

WAGO West Australian
Symphony Orchestra

Tchaikovsky Symphony No.5

MORNING SYMPHONY SERIES

Thu 4 July 2019, 11am

Perth Concert Hall

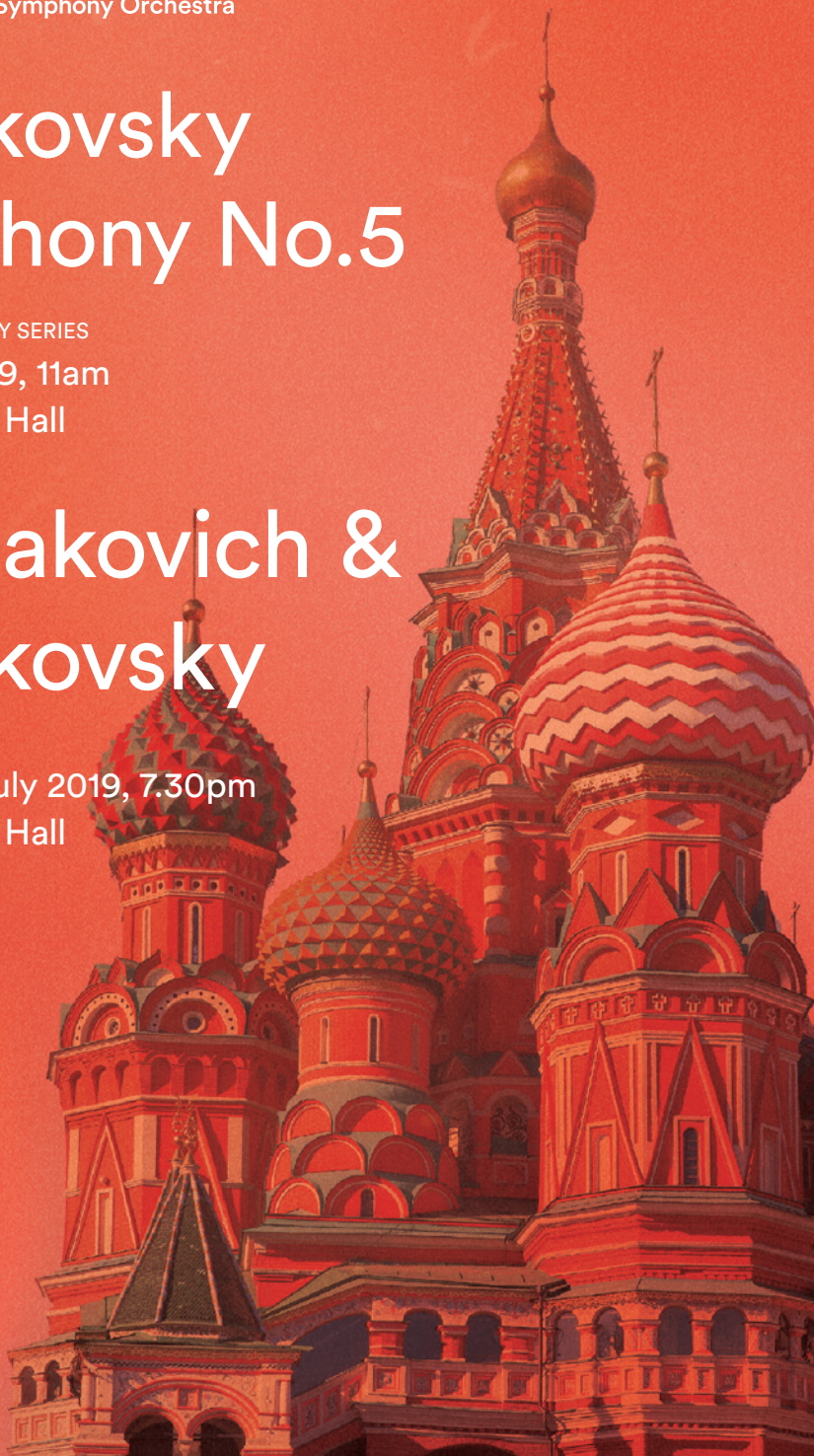
Shostakovich & Tchaikovsky

MASTERS SERIES

Fri 5 & Sat 6 July 2019, 7.30pm

Perth Concert Hall


Wesfarmers Arts
Principal Partner





Wesfarmers Arts

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



Shigeru Komatsu –
WASO Cello

The West Australian Symphony Orchestra respectfully acknowledges the Traditional Owners, Custodians and Elders of the Indigenous Nations across Western Australia and on whose Lands we work.

MORNING SYMPHONY SERIES

Tchaikovsky Symphony No.5

ESA-PEKKA SALONEN *Nyx* (19 mins)

TCHAIKOVSKY Symphony No.5 (47 mins)

Andante – Allegro con anima

Andante cantabile, con alcuna licenza

Valse (Allegro moderato)

Finale (Andante maestoso – Allegro vivace)

Hendrik Vestmann conductor

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Alan Lourens, Head of the Conservatorium of Music at The University of Western Australia (see page 15 for his biography). The Pre-concert Talk will take place at 9.40am in the Auditorium.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on Friday, 12 July at 1pm AWST (or 11am online). For further details visit abc.net.au/classic

Shostakovich & Tchaikovsky

ESA-PEKKA SALONEN *Nyx* (19 mins)

SHOSTAKOVICH Cello Concerto No.1 (31 mins)

Allegretto

Moderato –

Cadenza –

Allegro con moto

Interval (25 mins)

TCHAIKOVSKY Symphony No.5 (47 mins)

Andante – Allegro con anima

Andante cantabile, con alcuna licenza

Valse (Allegro moderato)

Finale (Andante maestoso – Allegro vivace)

Hendrik Vestmann conductor

Narek Hakhnazaryan cello

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Alan Lourens, Head of the Conservatorium of Music at The University of Western Australia (see page 15 for his biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

Wesfarmers Arts Meet the Musician

Enjoy a conversation with Hendrik Vestmann post-concert Friday night in the Terrace Level foyer.

Listen to WASO

This performance is recorded for broadcast on ABC Classic on Friday, 12 July at 1pm AWST (or 11am online). For further details visit abc.net.au/classic

2019 Upcoming Concerts



SPECIAL EVENT

Last Night of the Proms

Fri 19 July 8pm & Sun 21 July 2pm
Perth Concert Hall

Bring your best voice and party spirit as we raise the roof at the Perth Concert Hall with a grand 'Hurrah' of flag-waving favourites. As always the concert comes to an unmissable end with the traditional 'Last Night of the Proms' sing-a-long including *Jerusalem* and *Rule, Britannia!*

RODGERS & HAMMERSTEIN *The Sound of Music*: Climb Ev'ry Mountain

LOEWE *My Fair Lady*: I Could Have Danced All Night

WOOD *Fantasy on British Sea Songs*

ELGAR *Pomp and Circumstance No.1 'Land of Hope and Glory'*

...and more

Guy Noble conductor
Jacqueline Dark mezzo soprano
WASO Chorus

**TICKETS
FROM \$49***



Photo: Philipp Reithimer

SPECIAL EVENT

Side by Side

Fri 26 July 7.30pm
Perth Concert Hall

WASO is joined on stage by some of Australia's most talented young and emerging artists from the Australian National Academy of Music (ANAM) to bring Shostakovich's extraordinary work of heroism and humanity to life. Simone Young brings her own selected highlights of *Romeo and Juliet* to Perth and conducts this special side by side program.

