

# Symphonic Stories

MORNING SYMPHONY SERIES

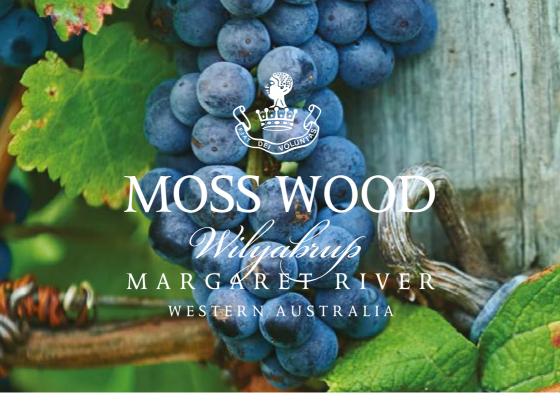
Thursday 29 April 2021, 11.00am Perth Concert Hall

**MASTERS SERIES** 

Saturday 1 May 2021, 7.30pm

Perth Concert Hall







# STOLIOS

**JEWELLERS** 

# CREATING THOSE SPECIAL MOMENTS IN TIME.

Boutique Jeweller specialising in Argyle pink diamonds, Australian South Sea Pearls and Diamonds.

# www.stelios.com.au

514 Murray St, Perth - (08) 9481 0548

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

# **Symphonic Stories**

# Wolfgang Amadeus MOZART Symphony No.35 Haffner (17 mins)

Allegro con spirito Andante Menuetto – Trio Finale (Presto)

Bedřich SMETANA Má Vlast: Vltava (The Moldau) (11 mins)

# Leoš JANÁČEK Taras Bulba (23 mins)

The Death of Andriy
The Death of Ostap
The Prophecy and Death of Taras Bulba

Johannes Fritzsch conductor

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

Find out more about the music in the concert with this week's speaker Rosalind Appleby (see page 25 for her biography). The Pre-concert Talk will take place at 9.40am in the Main Auditorium.



# **Symphonic Stories**

# Wolfgang Amadeus MOZART Symphony No.35 Haffner (17 mins)

Allegro con spirito Andante Menuetto – Trio Finale (Presto)

# Carl Maria von WEBER Clarinet Concerto No.1 (18 mins)

Allegro Adagio ma non troppo Rondo (Allegretto)

Interval (25 mins)

# Bedřich SMETANA Má Vlast: Vltava (The Moldau) (11 mins)

# Leoš JANÁČEK Taras Bulba (23 mins)

The Death of Andriy The Death of Ostap The Prophecy and Death of Taras Bulba

# Johannes Fritzsch conductor

# Ashley Smith clarinet

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

Find out more about the music in the concert with this week's speaker, Rosalind Appleby (see page 25 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 guest artists, Johannes Fritzsch and Ashley Smith, for a post-concert interview. This will take place immediately following the Saturday 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



# INCISIVE LEGAL ADVICE THAT CUTS THROUGH THE COMPLEXITY

Proudly supporting WASO and the Arts

CLAYTON UTZ

www.claytonutz.com

grace:

Always more.

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

# 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 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



twitter.com/WASymphony



instagram.com/ wasymphonyorchestra



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** Assoc Concertmaster

Semra Lee-Smith Assistant Concertmaster

Zak Rowntree\* Principal 2nd Violin

Akiko Miyazawa A/Assoc Principal

2nd Violin Sarah Blackman Fleur Challen Stephanie Dean

Amy Furfaro<sup>^</sup> Rebecca Glorie Beth Hebert Alexandra Isted Jane Johnston<sup>^</sup>

Sunmi Jung Christina Katsimbardis Ellie Lawrence

Sera Lee<sup>^</sup> Jasmine Middleton<sup>^</sup> Lucas O'Brien

Louise Sandercock Jolanta Schenk Jane Serrangeli Bao Di Tang

Melanie Pearn

Cerys Tooby Teresa Vinci^ Susannah Williams<sup>^</sup>

David Yeh

VIOLA **Daniel Schmitt** Alex Brogan

Kierstan Arklevsmith Nik Babic Benjamin Caddy

Alison Hall Rachael Kirk Allan McLean Elliot O'Brien

Kathy Potter^ Helen Tuckey

**CELLO** 

**Rod McGrath** Tokyo Gas

Eve Silver\*

Melinda Forsythe<sup>^</sup> Shigeru Komatsu Oliver McAslan Nicholas Metcalfe Anna Sarcich<sup>^</sup> Fotis Skordas Tim South

