



West Australian
Symphony Orchestra

Dances with Daphnis

MORNING SYMPHONY SERIES

Thursday 12 March 2020, 11am

MACA CLASSICS SERIES

Friday 13 & Saturday 14

March 2020, 7.30pm

Perth Concert Hall



Wesfarmers Arts

Principal Partner



West Australian
Symphony Orchestra

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.



WE CARE • WE ARE FLEXIBLE • WE DELIVER

\$11
Million
OVER 10yrs

Over the last 10 years MACA has raised more than \$11 million for various charity and community groups in support of the performing arts, cancer research, medical care, mental health, and Aboriginal youth in remote communities across Western Australia.

We pride ourselves on being a leader in the community, supporting a wide range of initiatives, both small and large.

MACA is an integrated services contractor specialising in:

- Mining
- Crushing
- Civil Construction
- Infrastructure Maintenance
- Mineral Processing

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

MORNING SYMPHONY SERIES

Dances with Daphnis

DEBUSSY *Prélude à 'L'après-midi d'un faune'* (10 mins)

POULENC *Les biches* – Suite (16 mins)

RAVEL *Daphnis et Chloé* – Suite No.2 (18 mins)

Ludovic Morlot conductor

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker Tim White (see page 16 for his biography). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.

Dances with Daphnis

DEBUSSY *Prélude à 'L'après-midi d'un faune'* (10 mins)

LISZT Piano Concerto No.2 (22 mins)

Interval (25 mins)

POULENC *Les biches* – Suite (16 mins)

RAVEL *Daphnis et Chloé* – Suite No.2 (18 mins)

Ludovic Morlot conductor
Jayson Gillham piano

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Tim White (see page 16 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 Thursday, 2 April 2020 at 1pm AWST (or 10am online). For further details visit abc.net.au/classic

2020 Upcoming Concerts



Ben Folds with WASO

Mon 16 & Tue 17 March 7.30pm
Perth Concert Hall

One of the major music influencers of his generation, piano pop sensation Ben Folds delivers a cavalcade of hits, like 'Landed', 'Capable of Anything', and 'Luckiest' fifteen years after his first ever orchestral concert right here in Perth. There is no better way to experience one of the modern world's most distinctive singer-songwriters than with the full power of WASO.

Ben Folds piano/vocals
Nicholas Buc conductor

**TICKETS
FROM \$45***



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 that scales triumphant peaks and plumbs dark valleys of sorrow.

MOZART Sinfonia Concertante
BRUCKNER Symphony No.7

Asher Fisch conductor
Laurence Jackson violin
Daniel Schmitt viola

**TICKETS
FROM \$30***



The Best of Rodgers and Hammerstein

Fri 3 & Sat 4 April 7.30pm
Perth Concert Hall

When Broadway was on the pulse of mainstream culture and musicals provided the popular music of the day, Rodgers and Hammerstein were winning awards and the hearts of millions. Here we celebrate their reign as one of the world's most successful Broadway writing teams with two of the brightest shining stars in musical theatre today, all backed by WASO. Featuring 'Climb Ev'ry Mountain' from *The Sound of Music*, 'Shall We Dance?' from *The King and I*, 'Some Enchanted Evening' from *South Pacific*, 'You'll Never Walk Alone' from *Carousel*, and much more!