Program to include:

PROKOFIEV *Romeo and Juliet* (Selections from the complete ballet)

SHOSTAKOVICH *Symphony No.7 Leningrad*

Simone Young conductor (pictured)

ANAM and Simone Young are supported by the Minderoo Foundation.

**TICKETS
\$25***



Photo: Lars Gundersen

MACA LIMITED CLASSICS SERIES

Szezs-Znaider Plays Elgar

Fri 16 & Sat 17 Aug 7.30pm
Perth Concert Hall

Nikolaj Szeps-Znaider is one of the most sought-after violinists in the world. He returns to WASO to perform Elgar's Violin Concerto on the same extraordinary instrument - the 1741 Guarnerius del Gesù - that the great Fritz Kreisler used for the concerto's premiere over a century ago.

ELGAR Violin Concerto

BRAHMS *Symphony No.2*

Asher Fisch conductor
Nikolaj Szeps-Znaider violin
(2019 WASO Featured Artist) (pictured)

**TICKETS
FROM \$33***

Asher Fisch appears courtesy of Wesfarmers Arts.

BOOK NOW – 9326 0000 – waso.com.au

*A one-off handling fee of \$6.60 per transaction applies to all web, phone and mail bookings. A fee of \$3.85 applies to over the counter bookings. An additional fee of \$4.40 per transaction applies for delivery via Registered Post.

West Australian Symphony Orchestra



From the centre of Perth to the furthest corners of our State, every year since 1928, we set hearts racing with extraordinary music and exhilarating performances for all West Australians to share.

West Australian Symphony Orchestra (WASO) is a for-purpose not-for-profit company that thrives on the enthusiasm, passion and support of our entire community. We harness this energy to create events and programs across the State to stimulate learning and participation in a vibrant cultural life.

We are both fierce advocates for our great classical musical heritage and passionate leaders in the commissioning and performance of new music by leading Australian and international composers. Every year we mobilise and nurture a new generation of young and emerging artists to help secure a bright future for music in Australia.

We create the spark that sets off a lifelong love of music because we believe it has the power to *touch the soul and enrich lives*.

Our resident company of full-time professional musicians are the beating heart of our organisation. The Orchestra plays a central role in the vibrancy of our creative state, and they are also supported by hundreds of visiting artists, alongside the volunteers of the

WASO Chorus, to create exceptional performances for hundreds of thousands of people each year.

Our Orchestra is led by Principal Conductor and Artistic Adviser Asher Fisch. Israeli-born, Fisch is an internationally renowned conductor in both the operatic and symphonic repertoire, and is a frequent guest at the world's great opera houses including La Scala, the Bayerische Staatsoper and the Metropolitan Opera in New York.

We are proud to call Perth Concert Hall home.

Connect With WASO

waso.com.au



[facebook.com/
WASymphonyOrchestra](https://facebook.com/WASymphonyOrchestra)



twitter.com/WASymphony



[instagram.com/
wasymphonyorchestra](https://instagram.com/wasymphonyorchestra)



[youtube.com/
WestAustSymOrchestra](https://youtube.com/WestAustSymOrchestra)



Stay up to date and sign-up to our
SymphonE-news at waso.com.au

WASO On Stage

VIOLIN

Laurence Jackson
Concertmaster

Semra Lee-Smith
A/Assoc Concertmaster

Graeme Norris
A/Assistant Concertmaster

Rebecca Glorie
A/Principal 1st Violin

Zak Rowntree*
Principal 2nd Violin

Kylie Liang
Assoc Principal 2nd Violin
• Penrhos College

Akiko Miyazawa
A/Assistant Principal
2nd Violin

Hannah Brockway^
Stephanie Dean

• Marc & Nadia Geary

Sara Duhig^

Amy Furfaro^

Beth Hebert

Alexandra Isted

Jane Johnston°

Sunmi Jung

Christina Katsimbardis

Sera Lee^

Shaun Lee-Chen^

Andrea Mendham°

Lucas O'Brien

Melanie Pearn

Ken Peeler

Jane Serrangeli

Kathryn Shinnick

Bao Di Tang

Cerys Tooby

Teresa Vinci°

David Yeh

VIOLA

Daniel Schmitt^
Guest Principal Viola

Alex Brogan
A/Principal Viola

Kierstan Arkleysmith

Nik Babic

George Batey^

Benjamin Caddy

Alison Hall

Rachael Kirk

Kathryn McKay^

Allan McLean

Elliot O'Brien

Katherine Potter^

CELLO

Rod McGrath
• Tokyo Gas

Melinda Forsythe°

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Eve Silver*

Fotis Skordas

Tim South

Xiao Le Wu

DOUBLE BASS

Andrew Sinclair*

John Keene

Caitlin Bass^

Elizabeth Browning^

Sara Clare^

Andrew Tait

Phillip Waldron^

FLUTE

Andrew Nicholson
• Anonymous

Mary-Anne Blades
Andrew Freeman^

PICCOLO

Michael Wayne
• Pamela & Josh Pitt

OBOE

Liz Chee
A/Principal Oboe
Annabelle Farid°
Stephanie Nicholls^
Samuel Parry^

CLARINET

Allan Meyer
Lorna Cook
Geoffrey Bourgault
du Coudray^

BASS CLARINET

Alexander Millier

BASSOON

Adam Mikulicz
Linda Chateris^
Joanne Littlely^

CONTRABASSOON

Chloe Turner

HORN

David Evans
Robert Gladstones
Principal 3rd Horn

Jose Rozer^

Sarah Brien^

Julia Brooke

Dorée Dixon^

TRUMPET

Brent Grapes
Fletcher Cox^
Peter Miller

TROMBONE

Joshua Davis
• Dr Ken Evans and
Dr Glenda Campbell-Evans
Liam O'Malley

BASS TROMBONE

Philip Holdsworth

TUBA

Cameron Brook
• Peter & Jean Stokes

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney
Francois Combemorel
Assoc Principal
Percussion & Timpani
Paul Tanner^

HARP

Catherine Ashley^

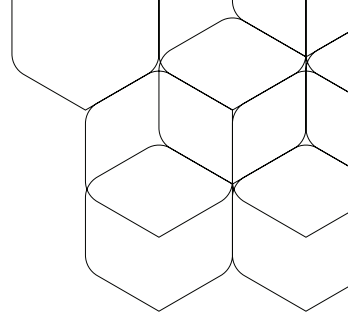
KEYBOARDS

Adam Pinto^

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

Principal
Associate Principal
Assistant Principal
Contract Player*
Guest Musician^

Just as it takes many skilled musicians to build a great symphony,
it takes many skilled specialists to develop successful marketing solutions.



Talk to Roobix about how we can create your marketing symphony.

It'll be music to your ears.

roobix.com.au | 13 30 40

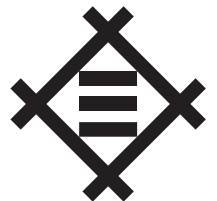
roobix
marketing solved.

360°
business innovation.

www.mitsui.com

For the world. With the world.

We are Mitsui & Co., and we create value.
With the power of our imagination. With the strength of our will.
With the vitality of our spirit.
We drive innovation: we find new ways to
connect information, ideas, generations and nations.
We're building a better future for people and planet.
And for you.



