

# Landscape and Wonder

MORNING SYMPHONY SERIES

Thursday 4 November 2021, 11.00am

MASTERS SERIES

Friday 5 November 2021, 7.30pm

Perth Concert Hall



## View our Digital Concert Program

Access exclusive digital content, learn about the artists and the music, and get our concert program at your fingertips with our Digital Program.

Simply open your smartphone's camera app and hover over the QR code below. Click the weblink to proceed to the WASO website and jump into *Landscape and Wonder* online.

### *Landscape and Wonder* Digital Program Features



#### **Listening Guide**

WASO's Education Artist in Residence, Paul Rissmann, takes you through the story behind Jean Sibelius's famous Symphony No. 5.



#### **Sara Macliver on Golijov**

On-camera conversations with Sara Macliver on the spectacular *Three Songs for Soprano and Orchestra*.



#### **Bonus About the Music**

More facts about the music, giving you further insight into the life and times of the composers and the works.

Scan the QR code for your concert below:



MORNING SYMPHONY



MASTERS

Please note, the QR codes are not compatible with the SafeWA app.

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

## Landscape and Wonder

**Sergei PROKOFIEV** Symphony No.1 *Classical* (13 mins)

*Allegro*

*Larghetto*

*Gavotte (Non troppo allegro)*

*Finale (Molto vivace)*

**Jean SIBELIUS** Symphony No.5 (31 mins)

*Tempo molto moderato*

*Andante mosso, quasi allegretto*

*Allegro molto*

**Dane Lam** conductor

### Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker Cecilia Sun (see page 21 for her biography). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.



**Wesfarmers Arts**

Principal Partner



## WHEN THERE'S SOMETHING TO CELEBRATE...

PROUD SPONSOR OF WASO SINCE 2006.



MASTERS SERIES

# Landscape and Wonder

**Sergei PROKOFIEV** *Symphony No.1 Classical* (13 mins)

*Allegro*

*Larghetto*

*Gavotte (Non troppo allegro)*

*Finale (Molto vivace)*

**Oswaldo GOLIJOV** *Three Songs for Soprano and Orchestra* (22 mins)

*Night of the Flying Horses*

*Lúa Descolorida*

*How Slow the Wind*

Interval (25 mins)

**Jean SIBELIUS** *Symphony No.5* (31 mins)

*Tempo molto moderato*

*Andante mosso, quasi allegretto*

*Allegro molto*

**Dane Lam** conductor

**Sara Macliver** soprano

## Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Cecilia Sun (see page 21 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

## Wesfarmers Arts Meet the Artist

Join tonight's artists, Dane Lam and Sara Macliver for a post-concert interview, this will take place immediately following the Friday evening performance in the Terrace Level Foyer.

## Listen to WASO

This performance is recorded for broadcast on ABC Classic. For further details visit [abc.net.au/classic](http://abc.net.au/classic)

  
**Wesfarmers Arts**  
Principal Partner

# About WASO

West Australian Symphony Orchestra (WASO) is a 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. They play a central role in the vibrancy of our creative state, performing to hundreds of thousands of people each year. Our Orchestra is supported by hundreds of visiting artists, alongside the volunteers of the WASO Chorus, to create an exceptional performance at every venue, every time.

We are proud to call Perth Concert Hall home.



## Connect with WASO



facebook.com/  
WASymphonyOrchestra



twitter.com/  
WASymphony



instagram.com/  
wasymphonyorchestra



youtube.com/  
WestAustSymOrchestra



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

## STAYING COVID SAFE



Wash your hands



Stay home if you  
are unwell



Cough or sneeze  
into your elbow



Check in with the  
SAFE WA app

Perth Concert Hall is permitted to operate at 100 per cent capacity as part of the Western Australian Government's easing of COVID-19 restrictions. Please continue to practise good hygiene habits and observe physical distancing where possible.

# WASO On Stage

## VIOLIN

**Riley Skevington**

*Assoc Concertmaster*

**Semra Lee-Smith**

*Assistant Concertmaster*

**Zak Rowntree\***

*Principal 2<sup>nd</sup> Violin*

**Kylie Liang**

*Assoc Principal 2<sup>nd</sup> Violin*

Olivia Bartlett^

Stephanie Dean

Adeline Fong^

Amy Furfaro^

Rebecca Glorie

Beth Hebert

Will Huxtable^

Alexandra Isted

Jane Johnston^

Sunmi Jung

Christina Katsimbardis

Sera Lee^

Jasmine Middleton^

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Ken Peeler

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Bao Di Tang

Cerys Tooby

Teresa Vinci^

Susannah Williams^

## VIOLA

**Daniel Schmitt**

**Alex Brogan**

Kierstan Arkleysmith

George Batey^

Benjamin Caddy

Alison Hall

Rachael Kirk

Elliot O'Brien

Katherine Potter^

Helen Tuckey

Jared Yapp^

## CELLO

**Rod McGrath**

• Tokyo Gas

**Eve Silver\***

Melinda Forsythe^

Jeremy Garside^

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Fotis Skordas

Tim South

Emma Vanderwal^

## DOUBLE BASS

**Andrew Sinclair\***

**John Keene**

Sarah Clare^

Oakley Paul^

Christine Reitzenstein

Mark Tooby

Phil Waldron^

## FLUTE

**Andrew Nicholson**

• 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

## BASS CLARINET

**Alexander Millier**

## BASSOON

**Jane Kircher-Lindner**

**Adam Mikulicz**

## HORN

★ Margaret & Rod Marston

**David Evans**

**Robert Gladstones**

*Principal 3<sup>rd</sup> Horn*

Julia Brooke

Francesco Lo Surdo

## TRUMPET

**Brent Grapes**

• Anonymous

**Jenna Smith**

Peter Miller

## TROMBONE

**Joshua Davis**

• Dr Ken Evans AM &

Dr Glenda Campbell-Evans

**Liam O'Malley**

## BASS TROMBONE

**Philip Holdsworth**

## TIMPANI

**Alex Timcke**

## PERCUSSION

**Brian Maloney**

**Francois Combemorel**

*Assoc Principal*

*Percussion & Timpani*

## HARP

Yi-Yun Loei^

## CELESTE

Graeme Gilling^

KEY

**Principal**  
**Associate Principal**  
**Assistant Principal**  
**Guest Musicians^**

★ Section partnered by

• Chair partnered by

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

# About the Artists



## **Dane Lam** Conductor

Australian-Chinese conductor, Dane Lam, is Principal Conductor of the Xi'an Symphony Orchestra. He was recently appointed Resident Conductor and Associate Music Director of Opera Queensland.

