



West Australian  
Symphony Orchestra

# Baroque Favourites

MORNING SYMPHONY SERIES

Thursday 30 September 2021, 11.00am

MACA CLASSICS SERIES

Saturday 2 October 2021, 7.30pm

Perth Concert Hall



**Wesfarmers Arts**

Principal Partner

## 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 *Baroque Favourites* online.

### *Baroque Favourites* Digital Program Features



#### **Meet the Musician**

Zak Rowntree tells us about his violin, his musical journey and his favourite conductor's quote of all time.



#### **Andrew and Liz on *Baroque Favourites***

On-camera chats with soloists Andrew Nicholson and Liz Chee on the program, their instruments, and why they love WASO.



#### **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



MACA CLASSICS

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



West Australian  
Symphony Orchestra



## **MACA HAS BEEN PARTNERING WITH WEST AUSTRALIAN SYMPHONY ORCHESTRA SINCE 2014**

**We are excited to continue our support towards their mission to touch souls and enrich lives through music.**

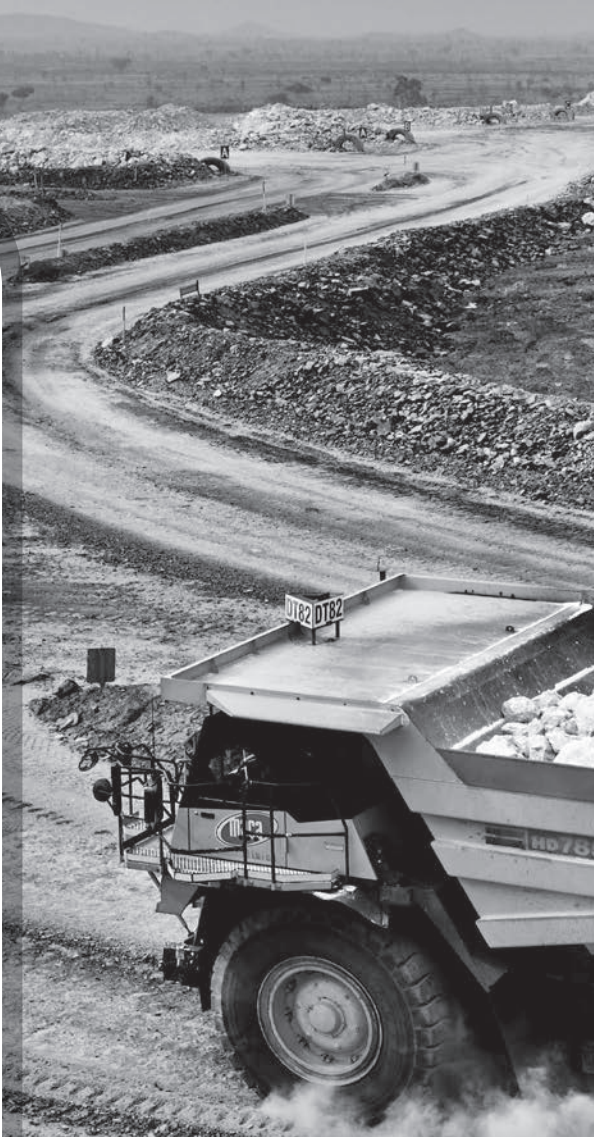
Over the last 10 years MACA has raised more than \$12 million for various charity and community groups in support of the performing arts, cancer research, medical care, mental health and Aboriginal youth in remote communities across Western Australia. We pride ourselves on being a leader in the community supporting a wide range of initiatives.

MACA is an integrated services contractor specialising in:

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



[maca.net.au](http://maca.net.au)



*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

# Baroque Favourites

**Arcangelo CORELLI** Concerto Grosso Op.6 No.4 (9 mins)

**Tomaso ALBINONI** Sonata II a 5 in C major, Op.2 No.3 (9 mins)

**Georg Philipp TELEMANN** Concerto for Three Trumpets and Strings in D Major (11 mins)

**Antonio VIVALDI** Violin Concerto in A minor (6 mins)

**Johann Sebastian BACH** Orchestral Suite No.3 (20 mins)

**Shaun Lee-Chen** director / violin

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

Find out more about the music in the concert with this week's speaker Hugh Lydon (see page 6 for his biography). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.

