



West Australian
Symphony Orchestra

DEVOTION & GLORY

Wednesday 16 April 2025, 7.30pm
Winthrop Hall, The University of Western Australia




Wesfarmers Arts
Principal Partner

 ST GEORGE'S
CATHEDRAL
CONCERT
SERIES
Concert 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.

Welcome

Dear Patrons,

Thank you so much for attending tonight's concert. It is wonderful to see how the Easter collaboration between WASO and St George's Cathedral Concert Series has grown to be such a successful and established tradition within the WA arts scene.

It is a joy that all the composers featured in tonight's concert are very much alive! It is also notable that the majority of the music you will hear tonight is written by two of Australia's finest composers.

The choral work that opens tonight's concert is a world premiere written by WASO Composer in Residence, Olivia Davies. Commissioning of young, Australian composers is so important for the future of music and is yet another area where WASO and St George's Cathedral are strongly aligned.

Sir John Rutter's *Gloria* for choir, brass octet, percussion and organ could be said

to be a 15-minute homage to Sir William Walton's mighty *Belshazzar's Feast*. Whilst Rutter has his detractors, who comment that his music is too simple and approachable, his *Gloria* is a compact and direct masterpiece that appeals to performers and audience alike.

It was a privilege for me to be part of the world premiere of Mary Finsterer's award-winning work, *Stabat Mater*, at St Patrick's Cathedral, Melbourne with the Melbourne Symphony Orchestra in 2024. This epic and remarkable work reflects Mary's absolute commitment to her catholic faith.

Whilst dwelling on the subject of faith, I would like to take this opportunity to thank our underwriting sponsors, Julian and Alexandra Burt, for their incredible support of the St George's Cathedral Concert Series.

Dr Joseph Nolan

Artistic Director, St George's Cathedral Concert Series



SPECIAL EVENT

Devotion and Glory

Olivia DAVIES *Femina Mortem* (10 mins)

John RUTTER *Gloria* (17 mins)

Allegro vivace – Gloria in excelsis Deo

Andante – Domine Deus

Vivace e ritmico – Quoniam tu solus sanctus

Interval (25 mins)

Mary FINSTERER *Ad Honorem Beatæ Mariæ Virginis – Stabat Mater* (40 mins)

Joseph Nolan conductor

Mia Robinson soprano

Mel Gibson pre-recorded narration

St George's Cathedral Consort

Lucinda Nicholls, Bonnie de la Hunty, Anita Saxby featured soloists (*Gloria*)

Olivia Davies' Femina Mortem commissioned for WASO by Prue Ashurst.

Listen to WASO

This performance is recorded for broadcast on Saturday 3 May, 1pm (AWST) on ABC Classic. Date subject to change. For further details visit abc.net.au/classic.

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 speaker Rosalind Appleby, 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 *Devotion and Glory* digital program.



WASO On Stage

VIOLIN

Laurence Jackson
Concertmaster

Riley Skevington
Assoc Concertmaster

Zak Rowntree*
Principal 2nd Violin

Kylie Liang
Assoc Principal 2nd Violin

Sarah Blackman

Amy Furfaro

Beth Hebert

Christina Katsimbardis

Kathryn Lee

Sera Lee

Akiko Miyazawa

Melanie Pearn

VIOLA

Daniel Schmitt
Benjamin Caddy
Alison Hall
Rachael Kirk

CELLO

Rod McGrath
Jeremy Garside
Shigeru Komatsu
Andrew Leask

DOUBLE BASS

Robin Brawley
Giovanni Vinci

CLARINET

Som Howie

BASS CLARINET
Alexander Millier

BASSOON

Adam Mikulicz
Acting Principal Bassoon

Chloe Turner
*Acting Assoc Principal
Bassoon*

TRUMPET

Jenna Smith
Darcy O'Malley°
Zoe McGivern^
Peter Miller

TROMBONE

Joshua Davis
Liam O'Malley
Jeremy Alderson°

TUBA

Chloe Higgins

TIMPANI

François Combémoré
*Assoc Principal
Percussion & Timpani*

PERCUSSION

Brian Maloney
Tegan LeBrun^
Carissa Soares^

ORGAN

Stewart Smith^

St George's Cathedral Consort On Stage

SOPRANO

Sarah Cranfield
Bonnie de la Hunty
Anne-Marie Duce
Sabra Poole Johnson
Keeva Kirwan
Lucinda Nicholls
Philippa Roy
Ellie Seng

