

WASO's Summer Classics

Friday 31 January 7.30pm &
Sunday 2 February 2pm, 2020
Perth Concert Hall





Wesfarmers Arts

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

Julia Brooke – WASO Horn



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.

SPECIAL EVENT

WASO's Summer Classics

BERLIOZ *Roman Carnival* – Overture (9 mins)

VIVALDI *The Four Seasons: Summer* (10 mins)

Allegro non molto

Adagio - Presto

Presto

GERSHWIN *Porgy and Bess* – A Symphonic Picture (16 mins)

Interval (25 mins)

DE FALLA *The Three-Cornered Hat* – Suite No.2 (12 mins)

Seguidillas (The Neighbours' Dance)

Farruca (The Miller's Dance)

Jota (Final Dance)

PIAZZOLLA *Milonga del Àngel* (7 mins)

PIAZZOLLA *Adiós Nonino* (5 mins)

RAVEL *Boléro* (16 mins)

Benjamin Northey conductor

Laurence Jackson violin

James Crabb accordion

2019 Upcoming Concerts



Absolute Beethoven

Thu 5 March, 11am
Fri 6 & Sat 7 March, 7.30pm
Perth Concert Hall

Of all Beethoven's symphonies, his seventh is the most thrilling. More than 200 years since its premiere, its driving momentum pulses with red-blooded vitality. Beethoven's powerful overture sets the scene for *Absolute Jest*, John Adams' witty and playful take on the ecstatic energy of Beethoven's music, performed here with the Australian String Quartet (Evening concerts only).

BEETHOVEN *Coriolan Overture*
JOHN ADAMS *Absolute Jest* (Evening concerts only)
BEETHOVEN Symphony No.7

Ludovic Morlot conductor
Australian String Quartet (Evening concerts only)

**TICKETS
FROM \$30***



Dances with Daphnis

Thu 12 March, 11am
Fri 13 & Sat 14 March, 7.30pm
Perth Concert Hall

The sun rises on Debussy's daydreaming faun as acclaimed French conductor Ludovic Morlot returns to WASO with this blissful program. Music of high spirits and delicious melodies culminates in Ravel's irresistible depiction of lovers at daybreak that will dance into your heart.

DEBUSSY *Prélude à l'après-midi d'un faune*
LISZT Piano Concerto No.2 (Evening concerts only)
POULENC *Les biches* – Suite
RAVEL *Daphnis et Chloé* – Suite No.2

Ludovic Morlot conductor
Jayson Gillham piano (Evening concerts only)

**TICKETS
FROM \$30***



MSWA MASTERS SERIES

Asher Fisch, Mozart and Bruckner

Fri 20 & Sat 21 March, 7.30pm
Perth Concert Hall

We begin with Mozart's much-loved Sinfonia Concertante for violin and viola. Together WASO Concertmaster Laurence Jackson and Principal Viola Daniel Schmitt will reveal this magical work's beauty, poetry and brilliance. Bruckner's seventh is an emotional odyssey. In the hands of maestro Asher Fisch, this 'wall of sound' symphony will astonish you with an unmatched richness and raw power.

MOZART Sinfonia Concertante
BRUCKNER Symphony No.7

Asher Fisch conductor
Laurence Jackson violin
Daniel Schmitt viola

**TICKETS
FROM \$30***

BOOK NOW – 9326 0000 – waso.com.au

Asher Fisch appears courtesy of Wesfarmers Arts.

*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
• Penrhos College
Assoc Principal 2nd Violin