Dane made his debut, aged eighteen, with the Sydney Symphony and has since conducted: Münchner Rundfunkorchester, City of London Sinfonia, Manchester Camerata, Liverpool Philharmonic Ensemble 10/10, RTÉ Concert Orchestra, Beethoven Orchester Bonn, Verbier Festival Orchestra and all the major Australasian symphony orchestras.

Recent engagements include *La bohème* and *Don Giovanni* at Opera Australia, *L'arlesiana* and *Così fan tutte* for Opera Holland Park, *Orfeo ed Euridice* for Opera Queensland and *The Rake's Progress* and *La traviata* for Scottish Opera.

In 2021, Dane Lam will lead seasons of *Le nozze di Figaro* in Brisbane, *La clemenza di Tito* and *La rondine* in Canberra and will conduct the Sydney, Melbourne, Queensland and Adelaide Symphony Orchestras.

© Patrick Togher Artists' Management 2021.



Photo: Rhyddian Lewis

## **Sara Macliver** Soprano

Sara Macliver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire.

Sara is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, the Australian Chamber Orchestra and Australian Brandenburg Orchestra, Musica Viva, and a number of international companies.

Sara records for ABC Classics with more than 35 CDs and many awards to her credit.

Most recently Sara has sung with West Australian Opera, Sydney, Melbourne, West Australian, Tasmanian, Queensland and Adelaide Symphony Orchestras, Sydney Philharmonia Choirs, Ten Days on the Island, the Australian String Quartet, St George's Cathedral and Auckland Philharmonic Orchestra. She also sang with the Perth Festival, Peninsula Summer Festival, Brisbane Camerata, ANAM and Collegium Musicum amongst many other projects. Sara's next project is a tour with the Australian Brandenburg Orchestra.

Sara has been awarded an honorary doctorate from the University of Western Australia in recognition of her services to singing.

# About the Music

**Sergei Prokofiev** (1891-1953)

*Classical Symphony*  
(Symphony No.1 in D), Op.25

*Allegro*  
*Larghetto*  
*Gavotte (Non troppo allegro)*  
*Finale (Molto vivace)*

A 20th-century composer writes in a style much simpler, and less obviously modern, than his other music, and calls his piece *Classical Symphony*, harking back to the music of Mozart and Haydn. What is going on? After Prokofiev wrote this symphony in 1917, audiences everywhere thought they knew. This time, at least, he had written music which was easy to understand and enjoy. It quickly became one of Prokofiev's best-loved works, second in popularity only to *Peter and the Wolf*. But the composer was really up to some harmless mischief when he gave this piece its title. He admitted later he wanted to 'tease the geese', and he laughed at the critics' complicated discussions about his 'Neo-classical' style, of which the *Classical Symphony* was supposed to be so striking an example.

Prokofiev chose the style of the Classical composers, but not as a tribute to their music. He later told his friends he had set himself an exercise, in the summer of 1917, between the February and October Revolutions. He had gone to stay in a country house where there wasn't a piano. Having noticed that 'thematic material composed without the piano was often better', he wanted to see whether he could compose a whole work in his head, without using the piano as he usually did. He thought this 'difficult journey' would be easier if he deliberately adopted a simpler style and form.



Prokofiev loved playing musical games (he was also a champion chess player), and the *Classical* is a cheerful, humorous symphony.

Haydn's music is often like this too, and Prokofiev mentioned that 18th-century symphonist as his model. He had heard and studied Haydn's symphonies in Tcherepnin's conducting classes, and it was for a 'Haydn' or Classical orchestra that he wrote – pairs of wind instruments, horns, trumpets, timpani and strings. Prokofiev knew the 'rules' of musical language which had been codified from the procedures of 'Classical' symphonists such as Haydn. But he didn't imitate Haydn slavishly: 'It seemed to me,' he wrote, 'that if Haydn had lived to our day he would have retained his own style while at the same time absorbing something of the new. This was the kind of symphony I wanted to write.'

With hindsight we can see that the *Classical Symphony* has much the same characteristics as all Prokofiev's best music. He plays similar games, such as taking a conventional melody and shifting it into a harmonic frame which seems disconnected. This produces the feeling, as Prokofiev's friend Nicholas Nabokov said, that the melody has been refreshed by being harmonically mishandled.



Prokofiev did not feel bound by 18th-century harmonic conventions: for instance, at the very beginning he states his subject in the key of D, then without any pretence at **modulation**, in C. The writing for the strings tends to be high up in the compass of the instruments, which gives the *Classical Symphony* its elegant, witty-sounding texture: as though themes by Haydn were being played an octave higher than he would have written them.

This cheerful style was one way Prokofiev rebelled against the late-Romantic atmosphere, steamy with philosophy, literature and mysticism. This symphony composed in 1917 was part of a musical revolution. But it was also very Russian and traditional, in its somewhat mechanical concept of form as an external structure, since Russian 19th-century composers had tended to pour their music into existing formal moulds. The *Gavotte*, composed in 1916, before the rest of the music, is an old French dance form. Its inclusion in the symphony, in the place of the Classical **minuet**, shows that Prokofiev was drawn, whether consciously or not, to an older, even more formal style than is found in the symphonies of Mozart and Haydn. His departure from their formal example comes, significantly, in music based on the dance; which, as Prokofiev's own ballets show, suited his gifts so well.

© David Garrett

#### **FIRST PERFORMANCE:**

21 April 1918, Petrograd.  
Composer conducting.

#### **MOST RECENT WASO PERFORMANCE:**

16-17 March 2012.  
Nicholas Carter, conductor.