ALTO

Elsie Gangemi Smith
Amber Lister
Octavia McDonald
Julia Nicholls
Anita Saxby
Wini Taylor Williams
Charley Vukojevich

TENOR

Andrew Hislop
Perry Joyce
Jason Kroll
Nicholas Matthews
Ciaran McChord
Harry Playford

BASS

Thomas Allan
Liam Auhl
Jake Bigwood
James Chapman
Ruben Davies
Patrick Watson
David Woods

KEY

Principal
Associate Principal
Assistant Principal
Contract Musician°
Guest 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 19.*



West Australian
Symphony Orchestra

GLORIOUS NIGHTS

SET YOUR SPIRIT SOARING



MACA SYMPHONIC SERIES

Friday 20 & Saturday 21 June, 7.30pm
Winthrop Hall, The University of
Western Australia

Andrew SCHULTZ Symphony No.4
(World Premiere)

Claude DEBUSSY *Nocturnes*
Francis POULENC *Gloria*

Otto Tausk conductor (pictured)
Rachelle Durkin soprano
WASO Chorus

BOOKINGS
waso.com.au
9326 0000



About the Artists

Joseph Nolan Conductor

Multiple award-winning British-Australian organist and choral conductor Dr Joseph Nolan has been hailed by ABC Classic as 'a gem of a musician', by BBC Radio 3 Record Review as 'magnificent' and by Limelight Magazine as 'a colossus'.

Appointed to Her Majesty's Chapel's Royal, St James' Palace, in 2004, Joseph performed on numerous occasions at Buckingham Palace. Joseph was recruited as Master of Music at St George's Cathedral, Perth, in 2008 by Dean Emeritus, Dr John Shepherd.

Dr Nolan's work as a musician has been awarded innumerable five-star reviews, Editor's Choice, Critic's Choice and Recordings of the Month and Year in Gramophone, Limelight, BBC Music Magazine, Classicalsource, MusicWeb International, and Choir and Organ magazine (UK).

Nominated twice for Artist of the Year in Limelight Magazine, Joseph holds the distinction of winning Editor's Choice three times for discs of his much-feted Widor recordings from France and is the only organist to have been awarded Limelight's coveted Recording of the Month award (St Etienne du Mont, Paris). Joseph has been invited to perform with all the major performing arts groups in Australia, such as the Sydney Symphony Orchestra and with international orchestras such as The New Zealand Symphony and Malaysian Philharmonic.



The French government have awarded Joseph the medal of Chevalier des Arts des Lettres by the French government for services to French music and the prestigious Higher Doctorate, The Doctor of Letters, by The University of Western Australia.

Future engagements include Joseph making his debut as a soloist in the Singapore Symphony Orchestra season in October 2025 and recording a disc for Signum Classics, UK, at Berliner Dom, Germany, in January 2026.

About the Artists

Mia Robinson

Soprano

Mia Chenea Robinson has become a recognised face in the music world, with her recent performances seeing her tour Sydney and Melbourne as a soloist with the Australian Brandenburg Orchestra, and making her soloist debut with the Melbourne Symphony Orchestra last year, for a world premiere performance of Mary Finsterer's Stabat Mater.

Graduating from the Victorian College of The Arts Secondary School in 2021, under the tutelage of Dermot Tutty, Mia was awarded the Robert Salzer Voice Award, John Hopkins Music Award and was the joint winner of the Outstanding Soloist Competition. Mia was also awarded the Margaret Schofield Memorial Scholarship which saw her being selected for Top Class Music 2021 & 2022 and Top Class Sound 2022.



