



WASO

West Australian
Symphony Orchestra
PAUL DANIEL PRINCIPAL CONDUCTOR

CLASSICS SERIES

Organ Spectacular

7.30pm, Friday 16 & Saturday 17 March 2012
Perth Concert Hall

Paul Daniel, Principal Conductor & Artistic Adviser.
Pictured age 12, with the Coventry Cathedral Boys Choir, England.


Wesfarmers Arts
Principal Partner



Wesfarmers Arts

Principal Partner

PRESENTING THE
EXTRAORDINARY

principal partner · west australian symphony orchestra



CONCERT CALENDAR

CHEVRON AUSTRALIA MASTERS SERIES

Mendelssohn's Violin Concerto

7.30pm, Friday 23 & Saturday 24 March
Perth Concert Hall

BEETHOVEN *Egmont*: Overture
MENDELSSOHN Violin Concerto in E minor
SCRIABIN Symphony No.2



Oleg Caetani, conductor
Sasha Rozhdestvensky, violin (pictured)

Tickets from \$30*

STOTT + HOARE CHAMBER SERIES

Mendelssohn & Mustonen

2pm, Friday 30 March
St Mary's Cathedral

OLLI MUSTONEN Nonet No.2
MENDELSSOHN String Octet in E flat



Tickets \$35*

MORNING SYMPHONY SERIES

Beethoven's Fifth

11am, Thursday 12 April
Perth Concert Hall

HANDEL *Music for the Royal Fireworks*
BEETHOVEN Symphony No.5



Paul Daniel, conductor (pictured)

Tickets from \$25*

*Transaction fees may apply.

Book with WASO on 9326 0000, waso.com.au, group bookings
9326 0075 or BOCS 9484 1133, bocsticketing.com.au

Welcome to 2012

As we launch a new Classics series for 2012, it is immensely reassuring to have some of our best-loved orchestral masterpieces share the concert stage with works that we believe are set to join the catalogue of familiar, treasured classics.

What better way to launch a Classics series than with the 'new' classic that is Prokofiev's Classical Symphony? At the time of its first performances, Prokofiev launched a bold and daring assault on the classical canon with his new-wave classical style – and won.

Saint-Saëns, whose Third Symphony ranks so high in the list of most popular symphonic works, detested the notion of being popular: his teaching raised eyebrows by including the latest contemporary scores of Liszt or Schumann, Berlioz or Wagner.



Paul Daniel
Principal Conductor & Artistic Adviser

WASO CORPORATE PARTNERSHIPS

The State's largest and busiest performing arts company, the West Australian Symphony Orchestra requires the generous support of the corporate community to maintain and strengthen our commitment *to touch souls and enrich lives through music*.

WASO's Corporate Partners program enables organisations to align with a reputable brand, deeply rooted in the cultural landscape of Western Australia, that boasts a large and loyal audience. With a vast range of concerts and programs throughout the state, WASO's annual season will provide your organisation

with opportunities to develop a meaningful and measurable partnership that is tailored to your objectives and target audience.

A corporate partnership with WASO offers:

- The ability to demonstrate a commitment to investing in your communities of interest
- Leveraging activities that showcase your brand and reach a targeted audience
- Employee engagement and reward opportunities

To discuss a Corporate Partnership with WASO, please contact Melanie Roosendaal, Executive Manager Corporate Development, on 9326 0088 or roosendaalm@waso.com.au

PROGRAM

Organ Spectacular

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

POULENC *Organ Concerto* (22 mins)

Interval (20 mins)

SAINT-SAENS *Symphony No.3 Organ Symphony* (34 mins)

Nicholas Carter, conductor

Joseph Nolan, organ (pictured)



The beginning of a concert season is always an exciting time for your West Australian Symphony Orchestra. Following a busy summer season including performances with Tim Minchin and Strauss's thrilling opera *Elektra*, we are delighted to return to the Perth Concert Hall and to our loyal audience. But we are also excited by the promise of new musical encounters and of renewing collaborations with favourite artists.

In this, the first concert of our Classics Series, we celebrate the majestic king of instruments: the organ. Joseph Nolan is an internationally acclaimed organist who has performed at such prestigious venues as Buckingham Palace, Notre Dame, Westminster Abbey and St Paul's Cathedral.

Now residing in Perth, Joseph makes his WASO debut in these concerts. The young Australian Nicholas Carter is currently Assistant Conductor at Hamburg State Opera, where he works closely with Simone Young. We are delighted to welcome Nicholas back to Perth for his second appearance with WASO.

New beginnings and welcome returns – a wonderful way to celebrate the opening of the Classics Series. Thank you for joining us in 2012 and we hope you enjoy these season-opening performances.

Evan Kennea

Executive Manager, Artistic Planning



Determined to be different



Proud Partner of the **WASO Education Chamber Orchestra**

Education Chamber Orchestra

As a member of the Western Australian community, the Commonwealth Bank is proud of its continuing association with WASO. Through our Education Partnership, we hope to engage and inspire our next generation of musicians.

STAY CONNECTED



Commonwealth Bank of Australia ABN 48 123 123 124.

At the concert



Meet the Artist

Come to the Terrace Level post-concert Friday night to Meet the Artist Nicholas Carter.



Pre-concert Talks

Join tonight's speaker Brendon Pearn for a pre-concert talk on the Terrace Level of the Perth Concert Hall at 6.45pm.



Free Concert Programs

Pick up your free concert program from the Programs and Information Desk, or download them from waso.com.au. As part of our ongoing commitment to reducing our environmental footprint we encourage you to share your program with a friend.

Watch, Listen, Learn



This performance is being recorded by ABC Classic FM for delayed broadcast. For further details please refer to *limelight* magazine or at www.abc.net.au/classic



Tune in to 720 ABC Perth for breakfast on Friday mornings when Prue Ashurst joins Eoin Cameron to provide the latest on classical music and learn more about WASO's upcoming concerts.



WASO Podcasts

Go behind the scenes and deeper into the music. Listen to our podcasts at waso.com.au

WASO Recordings

Experience WASO in your own home! A variety of WASO CDs and DVDs are available for purchase at the Encore Gift Shop in the foyer tonight.

Cough Lozenges

Free cough lozenges are available from the WASO Customer Service Desk in the foyer before each performance and at the interval.

First Aid

There are St. John Ambulance officers present at every concert so please speak to them if you require any first aid assistance.

Beverages

Foyer bars open for drinks and coffee two hours before, during interval and after each WASO performance. To save time we recommend you pre-order your interval drinks.



Playlists

Listen to the complete playlist for our Masters, Classics, Morning Symphony and Chamber concerts at waso.com.au



WASO Webcasts

WASO will be streaming five concerts live and on demand this year, thanks to iiNet. Visit waso.com.au to find out more.