#### **INSTRUMENTATION:**

two each of flutes, oboes, clarinets and bassoons; two horns, two trumpets; timpani and strings.

## **Glossary**

**Modulation** – a change of key.

**Minuet** – a dance in triple time, which became popular in France in the 17th and 18th centuries. The term is now used to refer to a dance-like piece or movement in moderately fast triple time.

# About the Music

**Osvaldo Golijov** (b. 1960)

Three Songs for Soprano and Orchestra

- I *Night of the Flying Horses*
- II *Lúa Descolorida*
- III *How Slow the Wind*

*"Night of the Flying Horses* starts with a Yiddish lullaby that I composed for Sally Potter's film *The Man Who Cried*, set to function well in counterpoint to another important music theme in the soundtrack: Bizet's *Aria Je Crois Entendre Encore*, from *The Pearl Fishers*. In her film Sally explores the fate of Jews and Gypsies in the tragic mid-years of the 20th century, through a love story between a Jewish young woman and a Gypsy young man. The lullaby metamorphoses into a dense and dark doina (a slow, gypsy, rubato genre) featuring the lowest string of the violas. The piece ends in a fast gallop boasting a theme that I stole from my friends of the wild gypsy band Taraf de Haidouks. The theme is presented here in a canonical chase between two orchestral groups.

"A dead man in Spain is more dead there than anywhere else" said García Lorca, explaining that Spanish poets define rather than allude. *Lúa Descolorida*, a poem by Lorca's beloved Rosalía de Castro written in Gallego (the language of the Galicia region in Spain) defines despair in a way that is simultaneously tender and tragic. The musical setting is a constellation of clearly defined symbols that affirm contradictory things at the same time, becoming in the end a suspended question mark. The song is at once a slow motion ride in a cosmic horse, an homage to Couperin's melismas in his *Lessons of Tenebrae*, and velvet bells coming from three different churches. But the strongest inspiration for *Lúa Descolorida* was Dawn Upshaw's rainbow of a voice, and I wanted to give her music so quietly radiant that it would bring an echo of the single tear that Schubert brings without warning in his voicing of a C major Chord. The original



version of this song was commissioned by the Barlow Endowment for Music Composition and premiered by Dawn Upshaw and Gilbert Kalish in April 1999."

– Osvaldo Golijov

*How Slow the Wind*, a setting of two short Emily Dickinson poems, was Golijov's response to the death in an accident of his friend Mariel Stubrin. He writes, "I had in mind one of those seconds in life that is frozen in the memory, forever-a sudden death, a single instant in which life turns upside down, different from the experience of death after a long agony." Originally for voice and string quartet, the piece was commissioned by Cecilia Wasserman, in memory of her late husband Herb, for *Close Encounters with Music* and was first performed in their Seiji Ozawa Hall concert of May 5, 2001, by Dawn Upshaw, soprano; Toby Appel and Justine Chen, violins; Kenji Bunch, viola, and Yehuda Hanani, cello.

© 2002 Imagem CV

Administered by Hendon Music, Inc.

## FIRST PERFORMANCE:

Original, chamber version commissioned by the Boston Symphony Chamber Players. Soprano and Orchestra version commissioned by the Minnesota Orchestra.

## FIRST WASO PERFORMANCE:

This is the first performance by WASO.

## INSTRUMENTATION:

two flutes (doubling piccolo and alto flute), two oboes (doubling cor anglais), three clarinets (doubling bass clarinet and basset horn) and bassoons (doubling contrabassoon); two horns; percussion, celeste and strings.

# Text & Translation

## 1. *Night of the Flying Horses*

Yiddish version by Bary Davis.

Mach tsu di eigelech  
Un du vest koomen  
Tsu yenem zissn land  
Fun baley-khloymess  
Avoo milch oon honick  
Flissn tomid  
Un dayn mameh  
Hit dir op.  
Farshpray dein fligelech  
Faygele meins  
Mein tochter sertseh  
Mein klain zingfaygele  
Hayb oyf dein ponim  
Aroyf tsoom Himmel  
Ich vel dich onkookn  
Vee doo fleegst.  
Gedenkshe (teirinke)  
Az koomt der morgn  
vet zein der tatte  
Ahaym gefloygn  
Dos land foon chloymess  
mooztoo aveklozn  
Dein eign zisser haym  
vaystoo iz doh.

## 2. *Lúa Descolorida*

Gallego poem by Rosalía de Castro.

Lúa descolorida  
como cor de ouro pálido  
vesme i eu non quizera  
me vises de tan alto  
Ó espazo que recorres  
lévame, caladiña, nun teu raio.  
Astro das almas orfas,  
lúa descolorida,  
eu ben sei que n'alumas  
tristeza cal a mina.  
Vai contalo ó teu dono,  
e dille que me leve adonde habita.  
Mais non lle contes nada,  
descolorida lúa,  
pois nin neste nin noutros  
mundos teréis fortuna.  
Se sabe onde a morte  
ten a morada escura,  
dille que corpo e alma xuntamente  
me leve adonde non recorden nunca,  
nin no mundo en que estou nin nas alturas.

## 3. *How Slow the Wind*

Poem by Emily Dickinson.

How slow the wind  
How Slow the sea  
Is it too late to touch you, dear?  
We this moment knew:  
Love marine and love terrene,  
love celestial too.  
How late their feathers be.

Close your eyes  
And you shall go  
To that sweet land  
All dreamers know  
Where milk and honey  
Always flow  
And mama  
watches over you.  
Spread your wings  
My Fegele  
My darling girl  
My singing bird  
Lift your face  
Towards the sky  
I will be watching  
As you fly.  
Remember dear  
When morning comes  
Your mam's here:  
Fly home to me.  
The land of dreams  
Must let you go  
Your own sweet home  
Is here, you know.

## *Colourless Moon*

Moon, colourless  
like the colour of pale gold:  
You see me here and I wouldn't like you  
to see me from the heights above.  
Take me, silently, in your ray  
to the space of your journey.  
Star of the orphan souls,  
Moon, colourless:  
I know that you don't illuminate  
sadness as sad as mine.  
Go and tell it to your master  
and tell him to take me to his place.  
But don't tell him anything,  
Moon, colourless,  
because my fate won't change  
here or in other worlds.  
If you know where Death  
has her dark mansion,  
Tell her to take my body and soul together  
To a place where I won't be remembered,  
Neither in this world, nor in the heights above.