Mia is undergoing her third year in classical voice at The University of Melbourne and has been granted a full scholarship to reside at Trinity College, where she is an active soloist and chorister in The Choir of Trinity College. During her time with the choir, Mia has recorded and participated in the Australian premiere of Eric Whitacre's 'The Sacred Veil' and has spent time touring Europe and the UK, performing at iconic venues such as Trinity College Cambridge, Trinity College Dublin, and St Peter's Basilica.

About the Artists

St George's Cathedral Consort is the premier mixed voice choir in Western Australia and is frequently hailed as the leading choral ensemble of its type in Australia. Founded in 2009 by Dr Joseph Nolan, St George's Cathedral Consort has been described as elite, world class and producing a sound akin to the evanescence of snow by The Australian and The West Australian newspapers.

The Consort sings regularly as a solo choir with the West Australian Symphony Orchestra and has sung with highly regarded UK ensembles: The Academy of Ancient Music and vocal groups such as The Hilliard Ensemble and The King's Singers. The Cathedral Consort has also performed for Musica Viva Australia and Perth Festival to rave reviews and can

often be heard on ABC Classic. Seesaw Magazine reviewer, Rosalind Appleby, stated "*The Cathedral Consort shone in this repertoire....you would be hard pressed to find better performances anywhere in the world*".

Gloria, a collaboration between WASO, St George's Cathedral Consort and contemporary dance company, Co:3, was awarded unanimous five star reviews in the press and named Best Mainstage Production in the 2023 WA Performing Arts awards.

Limelight named the 2024 WASO/SGC Easter concert, *Gloria*, as one of the year's best concerts heard and broadcast across Australia.



About the Music

Olivia Davies

(b. 1988)

Femina Mortem (World Premiere)

[Based on Hildegard von Bingen's antiphon 'Quia ergo femina mortem instruxit']

Femina Mortem is based on the text from Hildegard von Bingen's antiphon *Quia ergo femina mortem instruxit*, which roughly translates to 'because, then, a woman prepared death'.

What drew me to this short, evocative text is Hildegard's celebration of feminine power as she reframes women's role in Christianity from one of guilt to one of blessing and redemption. In the text, Hildegard contrasts Eve, who introduced death through original sin, with Mary, who brought life through Christ. This follows the medieval "New Eve" theology, where Mary's obedience reverses Eve's disobedience.

In just seven lines Hildegard elevates women with a narrative that is at once complex and nuanced. Its boldness instantly resonated with me, and one of my first musical decisions was to layer the text with independent soprano and alto lines. These layers, often in canon, slowly carry the music and narrative forward, while the tenors, basses and organ softly ground it all with depth and contrast. The piece, for the most part, is quite sustained, breaking down and drawing out the words by their syllables. This renders the text indiscernible at times, instead drawing attention to the subtle shifts in tone as vowels slowly change.



Image credit: Hannah Jones.

To pay homage to Hildegard and to honour her original antiphon, I incorporated melodic fragments from *Quia ergo femina mortem instruxit* at the end of my piece. Over a steady, chant-like texture, solo soprano voices echo the words; "mortem" (death), "femina" (woman), "summa benedictio" (highest blessing), "virgo" (virgin), "illam interemit" (she destroyed it). Hildegard's phrases float freely, emerging out of the music with clarity and purity. The piece ends with the final phrase "pre omni creatura" (rather than in any other creature), taken from "and thus the highest blessing is found in female form, rather than in any other creature". I found the melody for this phrase worked beautifully as a final statement, with the words expressing the boldness and directness that first drew me in.

Femina Mortem was commissioned for WASO by Prue Ashurst.

Hildegard von Bingen (1098-1179)

German Benedictine abbess, composer, writer, mystic, and polymath. A renowned figure of the Middle Ages, Hildegard made lasting contributions to music, theology, medicine, and natural sciences.