Benjamin Northey conductor
Simon Gleeson vocalist
Amy Lehpamer vocalist

**TICKETS
FROM \$45***

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

Riley Skevington

Guest Assoc

Concertmaster

Semra Lee-Smith

A/Assoc 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

Fleur Challen

Stephanie Dean

• Marc & Nadia Geary

Amy Furfaro^

Beth Hebert

Alexandra Isted

Jane Johnston^

Sunmi Jung

Christina Katsimbardis

Kathryn Lee

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Ken Peeler

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Bao Di Tang

Cerys Tooby

Teresa Vinci^

Susannah Williams^

David Yeh

VIOLA

Daniel Schmitt

Alex Brogan

Kierstan Arkleysmith

Nik Babic

Benjamin Caddy

Rachael Kirk

Kathryn McKay^

Allan McLean

Elliot O'Brien

Katherine Potter^

Helen Tuckey

CELLO

Rod McGrath

• Tokyo Gas

Eve Silver*

Melinda Forsythe^

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Fotis Skordas

Tim South

Emma Vanderwal^

DOUBLE BASS

Andrew Sinclair*

John Keene

Elizabeth Browning^

Louise Elaerts

Christine Reitzenstein

Andrew Tait

Mark Tooby

FLUTE

Andrew Nicholson

• Anonymous

Jane Dixon-Wayne^

Andrew Freeman^

PICCOLO

Michael Wayne

• Pamela & Josh Pitt

OBOE

Liz Chee

A/Principal Oboe

Annabelle Farid^

COR ANGLAIS

Leanne Glover

• Sam & Leanne Walsh

CLARINET

Allan Meyer

Geoff Bourgault du

Coudray^

Catherine Cahill^

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner

Adam Mikulicz

Linda Charteris^

CONTRABASSOON

Chloe Turner

• Stelios Jewellers

HORN

★Section partnered by

Margaret & Rod Marston

Jože Rošer

Robert Gladstones

Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

TRUMPET

Brent Grapes

• Anonymous

Jenna Smith

Peter Miller

Ben 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

Alex Timcke

PERCUSSION

Brian Maloney

Francois Combemorel

Assoc Principal

Percussion & Timpani

Amanda Dean^

Robyn Gray^

Tegan Le Brun^

Paul Tanner^

HARP

William Nicholls^

Catherine Ashley^

CELESTE

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



Photo: Sim Canetty-Clarke

Ludovic Morlot Conductor

Following eight years as Music Director, Ludovic Morlot is now Conductor Emeritus of the Seattle Symphony. Ludovic is an Associate Artist of the BBC Philharmonic Orchestra and Artistic Director of the National Youth Orchestra of China. This season Ludovic will make his subscription debut with the Philadelphia Orchestra and return to the Los Angeles, BBC, Seoul and Bergen Philharmonic and Vienna Symphony Orchestras. Ludovic has a strong commitment to working with young musicians and this season conducts student orchestras at Yale University and at the Royal Academy of Music in London, as well as returning to the Aspen Festival.

Ludovic has conducted the Berliner Philharmoniker, Royal Concertgebouw, Czech Philharmonic, Dresden Staatskapelle, London Philharmonic, Budapest Festival, Tokyo Philharmonic and Melbourne Symphony Orchestras. He has appeared at the BBC Proms, Wien Modern and Edinburgh Festivals. Other recent notable performances have included the New York Philharmonic, Chicago, Houston, Minnesota and Detroit Symphony Orchestras.

ludovicmorlot.com



Photo: Gerard Collett

Jayson Gillham Piano

Internationally praised for his compelling performances, Australian-British pianist Jayson Gillham is recognised as one of the finest pianists of his generation. After receiving numerous prizes from some of the world's leading piano competitions including the Leeds and Van Cliburn, it was Jayson's win at the 2014 Montreal International Music Competition that brought him to international attention.

Jayson performs with the world's leading orchestras with recent highlights including engagements with the London Philharmonic, Royal Philharmonic, Bournemouth Symphony, Sydney Symphony, Melbourne Symphony, Adelaide Symphony, West Australian Symphony, Auckland Philharmonic and Christchurch Symphony Orchestras amongst many others.

In recital, Jayson appears at internationally prestigious venues including the Wigmore Hall, Barbican Hall, Birmingham Town Hall, Royal Nottingham Concert Hall, the Louvre Auditorium, Montreal Pollack Hall and Steinway Hall New York. This year Jayson toured Australia with the renowned Australian soprano Nicole Car and baritone Etienne Dupuis with concerts in Sydney, Melbourne, Canberra and Brisbane.

jaysongillham.com

About The Music

Claude Debussy

(1862-1918)

Prélude à 'L'après-midi d'un faune'

Stéphane Mallarmé's 1876 eclogue *L'après-midi d'un faune* is a monument of symbolist poetry, reflecting in its sumptuous but fragmentary language the erotic fantasies of a drowsy faun – a mythical half-man, half-goat – on a hot, languid, Sicilian afternoon. Running like a thread through the imagery of fruit and flowers and naked nymphs are references to music, specifically to the syrinx, or flute fashioned from reeds by the god Pan. One such reference, to the syrinx's 'sonorous, airy, monotonous line', would become the kernel of Debussy's musical rendering of the poem. Inviting Mallarmé to hear the work in 1894, he described 'the arabesque which...I believe to have been dictated by the flute of your faun'.

The first, repeated phrase of the solo flute arabesque with which the piece begins has rightly been described as a founding moment in modern music. Its **chromatic** line traces and retraces the ambiguous interval of the tritone: it is in no clearly discernible **key**, as is shown by the varied ways in which it is harmonised on its subsequent reappearances. The second half of the melody provides more 'conventional' **motifs** that are taken up by the orchestra.

Mallarmé's poem rhymes, but otherwise avoids traditional forms or a narrative line; similarly, Debussy's piece avoids the goal-directed development and tonal architecture that informs 19th-century symphonism.



Musical events, like the vivid splashes of colour that first answer the flute, are there for the immediate pleasure they give; climaxes are approached by simple repetition of motifs; the most extended melody is a richly scored, Massenet-like tune at the work's midpoint, accompanied by rocking **ostinatos**.