Kate Sullivan
Assistant Principal
2nd Violin

Sarah Blackman
Fleur Challen

Stephanie Dean
• Marc & Nadia Geary

Beth Hebert
Alexandra Isted

Sunmi Jung
Christina Katsimbardis

Ellie Lawrence
Akiko Miyazawa

Lucas O'Brien
Melanie Pearn

Ken Peeler
Louise Sandercock

Jolanta Schenk
Jane Serrangeli

Kathryn Shinnick
Bao Di Tang

Cerys Tooby
David Yeh

VIOLA

Alex Brogan
A/Principal Viola

Benjamin Caddy
A/Assoc Principal Viola

Kierstan Arkleysmith
Nik Babic

Alison Hall

Rachael Kirk

Allan McLean

Elliot O'Brien

Katherine Potter^

Helen Tuckey

CELLO

Rod McGrath
• Tokyo Gas

Eve Silver*
Oliver McAslan
Sacha McCulloch^

Fotis Skordas

Tim South

Catherine Tabi^

Emma Vanderwal^

DOUBLE BASS

John Keene
Elizabeth Browning^
Christine Reitzenstein

Andrew Tait

Mark Tooby

Phillip Waldron^

FLUTE

Andrew Nicholson
• Anonymous

Mary-Anne Blades
• Anonymous

PICCOLO

Michael Waye
• Pamela & Josh Pitt

OBOE

Liz Chee
A/Principal Oboe

Stephanie Nicholls^

COR ANGLAIS

Leanne Glover
• Sam & Leanne Walsh

CLARINET

Allan Meyer
Lorna Cook

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner
Adam Mikulicz

CONTRABASSOON

Chloe Turner

SAXOPHONE

Matthew Styles^
Jazmin Ealden^
Erin Royer^

HORN

★ Margaret & Rod Marston

David Evans

Jože Rošer

Robert Gladstones
Principal 3rd Horn

Francesco Lo Surdo

TRUMPET

Brent Grapes
• Anonymous

Jenna Smith
Zoe McGivern^
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

Francois Combemorel
Assoc Principal
Percussion & Timpani

Amanda Dean^

Robyn Gray^

Thomas Robertson^

Paul Tanner

HARP

William Nichols^
Catherine Ashley^

KEYBOARDS

Graeme Gilling^

★Section partnered by

•Chair partnered by

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

Principal
Associate Principal
Assistant Principal
Contract Musician*
Guest Musician^

About The Artists



Benjamin Northey Conductor

Since returning to Australia from Europe, Benjamin Northey has rapidly emerged as one of the nation's leading musical figures. He is currently the Principal Resident Conductor of the Melbourne Symphony Orchestra and was appointed Chief Conductor of the Christchurch Symphony Orchestra in 2015.

Internationally, he has conducted the London Philharmonic Orchestra, Mozarteum Orchestra Salzburg, Hong Kong Philharmonic, National Symphony Orchestra of Colombia and the Southbank Sinfonia of London.

He has conducted *L'elisir d'amore*, *The Tales of Hoffmann* and *La sonnambula* for SOSA and *Turandot*, *Don Giovanni*, *Carmen* and *Così fan tutte* for Opera Australia.

Recent engagements have included returns to all the major Australian orchestras, the LPO HKPO, the NZSO, *La bohème* for Opera Australia and *Sweeney Todd* for Victorian Opera and New Zealand Opera. Limelight Magazine named him *Australian Artist of the Year* in 2018.

benjaminnorthey.com



James Crabb Accordion

James Crabb was born in Dundee, Scotland in 1967 and started playing the accordion at the age of four. He studied at the Royal Danish Academy of Music in Copenhagen with classical accordion pioneer Mogens Ellegaard from 1985-92. During his studies he received scholarships from The Countess of Munster Musical Trust, Martin Musical Scholarship Fund, Tillett Trust and Sir James Caird Trust. He gave over 150 performances for the Live Music Now series.

James Crabb's acclaimed London debut in the Park Lane Group series at the Purcell Room in 1992 catapulted him to the international concert platform. Since then, he has performed worldwide, pioneering the classical accordion. He has appeared at festivals including Edinburgh, the London Proms, Belfast, Lucerne, Sydney Millennium, Cheltenham, Aldeburgh, Kuhmo, Brisbane Biennale, ISCM World Music Days and the Gulbenkian Foundation's Nordic Days.

jamescrabb.com

About The Artists

Laurence Jackson Violin

After studying at The Royal Academy of Music in London, Laurence joined the Maggini Quartet in 1993 with whom he toured all over the world and made numerous recordings, winning the 2001 Gramophone Award for Chamber Music, 2002 Cannes Classical Awards as well as two Grammy Award nominations.

Laurence was appointed concertmaster of the City of Birmingham Symphony Orchestra (CBSO) in 2006, touring extensively and making many recordings, including the solo in Strauss' *Ein Heldenleben*. With the CBSO he has appeared as soloist many times, performing concertos by Dvořák, Bruch, Nielsen, and Brahms and has also directed the orchestra



in various programmes, both as director and director/soloist. Laurence is an Honorary Fellow of both Brunel University, London and Canterbury University and was awarded a fellowship of the Royal Academy of Music in 2013. Laurence plays a violin by J. B. Vuillaume, circa 1850.

grace:
Always more.

- Proudly orchestrating WASO's mobility
- and removal needs for over 40 years.

About The Music

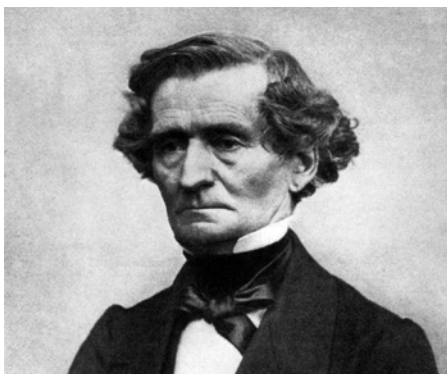
Hector Berlioz

(1803–1869)

Roman Carnival – Overture, Op.9

As a recipient of the Prix de Rome, Berlioz in the early 1830s spent some time in Italy, a setting which would figure in several of his subsequent works, including *Harold in Italy* and his opera *Benvenuto Cellini*, based on the memoirs of the 16th-century Florentine goldsmith of the title. Berlioz, whose route to a compositional career had been a somewhat unconventional one, had hoped that *Benvenuto Cellini* might bolster his career in Paris, but it was a resounding failure and managed only three performances during its premiere run in 1838.