YouTube

See interviews and behind-the-scenes action at www.youtube.com/WestAustSymOrchestra

Connect with WASO



Facebook

'Like' us on Facebook to become part of WASO's online community. Go to: facebook.com/WestAustralianSymphonyOrchestra



E-News

Stay up to date with the activities of your Orchestra by subscribing to *SymphonE-news*. Go to waso.com.au to subscribe to our mailing list.



Twitter

Follow us on Twitter for all the latest WASO news.

Feedback

We would love to hear from you! Please send your feedback to PO BOX 3041, East Perth WA 6892, send an email to waso@waso.com.au, call 9326 0000, or leave us a message on Facebook or Twitter.

STOTT + HOARE

CHAMBER SERIES 2012

Subscribe to WASO's 2012 Chamber Series & save 10%!

WASO

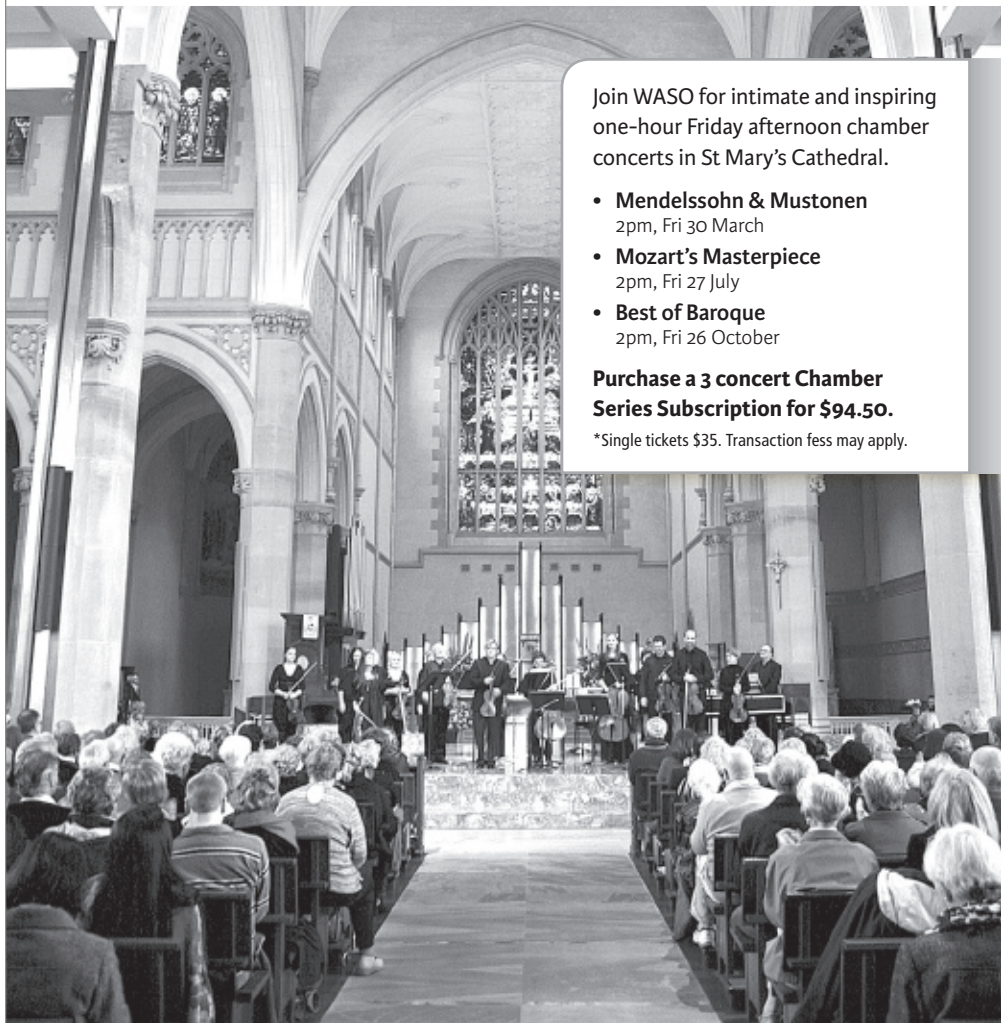
West Australian
Symphony Orchestra

Join WASO for intimate and inspiring one-hour Friday afternoon chamber concerts in St Mary's Cathedral.

- **Mendelssohn & Mustonen**
2pm, Fri 30 March
- **Mozart's Masterpiece**
2pm, Fri 27 July
- **Best of Baroque**
2pm, Fri 26 October

Purchase a 3 concert Chamber Series Subscription for \$94.50.

*Single tickets \$35. Transaction fees may apply.



Wesfarmers Arts
Principal Partner

Stott + Hoare
Navigating the IT Environment



Enjoy a buffet lunch prior to the concert at the Duxton Hotel's Grill Restaurant for only \$28. To book call 9261 8025 and quote "Chamber Series Concert".

BOOKINGS
WASO 9326 0000

waso.com.au

Nicholas Carter

Conductor

Nicholas Carter is fast establishing a career as a conductor of exceptional versatility, and is currently Assistant Conductor at the Hamburg State Opera. This appointment follows a three-year association with the Sydney Symphony during which he was Assistant Conductor to Vladimir Ashkenazy, then Associate Conductor.

As a guest conductor he has performed with the West Australian, Sydney, Melbourne, Adelaide and Queensland Symphony Orchestras. Elsewhere he has conducted the Malaysian Philharmonic and New Zealand Symphony Orchestra, and for two years was Associate Conductor of the Grand Teton Music Festival in Wyoming, assisting Donald Runnicles.

As an opera conductor, he has appeared with the Hamburg State Opera (*The Barber of Seville*), Victorian Opera (*Don Giovanni*, *Così fan tutte*), and OzOpera (Hans Krása's *Brundibár*).

Born in Melbourne in 1985, Nicholas Carter studied violin, piano and singing. He later studied conducting with Richard Gill, and participated in the Symphony Australia Conductor Development program.



Joseph Nolan

Organ

Joseph Nolan is an internationally renowned organist who has performed in such prestigious venues as Buckingham Palace, St Sulpice (Paris), St Ouen (Rouen) and La Madeleine, where he recently recorded the ten organ symphonies of Widor. He was appointed to Her Majesty's Chapels Royal, St James's Palace in 2004 and in March 2008 took up the post of Organist and Master of the Choristers at St George's Cathedral, Perth.

He has toured extensively in Australia, New Zealand, Europe, North America and Asia, and given concerts in Notre Dame, St Paul's Cathedral, Westminster Abbey and the Guards Chapel, where he performed at a memorial service for Diana, Princess of Wales.