MITSUI & CO.

About The Artists



Hendrick Vestmann Conductor

Hendrik Vestmann is General Music Director of Theater Oldenburg. He previously held the position of Chief Conductor at Theater Bonn.

His operatic repertoire has ranged from Roman Statkowski's *Maria in Oldenburg*, to *Carmen* and *The Magic Flute* with the Komische Oper Berlin and on tour in Korea, to Wagner to George Benjamin's *Written on Skin*. He has also appeared at the Nationaltheater Mannheim, Theater St. Gallen, Theater Aachen, Opera Graz, Grand Theatre Luxembourg and Staatstheater Hannover.

Hendrik Vestmann received his first musical training at the Estonian Academy of Music. He graduated from the Karlsruhe Conservatoire, later worked as Gerd Albrecht's assistant, and was awarded a Bayreuth Festival scholarship.

Since 2001 he has conducted orchestras such as the Mid-German Radio Symphony Orchestra, Duisburg Philharmonic, Bochum Symphony Orchestra, Düsseldorf Symphony Orchestra, Tampere Philharmonic Orchestra (Finland), and the Graz Philharmonic Orchestra.



Photo: Marco Borggreve

Narek Hakhnazaryan Cello

Since winning the Cello First Prize and Gold Medal at the XIV International Tchaikovsky Competition in 2011, Narek Hakhnazaryan has performed with most major orchestras and in recital and chamber music at many of the world's most prestigious festivals.

His 2018-19 season has included return appearances with the Baltimore Symphony Orchestra, Royal Stockholm Philharmonic Orchestra, National Symphony Orchestra, Taiwan, and Helsinki Philharmonic, recital appearances with, among others, pianist Oxana Shevchenko, and pianist Daniil Trifonov and violinist Sergei Dogadin, and debuts with the Vienna Symphony Orchestra, Lithuanian National Symphony Orchestra, and in Australia.

Recordings include Brahms and Dvořák trios with Zhang Zuo, piano, and Esther Yoo, violin (the Z.E.N. Trio). In 2017 Narek Hakhnazaryan was awarded the title of 'Honored Artist of Armenia' by President Serzh Sargsyan. Hakhnazaryan plays the 1707 Joseph Guarneri cello and F.X. Tourte and Benoit Rolland bows.

An Evening with Gun-Brit Barkmin

Indulge in a sublime operatic journey from
Fidelio's Prison to *Salome's* Palace.

**BEETHOVEN | MAHLER
STRAUSS | WAGNER**

Asher Fisch conductor
Gun-Brit Barkmin soprano
West Australian Symphony Orchestra

**Fri 23 Aug 7.30pm &
Sun 25 Aug 5pm**
Perth Concert Hall

Sung in German with English surtitles.

Tickets from \$49*

About The Music

Esa-Pekka Salonen

(Born 1958)

Nyx

In his account of the origin of the gods, the classical Greek poet Hesiod describes the goddess Nyx as one of the first-born deities, and the personification of Night. As composer Esa-Pekka Salonen has noted, 'she is an extremely nebulous figure altogether; we have no sense of her character or personality' and, moreover, she is therefore depicted in any given era very much in that era's own terms. It was, he says, that nebulous quality that led him to write a piece named after her.

Salonen's piece dates from 2011, and represents a return to 'pure orchestral music' after some years working in other genres. Here he has replaced the technique of continuous variation with one where individual themes remain recognisable, while the background changes. Salonen has a new emphasis on **counterpoint**, where he set himself the challenge 'to write complex counterpoint for almost one hundred musicians playing **tutti** at full throttle without losing clarity of the different layers and lines; something that Strauss and Mahler so perfectly mastered'.

In fact the piece is far more nuanced than that remark might suggest; its passages of complex grittiness and sheer rhetorical force are balanced against a tangle of distant horn calls, long solos for clarinet, a limpid texture featuring solo harp.



This last section leads to a long section of violent contrasts. A shattering climax releases a torrent of glittering woodwind and percussion sounds out of which emerge broad, expressive melodies that culminate in shimmering high strings and an enigmatic close.

Gordon Kerry © 2019

First performance: 19 February 2011, Théâtre du Châtelet, Paris. Orchestre Philharmonique de Radio France, composer conducting.

This is the first performance of *Nyx* by the West Australian Symphony Orchestra.

Instrumentation: piccolo, three flutes (third doubling piccolo), three oboes and cor anglais, three clarinets (third doubling E flat clarinet) and bass clarinet, three bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani, percussion, harp, celesta (doubling piano); strings.

YOU MAY ALSO ENJOY

JAMES LEDGER Viola Concerto
Featured in *Symphonie Fantastique*
Fri 4 & Sat 5 October 2019

Glossary

Counterpoint – two or more independent lines of music or melodies that are played at the same time and make musical 'sense' when combined.

Tutti – all the instruments of the orchestra playing at the same time.

About The Music

Dmitri Shostakovich

(1906 – 1975)

Cello Concerto No.1 in E flat, Op.107

Allegretto

Moderato –

Cadenza –

Allegro con moto

Mstislav Rostropovich was faced with a dilemma. He was keen for Shostakovich to compose a cello concerto but, perhaps all too aware of his friend's sensitive nature, he had first asked the composer's wife what it would take to make Dmitri write one. She advised him that one should never ask (and certainly not beg) her husband to write anything.

Rostropovich followed her advice and made no requests to the composer, but sometime later, in 1959, reading the *Soviet Art* newspaper he discovered that Shostakovich had indeed written a concerto. Soon the cellist was playing through the new work with pianist Alexander Dedyukhin in the presence of the composer, who asked insistently if they liked the music. Once Rostropovich was able to convince him how moved he had been from the first note, Shostakovich humbly asked permission to dedicate his first cello concerto to him. (Shostakovich's second cello concerto, overtly less virtuosic than the first, was also written specifically for the Russian master cellist, in 1966, and exploited Rostropovich's genius as an interpretive musician.)

In the E flat concerto, Shostakovich uses almost every sound the cello can make to overcome the difficulties posed by a form composers often avoid. Being a mid-range instrument, the cello is easily swamped when pitted against a full orchestra, and listening to how Shostakovich responds to this challenge affords almost as much pleasure as his passionate writing for the instrument.



For example, Shostakovich starts by toning down the orchestra, using only double woodwind with piccolo and contrabassoon, one horn, **celesta**, timpani and strings, and the way he writes for this ensemble is reminiscent of his chamber music.

In the opening movement the cello announces the four-note theme that will bind the entire concerto together, and this is answered by a drumming figure in the winds. Allowing room for the soloist, the orchestral textures are widely spaced, with high woodwind and deep double basses and contrabassoon creating a dark and distinctly Russian feel. The absence of heavy brass highlights the lone horn whose solo roles throughout the concerto provide a beautiful timbral counterpoint to the cello, often reiterating the soloist's themes.

The second movement, in A minor, begins with strings in a more Romantic, almost Mahlerian vein. This **chromatic**, smoothly contoured theme is heard only three times, virtually unchanged and acting as a hinge upon which the movement turns. Its initial exposition is halted by the horn, whose repeated melodic fragment turns out to be a gentle fanfare announcing the solo cello.