The faun's dream is overcome by sleep and the 'proud silence of noon', and the piece ends with the flute fading to nothingness.

Gordon Kerry © 2013

First WASO performance: 23 and 25 July 1949.
Henry Krips conducting.

Most recent WASO performance: 1 June 2017.
Martyn Brabbins conducting.

Instrumentation: three flutes, two oboes and cor anglais, two clarinets, two bassoons; four horns; two harps, percussion and strings.

YOU MAY ALSO ENJOY

RESPIGHI *Fountains of Rome*
featured in *Brahms' Fourth Symphony*
Fri 4 & Sat 5 Sept 2020

Glossary

Chromaticism – use of notes which are not part of the key.

Key – the tonal centre of a piece or section of a piece. The selection of the key establishes a system of relationships between notes and chords, so that some ('consonant') notes will 'belong' to the key and others ('dissonant') will seem to 'clash' with it.

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

Ostinato – a brief fragment or phrase which is repeated persistently through a section of music.

About The Music

Franz Liszt

(1811-1886)

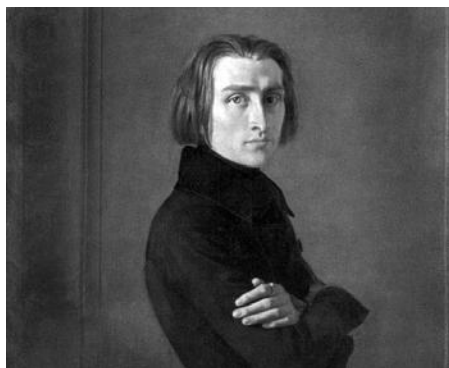
Concerto No.2 in A major for Piano and Orchestra

Piano Concerto No.2 in A, S.125

Adagio sostenuto assai – Allegro agitato assai – Allegro moderato – Allegro deciso – Marziale, un poco meno Allegro – Un poco meno mosso – Allegro animato

Liszt wrote several works for piano and orchestra, but gave the title Concerto to only two of them. At the time of their composition, his principal career was that of a travelling virtuoso performer, a career virtually invented by him (with some inspiration from the Italian violinist Nicolò Paganini). From the age of 26, Liszt remained unchallenged in the role of lion of the keyboard, until 1848 after which he spent 40 years in retirement from the concert stage, pursuing, with equal intensity, careers as composer and teacher. Let us also not forget the romantic liaisons with famous beauties, and his last years as a devout churchman. A life lived to the full!

There was international unanimity about Liszt's prowess as a pianist. From his first appearance at age nine, he amazed his listeners with his technical dexterity, musical understanding and ability to play anything at sight. His training under Carl Czerny probably gave an edge of discipline to his wild pianism, and he was noted particularly for his uncanny ability to combine power and delicacy. He had a wide palette of tone colours and was famous for making the piano sound like an orchestra, an effect he was very proud of.



While Europe was in awe of his playing, however, there was great criticism of his work as a composer. The feared Viennese critic Eduard Hanslick wrote: 'false, bogus music, characterised by tangible symptoms of decay'. Even today, he has as many admirers as detractors, and the latter often describe his music as shallow, banal and uninspired. Yet all of his major works for piano are as often played today as ever, and his orchestral and later works are full of astonishing invention.

Interestingly, his greatest supporters have always included other composers, such as Wagner, Ravel, Saint-Saëns and Scriabin.

Liszt was a great disturber of comfortable musical forms ('new wine needs new bottles'), and it was this aspect that interested many 20th-century composers. Bartók said that Liszt's invention indicated ways of development that were only fully utilised by his successors. Liszt's music needs to be approached in a mood of heightened poetic intensity, and with a willingness to accept wholeheartedly his world of extremes.

The Piano Concerto No.2 is a splendid example of what must have been his playing style. He worked on several versions of the piece before publishing it in 1863, dedicated to his student Bronsart, who had premiered it in Weimar in 1857 with the composer conducting. It features extreme contrasts between the pathetic and the bombastic, the religiously contemplative and the wildly passionate. His son Daniel, in a letter to his mother, claimed that it was an exact portrait of his father in all his contrasting aspects.

The opening orchestral bars contain nearly everything you need to listen for in this concerto. The melodic and harmonic details form the basis of a theme which undergoes astonishing transformations, changing **key**, **time signature**, speed and character, throughout the concerto. Liszt was justly proud of this compositional technique of thematic transformation. The theme reappears in every possible guise: some of the more surprising include the one for solo cello with piano accompaniment in the slow section, the military *alla marcia fortissimo* version, and the declamatory piano solo in the second half of the work.

