

MACA LIMITED CLASSICS SERIES

# Verdi's Requiem



Friday 29 November &  
Saturday 30 November 2019, 7.30pm  
Perth Concert Hall



***MACA has been partnering with West Australian Symphony Orchestra since 2014 and we are excited to continue our support of their mission to touch souls and enrich lives through music.***



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MACA LIMITED CLASSICS SERIES

# Verdi's Requiem

**VERDI Requiem (83 mins, no interval)**

*Requiem and Kyrie*

*Dies irae Sequence*

*Offertorio*

*Sanctus*

*Agnus Dei*

*Lux aeterna*

*Libera me*

**Asher Fisch** conductor

**Siobhan Stagg** soprano (2019 WASO Artist in Association)

**Stefanie Irányi** mezzo soprano

**Paul O'Neill** tenor

**Warwick Fyfe** baritone

**WASO Chorus**

**St George's Cathedral Consort**

**Tasmanian Symphony Orchestra Chorus**

Asher Fisch appears courtesy of Wesfarmers Arts

## **Wesfarmers Arts Pre-concert Talk**

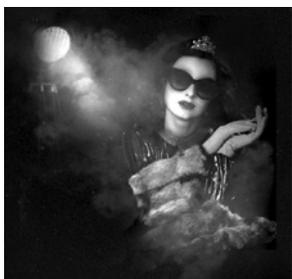
Find out more about the music in the concert with this week's speaker, Hugh Lydon (see page 13 for his biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

## **Listen to WASO**

This performance is recorded for broadcast on ABC Classic on Sunday, 8 December 2019 at 2pm AWST (or 11am online). For further details visit [abc.net.au/classic](http://abc.net.au/classic)



# 2019 Upcoming Concerts



BP AUSTRALIA PRESENTS

## Hooray for Hollywood

Fri 6 Dec 7.30pm  
Perth Concert Hall

Welcome to your essential Hollywood Walk of Fame concert experience with the silver screen's most indelible themes writ large for the mainstage. Relive the movie moments that made you laugh, cry, shiver and swoon with some of the greatest soundtracks of all time including *Casablanca*, *Breakfast at Tiffany's*, *Gone with the Wind*, *James Bond*, *Sunset Boulevard* and more.

**Benjamin Northey** conductor

**TICKETS  
FROM \$25\***



## Lotterywest Christmas Symphony

Sat 14 Dec 7pm  
Langley Park, Perth

Celebrate the silly season with the City of Perth's biggest Christmas and classical music spectacular with a magical fireworks-filled finale under the stars. Featuring more than 150 performers on stage including the West Australian Symphony Orchestra, WASO Chorus and special guests including the one and only, Santa, this is the perfect way to get you into the spirit for summer.

**FREE**



SPECIAL EVENT

## WASO's Summer Classics

Fri 31 Jan 7.30pm & Sun 2 Feb 2pm  
Perth Concert Hall

Conductor Benjamin Northey brings the sunny, unstoppable good vibes to lead WASO and special guests through a concert program bursting with classical hits. Come on down, grab a drink and relax with the perfect addition to your summer soundtrack.

**BERLIOZ** *Roman Carnival* – Overture  
**VIVALDI** *The Four Seasons*: Summer  
**GERSHWIN** *Porgy and Bess* – Symphonic Picture  
**DE FALLA** *The Three-Cornered Hat* – Suite No.2  
**PIAZZOLLA** *Milonga del Ángel*  
**PIAZZOLLA** *Adiós Nonino*  
**RAVEL** *Boléro*

**Benjamin Northey** conductor  
**Laurence Jackson** violin  
**James Crabb** accordion

**TICKETS  
FROM \$45\***

**BOOK NOW – 9326 0000 – waso.com.au**

Asher Fisch appears courtesy of Wesfarmers Arts. Christmas Symphony is proudly supported by City of Perth.

Under 30 years tickets are proudly supported by MSWA.

\*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.

# 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*

**Stephanie Dean**  
• Marc & Nadia Geary

**Beth Hebert**

**Alexandra Isted**

**Jane Johnston°**

**Sunmi Jung**

**Christina Katsimbardis**

**Ellie Lawrence**

**Andrea Mendham°**

**Akiko Miyazawa**

**Lucas O'Brien**

**Melanie Pearn**

**Ken Peeler**

**Louise Sandercock**

**Jolanta Schenk**

**Jane Serrangeli**

**Kathryn Shinnick**

**Bao Di Tang**

**Cerys Tooby**

**Teresa Vinci°**

**Susannah Williams^**

**David Yeh**

## VIOLA

**Alex Brogan**  
*A/Principal Viola*

**Benjamin Caddy**  
*A/Assoc Principal Viola*

**Kierstan Arkleysmith**  
**Nik Babic**

**Alison Hall**

**Rachael Kirk**

**Mirjana Kojic^**

**Allan McLean**

**Elliot O'Brien**

**Katherine Potter^**

**Helen Tuckey**

## CELLO

**Eve Silver\***  
**Jessica Brittain^**

**Melinda Forsythe°**

**Shigeru Komatsu**

**Oliver McAslan**

**Nicholas Metcalfe**

**Anna Sarcich^**

**Fotis Skordas**

**Tim South**

## DOUBLE BASS

**Andrew Sinclair\***  
**John Keene**

**Sarah Clare^**

**Louise Elaerts**

**Christine Reitzenstein**

**Andrew Tait**

**Mark Tooby**

## FLUTE

**Andrew Nicholson**  
• Anonymous

**Mary-Anne Blades**  
• Anonymous

## PICCOLO

**Michael Wayne**  
• Pamela & Josh Pitt

## OBOE

**Liz Chee**  
*A/Principal Oboe*

## COR ANGLAIS

**Leanne Glover**  
• Sam & Leanne Walsh

## CLARINET

**Allan Meyer**

**Lorna Cook**

## BASSOON

**Jane Kircher-Lindner**

**Adam Mikulicz**

**Colin Forbes-Abrams^**

## CONTRABASSOON

**Chloe Turner**

## HORN

★ Margaret & Rod Marston

**David Evans**

**Robert Gladstones**

*Principal 3rd Horn*

**Julia Brooke**

**Francesco Lo Surdo**

## TRUMPET

**Brent Grapes**  
• Anonymous

**Jenna Smith**

**Jenny Coleman^**

**Fletcher Cox°**

**Evan Cromie^**

**Adam Hawksworth^**

**Peter Miller**

**Benjamin Noonan^**

## 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

**Francois Combemorel**  
*Assoc Principal  
Percussion & Timpani*

## PERCUSSION

**Brian Maloney**

★ 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^**



West Australian  
Symphony Orchestra

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# LOTTERYWEST Christmas Symphony

Perth's most spectacular end of year concert.