Text & Translation

QUIA ERGO FEMINA MORTEM

*Quia ergo femina mortem instruxit,
clara virgo illam interemit,
et ideo est summa benedictio
in feminea forma
pre omni creatura,
quia Deus factus est homo
in dulcissima et beata virgine.*

Antiphon to the Virgin Mary

Because, then, a woman prepared death
an illustrious virgin now subdues it;
and thus the highest blessing
is found in female form,
rather than in any other creature.
For God is made human
in a lovely and blessed virgin.

About the Music

John Rutter

(b.1945)

Gloria

Allegro vivace – “Gloria in excelsis Deo”

Andante – “Domine Deus”

Vivace e ritmico – “Quoniam tu solus sanctus”

When we think of sacred music, we may recall the solemn tones of a Gregorian chant, or the ethereal sounds of a choir under an arched ceiling. Not often do we hear sacred works that commence with a rolling timpani and majestic fanfare! John Rutter’s *Gloria* leaps into a lively expression of Latin text from the Ordinary of the Mass. He writes music for voices who sing of peace on Earth, and he does it with optimism and delight.

Jubilant tones aside, Rutter did in fact draw inspiration from medieval music. In his own writings about *Gloria*, the English composer explained how he based his setting of this text on an old Gregorian chant. Perhaps we can hear this soothing sentiment better reflected in the slower movement, when voices move as one through a tranquil and wondrous melody. At the centre of this *Andante* is an awe-inspiring climax that glistens with percussion.

Vivace e ritmico begins as decisively as the third movement of Dvořák’s Ninth Symphony, crossed with a broadcast news theme. Rutter propels us towards a cheerful finish, the singers’ ecstasy echoing through brass and organ.



Rutter wrote *Gloria* for The Voices of Mel Olson, and directed its United States premiere in 1974. Despite being a religious work, Rutter has said he’s not a particularly religious man. That he still wrote so many sacred compositions shows us how beautiful music, whether religious or secular, can bring joy to anyone who listens.

© Stephanie Eslake

FIRST PERFORMANCE:

5 May 1974, Omaha, Nebraska.
Composer conducting.

FIRST WASO PERFORMANCE:

This is WASO’s first performance of the work.

INSTRUMENTATION:

four trumpets, three trombones, tuba, timpani, percussion and organ.

Text & Translation

*Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
(Gloria in excelsis Deo.)*

*Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad
dexteram Patris,
miserere nobis.*

*Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus,
Jesu Christe.
Cum Sancto Spiritu,
in gloria Dei Patris. Amen.
(Gloria in excelsis Deo. Amen.)*

From the Ordinary of the Mass

Glory be to God on high,
and on earth peace,
good will towards men.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee
for thy great glory.
(Glory be to God on high.)

O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son Jesus Christ;
O Lord God, Lamb of God,
Son of the Father,
that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the
right hand of God the Father,
have mercy upon us.

For thou only art holy;
thou only art the Lord;
thou only, O Christ,
with the Holy Ghost,
art most high in the
glory of God the Father. Amen.
(Glory be to God on high. Amen.)

Translation: Book of Common Prayer, 1662

About the Music

Mary Finsterer

(b.1962)

Ad Honorem Beatæ Mariæ Virginis

Dedicated to Our Lady and her maternal grace that enfolds the world — especially the innocent.

Ad Honorem Beatæ Mariæ Virginis emerges as a tribute to the Blessed Virgin Mary, a sacred overture preceding my composition, *Stabat Mater*. Here, at the foot of the cross, the Blessed Virgin Mary stood as a sentinel of love, her heart a mosaic of anguish and devotion. In a gesture of divine significance, Jesus cast His gaze upon His mother and the beloved disciple John, entrusting their souls to one another's care. "Woman, behold, your son". "Behold, your mother". With these words, the boundaries of motherhood expanded beyond flesh and blood, encompassing the entirety of humanity in a tender embrace.