## Baroque Favourites

**Arcangelo CORELLI** Concerto Grosso Op.6 No.4 (9 mins)

**Tomaso ALBINONI** Sonata II a 5 in C major, Op.2 No.3 (9 mins)

**Tomaso ALBINONI** Concerto for oboe and strings in D minor Op. 9 No.2 (14 mins)

**Georg Philipp TELEMANN** Concerto for Three Trumpets and Strings in D Major (11 mins)

Interval (25 mins)

**Antonio VIVALDI** Violin Concerto in A minor (6 mins)

**Antonio VIVALDI** Concerto for Flute 'La Notte' (12 mins)

**Johann Sebastian BACH** Orchestral Suite No.3 (20 mins)

**Shaun Lee-Chen** director / violin

**Andrew Nicholson** flute

**Liz Chee** oboe

*Principal Flute, Andrew Nicholson, partnered by Anonymous.*

### Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker Hugh Lydon (see page 6 for his biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

# About the Speaker

## Hugh Lydon

Pre-concert speaker

Hugh Lydon is a teacher, singer and conductor who is passionate about all aspects of choral music. This love was developed by his training as a chorister in Westminster Cathedral from 1992-1997. Hugh moved to Perth in 2010, having previously studied Music Education at Trinity College Dublin.

Whilst living in WA, he has immersed himself in the choral scene, both as a performer and a teacher. Hugh

currently holds the role of Director of the Aquinas College Schola, a choral scholarship program unique within WA where choristers receive nine hours of musical training each week. He is also the founder of the Perth Choral Institute and conducts The Winthrop Singers. Other conducting opportunities have included the WASO Chorus, The Giovanni Consort, Schola Aedis Christi, St George's Cathedral Consort and John Septimus Roe ACS' Chapel Choir.

Hugh also regularly examines singing students in preparation for tertiary study.

## Did you know?



Corelli began working on Twelve Concerti Grossi in the 1680s, not releasing the works for publication until 1714.



Albinoni was inspired to write his Concerto for oboe and strings in D minor Op.9 No.2 after viewing performances of theatrical compositions.



Vivaldi was one of the pioneers of the violin as a solo instrument.



Bach's orchestral suites are numbered out of chronological order! The correct order by date composed would be No. 1, 4, 3 then 2.

# 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



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Stay up to date and sign-up  
to our SymphonE-news at  
[waso.com.au/signup](http://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*

Stephanie Dean

Beth Hebert

Alexandra Isted

Christina Katsimbardis

Ellie Lawrence

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

## VIOLA

**Daniel Schmitt**

Kierstan Arkleysmith

Benjamin Caddy

Rachael Kirk

## CELLO

**Rod McGrath**

• Tokyo Gas

**Eve Silver\***

Oliver McAslan

Fotis Skordas

## DOUBLE BASS

**John Keene**

Louise Elaerts

## OBOE

**Leanne Glover**

*Principal Cor Anglais*

• Sam & Leanne Walsh

Bridie Bloor^

## BASSOON

**Jane Kircher-Lindner**

## TRUMPET

**Brent Grapes**

• Anonymous

**Jenna Smith**

Peter Miller

## TIMPANI

**Francois Combemorel**

*Assoc Principal*

*Percussion & Timpani*

## ORGAN /

## HARPSICHORD

Stewart Smith^

KEY

**Principal**  
**Associate Principal**  
*Assistant Concertmaster*  
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



### **Shaun Lee-Chen**

Director / Violin

Shaun Lee-Chen is an internationally celebrated performer with a special interest in Historical Performance and 19th century Violin Pedagogy.

He is equally at home on both Period and Modern instruments.

Shaun is the Concertmaster of the Australian Brandenburg Orchestra and Artist in Residence at the UWA Conservatorium of Music where he is the Chair of Violin Studies.

He was the recipient of the ABC Young Performer of the Year Award in 2007 and has appeared as Soloist and Guest Principal with most major Symphony Orchestras in Australia.

Shaun was a member of WASO from 2006-2016.



# MOSS WOOD

*Wilyabrup*

MARGARET RIVER

WESTERN AUSTRALIA

## About the Artists



### Andrew Nicholson

#### Flute

Andrew studied at Chetham's School of Music and the Royal Northern College of Music in Manchester. Since the age of twenty-two, Andrew has held principal flute positions with the Hong Kong Philharmonic Orchestra under David Atherton, the Halle Orchestra under Kent Nagano and Sir Mark Elder, the Royal Philharmonic Orchestra under Daniele Gatti and Charles Dutoit, the BBC National Orchestra of Wales under Thierry Fischer and the West Australian Symphony Orchestra, under Paul Daniel and Asher Fisch.