The subsequent lyrical, drawn-out melody inevitably leads back to the string theme, **transposed** higher and this time reaching a kind of climax. It will return once more before we hear the movement's highlight: the soloist's stratospheric **harmonics** accompanied by quiet, shimmering strings and the celesta in its only appearance in the score. A solo clarinet takes over from the celesta in an ethereal duet with the cello over plucked bass notes leading straight into the **cadenza**.

Essentially a link between the slow movement and the finale, the cadenza appropriately has the feel of an improvisation. The soloist shows off a dazzling array of cello techniques in the midst of rapid runs and **double stops** punctuated by still **pizzicato** chords. From here, Shostakovich builds cleverly towards the finale, the orchestra entering suddenly with huge chords. They set the dramatic pace for the music ahead which gallops with a folk-like energy towards a final combination of the opening **motif** from the first movement with the finale's own two themes. The whole work comes to a crashing end with the timpani, repeating what was once the drumming answering figure in the woodwinds, and transforming it into an emphatic full-stop.

Rostropovich's premiere of the work in October 1959 was an unqualified success, and he toured it in the following months to the UK, the US and Australia where it met with popular and critical success. Undaunted by the Russian cellist's reputation, other soloists have since taken it up eagerly, cementing its place in the repertoire and in audiences' hearts.

© Drew Crawford

First performance: 4 October 1959, Leningrad. Mstislav Rostropovich, soloist; Leningrad Philharmonic Orchestra conducted by Yevgeny Mravinsky.

First WASO performance: 24 & 25 October 1986. Thomas Sanderling, conductor; Valter Dešpalj, cello.

Most recent WASO performance: 2 & 3 December 2011. Paul Daniel, conductor; Alisa Weilerstein, cello.

Instrumentation: two flutes (second doubling piccolo), two oboes, two clarinets and two bassoons (second doubling contrabassoon); one horn; timpani, celesta; strings.

YOU MAY ALSO ENJOY
PROKOFIEV Piano Concerto No.1
Featured in *Organ Symphony*
Fri 15 & Sat 16 November 2019

Glossary

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

Celesta – a keyboard instrument which produces tinkling, bell-like sounds by striking metal bars. Tchaikovsky introduced the instrument for the Dance of the Sugar-Plum Fairy in *The Nutcracker*.

Chromatic – use of notes that are not part of the key.

Double/triple stop – bowing two or more strings at the same time.

Harmonics – high, flute-like sounds produced by lightly touching, instead of pressing down firmly, the string with the fingers of the left hand. Produces an eerie, other-worldly effect.

Motif – a short, distinctive melodic or rhythmic figure, often part of or derived from a theme.

Pizzicato – plucking, rather than bowing, the strings.

Transpose – to play a piece in a different key.

About The Music

Peter Ilyich Tchaikovsky

(1840 -1893)

Symphony No.5 in E minor, Op.64
Andante – Allegro con anima
Andante cantabile, con alcuna licenza
Valse (Allegro moderato)
Finale (Andante maestoso – Allegro vivace)

After completing his Fourth Symphony (1877), Tchaikovsky wrote to his former pupil Sergey Taneyev: 'I should be sorry if symphonies that mean nothing should flow from my pen.' He insisted that the Fourth definitely followed a 'program', even though, like Beethoven's Fifth Symphony on which he had partly modelled the work, it could not be expressed in words. Circumstantial evidence suggests that Tchaikovsky's own Fifth Symphony, composed in summer 1888, likewise could not 'mean nothing', and even if a precise meaning will probably never emerge, Tchaikovsky did leave clues as to the direction of his thoughts.

Fate and providence were certainly on his mind, having in mid-1887 spent two distressing months at the bedside of a dying friend. Later, in his sketchbook he verbally outlined a first movement whose slow introduction began with 'total submission to fate', followed by an **allegro** that introduced 'murmurs, doubts, laments, reproaches' before considering succumbing to 'the embrace of faith'. He described this as 'a wonderful program, if only it can be fulfilled'. Although no irrefutable evidence links this plan directly with the 1888 symphony, the Fifth's main theme does lend itself to a musical personification of grim fate (in its **minor** form) and of beneficent providence (in its **major** form), and a journey from the first to the second is a plausible program, if not for the opening movement (which ends in the minor), then for the whole work.



The main theme (played at the outset by solo clarinet) also pays homage to the man Tchaikovsky called 'the father of Russian music', Mikhail Glinka. Tchaikovsky borrowed the germinal first eight-note phrase from Glinka's opera *A Life for the Czar*, where it opens the second half of a melody sung in succession by all three principal characters in the first act trio. But Tchaikovsky develops Glinka's melodic fragment (first sung to the words 'Do not turn to sorrow') into an entirely new **motto** theme whose subliminal transformations and literal reprises bind the symphony's four movements together. The first transformation is into the dance-like theme of the *Allegro con anima* announced by clarinet and bassoon.

The horn melody in the second movement is one of the most beautiful in all of Tchaikovsky's music. He actually scribbled on a sketch of this melody (in French): 'I love you, my love!' But it is more than just a love theme; it, too, is subtly related to the motto (of the motto's first eight notes, it is a varied reworking of the last five). This connection is made explicit when the undisguised motto returns, portentously with trumpets and kettledrums, just before the reprise of the love theme.

Tchaikovsky called the third movement a ‘waltz’, a modestly understated example compared with his great ballet waltzes, but one whose easy mood makes it a perfect structural foil to the slow movement’s passionate intensity. It may well be significant that he crafted the tune out of snippets of a Tuscan folksong, called *La Pimpinella*, that he heard in Florence in 1877, sung by (as he noted) a ‘positively beautiful’ young (male) street-singer. Certainly significant, the waltz tune also audibly echoes the rhythm of the preceding movement’s soulful horn theme, of which it is essentially a faster, lighter reworking. The same rhythm also reappears in the sinuously exotic subsidiary tune introduced by the bassoon. But only once does the motto itself intrude on this pleasant reverie, from clarinets and bassoons, right at the movement’s close.

The motto returns fully, in major mode, as a solemn march, introducing the fourth movement, sumptuously scored with all the violins playing down low in unison with the cellos, passing next to the woodwinds, before trumpets and kettledrum signal the imminent *Allegro vivace*. Tchaikovsky energises the motto’s second, falling-scale element to create a new minor-key theme that launches

further transformations and combinations of germinal fragments, underpinned by the quick tick-tock of bassoons, kettledrums and basses, plateauing out on a brilliantly shrill major-key woodwind chorus. Winding down and then up again through more furious returns of the minor-key theme, a massive climax builds, breaking back into the now almost unbearably splendid march, the motto’s apotheosis capped at the last possible moment by a trumpet reprise of the first movement’s *allegro* theme.

Graeme Skinner © 2014

First performance: 17 November 1888, St Petersburg. Composer conducting.

First WASO performance: 26 October 1938. Malcolm Sargent, conductor.

Most recent WASO performance: 3-5 September 2015. Asher Fisch, conductor.

Instrumentation: three flutes (third doubling piccolo), two oboes, two clarinets and two bassoons; four horns, two trumpets, three trombones and tuba; timpani; strings.

YOU MAY ALSO ENJOY

BERLIOZ *Symphonie Fantastique*
Featured in *Symphonie Fantastique*
Fri 4 & Sat 5 October 2019

Glossary

Major/minor – types of key. Very generally, music in major keys tends to sound brighter (e.g. *Twinkle, Twinkle Little Star*), whereas minor keys have a more sombre, melancholy feel (e.g. *Greensleeves*).