Saturday 14 December 7pm  
Picnicking and activities from 5pm  
Langley Park, Perth

**FREE  
EVENT**

  
**Wesfarmers Arts**  
Principal Partner

  
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# About The Artists

## Asher Fisch Principal Conductor & Artistic Adviser

A renowned conductor in both the operatic and symphonic worlds, Asher Fisch is especially celebrated for his interpretative command of core German and Italian repertoire of the Romantic and post-Romantic era. He conducts a wide variety of repertoire from Gluck to contemporary works by living composers. Since 2014, Asher Fisch has been the Principal Conductor and Artistic Advisor of the West Australian Symphony Orchestra (WASO). His former posts include Principal Guest Conductor of the Seattle Opera (2007-2013), Music Director of the New Israeli Opera (1998-2008), and Music Director of the Wiener Volksoper (1995-2000). In 2019, Fisch won Helpmann Awards for Best Individual Classical Music Performance and Best Symphony Orchestra Concert for WASO's production of *Tristan und Isolde*.

Highlights of Asher Fisch's 2018-19 season include Wagner's *Tristan und Isolde*, recorded with WASO and released in 2019, guest engagements with the Düsseldorf Philharmonic, Sydney Symphony, Teatro Massimo Orchestra in Palermo, Boston Symphony Orchestra at Tanglewood, and the Cleveland Orchestra at the Blossom Festival. Guest opera engagements include *Il Trovatore*, *Otello*, *Der Fliegende Holländer*, and *Andrea Chénier* at the Bayerische Staatsoper, *Arabella* and *Hansel und Gretel* at the Semperoper Dresden, *Tannhäuser* at the Tokyo National Theater, and Cristof Loy's new production of *Capriccio* at the Teatro Real in Madrid.

Born in Israel, Fisch began his conducting career as Daniel Barenboim's assistant and kappellmeister at the Berlin Staatsoper. He has built his versatile repertoire at the major opera houses such as the Metropolitan Opera, Lyric Opera of



Photo: Chris Gonz

Chicago, San Francisco Opera, Teatro alla Scala, Royal Opera House at Covent Garden, and Semperoper Dresden. Fisch is also a regular guest conductor at leading American symphony orchestras including those of Boston, Chicago, Cleveland, New York, and Philadelphia. In Europe he has appeared at the Berlin Philharmonic, Munich Philharmonic, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, and the Orchestre National de France, among others.

Asher Fisch's recent recordings include tenor Stuart Skelton's first solo album, recorded with WASO and released on ABC Classics in 2018, and a recording of Ravel's *L'heure espagnole* with the Munich Radio Orchestra, which won *Limelight Magazine's* Opera Recording of the Year in 2017. In 2016, he recorded the complete Brahms symphonies with WASO, released on ABC Classics to great acclaim. His recording of Wagner's *Ring Cycle* with the Seattle Opera was released on the Avie label in 2014. His first complete *Ring*, with the State Opera of South Australia, won ten Helpmann Awards, including best opera and best music direction. In 2019 Asher's recordings of Bruckner Symphony No.8 and *Tristan und Isolde* with WASO were released.

Asher Fisch appears courtesy of Wesfarmers Arts.

# About The Artists



## Siobhan Stagg Soprano

Mildura-born Siobhan Stagg is WASO's 'Artist in Association' for 2019. Recent career highlights have included *Pelléas et Mélisande* at Opéra de Dijon, Brett Dean's arrangement of Debussy's *Ariettes oubliées* with the Orchestre National de Lyon, and Pamina in *The Magic Flute* at the Deutsche Oper, Berlin, as well as her US debut at Lyric Opera of Chicago in Massenet's *Cendrillon*. A soloist at the Deutsche Oper Berlin since 2013-14, her roles have also included Gilda (*Rigoletto*), Adele (*Die Fledermaus*), Sophie (*Der Rosenkavalier*), Marguerite de Valois (*Les Huguenots*) and the Woodbird and Woglinde (*The Ring*). Elsewhere she has sung Cordelia (Reimann's *Lear*, Hamburg State Opera), and the title role in Luigi Rossi's *Orpheus* (Royal Opera House), among others. Concert platform highlights include Brahms' *A German Requiem* (in Berlin with Thielemann and Leipzig with Blomstedt) and Zemlinsky's *Lyric Symphony* (BBC Proms with Simone Young).

siobhanstagg.com



Photo: Christian Debus

## Stefanie Irányi Mezzo Soprano

Stefanie Irányi has appeared at venues such as the Vienna Konzerthaus and Musikverein, Suntory Hall Tokyo, and the Théâtre des Champs-Élysées, and under conductors such as Rafael Frühbeck de Burgos, Zubin Mehta and Jeffrey Tate. As a recitalist, she has performed in Perth and appeared in Schubertiades in Barcelona and Vilabertran. Forthcoming appearances include Schumann's *Scenes from Goethe's Faust* with the Berlin Radio Symphony Orchestra, Beethoven's Symphony No.9 at Suntory Hall and with the Orchestre de la Suisse Romande in Rolle and Geneva, and Beethoven's Ninth and *Missa solemnis* with the orchestra of the Vienna Academy. Stefanie Irányi was a prize-winner in Zickau's Robert Schumann Competition and Berlin's National Song Competition. Her debut in Menotti's *The Consul* at Turin's opera house while still a student was followed by engagements in Palermo, Parma and Venice in repertoire ranging from Vivaldi to Wagner.

stefanieiranyi.de



## Paul O'Neill

### Tenor

Australian tenor Paul O'Neill has forged a compelling international career performing throughout Europe and Australasia. In 2020, he sings Alfredo (*La traviata*) for Opera Australia, Macduff (*Macbeth*) for State Opera of South Australia, Turiddu (*Cavalleria Rusticana*) and Canio (*Pagliacci*) for West Australian Opera and appears in concert with the Melbourne, Queensland and West Australian Symphony Orchestras.