He has regularly appeared as guest principal flautist with the LSO, the LPO, Academy of St Martin in the Fields, the Philharmonia, Bournemouth Symphony, BBC Philharmonic, City of Birmingham, Malaysia Philharmonic, China Philharmonic, Royal Liverpool Philharmonic, London Chamber, Guangzhou Symphony, Auckland Symphony, Athens Camerata, Royal Scottish National, Scottish Chamber, English Chamber, Hebrides Ensemble, the Australian Chamber Orchestra and Australian World Orchestra.

Andrew plays on flutes made by Trevor James, as a TJ Global Artist and Ambassador.

*Andrew's Chair is generously supported by an anonymous Patron through our Orchestral Partnerships giving program.*



### Liz Chee

#### Oboe

Liz Chee is the Associate Principal Oboist at the West Australian Symphony Orchestra and has held contract oboe and cor anglais positions with most of the Australian and New Zealand orchestras, and also the Malaysian Philharmonic Orchestra.

She studied at the Sydney Conservatorium of Music with Alexandre Oguey, and also in Paris with Chamber Orchestra of Europe's oboist, David Walter. Liz has performed nationally with 'The Chambermaids' quintet for Musica Viva's education programs.

# About the Music

The historical period encompassing what is now termed the 'Baroque' era in art, architecture and music was a hot-house of exploration, innovative thinking, confidence, and exuberance. In Italy, Vincenzo Galilei (noted music theorist and father of astronomer Galileo) frequented the Florentine Camerata, a group of enthusiasts whose experiments synthesizing Greek drama with music led to the development of opera around the turn of the 17th century. This was a catalytic event in Western music: the emotive and technical demands and potentialities inherent in accompanying the solo voice in a theatrical context spurred developments in instrumental technology, musical form and tonality. Composers employed more instruments (for the 1607 premiere of *Orfeo* at the ducal palace in Mantua Monteverdi assembled a band of some 40 instruments) and experimented with an increasing range of rhetorical devices and performing techniques to provide context and dramatic backdrop. The interweaving polyphonic textures of the Renaissance gave way to a vertical structure with the solo line featured atop supporting harmonies and bass, easier for audiences to comprehend lyrics. Central to this new music was the element of contrast – between loud and soft, fast and slow, and the solo voice pitted against the mass. This is the era during which the formal names which are now so familiar – sonata, concerto, sinfonia – were coined, as well as indications for tempo and technique. This period also saw the founding of the great luthier dynasties of Amati, Guarneri and Stradivari, pointing to the impending pre-eminence of the violin in Western classical music. Appropriately, it is in Italy that this concert's Baroque selection begins.

## Arcangelo Corelli (1653-1713)

Concerto grosso in D, Op.6 No.4

*Adagio – Allegro*

*Adagio*

*Vivace*

*Allegro*

Whilst his name might have since been overshadowed by those of his Baroque contemporaries Bach, Handel and Vivaldi, Arcangelo Corelli nevertheless exerted a profound influence on violin technique and the development of the concerto. Widely regarded as the greatest violinist of his age, Corelli was born in Fusignano and studied in Bologna, then a leading centre of violin performance. Although many of the biographical details of his life remain shrouded in anecdote, we know that by 1675 he had settled in Rome, where he worked in the service of the exiled Queen Christina of Sweden, and then for Cardinal Ottoboni, a great patron of the arts who held regular Monday evening concerts at his splendid palace, the Cancelleria (now open to the public). Corelli was hugely influential as a player and teacher; as a composer his works served as a model throughout Europe. His most famous works are his trio and solo sonatas for the violin, and his concerti grossi, compositions which contrast a small group of soloists (*concertino*) against a larger orchestra (*ripieno*).

## About the Music

Corelli's Opus 6 set of 12 concertos, published only after his death but containing music probably written some decades before, are written for a concertino group of two solo violins and a cello. Concerto No.8 in the set ('Christmas Concerto') has achieved lasting fame, but in this concert we hear the richly textured Concerto No.6 which follows the *sonata da chiesa* (church sonata) pattern of alternating slow-fast movements: a stately introduction leads to a contrapuntal *Allegro*; there follows an expressive *Adagio* in the relative minor, then a charming dance-like *Vivace*. The final movement is in a jaunty compound metre, the common-time coda providing a resolute conclusion to the concerto.