# About the Music

**Jean Sibelius** (1865 – 1957)

Symphony No.5 in E flat, Op.82

*Tempo molto moderato*

*Andante mosso, quasi allegretto*

*Allegro molto*



The pitiless despair of Sibelius' Fourth Symphony (1911) puzzled many of its first listeners. The work seemed an unlikely sequel to the gentle radiance of the Third (1907), yet its gaze into the abyss gave way, in the Fifth, to one of Sibelius' most shining, life-affirming creations. While the Fifth is light to the Fourth's darkness, a progression from doubt to belief (Sibelius' admiration for Bruckner should not be forgotten here), it represents no shift in Sibelius' compositional principles. An economy of orchestral resource, the building-up of musical paragraphs by the development of tiny melodic fragments, the determination to create his own solutions to the problems of harmonic language and symphonic form – these were abiding features of his music from the beginning of his composing life. In fact of all the major composers of the last century he was the most solitary, methodical and purposeful in his stylistic development, taking only fitful interest in the work of his contemporaries.

He wrote the Fifth, one of the most popular of all his works, at a time of great personal difficulty. The Great War had broken out and, as a result, Sibelius had lost access to the revenue from his German publishers. To earn some regular income he wrote a great number of salon pieces for domestic performance, and had little time for other composing; the Fifth Symphony is his only major work of the war years.

Sibelius himself conducted the symphony's first performance, at a concert given on 8 December 1915 to mark his 50th birthday. It was a jubilant event, treated almost as a national holiday, but Sibelius was unhappy with the work and revised it twice. In 1916 he joined the first two of the original four movements together, and he made further revisions before it was published in 1919.

The symphony begins quietly on horns and timpani. The theme we hear at this point is soon elaborated into a woodwind cadenza. At its conclusion the strings enter, and we seem to be moving inexorably into the landscape of the music until we come to the vista presented by a great tolling of the brass and the announcement of a jagged syncopated theme on the strings. Now we have reached the threshold beyond which the heart of the symphony lies. A mysterious, cloudy passage for the strings – over which the bassoon utters a sorrowful version of one of the main themes – leads to a burnished assertion by the trumpets of the very first theme of the symphony, shortly after which the mood changes to one of dancing lightness. Soon the music gathers pace and the strings take up the dance strain with increasing excitement until the brass join in for the final, sudden, invigorating climax.

The second movement is a set of variations not on a theme, but on a rhythmic pattern that Sibelius contrives to behave like a theme. The whole movement is a centre of calm, and even the passionate descending string tune that marks one of the most decisive transformations of the original idea is marked ***Poco tranquillo***. Towards the end of the movement the brass toll out a reminiscence of their earlier, more excitable selves; this leads to a series of cloudy gestures which recall music from the earlier movement. But towards the end the mood changes to one of almost childlike serenity, which is carried through to the short, abbreviated, **coda**.

The finale throws us into its hurly-burly almost immediately, with a whirlwind passage for the strings leading to one of the best-known of all themes in Sibelius' music, that in which, as Donald Tovey famously described it, Thor swings his hammer. After some woodwind carolling and a return to the gusty sounds of the movement's opening, Sibelius prepares us for a return of the swinging horn theme. When this finally reappears, it does so as a chorale that has to struggle through long **pedal-points** and changes of key before bursting into its sunset glory.

These final minutes of the movement contain the richest orchestration of the whole work, but almost before we can register the fact, the symphony ends with six jubilant, adamant chords.

Abridged from an annotation by Phillip Sametz  
© 1995/2004

#### **FIRST PERFORMANCE:**

8 December 1915, Helsinki.  
Composer conducting.

#### **FIRST WASO PERFORMANCE:**

26 June 1953.  
Rudolf Pekarek, conductor.

#### **MOST RECENT WASO PERFORMANCE:**

8-9 May 2015.  
Baldur Brönnimann conductor.

#### **INSTRUMENTATION:**

two each of flutes, oboes, clarinets and bassoons; four horns, three trumpets, three trombones; timpani and strings.

*The final version of Sibelius' Fifth Symphony was premiered in Helsinki under the baton of the composer on 24 November 1919.*

## **Glossary**

**Poco tranquillo** – a little calm, tranquil.

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

**Pedal-points** – a low-pitched note played for a long time while the harmonies change above it.



LEEUWIN ESTATE  
THE ART OF FINE WINE



OPEN DAILY 10AM - 5PM\*

Stevens Road, Margaret River

[www.leeuwinestate.com.au](http://www.leeuwinestate.com.au)

Phone: (08) 9759 0000 | [www.leeuwinestate.com.au](http://www.leeuwinestate.com.au)

\* Please see our website for opening hours ahead of visiting

**INCISIVE LEGAL ADVICE  
THAT CUTS THROUGH  
THE COMPLEXITY**

*Proudly supporting  
WASO and the Arts*

CLAYTON UTZ

[www.claytonutz.com](http://www.claytonutz.com)

# 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 cold 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.

# Community Engagement & Education



## Paul Rissmann - Education Artist in Residence

WASO was thrilled to welcome internationally renowned composer, presenter and amateur Paul Rissmann for a series of projects as WASO's Education Artist in Residence. In August Paul engaged with over 1,600 members of the West Australian community, creating opportunities for people from all walks of life to explore and enjoy our extraordinary music and musicians.

The musical adventure began with Paul Rissmann and WASO's Education Chamber Orchestra performing *Stan and Mabel* and *the Race for Space* for over 650 primary school students at Hale School. Joined on stage by 11 WASO Musicians and jazz vocalist Libby Hammer, Paul and our schools' audiences brought to life Jason Chapman's original illustrations. This was then followed by two sold out family concerts, engaging with our youngest audience members. Students and families enjoyed a highly interactive and engaging performance with lots of dance moves, singing and fun for all.

