic Orchestra. She also sang with the Sydney Philharmonia, Ten Days on the Island, the Peninsula Summer Festival, Brisbane Camerata, ANAM, Bangalow Festival, St George's Cathedral and Collegium Musicum amongst many other projects.

Sara has been awarded an honorary doctorate from The University of Western Australia in recognition of her services to singing, and teaches at the Conservatorium there.

About the Artists



Eleanor Lyons
Soprano

Australian soprano Eleanor Lyons is known for her versatility, deep musicality and fresh interpretations. An international success, Eleanor has garnered global attention for her beautiful voice and virtuosic performances. Also known for her versatility, Eleanor passionately shapes every detail of opera, orchestral concerts, chamber music and solo recitals. Her talent and approach have resulted in on-going fruitful collaborations with various orchestras and conductors on a global level.

In addition to singing leading roles in operas across the globe, this season's concert highlights include Beethoven's *9th* (QSO and WASO), *Freia/Das Rheingold* (SSO), Strauss' *Four Last Songs* (Canberra Symphony), as well as Countess (*The Marriage of Figaro*) at Oper Ballet Vlaanderen. She will sing Verdi's *Requiem* at the Adelaide Festival with the Antwerp Symphony, Mahler Symphony No. 2 with the Orchestre Philharmonique de Monte Carlo and Mendelssohn's *Lobgesang* with the Vienna Symphony at the Musikverein.

Eleanor won first prize at the International Obraztsova Singing Competition, studied at the Royal Northern College of Music and the Mariinsky Academy of Young Singers, St. Petersburg and was awarded the Michael Byrne Vienna State Opera Award.



Ashlyn Tymms
Mezzo-Soprano

In 2024, Ashlyn Tymms sings Ježibaba in *Rusalka* and Dido in *Dido and Aeneas* for West Australian Opera and Fanny Price in *Mansfield Park* for New Zealand Opera; she takes the alto solos in Mahler's Symphony No. 8 and Mozart's *Requiem* for West Australian Symphony, Beethoven's Symphony No. 9 with the Queensland Symphony and Bach's *St. John Passion* with the Melbourne Symphony.

Ashlyn's 2022 performances included Beethoven Symphony No. 9 with the Melbourne Symphony and Mahler's Symphony No. 3 with the West Australian Symphony. She also made her Sydney Opera House début in Handel's *Messiah*.

For West Australian Opera, she has sung Dorabella (*Così fan tutte*), Santuzza (*Cavalleria rusticana*), Hansel (*Hansel and Gretel*) and Flora (*La traviata*); in 2023, Ashlyn returned to WAO as Emilia (*Otello*) and in the title role in *Carmen*.

International engagements include *Rosimonda* in *Faramondo* at the London Handel Festival and *Judith* in the world premiere of *The Two Sisters* with Tête à Tête Opera.



Paul O'Neill
Tenor

Australian tenor Paul O'Neill has forged a compelling international career singing in opera houses and concert halls throughout Europe and Australasia. His 2021/2022 engagements included Alfredo (*La traviata*) for Opera Australia and Turiddu (*Cavalleria rusticana*) and Canio (*Pagliacci*) for West Australian Opera. In 2022/23, he sang Pinkerton (*Madama Butterfly*) for Opera Australia, Macduff (*Macbeth*) for State Opera South Australia and Don José, Cavaradossi, Alfredo, Rodolfo and Otello for West Australian Opera; he was tenor soloist in Britten's *War Requiem* and Siegmund in *Die Walküre* (Act I) for West Australian Symphony Orchestra. He returns to WA Opera this year as The Prince in *Rusalka*.

Other recent engagements include Don José and Cavaradossi for West Australian Opera, Rodolfo, Narraboth (*Salome*) and Alfredo for Opera Australia and the title role in *Faust* for Theater Münster. He has sung Don José at the Glyndebourne Festival; Laca (*Jenůfa*) for Opéra de Lille; Rodolfo for Halle Opera; Elvino (*La sonnambula*) and Laca with Graz Opera.



Samuel Dundas
Bass

Regularly appearing with the major Australian and New Zealand opera companies, Symphony orchestras and festivals, this year Samuel Dundas returns to the Perth and Brisbane Festivals and Victorian Opera as Cave (*Eucalyptus*), Opera Australia as Horatio (*Hamlet*), Opera Queensland as Enrico (*Lucia di Lammermoor*), Queensland and West Australian Symphony orchestras (Beethoven's 9th symphony) and Tasmanian Symphony (Haydn's Harmony Mass).

His recent major role debuts have included the title role in *Galileo* (Mills) and the Count (*Capriccio*) for Victorian Opera; Wolfram (*Tannhäuser*) for Opera Australia, and Donner (*Das Rheingold*) for Sydney Symphony Orchestra.