**Tomaso Giovanni Albinoni** (1671-1751)

Sonata a 5 in C, Op.2 No.3

*Largo*

*Allegro*

*Grave*

*Allegro*

Oboe Concerto in D minor, Op.9 No.2

*Allegro e non presto*

*Adagio*

*Allegro*

Although Albinoni is today chiefly remembered for the emotionally

charged *Adagio* in G Minor (actually an arrangement of a melodic fragment of his by the 20th-century Italian musicologist Remo Giazotto), he was influential in his day, and much admired by Bach. A prolific composer of operas (most of which are now lost), he was also a talented violinist and as a composer had a remarkable melodic gift. Commentators often cite Corelli and Vivaldi in the history of the solo concerto, however Albinoni's Opus 2 set, published in 1700, interleaved six of the newer style concertos with six *sinfonie* (or sonatas) in five parts, the latter all in the four-movement *sonata da chiesa* form of slow-fast-slow-fast. Albinoni composed over 50 concertos, including his Opus 9 set of twelve, published in 1722.

It, like his earlier Opus 7 set, contains four concertos for strings, four for two oboes, and four for solo oboe. The oboe was a relatively new instrument at the time, having evolved in France from its rural ancestor, the shawm. Italian composers, leaders in the field of music for strings, took to it with gusto; however whereas Vivaldi wrote for the instrument in a somewhat violinistic fashion, Albinoni, bringing to bear his considerable operatic gifts, took as his inspiration the human voice (he was, after all, married to an opera singer). The *Adagio* of Opus 9 No.2 is one of his most popular and beautiful movements, the solo oboe singing its long-breathed cantilena above a subdued arpeggiated string accompaniment.



### **Antonio Vivaldi (1678-1741)**

Violin Concerto in A minor, RV 356

*Allegro*

*Largo*

*Presto*

Flute Concerto in G minor,  
RV 439 'La notte'

*Largo*

Fantasmii: *Presto*

*Largo*

*Presto*

Il sonno: *Largo*

*Allegro*

Unlike Corelli, lauded during his lifetime and honoured with a burial place in the Pantheon, Vivaldi died in obscure poverty and was buried in an unmarked grave. However his life was neither uneventful nor lacking in success: ordained into the priesthood as a young man, he was shortly after appointed violin master at the Ospedale della Pietà, one of Venice's prominent orphanages for young girls, a long-standing association for which he composed many of his works.

He wrote more than 500 concertos (some of which were later arranged by Bach) and published three influential collections of concertos for stringed instruments in which he standardised the solo concerto form as it still exists today:

*L'estro armonico* (1711), from which the Concerto in A minor, RV 356 is taken; *La stravaganza* (1716); and 1725's aptly titled *Il cimento dell'armonia e dell'invenzione* (The Contest between Harmony and Invention) which includes the now ubiquitous Four Seasons. In this last set of concertos Vivaldi not only extended and showcased the virtuoso capabilities of the solo violin, but also explored music's pictorial potential. He also enjoyed success in the operatic field, no doubt his flair for the dramatic informing his work as an instrumental composer. This talent for scene painting is evident in his programmatic Concerto 'La notte' (The Night), one of six concertos in his Op.10 collection for the relatively new transverse flute.



### **Georg Philipp Telemann (1681-1767)**

Concerto for 3 Trumpets,  
Timpani and Strings, TWV 54:D4

*Largo – Allegro*

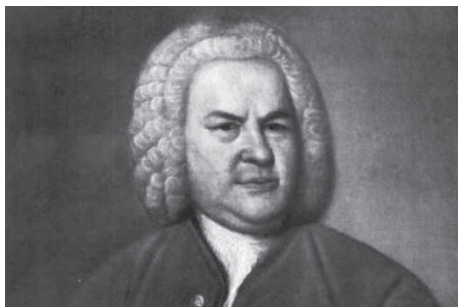
*Adagio*

*Presto*

A direct contemporary and lifelong friend of JS Bach, Telemann assimilated various national styles whilst crediting Albinoni, Corelli and Vivaldi as his main musical influences. A hugely popular and prolific composer (his fecundity triggering a

# About the Music

degree of posthumous negative criticism, although his output has been re-evaluated in recent years), he held posts in Leipzig, Frankfurt and Hamburg as well as establishing concert-giving societies in those cities. The instrumentation of the Concerto for 3 Trumpets, Timpani and Strings may suggest that it was composed as an introductory piece for a vocal work celebrating a grand festive civic occasion. This is one of at least 100 concertos by Telemann. His orchestral output also included a vast number of *ouverture-suites*, a French form that became hugely popular in Germany during the first half of the 18th century and would also be taken up by JS Bach.