He has conducted and accompanied some of the world's leading musicians, including the King's Singers, Crispian Steele-Perkins and Alison Balsom. Recent highlights include Pärt's *Passio* with the Hilliard Ensemble and St George's Cathedral Consort for the 2010 Perth International Arts Festival, and a tour of Germany.

This is his debut with the West Australian Symphony Orchestra.



WEST AUSTRALIAN SYMPHONY ORCHESTRA



Paul Daniel
Principal Conductor

Partnered by Wesfarmers Arts.



Giulio Plotino
Concertmaster



Vladimir Verbitsky
Conductor Laureate



Marilyn Phillips
Chorus Director

MEET THE MUSICIAN

Tim White
Principal Percussion

When did you join WASO?

My first concerts were the famous WASO Proms with David Measham in 1985. The audiences were huge; people waved banners and cheered, the music was spectacular, and the players felt like rock stars. It was fun!

'Percussion' encompasses so many different instruments – what are your favourites?

The cymbals, bass drum and triangle. They seem so simple and innocent, but it's possible to create a zillion different sound colours and effects with these instruments. Composers often use them at the emotional climax of a work – this makes them fun to play but also a little bit dangerous because if you make a mistake with a pair of cymbals, there's nowhere to hide!

Are you busy outside WASO?

I love teaching and taking music out into the community. I've been lucky to work a lot with WAAPA's 'Defying Gravity' percussion



ensemble and the Australian Youth Orchestra. But in the end, the best thing in my life is spending time with my darling wife Rachael (violinist in WASO) and our two lovely kids Sally and Luke.

You have often been involved in WASO's Education and Community programs – what do you enjoy the most about them?

I love being part of WASO's education chamber orchestra EChO which tours to every corner of WA. It's so moving when you realise that some children are hearing classical music for the very first time. Seeing the kids' faces light up with wonder and happiness – that's what music is all about.

What are your plans for the future?

After 27 years as WASO's Principal Banger-and-Crasher, I'm stepping down into a tutti role, to spend more time playing the instruments I love most and help take WASO's music out into the community.

ON STAGE TONIGHT

Violin

Giulio Plotino

Concertmaster

Margaret Blades

Assoc Concertmaster

Semra Lee

Assistant Concertmaster

Graham Pyatt

A/Principal 1st Violin

John Ford

Principal 2nd Violin

Zak Rowntree

Assoc Principal 2nd Violin

Sarah Blackman

Fleur Challen

Erin Chen[^]

Dorothy Ford

Beth Hebert

Sara Herriman[^]

Shaun Lee-Chen

Akiko Miyazawa

Anna O'Hagan

Melanie Pearn

Ken Peeler

Brendon Richards

Louise Sandercock

Jolanta Schenk

Jane Serrangeli

Ellie Shalley

Kathryn Shinnick[^]

Jacek Slawomirski

Bao Di Tang

Cerys Tooby

Rebecca White

David Yeh

Viola

Giovanni Pasini

Berian Evans

Kierstan Arkleysmith

Nik Babic

Alex Brogan

Katherine Drake

Alison Hall

Rachael Kirk

Allan McLean

Helen Tuckey

Aaron Wyatt[^]

Cello

Rod McGrath

Louise McKay

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Eve Silver

Fotis Skordas

Tim South

Xiao Le Wu

Double Bass

Andrew Rootes

Joan Wright

Elizabeth Browning[^]

Christine Reitzenstein

Louise Ross

Andrew Tait

Mark Tooby

Flute

Andrew Nicholson

Mary-Anne Blades

Michael Waye

Principal Piccolo

Oboe

Leanne Glover

A/Principal

Elizabeth Chee

A/Assoc Principal

Stephanie Nicholls[^]

Clarinet

Allan Meyer

Lorna Cook

Alexander Millier

Principal Bass Clarinet

Alessandrino Property Group

Chair of Principal Bass Clarinet

Bassoon

Adam Mikulicz

Linda Charteris[^]

Peter Moore[^]

Horn

David Evans

Robert Gladstones

Principal 3rd

Jenna Breen

Francesco Lo Surdo

Trumpet

Mark Fitzpatrick

Evan Cromie

Peter Miller

Trombone

Joshua Davis

David Robins

A/Assoc Principal

Philip Holdsworth

Principal Bass Trombone

Tuba

Cameron Brook

Timpani

Alex Timcke

Percussion

Tim White

Troy Greatz

Piano

Graeme Gilling[^]

Jana Kovar[^]

Principal
Associate Principal
Guest Musician[^]



CONDUCTOR
CROSSING

We're proud to help bring the arts to the city.

The arts are the essence of our culture and our culture helps shape our city.
That's why we're proud to be partners of the West Australian Symphony Orchestra.

www.showmepertth.com.au

CITY OF PERTH

Australia LNG™

Over 22 years of LNG
exports from Australia's
largest oil and gas
resource development

Backed by the North West Shelf Project world class reserves and safe and reliable production record, North West Shelf Australia LNG draws on the capability and experience of six leading energy companies to deliver LNG supply solutions for customers around the world.

One of the world's largest producers of LNG, the A\$27 billion North West Shelf Project facilities have a total LNG production capacity of more than 16 million tonnes a year.

Since 1989 the Project has safely delivered more than 3200 LNG cargoes to the Asia-Pacific region and other parts of the world.

www.nwsalng.com.au



North West Shelf Project



PROGRAM NOTES

Timeline of composers and works

Camille Saint-Saëns

9 October 1835 – 16 December 1921



Saint-Saëns' Symphony No.3

1886

Sergei Prokofiev

23 April 1891 – 5 March 1953



Francis Poulenc

7 January 1899 – 30 January 1963



Prokofiev's Symphony No.1

1917

Poulenc's Organ Concerto

1936



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.

WASO last performed this work on 1 & 2 October 1999, conducted by Marco Zuccarini.

If you like this work you may also enjoy

Tchaikovsky's Fifth

7.30pm, Friday 15 & Saturday 16 June

TCHAIKOVSKY *Symphony No.5*

Ravel's Piano Concerto

7.30pm, Friday 6 & Saturday 7 July

LIADOV *The Enchanted Lake*

Arabian Nights

7.30pm, Friday 31 August

& Saturday 1 September

RIMSKY-KORSAKOV *Scheherazade*

Francis Poulenc

(1899-1963)

Concerto in G minor for organ, strings and timpani

*Andante – Allegro giocoso – subito Andante moderato – Allegro (Molto agitato)
– Très calme (Lent) – Tempo de l'Allegro initial – Tempo Introduction (Largo)*

'Forget Handel...' This was Poulenc's advice to organist E. Power Biggs, on interpreting his Concerto for Organ. Poulenc might easily have added 'Forget Poulenc,' for in many ways the concerto undermined the popular perception of the French composer – the 'charming Monsieur Poulenc'.