Not one to waste a good tune, however, Berlioz recycled some of its music for the present concert overture (not to be confused with the overture to the opera itself). Berlioz himself conducted the first performance of the *Carnaval romain*, on 3 February 1844 in Paris' Salle Herz. It was an immediate success with the audience demanding an encore, despite the fact that the piece had received only a single rehearsal that morning (and without any woodwind players, who had been called up on National Guard duty during the day and had to read their parts at sight that evening).



The overture begins with a whirlwind **saltarello**, taken from the scene in the opera which presents the carnival. After a pause, the cor anglais plays a melody which in the opera Benvenuto sings to his beloved Teresa. It is repeated by the strings and then makes way for another bustling *Allegro*. Towards the end the saltarello returns, dominating the overture until its tempestuous end.

© Symphony Services International

First WASO performance: 16 August 1951, Bernard Heinze conducting.

Most recent: 13-15 November 2014, Marko Letonja conducting.

Instrumentation: two flutes (one doubling piccolo), oboe and cor anglais, two clarinets, two bassoons; four horns, two trumpets and two cornets, three trombones; timpani and percussion; strings.

Glossary

Saltarello – a sprightly Italian dance involving jumping.

Antonio Vivaldi

(1678–1741)

The Four Seasons:

Concerto in G minor, RV 315, *L'estate*
(Summer)

Allegro non molto

Adagio – Presto

Presto

Although ordained a priest, Vivaldi spent his adult life as a composer and violinist. His works included some 500 concertos as well as many operas, instrumental sonatas and a large body of sacred music. He pioneered the solo concerto and also experimented with violin technique, developing methods like position shifts, the use of mutes and **pizzicato** to create new sounds and effects, often with specifically illustrative intent.

Venice in Vivaldi's time maintained a rich and elaborate cultural life. A particular feature of the city was the establishment of a number of orphanages for girls that doubled as music academies. In 1703, the year he was ordained, Vivaldi began teaching at one such orphanage, the Ospedale della Pietà. On the available evidence, the students were very fine players indeed.

The Four Seasons forms part of *Il cimento dell'armonia e dell'invenzione* (The Contest of Harmony and Invention), Opus 8, published in 1725. *The Four Seasons* is a frankly programmatic work.



French composers had a tradition of music imitating nature, but Vivaldi was one of the first Italian composers to experiment in this vein. Vivaldi's rhetoric exquisitely depicts the seasons' progress, described also in sonnets (possibly written by him) which he affixed to the score.

Summer's first movement embodies a sense of heat-struck lassitude with only the intrepid cuckoo and turtle-dove calling, as the shepherd fears the encroaching storm. This apprehension is carried over into the unquiet slow movement, before the storm arrives in all its fury in the finale.

Abridged from a note by Gordon Kerry © 2005/2010

First WASO performance: 2-3 December 1988, Thomas conducting, Ashley Arbuckle violin ('Summer').

Most recent: 1–2 May 2015, Paul Dyer conducting, Shaun Lee-Chen violin.

Instrumentation: continuo and strings.

Glossary

Pizzicato – plucking, rather than bowing, the strings.

About The Music

George Gershwin

(1898–1937)

arr. Robert Russell Bennett

(1894–1981)

Porgy and Bess – A Symphonic Picture

In 1926 George Gershwin read *Porgy*, a novel by Southern writer DuBose Heyward, and next morning wrote to DuBose and his writer-dramatist wife Dorothy suggesting they turn *Porgy* into a ‘folk-opera’. Only by summer 1934 was Broadway’s over-committed favourite able to spend six weeks with the Heywards in Charleston, South Carolina. They fleshed out DuBose’s tale of a poor black cripple who trundled around Charleston’s cobblestone streets in a goat-driven cart. Based on the real-life saga of Sammy Smalls, *Porgy* relates the story of ‘that old wreck’, as Heyward called him, and a sometime cocaine addict, Bess, set in a black communal tenement, Catfish Row, a short distance from Charleston’s wharves.

George drafted his wordsmith brother Ira to help the Heywards with the libretto, but all the songs and most of the orchestrations were his own. *Porgy and Bess* opened in Boston on 30 September 1935 and moved to Broadway a few days later, where it ran for 124 performances.

In a career spanning more than five decades, Robert Russell Bennett arranged more than 300 Broadway shows. He orchestrated seven of the Rodgers and



Hammerstein musicals, his arrangements for the 1955 film version of *Oklahoma!* earning him an Academy Award. His *Symphonic Picture of Porgy and Bess*, commissioned by conductor Fritz Reiner, opens with the sparkling introduction to Act I, which is followed by some of the opera’s most memorable songs, including ‘Summertime’, ‘I got plenty o’ nuttin’’, ‘Bess, you is my woman now’, ‘There’s a boat that’s leavin’ soon for New York’, ‘It ain’t necessarily so’, and ‘Oh Lawd, I’m on my way’.

Adapted from a note by Vincent Plush © 2003

Only WASO performance: 23 February 1985, David Measham conducting.

Instrumentation: two flutes and piccolo, two oboes and cor anglais, two clarinets and bass clarinet, two bassoons; two alto saxophones and tenor saxophone; four horns, three trumpets, three trombones and tuba; timpani and percussion; two harps; strings.

