

RITE & REVOLUTION



Woodside
Principal Partner



RITE & REVOLUTION

7:30PM SATURDAY
22 JANUARY 2022

PERTH CONCERT HALL
WA YOUTH ORCHESTRA

PROUDLY PRESENTED BY WOODSIDE

WA Youth Orchestras wish to acknowledge the traditional custodians of the land we are meeting on, the Whadjuk (Perth region) people. We wish to acknowledge and respect their continuing culture and the contribution they make to the life of this city and this region.

We would also like to pay respect to the Elders both past and present of the Noongar nation and extend that respect to other Indigenous Australians who are or may be present.



REACHING NEW HEIGHTS



Woodside

PRINCIPAL PARTNER

Woodside are proud to celebrate 30 years of partnership with WAYO, helping to give the lifelong gift of music.

WELCOME

*to tonight's performance of
Rite & Revolution
proudly supported by Woodside.*

With the arts and events industry still in a relative state of flux, those of us in Western Australia are mindful of others around Australia and the world when discussing the tribulations of the last few years. However, these difficulties steeled all of us in WAYO to present a ridiculously ambitious concert tonight that not only showcases our wonderful state youth orchestra but also a collection of outstanding freelance artists. And so, WAYO's Merge Initiative was born, nurturing interdisciplinary collaborations between WAYO and other creative industries to further the cultural and performative experience of our members and our audiences.

Tonight, we welcome to the stage the work of star choreographer Scott Elstermann and a troupe of six phenomenal dancers. Conceiving, rehearsing and performing two new works with orchestra for performance in a Concert Hall rather than a theatre requires a sensational effort and we thank all of them for their talent and dedication.

WAYO also continues its industry leading commitment to living composers and we are thrilled to be giving the Australian premiere of Rebecca Erin Smith's *Foreigner or Foreigner* - a work that was selected by Scott to choreograph. WAYO has a long association with Rebecca as a composer who also, together with our office staff Elisa, Breanna and Yvette, makes an outstanding contribution to our administration.

On the podium tonight is leading Perth-raised conductor Jon Tooby - a WAYO alumni who has been doing landmark performances as Chief Conductor of Darwin Symphony Orchestra and is also remembered for his recent amazing performance of *Yuwani* and Mahler Symphony No. 6 with WAYO in May 2021. Jon accepted the invitation to conduct this special week from WAYO's Music Director Peter Moore OAM with his trademark enthusiasm and energy.

SUPPORTACT

The heart & hand of Australian music

In addition to our commissioning of freelance artists, WAYO will be donating \$5 from every ticket sold for *Rite & Revolution* to Support Act. Support Act is the Music Industry's charity, providing crisis relief to artists, crew and music workers across all genres who are unable to work due to illness, injury, a mental health issue or some other crisis, including the impact of COVID-19 on live music.

Through these challenging times, the WAYO family has been inspired by the ongoing support of our Principal Partner Woodside, with whom we are celebrating over 30 years of continuous partnership. We also sincerely thank St John of God Health Care and the Government of Western Australia through the Department of Local Government, Sport and Cultural Industries and Lotterywest. WAYO also has the support of some fantastic donors who have generously supported us at a critical time, and our venue partners and staff at the Perth Concert Hall, WAAPA and the UWA Conservatorium.

Enjoy the concert, and we look forward to seeing you again in 2022.

Ben Burgess
EXECUTIVE DIRECTOR

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Overture to the Song of Hiawatha Op.30 | 12'

REBECCA ERIN SMITH

Foreigner or Foreigner | 9'

INTERVAL | 20'

IGOR STRAVINSKY

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Behind the Scenes

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ACKNOWLEDGEMENT: SPONSORS & PARTNERS

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MERGE

WA YOUTH ORCHESTRAS
interdisciplinary initiatives

Merge is a brand new initiative from WA Youth Orchestras nurturing interdisciplinary collaborations between WAYO and other creative industries to further the cultural and performative experience of our members. We personally seek out, commission and produce these collaborations independently, making this a completely unique offering in the Australian arts landscape.

The first of these collaborations combines the awesome force of our 100-piece flagship orchestra with a choreographer, ensemble of dancers, and 25 guest artists. For this performance, WAYO have personally commissioned up-and-coming home grown choreographer, Scott Elstermann, to compose a dance work to a piece of orchestral music by contemporary Western Australian composer, Rebecca Erin Smith. In celebration of Western Australian stories and home grown talent, this work will bring these disciplines together in a symbiotic exploration of movement and sonority. To partner this work, the orchestra will perform Stravinsky's enigmatic ballet *The Rite of Spring* in its totality (a rare occurrence in today's concert halls). Our dancers will return to the stage with fresh new choreography, crafted by Elstermann, bringing to life a contemporary perspective on a historically pivotal work.