Poulenc's other concertos exemplify the ease, facility and bright charm of his music. The Concerto in G minor for organ, strings and timpani stands apart. Poulenc said: 'If one wishes to have an exact idea of the serious side of my music, one must look here, as well as in my religious works.'

Poulenc was a complex individual: a man of deep emotions and faith, but also fashionable, engaging and sociable. His privileged background gave him access to influential private salons and vital commissions, and one of the 'princesses useful to my career', as Poulenc described his patron-friends, was Winnaretta Singer, heiress to the sewing machine fortune and, through marriage, the Princesse Edmond de Polignac.



Poulenc's first commission from the Princesse resulted in the Concerto for two pianos (1932). Two years later he proposed a work for organ, and a second commission was offered: a concerto to feature the Cavallé Coll organ installed in her Paris residence.

The concerto was 'almost completed' in April 1936, when Poulenc confessed to the Princesse's niece, 'It is not the amusing Poulenc of the Concerto for two pianos but more like a Poulenc en route for the cloister...' The description was prophetic: in a few months the violent death of a friend in a car accident led him to contemplate the 'frailty of the human condition' and he was 'once again attracted to the spiritual life'. *The Litanies à la Vierge Noire* (Litanies to the Black Virgin) stemmed directly from the experience, and the emotional depth and austere simplicity of this music surely spilled over into the concerto-in-progress. Until its completion in 1938, the concerto cost Poulenc 'a great many tears'. He writes of constructing the music from 'new materials', of retrieving 'botched' sections, and finally: 'Never...have I had so much trouble finding my means of expression, but nevertheless hope that it now flows freely *without giving the impression of too much effort*.' Even at his most serious, Poulenc sought to mask the effort and discipline that underpinned his music.

The opening bars of the Concerto resemble Bach's Fantasia in G minor (BWV542) – which Poulenc had wanted played at his own funeral – although the punctuating dissonance* of the added-note chords is entirely 1930s Poulenc. Moving still further back in the lineage of great organists, Buxtehude is evoked in the structure of the music. Departing from his customary short-winded forms, Poulenc embarks on a fantasia or toccata – a single movement divided into seven contrasting but organically connected sections.

But despite the references to the past the concerto is very much of its time, from the inadvertent reference to the harmonies of Fauré, which follows almost immediately the 'Bach' opening, to Poulenc's dissonances – not the playful 'wrong notes' of his lighter music, but powerful and pensive. And Poulenc was not blind to the capabilities of the modern French instrument, with its massive sonorities, sensual lyricism and unprecedented flexibility.

Poulenc's final words of advice draw attention to the contrasts of this concerto – the 'extreme violence' of the big chords, the rhythmic and 'sprightly' character of the *Allegro* sections, the 'serene and poetic conclusion'. These clear shifts in tempo and mood are the listener's landmarks in navigating the concerto's compelling architecture.

At the heart of the music is the *Andante Moderato*, with its extended dialogue between organ and strings, supported by an incessant timpani pulse and concluding with an ominous march in the basses that hints at the final, harrowing scene of *Dialogues of the Carmelites*.

And as the concerto draws to a close, Poulenc reveals his reflective side, suspending a chantlike melody in gossamer orchestral textures over oscillating harmonies and sustained pedal notes* from the organ. Fittingly, this instrumental prayer is framed by Poulenc's opening gesture to Bach, that most devout of composers.

As more than one writer has observed, the Concerto for organ presents Poulenc at his most complex – not a religious work, yet tinged with devotion and austerity, not the amusing Monsieur Poulenc, yet suffused with elegance and sentiment. 'The sacred and the secular interact here,' wrote one critic, 'forming an alliance that corresponds to Poulenc's innermost nature.'

Yvonne Frindle © 2003.

WASO last performed this work on 27 & 28 June 2003 with soloist Calvin Bowman and conductor Sachio Fujioka.

** For an explanation of these words please turn to page 20.*

If you like this work you may also enjoy

Beethoven's Fifth

7.30pm, Friday 13 & Saturday 14 April

DEBUSSY arr. COLIN MATTHEWS

Feux d'artifice

Ravel's Piano Concerto

7.30pm, Friday 6 & Saturday 7 July

RAVEL Piano Concerto in G

Camille Saint-Saëns

(1835-1921)

Symphony No.3 in C minor, Op.78 *Organ*
Adagio – Allegro moderato – Poco adagio
Allegro moderato – Presto – Maestoso – Allegro

Saint-Saëns was something of an Anglophile. So it was a happy coincidence that when he was making plans for another symphony, the Royal Philharmonic Society invited him to perform as both conductor and pianist at one of its London concerts. As the non-profit Society could not afford the requested fee of £40, they suggested £30, plus a formal commission to write the Third Symphony under the Society's auspices.

Saint-Saëns agreed and immediately began work on the symphony, saying to the Society: 'It will be terrifying, I warn you.' And he wasn't wrong. Considering the Society's financial state at the time, the prospect of an outsize orchestra complete with organ and multiple pianists must have struck fear into the heart of at least the Treasurer.

And as the blood pressure of Society members rose, so too did the key of the symphony. 'This imp of a symphony has gone up a half-tone; it didn't want to stay in B minor and is now in C minor,' Saint-Saëns advised the long-suffering Society members as he worked on the ever-expanding piece.

In the end, Saint-Saëns came up with a symphony in two parts, but still more or less using the traditional four movements. The first part consists of an *Allegro* and *Adagio*, corresponding to conventional first and second movements, and the second part is a scherzo* and finale merged into one. The use of the organ was inspired by Liszt's employment of it in his symphonic poem* *Hunnenschlacht* (Battle of the Huns) and the published version of the *Organ Symphony* is dedicated 'to the memory of Franz Liszt', who had died shortly after the premiere.

That premiere occurred on 19 May 1886 in St James's Hall, London, with the composer conducting, as well as appearing as soloist in his own Fourth Piano Concerto. On the whole, the reception was excellent, despite the best efforts of a few Wagnerians in the audience. Afterwards, the great admirer of British royalty was introduced to the Prince of Wales (the future King Edward VII). A Paris premiere, the following year, was a great success and prompted Charles Gounod to proclaim, 'There goes the French Beethoven.' Saint-Saëns summarised the symphony by saying, 'I have given all that I had to give...What I have done I shall never do again.' And he was as good as his word. The *Organ Symphony* was to remain his supreme achievement in music and it is still one of his most frequently performed works.



In recent years it has actually achieved a certain popular success, following its quotation in the soundtracks for the movies *Babe* and *Babe: Pig in the City*.