Most recently, he sang Don José in *Carmen* for West Australian Opera, Rodolfo (*La bohème*) and Narraboth (*Salome*) for Opera Australia, the title role in *Faust* for Theater Münster, Pinkerton (*Madama Butterfly*) throughout China and Cavaradossi (*Tosca*) in both Perth and Magdeburg.

Other roles include: The Duke (*Rigoletto*) with Opera Holland Park, Opera Australia, West Australian Opera, Staatstheater Karlsruhe and Staatstheater Mainz; Turriddu, Cavaradossi, and Carlo VII (*Giovanna d'Arco*) for Theater Bielefeld; Jason (*Médée*) for Theater Bielefeld and Staatstheater Mainz and The Italian Tenor (*Der Rosenkavalier*) for Berlin Staatsoper.

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## Warwick Fyfe

### Baritone

Warwick Fyfe is a Helpmann Award-winning singer and is considered one of Australia's finest baritones. Recent appearances include Beckmesser (*Die Meistersinger von Nürnberg*), Alberich (*Der Ring des Nibelungen*), Sancho Panza (*Don Quichotte*), Amonasro (*Aida*), Geronio (*Il turco in Italia*) and Klingsor (*Parsifal*) for Opera Australia, Alberich (*Das Rheingold*) for the Japan Philharmonic and Tianjin Symphony Orchestras and Peter (*Hansel and Gretel*) in Singapore.

2019 appearances included Athanaël (*Thaïs*) and Amonasro for Finnish National Opera, Barone di Trombonok (*Il viaggio a Reims*) for Opera Australia and Bartolo (*Il barbiere di Siviglia*) for Victorian Opera; in 2020, Warwick sings Alberich and Amonasro for Opera Australia, Wotan (*Die Walküre*) in Singapore, Pizarro (*Fidelio*) in Melbourne and Perth and Beethoven's Symphony No.9 for the Melbourne Symphony Orchestra.

Warwick was the recipient of a Helpmann Award for his 2013 performance as Alberich in the Melbourne *Ring Cycle*; he became a Churchill Fellow in 2015.

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# WASO Chorus

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

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

The Chorus sings with the finest conductors and soloists including Asher Fisch, Simone Young, Stephen Layton and Paul Daniel. Recent highlights have included Poulenc's *Stabat Mater*, Mahler's Second Symphony and Mozart's Requiem. This year the Chorus performed at the Denmark Festival of Voice and in 2018 toured China with performances of Orff's *Carmina burana*. In 2020 they will perform in Melbourne with Sir Andrew Davis and the MSO in a performance of Mahler's Eighth Symphony.

## **SOPRANO**

Valerie Bannan  
Lisa Barrett  
Anna Börner  
Alinta Carroll  
Clara Connor  
Charmaine de Witt  
Ceridwen Dumergue  
Fay Edwards  
Bronwyn Elliott  
Davina Farinola  
Marion Funke  
Kath Goodman  
Ro Gorell  
Marjan van Gulik  
Diane Hawkins  
Sue Hingston  
Deborah  
Jackson-Porteous  
Michelle John  
Elena Mavrofridis  
Elysia Murphy  
Sheila Price  
Sarah Shneier  
Lucy Sheppard  
Kate Sugars  
Alicia Walter  
Margo Warburton

## **ALTO**

Marian Agombar  
Lisa Barz  
Janet Baxter  
Llewela Benn  
Patsy Brown  
Sue Coleson  
Jeanette Collins  
Catherine Dunn  
Kaye Fairbairn  
Jenny Fay  
Susanna Fleck  
Dianne Graves  
Louise Hayes  
Jill Jones  
Mathilda Joubert  
Gaylene Kelso  
Kate Lewis  
Diana MacCallum  
Robyn Main  
Tina McDonald  
Lynne Naylor  
Philomena Nulsen  
Deborah Pearson  
Deborah Piesse  
Fiona Robson  
Neb Ryland  
Louise Sutton  
Olga Ward  
Moir Westmore  
Jacquie Wright

## **TENOR**

David Collings  
Matthew Flood  
Allan Griffiths  
Guy Hooper  
John Murphy  
Chris Ryland  
Simon Taylor  
Arthur Tideswell  
Stephen Turley  
Brad Wake

## **BASS**

Justin Audcent  
Michael Berkeley-Hill  
Charlie Bond  
Bertel Bulten  
Tony Errington  
Ken Gasmier  
Stephen Hastings  
Benjamin Lee  
Andrew Lynch  
Tony Marrion  
Peter Ormond  
Jim Rhoads  
Lee Rhodes  
Mark Richardson  
Glenn Rogers  
Steve Sherwood  
Chris Smith  
Tim Strahan  
Robert Turnbull  
Mark Wiklund  
Andrew Wong

# St George's Cathedral Consort

St George's Cathedral Consort is the premier mixed-choir in Western Australia and one of the leading choral ensembles in the country. The Consort have been described as 'elite, world class and producing a sound akin to evanescence of snow' by The Australian and West Australian newspapers.

Formed by Dr. Joseph Nolan in 2008, the Consort complements the Cathedral Choir and performs during the highly acclaimed St George's Concert Series.

The Consort has sung at the Perth Festival, with WASO, and with highly regarded UK ensembles: The Academy of Ancient Music and vocal groups The Hilliard Ensemble and The King's Singers.

During the 2019 St George's Concert Series, the Consort performed Bach's *St Matthew Passion* with WASO live on ABC Classic under the direction of Joseph Nolan to rave reviews.