Manuel de Falla

(1876–1846)

The Three-Cornered Hat: Suite No.2

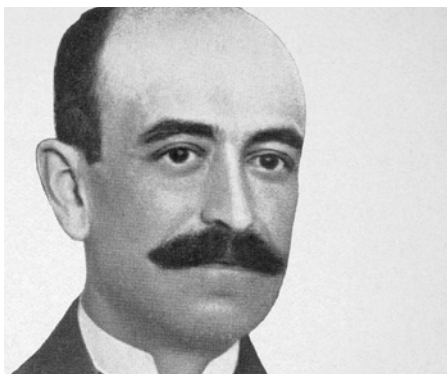
Seguidillas (The Neighbours' Dance)

Farruca (The Miller's Dance)

Jota (Final Dance)

Falla's ballet *The Three-Cornered Hat*, based on the novel *El corregidor y la molinera* (The Governor and the Miller's Wife) by Pedro de Alarcón, is a manifestation of Spanish humour, biting and ironic.

The plot is simple: the miller's attractive young wife is being pursued by the pompous old magistrate (the *corregidor*), whose amorous designs are eventually confounded by the miller. The second suite begins, as does Part II of the ballet, with a *seguidillas*, as the townspeople celebrate St John's night. The miller then dances a vigorous *farruca*, before being arrested so that the *corregidor* can get at his wife. But the doddering old fool ends up in the millstream. He hangs up his clothes and three-cornered hat to dry off and the miller, having escaped, returns and puts on the *corregidor*'s clothes. The *corregidor* ends up in the miller's clothes and is promptly 're-arrested'. All is eventually sorted out, but the *corregidor* is tossed in a blanket as the townspeople dance an exhilarating *jota*.



An earlier version of the work was performed as a pantomime in Madrid in 1917; Falla revised it for Sergei Diaghilev, whose Ballets Russes presented *El sombrero de tres picos* (The Three-Cornered Hat) in London in 1919, with sets and costumes by Picasso and choreography by Massine.

© Symphony Services International

First WASO performance: 3-4 October 1952, Juan José Castro ('suite')

Most recent: 23-24 February 2001, Nicolae Moldoveanu ('selections from suites 1 & 2')

Instrumentation: two flutes and two piccolos, two oboes and cor anglais, two clarinets, two bassoons; four horns, three trumpets, three trombones and tuba; timpani and percussion; harp, celesta, piano and strings.

Glossary

Seguidillas – a dance from southern Spain characterised by phrases beginning on upbeats, and the use of florid decoration on the weak beats of the bar.

Farruca – a type of flamenco dance.

Jota – a fast Spanish dance song in triple time, made up of four-bar phrases repeated in a strict order, and using only two chords.

About The Music

Astor Piazzolla

(1921–1992)

Milonga del Ángel

In 1954 Astor Piazzolla won a scholarship to study with the legendary Nadia Boulanger in Paris. He was by this stage acknowledged as a great composer of tangos and performer on the bandoneón (concertina) in his native Buenos Aires (though, incidentally, he spent many of his earliest years in New York) and had already studied with Argentinian composer Alberto Ginastera. But Piazzolla, like Gershwin, yearned to be a serious composer and played down the importance of tango at first. Boulanger, however, showed her usual perspicacity. Hearing Piazzolla play tango on the bandoneón she famously said ‘Astor, your classical pieces are well written, but the true Piazzolla is here, never leave it behind,’ echoing Ravel’s advice to Gershwin that there was nothing he could teach the American.

Piazzolla took Boulanger’s advice, but at the same time his interest in ‘classical’ music allowed him to enrich his tango composition and move freely between popular and ‘serious’ musical worlds. He composed for Rostropovich, the Kronos Quartet and Gidon Kremer among others, and maintained an interest in ‘classical’ genres.

Despite Piazzolla’s distinguished career, tango was originally far from high art, and while its origins are complex it was the music of the *porteños* and *porteñas* – inhabitants of the slum port areas of Buenos Aires – in the early 20th century which is the root of Piazzolla’s art. (And, we might note, plenty of traditionalists believed that Piazzolla had ruined tango by developing it into a ‘classical’ genre as he did.) Piazzolla forged a style uniquely his own, often referred to these days as *nuevo tango*, which initially met with resistance but has since received the critical and popular acclaim it richly deserves.

Milonga del Ángel (the *milonga* is a kind of forerunner of the tango) belongs to a series of five ‘angel’ pieces written at various times by Piazzolla upon his return to Argentina after studying in Paris (he complemented this with an equivalent set of *diablo* pieces). The first, *Tango del Ángel*, dates from 1957 and was used as incidental music in a 1962 play of the same name by Alberto Rodríguez Muñoz. For this production Piazzolla also provided *Milonga del Ángel* (Dance of the Angel) and *Muerte del Ángel* (Death of the Angel). The play concerns an angel who, having come down to heal the souls of a Buenos Aires slum neighbourhood, is slain in a knife fight.