Saint-Saëns was a virtuoso by nature. Indeed, the ongoing criticism of his music has been that his prodigious technical facility and ability to dazzle sometimes distract from the greater impact of the music itself. Certainly in the *Organ Symphony* Saint-Saëns gives literal meaning to the cliché ‘pulling out all stops’. While much of the organ writing is subtle, even understated, climaxes are marked by thunderous passages for the organ, and deliberately grandiose scoring.

The ‘first movement’ develops through a kind of Lisztian transformation of themes, whereby the thematic material appears in a series of varying guises rather than being developed in a strictly Classical sense. After the ‘first movement’ has led without pause into the ‘second’, the organ enters, surprisingly discreetly, as an accompaniment to the mystical main theme, marked *Poco adagio*. The scherzo* (‘third movement’) begins the second half of the piece, and much of its thematic material derives – albeit vastly transformed – from the preceding *Adagio*. From here Saint-Saëns introduces all the fireworks he can. The tempo increases to *Presto*, the orchestration becomes more vibrant and new themes are superimposed over the existing ones, before the organ almost lunges into the finale.

This concluding section is a good example of the differing value-judgements which Saint-Saëns’ music invites. The climax builds through fanfares, four-hand piano figures, loud organ chords and extensive fugal* writing, carrying the work through to its triumphant conclusion. Depending on one’s viewpoint, Saint-Saëns either demonstrates his unrivalled compositional virtuosity, or simply goes over the top.

However, no one can doubt that the *Organ Symphony* has demonstrated its enduring appeal.

Martin Buzacott.

Symphony Australia © 1998.

WASO last performed this work on 5 & 6 June 2009, conducted by Vladimir Verbitsky.

* For an explanation of these words please turn to page 20.

If you like this work you may also enjoy

Arabian Nights

7.30pm, Friday 31 August
& Saturday 1 September

SAINT-SAENS Piano Concerto No.5

Rachmaninov & The Ring

7.30pm, Friday 30 November
& Saturday 1 December

WAGNER *The Ring: An Orchestral Adventure*

Glossary

Dissonance

A combination of notes which sounds harsh or unpleasant.

Pedal note

A low-pitched note played for a long time while the harmonies change above it.

Scherzo

Literally, a joke; the term generally refers to a movement in a fast, light triple time, which may involve whimsical, startling or playful elements.

Symphonic Poem

A programmatic work for orchestra, usually in a single movement.

Fugal

In the style of a fugue - a form of counterpoint based on a short melody, the subject, which is first sounded by one voice or instrument alone, then taken up by other voices or instruments one after the other.

Source – Symphony Services Australia. This glossary is intended as a quick reference only. For a more comprehensive explanation of terminology it is recommended to refer to a reputable music dictionary.

We help WASO make sound decisions in communication

As a proud Symphony supporter, Computershare Communication Services has been distributing WASO member communications since 2005.

If effective communications are important to your organisation, contact Lorraine McGann on 6188 0804 or at lorraine.mcgann@computershare.com.au

www.computershare.com.au/communicationservices

MEET THE INSTRUMENT

The Viola

The viola is the alto member of the violin family and possesses a warm, dark tone compared to the lighter, more brilliant soprano sound of the violin. It is pitched a perfect fifth lower than the violin and an octave higher than the cello. The Viola primarily uses the alto clef, but also treble clef.

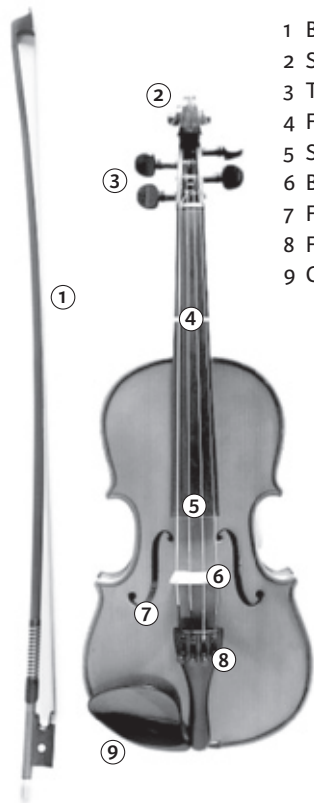
The viola came into being in northern Italy around the early 16th century, and since then has undergone many changes. Historically, it was an 'instrument of the middle', and was used to cover both the alto and tenor registers. Because of this, violas historically and today, vary greatly in size.

The viola has a similar range to the human voice and acoustically blends well with other instruments.

Before 1740 the viola was seldom treated as a soloist, however this started to change during the lifetime of Haydn, Mozart and Beethoven, and greater equality in part-writing and increased technical demands can be observed in the chamber music written during this period. By the 20th century, the presence of such outstanding players as Lionel Tertis and William Primrose, and composer/players including Paul Hindemith and Brett Dean, broadened the viola repertoire, realising the instrument's potential of tone and technique.

Symphony Services International © 2011.

Pitches of the four open strings on a viola:



- 1 Bow
- 2 Scroll
- 3 Tuning Pegs
- 4 Fingerboard
- 5 Strings
- 6 Bridge
- 7 F-holes
- 8 Finetuners
- 9 Chin Rest

Strategic Legal Solutions

As a leading corporate law firm in Western Australia we believe it is our duty to support the communities we live in

Allion Legal is proud of its ongoing commitment to the West Australian *Symphony Orchestra*



www.allionlegal.com.au

LEEWIN ESTATE

PRELUDE VINEYARDS

MARGARET RIVER
CHARDONNAY
2006

LEEWIN ESTATE

The Art of Fine Wine

Winery

Art Gallery

Restaurant

Concerts

MARGARET RIVER
WESTERN AUSTRALIA
Stevens Rd, Margaret River
Tel: (+618) 9759 0000
www.leeuwinestate.com.au

WINE OF AUSTRALIA

750ml

ERNST & YOUNG PRESENTS

WASO

West Australian
Symphony Orchestra

STAR WARS AND BEYOND

Celebrate the 80th birthday of John Williams as WASO performs his iconic film music from *Star Wars*, *Jurassic Park*, *Harry Potter*, *E.T.*, *Schindler's List*, *Superman* and more! Anthony Inglis returns to take us on a journey to a galaxy far, far away...

7.30pm, Fri 4 May
2pm & 7.30pm, Sat 5 May
Perth Concert Hall

Anthony Inglis, conductor & presenter



Wesfarmers Arts
Principal Partner

ERNST & YOUNG

The West
Australian

Australian Government

Perth Concert Hall

WASO

Perth Concert Hall

Perth Concert Hall

BOOK NOW

WASO 9326 0000
Groups 10+ 9326 0075
BOCS 9484 1133

waso.com.au

*Transaction fees may apply.