Motto – a motif which dominates a piece of music and recurs regularly.

Scale – the pitches in a key arranged in ascending or descending order, e.g. do re mi fa so la ti do.

About The Speaker

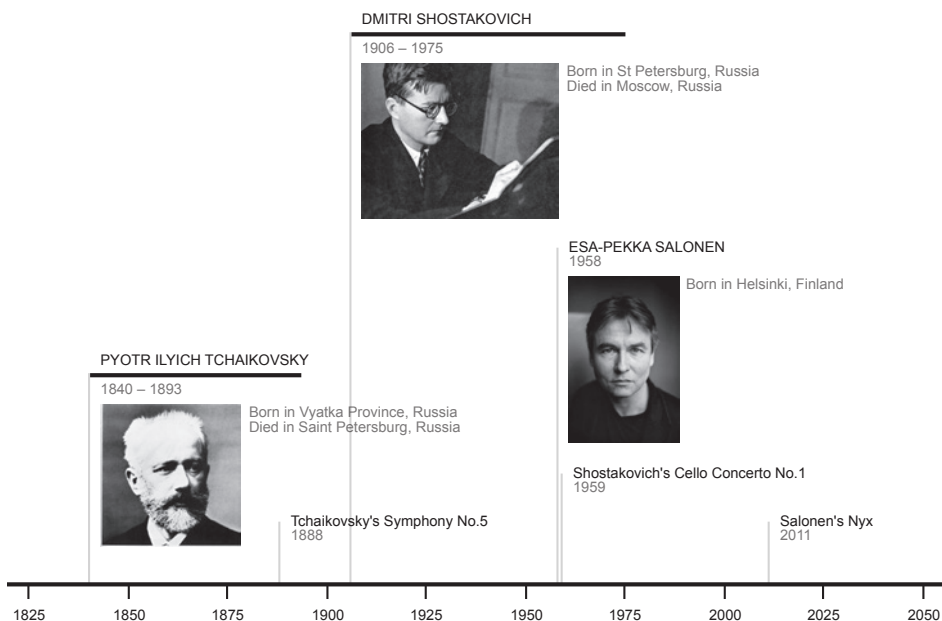
Professor Alan Lourens, D.Mus Pre-concert Speaker

Professor Alan Lourens is Head of the UWA Conservatorium of Music, where he directs the Orchestra, and Head of Brass, as well as teaching conducting, pedagogy and courses in music education. He has appears as a guest conductor and soloist for orchestras and bands throughout the world.

Prof. Lourens holds a Doctorate in Conducting and Masters degree in Euphonium Performance from Indiana University, where he studied

conducting with Ray E. Cramer and Euphonium with Daniel Perantoni, M. Dee Stewart and Harvey G. Phillips. He received a Performers Certificate for the quality of his Masters recital. He has many articles, compositions and music publications to his credit, including his own *Euphonium Concerto*. He has co-authored several books on the planning, policy and development of Universities. Cimarron Publishing has released his compositions and arrangements for both band and orchestra.

Timeline of Composers & Works



Your Concert Experience

FOR THE ENJOYMENT OF ALL

When to applaud? Musicians love applause. Audience members normally applaud:

- When the conductor walks onto the stage
- After the completion of each piece and at the end of the performance

When you need to cough, try to do it discreetly. Cough lozenges are available from the WASO Ticket Collection Desk before each performance and at the interval.

Hearing aids that are incorrectly adjusted may disturb other patrons, please be mindful of those around you.

Mobile phones and other electronic devices need to be switched off or silenced throughout the performance.

Photography, sound and video recordings are permitted prior to the start of the performance.

Latecomers and patrons who leave the auditorium will be seated only after the completion of a work.

Moving to empty seats. Please do not move to empty seats prior to the performance as this may affect seating for latecomers when they are admitted during a suitable break.

FOOD & BEVERAGES

Foyer bars are open for drinks and coffee two hours before, during interval and after the concert. To save time we recommend you pre-order your interval drinks.

FIRST AID

There are St John Ambulance officers present at every concert so please speak to them if you require any first aid assistance.



ACCESSIBILITY

- A universal accessible toilet is available on the ground floor (Level 1).
- The Sennheiser MobileConnect Personal Hearing Assistance system is available for every seat in the auditorium. Visit perthconcerthall.com.au/your-visit/accessibility/ for further information.

WASO BOX OFFICE

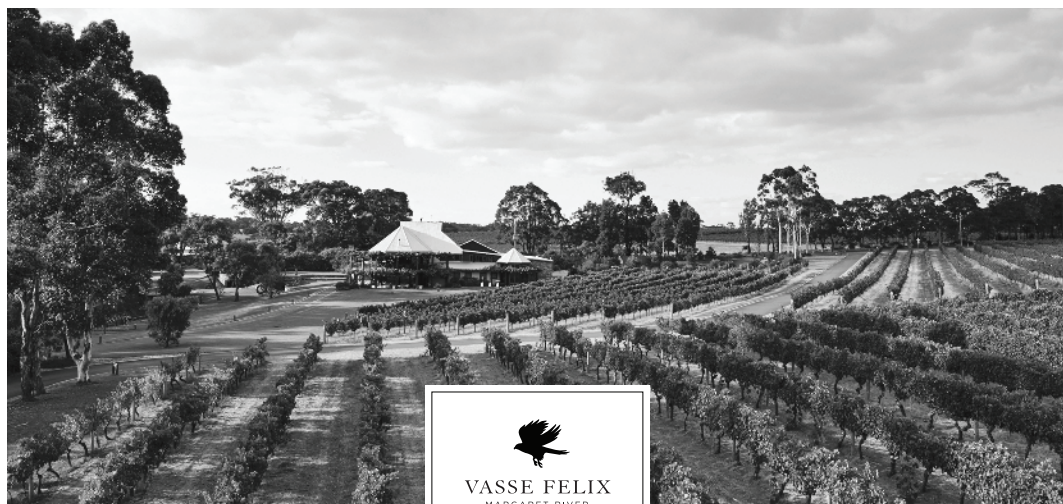
Buy your WASO tickets and subscriptions, exchange tickets, or make a donation at the Box Office on the ground floor (Level 1) prior to each performance and at interval. Tickets for other performances at Perth Concert Hall will be available for purchase only at interval. Please note that 30 minutes prior to performance, the Box Office will only be available for sales to that night's performance.

The Box Office is open Monday to Friday, 9am to 5pm, and contactable on 9326 0000.



We're proud to contribute to the vitality of WA

Fresh **Water** Thinking



MARGARET RIVER'S FOUNDING WINE ESTATE

TASTING BAR • WINE LOUNGE • RESTAURANT • THE VAULT • ART GALLERY • TOURS

Proud to support the West Australian Symphony Orchestra

www.vassefelix.com.au



[/vassefelixwines](https://www.facebook.com/vassefelixwines)



[vassefelixwines](https://www.instagram.com/vassefelixwines)



[@vassefelix](https://twitter.com/vassefelix)

Meet The Musician

Laurence Jackson Concertmaster

What's your first musical memory?

My first musical memory is of listening to the Tchaikovsky Violin Concerto, played by Alfredo Campoli. This was a quite unique version in just one movement! I remember clearly that I was obsessed with this recording and would shout 'Again, Again!', every time it came to the end....I think these were my first spoken words also, aged about 2!