## **SOPRANO**

Alexandra Bak  
Sarah Cranfield  
Bonnie De La Hunty  
Brianna Louwen  
Kate McNamara

## **ALTO**

Lydia Gardiner  
Katie How  
Amber Lister  
Laura Pitts  
Gabby Scheggia

## **TENOR**

Oliver Crofts  
Andrew Hislop  
Ben Jobson  
Harry Playford  
David Woods

## **BASS**

Joshua Adams  
Liam Auhl  
James Chapman  
Tim Chapman  
Jonty Coy  
Tom Friberg

*a Little Luxury*



# Tasmanian Symphony Orchestra Chorus

With 28 years of performances to its credit, the Tasmanian Symphony Orchestra Chorus can proudly add the opportunity to work with Stephen Layton to its most recent highlights. The evolving relationship with Marko Letonja and Johannes Fritzsich continues to demonstrate the versatility of the 80 strong chorus, with programs of operatic, symphonic and liturgical repertoire attracting critical acclaim.

Away from its Hobart home, the Chorus has created a notable presence through performances with interstate and international orchestras, and recently participated in choral festivals in both Berlin and Barcelona.

Under the direction of Chorusmaster June Tyzack, choristers regularly explore the extremes of a cappella repertoire for festivals.

In the 2020 TSO season, the TSO Chorus features in four concerts with the orchestra, singing Brahms, Beethoven, Verdi, and a Last Night of the Proms concert.

For more information visit [tsochorus.com.au](http://tsochorus.com.au)

## **SOPRANO**

Karen Cockrill  
Johanna Collins  
Christine Coombe  
Felicity Gifford  
Yuliana Halim  
Debra Jensen  
Sanya Jones  
Bernadette Large  
Loretta Lohberger  
Shaunagh O'Neill  
Julianne Panckridge  
Christina Schallenberg  
Joy Tattam  
Frances Underwood  
Lesley Wickham

## **ALTO**

Georgia Bentley  
Claire Blichfeldt  
Sally Brown  
Beth Coombe  
Sally Crosby  
Elizabeth Eden  
Ann Godber  
Helena Griggs  
Marie Keane  
Mary McArthur  
Louise Rigozzi  
Henni Veit  
Beth Warren  
Michelle Warren

## **TENOR**

Helen Chick  
John Dalton  
Jason Geeves  
Michael Kregor  
Tony Marshall  
Simon Milton  
Dianne O'Toole  
David Pitt  
James Powell-Davies  
Peter Tattam

## **BASS**

Geoffrey Attwater  
John Ballard  
Peter Cretan  
Greg Foot  
Sam Hindell  
Reg Marron  
Michael Muldoon  
David Ovens  
Tony Parker  
Philip Sabine  
Dick Shoobridge  
Tony Sprent  
Ellis Swinbourne  
Jonathan Wallis

# About The Speaker

## Hugh Lydon

### Pre-concert Speaker

Hugh Lydon began his musical development in 1992 as a chorister at Westminster Cathedral. Under the tutelage of James O'Donnell, Hugh began familiarising himself with the traditions of sacred choral music, developing a love of Gregorian Chant.

After finishing his schooling, Hugh studied Music Education at Trinity College Dublin, continuing to sing in many highly accomplished choirs, including the Rodolfus Choir.

Hugh arrived in Perth in September 2010 to work at John Septimus Roe Anglican Community School, where he remained for eight years. This year, Hugh moved to Aquinas College to create a Catholic chorister program; the first of its kind in WA.

Invitations have arisen to conduct several of Perth's major choirs, including The Giovanni Consort and St George's Cathedral Choir. In early 2017 Hugh also assumed the role of General Manager of The Giovanni Consort.

# West Australian Symphony Orchestra

West Australian Symphony Orchestra (WASO) 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.

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.

**West Australian Symphony Orchestra**  
Chairman **Richard Goyder AO**  
Chief Executive Officer **Mark Coughlan**  
Principal Conductor & Artistic Adviser  
**Asher Fisch**

## Connect With WASO

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# About The Music

## Giuseppe Verdi

(1813 -1901)

Requiem Mass

*Requiem [Introit and Kyrie]*

*Dies irae [Sequence]*

*Offertory*

*Sanctus*

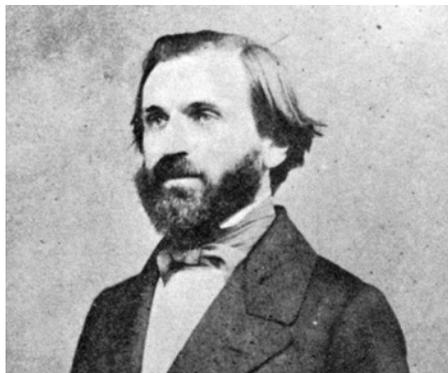
*Agnus Dei*

*Lux aeterna*

*Libera me*

It seems at once appropriate and incongruous that Verdi should write a requiem. Appropriate, because as the most significant Italian composer of the second half of the 19th century, representative of a tradition stretching back to the Renaissance, it seems unthinkable that he should not produce at least one major religious work. Incongruous, because Verdi was generally regarded as an atheist, and at the time he wrote the Requiem, had composed – to all intents and purposes – nothing but operas. Out of this contradiction emerged a work which is in effect *sui generis*, suited entirely neither to the church nor the theatre, yet containing the finest features of both of its antecedents.

It is typical of Verdi that it should not be a state or religious occasion which first inspired the idea of a requiem, but rather the death of someone he held in reverence and affection, namely Gioachino Rossini. Following Rossini's death in 1868, Verdi suggested that six Italian composers each write a requiem movement to be dedicated to the late, great old man of Italian opera. Verdi composed the *Libera me*, but his colleagues were not so forthcoming and the project lapsed.



Verdi's choice of movement is intriguing. The *Libera me* is taken from the Absolution and is not a canonical part of the requiem mass. His setting of it is revealing. Most previous settings were for choir; but Verdi's is deeply personal, set for the soprano voice at the dramatic lower end of her **register**. It sounds like a terrified plea rather than an invocation in the confidence of faith. Dying away into silence as it does, it is hardly a reassuring end to any obsequy. It was, however, to set the tone for the final version of the Requiem.

When Rossini died, Verdi wrote to a friend: 'A great name has gone from the world!...When the other one who is still alive is taken from us, what will remain!' The 'other one' was the writer Alessandro Manzoni. Manzoni had devoted his life to realising a single, unified Italian state true to the ideals which had made the Italian peninsula such a crucial part of European culture. His death in 1873 gave Verdi another reason to reflect upon a life he had admired.