Samuel's operatic repertoire includes Aphron (*The Golden Cockerel*); Marcello (*La Bohème*), title role in Voss, Dancairo and Morales (*Carmen*) for State Opera South Australia; Papageno (*The Magic Flute*) for New Zealand Opera; Count Carl Magnus Malcolm (*A Little Night Music*) and Ebenezer Scrooge (*A Christmas Carol*) for Victorian Opera; Marcello, Guglielmo (*Così fan tutte*), Prosdócimo (*The Turk in Italy*), Papageno, Malatesta (*Don Pasquale*), Belcore (*L'Elisir d'Amore*) and Silvio (*Pagliacci*) for Opera Australia.

About the Artists

WASO Chorus

The WASO Chorus was formed in 1988 and consists of around 100 volunteer choristers who represent the finest form of community music making, bringing together singers from all walks of life. They regularly feature in the WASO annual concert season and are directed by Andrew Foote.

The Chorus has built an international reputation for its high standards and diverse range of repertoire. While its main role is to perform with the West Australian Symphony Orchestra the Chorus also maintains a profile of solo concerts, tours and community engagements.

The Chorus sings with the finest conductors and soloists including Asher Fisch, Simone Young, Stephen Layton and Paul Daniel. Recent highlights have included Britten's *War Requiem* and Verdi's *Requiem*. In 2019 the Chorus performed at the Denmark



Festival of Voice and in 2018 toured China with performances of Orff's *Carmina burana*.

In 2020 they performed two Gala events on the Kalbarri Skywalk. In 2023 the chorus was invited to Hobart to perform Brahms' *German Requiem* with the Tasmanian Symphony Orchestra (TSO), the TSO chorus, Sydney Philharmonia Choirs and members of the public, conducted by Simon Halsey.

Andrew Foote
Chorus Director

Glenn Hogue
Répétiteur

WASO Chorus On Stage

SOPRANO

Lisa Barrett
Anna Börner
Penelope Colgan
Clara Connor
Kathie Drake
Ceridwen
Dumergue
Fay Edwards
Marion Funke
Lesley Goodwin
Ro Gorell
Kylie Grima
Deborah
Jackson-Porteous
Michelle John
Joanna Killgore
Gillian King
Claire McGlew
Natasha Meyers
Kimberly Paton
Lucy Sheppard

Sarah Shneier
Kate Sugars
Rebecca Thorne
Carol Unkovich
Catherine Wade
Alicia Walter

ALTO

Marian Agombar
Llewela Benn
Helen Brown
Patsy Brown
Sheila Byfield
Sue Coleson
Catherine Dunn
Kaye Fairbairn
Susanna Fleck
Dianne Graves
Louise Hayes
Mathilda Joubert
Tina McDonald
Elysia Murphy

Lynne Naylor
Deborah Pearson
Deborah Piesse
Neb Ryland
Margo Warburton
Olga Ward
Jacquie Wright

TENOR

David Collings
Nick Fielding
Allan Griffiths
Alan Harvey
Matthew Lester
John Murphy
Christopher Ryland
Sim Taylor
Arthur Tideswell
Stephen Turley
Brad Wake

BASS

Justin Audcent
Michael Berkeley-Hill
Charlie Bond
Bertel Bulten
Paul Brayshaw
Tony Errington
Ken Gasmier
Brad Hilton
Francois Joubert
Francis Joseph
Benjamin Lee
Eric Lim
Tony Marrion
Geoff Massey
Peter Ormond
Andrew Wong
Mark Richardson
Stace Rogers
Steve Sherwood
Tim Strahan

UWA Symphonic Chorus

The University of Western Australia's Symphonic Chorus is the Conservatorium of Music's largest choir, open to all students studying at UWA. Directed by Dr Andrew Foote (Chair of Vocal Studies and current Director of the WASO Chorus), members are drawn from the UWA Vocal Program, the wider Conservatorium student-body and a growing number of non-music majors, who participate as volunteers or as students enrolled in one the Conservatoriums Music Ensemble units.

The choir regularly collaborates with West Australian Opera, UWA Symphony and Chamber Orchestras, UWA Wind Orchestra, and WASO to perform a wide range of repertoire at venues across



Perth, including the Perth Concert Hall, St Mary's Cathedral and Winthrop Hall. Recent highlights include: Oratorio with West Australian Opera, *Elijah* with West Australian Opera, Handel's *Messiah* with the UWA Chamber Orchestra, and the WA Premiere of Lili Boulanger's Psalm 130: *Du fond de l'abîme* and *Eumeralla* with WASO.