Ad Honorem Beatæ Mariæ Virginis is in honour of this pivotal moment that resounds through the ages, an invitation to all hearts to seek solace and guidance in Mary as our heavenly mother. It is a musical offering that encapsulates this timeless truth. Through narrated and sung text, the work weaves three revered prayers of the Ave Maria, Sub Tuum Praesidium and Salve Regina in honour of Our Lady with Psalm 82: 3-4, evoking a plea for Our Lady's maternal grace to protect under her mantle the children of the world – especially those who have been lost, were left forsaken, taken or whose existence was tragically quenched by the agency of another. In this fusion, the music becomes a prayer and a supplication – a tribute to the universal motherhood that blossomed beneath the cross, transcending grief to bestow grace upon all who turn their eyes toward her.

Ad Honorem Beatæ Mariæ Virginis is a testament to honour the eternal essence of Mary's compassion and devotion and sets the stage for the poignant journey that awaits in *Stabat Mater*.



Image credit: Dean Golja.

Stabat Mater

Movement I

Movement II

Movement III

The *Stabat Mater*, a timeless prayer with origins in medieval Christianity, stands as a testament to the Blessed Virgin Mary's unwavering devotion at the foot of the Cross. This prayer, invoking the image of the grieving mother beside her crucified Son, has transcended time, stirring souls with its pathos and spiritual depth. Evoking empathy for Mary's sorrow and the shared human experience of suffering, the *Stabat Mater* has become a universal hymn of solace and compassion.

The legacy of the *Stabat Mater* extends beyond prayer into the realm of music, where it has ignited the creative fervour of countless composers through the ages. From medieval plainchant to intricate choral compositions and operatic settings, the *Stabat Mater* has inspired a myriad of musical interpretations. Each work, bearing the emotional resonance of the prayer, becomes a rich tapestry woven with melodies and harmonies that mirror the intertwining of suffering and hope.

In the hands of composers including Palestrina, Pergolesi, Rossini, Dvořák, Poulenc and beyond, the *Stabat Mater* has undergone a metamorphosis, adapting to the musical languages of their respective eras. These compositions, contrasting in style yet unified in their reverence, elevate the prayer's themes of maternal love, sacrifice and divine grace.

Through the medium of music, the Stabat Mater continues to resonate, enveloping audiences in its sacred embrace and inviting them to contemplate the profound mystery of Mary's devotion, the profound sorrow of the Cross and the eternal promise of redemption.

In my own interpretation, the composition takes on a tripartite structure. The first movement unfurls the narrative encompassing the initial eight verses of the Stabat Mater, leading us through the trials of the Blessed Virgin Mary at the foot of the Cross. Interspersed between the sections are introductory phrases of the ninth verse, emerging like delicate fragments to serve as a contemplative bridge between the first and second movements.

In musical parlance, this opening movement features a recurrent motif, a guiding thread that carries each of the verses, weaving an intricate pathway that escorts the listener through a transformative layering of musical textures while upholding thematic unity. Akin to the beads of the Rosary as they pass through prayerful hands, this movement unveils the motif's dynamic metamorphoses, each iteration imbued with profound intent.

The second movement centres upon the ninth and tenth verses, constituting a notable departure from its preceding counterpart by forming a direct entreaty to Our Lady: "O Mother, fountain of love, make me feel the power of sorrow, that I may grieve with you. Grant that my heart may burn in the love of Christ my Lord, that I may greatly please Him".

Comprising two distinct sections, this movement commences with a trio of verses inspired by early baroque madrigal art and intoned by a solo soprano, while harmonised by both choral voices and instrumental accompaniment. The ensuing section showcases a contrapuntal

texture of choral composition, evoking the essence of Renaissance-style motet crafting.