During the second week of his residency, Paul Rissmann led WASO Musicians and students from the UWA Conservatorium of Music to explore and reimagine Stravinsky's *Petrushka*. UWA students and WASO musicians spent an intensive week working

with Paul to create, compose, improvise and experiment with aspects of Stravinsky's original score in the development of their new work. The week-long creative development culminated with the combined forces of the UWA Symphony Orchestra and WASO unveiling their world premiere alongside Stravinsky's seminal ballet score.

The final performance was an outstanding sharing of skills, musical ideas and exciting new music bringing forth the invigorating energy of Stravinsky's original score, alongside the bold musical ideas of the creative development. The performance at Winthrop Hall welcomed over 600 patrons to immerse themselves in this exciting musical exploration.

For the final week of his residency Paul Rissmann worked with our very own WASO musicians offering world-class training and leadership opportunities to further develop their skills in working with schools and communities. This was an opportunity for WASO musicians to learn from and gain further knowledge to support them in continuing to share our extraordinary music with the West Australian community.

*"Working with Paul Rissmann was a highlight of my career. He is such an inspirational musician and educator, that being able to be a part of his projects always pushes me to my limits in a great way"*

Rebecca Glorie, WASO First Violin

WASO looks forward to welcoming Paul Rissmann back in May 2022 to present our mainstage Education and Family concert *Leon and the Place Between*.

*Paul Rissmann Education Artist-in-Residence is supported by the McCusker Charitable Foundation.*



# Philanthropy

## At the Heart of West Australian Symphony Orchestra

When you make a gift to WASO, you become part of our donor family united by a shared love of music. Our Patrons are acknowledged throughout the year with invitations to unique events crafted to bring you to the heart of the Orchestra, including exclusive rehearsals and “meet-and-greet” opportunities with the musicians.

## Upcoming Events



### ***Last Night of the Proms – Rule, Britannia!***

*For Patrons & Friends*  
**Thursday 11 November**  
**Perth Concert Hall**  
**3.30pm & 7pm**

Be prepared to warm your voice and rouse your party spirit as we enjoy a sneak peek of the 2021 Proms program, under the baton of the talented and dynamic Dane Lam.



### ***2021 World Artist Dinner For Patrons***

**Thursday 25 November, 6pm\***  
Enjoy a sumptuous three course meal as you hear from Maestro Johannes Fritzsch, incoming Principal Conductor and Artistic Adviser for the Queensland Symphony Orchestra.



### ***WASO Christmas Party For Patrons & Friends***

**Thursday 9 December**  
**RAC Arena, 5pm\***  
Come toast and celebrate with lots of festive cheer at our end-of-year WASO family Christmas party!

Deck the halls and ring in the holiday season with your musicians before we enjoy the dress rehearsal of our annual *Christmas Spectacular* program.

*\* Ticket costs apply*

There are many ways you can support your Orchestra; from a donation towards our breathtaking concerts and performances, or a gift to help us deliver transformative education and community engagement opportunities across our vast and beautiful state.

To find out more about joining our donor family, please call the Philanthropy team on (08) 9326 0014 or via [philanthropy@waso.com.au](mailto:philanthropy@waso.com.au).

Every gift, of every size, has a real and positive impact.

# Our Patrons – our donor family

The ongoing and generous support we receive through Philanthropy is essential to sustaining an Orchestra in Western Australia now, and for future generations.

Through the partnership of our donor community our vision is nurtured, bringing the joy of music to every heart and every corner of our vast and beautiful state.

Together we are achieving remarkable things. Thank you for your invaluable support.

## Honorary Patron

Janet Holmes à Court AC

## The Endowment Fund

*A special fund which will shape and safeguard the future of WASO.*

## Major Gifts

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

## Estates

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

## Symphony Circle

*Honouring individuals who have pledged a gift to WASO in their Will.*

JJulian Agafonoff & David Escott  
Kevin 'Joe' Blake  
Ms Davilia Bleckly  
Mr John Bonny  
Dr G Campbell-Evans  
Deirdre Carlin  
Dr Anne Chester  
Anita & James Clayton  
Lesley & Peter Davies  
Dr Michael Flacks  
John Foster

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  
Dr Mary Ellen MacDonald  
Deborah Marsh  
Lesley R. McKay & Murray R. McKay  
Suzanne Nash  
Paula Phillips  
Jan & Bryan Rodgers  
Nigel & Dr Heather Rogers  
Jacinta Sirr-Williams  
Susan Stitt  
Ruth Stratton  
Ruth & Neville Thorn  
Gavin Toovey & Jaehan Lee  
Agatha van der Schaaf  
Sheila Wileman  
Sagitte Yom-Tov Fund  
Anonymous (40)

## Chairman's Circle

*Championing artistic excellence*

Jean Arkley  
Prue Ashurst in memory of Eoin Cameron  
Gavin Bunning  
Bridget Faye AM  
Richard Goyder AO & Janine Goyder  
Janet Holmes à Court AC  
Tony & Gwenyth Lennon  
Rod & Margaret Marston\*  
Joshua & Pamela Pitt\*  
In memory of Mary Rodoreda  
Geoff Stearn  
Leanne & Sam Walsh\*

## 2021 WASO Song Book

*Supporting new works commissioned for the future.*

## Founding Patron

Janet Holmes à Court AC

Prue Ashurst  
In memory of Mary Rodoreda  
Geoff Stearn

## Instrument Fund

John Albright & Susan Lorimer – EChO Double  
Bass and set of Trumpets  
Peter Ingram – Piccolo  
Deborah Marsh – Conductor's Podium and Cor Anglais  
Margaret & Rod Marston – Bass Clarinet  
Peggy & Tom Stacy – Cor Anglais and Piccolo  
Jean & Peter Stokes – Cello, Tuba, Tenor Trombone, Bass Trombone, Wooden Trumpet, French Horn & Music Score Folders

## Education & Community Engagement Fund

*Individuals who enable us to share the joy of music with the greater Western Australian community.*

Jean Arkley  
Shirley Barraclough  
Ian & Marilyn Burton  
Annette Cottee  
Penny & Ron Crittall  
Maureen Glancy  
Robyn Glindeman  
Paul Jansz  
Journey Recruitment  
Leonie Kirke  
Sara MacIver and Richard Bevan  
Peter & Susan Metcalfe