UWA Symphonic Chorus On Stage

SOPRANO

Lizzie Bruk
Beck Jones
Sanya Jones
Ella Jurjevich
Saffron Kakulas
Keeva Kirwan
Janelle Lee
Joanna Lim
Karoline Magpily
Beth Musikanth
Peridot Poole
Em Robertshaw
Aimee Ryan
Phoebe Tait
Teddy
Tasker-Murphy
Victoria-Grace
Whiting
Matilda Wilson

ALTO

Samantha
Anderson-Mayes
Mairead Buchanan
Suraya Edwards
Brianna Ellis
Jasmine Gilbert
Roselyn Haensel
Vivienne Hingston
Emily Hobday
Steohanie Hollick
Sarah Huang
Lili Huntly
Joscelyn Leahy
Katie Lines
Chanupa
Munasinghe
Shirley Ng
Emma Osling
Golbon Rezaei
Insiah Riaz

Isabel Torabi
Kiki Wang
Shenghao Xiong

TENOR

Jamie Holloway
Ciaran McChord

BASS

Xavier Anthony
Jared Ashley
Glen Bain
Travis Canny
Jacob Gordon
Felix
Longworth-Baker
Kizito Mutoya
Ben Samuels
Ilario Sellitto
Sahil Sidhu
Connor Siekman

Harry Smith
Archibald Targett
Daniel van der Moezel
Wan Ariff Adlan Wan
Fadzil Adlan
Albert Wang
Jun Yap
Ka Ming Yu

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.

Connect With WASO

Tag us in your photos
#WASymphonyOrchestra



facebook.com/
WASymphonyOrchestra



@WASymphony



@WASymphonyOrchestra



youtube.com/
WestAustSymOrchestra



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

CLAYTON UTZ

Celebrating Extraordinary Music

At Clayton Utz we do things differently. We set the bar high and know that outside of comfort lives brilliance. We celebrate the remarkable, the rare, the inspiring.

That's why we're proud to support WASO and its world-class musicians who enrich the vibrancy of our culture through music.

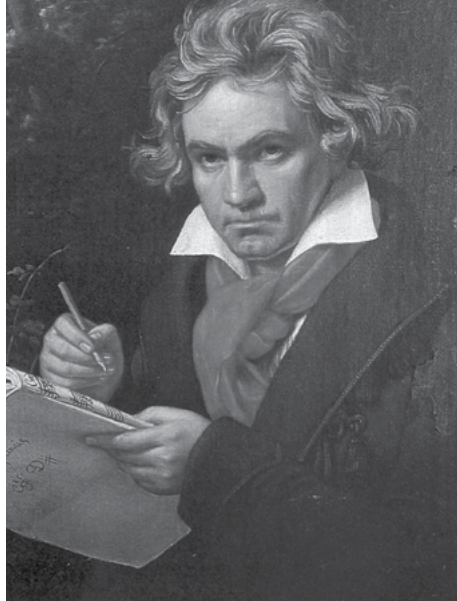


About the Music

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:
14-15 October 2011.
Roy Goodman, conductor.

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

About the Music

James Ledger
(b.1966)

The Last Thing

- I. The Last Thing
- II. Mother
- III. Child Burial

Composer's notes

The Last Thing is a set of three songs for soprano and orchestra with text by Irish poet and playwright, Paula Meehan (b.1955). The first poem I read of hers was *Child Burial* - a piercing and incredibly direct poem on losing a child. My initial reaction was that there would be no way I could write music for it. The more I thought about it, however, the more I realised that I could engage with the power of her words musically. After many conversations with colleagues and friends, I decided to go for it. I then read through many other Meehan poems and found *Mother* and *The Last Thing*. The three poems are all connected as they portray the loss of loved ones.

The first song *The Last Thing* describes the demise of a father and the last thing he utters. The imagery here is palpable as he "slipped below the horizon of his morphine dream". Then there is "the moon in the hospice rigging" and "wingéd creatures" that inspired in me a kind of Don Quixote character. The music opens with a pseudo-heroic line in the piccolo and violins that fans out across the orchestra. After a dream-like delivery of the text featuring mallet percussion, harp and celesta, the song concludes with a return of the opening material. Only this time the music is chopped up into fragments as a failing heroic fanfare.



The second song *Mother* is a fierce and spiteful take on a poisoned relationship between child and deceased mother – "mother you devourer", "you chewed me up, you spat me out". The music races along with first and second violins in close **canon** creating a ratcheting shimmer beneath the voice. This is supported by an unrelenting pulse in the percussion and **harmonic tones** in harp, cellos, and bells. In the final verse of the poem the text climactically turns on its head with the line "mother I stand over your grave...and I weep". The music too flips, becoming sweeping and despairing.

The third and final song is *Child Burial* – an incredibly difficult read due to the subject matter, yet so rich in its language, imagery, and power. "No light can reach you and teach you...". The song opens with a lament in solo cello before funereal music appears in the strings. The music is very restrained at first, slowly unravelling over the course of the song. The material that occurs in the solo cello transforms into the climax of the work – slow pulsing

chords in the strings and rhythmic ‘cries’ in the brass. A final utterance by the cello ushers in two sombre trombones, tolling harp and celesta, followed by strings that rise higher and higher into the unknown.

I am extremely grateful to both Paula Meehan for her inspiring words and imagery and Geoff Stearn for his financial support.

© James Ledger 2024

Texts used by kind permission of
Paula Meehan – Dedalus Press.

*Commissioned for the West Australian
Symphony Orchestra by Geoff Stearn.*

PREMIERE PERFORMANCES:

3-4 May 2024, Perth Concert Hall.
Alpesh Chauhan, conductor.
Sara Macliver, soprano. West
Australian Symphony Orchestra.