© Symphony Services International

Adiós Nonino

Adiós Nonino is Piazzolla’s farewell to his father, Vicente, known to the family as ‘Nonino’. In the 1950s, while he was studying with Nadia Boulanger in Paris, Astor had written a chirpy little tango as a tribute to his father. Hearing news of his father’s death in October 1959, Piazzolla improvised a haunting elegy, a kind of sequel to his original tribute. ‘His sighs were terrible,’ his first wife Dede Wolff said later, recalling the scene in their kitchen in New York. ‘I had never seen him cry like that, or indeed cry in any way.’

Today, *Adiós Nonino* is possibly Piazzolla’s most famous piece. ‘Perhaps I was surrounded by angels,’ he recalled in 1980. ‘I was able to write the finest tune I have ever written. I don’t know if I shall ever do better. I doubt it.’ He made at least 20 different versions of the tune which he said had ‘a very intimate feel, even funereal’. At one time, he joked it was being touted as the official national anthem of Argentina and the singer-composer-poet Eladia Blazquez added words to it.

Vincent Plush © 2003

Most recent WASO performances: 9–10 May 2008, Kristjan Järvi conducting. Carel Kraayenhof bandoneón.

Maurice Ravel

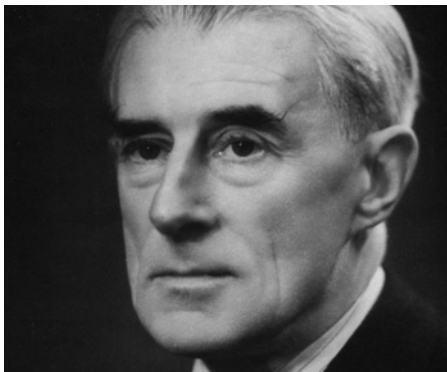
(1875–1937)

Boléro

Ravel was joking when he described *Boléro* as a ‘masterpiece without any music in it’, so was very annoyed when the piece became one of his best-known works. In fact it came about when he was asked by the Russian dancer Ida Rubinstein in 1928 to orchestrate parts of Albéniz’s *Iberia* for a ballet with a ‘Spanish’ character.

As it turned out, the rights to Albéniz’s music were not available, so Ravel composed his *Boléro*, based on an 18th-century Spanish dance-form which is characterised by a moderate tempo and three beats to a bar. It has ‘no music’ in that a simple theme is reiterated over and over again, embodied in different orchestral colours each time, including that marvellous moment where it appears in three keys simultaneously. The work has been used and abused in various films but it remains a masterpiece after all, its inexorable tread building massive tension which is released explosively in the final bars.

The music’s erotic charge of constraint and release mirrors the scenario for Rubinstein’s ballet, choreographed by Bronislava Nijinska (Nijinsky’s sister).



Ravel had, by no means idly, suggested *Boléro* could accompany a story where passion is contrasted by the mechanised environment of a factory. Nijinska, however, had the dancer in an empty cafe, dancing alone on a table as the room gradually fills with men overcome, as Michael J. Puri notes, ‘by their lust for her’ which they express through ever more frenetic dance.

Gordon Kerry © 2007/12

First WASO performance: 16 August 1951, Bernard Heinze conducting.

Most recent: May 2018, Rory MacDonald conducting.

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.

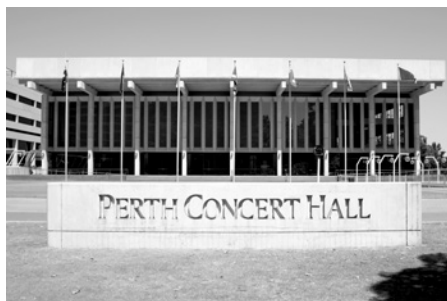
Latecomers and patrons who leave the auditorium will be seated only after the completion of a work.

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

You are now able to take your drinks to your seat.

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.

WASO's Community Engagement & Education program continues to be the largest and far reaching of any Orchestra in Australia. These programs speak to the heart of our company mission to touch souls and enrich lives through music. In 2019, our Community Engagement Department proudly

RECEIVED NATIONAL RECOGNITION WINNING THE APRA AMCOS ART MUSIC AWARD FOR EXCELLENCE IN MUSIC EDUCATION FOR OUR CRESCENDO PROGRAM IN KWINANA



PERFORMED

4 WORLD PREMIERES AND

1 AUSTRALIAN PREMIERE

REACHED MORE THAN

60,000

PARTICIPANTS AND/ OR AUDIENCE MEMBERS OF ALL AGES

PRESENTED

1146

COMMUNITY OUTREACH & EDUCATION PERFORMANCES, WORKSHOPS, CLASSES AND MASTERCLASSES

PRESENTED PROGRAMS IN

33

DIFFERENT LOCATIONS ACROSS THE STATE



REACHED MORE THAN

1800

STUDENTS, EDUCATORS AND AUDIENCE MEMBERS ACROSS 14 PERFORMANCES, CLASSES AND OPEN REHEARSALS IN REGIONAL CENTRES

STUDENTS SUPPORTED TO PARTICIPATE IN WASO'S EL-SISTEMA INSPIRED, FREE MUSIC EDUCATION PROGRAM, CRESCENDO



For more information about WASO's Education & Community Programs, please visit waso.com.au/education-community

We sincerely thank all of our Corporate and Philanthropic supporters who help us deliver this dynamic program and reach diverse audiences across the state.