Susan Monger  
Helen Moorhead & Boyd Craig  
Deborah and Miles Protter  
Eveline Read  
Dr Carol Warren  
Jennifer Woods  
Anonymous (2)

## Crescendo Giving Circle

*Bringing music education to the next generation of performers.*

Jean Arkley  
Prue Ashurst  
Ruth Bailey  
David & Suzanne Biddles  
Bunning Family  
S Cherian  
Brenda Cohen  
Kaylene Cousins  
Megan & Arthur Criddle  
Gena Culley  
Dane Etheridge & Brooke Fowles  
Euroz Charitable Foundation  
Sue & Clive Hovell  
LeMessurier Charitable Trust  
Rosalind Lilley  
Lommers Engineering Pty Ltd  
Louise & Bryant Macfie  
Mrs Morrell  
Judith Nash  
G & I Nicholas  
The Sheena Prince Memorial Fund  
Pamela Pitt  
Dr Lance Risbey  
Tony Rudd  
Rosalin Sadler in memory of Joyce Durbin Sadler  
In memory of Robert & Joan Street  
Reto Vogel  
WA Massed Choir Festival  
Alan Whitham  
Anonymous (2)

# Annual Giving

## Principal Conductor's Circle

### Gifts \$20,000+

Jean Arkley in memory of Tom Arkley  
Dr Glenda Campbell-Evans & Dr Ken Evans AM\*  
Janet Holmes à Court AC  
Tony & Gwenyth Lennon  
Patricia New  
Joshua & Pamela Pitt  
Leanne & Sam Walsh\*  
Peter & Jean Stokes\*  
Anonymous (1)

## Impresario Patron

### Gifts \$10,000+

Gay & Bob Branchi  
Gavin Bunning  
Brian & Romola Haggerty  
Meg O'Neill & Vicky Hayes  
Fred & Nicola Wehr  
Anonymous (1)

## Maestro Patron

### Gifts \$5,000+

Prue Ashurst in memory of Eoin Cameron  
Dr John Blott  
Lady Jean Brodie-Hall  
Prof Rachel & Rev Dr John Cardell-Oliver  
Maree Creighton & Kevin Davis  
Stephen Davis & Linda Savage  
Bridget Faye AM  
Roger & Ann Gillbanks  
Gilbert George  
Warwick Hemsley  
Dr Penny Herbert in memory of Dunstan Herbert  
Dale & Greg Higham  
Sue Hovell  
Margaret & Peter James  
Keith & Gaye Kessell  
Dr Ronny Low & Dr Emma Richardson  
K & Y Lucas  
Bryant & Louise Macfie  
Michael & Lesley Page  
Paula & John Phillips  
Ros Thomson  
Gene Tilbrook & Anne Seghezzi  
Michael & Helen Tuite

John & Nita Walshe  
Moira Westmore  
Dr John Woodall  
Anonymous (3)

## Virtuoso Patron

### Gifts \$2,500+

Dr Fred Affleck AO & Mrs Margaret Affleck  
Neil Archibald & Alan R Dodge AM  
Maryllis & Paul Green-Armytage  
Tony & Mary Beeley  
David & Suzanne Biddles  
Peter & Marjorie Bird  
Stewart Candlish & Bianca Panizza  
Prof Jonathan Carapetis & Prof Sue Skull  
Kim & Bob Collins  
Ian & Elizabeth Constable  
Lesley & Peter Davies  
Dane Etheridge & Brooke Fowles  
Roger Jennings in memory of Lilian Jennings  
Kay Giorgetta  
Theresa and David Harvey  
Peter Ingram  
Jim & Freda Irenic  
Eleanor John & Finn Barrett  
Michael & Dale Kitney  
Francis Landels  
Mi Kyung Lee & Colin Binns AO  
Roderick MacDuff & Renate Drauz  
Tony & Gillian Milne  
Mrs Morrell  
Val & Barry Neubecker  
Anne Nolan  
Robyn Owens  
John Overton  
Rosemary Peek  
Pamela Platt  
Wendy Powles  
Jennifer Rankin  
Wayne Robinson  
Roger Sandercock  
Melanie & Paul Shannon  
Elisabeth & David Smith  
David Stevenson  
Michael Snell & Vicki Stewart  
Tessa La Mela

Ruth E Thorn  
Clare Thompson & Brad Power  
Stan & Valerie Vicich  
Trish Williams  
Fred & Caroline Witting  
Sara Wordsworth  
David Yeh  
Andrew & Marie Yuncken  
Anonymous (2)

## Principal Patron

### Gifts \$1,000+

Caroline Allen & Sandy Dunn  
Moira Bailey  
Lisa & Glenn Barrett  
Sarah & Colin Beckett AO  
Ross & Alecia Benzie  
Ingrid Berchem  
Matthew J C Blampey  
Margaret Bloch  
Cathy Bolt in memory of Tony Bolt  
K & C Bond  
Dr & Mrs P Breidahl  
Dr Laraine Brindle  
David Castillo & Marian Magee  
Claire Chambers & Dr Andrea Shoebridge  
Fred & Angela Chaney  
Constance Chapman  
Grant & Catherine Chappelle  
Dr Peter Chauvel  
Dr Anne Chester  
Anthea Cheney  
Jason & Su-Lyn Chong  
Keryn & Frank Christiansen  
Kenneth Clark  
Peter & Sue Clifton  
Lyn & Harvey Coates AO  
Dr David Cooke  
Norah & Roger Cooper  
Mavis & Glenn Coughlan  
Hon June Craig AM  
Natalie Cullity  
Edwina Davies Ward in memory of Wanda G Davies  
Monique De Vianna  
Kelly & Andrew Diong  
Rai & Erika Dolinschek  
Simon Douglas  
Prof Robert Durand  
Bev East