INSTRUMENTATION:

three flutes (doubling piccolo and alto flute), two oboes, two clarinets and bass clarinet, two bassoons (one doubling contrabassoon). Four horns, two trumpets, two trombones and bass trombone. Three percussionists, harp, celesta and strings.

Glossary

Canon – a type of counterpoint where each part plays exactly the same melody but starting one after the other.

Harmonic Tones – high pure flute-like sounds. Normally, string players press down firmly on the string with the fingers of the left hand to select the pitch of the note; harmonics are produced by lightly touching the string.

About the Music

Ludwig van Beethoven

(1770-1827)

Symphony No.9 in D minor, Op.125

Allegro ma non troppo, un poco maestoso

Scherzo (Molto vivace – Presto)

Adagio molto e cantabile – Andante

moderato

Presto – Allegro molto assai (Alla marcia)

– Presto

On 7 May 1824, Beethoven summoned Vienna's leading musicians in the Kärnthnertheater to give the premiere of the Ninth Symphony. Profoundly deaf, Beethoven was long past being able to conduct, but stood beside the leaders, indicating the speeds. At the end, he was unaware of the applause, so that the contralto soloist had to turn him around, producing 'a volcanic explosion of sympathy and admiration that seemed it would never end'. The applause was probably more for the composer than the performance.

Two rehearsals were insufficient to prepare the most difficult orchestral piece the musicians had ever encountered. Nevertheless, one reviewer found the opening *Allegro* 'bold and defiant, executed with truly athletic energy'. Punctuating its enormous 15-minute design, strategically placed returns of its colossal opening idea underpin the almost fissile energy generated by the sheer mass of scraping, blowing and drumming. Never before had sounds of such sustained violence been imagined, let alone produced by instruments.

Wagner later pictured the second movement as a Bacchanalian spree of worldly pleasures. But while its motoric force is compulsive, Beethoven

hardly thought of his big scherzo as mindless. Far from it; he keeps its overflowing energy meticulously controlled and channelled, not least when the predominant four-bar triple beat is dramatically jerked into three-bar phrases.

Berlioz imagined the slow movement 'might better be thought as two distinct pieces, the first melody in B flat, four-in-a-bar, followed by an absolutely different one, in triple-time in D'. Yet, in Beethoven's interweaving of this unlikely pair, Berlioz heard 'such melancholy tenderness, passionate sadness, and religious meditation' as to be beyond words to describe.

Everyone in the first Vienna audience in May 1824 must have known that something extraordinary was about to take place. Certainly, the London press intimated in advance of the British premiere a year later: 'In the last movement is introduced a song! – Schiller's famous *Ode to Joy* – which forms a most extraordinary contrast with the whole, and is calculated to excite surprise, certainly, and perhaps admiration.' But why did Beethoven take the unprecedented step of fitting out an instrumental symphony with a vocal finale? He had toyed with two distinct plans for a symphony with added chorus. In 1818, he made very preliminary notes for a 'symphony in ancient modes' on ancient Greek religious themes, including a choral *adagio*. But by 1822, he was sketching a 'German symphony', with chorus singing Schiller's *To Joy*, though to an entirely different tune.

To Adolph Bernhard Marx – the early 19th-century music historian whose writings helped enshrine Beethoven as

‘supreme master’ and Germany as centre of the ‘cult of music’ – Beethoven’s earlier symphonies had suggested that instrumental music could be even more eloquent than words. Yet finally, Marx believed, Beethoven showed that this was not so: ‘Having devoted his life to instrumental sounds, he once again summons his forces for his boldest, most gigantic effort. But behold! – unreal instrumental voices no longer satisfy him, and he is drawn irresistibly back to the human voice.’

As the orchestra introduces brief flashbacks to each of the first three movements, the cellos and basses attempt an unlikely **recitative**: ‘but when the string basses painfully attempt their ungainly imitation of human speech; and when they begin to hum timidly the simple human tune, and hand it over to the rest of the orchestra, we see that, after all, the needs of humanity reach beyond the enchanted world of instruments, so that, in the end, Beethoven only finds satisfaction in the chorus of humanity itself.’ Despairing of instruments’ feeble efforts, the solo baritone announces (the introductory lines are Beethoven’s own, not Schiller’s):

*O friends! No more these sounds! Instead
let us sing out more pleasingly, with joy
abundant!*

Graeme Skinner © 2014

FIRST PERFORMANCE:

7 May 1824, Kärnthnerthor Theatre, Vienna.

FIRST WASO PERFORMANCE:

19-20 August 1960. John Farnsworth Hall, conductor; soloists Molly McGurk, Marion Mendelsohn, Raymond McDonald, Noel Melvin, University of WA Choral Society.

MOST RECENT WASO PERFORMANCE:

15-17 March 2018. Asher Fisch, conductor; soloists Rachelle Durkin, Fiona Campbell, Henry Choo, David Parkin and the WASO Chorus.