In 2019, WASO's Community Engagement & Education Programs were proudly supported by Crown Resorts Foundation and Packer Family Foundation, Bendat Family Foundation, Lotterywest, Healthway, The University of Western Australia Conservatorium of Music, Crescendo Giving Circle, Mitsubishi Corporation, McCusker Charitable Foundation, The Stan Perron Charitable Foundation, Tianqi Lithium Australia, Bunning Family, Department of Education and The James Galvin Foundation.

WASO Philanthropy

THANK YOU FOR AN AMAZING YEAR!

YOUR GENEROSITY WORKING FOR YOUR ORCHESTRA IN 2019



SUPPORTED INTERNATIONAL MASTERCLASSES AND PROFESSIONAL DEVELOPMENT FOR ASSOC PRINCIPAL VIOLA ALEX BROGAN AND TUTTI VIOLIN LOUISE SANDERCOCK THROUGH THE FRIENDS OF WASO SCHOLARSHIP



\$100,000



SUPPORTED WASO'S INDIGENOUS CREATIVE COLLABORATION

12

PRINCIPAL MUSICIAN CHAIRS SUPPORTED THROUGH ORCHESTRAL PARTNERSHIPS



84

CHAIRS FOR THE PERTH CONCERT HALL STAGE PURCHASED WITH THE INSTRUMENTS FUND



\$250,000



TO OUR ENDOWMENT FUND

2

WORLD PREMIERES AT PERTH CONCERT HALL THROUGH WASO SONGBOOK



SUPPORTED OUR YOUNG & EMERGING ARTISTS PROGRAM, ASSISTANT CONDUCTOR, AND EDUCATION ARTIST-IN-RESIDENCE PROGRAMS



368

\$700,000



TO THE ANNUAL GIVING PROGRAM, THE FOUNDATION STONE OF WASO PHILANTHROPY

STUDENTS SUPPORTED TO PARTICIPATE IN WASO'S EL-SISTEMA INSPIRED, FREE MUSIC EDUCATION PROGRAM, CRESCENDO

WE COULD NOT DO THIS WITHOUT YOU!

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

Lee Bickford
Rachel Mabel Chapman
Malcolm Hood
Paul Lee
Anna Nottage in memory of Edgar Nottage
Wendy Scanlon
Judy Sienkiewicz
Mrs Roslyn Warrick
Anonymous (7)

Symphony Circle

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
Angus Holmes
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 Stratton
Ruth & Neville Thorn
Gavin Toovey & Jaehan Lee
Agatha van der Schaaf
Sheila Wileman
Sagitte Yom-Tov Fund
Anonymous (40)

Chairman's Circle

Richard Goyder AO & Janine Goyder
Jean Arkley
Bob & Gay Branchi
Janet Holmes à Court AC
Torsten & Mona Ketelsen
Rod & Margaret Marston*
John Rodgers
Leanne & Sam Walsh*

The WASO Song Book

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

Instrument Fund

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

Education & Community Engagement

Trusts & Foundations
McCusker Charitable Foundation
Simon Lee Foundation
The James Galvin Foundation

Education & Community

Engagement Fund
Jean Arkley
David & Suzanne Biddles
Annette Cottee
Penny & Ron Crittall
Robyn Glindemann
Journey Recruitment
Rosalind Lilley
Eveline Read
Ruth Stratton
In memory of Robert & Joan Street
Gwen Treasure
Margaret Wood
Anonymous (3)

Crescendo

Trusts & Foundations

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

Crescendo Giving Circle

AOT Consulting Pty Ltd
Jean Arkley
Prue Ashurst
Gay & Robert Branchi
S Cherian
Brenda Cohen
Kaylene Cousins
Megan & Arthur Criddle
Madeleine King MP,
Federal Member for Brand
LeMessurier Charitable Trust
Rosalind Lilley
Lommers Engineering Pty Ltd
Louise & Bryant Macfie
Mrs Morrell
G & I Nicholas
Pamela Pitt
The Sheena Prince Memorial Fund
Deborah & Miles Protter
Dr Lance Risbey
John Rodgers
Tony Rudd
Rosalin Sadler in memory of Joyce Durbin Sadler
In memory of Robert & Joan Street
Ruth E Thorn
Reto Vogel
WA Massed Choir Festival
Alan Whitham
Mary Ann Wright
Anonymous (3)

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
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
Prof Rachel & Rev Dr John Cardell-Oliver
Marc & Nadia Geary*
Gilbert George
Tony & Gwenyth Lennon
Meg O'Neill & Vicky Hayes
Alan Whitham
Trish Williams
Anonymous (2)

Maestro Patron

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

Prue Ashurst in memory of Eoin Cameron
Bill Bloking
Ian & Elizabeth Constable
Mark Coughlan & Dr Pei-Yin Hsu
Bridget Faye AM
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
Gene Tilbrook & Anne Seghezzi
Joyce Westrip OAM
Anonymous (5)