Verdi's Requiem could have been written by nobody else – its drama and sensibility is uniquely his, despite the fact that he was setting a liturgical text as opposed to an opera *libretto*. The liturgy does not recognise a setting or characters, nor does it create a theatrical structure which will in turn generate pacing and a sense of drama. The mass, be it the requiem or the regular mass, is in its essence a contemplative rite, which creates a different dynamic entirely. Fortunately for Verdi, however, the requiem has a structural distinction in the section known as the Sequence. The Sequence, usually known by its first phrase *Dies irae*, replaces in the requiem the section usually occupied by the *Credo* in the mass of the living; and it is the *Dies irae* which is the lynchpin of Verdi's setting, returning abruptly and out of ritual order at several points in the piece. There are two reasons for this: one is that it is in the first person and therefore far more engaging to Verdi's style than the more regular missal sections, which imply a monumental and impersonal setting. Secondly, the *Dies irae* presents a powerful image of the Last Judgement, and Verdi was quite clearly inspired by this to great effect. In a manner of speaking, he was liberated by not having a concrete stage setting or the demands of the theatre to take into account.

Composing and producing for the operatic theatre is one long process of compromise. In Verdi's time the limitations of the orchestra, or the singers, the stage, technology, the librettist, the censor or the management, all played a part in what finally became an operatic score. In the Requiem, none of these limitations obtained. It was performed in the Church of San Marco, all costs covered by the city of Milan. Verdi himself conducted, with his own choice of soloists and a thoroughly well-drilled chorus. Most importantly, however, the words and their meaning were known to all the audience in advance; and there were no tawdry sets, costumes or lighting, with all the attendant limitations of 19th-century mores and technology, to limit the scope of Verdi's vision. As opposed to the theatre, where suspense is essential, in a formal genre like a requiem the audience knew what would ritually 'happen next'. The effect is that all of his efforts are devoted to emotional impact in the moment rather than being restrained by a need to pace a drama.

# About The Music

Given the task of evoking the Last Judgement, Verdi's aural painting is for once unrestricted by a concrete stage setting. In anything but a requiem this could have been a serious drawback for a composer as vivid as Verdi. As it happens, it is practically the making of the work, as words which in an opera would point to a concrete situation become instead applicable to humanity as a whole. Perhaps nobody since Beethoven was able to depict the human experience in so universal a context but in such a personal way. Verdi's genius in this piece is to make each soloist and indeed the choir not characters from an opera, but representatives of humanity; and he instinctively draws upon the profoundest and most unshakeable human emotions – awe, panic, adoration, despair, hope. It is all latent in the requiem text, but only Verdi draws an audience into a coherent individual experience of the universal. Only Verdi can lead us to understand the human circumstance in the face of divine judgement.

Abridged from a note by Antony Ernst © 2008

**First performance:** 22 May 1874 (first anniversary of Alessandro Manzoni's death), Milan. Composer conducting. Soloists: Teresa Stolz (soprano), Maria Waldmann (mezzo-soprano), Giuseppe Capponi (tenor), Ormondo Maini (bass).

**First WASO performance:** 5 October 1962. Frank Callaway, conductor; soloists Molly McGurk, Betty Hooper, Raymond McDonald, Stewart Harvey.

**Most recent WASO performance:** 6-7 December 2013. Paul Daniel, conductor; soloists Daria Masiero, Milijana Nikolic, Angus Wood, James Clayton, and WASO Chorus.

**Instrumentation:** four vocal soloists (SATB) and chorus; orchestra of three flutes (third doubling piccolo), two oboes, two clarinets, four bassoons; four horns, eight trumpets (four of which offstage), three trombones and tuba; timpani and percussion; strings.

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## Glossary

**Libretto** – the words of an opera or oratorio.

**Register** – a part of the range of pitches available to an instrument or voice, e.g. high, middle or low register.

# Text & Translation

## I. Requiem and Kyrie

Chorus:

Requiem aeternam dona eis, Domine;  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam:  
ad te omnis caro veniet.

Quartet and Chorus:

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

## II. Sequence

Chorus:

Dies irae, dies illa,  
solvat saeculum in favilla,  
teste David cum Sibylla.

Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!

Tuba mirum spargens sonum,  
per sepulcra regionem,  
coget omnes ante thronum.

Bass:

Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.

Mezzo-soprano and Chorus:

Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.

Judex ergo cum sedebit,  
quidquid latet apparebit:  
nil inultum remanebit.

Dies irae, dies illa,  
solvat saeculum in favilla,  
teste David cum Sibylla.

Soprano, Mezzo-soprano and Tenor:

Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
cum vix justus sit securus?

Solo Quartet and Chorus:

Rex tremendae majestatis,  
qui salvandos salvas gratis:  
salva me, fons pietas.

Soprano and Mezzo-soprano:

Recordare, Jesu pie,  
quod sum causa tuae viae:  
ne me perdas illa die.

Quaerens me, sedisti lassus;  
redemisti crucem pacem:  
tantus labor non sit causas.

## I. Requiem and Kyrie

Chorus:

Grant them eternal rest, O Lord;  
and may perpetual light shine upon them.  
A hymn in Zion befits you, O God,  
and a debt will be paid to you in Jerusalem.  
Hear my prayer:  
all earthly flesh will come to you.

Quartet and Chorus:

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

## II. Sequence

Chorus:

The day of wrath, that day will  
dissolve the world in ashes,  
as David and the Sibyl prophesied.

How great will be the terror,  
when the Judge comes  
who will smash everything completely!

The trumpet, scattering a marvelous sound  
through the tombs of every land,  
will gather all before the throne.

Bass:

Death and Nature shall stand amazed,  
when all Creation rises again  
to answer to the Judge.

Mezzo-soprano and Chorus:

A written book will be brought forth,  
which contains everything  
for which the world will be judged.

Therefore when the Judge takes His seat,  
whatever is hidden will be revealed:  
nothing shall remain unavenged.

The day of wrath, that day will  
dissolve the world in ashes,  
as David and the Sibyl prophesied.

Soprano, Mezzo-soprano and Tenor:

What can a wretch like me say?  
Whom shall I ask to intercede for me,  
when even the just ones are unsafe?