JON TOOBY

conductor



Jonathan Tooby is currently Artistic Director and Chief Conductor of Darwin Symphony Orchestra, a position he has held since 2018. He has conducted the West Australian Symphony Orchestra, Australian Youth Orchestra, WA Youth Orchestras, WA Ballet and WA Opera.

Jonathan has pioneered many successful collaborative projects and has partnered with independent artists and performance groups to create new works and performance experiences. In 2021, Jonathan conducted the Darwin Symphony Orchestra at Barunga Festival, one of the Northern Territory's most iconic indigenous cultural events featuring art, music and sport.

SCOTT ELSTERMANN

choreographer

An award-winning dancer and choreographer, 2020 WA Young Achiever of the Year for Arts and Culture, and youngest-ever international recipient (and only Australian) of the prestigious Pina Bausch Fellowship for Dance and Choreography, Scott Elstermann has a demonstrated history of creating vibrant and innovative dance works that inspire and delight. He has performed for the Merce Cunningham Trust as well as some



of Australia's leading dance artists including Lucy Guerin Inc., Stephanie Lake Company, Natalie Allen, Annette Carmichael, Shona Erskine, Brooke Leeder & Dancers and Melbourne collective Alice Will Caroline. In 2020, Scott won Best Performer (Male) and Best New Work ('Act 2, Scenes 1-4') at the Performing Arts WA Awards. His work 'Act 2, Scenes 1-4' was also a finalist for 'Outstanding Achievement in Independent Dance' at the nationally recognised Australian Dance Awards. We chat to Scott more below:

What does interdisciplinary collaboration bring to a young practitioner's artistic journey?

Collaboration has become a key part of my practice as an independent artist, and I have no doubt that it will also become a part of many of the WAYO players' practices as well. Some of my favourite experiences have been collaborating on shows that aren't necessarily dance-driven but merge different artforms. Interdisciplinary collaboration is becoming more and more prevalent in the arts as we explore new ways to create work, and support each other through this difficult time. It's so exciting to be a part of this new wave. The options are endless, and everyone learns something new from the experience.

For the inaugural Merge collaboration, WAYO gave you freedom to choose any work to choreograph. Tell us about the work you chose and the collaborative process.

I had the chance to collaborate with Rebecca in 2020 and fell in love with her composition. When WAYO proposed the option to choreograph another short score for *Rite & Revolution* [in addition to the *The Rite of Spring*], I asked Rebecca what she had in her catalogue. I was immediately drawn to *Foreigner or Foreigner*. It has a playful irregular time signature, light and shade, dissonance and swell. The score conjured up many images of perpetual motion that I was keen to explore with a group of dancers. It's in three distinct sections that are so varied, opening themselves up to an interesting contrast to *The Rite of Spring*. There is an undulation in the sound that goes hand in hand with physical movement, compared to the quite harsh Stravinsky sound. Using Rebecca's score thus became a very deliberate choice to ease the audience into what they're going to witness next.

What has it been like to reinterpret *The Rite of Spring* for contemporary dance?

It's a daunting task, as a choreographer, to tackle this work in just two weeks of rehearsals, but it is a welcome challenge. *The Rite of Spring* has been done by some of the world's most renowned choreographers, with interpretations that are still memorable to this day. Instead of looking at *The Rite of Spring* in terms of nature, I've decided to look at 'spring' as the mechanical structure and consider ways that I can amplify what the orchestra is doing. Six dancers will perform selected excerpts of the iconic score on mini aerobic trampolines, flying into the air, giving both the dancers and orchestra time to shine. It is so exciting to have this opportunity to create work with a full orchestra, especially at this point in my career. To have that level of trust and belief from an organisation like WAYO is incredible.

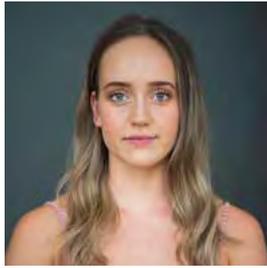


DANCERS

Our esteemed ensemble was selected from an Australia-wide open application process. We are so fortunate to have such incredible talent join us on stage.



Briannah Davis



Giorgia Schijf



Ella Watson-Heath



Ellie Matzer



Meg Scheffers



Jo Omodei



LIGHTING DESIGNER

Alex Spartalis

This is Alex's first collaboration with WAYO. While studying at high school, he was involved in the theatre program, learning lighting design for school musicals. He has since worked professionally for clients throughout the state, including WASO, Perth Symphony Orchestra and Channel Seven. He has also worked for Perth Festival as a production engineer and designer, as well as a student mentor in technical theatre with Wesley College, Aquinas College and Hale School.