Verbitsky's 25th Anniversary Gala

WASO

West Australian
Symphony Orchestra

25 years ago Vladimir Verbitsky made his first appearance with WASO. To celebrate this milestone in our history, we recreate his first ever concert brimming with timeless Russian repertoire.

7.30pm, Sat 23 & 3pm, Sun 24 June
Perth Concert Hall

BORODIN *Prince Igor*: Overture
TCHAIKOVSKY *Eugene Onegin*, Act III:
Prince Gremin Aria
LIADOV *Eight Russian Folk Songs*
BORODIN *Prince Igor*, Act II: Alas,
I now can find no rest
MUSSORGSKY *Boris Godunov*, Act I:
Vaarlam's Song
MUSSORGSKY arr. RIMSKY-KORSAKOV
Night on Bare Mountain
SHOSTAKOVICH *The Gadfly* – Suite
(Excerpts)
TCHAIKOVSKY *None but the Lonely Heart*
Op.6 No.6
MUSSORGSKY *Song of the Flea*
TCHAIKOVSKY *Overture 1812*

Vladimir Verbitsky, conductor (pictured)
Daniel Sumegi, bass-baritone



Wesfarmers Arts
Principal Partner

The West
Australian

Australian Government

Perth Concert Hall

Perth

Perth

Perth

720 ABC
Perth

BOOK NOW

WASO 9326 0000
Groups 8+ 9326 0075
BOCS 9484 1133

*Transaction fees may apply.

waso.com.au

FRIENDS OF WASO

Patrons & Friends Events 2012

Would you like to see how an orchestral rehearsal is run? Join us for a **WASO in Rehearsal** (formerly known as Tea & Symphony) – your special opportunity to join WASO for a behind the scenes peek at a rehearsal and share morning tea with the musicians!

WASO in Rehearsal dates for 2012:

- Friday 15 June
- Friday 10 August
- Friday 9 November

All income raised from our events for Patrons & Friends supports the Friends of WASO Scholarship (see opposite).

To book call the WASO Box Office on 9326 0000. To learn more about events for Patrons & Friends go to waso.com.au

To help support this wonderful program and be a part of these events, join the Friends of WASO today by calling Sarah on 9326 0075.

The Friends of WASO Scholarship

Our warmest congratulations go to our 2011 Friends of WASO Scholarship recipient: Associate Concertmaster Margaret Blades who receives a \$5000 contribution to a professional development program.

Margaret is planning a three to four week tour across Europe and the United Kingdom working with different teachers, attending classes and observing their methods of teaching. She hopes to undertake this study during the first half of 2012 and says she is “excited about the opportunity of visiting distinguished pedagogues and institutions to have some lessons, attend master classes, and refine new techniques in the art of violin teaching and playing.”

We wish Margaret well with her plans and look forward to hearing about her adventures soon.

Applications for the 2012 Friends of WASO Scholarship have just closed. The recipients will be announced shortly.



Welcome to our 2012 Season from Private Giving

It is a season that celebrates musical stories. Our 2012 brochure reveals some of our musician's unique memories – stories that ignited their lifelong passion for music making. We are enormously proud of our gifted group of musicians and feel honoured to share some of these personal stories with you.

Other stories share some of WASO's history that we are celebrating together in 2012. Vladimir Verbitsky, our beloved Conductor Laureate, has returned to conduct our Orchestra every year for 25 years. He became an Australian citizen in June 2009 in this Hall whilst we watched, proud of our history and connection with this fine music maker. This year we celebrate together his 25 years with WASO.

We want to ensure these memories and stories continue being made for young West Australians. Our newly created Reach Out Philanthropic Program aims to focus attention and donations on WASO's crucial education and community programs. These programs bring the joy and thrill of live symphonic music to those who don't often have the opportunity to visit the Concert Hall.

WASO's Patrons are many things; generous, connected, passionate. But primarily our Patrons are music lovers at heart. The support of this special community is essential in ensuring that incredible music experiences are grown, shared and experienced by all West Australians. We all have our own stories of how music has deeply impacted our lives. We look forward to seeing many of you this year and perhaps hearing the story behind your love of music.

“... music is not part of ‘arts and entertainment’ as the newspaper section would have us believe. It's not a luxury, a lavish thing that we fund from leftovers of our budgets, not a plaything or an amusement or a pass time. Music is a basic need of human survival. Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand things with our hearts when we can't with our minds.”

Dr. Karl Paulnack, Director of the Music Division of Boston Conservatory.

For the whole article and other philanthropy resources please go to:
www.waso.com.au/support/philanthropy/about_giving



(L-R) Amy Stokes, Alecia Benzie & Sarah Gallinagh
Private Giving

PRIVATE GIVING PROGRAM

Your attendance tonight helps sustain the Orchestra and we thank you for your commitment. We are also very grateful to our corporate supporters who make a significant contribution to WASO, and of course for government funding which is critical. However, these three sources of income are simply not enough to cover the ongoing costs of the Orchestra and increasingly it is our Patrons that enable us to continue to achieve our vision *...to touch souls and enrich lives through music.*

There are many ways you can be involved and your support is deeply appreciated.

Endowment Fund for the Orchestra

The Endowment Fund includes major donations from individuals and bequests. The income earned is used for the benefit of the Orchestra.

Tom & Jean Arkley
Janet Holmes à Court AC
Andrew & Nicola Forrest

Symphony Circle

Recognises Patrons who have made a gift to WASO in their Will

Anita Clayton
Judith Gedero
Tosi Nottage (In memory Edgar Nottage)
Judy Sienkiewicz
Sheila Wileman
Anonymous (12)

The WASO Song Book

New works commissioned for the orchestra by WASO. We gratefully acknowledge the support of the following individuals who have commissioned new music performed in 2010 and 2011:

Dr Peter R Dawson
Janet Holmes à Court AC
Geoff Stearn
Anonymous (1)

Reach Out

Barrie & Jude Lepley
McCusker Charitable Foundation
Galvin Family Foundation

Stradivari Circle

Recognises Patrons who have made a special contribution or donated substantial amounts over a number of years to the Orchestra.

Dr Peter R Dawson
The Taylor Family

All donations are fully tax deductible.

Private Giving Program continued...