**DOUBLE BASS Andrew Sinclair\*** 

John Keene Sarah Clare<sup>^</sup> Louise Elaerts Christine Reitzenstein

Mark Tooby Phil Waldron<sup>^</sup>

**FLUTE Andrew Nicholson** 

Anonymous

Mary-Anne Blades

Anonymous

# **PICCOLO** Michael Wave

• Pamela & Josh Pitt

**OBOE** Liz Chee

A/Principal Oboe Annabelle Farid<sup>o</sup>

**COR ANGLAIS** Leanne Glover

Sam & Leanne Walsh

CLARINET Allan Mever Geoffrey Bourgault du Coudray^

**BASS CLARINET** Alexander Millier

**RASSOON** Jane Kircher-Lindner Adam Mikulicz

## CONTRABASSOON Chloe Turner

Stelios Jewellers

HORN

★Section partnered by Margaret & Rod Marston

David Evans **Robert Gladstones** Principal 3rd Horn

Julia Brooke Francesco Lo Surdo Arianne Rooney^

TRUMPET

**Brent Grapes** Anonymous

Jenna Smith Peter Miller

### **TROMBONE** Joshua Davis

 Dr Ken Evans and Dr Glenda Campbell-Evans

Liam O'Malley

**BASS TROMBONE** Philip Holdsworth

TUBA

Cameron Brook

Peter & Jean Stokes

TIMPANI Alex Timcke

**PERCUSSION Brian Maloney** 

François Combemorel Assoc Principal Percussion & Timpani

Paul Tanner<sup>^</sup>

HARP Yi-Yun Loei^

**ORGAN** 

Stewart Smith<sup>^</sup>

★ 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<sup>^</sup>

# STAYING COVID SAFE



Wash your hands



Cough or sneeze into your elbow



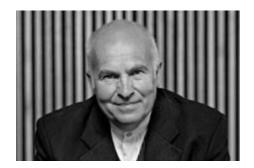
Check-In with SafeWA app



Stay home if you are unwell

This concert is presented in accordance with the Western Australian Government's easing of COVID-19 capacity restrictions. As a result, you may be seated with ticket holders from other households. Please continue to practise good hygiene habits and observe physical distancing where possible.

# **About The Artists**



# Johannes Fritzsch Conductor

Johannes Fritzsch was appointed Principal Conductor and Artistic Adviser of the Queensland Symphony Orchestra in February 2021, having previously served as their Chief Conductor (2008-2014). Since 2018, Johannes has held the position of Principal Guest Conductor of the Tasmanian Symphony Orchestra.

From 2006-2013 he was Chief Conductor and Artistic Director of the Oper Graz, Grazer Philharmonisches Orchester (Austria). Prior to his appointment in Graz, Johannes held the position of Chief Conductor and Artistic Director of the Staatsoper Nürnberg. He regularly conducts the major Australasian orchestras as well as leading productions for Opera Australia, Opera Queensland, West Australian Opera and State Opera of South Australia.

In January 2015, Johannes was appointed Adjunct Professor, The Conservatorium of Music, School of Creative Arts and Media at the University of Tasmania. In June 2019, he joined the Queensland Conservatorium, Griffith University as Professor of Opera and Orchestral Studies.

In 2017, the Tasmanian Symphony Orchestra invited him to design and lead the newly founded Australian Conducting Academy.

In 2021, he conducts the Auckland Philharmonia and the Sydney, Melbourne, Queensland, Tasmanian and West Australian Symphony Orchestras.



# Ashley Smith Clarinet

Described as "Incandescent... a masterly display of skill and insight... as an apologist for contemporary music-making, you would search hard to find this young clarinettist's equal" (The Age), clarinettist Ashley William Smith appears internationally as a soloist, chamber musician and director. He has been recognised by a Music Council of Australia Freedman Fellowship, an ABC Symphony International Young Performer Award, a Churchill Fellowship, and an APRA Performance of the Year (Skipworth Clarinet Concerto with the West Australian Symphony Orchestra).

Notable engagements include performances for the Chamber Music Society of the Lincoln Centre, Chamber Music Northwest, the Kennedy Centre and the Beijing Modern Music Festival. Ashley is a Senior Lecturer and Chair of Woodwind and Contemporary Performance at the University of Western Australia Conservatorium of Music.

A graduate of Yale University, the University of Western Australia, and a Fellow of the Australian National Academy of Music, Ashley was awarded the highest honours as the most outstanding performance graduate of each institution. In 2020 he was awarded a Doctor of Musical Arts from UWA.

# **About The Music**

# Wolfgang Amadeus Mozart (1756-1791)

Symphony No.35 in D, K.385 Haffner Allegro con spirito Andante

Menuetto – Trio Finale (Presto)

This symphony, the first Mozart completed after moving from Salzburg to Vienna in 1781, shows the confidence and richness of the opera he had composed for Munich the previous year, *Idomeneo*, transferred to a grand piece for orchestra alone. It is called the 'Haffner' Symphony because the music was composed for festivities in Salzburg associated with the ennoblement of Mozarts' friend Siegmund Haffner the Younger.

When in 1782 he received his father's request for some new music appropriate to the occasion, Wolfgang Mozart was preoccupied with the production of his opera *The Abduction from the Seraglio*, and his marriage to Constanze Weber. But he somehow found time to compose festive music in six movements, including two minuets and a march. This was the standard form of an orchestral serenade. (Mozart had already in 1776 composed such a serenade for wedding festivities in the Haffner family – that *Haffner* Serenade, K250, is an entirely different piece.)

Later in the same year, 1782, when planning one of his 'academies' or subscription concerts in Vienna, Mozart asked his father to return to him from Salzburg the 'Haffner music'. When he received it, he wrote back, 'I was quite surprised by the new Haffner symphony, for I had forgotten every single note of it; it must certainly be very effective.' For the concert on 22 March 1783 Mozart adapted



his score by adding flutes and clarinets to the first and last movements, and deleting the march and the first minuet. It was common for elaborate multi-movement serenades to be 'reduced' to three or four movement symphonies in this way. In Mozart's case, at least, there is little distinction between 'symphonic' writing and the grand festive style of his most ambitious serenades.

The first movement of the Haffner Symphony, an imposing call to attention, begins with the kind of striking gesture which would make a talkative audience sit up and pay attention. Mozart asked for it to be played 'with great fire'. It turns out that these two leaps of an octave followed by a rhythmic flourish are the main substance of the first movement. As in many of the first movements of Haydn, which we know Mozart was studying at the time, there is no contrasting second theme, yet the tonal drama of the form is not any the less for that.

The grace of the Andante has been related by many commentators to its serenade origins, but this is an unnecessary explanation: a symphony, in Vienna's concert life at this time, was not expected to be the main work of the evening. Mozart's own performance of a

piano concerto would have taken a higher place. Relaxation was just what was needed after an unusually tightly-written first movement with so much imitative counterpoint.