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
Lesley & Peter Davies
Stephen Davis & Linda Savage
Roger & Ann Gillbanks
The Giorgetta Charity Fund
Peter Ingram
Jim & Freda Irenic
Eleanor John & Finn Barrett
Michael & Dale Kitney
Stephanie & the late John Kobelke
Francis Landels
Rosalind Lilley
Mrs Morrell
Anne Nolan
John Overton
Pamela Platt
Thomas & Diana Potter
Melanie & Paul Shannon
In memory of Judith Sienkiewicz
Elisabeth & David Smith
Michael Snell & Vicki Stewart
Brian Stewart
Gail & Tony Sutherland
Michael & Helen Tuite
Stan & Valerie Vicich
Andrew & Marie Yuncken
Anonymous (1)

Principal Patron

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

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

Elizabeth & James Brown
Ian & Marilyn Burton
Constance Chapman
Dr Anne Chester
Peter & Sue Clifton
Bob & Kim Collins
Hon June Craig AM
Kelly & Andrew Diong
Rai & Erika Dolinschek
Simon Douglas
Bev East
Lorraine Ellard
Tony & Sue Field
Don & Marie Forrest
Brooke Fowles & Dane Etheridge
Dr Andrew Gardner
George Gavranic
Robyn Glindemann
Jannette Gray
Maryllis & Paul Green-Armytage
Deidre Greenfeld
Rosemary Grigg & Peter Flanigan
Grussgott Trust
Richard B Hammond
Pauline & Peter Handford
Dr & Mrs H Hansen-Knarhoi
In memory of Eileen Hayes
John & Christine Hedges
Dr Penny Herbert in memory of Dunstan Herbert
Dallas Hickman & Alex Hickman
Helen Hollingshead
Dr K & Mr J Hopkins OAM
Judith Hugo
P & M James
Roger Jennings in memory of Lillian 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
Ann Lewis
Ian & Judith Lunt
Graham & Muriel Mahony
Denise Main
Dr Tony Mander & Ms Loretta Byrd

Our Supporters

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
Dr Peter & Mrs Patricia Moss
Lyn Murray
Val & Barry Neubecker
Family Nilant
Marianne Nilsson
Dr Phillip & Mrs Erlene Noble
Dr Walter Ong &
Graeme Marshall
Robyn Owens
Ron & Philippa Packer
Michael & Lesley Page
Athena Paton
Rosemary Peek
Charman 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
Will Riseborough
Paul & Christine Roberts
Bryan & Jan Rodgers
Gerry & Maurice Rousset OAM
Roger Sandercock
The Hon. Kerry Sanderson, AC
Dr R & J Schwenger
Robyn & Ted Sharp
Glenice Shephard
Helen Smith OAM
Laurel & Ross Smith
Paul Smith & Denham Harry
Geoff & Chris Soutar
David Stevenson
Iain Summerlin
Stephen & Janet Thackray
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

John & Nita Walshe
Adrienne & Max Walters AM
Diana & the late Bill Warnock
Watering Concepts
Ian Watson
Joy Wearne
Dr Deb Weir
Alan Westle in memory of Jean
Patricia Weston
Dr Chris & Mrs Vimala Whitaker
Barbara Wilcox
Dai & Anne Williams
Janet Williams
Mrs Jean & Mr Ian Williams AO
Jim & Gill Williams
Hilary & Peter Winterton AM
Fred & Caroline Witting
Margaret Wood
Sara Wordsworth
Anonymous (26)

Tutti Patron

Gifts \$500 - \$999

Anne Acton
Geoff & Joan Airey
Kim Anderson & Paul Holmes
Catherine Bagster
Bernard & Jackie Barnwell
Shirley Barraclough
Berwine Barrett-Lennard
Alecia Benzie
Michael & Nadia Berkeley-Hill
John & Sue Bird in memory of
Penny Bird
Davilia Bleckly
Margaret Bloch
John & Debbie Borshoff
E & G Bourgault in memory of
Betty Sagar
Diane & Ron Bowyer
Ann Butcher & Dean R Kubank
Adrienne & Phillip Buttrose
Maria Caesar
Michelle Candy
R & R Cant
Nanette Carnachan
Philip & Frances Chadwick
Claire Chambers &
Dr Andrea Shoebridge
Fred & Angela Chaney
Tim & Claire Chapman
Grant & Catherine Chappelle
Jason & Su-Lyn Chong
Lyn & Harvey Coates AO
Alex Cohen AO &
Agatha van der Schaaf
Chris & Swee See Colton