Solo Quartet and Chorus:

King of dreadful majesty,  
who freely saves the redeemed ones,  
save me, O font of pity.

Soprano and Mezzo-soprano:

Recall, merciful Jesus,  
that I was the reason for your journey:  
do not destroy me on that day.

In seeking me, you sat down wearily;  
enduring the Cross, you redeemed me:  
do not let these pains to have been in vain.

# Text & Translation

Juste iudex ultionis:  
donum fac remissionis  
ante diem rationis.

Tenor:

Ingemisco tamquam reus,  
culpa rubet vultus meus;  
supplicanti parce, Deus.

Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.

Preces meae non sunt digne,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.

Inter oves locum praesta,  
et ab haedis me sequestra,  
statuens in parte dextra.

Bass and Chorus:

Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictis.

Oro supplex et acclinis,  
cor contritum quasi cinis:  
gere curam mei finis.

Chorus:

Dies irae, dies illa,  
solvat saeculum in favilla,  
teste David cum Sibylla.

Solo Quartet and Chorus:

Lacrymosa dies illa,  
qua resurget ex favilla,  
judicandus homo reus.  
Huic ergo parce, Deus.

Pie Jesu Domine:  
dona eis requiem.  
Amen.

### III. Offertorio

Quartet:

Domine Jesu Christe, Rex gloriae:  
libera animas omnium fidelum  
defunctorum de poenis inferni  
et profundo lacu; libera eas de ore leonis;  
ne absorbeat eas tartarus,  
ne cadant in obscurum.  
Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam.  
Quam olim Abraham promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus.  
Tu suscipe pro animabus illis, quarum hodie  
memoriam facimus.

Just Judge of punishment:  
give me the gift of redemption  
before the day of reckoning.

Tenor:

I groan as a guilty one,  
and my face blushes with guilt;  
spare the supplicant, O God.

You, who absolved Mary Magdalen,  
and heard the prayer of the thief,  
have given me hope, as well.

My prayers are not worthy,  
but show mercy, O benevolent one,  
lest I burn forever in fire.

Give me a place among the sheep,  
and separate me from the goats,  
placing me on your right hand.

Bass and Chorus:

When the damned are silenced,  
and given to the fierce flames,  
call me with the blessed ones.

I pray, suppliant and kneeling,  
with a heart contrite as ashes:  
take my ending into your care.

Chorus:

The day of wrath, that day will  
dissolve the world in ashes,  
as David and the Sibyl prophesied.

Solo Quartet and Chorus:

That day is one of weeping,  
on which shall rise from the ashes  
the guilty man, to be judged.  
Therefore, spare this one, O God.

Merciful Lord Jesus:  
grant them peace.  
Amen.

### III. Offertorio

Quartet:

O Lord Jesus Christ, King of Glory:  
deliver the souls of all the faithful  
dead from the pains of hell and from the  
deep pit; deliver them from the mouth of the lion;  
that hell may not swallow them, and  
that they may not fall into darkness.  
But may the holy standard-bearer Michael  
show them the holy light;  
which you once promised to Abraham and his  
descendants.

We offer to you, O Lord, sacrifices and prayers.  
Receive them on behalf of those souls whom we  
commemorate today.

Fac eas, Domine, de morte transire ad vitam,  
quam olim Abrahae promisisti et semini ejus.

Libera animas omnium fidelum defunctorum de  
poenis inferni;  
fac eas de morte transire ad vitam.

#### **IV. Sanctus**

Double Chorus:  
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis!  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis!

#### **V. Agnus Dei**

Soprano, Mezzo-soprano, and Chorus:  
Agnus Dei, qui tollis peccata mundi, dona eis  
requiem.  
Agnus Dei, qui tollis peccata mundi, dona eis  
requiem sempiternam.

#### **VI. Lux aeterna**

Mezzo-soprano, Tenor and Bass:  
Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternam; quia pius es.  
Requiem aeternam dona eis, Domine, et lux  
perpetua luceat eis,  
cum sanctis tuis in aeternam; quia pius es.

#### **VII. Libera me**

Soprano and Chorus:  
Libera me, Domine, de morte aeterna in die illa  
tremenda;  
quando coeli movendi sunt et terra:  
dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo, dum  
discussio venerit atque ventura irae, quando  
coeli movendi sunt et terra.  
Dies irae, dies illa calamitatis et miseriae; dies  
magna et amara valde.

Requiem aeternam, dona eis, Domine, et lux  
perpetua luceat eis.

Libera me, Domine, de morte aeterna in die illa  
tremenda.

Libera me, Domine, quando coeli movendi sunt  
et terra;  
dum veneris judicare saeculum per ignem.

Libera me, Domine, de morte aeterna in die illa  
tremenda.  
Libera me.

Grant, O Lord, that they might pass from death  
into that life  
which you once promised to Abraham and his  
descendants.

Deliver the souls of all the faithful dead from the  
pains of hell;  
Grant that they might pass from death into that  
life.

#### **IV. Sanctus**

Double Chorus:  
Holy, holy, holy, Lord God of Sabaoth.  
Heaven and earth are filled with your glory.  
Hosanna in the highest!  
Blessed is he that comes in the name of the Lord.  
Hosanna in the highest!

#### **V. Agnus Dei**

Soprano, Mezzo-soprano, and Chorus:  
Lamb of God, who takes away the sins of the  
world, grant them rest.  
Lamb of God, who takes away the sins of the  
world, grant them rest everlasting.

#### **VI. Lux aeterna**

Mezzo-soprano, Tenor and Bass:  
Let eternal light shine upon them, O Lord,  
with your saints forever; for you are merciful.  
Grant them eternal rest, O Lord, and may  
perpetual light shine upon them  
with your saints forever; for you are merciful.

#### **VII. Libera me**

Soprano and Chorus:  
Deliver me, O Lord, from eternal death on that  
awful day,  
when the heavens and the earth shall be moved:  
when you will come to judge the world by fire.

I tremble, and I fear the judgment and the wrath  
to come, when the heavens and the earth shall be  
moved.  
The day of wrath, that day of calamity and misery;  
a great and bitter day, indeed.

Grant them eternal rest, O Lord, and may  
perpetual light shine upon them.