The Menuetto is grand without being pompous – this is certainly a minuet which asks to be listened to, not merely background music for dancing. The delicate subtleties of the *Trio*, then, will not be overlooked by the audience.

In the Finale we are in the world of comic opera. Mozart had been exploring how to write opera in a new way in The Abduction from the Seraglio, and there are reminders of that here, especially of the blustering triumphant rage of Osmin, the overseer of the harem. But Mozart smiles, laughs, and is serious all at once. In this Finale, which he said should go 'as fast as possible', he takes the quicksilver patter of Italian musical comedy and hands it back to the Italians, enriched. It is no accident that the final bars suggest (to modern ears) Rossini, who as a teenager 20 years after the composition of this symphony was so mad about Mozart (and Haydn) that his friends called him 'the little German'.

David Garrett © 1999

First performance of the opera: 22 March 1783, Vienna.

**First WASO performance:** 7 July 1978. Peter Eros, conductor.

Most recent WASO performance: 13 July 2002. Matthias Bamert, conductor.

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

# Glossary

Counterpoint - two or more lines of music or melodies that are played at the same time.

# **About The Music**

# Carl Maria von Weber

(1786-1826)

Clarinet Concerto No.1 in F minor, Op.73

Allegro Adagio ma non troppo Rondo (Allegretto)

Much of the clarinet repertoire owes its existence to exceptional collaborations between composers and virtuoso players. Carl Stamitz wrote for Joseph Beer, Mozart for Anton Stadler, Spohr for Simon Hermstedt and Brahms for Richard Mühlfeld.

For Carl Maria von Weber, the clarinettist was Heinrich Baermann who, following a spell in the Prussian Guards regiment band, abandoned his military career and found his way to Munich, the Bavarian capital, where he obtained the position of principal clarinet in the court orchestra of King Maximilian I.

It was here, in 1811, that Weber encountered Baermann for the second time. (The pair had met in Darmstadt – Baermann on tour, Weber on the run after dodgy financial dealings had resulted in his expulsion from Stuttgart.) The composer was shortly to embark on a concert tour of his own, and invited Baermann to perform at his farewell concert. The evening was a success, and helped cement their friendship.

The two musicians continued working together in Munich, where the enterprising Weber was arranging a royal audience for his music. Knowing Baermann's outstanding ability as a player and his position with the court orchestra, Weber composed the Concertino for clarinet and orchestra in E flat, Op.26, which received its premiere in the presence of the King on 5 April. Such was the royal approbation on this occasion



that Weber was soon commissioned to write two full-scale concertos for Baermann.

Of the two clarinet concertos (No.1 in F minor, Op.73 and No.2 in E flat, Op.74), it is the first that is most often performed today, and was reputedly Baermann's personal favourite. Weber completed it in May 1811 and Baermann gave the first performance on 13 June, at a concert given by Friedrich Kauffmann, the Dresden piano maker. The concertos were not published, however, until 1822, when Weber's reputation (enhanced by the success of Der Freischütz) was sufficient to boost confidence in the then youngest of wind instruments. On the other hand, it was Baermann's artistry earlier on that helped to convince the musical public of Weber's worth. The composer himself praised Baermann's 'complete evenness of tone from top to bottom and divinely tasteful phrasing'. The former was something of a novelty for, while most other clarinettists were playing five- or six-key instruments, Baermann had the Berlin firm Griesling & Scholt make him a ten-key boxwood clarinet.

This innovation not only facilitated Baermann's naturally agile technical command, but resulted in the fluent delivery of notes throughout the range that Weber had noted. In response, Weber's clarinet writing placed the instrument at the very edge of virtuosity, and presents formidable challenges even today. At the same time, the Concerto in F minor shows Weber as one of the first musicians of the Romantic period to perceive and liberate the dramatic potential of the clarinet as a solo instrument.

The orchestral introduction of the *Allegro* establishes the sombre yet lyrical mood that pervades much of this operatic first movement. The soloist's initial entry, in the upper register, is marked *con duolo* (with grief), and is typical of the minor-key pathos by a composer with such a gift for dramatic writing.

Throughout the movement, Weber uses the clarinet's entire range, but is particularly effective in his handling of the natural cantabile qualities of the upper register. Opportunities for clarinet bravura increase as the movement progresses. In fact, most performances include a virtuoso interpolation just before the cadenza by Baermann himself.

In the Adagio ma non troppo, Weber combines the clarinet with other wind instruments, exploiting the instrument's enormous potential for timbral versatility.

An instant of exceptional elegance occurs with his use of chorale-like horns to accompany the clarinet after the virtuosic *minore* episode. Within the solo part, Weber contrasts the poignancy of the upper register, used in the outer sections, with fiery ascents from chalumeau to altissimo register in the animated middle section.

The work concludes with an ebullient *Rondo* in the **tonic** major. The rondo theme, heard four times in all, has the manner of a capricious jaunt. Yet, embedded in the abundance of wit and bravura, there is a moment of bittersweet anguish, providing a link not only with material from the earlier movements, but with Weber's natural inclination to operatic lyricism.

Ingrid Pearson © 1997

First performance: 13 June 1811, Heinrich Baermann soloist.

First WASO performance: 12 December 1949. Rudolf Pakarek, conductor.

Most recent WASO performance: 13 October 2012. Michael Collins soloist, OttoTausk conductor.

**Instrumentation:** two each of flutes, oboes and bassoons; three horns, two trumpets; timpani and strings.

# Glossary

Cantabile - in a singing style.

Cadenza – a virtuoso passage by a solo instrument, usually towards the end of a concerto movement. Originally, cadenzas were improvised by the soloist to show off their brilliant technique.

Tonic – the main note in a key, and the chord built on this note; most music tends to come back to the tonic at the end.