INSTRUMENTATION:

piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion, strings.

Glossary

Recitative – music in which the singer follows speech-like rhythms rather than having a sense of regular metre.

Text & Translation

Ode An die Freude (To Joy)
after Friedrich Schiller (1759-1805)

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen, und freudenvollere.¹

Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
was die Mode streng geteilt:
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen
eines Freundes Freund zu sein,
wer ein holdes Weib errungen,
mische seinen Jubel ein!
Ja, wer auch nur eine Seele
sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
weinend sich aus diesem Bund!

Freude trinken alle Wesen
an den Brüsten der Natur,
alle Guten, alle Bösen,
folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
durch des Himmels prächtigen Plan,
laufet, Brüder, eure Bahn,
freudig, wie ein Held zum Siegen!

Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
was die Mode streng geteilt:
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen,
diesen Kuss der ganzen Welt!
Brüder, über'm Sternenzelt
muss ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muss er wohnen.

Freude, schöner Götterfunken...

*Oh friends, no more these sounds!
Instead let us sing out more
pleasingly, with joy abundant.*

*Oh joy, pure spark of God,
daughter from Elysium,
with hearts afire, divine one,
we come to your sanctuary.
Your heavenly powers reunite
what custom sternly keeps apart:
all mankind become brothers
beneath your sheltering wing.*

*Whoever has known the blessing
of being friend to a friend,
whoever has won a fine woman,
whoever, indeed, calls even
one soul on this earth his own,
let their joy be joined with ours.
But let the one who knows none of this
steal, weeping, from our midst.*

*All beings drink in joy
at Nature's bosom,
the virtuous and the wicked alike
follow her rosy path.
Kisses she gave to us, and wine,
and a friend loyal to the death;
bliss to the lowest worm she gave,
and the cherub stands before God.*

*Joyously, as His dazzling suns
traverse the heavens,
so, brothers, run your course,
exultant, as a hero claims victory.*

*Oh joy, pure spark of God,
daughter from Elysium,
with hearts afire, divine one,
we come to your sanctuary.
Your heavenly powers reunite
what custom sternly keeps apart:
all mankind become brothers
beneath your sheltering wing.*

*Be enfolded, all ye millions,
in this kiss of the whole world!
Brothers, above the canopy of stars
must dwell a loving Father.
Do you fall down, ye millions?
In awe of your Creator, world?
Go seek Him beyond the stars!
For there assuredly He dwells.*

O joy, pure spark of God, etc.

Text by Friedrich von Schiller
English translation Anthony Cane © 2000

¹ The initial three lines were added by Beethoven in 1823.

I. The Last Thing

my ebbing father said to me was
not the wind before he slipped below
the horizon of his morphine dream.

So was it the moon in the hospice
rigging? Or the cloud's buoyant shadow?
Or my mother's voice helming him home?

No. I think it was some ferocious
winged creature at the ward's window
breast feathers flecked with salt laced foam.

II. Mother

mother you terrorist
muck mother mud mother
you chewed me up
you spat me out

mother you devourer
plucker of my soul bird
mammal self abuser
nightmatrix huntress

mother keeper
of calendar and keys
ticking off moon days
locking up the grain

mother house and tomb
your two breasts storing
strontium and lies
when you created time

mother you created plenty
you and your serpent consort
you and your nests
you and your alphabets

mother your pictographs
your mandalas your runes
your inches your seconds
your logic your grammar

mother wearing a necklace of skulls
who calls into being
by uttering the name
mater logos metric

mother your skirts
your skins your pelts
with your charms
old cow I'm your calf

mother fetishist
heart breaker
forsaker and fool
in the pouring rain
mother I stand
over your grave
and your granite headstone
and I weep

III. Child Burial

I chose your grave clothes with care,
your favourite stripey shirt,
your blue cotton trousers.
They smelt of woodsmoke, of October,
your own smell there too.
I chose a gansy of handspun wool,

warm and fleecy for you. It is
so cold down in the dark.

No light can reach you and teach you
the paths of wild birds,

the names of the flowers,
the fishes, the creatures.

Ignorant you must remain
of the sun and its work,

my lamb, my calf, my eaglet,
my cub, my kid, my nestling,

my suckling, my colt. I would spin
time back, take you again

within my womb, your amniotic lair,
and further spin you back

through nine waxing months
to the split seeding moment

you chose to be made flesh,
word within me.

I'd cancel the love feast
the hot night of your making.

I would travel alone
to a quiet mossy place,

you would spill from me into the earth
drop by bright red drop.

Text by Paula Meehan
Texts used by kind permission of Paula Meehan –
Dedalus Press.



How can fine-tuning
your perspective help
orchestrate growth?



■ ■ ■
The better the question. The better the answer.
The better the world works.