The concerto is not considered as 'popular' as the first one in E flat, but perhaps this is because it is marginally less showy. It is certainly just as virtuosic and even more poetic. It is written, as are all Liszt's works for piano and orchestra, in a continuous

unfolding cyclic structure, which often sounds like several different movements. From a classical viewpoint, this type of structure might seem a disaster, but at no stage in the work are we in any doubt as to what is happening, and how it relates to what has gone before. Throughout, the melodic development in the solo piano part is constantly interesting and beautiful, while the **coda** is one of shining ingenuity.

George Bernard Shaw, in his obituary for Liszt in the *Pall Mall Gazette*, wrote, 'Liszt was a man who loved his art, despised money, attracted everybody worth knowing in the 19th century, lived through the worst of it, and got out of it at last with his hands unstained.'

Stephen McIntyre © 2004

First WASO performance: 6-7 June 1945. [Ernest?] MacMillan conducting, Betty Munro George soloist.

Most recent WASO performance: 27-28 July 2001. George Pehlivanian conducting, Duncan Gifford, soloist.

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

YOU MAY ALSO ENJOY

MOZART Piano Concerto No.21

Elvira Madigan

featured in *Mozart's Elvira Madigan Concerto*

Fri 31 July & Sat 1 Aug 2020

Glossary

Coda – a concluding section added to the basic structure of a piece or movement to emphasise the sense of finality.

Key – the tonal centre of a piece or section of a piece. The selection of the key establishes a system of relationships between notes and chords, so that some ('consonant') notes will 'belong' to the key and others ('dissonant') will seem to 'clash' with it.

Time signature – the indication at the beginning of a piece of music as to how many beats are in each bar.

About The Music

Francis Poulenc

(1899–1963)

Les Biches: Suite

Rondeau

Adagietto

Rag-Mazurka

Andantino

Final

The curtain rises on a stage flooded with pink light. The scene is a white room with a huge draped window. A blue sofa sits centre stage, a character in its own right. Women in pink frolic and flirt with three athletic men, and sometimes with each other. The Girl in Blue enters in a velvet pageboy outfit, dancing en pointe. Eventually the Hostess arrives, fashionably late to her own party, accessorised with pearls, feathers and a long cigarette holder. But despite the feminine garb, she dances in soft slippers and leaps like a man. Two girls in grey dance, arms clasped – perhaps they kiss. Everyone mingles. In this ballet, said Poulenc, ‘the characters do not succumb to lifelong love, they simply have affairs’.

A modern *Les Sylphides*

When Diaghilev introduced Russian ballet to Paris audiences in 1909, the season included *Les Sylphides*. One of the great ‘white ballets’, its ballerinas float in the long tutus of the 1840s, Chopin’s music underpinning a 20th-century ballet in a romantic vein.

Thirteen years later, Diaghilev approached Poulenc with the idea of staging a ‘modern *Les Sylphides*’ – the ballet that was to become *Les Biches*, with choreography by Bronislava Nijinska. What did he mean? Surely two ballets could not be more different. On the one hand a pensive reverie set in a moonlit



Photo: Library of Congress, Music Division

forest glade; on the other an effervescent creation of the Roaring Twenties, decked in fashionable pastels by Marie Laurencin.

According to Poulenc, Diaghilev wanted an ‘atmospheric ballet’ and from this came the 22-year-old composer’s vision of the country house, the sofa, the flirtatious women gambolling with young men in bathing costumes.

Like *Les Sylphides*, *Les Biches* is plotless: a series of vignettes in which atmosphere replaces action. As in *Les Sylphides*, which has just one male character, the men in *Les Biches* are outnumbered. This is the idealised femininity of ballet updated for a modern age. In one interview, Poulenc describes the sylphides as ‘women-butterflies in romantic moonlight’, whereas *Les Biches* was populated by ‘women used to Rolls-Royces and Cartier pearl necklaces’.

Naughty but nice

More tellingly, Poulenc described *Les Biches* as a modern *fête-galante* – a nod to the rococo paintings of Watteau and Fragonard. Paintings in which, as Poulenc said, ‘you cannot really see anything but can nonetheless imagine the worst.’ (Think of *The Swing* – her

slipper is flying off, he reclines under her billowing skirts...) Everything is left to the imagination: there is no real story line, explained Poulenc, 'for the very good reason that, if it had one, it could well have provoked a scandal'. The atmosphere is one of 'wantonness, which you sense if you are corrupted, but of which an innocent-minded girl would not be conscious'.

The title itself is a *double entendre*, mirroring the sexual innuendo of the choreography. Literally, a 'biche' is a young doe, but the term was also used in a more suggestive sense as 'little darling'. (When the ballet was taken to London in 1925, it was promoted as *The House Party*.)