# **About The Music**

# **Bedřich Smetana**

(1824 - 1884)

My Country: Vltava

The **tone poem** depicting Bohemia's greatest river, the Vltava (known in German as Moldau), is the second of the six spiritually and, to an extent musically, integrated movements making up Smetana's orchestral masterpiece, the symphonic cycle *My Country* (Má vlast). Composed between 1872 and 1880 in patriotic celebration of the nation's countryside, history and legend, it was intended to assert Czech identity within the Austro-Hungarian Empire. Today, it symbolises the finer feelings of patriotism for people the world over.

'Vltava' depicts the course of the river through the countryside, by means of a rondo-like structure in which a pulsing theme first heard in E minor recurs and grows and will eventually achieve grandeur in E major. In passing episodes, the river encounters a hunt, a village festival and a moonlight dance of water nymphs. Challenged by the turbulent Rapids of St John, the river emerges broader, its spirits proudly lifted as it surges forth to meet its destiny - at Vyšehrad, dominating the right bank as it enters Prague, the legendary High Castle of Bohemia's first royal dynasty; then on through the Golden City and beyond.

The resounding, foursquare 'Vyšehrad' motto with which the Vltava is greeted to Prague comes from the first movement of *My Country*. It is the musical and spiritual linchpin of the cycle, evoking glories of



a medieval past, climaxing the river's journey, and combining with a 15th-century Hussite battle hymn to end the cycle in a grand apotheosis affirming the Czech people's golden future.

Anthony Cane © 2008

First performance: 4 April 1875. Adolf Čech conducting.

**First WASO performance:** 7 June 1969. Thomas Mayer, conductor.

Most recent WASO performance: 16 November 2013. Michał Dworzyński, conductor.

**Instrumentation:** three flutes (doubling piccolo), two each of oboes, clarinets and bassoons; four horns, two trumpets, three trombones and tuba; timpani, percussion, harp and strings.

# Glossary

**Tone poem** – another term for 'symphonic poem'. A programmatic work for orchestra, usually in a single movement.

# **About The Music**

# Leoš Janáček

(1854-1928)

Taras Bulba: Rhapsody for Orchestra

The Death of Andriy The Death of Ostap The Prophecy and Death of Taras Bulba

In March 1915 the authorities closed down Janáček's Russian Circle in the Moravian capital, Brno. Its promotion of Russian language and culture, with undertones of pan-Slavism, could be subversive in wartime. Janáček himself was listed as 'politically suspect'.

It was scarcely a coincidence that Janáček now returned to a Russian literary classic, Nikolai Gogol's Taras Bulba, which he had read (in Russian) and thoughtfully annotated ten years earlier, as the basis for a composition which he determined would be his 'musical testament'. Its theme would be, as he later wrote, 'prophecy and presentiment of the victory of the Slavs', with Cossack chief Taras Bulba 'champion of the fight against their enemies'. Gogol's tale of heroic people fighting for freedom and independence mirrored the wartime dreams of Janáček and many of his compatriots for their own Moravian, Czech and Slovak peoples. In their fellow-Slavs from mother Russia lay the great hope for liberation from Austro-Hungarian domination.

Janáček's composition hastened slowly, probably because no such pro-Russian work could expect a performance while the war lasted. Begun in 1915, it was not completed until Good Friday of 1918. But instead of welcoming the new Czechoslovak Republic after the war, Taras Bulba had to wait three years for its first performance in Brno (under František Neumann, 1921) and a further three years



for its Prague premiere (under Václav Talich, 1924) – though in each case its success was immediate.

In selecting three grim but pivotal scenes from Gogol's story, Janáček seizes on the self-sacrifice that transcends human feeling. Taking his two dearly-loved sons on campaign against the Poles, Taras Bulba is forced to execute the younger. Andriy, for treason in loving a Polish nobleman's daughter and fighting with the besieged enemy against his own people. He is forced to watch helplessly the final, public agonies of his captured elder son, Ostap, stoical under Polish torture until. in extremis, he cries for his father and is comforted by a ringing 'I hear thee!' from among the hushed crowd. His ruthless exploits are ended by his own eventual capture, yet Taras Bulba ignores the flames consuming the tree to which he is nailed and all the while exhorts his troops to safety through a daring feat of horsemanship. In his death agony, the Cossack leader's prophetic vision comes in words that Janáček quoted as his inspiration: 'No flames, no torture of this world, will ever break the spirit of the Russian people.'

No matter, when Janáček later spoke expansively of the 'victory of the Slavs', that the Poles, too, were Slavs! Nor was the agnostic Janáček much concerned with Gogol's central theme of the people's defence of their holy Orthodox Church against an expansionist Western church in Poland. The inclusion of organ and bells in Janáček's large orchestra, however, suggests a prayerful Polish populace in the siege of the opening movement and exaltation in the Cossack's prophetic vision. A tender oboe melody evokes the bliss with which Andriy discovers his beloved amidst the siege, and it is in the scream of a high clarinet that the dying Ostap cries out for his father. Janáček has the Poles dance a wild Mazur to celebrate the capture of Ostap, and a Crakowiak on the building of his father's funeral pyre.

In this, his most grandiose and colourful orchestral work, Janáček achieves a richness and variety of expression that speaks eloquently to a wider international audience than just his fellow Slavs.

Anthony Cane © 2003

First performance: 9 October 1921, Brno, Czech Republic. František Neumann conducting, 1921.

**First WASO performance:** 1 September 1995. Vernon Handley, conductor.

Most recent WASO performance: 25 July 2009. Jakub Hrůša, conductor.

Instrumentation: three each of flutes (doubling piccolo), oboes (doubling cor anglaise), clarinets (doubling bass clarinet) and bassoons (doubling contra bassoon); four horns, three trumpets, three trombones and tuba; timpani, percussion, harp, organ and strings.