We thank the following Patrons for their generous contribution to WASO in the last twelve months through the WASO's Annual Giving Program:

Principal Conductor's Circle

Gifts \$20,000+

Janet Holmes à Court AC
Jill Mulheron
Patricia New
Anonymous (1)

Impresario Patron

Gifts \$10,000 – \$19,999

Tony & Gwenyth Lennon
Joshua & Pamela Pitt

Maestro Patron

Gifts \$5,000 – \$9,999

Jean Arkley
(In memory of Tom Arkley)
Mr William Bloking
Gay & Bob Branchi
Bridget Faye AM
Gilbert George & Associates
International Mining Services
Dr Patricia Kailis
Susan & Michael Kiernan
Margaret & Rod Marston
Robert May & Daniel Lee Shing Kong
Peter & Jean Stokes
Catriona Woodall
Anonymous (4)

Virtuoso Patron

Gifts \$2,500 – \$4,999

Prof Fred & Mrs Margaret Affleck
William Carr
Neil Archibald & Alan Dodge AM
Sally Burton
Mark Coughlan & Dr Pei Yin Hsu
Dr Stephen Davis
Monika Dunnet
Robyn Glindemann

Keith & Gaye Kessell
Michael & Dale Kitney
Bryant Macfie
Mrs Morrell
Dr W B Muston
John & Paula Phillips
Ros Thomson
Tuite Family Foundation
Joyce Westrip OAM
Ken & Jan Williams
Sue & Ron Wooller
Andrew & Marie Yuncken
Anonymous (2)

Principal Patron

Gifts \$1000 – \$2,499

Gail Archer SC & Patrick O'Neal
Margaret Atkins OAM
Colin & Eve Beckett
Tony & Mary Beeley
Suzanne & David Biddles
Kevin Blake
Matthew J C Blampey
Mr John Bonny
Mrs Debbie Borshoff
Paul Brayshaw & Hannah Rogers
Jean Brodie-Hall AM
Dr G Campbell-Evans
Dr SL Cooke
Arthur & Nerina Coopes
Hon June Craig AM
Gay & John Cruickshank
Rai & Erika Dolinschek
Julian Dowse
Timothy & Lexie Elliot
Don & Marie Forrest
Dr Andrew Gardner
Graham & Barbara Goulden
Jannette Gray
Joe & Deidre Greenfeld
Jacqui Grove
David and Valerie Gulland
Richard B Hammond

Warwick Hemsley
Liz Hodgson
(in memory of
Douglas Hodgson)
Sylvia & Harry Hoffman OAM
Michael & Liz Hollingdale
Lilian & Roger Jennings
Anthony & Noelle Keller
Bill Kean
Dr Rob Kirk & Sarah Gallinagh
Stephanie & John Kobelke
Gloria & Ulrich Kunzmann
Victor & Rachel Lane
Ledge Finance Limited
Graham & Muriel Mahony
Gregg & Sue Marshman
Betty and Con Michael AO
Hon Justice S R Moncrieff
Jane and Jock Morrison
Val & Barry Neubecker
Dr Phil & Erlene Noble
John Overton
Michael & Lesley Page
Associate/Prof. Tim Pavy
Pamela Platt
Andrew & Suzanne Poli
Alison & John Price
Nigel & Carol Rarp
Chester Reeve
John & Alison Rigg
Dr Lance Risbey
Maurice & Gerry Rousset
Roger Sandercock
Margaret & Roger Seares
Eve Shannon-Cullity
Julian & Noreen Sher
Anne & Frank Sibbel
Judy Sienkiewicz
Gene Tilbrook
John & Mary Townsend
Dr Robert Turnbull
Dr & Mrs John Venerys
Stan & Valerie Vicich

Watering Concepts
Ian Watson
Freddi Wilkinson
Jean & Ian Williams AO
Trish Williams & Strategic
Interactions
Dr Peter Winterton
Anonymous (13)

Tutti Patron Gifts \$500 – \$999

Geoff & Joan Airey
Catherine Bagster
Merle I Bardwell
Jackie & Bernard Barnwell
Mrs B Barker
Shirley Barraclough
P M Bennet
Robert & Judith Bower
Dr Vin & Diane Brennan
Kay Brice
James & Gay Brown
C & K Brownlie
Gavin Bunning
Ian & Marilyn Burton
Ann Butcher & Dean R Kubank
Nanette Carnachan
Lyn & Harvey Coates AO
Alex & Agatha Cohen AO
Max Collins
Brian Cresswell
Dr & Mrs Neil Cumpston
Norman & Denia Daffen
Gina & Neil Davidson
Lesley & Peter Davies
Jop & Hanneke Delfos
Vera J Djulbic
Ron Dyer
(in memory of Ivy Dyer)
Lorraine Ellard

Mrs G. Ewen
Annette Finn
George Gavranic
Elaine Gimson
Mrs Isobel Glencross
Pauline & Peter Handford
Michael Harding
Prof Alan Harvey & Dr Paulien
de Boer
Richard Hatch
Dr David & Annie Haultain
Dr Penny Herbert
(in memory of Dunstan Herbert)
Helen Hollingshead
Jim & Freda Irenic
John Isherwood
IT Vision Australia Pty Ltd
Catherine and Bernth Johansson
B. M. Kent
Trevor & Ane Marie Lacy
Paul Lee
Rosalind Lilley
Dr Mary Ellen MacDonald
and Michael Pauly
John McKay & Claire Brittain
Gaye & John McMath
Dr Peter Moss
Lynne Naylor
(in memory of Paul F Naylor)
Bev Penny
Marilyn Phillips & Prof Alan
Bittles
Alpha & Richard Pilpel OAM
Sheila Pinch
Trevor & Fay Pitcher
Thomas & Diana Potter
Clarissa Repton
James & Nicola Ridsdill-Smith
Dr R & J Schwenger
Judith E Shaw
Ross Smith

Peggy & Tom Stacy
Grant Sutherland
Tony & Gail Sutherland
Harvey Tjhou
Mrs Joan Tonkin MBE JP
S R Vogt
Adrienne & Max Walters
Judith Wilton & David Turner
Diana Warnock
Anne Watson
Dr & Mrs Chris Whitaker
Dr Heather Whiting
Ann Whyntie
Violette William
Janet Williams
Sue Williams –
Humanconnection
Roma Wilson
Patricia Wong
Yalambi Farm Stud
Anonymous (12)

If you are interested in becoming a Patron or learning more about our Private Giving Program, please contact Sarah Gallinagh, Donations & Bequest Coordinator on 9326 0075 or email gallinagh@waso.com.au

Private Giving brochures are available from the WASO Programs & Information desk located in the main foyer of the Perth Concert Hall or visit waso.com.au

West Australian Symphony Orchestra

THE COMPANY

Principal Conductor

Paul Daniel
Partnered by Wesfarmers Arts

Concertmaster

Giulio Plotino

Conductor Laureate

Vladimir Verbitsky

Chorus Director

Marilyn Phillips

Violin

Giulio Plotino
Concertmaster
Margaret Blades*
Assoc Concertmaster
Semra Lee
Assistant Concertmaster
Graham Pyatt
A/Principal 1st Violin
John Ford
Principal 2nd Violin
Zak Rowntree
Assoc Principal 2nd Violin
Kylie Liang
Assistant Principal 2nd Violin
Sarah Blackman
Fleur Challen
Stephanie Dean
Dorothy Ford
Beth Hebert
Shaun Lee-Chen*
Akiko Miyazawa
Anna O'Hagan
Melanie Pearn
Ken Peeler
Brendon Richards
Louise Sandercock
Jolanta Schenk
Jane Serrangeli
Ellie Shalley
Jacek Slawomirski
Bao Di Tang
Cerys Tooby
Rebecca White
David Yeh