The music

Les Biches has all the hallmarks of youth: blithe energy, good humour and tongue-in-cheek frivolity. There's unabashed hero worship – from Mozart to Tchaikovsky and especially Stravinsky – and a veritable magpie's nest of borrowings and allusions. The music seeks to please – and succeeds! The eroticism of the scenario is echoed in sensuous melodies and the zesty instrumental and harmonic colours of the Parisian music hall. The structure of the complete ballet – an overture followed by eight dance movements – adopts the model of a baroque suite. The orchestral writing evokes the clarity and lightness associated with Mozart. All these characteristics are evident in the first movement of the concert suite: the *Rondeau*, with its jaunty woodwind and brass exchanges and gentler, more lyrical moments.

In the *Adagietto* for the Girl in Blue, Poulenc told Diaghilev he'd gone out of his way to avoid all the usual waltz clichés, instead writing irresistibly lilting music in

duple time: 'very lithe, very *danceable*'. He found inspiration in the *Pas de quatre* from Act III of Tchaikovsky's *Sleeping Beauty*: not a direct quotation so much as a shared sweep of melody above a pulsing accompaniment, common rhythmic gestures and the same yearning quality.

The Hostess has the longest movement, the *Rag-Mazurka*. Neither an American rag nor a mazurka, this edgy, skittish movement waltzes, gallops and even breaks into a tango. It could be argued that this music is as confused about its genre as the Hostess is about her gender.

The *Andantino* sees the Girl in Blue return to dance with one of the athletes in music with a Mozartian character and quotations from the earlier *Adagietto*. The *Final* also reprises themes from earlier in the ballet, again with playful allusions to Mozart as well as Stravinsky.

The ballet concludes with a drum-roll flourish, which, at the 1924 premiere in Monte Carlo, was met with eight curtain calls. In Paris, four months later, the reception was even more enthusiastic. The fashionable Ballets Russes audiences responded to the chic atmosphere and the erotic thrill of the choreography – infinitely more subtle than the eroticism in Vaslav Nijinsky's *Afternoon of a Faun*. But the ballet's ultimate success owed everything to the radiant charm and knowing innocence of Poulenc's music. His name was made!

Yvonne Frindle © 2020

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

About The Music

Maurice Ravel

(1875-1937)

Daphnis et Chloé Suite No.2

Daybreak

Pantomime

General Dance (Bacchanale)

The 20th century owes a great debt to the Russian impresario Sergei Diaghilev, who commissioned so many of the orchestral scores which have become modern classics. Diaghilev, who created something of a craze for Russian art in the West in the early years of the century, first brought his Ballets Russes to Paris in 1909. It was at that time that he commissioned Maurice Ravel to write a ballet to a scenario by Michel Fokine, the ballet's resident choreographer. The storyline was based on Longus' *Daphnis and Chloe*.

Ravel lingered over this, arguably his greatest score, and it was not completed until April 1912, shortly before the scheduled first performance date. Preparations for the first performance were so rushed that Diaghilev at one stage enlisted Fokine's wife, Vera, to persuade Fokine to cancel the ballet. 'But you have only three days left and there are still more than 20 pages to choreograph,' she had said.

Fokine hoped that the ballet would embody his dreams of classical Greece, but the delay saw other 'Greek' ballets take their place in the repertoire. Tchernepin's *Narcisse* had premiered in the 1911 season. Fokine fretted that the designer Léon Bakst was transferring ideas earmarked for *Daphnis* to this other ballet. And Vaslav Nijinsky's ballet *L'Après-midi d'un faune* (to music by Ravel's great contemporary, Debussy) was also performed in early 1912. Ravel also had his own ideas about what Ancient Greece meant to him:



My intention was to compose a vast musical fresco, in which I was less concerned with archaism than with reproducing faithfully the Greece of my dreams, which is very similar to that imagined and painted by French artists at the end of the 18th century. The work is constructed symphonically, according to a strict plan of key sequences, out of a small number of themes, the development of which ensure the work's homogeneity.

Daphnis et Chloé was first presented at the Théâtre du Châtelet on 8 June 1912, with Pierre Monteux conducting, but it was not a success and was soon dropped from the company's repertoire. Fortunately its music has become a staple of the concert hall.

Diaghilev had wanted music which would be important but not dominant. Ravel felt that his music should be supreme. He had refused the smallest cuts. To underline the point Ravel subtitled the piece 'a choreographic symphony in three parts'. The ballet is usually heard in the concert hall in the form of two suites ('Fragments symphoniques') comprising continuous parts of the ballet. Tonight you will hear Suite 2, comprising the last 20 minutes or so of the full work.