# **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/ 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**

# Adam Milkulicz Assoc Principal Bassoon

### How have you prepared for Symphonic Stories?

The last movement of the Haffner symphony is actually an audition test piece for bassoon as it's particularly difficult with its fast articulation, and the fact that it is difficult to play clearly because of its register and key. With this in mind I've been practicing my double tonguing (a technique used in wind playing for fast articulation) and playing though the last movement slowly with a metronome.

# What do you enjoy most about your chosen career path?

I think bringing the masterpieces we play to life is incredible. I consider these monumental works to be the height of human creativity in recent times, and I feel privileged to be a part of them. Sometimes it feels like I am a brush stroke in a Monet painting or a character ambling the cobbled street of a Dickens novel.

# What is the most challenging thing about playing the bassoon?

Reeds are a constant challenge to us playing oboe, clarinet and bassoon. Every time we pick up our instrument it feels slightly different as every reed vibrates in its own unique way. Even the same reed vibrates differently from day to day as it ages and the humidity and temperature varies. The quest for finding or making the perfect reed is a time consuming, tedious and humbling pursuit. It takes my innermost zen to confront the task!



# If you had to choose any other instrument to play in the orchestra, what would it be? Probably an instrument that doesn't have a reed! What I love about the bassoon in orchestra/ensemble is the variety of roles we play. We are constantly switching between bass, middle and melodic lines, often within the same phrase. One of the things that I miss out on being a bassoonist though is a wealth of chamber and solo repertoire, so maybe cello or viola.

# When no one's watching, what music do you listen to?

Anything and everything from pop to jazz to country to American minimalism. Depends on my mood and what I'm doing. My Spotify generated playlists are pretty eclectic.

### If I wasn't a musician, I would be...

When I'm not playing bassoon, I like to design and make clothes so perhaps something like that or something else visual. It would be nice to do something that didn't only exist in time where you could properly stand back and observe your work; recordings are often deceiving.

# **WASO Community Engagement**

# **ATAR 2021**

WASO's Education and Community Engagement team is delighted to begin our 2021 Schools' Season with our ATAR Western Art Music Designated Works concerts.

On Thursday 18 February WASO welcomed over 350 Year 11-12 students from seventeen schools across Perth to John Inverarity Music & Drama Centre, Hale School across two performances of the ATAR Western Art Music Designated Works.

The 2021 program consisted of Haydn Symphony No.101 mvt I&II, Mozart Symphony No.41, mvt I and Bach Concerto for Two Violins in D minor from the compulsory genres of Concerto (Year 11) and Symphony (Year 12). The performances presented both key excerpt analysis and full performances, with additional information and discussion around the cultural and historical context supported by both a written resource and in-performance with presenter/conductor Peter Moore OAM.

The two performances featured WASO's Assistant Concertmaster, Semra Lee-Smith and Principal 2nd Violin, Zak Rowntree. Both performed to great acclaim and not only helped to illustrate key compositional concepts, but also provided incredible inspiration to students around performance preparation and presentation.



One of our most important education programs, the reaction to this years' ATAR performances is perhaps best summed up in just one response from feedback received:

An invaluable opportunity for our students, it makes all the difference to their study of not only the works but across the course. As always, an excellent concert and very relevant to the ATAR course.

Our sincere thanks to staff and parents who facilitated student attendance at this event.

# **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 essential 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 2021 or increase your current gift, please call 9326 0000 or email philanthropy@waso.com.au.

It is also quick and easy to make a donation online at waso.com.au/support-us or you can make a donation at the Box Office with your ticket purchase. All donations over \$2 are fully tax deductible.



hoto: Rebecca Manse

# **Our Supporters**

# Thank you for making WASO the organisation it is today.

The financial support of passionate individuals is essential to maintaining a State Orchestra in Western Australia for future generations. Thanks to you, WASO's philanthropy program continues to grow, supporting our vision now and into the future. Together we can achieve remarkable things - thank you for your invaluable support.

# **Honorary Patron**

Janet Holmes à Court AC

### **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 Clive Knight Paul Lee Anna Nottage in memory of Edgar Nottage Wendy Scanlon Judy Śienkiewicz Mrs Roslyn Warrick Anonymous (7)

# Symphony Circle

Thank you to all our Bequestors 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 S & J Dale 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 (39)

### Chairman's Circle

Supporting excellence Richard Goyder AO & Janine Goyder Jean Arkley Janet Holmes à Court AC Torsten & Mona Ketelsen Tony & Gwenyth Lennon Rod & Margaret Marston\* John Rodgers Leanne & Sam Walsh\*

### The 2021 WASO Song Book

Supporting new works commissioned for the Orchestra for 2021 and beyond Janet Holmes à Court AC Prue Ashurst In memory of Mary Rodoreda Geoff Stearn Anonymous (1)

### Instrument Fund

Trumpets Peter Ingram - Piccolo Deborah Marsh - Conductor's Podium and Cor Anglais Margaret & Rod Marston - Bass Clarinet Peggy & Tom Stacy - Cor Anglais and Piccolo

John Albright & Susan Lorimer

-EChO Double Bass and set of

Jean & Peter Stokes - Cello, Tuba, Tenor Trombone, Bass Trombone, Wooden Trumpet, French Horn & Music Score Folders

# **Education & Community** Engagement

Supporting our nationally recognised Education & Community Engagement programs

Trusts & Foundations **Bendat Family Foundation** McCusker Charitable Foundation Simon Lee Foundation

**Education & Community Engagement Fund** Jean Arkley Annette Cottee Penny & Ron Crittall Robyn Glindemann Journey Recruitment Deborah & Miles Protter **Eveline Read** Dr Carol Warren Anonymous (1)