Deliver me, Lord, from eternal death on that awful  
day.

Deliver me, O Lord, when the heavens and the  
earth shall be moved;  
when you will come to judge the world by fire.

Deliver me, Lord, from eternal death on that awful  
day.  
Deliver me.

# 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.

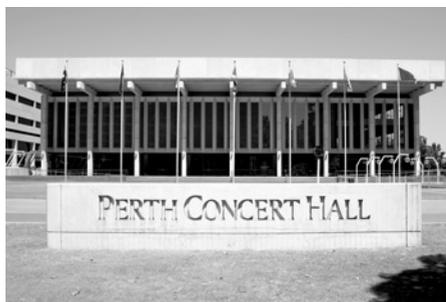
## FOOD & BEVERAGES

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.



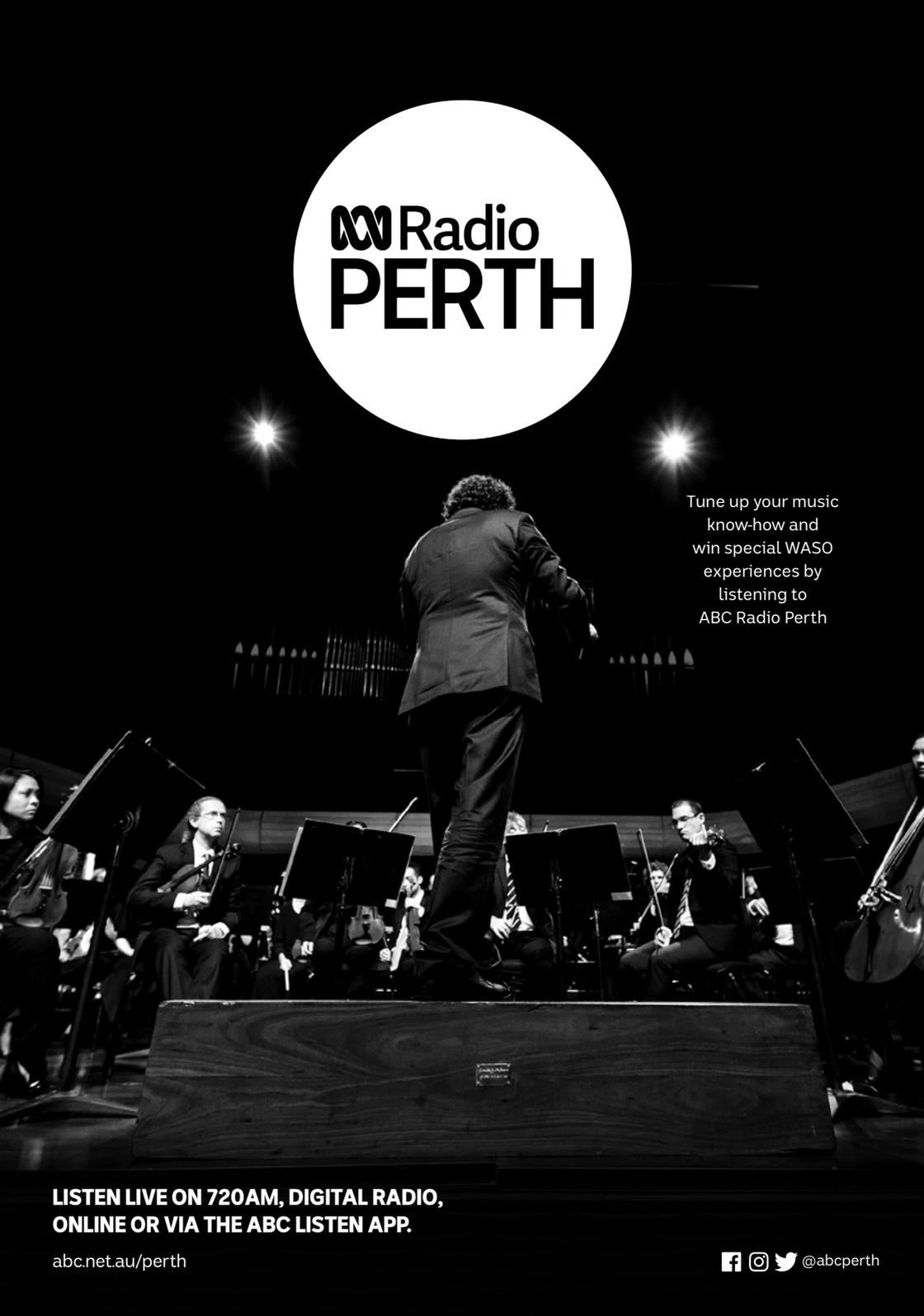
## ACCESSIBILITY

- 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/](http://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.



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# WASO Community Engagement

## Indigenous Creative Collaborations

WASO is proud to work alongside schools and communities across Western Australia, as well as Australia's finest Indigenous artists to share powerful cultural content through the creation and performance of both original compositions and new realisations of existing repertoire. These collaborations provide an incomparable connection for both our Orchestra and audiences, as well as unique music education experiences, where learning truly is a multi-dimensional and intergenerational process.

In 2019, our Indigenous Creative Collaborations saw a string quartet return to the beautiful Kalamina Gorge for a third year with performances alongside Deborah Cheetham AO, and Gina Williams and Guy Ghouse, as well as a relaxed family performance as part of Karijini Experience.

The Dookoorniny project with Guildford Grammar School, also now in its third year, has engagement with the members of the Noongar community to learn and share culture at its core. With the Year 5 and 6 curriculum suspended for a full week of student-led project development, students alongside renowned Australian composer Dr Gerard Brophy, composed music performed by a WASO string octet reflecting the Noongar Six Seasons and with original lyrics sung by the students in Noongar and English.

In 2020 we are honoured to welcome Deborah Cheetham AO to the Perth Concert Hall alongside the full West Australian Symphony Orchestra, joined by soloists Linda Barcan and Don Bemrose, the Dhungala Children's Choir and WASO Chorus to perform *Eumeralla, a war requiem for peace*<sup>^</sup>. Combining moving poetry, two choirs, orchestra and the platform of the Requiem mass, a history of heartbreak and horror is revealed in this monumental new work. With a fusion of Western classical tradition and First Nations culture, *Eumeralla* soars with resilience and reconciliation.