The opening of the ballet, which you will not hear, introduces Daphnis and Chloé and their shepherd and shepherdess friends. We follow their games, the flirting and rivalry between them and their companions, and the awakening of Daphnis and Chloé's love. Chloé is abducted by pirates and Daphnis collapses in despair. Three nymphs invoke the god Pan to come to Daphnis' aid. As Chloé, captive in the pirates' camp, is ordered to dance, all hope of escape gone, the atmosphere suddenly seems to be full of strange elements. As Fokine's scenario goes on:

Here and there, lit by invisible hands, little fires appear. All about, fantastic beings creep and jump. Fauns appear everywhere and surround the pirates. The ground opens, and the formidable profile of Pan can be seen on the mountains in the background, making a menacing gesture. All flee in bewilderment. The scenery seems to melt away...

It is at this point that Suite 2 begins, with the sunrise (*Daybreak*), surely one of the most graphic portrayals of nature in the orchestral literature, masterfully derived from a simple rising sequence. The pastoral atmosphere of the scene is emphasised by imitation of birdsongs and the piping of the two shepherds who unite Daphnis with Chloé. Daphnis knows from Chloé's crown that she has been

saved by Pan in remembrance of his love for Syrinx. Daphnis and Chloé mime the courtship of Syrinx by Pan, accompanied appropriately enough by a florid solo flute (*Pantomime*). The concluding *General Dance* represents the joyful celebration of the lovers and shepherds. Composed in 5/4, this **metre** initially posed some difficulty for Diaghilev's dancers – until they found a way of using their boss's name as a mnemonic (DIA-ghi-lev, SER-gei DIA-ghi-lev...).

Gordon Kalton Williams
Symphony Australia © 1997

First WASO performance: 12 September 1947.
Goossens conducting (Daybreak and Bacchanale only).

First WASO performance of complete suite: 29-30 March 1968. Uri Mayer conducting.

Most recent WASO performance: 6-8 October 2011. Mario Venzago conducting.

Instrumentation: two flutes, two piccolo (second doubling and one offstage) and alto flute, two oboes and cor anglais, two clarinets, E flat clarinet (offstage) and bass clarinet, three bassoons and contrabassoon; four horns, four trumpets, three trombones and tuba; timpani and percussion; two harps; celesta; strings.

YOU MAY ALSO ENJOY

GERSHWIN *An American in Paris*
featured in *An American in Paris*
Fri 21 & Sat 22 Aug 2020

Glossary

Metre – how many beats are in each bar, e.g. three like a waltz (1-2-3, 1-2-3), or four like 'Baa baa black sheep' (1-2-3-4, 1-2-3-4).

About The Speaker

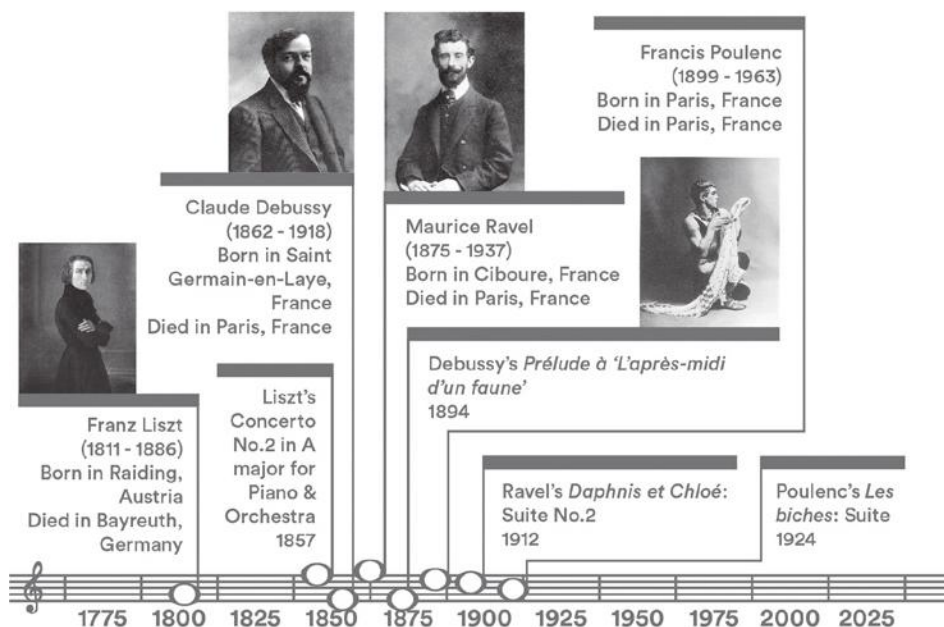
Tim White

Pre-concert Speaker

Tim White is Head of Classical Music at WAAPA (the WA Academy of Performing Arts). He was born in Canberra and grew up on Christmas Island, where he fell in love with recordings of orchestral music and the Beatles. Tim studied percussion in Sydney, Denmark and Germany, and became Principal Percussionist of the WASO in 1985 – a role he held for 28 years. In 2013, after more than 3,000 concerts with the WASO, Tim moved to the WA Academy of Performing Arts as a Senior Lecturer in Music.