### Crescendo

Trusts & Foundations Crown Resorts Foundation Packer Family Foundation Feilman Foundation Stan Perron Charitable Foundation **Bunning Family** Crescendo Giving Circle Jean Arkley Prue Ashurst David & Suzanne Biddles S Cherian Brenda Cohen **Kaylene Cousins** Megan & Arthur Criddle at the APS Foundation Euroz Charitable Foundation Sue & Clive Hovell Madeleine King MP, Federal Member for Brand LeMessurier Charitable Trust Rosalind Lilley Lommers Engineering Pty Ltd Louise & Bryant Macfie Mrs Morrell Judith Nash G & I Nicholas Pamela Pitt The Sheena Prince Memorial Fund Dr Lance Risbey Tony Rudd Rosalin Sadler in memory of Joyce **Durbin Sadler** In memory of Robert & Joan Street Ruth E Thorn Reto Vogel WA Massed Choir Festival Alan Whitham Mary Ann Wright

Anonymous (3)

# **Our Supporters**

# **Annual Giving**

We are proud to acknowledge the following Patrons for their generous contribution to WASO in the last twelve months through our Annual Giving program.

# Principal Conductor's Circle

### Gifts \$20,000+

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

# Impresario Patron Gifts \$10,000 - \$19,999

Gay & Bob Branchi
Gavin Bunning
Prof Rachel & Rev Dr John
Cardell-Oliver
Gilbert George
Brian & Romola Haggerty
Meg O'Neill & Vicky Hayes
Sue Hovell
Frederick Wehr
Alan Whitham
Trish Williams
Wright Burt Foundation
Anonymous (2)

# Maestro Patron Gifts \$5,000 - \$9,999

Gifts \$5,000 - \$9,999 Prue Ashurst in memory of Eoin Cameron Ruth Bailey Tony & Mary Beeley Dr John Blott Lady Jean Brodie-Hall Maree Creighton & Kevin Davis Stephen Davis & Linda Savage Bridget Fave AM Dr John Gladstones Warwick Hemsley Dr Penny Herbert in memory of **Dunstan Herbert** Dale & Greg Higham Peter Ingram Margaret & Peter James Roger Jennings in memory of Lilian Jennings Keith & Gaye Kessell

Dr Ronny Low &

Dr Emma Richardson Bryant & Louise Macfie Michael & Lesley Page Paula & John Phillips G. J. Seach Geoff Stearn Ros Thomson Gene Tilbrook & Anne Seghezzi Michael & Helen Tuite Dr John Woodall

### Virtuoso Patron Gifts \$2.500 - \$4.999

Anonymous (6)

Dr Fred Affleck AO & Mrs Margaret Affleck Neil Archibald & Alan R Dodge AM David & Suzanne Biddles Peter & Marjorie Bird Dr & Mrs P Breidahl **Prof Jonathan Carapetis &** Prof Sue Skull Kim & Bob Collins Ian & Elizabeth Constable Lesley & Peter Davies Dr Andrew Gardner Roger & Ann Gillbanks Jannette Gray Maryllis & Paul Green-Armytage Danuta Julia Kay Giorgetta Jim & Freda Irenic Eleanor John & Finn Barrett Michael & Dale Kitney Francis Landels Barrie & Jude Le Pley Mi Kyung Lee & Colin Binns Tony & Gillian Milne Mrs Morrell Jane & Jock Morrison Val & Barry Neubecker Anne Nolan Robyn Owens John Overton Thomas & Diana Potter Roger Sandercock Melanie & Paul Shannon Glenice Shephard Elisabeth & David Smith Michael Snell & Vicki Stewart

**Brian Stewart** 

Tessa Tieleman Agatha van der Schaaf Stan & Valerie Vicich John & Nita Walshe Fred & Caroline Witting Andrew & Marie Yuncken Anonymous (4)

# Principal Patron Gifts \$1,000 - \$2,499

Caroline Allen & Sandy Dunn Margaret Atkins Stuart Anderson Catherine Baaster Moira Bailey **Betty Barker** Sarah & Colin Beckett AO Ross & Alecia Benzie Matthew J C Blampey Margaret Bloch Cathy Bolt in memory of Tony Bolt K & C Bond John & Debbie Borshoff Sue Boyd Laraine Brindle Elizabeth & James Brown Adrienne & Phillip Buttrose Stewart Candlish & Bianca Panizza Michelle Candy David Castillo & Marian Magee Claire Chambers & Dr Andrea Shoebridge Fred & Angela Chaney Constance Chapman Dr Peter Chauvel Dr Anne Chester Anthea Cheney Jason & Su-Lyn Chong Dr Keryn Christiansen Peter & Sue Clifton Lvn & Harvey Coates AO John Collins Dr David Cooke Hon June Craig AM Dr Megan Davies Edwina Davies Ward in memory of Wanda G Davies Monique De Vianna Kelly & Andrew Diong Rai & Erika Dolinschek Simon Douglas