About the Speaker

Dr Cecilia Sun Pre-concert Speaker

Dr. Cecilia Sun is a senior lecturer at the University of Western Australia Conservatorium of Music. A pianist as well as a musicologist, she holds doctoral degrees in both from the Eastman School of Music and UCLA. As a performer, she

specializes in historical pianos and the performance practices of the 18th and 19th centuries. She is currently co-artistic director of UWA's Irwin Street Collective, which is focused on the research and performance of historically informed repertoire. Other areas of scholarly interest include experimental music, women in music, and music and politics.

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. Cough lozenges are available from the Information Desk located on Level 1. Masks are welcome but not required.



Accessible services available

For information about our services such as assisted listening and accessible toilets please search "Perth Concert Hall Access" online or 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.



Drinks and nibbles

The Wardle Kitchen is open for casual dining, serving delicious hot meals before each performance, while our Grab and Go stations offer quick bites such as sushi and sandwiches. Bars are located on the first two levels, and cold drinks are welcome in the auditorium.



First Aid available

St John First Aid officers are present at every WASO concert. Please notify a Perth Concert Hall team member if you require any first aid assistance.



Box Office is open

Get tickets to your next WASO experience at the Perth Concert Hall Box Office located on the ground floor (Level 1).

Our Box Office is open 90 minutes before each performance, and during interval. Alternatively, you can email us anytime at boxoffice@waso.com.au, or visit us Mon-Fri 9am-5pm.

Community Engagement & Education



NextGen: Explore ATAR & More

WASO are proud to continue contributing to the education of high school music students in WA.

We recently performed our bespoke, annual concert for secondary music students, *NextGen: Explore ATAR & More* on the Perth Concert Hall main stage. Conducted by WASO Associate Conductor Jen Winley, and by Dr Ashley Smith, this program included discussion on the ATAR set works, outlining key techniques used by the composers and analysis on some of the works students will be studying in their classrooms.

The student audience was presented with the grand opening statement of the first movement of Beethoven's Fifth Symphony. As Dr Smith stated 'It is amazing to think that our ears know these notes perhaps

better than Beethoven's own ears.' Under the guidance of conductor Jen Winley and WASO, the work was broken into smaller sections to assist in the discussion of motif, sonata form, modulation and instrumentation.

Other works in this year's NextGen program included a stunning performance of the third movement from Haydn's Trumpet Concerto with WASO Acting Principal Trumpet Jenna Smith, WASO's premiere performance of the first movement of Amy Beach's *Gaelic Symphony* and John Adams' electrifying *A Short Ride in a Fast Machine*. By bringing these works to life, it has helped demystify music analysis for students as they prepare for their upcoming exams. Dr Smith left students with the following thought – '... music analysis isn't about rules and right or wrong answers. It's about being curious, tinkering around and discovery.'

Philanthropy

Join the WASO family

As a not-for-profit organisation, we rely on the generosity of individuals as well as ticket sales to thrive. Through the support of our WASO family, we are able to bring joyful and inspiring performances to the West Australian community.

When you donate to WASO, you become part of a family unified by a love of music. From just \$40 per year, you can join our Giving Circles and develop a closer connection with your Orchestra at exclusive rehearsals and events featuring our musicians.

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.

Thank you for your ongoing belief in your Orchestra and for helping us to enrich lives through music.



Emma Hunt, Violin, with Duet Partners, Ulrich and Gloria Kunzmann.

Our Supporters

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

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

Thank you.

Patron of Private Giving

Janet Holmes à Court AC

Annual Giving

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

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
Janet Holmes à Court AC & Gilbert George
Tony & Gwenyth Lennon
Louise & Bryant Macfie
Rod & Margaret Marston
Patricia New
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
Trish Williams

Principal Conductor's Circle \$10,000+

Gay & Robert Branchi
Catherine Dunn & Barrie Heald
Brian & Romola Haggerty
Dale & Greg Higham
Ulrich & Gloria Kunzmann
Kate Lewis in memory of Meryl Lewis
Ken & Yuko Lucas
Kenneth Pettit
Rosalind & Lyndsay Potts
Dr Paul Rodoreda in memory of Mary Rodoreda
Tony Rudd
Helen & Roger Sandercock
Michael & Helen Tuite
John & Nita Walshe
Fred & Nicola Wehr
Moira Westmore
Unnamed (5)

Maestro Circle \$5,000+

Jean Arkley in memory of Tom Arkley
Bend-tech Group

David & Suzanne Biddles
Dr John Blott
Lady Jean Brodie-Hall
Stewart Candlish & Bianca Panizza
Prof Rachel & Rev Dr John Cardell-Oliver
Maree Creighton & Kevin Davis
Stephen Davis & Linda Savage
Bridget Faye AM
Marc Geary
Ann Hammer
Warwick Hemsley
Dr Penny Herbert in memory of Dunstan Herbert
Sue Hovell
Jim & Freda Irenic
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
Christine Thorpe
Gene Tilbrook & Anne Seghezzi
Reto Vogel
Unnamed (7)