Tim has played with all of Australia's professional symphony, opera and ballet orchestras, and performed numerous percussion concertos in Australia and Germany. He holds two Masters degrees and won a Churchill Fellowship in 1999. Tim has led the percussion programme at WAAPA since 1994, and 58 of his percussion graduates have established fulltime careers as professional musicians. Tim won the Australian Award for Teaching Excellence in 2015, and is married to WASO violist Rachael Kirk.

Timeline of Composers & Works





West Australian
Symphony Orchestra

Ben Folds with WASO

Piano pop maverick returns
with all his hits

Nicholas Buc conductor

Ben Folds piano/vocals



Monday 16 & Tuesday 17
March, 7.30pm
Perth Concert Hall

9326 0000

waso.com.au

VIP packages available


Wesfarmers Arts
Principal Partner



Australia
Council
for the Arts



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.

Meet The Musician

Kierstan Arkleysmith

Viola

Can you remember your first performance?

My teacher had studio concerts regularly but my first big performance was for my Grade 1 class; I teamed up with my friend who played the piano and we played 'The Happy Farmer'.

How did you find yourself playing the viola?

My mother succumbed to my pestering to learn the violin after about a year. Somewhere along the line I noticed that the people I wanted to be played the viola and not the violin, so I thought clearly that $2 + 2 = 7$ and asked to change. I was dissuaded at the time and subsequently for a number of reasons, including size, I didn't actually change instruments until I had finished my music degree on violin.

What concert are you most looking forward to in the upcoming 2020 season and why?

I love the energy of John Adams' *Absolute Jest* for String Quartet and Orchestra in Masters 1, and I'm looking forward to hearing our new principal viola, Daniel Schmitt play the Mozart Sinfonia Concertante in Masters 2, but I'm a fan of Dvořák so I think Masters 4 will be one I look forward to the most, especially as that one also has a world premiere on the program and Gil Shaham playing Brahms!

Which musician(s) do you admire? Why?

The musicians I really admire are some of the buskers in the big city subways whose playing is so captivating that you're compelled to stop and listen.



What do you enjoy most about your career?

I love the fact that doing something I enjoy also brings joy to the audience.

How do you feel after a concert?

Usually I'm pretty hungry... we used to get cake in the concert hall cafe after concerts before joining everyone else in the bar.

Where was your last holiday destination?

Home, and it was fabulous!

What do you find is the most rewarding aspect of passing on your skills to the next generation?

The knowledge that people will always want to play and hear music, and that orchestras will continue to exist.

How do you see the partnership of WASO and MSWA benefitting the community?

I see this partnership as an opportunity for WASO to take the space as an essential service within our community providing live music as a wellness tool rather than a commodity. With the support of MSWA we have been able to advocate for the engagement of people under the age of 30 with WASO and it is exciting to deliver concerts with this greater diversity of ages in our audience.

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



PRESENTED PROGRAMS IN

33

DIFFERENT
LOCATIONS
ACROSS THE STATE



COMMUNITY OUTREACH &
EDUCATION PERFORMANCES,
WORKSHOPS, CLASSES AND
MASTERCLASSES



368

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

REACHED MORE THAN

1800



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



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

WASO's Annual Giving Fund

Donations remain vital for WASO to present inspiring and joyful concerts and continue to powerfully impact the lives of so many people in Western Australia. In particular, donations to our Annual Giving fund are fundamental to the daily operations of the Orchestra in helping to cover our core operating costs.

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

Gifts to WASO's Annual Giving fund support our ability to achieve artistic excellence, secure the finest guest conductors and soloists, present a diverse program of Education & Community Engagement activities across WA and work in partnership with the opera and ballet companies.

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 2020 or increase your current gift, please contact Jacinta Sirr-Williams on 9326 0014 or sirj@waso.com.au. It is also quick and easy to make a donation online at waso.com.au/supportus or you can make a donation at the Box Office with your ticket purchase. All donations over \$2 are fully tax deductible.

Patrons & Friends Fundraising Event

Alex Brogan & Louise Sandercock Talk Violas & Violins

Tuesday 24 March | 6pm
Aquinas College
\$45 | Contact the WASO Box Office
on 9326 0000

For all Patrons, Friends & Bequestors

As we welcome you back from the summer break, hear from the musicians you supported with the 2019 Friends of WASO Scholarship: Associate Principal Viola, Alex Brogan and Tutti Violin, Louise Sandercock, as they recount stories of their travels and learnings.