Viola

Giovanni Pasini
Principal
Berian Evans
Assoc Principal
Kierstan Arkleymith
Nik Babic
Alex Brogan
Katherine Drake
Alison Hall
Rachael Kirk
Allan McLean
Helen Tuckey

Cello

Rod McGrath
Principal
Louise McKay
Assoc Principal
Shigeru Komatsu
Oliver McAslan
Nicholas Metcalfe
Eve Silver*
Fotis Skordas
Tim South
Xiao Le Wu

Double Bass

Andrew Rootes*
Principal
Joan Wright
Assoc Principal
Christine Reitzenstein
Louise Ross
Andrew Tait
Mark Tooby

Flute

Andrew Nicholson
Principal
Mary-Anne Blades
Assoc Principal

Piccolo

Michael Waye
Principal

Oboe

Leanne Glover
A/Principal
Benjamin Opie
A/Assoc Principal
Elizabeth Chee
A/Principal Cor Anglais

Clarinet

Allan Meyer
Principal
Lorna Cook

Bass Clarinet

Alexander Millier
Principal
Alessandrino Property
Group Chair of Principal
Bass Clarinet

Bassoon

Jane Kircher-Lindner
Principal
Adam Mikulicz
Assoc Principal

Horn

David Evans
Principal
Robert Gladstones
Principal 3rd
Jenna Breen
Francesco Lo Surdo
Rachel Silver

Trumpet

David Elton
Principal
Evan Cromie
Assoc Principal
Peter Miller

Trombone

Joshua Davis
Principal
David Robins
A/Assoc Principal

Bass Trombone

Philip Holdsworth
Principal

Tuba

Cameron Brook
Principal

Timpani

Alex Timcke
Principal

Percussion

Tim White
Principal
Troy Greatz
Assoc Principal
Percussion & Timpani

Harp

Sarah Bowman
Principal

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

Board of Directors

Janet Holmes à Court AC
Chairman
Bill Bloking
Mark Coughlan
Jeff Dowling
Keith Kessell
Barrie Lepley
Deputy Chairman
Julian Sher
Bryan Taylor

Executive

Craig Whitehead
Chief Executive
Sarah Afentopoulos
Human Resources Manager

Artistic Planning

Evan Kennea
*Executive Manager,
Artistic Planning*
Prue Ashurst
Education Manager
Stephen McAllan
Artist Liaison/Chorus Administrator
Claire Stokes
Artistic Program Coordinator

Orchestral Management

Keith McGowan
*Executive Manager,
Orchestral Management*
John Chaplin
Orchestral Operations Manager
David Cotgreave
Production & Technical Manager
Alistair Cox
Orchestra Manager
Noel Rhind
Production Assistant
Alan Tyrrell
Music Librarian

Business Services

Peter Freemantle
*Executive Manager,
Business Services*
Angela Miller
Accountant
Diane Wilson
Business Services Assistant
Daniela Antulov
Payroll Administrator
Hilary McKenna
Tessitura Project Manager

Corporate Development

Melanie Roosendaal
*Executive Manager,
Corporate Development*
Marina Woodhouse
Corporate Development Manager
Ashleigh Perrella
Corporate Relations Executive
Susan Brannigan
*Corporate Development
Coordinator*

Private Giving

Alecia Benzie
Executive Manager, Private Giving
Amy Stokes
Philanthropy Executive
Sarah Gallinagh
Donations & Bequests Coordinator

Marketing

Kelli Carnachan
Executive Manager, Marketing
Paula Schibeci
Public Relations Manager
Tonia Kilian
Marketing Coordinator
Kirsty Chisholm
Digital Marketing Coordinator
Sarah Gallinagh
Group Sales Coordinator
Belinda Huggins
Customer Service Manager
Josie Aitchison
Beverley Trollo
Customer Service Coordinators
Margaret Daws
Vicki Prince
Robyn Westbrook
Customer Service Officers
Vanessa Costanzo
Marketing Assistant



Perth Concert Hall Aeg Ogden (Perth) Pty Ltd.

Perth Concert Hall is managed by AEG Ogden (Perth) Pty Ltd Venue Manager for the Department of Culture & The Arts, authorised as Agent for the Perth Theatre Trust for the Trust venues.

Andrew Bolt
General Manager
Helen Stewart
Miranda Lancaster-Allen
Deputy General Managers
Penelope Briffa
Event Coordinator

Aeg Ogden (Perth) Pty Ltd

Rodney M Phillips
Chief Executive

The Perth Theatre Trust

Dr. Saliba Sassine
Chairman



WASO programs are printed by Pipel Print www.pipel.com.au who are proud to be 'Green Stamp Accredited'. This certification acknowledges Pipel Print's commitment to minimising environmental impacts associated with producing printed material.

All rights reserved, no part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage or retrieval system, without permission in writing from the publisher. Whilst every effort has been made to ensure the accuracy of statements in this publication we cannot accept responsibility for errors or omissions, or for matters arising from clerical or printers' error. Every effort has been made to secure permission for copyright material prior to printing. Please address all correspondence to the Executive Manager, Marketing, West Australian Symphony Orchestra, PO Box 3041, East Perth, WA 6892. Email waso@waso.com.au

CORPORATE PARTNERS



Wesfarmers Arts

Principal Partner

Platinum Partners



Outdoor Family Concert & Sound Shell Partner



Symphony in the City Partner



Chamber Series Partner



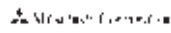
World Artist Partners



Orchestral Partners



Education & Community Partners



Keynote Partners



Symphony Supporters



Margaret River Wine Partners

Cape Mentelle Vineyards, Clairault Wines, Fraser Gallop Estate, Hamelin Bay Wines, Happs Wines, Howard Park Wines, Hutton Wines, Juniper Estate, Leeuwin Estate, Moss Wood, Pierra Margaret River Vineyards, Stella Bella, UMAMU Estate, Vasse Felix, Wise Wines

Media Partners



Funding Partners



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



Government of Western Australia
Department of Culture and the Arts



To share in our vision and discuss the many opportunities extended through corporate partnerships please contact Melanie Roosendaal, Executive Manager Corporate Development on 08 9326 0088 or roosendaalm@waso.com.au