Virtuoso Circle \$2,500+

Margaret & Prof Fred Affleck AO
Neil Archibald & Alan R Dodge AM
Lisa & Glenn Barrett
Tony & Mary Beeley
Peter & Marjorie Bird
Professor Anne Burns
Prof Jonathan Carapetis & Prof Sue Skull
Philip & Frances Chadwick
Anthea Cheney
Gena Culley
Lesley & Peter Davies
Lorraine Ellard & Ron Bade OAM
Louise Farrell OAM & Eric Isaachsen
M & D Forrest
The Giorgetta Charity Fund
Robyn Glindemann
Maryllis & Paul Green-Armytage

Peter Ingram
 Roger Jennings
 Francis Landels
 Sunny & Ann Lee
 Dr Mi Kyung Lee OAM &
 Prof Colin Binns AO
 LeMessurier Charitable
 Trust
 Roderick MacDuff &
 Renate Drauz
 Oliver & Sophie Mark
 Val & Barry Neubecker
 Anne Nolan
 Rosemary Peek
 Thomas & Diana Potter
 Wendy Powles
 Dr Lance Risbey
 Anne & Robin Salter
 Melanie & Paul Shannon
 Elisabeth & David Smith
 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)

Principal Circle

\$1,000+

Moiria Bailey
 Ruth Bailey
 Peter Bath
 Noelle Beasley
 Sarah & Colin Beckett AO
 Ross & Alecia Benzie
 Lea Bingemann
 Margaret Bloch
 E & P Boland
 Cathy Bolt in memory of
 Tony Bolt
 K and C Bond
 Claire Brittain OAM &
 John McKay
 Ian & Marilyn Burton
 Adrienne & Phillip Buttrose
 Joan Carney
 David Castillo &
 Marian Magee

Claire Chambers &
 Dr Andrea Shoebridge
 Mr G & Mrs CE Chappelle
 S Cherian
 Dr Anne Chester
 Jason & Su-Lyn Chong
 Keryn &
 Frank Christiansen
 Kenneth Clark
 Peter & Sue Clifton
 Lyn & Harvey Coates AO
 Brenda Cohen
 Dr David Cooke
 Norah & Roger Cooper
 Kaylene Cousins
 Megan & Arthur Criddle
 Natalie Cullity
 Patricia D'Aurizio
 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
 George Gavranic
 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
 Dr & Mrs H Hansen-Knarhoi
 Julie Harris
 Rev Bill Hawley &
 Dr Rev Georgina Hawley
 Elizabeth & Eric Heenan
 Barbie Henryon
 Dallas & Alex Hickman
 Dr John & Patricia Hill
 Helen Hollingshead
 Dr K & Mr J Hopkins OAM
 Judith Hugo OAM
 Lorna & Jonathan Hurst
 in memory of
 Barbara Hurst

Diane Johnson in
 memory of Tim Johnson
 Emy & Warren Jones
 Danuta Julia
 Noelle & Anthony Keller
 AM
 Patricia M King
 Leonie Kirke
 Nelly Kleyn
 Yvonne Lamble
 Irving Lane
 Abraham Langford
 Ross & Fran Ledger
 Dr Oon Teik Lee
 Ann Lewis
 Lommers Engineering
 Pty Ltd
 Ian & Judith Lunt
 Denise Main
 Dr Tony Mander &
 Ms Loretta Byrd
 Dr Walter Ong &
 Graeme Marshall
 Gregg & Sue Marshman
 Geoff Massey
 Andreas W. Merk
 Betty & Con Michael AO
 Mrs Carolyn Milton-Smith
 in memory of Emeritus
 Prof John Milton-Smith
 Mr & Mrs Geoff Morris
 Jane & Jock Morrison
 Dr & Mrs Peter Moss
 Lynn Murray
 Paul Nendick
 Phuong N T Nguyen
 G & I Nicholas
 Marianne Nilsson
 Jim & Wendy O'Neill
 Peter & Chris Ormond
 Robyn Owens
 Adam Parker
 John Paterson
 Roger Paterson
 Jane Patroni in memory
 of Sue & John Dale
 Tim Pavy & Cathy Cole
 Adrian & Ruth Phelps
 Charmian Phillips in
 memory of Colin Craft
 Alison Piacentini
 Deborah Piesse
 Italo Pizzale
 Megan & James Phillips:
 in memory of
 Sheena Prince
 Dr Leon Prindiville
 Jennifer Rankin
 Eveline Read

James &
 Nicola Ridsdill-Smith
 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
 Joslyn Summerhayes in
 Memory of Eileen Hayes
 Summerlin Audiology
 Janet & the late
 Stephen Thackray
 Ruth Thomas in memory
 of Ken & Hazel Rowley
 Tessa Tieleman on behalf
 of Tim Threlfall &
 Katie Hill
 Rosemary Tomkinson
 Gavin Toovey &
 Jaehan Lee
 Joan Travis
 Clive & Beth Trott in
 memory of
 Judith Sienkiewicz
 James &
 Rosemary Trotter
 Christopher Tyler
 Maggie Venerys
 Geoff & Sandra Wackett
 Jeremy Wade &
 Tara Mala
 Adrienne & Max Walters
 AM
 Diana & the late
 Bill Warnock
 Alan Westle in memory
 of Jean
 PJ & NB Wheeler-Hart
 Dr Chris &
 Mrs Vimala Whitaker
 Barbara Wilcox
 Dai & Anne Williams
 Jean & Ian Williams AO
 Janet Williams