As our collaborations continue to grow, WASO looks forward to building relationships which empower us as we listen, learn and create, to reflect the rich culture in which we share.

We invite you to join us as we showcase our Indigenous Creative Collaborations at the 2019 Christmas Symphony with the 2018 Dookoorniny program, featuring life size student-created puppets and a student-composed score for full orchestra as part of the Welcome to Country.

WASO's Indigenous Creative Collaborations are supported by Bendat Family Foundation.

<sup>^</sup> Sung in dialects of the Gundiṯjmarra people of southwestern Victoria. The Gundiṯjmarra translation was the work of senior Gundiṯjmarra language custodian Vicki Couzens and linguist Travers Eira.



### 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.



# Meet The Musician

## Jane Kircher-Lindner Principal Bassoon

### **You enjoy playing chamber music, who are your favourite chamber composers?**

Playing chamber music is fantastic fun and is such a refreshing change from the enormity of playing in a symphony orchestra. The composers I gravitate towards are the ones who loved the bassoon and who wrote fantastic bassoon parts. Mozart is always a winner - whether it's his large wind serenades, or his quintet for piano and winds, or even his sonata for bassoon and cello - it's all perfect and a real delight to play.

### **You teach bassoon at WAAPA and UWA, what in your opinion is the most important concept to teach your students?**

Helping them to understand and release tension, both mentally and physically. Tension is the enemy of inspiring performance and great playing.

It can be really stressful performing to an audience, and almost everyone (student and professional alike) has struggled with this to some degree. Mental stress often manifests as physical tension, and nothing works well on a wind instrument when we're tense or stressed: we DON'T want shallow breathing, tight lips and tense fingers. I try and teach ways of quietening the mental chatter that often fills our minds when playing ('am I going to get this hard run...is that high note going to come out...will this note be too loud?').

Audiences would be astounded if they could see the thoughts running through our heads when playing!

### **Name some highlights of your career to date?**

It sounds like such a cliché but it's true – this is such a hard question to answer! We play so many amazing concerts, and each one has moments that are etched in my memory.

This year I've loved playing in the Chamber Music Festival (playing Mozart of course), dressing up as Dorothy from The Wizard



of Oz for our Symphonic Fantasy concert, and sight reading a Haydn Symphony as part of our Discovery Concert. My favourite symphony this year has been Brahms' Second Symphony with Asher Fisch. That felt like a concert with perfect chemistry and energy between the orchestra and conductor.

### **Where was your last holiday destination?**

Holidays nowadays (with two young kids) are quite a different affair from what they used to be pre-children. The last place we went was to Dunsborough, staying at a friend's caravan near the beach.

### **You are an avid baker, what was the last thing to come out of your oven?**

A mulberry and apple cake – as I write this it's spring and the local mulberry trees are laden with beautiful fruit. The kids and I know all the mulberry trees in the area that overhang onto the footpath, and we take great delight in picking a few handfuls as we go on our walks.

My baking style has evolved considerably since having kids too! Gone are the long relaxing afternoons spent baking something elaborate. Nowadays it's mostly quick, easy and (mostly) nutritious, and if it can go in the freezer to be whipped out when required for school lunchboxes, all the better. Mind you, I still do the odd bit of late night baking after a long day when I REALLY need a good sugar fix...

What does it mean to be a pioneer?



It's that courage to leap into the unknown.

That constant thirst for a challenge. And we love a good challenge.

—— The spirit within us.

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# WASO Philanthropy

## Annual Giving

Annual Giving makes a powerful difference to WASO's ability to continue to present inspiring and joyful concerts to so many people across WA. Your donation, whatever the size, counts!

As a not-for-profit, charitable organisation, we are extremely proud to be supported by many individuals like you, who each year renew their gift to Annual Giving. Your Orchestra would be a very different one without this ongoing support.

This year we invite you to become, or renew as, a WASO Patron by making a donation to our Annual Giving fund. Those who give \$500 or above in a year are acknowledged as WASO Patrons and enjoy opportunities to experience the Orchestra from different perspectives – not just from the auditorium – through invitations to exclusive Patron events, getting to know our musicians and fellow music lovers.



### Want to join our community and become a WASO Patron?

If you wish to become a Patron, renew for 2019 or increase or your current gift, please contact Jacinta Sirr on 9326 0014 or [sirrj@waso.com.au](mailto:sirrj@waso.com.au). It is also quick and easy to make a donation online at [waso.com.au/support-us](http://waso.com.au/support-us) or you can make a donation at the Box Office with your ticket purchase. All donations over \$2 are fully tax deductible.

## Patrons & Friends Event

### Patrons & Friends Christmas Party

Thursday 12 December | 4.30pm  
Perth Concert Hall

*For all Patrons, Friends & Bequestors*

Join us at the Perth Concert Hall one final time for 2019, celebrating another wonderful year of music alongside WASO musicians and staff.

Watch your Orchestra rehearse for the Lotterywest Christmas Symphony before enjoying a buffet BBQ dinner and a glass of beautiful Margaret River wine.

Tickets are \$50 for Patrons & Friends (\$55 for guests) and are available from the WASO Box Office on 08 9326 0000.



All proceeds from Patrons & Friends events go directly towards the Friends of WASO Scholarship, providing professional development opportunities for WASO musicians.

# 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  
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#### Estates

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

### 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  
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### Chairman's Circle

#### Supporting excellence

Richard Goyder AO & Janine Goyder  
Jean Arkley  
Bob & Gay Branchi  
Janet Holmes à Court AC  
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### The 2019 WASO Song Book

#### 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)

### Instrument Fund

John Albright & Susan Lorimer  
Peter Ingram  
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### Education & Community Engagement

Trusts & Foundations  
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#### Education & Community Engagement Fund

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### Crescendo

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Ruth E Thorn  
Reto Vogel  
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  
Jean Arkley in memory of Tom Arkley  
Dr Glenda Campbell-Evans & Dr Ken Evans\*  
Patricia New  
Joshua & Pamela Pitt\*  
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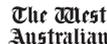
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