The third movement resonates in stark contrast to its predecessor, embarking upon an evocative journey with a solo soprano's sombre overture that sets a tone of darkness. This opening act is subsequently joined by a chorus emitting poignant sighs, a vivid articulation of grief and affliction. From the outset and as the movement progresses, verses eleven to nineteen evoke the Holy Mother in both her own anguish and that borne by her Son. Ultimately, the movement reaches its zenith through a reprise of the earlier thematic strains from the first movement where the final verse "When my body dies, grant that to my soul is given the glory of paradise" is enunciated, followed by the revival of the canon that once graced the overture to the Stabat Mater, *Ad Honorem Beatæ Mariæ Virginis*.

Acknowledgements

Composed by Mary Finsterer with pre-recorded narration by Mel Gibson. Pre-recorded narration was recorded, mixed and mastered by Buck Sanders at Pianella Studios, Malibu, USA. Special thanks to Marco Beltrami, Mitchell Moldenhauer, Monica Finsterer and Wil Anton Golja. Sincere gratitude also to the following individuals for generously sharing their specialised knowledge: Father Brendan Arthur – Latin text and English translation. Anna Fraser – Latin chant. Commissioned by the Melbourne Symphony Orchestra with generous support from Kim Williams AM.

This performance of Ad Honorem Beatae Mariae Virginis – Stabat Mater by Mary Finsterer is given by permission of Hal Leonard Australia Pty. Ltd. exclusive agent for Schott Music Ltd.

Text & Translation

Ad Honorem Beatæ Mariæ Virginis

Ave Maria

Ave Maria, gratia plena, Dominus tecum.

*Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Iesus.
Sancta Maria, Mater Dei, ora pro nobis
peccatoribus,
nunc et in hora mortis nostræ.
Amen.*

Sub Tuum Præsidium

Sub tuum præsidium confugimus, Sancta Dei Genetrix.

*Nostras deprecationes ne despicias in
necessitatibus, sed a periculis cunctis
libera nos semper,
Virgo gloriosa et benedicta.*

Salve Regina

*Salve, Regina, mater misericordiae; vita,
dulcedo et spes nostra, salve.*

*Ad te clamamus exsules filii Hevae. Ad
te suspiramus gementes et flentes in hac
lacrimarum valle.*

*Eia ergo, advocata nostra,
illos tuos misericordes oculos ad nos
converte. Et Iesum, benedictum fructum
ventris tui, nobis post hoc exilium
ostende.*

O clemens, o pia, o dulcis Virgo Maria.

Psalm 82: 3–4

*Iudicate egeno et pupillo; humilem et
pauperem justifyate.*

*Eripite pauperem, et egenum de manu
peccatoris liberate.*

Ave Maria

Hail Mary, full of grace, the Lord is with thee.

Blessed art thou amongst women, and
blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us
sinners,
now and at the hour of our death.
Amen.

Sub Tuum Præsidium

We fly to thy protection,
O holy Mother of God.

Despise not our petitions in our
necessities, but deliver us always from
all dangers,
O glorious and blessed Virgin.

Salve Regina

Hail, Holy Queen, Mother of Mercy, hail,
our life, our sweetness and our hope.

To thee do we cry, poor banished
children of Eve, to thee do we send up
our sighs, mourning
and weeping in this vale of tears. Turn,
then, most gracious Advocate, thine
eyes of mercy toward us,
and after this our exile,
show unto us the blessed fruit of thy
womb, Jesus;.

O clement, O loving, O sweet virgin
Mary.

Psalm 82: 3–4

Judge for the needy and fatherless: do
justice to the humble and the poor.

Rescue the poor; and deliver the needy
out of the hand of the sinner.