Jim & Gill Williams
 Dr Simon &
 Alison Williams
 Judith Wilton &
 David Turner
 Hilary & Peter Winterton
 AM
 Peter Wreford
 Zvi & Carmela Yom-Tov
 Nancy York
 Don & Leith Young
 Unnamed (42)

Tutti Circle

\$500+

Catherine Bagster
 Shane Baker
 Bernard &
 Jackie Barnwell
 Vanessa Barrable
 Michael & Nadia
 Berkeley-Hill
 Dr Caroline Bird &
 Dr Jim Rhoads
 John & Sue Bird in
 memory of Penny Bird
 Davilia Bleckly
 E & G Bourgault in
 memory of Betty Sagar
 Sue Boyd
 Phil Burrows
 Christine Burson
 Rosemary Burston
 Ann Butcher &
 Dean R Kubank
 Jennifer Butement in
 memory of
 Margaret Butement
 Michelle Candy

R & R Cant
 Dr Vivienne Cass
 Fred & Angela Chaney
 Sam & May Cheung
 Lynette Clayton
 Barry J Cobb
 Penelope Colgan
 John Collins
 Annette Cottée
 Rev Des Cousins
 Carole & John Cox
 Ron Crittall in memory of
 Penny Crittall
 Brett Davies
 Gabrielle Dean
 Lee Delaney
 Hanneke & Jop Delfos
 Simon Douglas
 Ceridwen Dumergue
 Julie Easton
 The Hon. Richard Philip
 Eaton
 Stuart Evans
 Sue & David Forster
 Archa Fox & Charlie Bond
 Toni Frank
 John & Margaret Freeman
 Jennifer &
 Stephen Gardiner
 Neville & Jane Gibbs
 Andrea Gillett
 Frank Glass &
 Linda Colville
 Gwenyth Greenwood
 Rosemary Grigg &
 Peter Flanigan
 Paul and Barbara Harris
 Peter Harris

Alan Harvey &
 Dr Paulien de Boer
 Patricia Hashim
 David & Deborah Hayes
 Siew-Mung Ho
 Karl Hombergen &
 Jane Hutton
 Rosemary Howarth
 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
 Evgeny Khurstalev
 Dr Warren Lilleyman
 Mary Ellen in memory of
 Kerensa
 Marilyn Macey
 Stuart Macklin & Peter Lyle
 Robyn Main
 David Marmont
 Pam Mathews &
 Dr Mark Brogan
 Cynthia McCumiskey
 G and K McGregor
 Annie Medley
 Terence Middleton
 Patricia & Kevin Morgan
 John Overton
 Marjan Oxley
 Matthew Pearce &
 Kim Denham

Deborah Pearson
 J Pinnow
 Rosie Reeman
 Eril Reid
 Kim &
 Annemarie Riseborough
 Will & Clare Riseborough
 Trudy Robins
 Chris & Serge Rtshiladze
 Steve & Jane Sherwood
 Helen Shilkin-Reinhold
 Andrew Shoemack
 Jan Sillence
 Hendrik Smit
 Alison & Neville Sparrow
 John & Elizabeth Spoor
 Leon Tang
 Ian & Di Taylor
 Lisa Telford
 Amanda & Desmond
 Thompson
 Gavin Toovey
 Judith and Rod Tudball
 Heather & Jim Tunmore
 Agatha van der Schaaf
 Deborah Wiseman
 Margaret Wood
 Jacquie Wright
 Michael Young
 Dr Susan Young
 Unnamed (38)

Friends Circle

\$40+

1,064 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.

Major Gifts

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

Rosalin Sadler
Sagitte Yom-Tov Fund
In memory of Francis
Edward Yeomans

Estates

Lee Bickford
Rachel Mabel Chapman

S & J Dale
Malcolm Hood
Clive Knight
Paul Lee
Tony & Gillian Milne
Anna Nottage in memory
of Edgar Nottage
Wendy Scanlon

Judy Sienkiewicz
Roslyn Warrick
Unnamed (7)

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 Geder
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

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

Ross & Laurel Smith
Peta Saunders
Jacinta Sirr-Williams
Susan Stitt
Ruth Stratton
Ruth E. & Neville Thorn
Gavin Toovey &
Jaehan Lee
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.

2024 Corporate Partners

PRINCIPAL PARTNER



LEAD PARTNERS



GOVERNMENT PARTNERS



MAJOR PARTNERS



SUPPORTING PARTNERS



BEVERAGE PARTNERS



West Australian Symphony Orchestra is assisted by the principal arts investment and advisory bodies of the Australian and Western Australian Governments through Creative Australia and the Department of Local Government, Sport and Cultural Industries.

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