Who is your favourite composer to play or listen to?

My favourite composer is generally the one that I am playing that week...I find that with only a few exceptions, I'm humming or mulling over the works often for days afterwards. It's really impossible to come up with one composer that "ticks all the boxes". In orchestra, I particularly look forward to the exhilaration of a Strauss tone poem and the Viennese beauty and complexity of a Mahler symphony for instance. There are some works which I adore to listen to but don't always enjoy playing, but generally the two go hand in hand!

What do you feel makes a successful performance?

Wow, that's such a difficult question to answer....I really don't know for sure, because even with a great conductor and soloist standing in front of you, enough rehearsal time and an expectant and hushed audience, things can still not work out as well as anticipated. Often also, speaking to one's colleagues afterwards can be really illuminating, as we can all have very different impressions of the concert, some having loved every minute, others hating every minute and all the rest in-between! Music is also not so quantifiable, so even a great and memorable performance can leave you with many questions as to how you



performed personally, how a particular melody was phrased or how fast or slow a movement was taken by the conductor. I suppose we are always trying to reach the rainbow in this regard...

What are your interests or hobbies outside of work?

After photography, I have several interests that I benefit directly from, notably cooking, dining out, particularly the wonderful breakfasts one can enjoy here in Perth, nice wine (and the modest consumption of), plus hiking and birdwatching. So, I suppose an ideal day would be a good hike with my wife Sarah, followed by a simple yet high quality picnic and a nice red wine at a nature reserve...with my camera!

Where was your last holiday destination?

My last trip was in May 2019, both work and holiday, as I was invited as guest concertmaster to the Tasmanian Symphony Orchestra and we stayed on in Tassie for a week or so afterwards. Such a wonderful and beautiful island with great food and wine of course. Tasmania has some great birds and other animals, including Wedge-tailed eagles being chased outside our cabin by the crows, as well as fairy wrens everywhere and the Tasmanian Devils were bizarrely cute and unique!

WASO Community Engagement

Paul Rissmann – Education Artist in Residence

The return of award winning British composer and music educationalist Paul Rissmann as Education Artist in Residence saw four incredible programs presented across three weeks in May.

Paul's residency commenced with a unique Creative Development project alongside our Tertiary Education Partner, UWA Conservatorium of Music. Working with 8 members of EChO (Education Chamber Orchestra) and 14 UWA students, this special collaborative project utilised Stravinsky's *The Firebird* as a framework to explore composition, creative ideas and musical expression. Working side-by-side in a four-day immersive program like no other, the final fully composed five-movement work was performed entirely from memory, before joining the UWA Symphony Orchestra for the majestic *Finale* as part of a Lunchtime Concert in Winthrop Hall to an audience of over 200.

From here it was a week of school and general public performances at Hale School of gorgeous children's books, *The Lion Who Wanted to Love* and *Giddy Goat* with our EChO11 ensemble. Almost 1000 children (and their grown-ups!) delighted in these interactive, fun-filled performances which also featured the vocal talents of WASO favourites Libby Hammer and Ali Bodycoat.



Paul's final week included our first 2019 Educator Professional Learning where he shared ideas and techniques with highly experienced and enthusiastic pre-service teachers around composition in the classroom, and the prestigious UWA Callaway Lecture. Paul's presentation, *Challenging Classical Conventions: exploring new opportunities to engage with the orchestra in the 21st century* highlighted how through the development of creative and inclusive educational programs, the orchestra and its musicians are more accessible to society than ever before.

Our sincere thanks to the McCusker Family Foundation for their support of Paul Rissmann as Education Artist in Residence, and whose involvement in WASO's Education & Community Engagement programs further highlights that music is powerful ... music is fun.



ABC Radio

Tune in to ABC Radio Great Southern on Wednesday mornings at 10.45am when WASO's Executive Manager, Community Engagement, Cassandra Lake joins Gianni Di Giovanni to share stories about classical music and composers.

Listen via the ABC Listen app.



WASO Philanthropy

Help us bring music to the Pilbara Region!

WASO's Regional Arts Program (ReAP) enables music students in public schools across the Pilbara Education Region to access WASO musicians and programs through video conferencing.

Students studying instrumental music through Instrumental Music School Services (IMSS) have the opportunity to participate in WASO Musician Masterclasses, while Primary and Remote Community Schools can access WASO's EChO in Schools and chamber music programs.

As James Crocker, TIC Karratha SHS and IMSS teacher in Karratha-Dampier recently said: *"I still find it quite remarkable and feel very privileged that music students in Karratha, where there is no town band, no private instrumental teachers, few performances other than contemporary music at night time venues, and where most of the primary schools do not even have a music teacher, can access lessons from no less than WASO musicians!"*



Andrew Nicholson and Allan Meyer with students from Karratha SHS.

If you feel passionate about WA's regional students not missing out on opportunities, we encourage you to support this program with a **tax-deductible donation of \$1,500**. This enables WASO to provide a Masterclass with a WASO musician or broadcast an EChO or Chamber Music program across the video conferencing platform. **Please contact Sarah Tompkin on 9326 0017 or tompkins@waso.com.au to make your gift.**

ReAP is supported by Department of Education through School of Isolated and Distance Education and the Royalties for Regions E-Learning Project.

Patrons & Friends Event

Andrew & Ali at The Ellington

Monday 28 October | 6pm
The Ellington Jazz Club

For all Patrons, Friends & Bequestors

Its back! Join us for an incredible evening of jazz with WASO's Principal Flute, Andrew Nicholson and renowned Perth jazz vocalist, Ali Bodycoat, as they interpret the music of Michel LeGrand.

Held in the atmospheric surrounds of Perth's beloved jazz club, The Ellington, this will be a special, one-night only event. Don't miss out!

Tickets are \$60 seated or \$40 standing and include a glass of wine and antipasto platter to share. **Please book through the WASO Box Office on 9326 0000.**

All proceeds from the evening support the Friends of WASO Scholarship, allowing WASO musicians to engage in professional development opportunities.

Our Supporters

Philanthropic partnerships come in all shapes and sizes

Whatever the shape or size, your donation helps WASO make a difference and we thank you for your support. WASO's philanthropy program continues to grow, supporting our vision now and into the future. It is an exciting time to be a part of this community, to meet our musicians and to know you have helped your Orchestra to *touch souls and enrich lives through music*. Together we can do amazing things.