Both Alex and Louise will shed some light on their travels whilst on their respective



trips, supported by the 2019 Friends of WASO Scholarship, before treating the audience to a short performance each.

The evening includes a glass of Margaret River wine and canapes.

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

Thank you to all our Bequestors

Ms Davilia Bleckly
Mr John Bonny
Dr G Campbell-Evans
Deirdre Carlin
Anita & James Clayton
S & J Dale
Lesley & Peter Davies
Dr Michael Flacks
Judith Gedero
Robyn Glindemann
Gwenyth Greenwood
The Guy Family
Angus Holmes
Emy & Warren Jones
Barbara Joseph
Colin & Jo King
Rachael Kirk & Tim White
Wolfgang Lehmkuhl
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

Supporting excellence

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 2020 WASO Song Book

Supporting new works commissioned for the Orchestra for 2020 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
Deborah Marsh
Margaret & Rod Marston
Peggy & Tom Stacy
Jean & Peter Stokes

Education & Community Engagement

Supporting our nationally recognised Education & Community Engagement programs

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

Education & Community Engagement Fund

Jean Arkley
David & Suzanne Biddles
Annette Cotte
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
Sue & Clive Hovell
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
Rosalind 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 & Gwennyth 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
Gene Tilbrook & Anne Seghezzi
Michael & Helen Tuite

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
Jim & Freda Irenic
Eleanor John & Finn Barrett
Michael & Dale Kitney
Stephanie & the late John Kobelke
Francis Landels
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
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 Breidahl
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
Peter Ingram
P & M James
Roger Jennings in memory of
Lilian Jennings
Emy & Warren Jones
Anthony Kane in memory of
Jane Leahy-Kane
Bill Kean
David Keast & Victoria Mizen
Noelle & Anthony Keller AM
Ulrich & Gloria Kunzmann-
Irving Lane

Our Supporters

Dr Sunny & Ann Lee
 Ann Lewis
 Ian & Judith Lunt
 Graham & Muriel Mahony
 Denise Main
 Dr Tony Mander & Ms Loretta Byrd
 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 Walter Ong & Graeme Marshall
 Robyn Owens
 Michael & Lesley Page
 Athena Paton
 Rosemary Peek
 Charmian Phillips in memory of
 Colin Craft
 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
 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
 Ian Watson
 Joy Wearne
 Dr Deb Weir
 Alan Westle in memory of Jean
 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
 Anonymous (27)

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
 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
 Evan Kennea &
 Emily Green-Armytage
 B M Kent
 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
 Kathleen McGregor
 Gaye & John McMath
 S. McWhirter
 Patricia Murphy
 Phuong Nguyen
 Marjan Oxley
 Bev Penny
 Adrian & Ruth Phelps
 Richard & Sharon Prince
 W. J. Quadrio
 Rosie Reeman

Our Supporters

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
Patrica Turner
Michael & Gwenda Upton
Doris Walton
Anne Watson
Margaret Whitter
Violette William

Sally Willis
Pari Willis-Jones
Alison Woodman
Andrew Yeates
Chris & Kathy Ziatzis
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 sirrij@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.



West Australian
Symphony Orchestra

THE BEST OF RODGERS AND HAMMERSTEIN

Friday 3 & Saturday 4 April, 7.30pm
Perth Concert Hall

Tickets from \$45* | 9326 0000 | waso.com.au


Wesfarmers Arts
Principal Partner



Australia
Council
for the 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.

2020 Corporate Partners



Wesfarmers Arts

Principal Partner

PLATINUM PARTNERS



City of Perth



CONCERTO PARTNERS



Tertiary Education Partner



Building a better working world



SONATA PARTNERS



TIANQI LITHIUM



KEYNOTE PARTNERS



ORCHESTRA SUPPORTERS



MEDIA PARTNERS



SUPPORTING MUSIC & WELLBEING



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.



West Australian
Symphony Orchestra

MSWA MASTERS SERIES

Asher Fisch, Mozart and Bruckner

Smouldering sounds of the symphony



MOZART Sinfonia Concertante
BRUCKNER Symphony No.7

Asher Fisch conductor
Laurence Jackson violin
Daniel Schmitt viola

Friday 20 & Saturday 21
March 7.30pm
Perth Concert Hall

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



Wesfarmers Arts
Principal Partner



WE KNOW NEURO



Australia
Council
for the Arts



Department of
Local Government, Sport
and Cultural Industries



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.



Wesfarmers Arts

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



Shigeru Komatsu –
WASO Cello