## Johann Sebastian Bach (1685-1750)

Orchestral Suite No.3 in D, BWV 1068

Ouverture

Air

Gavotte I & II

Bourrée

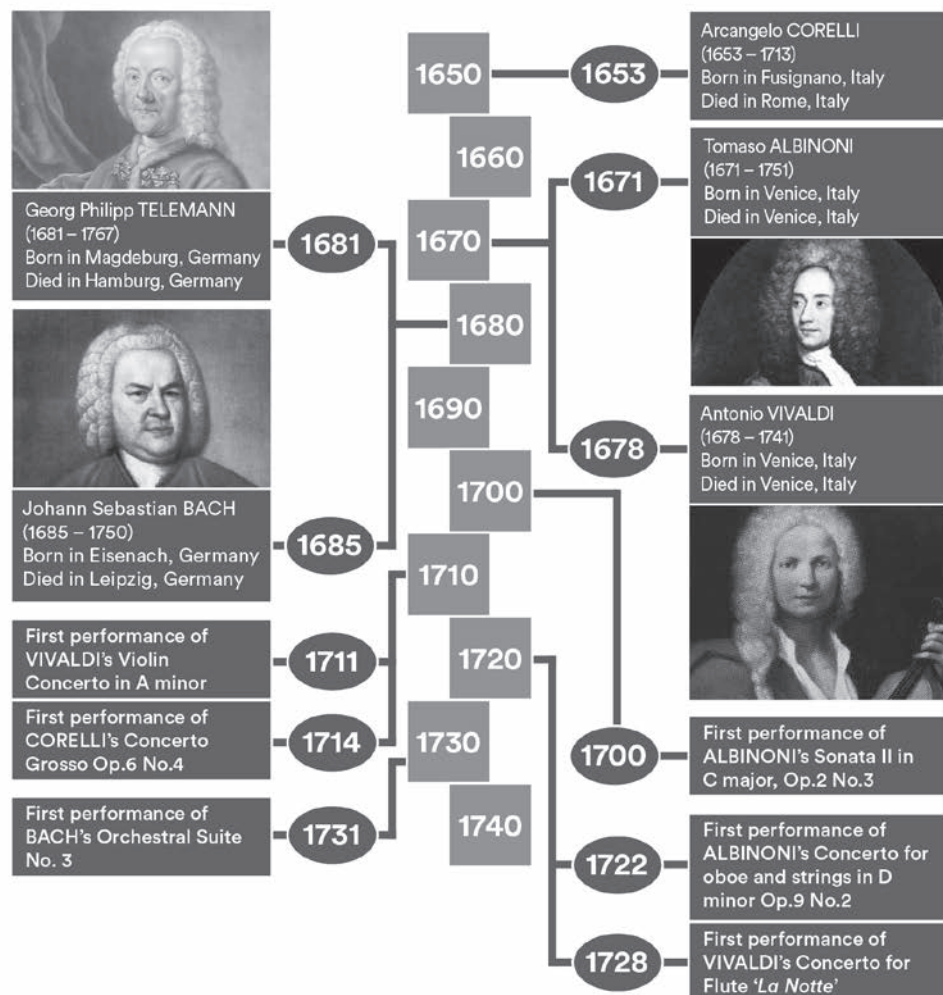
Gigue

In 1729 Bach, who had taken up the position of Director of Music in Leipzig some six years earlier, took over the reins of that city's Collegium Musicum, a concert-giving organisation founded in 1702 by Telemann. Consisting largely of university students

and amateur musicians led by prominent professionals, the association provided a platform for aspiring performers who met weekly at Zimmermann's Coffee House. This was an era of a great flowering of the arts, and music, previously confined to courtly and ecclesiastical patronage, was increasingly enjoyed by a growing and enthusiastic middle-class public. Bach absorbed and synthesized many of the musical influences which had spread to Germany from elsewhere in Europe, in particular Vivaldi's concerto model and the *ouvertures* (or *suites of dance movements*) of French opera-ballet. Bach's four orchestral *suites*, which almost certainly featured in his Leipzig Collegium Musicum performances, consist of an opening overture in the French style (a fast fugal section framed by stately, ceremonial sections), followed by a suite of dances and/or character pieces – in the case of Suite No.3, an air (later to achieve standalone fame as the 'Air on the G String' in an arrangement by the violinist August Wilhelm), two gavottes, a bourrée, and a gigue.