Endowment Fund for the Orchestra

Major Donations:

Tom & Jean Arkley
Bendat Family Foundation
Janet Holmes à Court AC
Minderoo Foundation
Sagitte Yom-Tov Fund

Estates:

Rachel Mabel Chapman
Malcolm Hood
Paul Lee
Anna Nottage in memory of
Edgar Nottage
Wendy Scanlon
Judy Sienkiewicz
Mrs Roslyn Warrick
Anonymous (5)

Symphony Circle

Thank you to all our

Bequestors:

Ms Davilia Bleckly
Mr John Bonny
Dr G Campbell-Evans
Deirdre Carlin
Anita & James Clayton
S & J Dale
Lesley & Peter Davies
Dr Michael Flacks
Judith Gedero
Robyn Glindemann
Gwenyth Greenwood
The Guy Family
Emy & Warren Jones
Barbara Joseph
Colin & Jo King
Rachael Kirk & Tim White
Wolfgang Lehmkühl
Deborah Marsh
Lesley R. McKay & Murray R. McKay
Suzanne Nash
Paula Phillips
Nigel & Dr Heather Rogers
Jacinta Sirr
Ruth & Neville Thorn
Gavin Toovey & Jaehan Lee
Agatha van der Schaaf
Sheila Wileman
Sagitte Yom-Tov Fund
Anonymous (40)

Chairman's Circle

Supporting excellence

Richard Goyder AO & Janine Goyder
Jean Arkley
Bob & Gay Branchi
Rod & Margaret Marston
John Rodgers
Leanne & Sam Walsh*

The 2019 WASO Song Book

We are grateful to those who have supported new works commissioned for the Orchestra by WASO for 2019 and beyond

Janet Holmes à Court AC
Prue Ashurst
In memory of Mary Rodoreda
Geoff Stearn
Anonymous (1)

Group Commission

Supporting a new work by Iain Grandage to be premiered as part of WASO's 2019 Season, in honour of Professor David Tunley

Prue Ashurst
Mark Coughlan
Jean Harvey
Evan Kennea &
Emily Green-Armytage
Peter Luenig
Sara MacIver
Cyrus Meher-Homji
John Meyer
Margaret & Roger Seares
David Symons

Instrument Fund

John Albright & Susan Lorimer
Peter Ingram
Deborah Marsh
Margaret & Rod Marston
Peggy & Tom Stacy
Jean & Peter Stokes

Education & Community Engagement Fund

Jean Arkley
David & Suzanne Biddles
Annette Cottee
Megan & Arthur Criddle
Penny & Ron Crittall
Robyn Glindemann
The Ionian Club Perth '81
The James Galvin Foundation
Barrie & Jude Le Pley
Rosalind Lilley
McCusker Charitable Foundation
Eveline Reid
Simon Lee Foundation
Ruth Stratton
Gwen Treasure
Margaret Wood
Anonymous (3)

Crescendo

Trusts & Foundations

Crown Resorts Foundation
Feilman Foundation
Packer Family Foundation
Stan Perron Charitable Foundation

Crescendo Giving Circle

AOT Consulting Pty Ltd
Jean Arkley
Prue Ashurst
Gay & Robert Branchi
Bunning Family
Dr S Cherian
Kaylene Cousins
Madeleine King MP,
Federal Member for Brand
LeMessurier Charitable Trust
Rosalind Lilley
C M Lommers
Mrs Morrell
G & I Nicholas
Pamela Pitt
Deborah & Miles Protter
Dr Lance Risbey
John Rodgers
Rosalin Sadler in memory of
Joyce Durbin Sadler
In memory of Robert & Joan Street
Ruth E Thorn
Alan Whitham
Mary Ann Wright
Anonymous (4)

Our Supporters

Annual Giving

We are proud to acknowledge the following Patrons for their generous contribution to WASO in the last twelve months through our Annual Giving program.

Principal Conductor's Circle

Gifts \$20,000+

Janet Holmes à Court AC
John Albright & Susan Lorimer
Jean Arkley in memory of Tom Arkley
Dr Glenda Campbell-Evans & Dr Ken Evans*
Patricia New
Joshua & Pamela Pitt*
Peter & Jean Stokes*

Impresario Patron

Gifts \$10,000 - \$19,999

Gay & Bob Branchi
Gavin Bunning
Marc & Nadia Geary*
Gilbert George
Tony & Gwenyth Lennon
Alan Whitham
Trish Williams
Anonymous (1)

Maestro Patron

Gifts \$5,000 - \$9,999

Prue Ashurst in memory of Eoin Cameron
Bill Bloking
Prof Rachel & Rev John Cardell-Oliver
Ian & Elizabeth Constable
Mark Coughlan & Dr Pei-Yin Hsu
Brian & Romola Haggerty
Warwick Hemsley
Mr & Mrs Hill
Sue Hovell
Dr Patricia Kailis
Keith & Gaye Kessell
Dr Ronny Low & Dr Emma Richardson
Dr Richard & Patricia Lyon
Bryant & Louise Macfie
Paula & John Phillips
G. J. Seach
Richard Tarala & Lyn Beazley AO
Ros Thomson
Joyce Westrip OAM
Anonymous (2)

Virtuoso Patron

Gifts \$2,500 - \$4,999

Dr Fred Affleck AO & Mrs Margaret Affleck
Neil Archibald & Alan R Dodge AM
David & Suzanne Biddles
Peter & Marjorie Bird
Prof Jonathan Carapetis & Prof Sue Skull
Maree Creighton & Kevin Davis
Stephen Davis & Linda Savage
The Giorgetta Charity Fund
Peter Ingram
Jim & Freda Irenic
Eleanor John & Finn Barrett
Michael & Dale Kitney
Stephanie & John Kobelke
Francis Landels
The late Dorothy Lee
Rosalind Lilley
Deborah Marsh
Mrs Morrell
Anne Nolan
Pamela Platt
Thomas & Diana Potter
Melanie & Paul Shannon
Michael Snell & Vicki Stewart
Gail & Tony Sutherland
Gene Tilbrook
Michael & Helen Tuite
Stan & Valerie Vicich
Andrew & Marie Yuncken
Anonymous (2)

Principal Patron

Gifts \$1,000 - \$2,499

Caroline Allen & Sandy Dunn
Margaret Atkins
Betty Barker
Noelle Beasley
Colin and Sarah Beckett
Tony & Mary Beeley
Kevin Blake
Matthew J C Blampey
Namy Bodinner
Cathy Bolt in memory of Tony Bolt
Dr & Mrs P Braidahl
Jean Brodie-Hall

Ian & Marilyn Burton
Constance Chapman
Dr Anne Chester
Bob & Kim Collins
Churchill Consulting
Peter & Sue Clifton
Hon June Craig AM
Lesley & Peter Davies
Kelly & Andrew Diong
Rai & Erika Dolinschek
Pamela Joy Douglas & Simon Douglas
Bev East
Megan Edwards
Lorraine Ellard
Don & Marie Forrest
Brooke Fowles & Dane Etheridge
Dr Andrew Gardner
George Gavranic
Roger & Ann Gillbanks
Robyn Glindemann
Jannette Gray
Deidre Greenfeld
Rosemary Grigg & Peter Flanigan
Grussgott Trust
Richard B Hammond
Pauline & Peter Handford
Dr & Mrs H Hansen-Knarhoi
Robin Harben
In memory of Eileen Hayes
John & Christine Hedges
Dr Penny Herbert in memory of Dunstan Herbert
Dallas Hickman & Alex Hickman
Michael Hollingdale
Helen Hollingshead
Dr K and Mr J Hopkins OAM
Judith Hugo
P & M James
Roger Jennings in memory of Lilian Jennings
Emy & Warren Jones
Anthony Kane in memory of Jane Leahy-Kane
Bill Kean
David Keast & Victoria Mizen
Noelle & Anthony Keller AM
Ulrich & Gloria Kunzmann
Irving Lane
Dr Sunny & Ann Lee