Natalie Cullity
Gina & Neil Davidson
Hanneke & Jop Delfos
Daphne Devenish in memory of
Bruce Devenish
Lawrence Easton
Christine Eilon
Maxine & Bill Farrell AM
Dr Jenny & Terry Fay
Susan & Gavin Fielding AM
Eléonore Fuchter
Joan Gagliardi
Jennifer & Stephen Gardiner
Dr Rhona Giles
Isobel Glencross
Allan & Jane Green
Pitsamai & Kevin Green
Dr Roland Haehnel
Dr Dana Halmagiu
Ann Hammer
J & G Hamory
Dr Rosalind Hampton
Paul & Barbara Harris
Alan Harvey & Dr Paulien de Boer
Elizabeth & Eric Heenan
Rosemary Howarth
Cynthia Jee
Lynn & Michael Jensen
Diane Johnson
Joy Kay
Frances Keeley
Evan Kennea &
Emily Green-Armytage
B M Kent
Dorothy Kingston
Nelly Kleyn
John Kusinski & Ann Motherway
Trevor & Ane Marie Lacy
Louis & Miriam Landau
Mi Kyung Lee & Colin Binns
Martin & Ruth Levit
Mary Ellen in memory of Kerensa
Oliver & Sophie Mark
Geoffrey Massey
Pam Mathews & Dr Mark Brogan
Jennifer McComb
Kathleen McGregor
Gaye & John McMath
S. McWhirter
Patricia Murphy
Phuong Nguyen
G & I Nicholas
Marjan Oxley
Bev Penny
Adrian & Ruth Phelps
Richard & Sharon Prince
W. J. Quadrio

Our Supporters

Rosie Reeman
Leigh Robinson & Deborah Gellé
Nigel & Dr Heather Rogers
Chris & Serge Rtshiladze
Margaret & Roger Seares
Julian & Noreen Sher
The Sherwood Family
In memory of Judith Sienkiewicz
Paul & Margaret Skerritt
Eric & Virginia Skipworth
Hendrik Smit
Dr Louise Sparrow
John & Elizabeth Spoor
Peggy & Tom Stacy
Eleanor Steinhardt

In Memoriam of Mr Andrew
David Stewart
Yuko Takahashi
Lisa & Andrew Telford
Loma Toohey
Dr Robert Turnbull
Jan Turner
Patrica Turner
Michael & Gwenda Upton
Margaret Wallace
Doris Walton
Anne Watson
Margaret Whitter
Geoff Wilkinson
Violette William

Sally Willis
Pari Willis-Jones
Alison Woodman
Andrew Yeates
Chris & Kathy Ziatis
Anonymous (24)

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 Jacinta Sirr-Williams, Philanthropy & Annual Giving Manager, on 9326 0014 or email sirj@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.



 **star physio**
experts in diagnosis and management
musicians, athletes, mums and dads!
west perth : CBD : mosman park
starphysiowa.com.au
9212 4254

proud WASO physiotherapy partners
pictured-Alex Chia-star physiotherapist, musician

2020 Corporate Partners



Wesfarmers Arts

Principal Partner

PLATINUM PARTNERS



City of Perth



CONCERTO PARTNERS



Tertiary Education Partner



Building a better working world



MITSUI E&P Australia

SONATA PARTNERS



TIANQI LITHIUM



TOKYO GAS GROUP

KEYNOTE PARTNERS



AQUINAS COLLEGE



Always more.



MIMI



PERON GROUP



marketing solved.

ORCHESTRA SUPPORTERS



future logic
anticipate tomorrow



HALE SCHOOL



HESTER & SHREEVES
SOLICITORS



LESTER BLADES
executive search & board advisory



star physio
elite athlete care for everyone

MEDIA PARTNERS



LONGREACH MEDIA



The West Australian



WE KNOW NEURO

FUNDING PARTNER



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

SUPPORTED BY



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.

MSWA MASTERS SERIES

Absolute Beethoven

with the Australian String Quartet

Beethoven's thrilling Seventh and the
ecstatic energy of *Absolute Jest*

BEETHOVEN *Coriolan Overture*

JOHN ADAMS *Absolute Jest*

BEETHOVEN *Symphony No.7*

Ludovic Morlot conductor | Australian String Quartet

Friday 6 March 7.30pm &
Saturday 7 March 7.30pm
Perth Concert Hall

Tickets from \$30*
9326 0000
waso.com.au



FREEDOM WAITS FOR NO ONE

BEETHOVEN'S

FIDELIO

Presented by West Australian Symphony Orchestra and Perth Festival in association with West Australian Opera | Asher Fisch conductor |
Christiane Libor Leonore/ Fidelio | Tomislav Mužek Florestan | Adrian Tamburini Don Fernando | Felicitas Fuchs Marzelline |
Andrew Goodwin Jaquino | Warwick Fyfe Don Pizarro | Jonathan Lemalu Rocco | Eryn Jean Norvill narrator | Alison Croggon dramatic text
| Clare Watson director | West Australian Symphony Orchestra | West Australian Opera Chorus | WASO Chorus

Friday 28 February 7pm & Sunday 1 March 2pm | Perth Concert Hall | Tickets from \$45*
9326 0000 | waso.com.au

waso
West Australian
Symphony Orchestra

**PERTH
FESTIVAL**

**WEST
AUSTRALIAN
OPERA**


Wesfarmers Arts
Principal Partner


Australian Government


Australia
Council
for the Arts


Department of
Local Government, Sport
and Cultural Industries


lotterywest

A West Australian Symphony Orchestra and Perth Festival commission presented in association with West Australian Opera. Asher Fisch appears courtesy of Wesfarmers Arts. Clare Watson appears courtesy of Black Swan State Theatre Company. *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.