**Prof Robert Durand Bev Fast** Lorraine Ellard Dr Jenny & Terry Fay Tony & Sue Field Gilly Flower Don & Marie Forrest Toni Frank Fléonore Fuchter George Gavranic Robyn Glindemann Neville & Jane Gibbs Prof Lelia Green Pitsamai & Kevin Green Deidre Greenfeld Grussaott Trust Ann Hammer Richard B Hammond Nick Handran Smith & Flizabeth Allan Pauline & Peter Handford Peter Hansen Dr & Mrs H Hansen-Knarhoi Julie Harris Paul & Barbara Harris Vanessa Harvey Rev Bill Hawley & Dr Rev Georgina Hawley In Memory of Eileen Hayes John & Christine Hedges Flizabeth & Fric Heenan Dallas Hickman & Alex Hickman Dr John & Patricia Hill Helen Hollingshead Dr Keith Holt Dr K & Mr J Hopkins OAM Rosemary Howarth Judith Hugo Jan & Walter Hunter Richard Isted Cynthia Jee Diane Johnson **Emv & Warren Jones** Anthony Kane in memory of Jane Leahy-Kane **Bill Kean** David Keast & Victoria Mizen Noelle & Anthony Keller AM Patricia King Nelly Kleyn Ulrich & Gloria Kunzmann Trevor & Ane Marie Lacy Irving Lane Dr Sunny & Ann Lee Dr Oon Teik Lee Ruth & Malcolm Leske Martin & Ruth Levit Ann Lewis Dr Rebecca Meegan-Lowe & Richard Lowe

Ian & Judith Lunt

Dr Seamus MacDonald Graham & Muriel Mahony Denise Main Dr Tony Mander & Ms Loretta Byrd Gregg & Sue Marshman Geoffrey Massey Pam Mathews & Dr Mark Brogan Judith McGuinness Betty & Con Michael AO Don & Moira McKinley Mrs Carolyn Milton-Smith in loving memory of Emeritus Prof John Milton-Smith Hon Justice S R Moncrieff Elizabeth Moran Mr & Mrs Geoffrey Morris Dr & Mrs Peter Moss Patricia Murphy Lyn Murray Judith Nash Family Nilant Marianne Nilsson Jim & Wendy O'Neill Dr Walter Ong & Graeme Marshall Ron Packer Tim Pavy & Kathy Cole Rosemary Peek Charmian Phillips in memory of Colin Craft Beth & Walter Pidgeon Italo Pizzale Pamela Platt Richard & Sharon Prince Dr Leon Prindiville Tony & Val Ramshaw Rev Philip Raymont Prof Ian Reid & Dr Gale MacI achlan James & Nicola Ridsdill-Smith John & Alison Rigg Dr Lance Risbey Will Riseborough Paul & Christine Roberts Wavne Robinson Bryan & Jan Rodgers Gerry & Maurice Rousset OAM Dr J B & Mrs A Rowlands Robin & Anne Salter Robyn & Ted Sharp Anne Sibbel In memory of Judith Sienkiewicz Laurel & Ross Smith PAI Smith & DA Harry Geoff & Chris Soutar Malca & Graham Spencer-Laitt **David Stevenson Donald & Laurel Stewart Ruth Stratton** Iain Summerlin

Elizabeth Syme

Richard Tarala & Lyn Beazley AO Janet & the late Stephen Thackray Ruth Thomas in memory of Ken & Hazel Rowley Clare Thompson & Brad Power Jillian Thompson Peter & Jane Thompson in memory of Mrs Freda Stimson Mike Thomson & Rae Robinson Ruth F Thorn Gavin Toovey & Jaehan Lee Mary Townsend Tracev Family Gwen Treasure James & Rosemary Trotter Christopher Tyler Bernardus Van Deiil Yvonne Varey Karen Venard Maggie Venerys Geoff & Sandra Wackett Rita Wager Adrienne & Max Walters AM Diana & the late Bill Warnock Ian Watson Joy Wearne Alan Westle in memory of Jean Moira Westmore Dr Chris & Mrs Vimala Whitaker Barbara Wilcox Dai & Anne Williams Mrs Jean & Mr Ian Williams AO Jim & Gill Williams Simon & Alison Williams Judith Wilton & David Turner Hilary & Peter Winterton AM Margaret Wood Kin Yung Anonymous (32)

### Tutti Patron Gifts \$500 - \$999

Anne Acton Kim Anderson & Paul Holmes Kenneth & Judith Arkwright Arron Arntzen Rebe Atlas Phillip & Mary Bairstow Steven & Joanne Baitz Barrie Baker Christine Baker Shane Baker Bernard & Jackie Barnwell Shirley Barraclough Lisa & Glenn Barrett Berwine Barrett-Lennard Peter Bath Noelle Beasley Ingrid Berchem Michael & Nadia Berkeley-Hill

Ann Beveridge

# **Our Supporters**

Fric Rew Eileen Bibby Minnie Biggs Lea Bingemann John & Sue Bird in memory of Penny Bird Jane Blanckensee Davilia Bleckly E & G Bourgault in memory of Betty Sagar Diane & Ron Bowyer Judith Brown Christine Burson David & Pat Bussard Ann Butcher & Dean R Kubank Jennifer Butement Kevin Button & Susie Lim Maria Caesar R & R Cant Nanette Carnachan Joan Carney Dr Charlene Caspersz & Dr Rob Will S Barea Castillo Philip & Frances Chadwick Renate Chandler Tim & Claire Chapman **Grant & Catherine Chappelle** Diane Christensen Roger Clarnette Mark Clifton Shirley Cohen Chris & Swee See Colton Dr Christopher Cook & Ms Elise Chona Norah & Roger Cooper Nancy Cotterell Glenn Coughlan Pru Cowan Penny & Ron Crittall Natalie Hall Cullity Keith & Suzanne Cundale **Brett Davies** Gary & Judith Davis Hanneke & Jop Delfos Alma Della Marta Ray & June Delmenico Elizabeth Dempsey-Lees Daphne Devenish in memory of **Bruce Devenish** Jilyan Dingle Patricia & Roy Done Beth Duncan Camron Dver Christine Eilon Patricia Elder