Pamela Eldred  
Lorraine Ellard  
Dr Jenny & Terry Fay  
Tony & Sue Field  
Susan & Gavin Fielding AM  
Gilly Flower  
Eléonore Fuchter  
Andrew Gardner  
George Gavranic  
Maureen Glancy  
Dr Anne Gray  
Jannette Gray  
Pitsamai & Kevin Green  
Deidre Greenfeld  
Grussgott Trust  
Richard B Hammond  
Nick Handran Smith & Elizabeth Allan  
Pauline & Peter Handford  
Dr & Mrs H Hansen-Knarhoi  
Rev Bill Hawley & Dr Rev Georgina Hawley  
In Memory of Eileen Hayes  
John & Christine Hedges  
Elizabeth & Eric Heenan  
Dallas Hickman & Alex Hickman  
Dr John & Patricia Hill  
Helen Hollingshead  
Dr K & Mr J Hopkins OAM  
Judith Hugo  
Danuta Julia  
Diane Johnson  
Emy & Warren Jones  
Anthony Kane in memory of Jane Leahy-Kane  
Bill Kean  
David Keast & Victoria Mizen  
Noelle & Anthony Keller AM  
Patricia King  
Leonie Kirke  
Nelly Kleyn  
Ulrich & Gloria Kunzmann  
Irving Lane  
Barrie & Jude Le Pley  
Drs Sunny & Ann Lee  
Dr Oon Teik Lee  
Ruth & Malcolm Leske  
Martin & Ruth Levit  
Ann Lewis  
Ian & Judith Lunt  
Dr Seamus MacDonald  
Graham & Muriel Mahony

Denise Main  
 Dr Tony Mander &  
 Ms Loretta Byrd  
 Gregg & Sue Marshman  
 Geoff Massey  
 Andrew McGuiness  
 Judith McGuiness  
 Dr Rebecca Meegan-  
 Lowe & Professor  
 Dr Richard Lowe  
 Betty & Con Michael AO  
 Mrs Carolyn Milton-  
 Smith in loving memory  
 of Emeritus Prof John  
 Milton-Smith  
 Hon Justice S R Moncrieff  
 Helen Moorhead &  
 Boyd Craig  
 Patricia & Kevin Morgan  
 Mr & Mrs Geoffrey Morris  
 Jane & Jock Morrison  
 Dr & Mrs Peter Moss  
 Patricia Murphy  
 Lyn Murray  
 Judith Nash  
 Family Nilant  
 Jim & Wendy O'Neill  
 Dr Walter Ong &  
 Graeme Marshall  
 Ron Packer  
 Roger Paterson  
 Tim Pavy & Cathy Cole  
 Adrian & Ruth Phelps  
 Charmian Phillips in  
 memory of Colin Craft  
 Italo Pizzale  
 Richard & Sharon Prince  
 Dr Leon Prindiville  
 Tony & Val Ramshaw  
 James &  
 Nicola Ridsdill-Smith  
 John & Alison Rigg  
 Dr Lance Risbey  
 Will Riseborough  
 Bryan & Jan Rodgers  
 Nigel & Dr Heather Rogers  
 Gerry & Maurice Rousset  
 OAM  
 Stephanie Rusyn in  
 memory of John Kobelke  
 Robin & Anne Salter  
 G. J. Seach  
 Robyn & Ted Sharp  
 Glenice Shephard  
 In memory of  
 Judith Sienkiewicz  
 Laurel & Ross Smith  
 Paul Smith &  
 Denham Harry

Peggy & Tom Stacy  
 Brian Stewart  
 Ruth Stratton  
 Iain Summerlin  
 Elizabeth Syme  
 Janet & the late  
 Stephen Thackray  
 Ruth Thomas in memory  
 of Ken & Hazel Rowley  
 Jillian Thompson  
 Peter & Jane Thompson  
 in memory of  
 Mrs Freda Stimson  
 Rosemary Tomkinson  
 Gavin Toovey & Jaehan Lee  
 Mary Townsend  
 Gwen Treasure  
 James & Rosemary Trotter  
 Christopher Tyler  
 Bernardus Van Deijl  
 Karen Venard  
 Maggie Venerys  
 Geoff & Sandra Wackett  
 Adrienne & Max Walters AM  
 Diana & the late  
 Bill Warnock  
 Ian Watson  
 Joy Wearne  
 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  
 Simon & Alison Williams  
 Sally Willis  
 Judith Wilton &  
 David Turner  
 Hilary & Peter Winterton AM  
 Peter Wreford  
 Anonymous (28)

### **Tutti Patron**

#### **Gifts \$500+**

Anne Acton  
 Inta Albany  
 Kim Anderson &  
 Paul Holmes  
 Catherine Bagster  
 Shane Baker  
 Bernard & Jackie Barnwell  
 Vanessa Barrable  
 Shirley Barraclough  
 Peter Bath  
 Noelle Beasley

Michael & Nadia  
 Berkeley-Hill  
 Ann Beveridge  
 Minnie Biggs  
 Lea Bingemann  
 John & Sue Bird in  
 memory of Penny Bird  
 Davilia Bleckly  
 J & D Borshoff  
 E & G Bourgault in  
 memory of Betty Sagar  
 Diane & Ron Bowyer  
 Sue Boyd  
 Phil Burrows  
 David & Pat Bussard  
 Ann Butcher &  
 Dean R Kubank  
 Jennifer Butement  
 Adrienne & Phillip Buttrose  
 Maria Caesar  
 Michelle Candy  
 R & R Cant  
 Nanette Carnachan  
 Joan Carney  
 S Barea Castillo  
 Philip & Frances Chadwick  
 John Collins  
 Rev Des Cousins  
 Dr Christopher Cook &  
 Ms Elise Chong  
 Carole & John Cox  
 Keith & Suzanne Cundale  
 Gary & Judith Davis  
 Michael & Wendy Davis  
 Gabrielle Dean  
 Lee Delaney  
 Hanneke & Jop Delfos  
 Ray & June Delmenico  
 Daphne Devenish in  
 memory of Bruce Devenish  
 Diana Deykin  
 Patricia & Roy Done  
 Camron Dyer  
 Mary Ellen in memory of  
 Kerensa  
 Stuart Macklin & Peter Lyle  
 Judith Fagan  
 Maxine & Bill Farrell AM  
 Archa Fox & Charlie Bond  
 IR & V Freeman  
 Jennifer &  
 Stephen Gardiner  
 Neville & Jane Gibbs  
 Frank Glass  
 Anne Gray  
 Barry Green  
 Rosemary Grigg &  
 Peter Flanigan  
 Andrea Hall