Our Supporters

Ann Lewis
Kathleen Lucas
Ian & Judith Lunt
Graham & Muriel Mahony
Gregg & Sue Marshman
Betty & Con Michael AO
Tony & Gillian Milne
Mrs Carolyn Milton-Smith in
loving memory of Emeritus
Prof John Milton-Smith
Hon Justice S R Moncrieff
Geoffrey & Valmae Morris
Jane & Jock Morrison
Lyn Murray
Val & Barry Neubecker
Family Nilant
Marianne Nilsson
Dr Phillip and Mrs Erlene Noble
Dr Walter Ong &
Graeme Marshall
John Overton
Ron & Philippa Packer
Michael & Lesley Page
Athena Paton
Rosemary Peek
Charmian Phillips in memory of
Colin Craft
Barry & Dot Price
Dr Leon Prindiville
Tony & Val Ramshaw
James & Nicola Ridsdill-Smith
John & Alison Rigg
Dr Lance Risbey &
Ms Elizabeth Sachse
Paul Roberts
Bryan & Jan Rodgers
Gerry & Maurice Rousset OAM
Roger Sandercock
The Hon. Kerry Sanderson, AC
Dr R & J Schwenger
Margaret & Roger Seares
Robyn & Ted Sharp
Glenice Shephard
Julian & Noreen Sher
In memory of Judith Sienkiewicz
Elisabeth & David Smith
Helen Smith OAM
Laurel & Ross Smith
Paul Smith & Denham Harry
Geoff & Chris Soutar
Summerlin Audiology
Ruth Thomas in memory of
Ken & Hazel Rowley
Clare Thompson & Brad Power
Ruth E Thorn
Gavin Toovey & Jaehan Lee

Mary Townsend
James & Rosemary Trotter
David Turner & Judith Wilton
Christopher Tyler
Maggie Venerys
Geoff & Sandra Wackett
Adrienne & Max Walters AM
Watering Concepts
Ian Watson
Joy Wearne
Dr Deb Weir
Patricia Weston
Dr Chris & Mrs Vimala Whitaker
Dai and Anne Williams
Mrs Jean & Mr Ian Williams AO
Jim & Gill Williams
Hilary & Peter Winterton AM
Fred & Caroline Witting
Sara Wordsworth
Anonymous (25)

Tutti Patron

Gifts \$500 - \$999

Anne Acton
Geoff & Joan Airey
Kim Anderson & Paul Holmes
Catherine Bagster
Bernard & Jackie Barnwell
Shirley Barraclough
Berwine Barrett-Lennard
Pamela M Bennet
Michael & Nadia Berkeley-Hill
John & Sue Bird in memory of
Penny Bird
Davilia Bleckly
Margaret Bloch
K & C Bond
John & Debbie Borshoff
E & G Bourgault in memory of
Betty Sagar
Diane & Ron Bowyer
Elizabeth & James Brown
Tony & Sue Field
Ann Butcher & Dean R Kubank
Adrienne & Phillip Buttrose
Maria Caesar
Michelle Candy
R & R Cant
Nanette Carnachan
Claire Chambers &
Dr Andrea Shoebridge
Fred & Angela Chaney
Tim & Claire Chapman
Lyn & Harvey Coates AO
Alex Cohen AO &
Agatha van der Schaaf

Chris Colton
Gina & Neil Davidson
Jop & Hanneke Delfos
Daphne Devenish in memory of
Bruce Devenish
Lawrence Easton
Maxine & Bill Farrell AM
Dr Jenny & Terry Fay
Tony & Sue Field
Susan & Gavin Fielding AM
Eléonore Fuchter
Joan Gagliardi
Jennifer & Stephen Gardiner
Isobel Glencross
Allan & Jane Green
Pitsamai & Kevin Green
Dr Roland Hahnel
Dr Dana Halmagiu
J & G Hamory
Paul & Barbara Harris
Alan Harvey & Dr Paulien de Boer
Elizabeth & Eric Heenan
Rosemary Howarth
Cynthia Jee
Lynn & Michael Jensen
Diane Johnson
Peter Sherwill Jones
Joy Kay
Frances Keeley
B M Kent
Dorothy Kingston
Nelly Kleyn
John Kusinski & Ann Motherway
Trevor & Ane Marie Lacy
Martin & Ruth Levit
Megan Lowe
Barry & Elizabeth Lydon
Mary Ellen in memory of Kerensa
Oliver & Sophie Mark
Geoffrey Massey
Pam Mathews & Dr Mark Brogan
Jennifer McComb
Kathleen McGregor
Gaye & John McMath
S. McWhiter
Dr Peter Moss
Patricia Murphy
Phuong Nguyen
G & I Nicholas
Jim & Wendy O'Neill
Brian & Diana Osler
Robyn Owens
Marjan Oxley
Bev Penny
Adrian & Ruth Phelps

Our Supporters

Richard & Sharon Prince
Rosie Reeman
Will Riseborough
Leigh Robinson & Deborah Gelle
Nigel & Dr Heather Rogers
Chris & Serge Rtshiladze
The Sherwood Family
In memory of Judith Sienkiewicz
Paul & Margaret Skerritt
Hendrik Smit
Dr Louise Sparrow
John & Elizabeth Spoor
Peggy & Tom Stacy
Eleanor Steinhartd

In Memoriam of
Mr Andrew David Stewart
Ruth Stratton
Lisa & Andrew Telford
Dr Robert Turnbull
Jan Turner
Margaret Wallace
John & Nita Walshe
Doris Walton
Diana and the late Bill Warnock
Anne Watson
Margaret Whitter
Barbara Wilcox
Geoff Wilkinson
Violette William

Janet Williams
Sally Willis
Pari Willis-Jones
Margaret Wood
Alison Woodman
Andrew Yeates
Chris & Kathy Ziatis
Anonymous (22)

Friend

Gifts \$40 - \$499

Thank you to all our Friends who support WASO through their gift.

*Orchestral Chair Partnership

If you are interested in becoming a Patron or learning more about WASO Philanthropy please contact Alecia Benzie, Executive Manager, Philanthropy & Corporate, on 9326 0020 or email benziea@waso.com.au

WASO Philanthropy brochures are available from the WASO Programs and Information Desk located in the main foyer of Perth Concert Hall, or you can visit waso.com.au

All donations over \$2 are fully tax deductible.



THE UNIVERSITY OF
**WESTERN
AUSTRALIA**

UWA Conservatorium of Music

Proud Tertiary Education Partner of the
West Australian Symphony Orchestra.

As one of Australia's leading music programs,
in one of the world's leading universities, we
create the future leaders of the Arts community.

music.uwa.edu.au



2019 Corporate Partners



Wesfarmers Arts
Principal Partner

PLATINUM PARTNERS



City of Perth



SYMPHONY PARTNER



CONCERTO PARTNERS



OVERTURE PARTNERS



SONATA PARTNERS



KEYNOTE PARTNERS



ORCHESTRA SUPPORTERS



MEDIA PARTNERS



FUNDING PARTNERS



The West Australian Symphony Orchestra is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



Department of Local Government, Sport and Cultural Industries



To share in our vision and discuss the many opportunities extended through corporate partnerships please contact Corporate Development on 08 9326 0004.

Inspire health and happiness with *MUSIC* It's as simple as A-B-C!

Music can follow you wherever you go. Getting involved in the arts provides a sense of joy and inspiration, and can be a healthy distraction from everyday worries. It's as simple as A-B-C: Act-Belong-Commit. To find out more ways to stay mentally healthy, visit actbelongcommit.org.au



healthway



Javier Perianes Plays Beethoven

Poetic lyricism and the perfect pianist.

Simone Young conductor
Javier Perianes piano

Friday 2 August &
Saturday 3 August 7.30pm
Perth Concert Hall

Tickets from \$33*