Stabat Mater

*Stabat Mater dolorosa iuxta crucem
lacrimosa dum pendebat Filius Cuius
animam gementem contristatam et
dolentem pertransiit gladius O quam
tristis et afflicta fuit illa benedicta Mater
Unigeniti*

*Quae moerebat et dolebat Pia Mater
dum videbat nati poenas incliti*

*Quis est homo qui non fleret Matri
Christi si videret in tanto supplicio?
Quis non posset contristari Matrem
Christi contemplari dolentem cum filio?
Pro peccatis suae gentis vidit Iesum in
tormentis et flagellis subditum*

*Vidit suum dulcem natum moriendo
desolatum dum emisit spiritum Eia Mater,
fons amoris, me sentire vim doloris fac
ut tecum lugeam Fac ut ardeat cor
meum in amando Christum Deum ut sibi
complaceam Sancta Mater, istud agas,
crucifixi fige plagas cordi meo valide*

*Tui nati vulnerati tam dignati pro me pati
poenas mecum divide Fac me tecum
pie flere crucifixo condolare donec ego
vixer iuxta crucem tecum stare et me tibi
sociare in planctu desidero*

*Virgo virginum praeclara mihi iam non
sis amara fac me tecum plangere Fac
ut portem Christi mortem passionis fac
consortem et plagas recolere Fac me
plagis vulnerari fac me cruce inebriari et
cruore filii*

*Flammis ne urar succensus, per te, Virgo,
sim defensum in die iudicii*

*Christe cum sit hinc (iam) exire da per
matrem me venire ad palmam vicioriae
Quando corpus morietur fac ut animae
donetur paradisi gloria. Amen*

The grieving Mother stood weeping
beside the cross where her Son was
hanging Through her weeping soul,
compassionate and grieving, a sword
passed.

O how sad and afflicted was that
blessed Mother of the Only-begotten!
Who mourned and grieved, the pious
Mother, looking at the torment of her
glorious Child

Who is the person who would not weep
seeing the Mother of Christ in such agony?

Who would not be able to feel
compassion on beholding Christ's
Mother suffering with her Son? For
the sins of his people she saw Jesus in
torment and subjected to the scourge.

She saw her sweet offspring dying,
forsaken, while He gave up his spirit

O Mother, fountain of love, make me
feel the power of sorrow, that I may
grieve with you Grant that my heart may
burn in the love of Christ my Lord, that
I may greatly please Him Holy Mother,
grant that the wounds of the Crucified
drive deep into my heart.

That of your wounded Son, who so
deigned to suffer for me, I may share the
pain Let me sincerely weep with you,
bemoan the Crucified, for as long as I live
To stand beside the cross with you, and
gladly share the weeping, this I desire
Chosen Virgin of virgins, be not bitter
with me, let me weep with thee

Grant that I may bear the death of Christ,
the fate of his Passion, and commemorate
His wounds Let me be wounded with his
wounds, inebriated by the cross because
of love for the Son Inflamm and set on fire,
may I be defended by you, Virgin, on the
day of judgement

Let me be guarded by the cross, armed
by Christ's death and His grace cherish
me When my body dies, grant that to my
soul is given the glory of paradise. Amen

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



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.



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.



**Wines made to preserve the uniqueness and purity
of our distinctive Margaret River vineyards.**



JUNIPER

98 TOM CULLITY DRIVE, COWARAMUP, WESTERN AUSTRALIA 6284 | WWW.JUNIPERESTATE.COM.AU

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)

Dr Glenda Campbell-Evans
& Dr Ken Evans AM

Joshua Davis (Principal
Trombone)

Philip &

Frances Chadwick

Jane Serrangeli (Violin)

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 & Gilbert George

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+

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
& Gilbert George

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
 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
 Philip &
 Frances Chadwick
 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
 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
 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 Henryon
 Dallas Hickman &
 Alex Hickman
 Helen Hollingshead
 Dr K & Mr J Hopkins OAM
 Judith Hugo OAM
 Judith & John Huppattz
 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 Cottage
 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 Silience
 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



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
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 Gederö
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

PRINCIPAL PARTNER



LEAD PARTNERS



GOVERNMENT PARTNERS



SERENADE THE CITY PARTNER

MAJOR PARTNERS

CLAYTON UTZ



grace:
Always more.

LUX
EVENTS



TLEA



SUPPORTING PARTNERS



LONGREACH
MEDIA



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.



Wesfarmers Arts

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



Shigeru Komatsu –
WASO Cello