Shona Hall  
 Paul & Barbara Harris  
 Peter Harris  
 Alan Harvey &  
 Dr Paulien de Boer  
 Vanessa & Ross Harvey  
 David and Deborah Hayes  
 Siew-Mung Ho  
 Dr Annette Holland  
 Dr Keith Holt  
 Rosemary Howarth  
 Jan & Walter Hunter  
 Lorna & Jonathan Hurst  
 Richard Isted  
 Cynthia Jee  
 Lynn & Michael Jensen  
 Dr Ursula Kees  
 B M Kent  
 John Kusinski &  
 Ann Motherway  
 Trevor & Ane Marie Lacy  
 Yvonne Lamble  
 Louis & Miriam Landau  
 Dr Warren Lillieyman  
 Graeme Ludlow  
 Robyn Main  
 Dr John Male  
 Oliver & Sophie Mark  
 David Marmont  
 Pam Mathews &  
 Dr Mark Brogan  
 David Maynier  
 Cynthia McCumiskey  
 G & K McGregor  
 Dennis & Maureen McKay  
 Gaye & John McMath  
 Terence Middleton  
 Elizabeth Moran  
 Louis Mostert  
 Pamela Motherway  
 Michael Murphy  
 Marianne Nilsson  
 Phuong Nguyen  
 Marjan Oxley  
 Adam Parker  
 Bev Penny  
 Beth & Walter Pidgeon  
 J Pinnow  
 Thomas & Diana Potter  
 Eveline Read  
 Eril Reid  
 Liam Roberts  
 Paul & Christine Roberts  
 Dr J B & Mrs A Rowlands  
 Geraldine Roxburgh  
 Chris & Serge Rtshiladze  
 Esther Schenberg  
 Roberto Sciorilli

The Sherwood Family  
 Rory & Susan Shiner  
 Anne Sibbel  
 Paul & Margaret Skerritt  
 Hendrik Smit  
 Helen Smith OAM  
 Kevin Smith  
 Geoff & Chris Soutar  
 John & Elizabeth Spoor  
 Lois & Robert Stout  
 Lisa & Andrew Telford  
 M Thomson & R Robinson

Amanda &  
 Desmond Thompson  
 Ivan & Jeanette Thompson  
 Loma Toohey  
 Tracey Family  
 Joan Travis  
 Judith & Rod Tudball  
 Heather & Jim Tunmore  
 Dr Robert Turnbull  
 Agatha van der Schaaf  
 Patricia Weston  
 Alan Whitham

Margaret Whitter  
 Pari Willis-Jones  
 Deborah Wiseman  
 Karen Wood  
 Margaret Wood  
 Alison Woodman  
 Andrew Yeates  
 Michael Young  
 Dr Susan Young  
 Chris & Kathy Ziatis  
 Anonymous (29)

## Friends

### Gifts \$40+

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

*\*Orchestral Chair Partnership  
 As at October 2021.*

## Trusts & Foundations

CRESCENDO



PACKER FAMILY  
 FOUNDATION

FEILMAN  
 FOUNDATION



STAN PERRON  
 CHARITABLE  
 FOUNDATION

ASSISTANT CONDUCTOR /  
 EMERGING CONDUCTORS PROGRAM

EDUCATION ARTIST IN RESIDENCE

INDIGENOUS CREATIVE COLLABORATIONS  
 / COMPOSITION PROJECT



McCusker  
 Charitable  
 Foundation



Every effort is made to keep these listings up to date, however should you notice an error  
 please contact **Emma Matson**, Development Coordinator on (08) 9326 0065 or via  
[matsone@waso.com.au](mailto:matsone@waso.com.au).

## About the Speaker

### Dr Cecilia Sun

Pre-concert speaker

Dr. Cecilia Sun is a lecturer at  
 The University of Western Australia  
 Conservatorium of Music. A pianist as  
 well as a musicologist, she holds doctoral  
 degrees in both from the Eastman School  
 of Music and UCLA. As a performer, she

specialises in historical pianos and the  
 performance practices of the 18th and  
 19th centuries. She is currently co-artistic  
 director of UWA's Irwin Street Collective,  
 which is focused on the research and  
 performance of historically informed  
 repertoire. Other areas of scholarly  
 interest include experimental music,  
 women in music, and music and politics.

# 2021 Corporate Partners



**Wesfarmers Arts**

Principal Partner

## PLATINUM PARTNERS



City of Perth



## ACCESS PARTNER



Mitsubishi  
Corporation

## SYMPHONY PARTNER



Woodside

## CONCERTO PARTNERS



Tertiary Education Partner

## OVERTURE PARTNERS



Building a better  
working world



mitsui E&P  
Australia

## SONATA PARTNERS



TIANQI LITHIUM



TOKYO GAS GROUP

## KEYNOTE PARTNERS



MIMI



PERRON GROUP



marketing solved.

## ORCHESTRA SUPPORTERS

CLAYTON UTZ



future logic  
anticipate tomorrow



HALE  
SCHOOL



HEWITT & THIRLBY  
AUSTRALIAN CAPITAL



LESTER BLADES  
executive search & board advisory



elite athlete care for everyone

## MEDIA PARTNERS



ABC  
PERTH



LONGREACH  
MEDIA



## FUNDING PARTNERS



Australian Government



Australia  
Council  
for the Arts

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

## SUPPORTED BY



GOVERNMENT OF  
WESTERN AUSTRALIA

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 0020.



# BUILDING COMMUNITY IN CONCERT

Woodside acknowledges the importance of the arts in building vibrant communities. We are proudly Western Australian and honoured to support West Australian Symphony Orchestra.

Enjoy this very special performance.

[woodside.com.au](http://woodside.com.au)

PART OF  
A BETTER  
FUTURE





## **Wesfarmers Arts**

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



Julia Brooke – WASO Horn