Lorraine Neilson © 2021

# Timeline



# 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 1600 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 support WASO with a donation you become part of our donor family of Patrons and Friends united by a shared love of music. Our Supporters are invited to a multitude of exclusive (and fun!) opportunities to meet the musicians and learn more about our exquisite art-form.

## Upcoming Patrons and Friends Events



### **2021 Symphony Circle High Tea** **Wednesday 20 October, 10am** **Perth Concert Hall**

Our annual celebration exclusively for Symphony Circle members, who have remembered WASO with a gift in their Will to help shape and safeguard our future.



### **Meet the Horns** **Monday 1 November, 6pm\*** **Perth Concert Hall**

Enjoy an evening meeting the talented members of our Horns section, whose soft, resonant and glorious timbre forms a crucial part of our distinct WASO sound.



***Last Night of the Proms –***  
**Rehearsal Viewings**  
**Thursday 11 November,**  
**3.30pm & 7pm**  
**Perth Concert Hall**  
Be prepared to warm you voice and rouse your party spirit as we enjoy a sneak peek of the 2022 Proms program, under the baton of the beloved Guy Noble.

*\* Ticket costs apply*

## Giving for tomorrow - The Symphony Circle

Did you know that a gesture today can have a powerful impact for the audiences of tomorrow? If our performances have brought joy to your life, we invite you to think about the role you can play to shape and safeguard the future of WASO by pledging a gift in your Will.

These gifts are unique and remarkable as they become your musical legacy. Bequests are preserved and treasured in our Endowment Fund – a capital investment fund earning dividends year upon year ensuring that audiences now, and in the future, can experience a community enriched with the vibrancy of classical music.

Through this visionary gesture you will become a member of our Symphony Circle and experience unique opportunities to keep you close to the Orchestra which will be enhanced by your commitment in perpetuity.

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

# 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*

Julian 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\*

## The 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  
Annette Cottee  
Penny & Ron Crittall  
Robyn Glindeman  
Paul Jansz  
Journey Recruitment  
Sara MacIver and Richard Bevan  
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Susan Monger  
Jim & Wendy O'Neill  
Deborah and Miles Protter  
Eveline Read  
Dr Carol Warren  
Anonymous (1)

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*Bringing music education to the next generation of performers*

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Ruth Bailey  
David & Suzanne Biddles  
Bunning Family  
S Cherian  
Brenda Cohen  
Kaylene Cousins  
Megan & Arthur Criddle  
Dane Etheridge & Brooke Fowles  
Euroz Charitable Foundation  
Sue & Clive Hovell  
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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  
Mary Ann Wright  
Anonymous (2)

# Annual Giving

## Principal Conductor's Circle

### Gifts \$20,000+

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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+

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Gavin Bunning

Brian & Romola Haggerty

Meg O'Neill & Vicky Hayes

Ruth Stratton

Fred & Nicola Wehr

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Dr John Blott

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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

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Dr John Woodall

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Maryllis & Paul Green-Armytage

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Prof Jonathan Carapetis

& Prof Sue Skull

Kim & Bob Collins

Ian & Elizabeth Constable

Lesley & Peter Davies

Dane Etheridge & Brooke Fowles

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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

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Tony & Gillian Milne

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Anne Nolan

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Rosemary Peek

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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

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Trish Williams

Fred & Caroline Witting

Sara Wordsworth

David Yeh

Andrew & Marie Yuncken

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K & C Bond

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David Castillo & Marian Magee

Claire Chambers & Dr Andrea Shoebridge

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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

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Bill Kean

David Keast & Victoria Mizen

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 memory of John Kobelke  
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 Anonymous (28)

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 memory of Bruce Devenish  
 Diana Deykin  
 Patricia & Roy Done  
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 Stuart Macklin & Peter Lyle  
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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).

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