Maxine & Bill Farrell AM Susan & Gavin Fielding AM Sue & Paul Fisher Owen & Judy Fletcher Mr & Mrs J & J Forgan Archa Fox & Charlie Bond John & Margaret Freeman Margaret Furphy Rony Gabbay Margaret Gadsdon Jennifer & Stephen Gardiner Dr Rhona Giles Beth Gow Anne Grav Gwenyth Greenwood Nola Gregory Bob & Jenny Greig Sonia Grinceri & Paula Watt Barbara Haddy Dr Roland Haehnel Michael & Helen Hawkins Shona Hall Jean Hamory Rosalind Hampton & David Dodd Alan Harvey & Dr Paulien de Boer Theresa Harvey Siew-Mung Ho Deidre Hodby Dr Annette Holland Ida Holt Alfred Huis Lorna Hurst Leif Jamvold John Jarvis Elinor Jenkins Lynn & Michael Jensen Tim Johnson & Nat Shulman Sally Johnston Leah Joseph Dr Susan Joubert Kevin & Elissa Karlson Dr Ursula Kees B M Kent Kerry Kerr Leonie Kirke Dr Elena Krylova John Kusinski & Ann Motherway Darryl & Jacky Lacey Yvonne Lamble Louis & Miriam Landau

Joelle Larsen

Rosalind Lilley

Ruth Lilly

Dr Hoh Peng Lee

Dr George Lipton

Dr Warren Lilleyman

Beverley Lockley Mary Ellen in memory of Kerensa Dr John Male Oliver & Sophie Mark Dr Marie Martin David Maynier Diana McArthur John McDonald Dennis & Maureen McKay Donna & Peter Millington Patricia & Kevin Morgan Louis Mostert Margaret & Bruce Murdoch Michael Murphy G & I Nicholas Phuona Nauven Mary O'Hara Marian Oxlev Valetta Parr Heather Passmore Dr John Pearce Bev Penny Prof Suvendi Perera Anne Pickard Deborah & David Piesse Frank & Valda Pitman Julienne Prendergast Alan & June Prouse Laura Raiter **Eveline Read** Graeme Reynolds & Lesley Parker-Reynolds Shirley Ridgwell Kim & Annemarie Riseborough Alison Robins Leigh Robinson & Deborah Gellé Nigel & Dr Heather Rogers Chris & Serge Rtshiladze Thelma Same Veronica Sass-Nielsen Esther Schenberg Elizabeth Scott Margaret & Roger Seares Maureen Sellick Sarah Seymour & Evan Eble The Sherwood Family Rory & Susan Shiner Graham Simpson Paul & Margaret Skerritt Hendrik Smit Helen Smith OAM **Kevin Smith** Margaret & John Solosy Dr Louise Sparrow Cisca Spencer John & Elizabeth Spoor Mark Stacev

Pamela Eldred

Peggy & Tom Stacy Alan & Jan Stewart Lois & Robert Stout **Doll Syminton** Anthony Taylor Lisa & Andrew Telford Ralph Ten Seldam Amanda & Desmond Thompson Ivan & Jeanette Thompson Dianne Thomson Janice Tiller Loma Toohey Joan Travis Gordorn Trewern **Prof David Tunley** Heather & Jim Tunmore Dr Robert Turnbull

Michael & Gwenda Upton Marilyn Van Heemst Rae & Murray Wackett Claire Walkley Janet Wallis Alex Waterhouse Barry Watson Patricia Weston Barbara Wheatley Margaret Whitter Violette William Sally Willis Pari Willis-Jones Rowena Withers Karen Wood Elizabeth Woods Alison Woodman

Sara Wordsworth Andrew Yeates Edward Young Dr Susan Young Chris & Kathy Ziatis Maxim Zuvela Anonymous (32)

# **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 call 9326 0014 or email philanthropy@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.

# **About The Speaker**

# Rosalind Appleby Pre-concert Speaker

Rosalind Appleby is a Perth-based arts journalist, author and speaker. She uses words to champion, document and critique the arts. She is co-managing editor of Western Australia's premiere arts magazine Seesaw Magazine and has regularly contributed to The Australian, Limelight Magazine, The Australian Book Review, The Guardian, Opera magazine (London) and was music critic for The West Australian for 16 years. From 2012-2018 she operated the blog Noted providing insights into the Perth arts scene.

Appleby's book *Women of Note* (Fremantle Press, 2012) reveals startling discoveries about Australian women

composers, completing the missing jigsaw pieces in Australia's music history.

Appleby advocates for the arts through her lectures, author talks, artist interviews, pre-concert talks and school seminars. She has presented at the Perth Writers Festival (2013, 2018, 2019) and at the national Women in the Creative Arts Conference (2017) in Canberra. For several years she produced and broadcast the experimental program Difficult Listening for RTRFM. She has been interviewed by Andrew Ford on The Music Show and for programs on 3MBS, 2MBS, Radio Fremantle and RTRFM.

# **2021 Corporate Partners**



Principal Partner

### PLATINUM PARTNERS



City of **Perth** 



ACCESS PARTNER



SYMPHONY PARTNER



### CONCERTO PARTNERS

















### SONATA PARTNERS



TIANCI LITHIUM



### KEYNOTE PARTNERS









### ORCHESTRA SUPPORTERS















### MEDIA PARTNERS







SUPPORTING BY





### FUNDING PARTNERS



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





To share in our vision and discuss the many opportunities extended through corporate partnerships please contact Corporate Development on 08 9326 0020.



# Beethoven's Pastoral Symphony



Nature and nurture

**MASTERS SERIES** 

Friday 18 & Saturday 19
June, 7.30pm
Perth Concert Hall

Benjamin BRITTEN Variations on a Theme of Frank Bridge Benjamin BRITTEN Young Person's Guide to the Orchestra Ludwig van BEETHOVEN Symphony No.6 Pastoral

Asher Fisch conductor lain Grandage narrator

BOOKINGS 9326 0000 | waso.com.au













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