REBECCA ERIN SMITH

composer

R. E. Smith is an award winning Australian composer and interdisciplinary artist who specialises in collaborative media and concert works. Fulbright Scholar and graduate of the Manhattan School of Music New York, she works primarily with large ensembles of acoustic instruments and the human voice, utilising traditional notation alongside multimedia textile graphic scores. Most recently, her work has been internationally premiered in Japan and Singapore with the Orchestra of the Music Makers (SG), Canada and the USA with Phoenix Ensemble, and nationally with the West Australian, Sydney and Tasmanian Symphony Orchestras. She has exhibited in masterclasses held by Ensemble Loadbang, cellist Friedrich Gauwerky, and composers Dr Lewis Nielson (Oberlin College), and Dr Robert Cuckson (Curtis Institute, Mannes College).



Her collaborative efforts have been presented at the Columbia University Film Festival, Philip K Dick Science Fiction Film Festival and Savannah Film Festival (among others), and in a theatrical capacity at Schapiro Theatre, NYC. Smith delivered a TEDx talk in August 2018 which discussed the role of art in the modern world, asking the question: how much art do we consume on a daily basis and do we really value the people who create it?

Her recent and prospective music/visual art commissions include works for Perth Festival, WA Symphony Orchestra and GreyWing Ensemble, and new music practitioners Adam Marks (USA) & Philip Everall, Ben Matthews, and duo Jana Luksts (GER) & Sara Constant (CA) with support from the Canada Council for the Arts - Research and Creation Grant. An active proponent of gender parity and interdisciplinary cross-pollination, Smith creates works that surprise and delight, visually, aurally, conceptually and tangibly.



ON STAGE

Western Australian Youth Orchestra

VIOLIN 1

Ryan Lee

concertmaster

Helena O'Sullivan

associate concertmaster

Benjamin Caulfield

William Wu

Hannah James

Arwen Ooi

Daniel Corvaia

Gretel Smith

Erica Wong

Monika Collins

Monica Rallabhandi

Dylan Wong

Aaron Ooi

Daniel Kong

Nathan Townshend

VIOLIN 2

Mia Thomas

section leader

Sowon Kim

Miranda Dyskin

Emma Ou

Seth Chong

Jasmine Valentini

Yaqing Victoria Yang

Riki Rhee

Sofie Stevens

Bianca Vernie

Emily Jones

Ellie Malonzo

VIOLA

Aaron Dungey

section leader

Rose Belford

Oscar McDonald

Hannah Clark

Audrey Tan

Mackenzie Thompson

CELLO

Tiffany Lee

section leader

Elena Wittkuhn

Callum Vukovich

William Ji

Aerin Chai

Caroline Chen

Lizzy Marsh

Finlay Labuschagne

Leia Ang

Tegan Finlay

Anya Butcher

DOUBLE BASS

Josh Spirek

section leader

Charlotte Greenway

Aaron Caldwell

Daisy Melville

Riley Weir

FLUTE

Dominique Rees
Barnaby Beahan
Joshua McMahon
Charlotte Kirke
Chelsea Davis

OBOE

Laura Biemmi
Aiden Labuschagne
Erynn Bye
Otto Pye
Gareth Chavand

CLARINET

Clare Waters
Alex Wallace
Kristian Muller
Isabella Bormolini
Clarine Arlidge*

BASSOON

Melissa Mikucki
Yanika O'Brien
Bailey Ireland
Sara Mau
Mia Scherini

FRENCH HORN

Calen Linke
Angelica Poppe
Aishah
Chadwick-Stumpf
Emma John
Milly McAuliffe
Sarah Brien*
Tahlia Denn*
Riley Byfield*
Jenna Lamborn

TRUMPET

Sophie Carter
Martin Baker
Zachary Ogden
Hamish McCamley
Jenny Coleman*
Piccolo Trumpet
Robert Coleman*
Bass Trumpet

TROMBONE

Jeremy Alderson
Willem Lamers

BASS TROMBONE

Ewan Potter

TUBA

Nicholas Ingram
Jason Catchpole*

HARP

Rachel Fish

TIMPANI & PERCUSSION

Joey Eng
Tayla Rattray
Laura Saxon
Madeline Colvin
Zachariah Skelton

PIANO

Emily
Green-Armytage*

* guest musician



ROMEO & JULIET FANTASY OVERTURE

Piotr Ilyich Tchaikovsky

Shakespeare apparently wrote *Romeo and Juliet* in the mid-1590s when he was in his thirties. While other versions of the play pre-date it, Shakespeare's version has survived them all because of its beauty of language, biting examination of the human condition and a universality of message which has resonated deeply with each generation.



The modern audience knows Shakespeare's powerful tragedy *Romeo and Juliet* almost as a cliché synonymous with the concept of doomed love. Certainly, *Romeo and Juliet* focuses on the romantic love of the protagonists, separated by the feud between their rival families – the Montagues and the Capulets. But while the balance between their prudence and passion is central to the action, the play also examines other kinds of love (Mercutio's loyalty to Romeo, Friar Lawrence's agape love, and Old Capulet's fatherly love for Juliet).

It is ultimately the poignancy of Romeo and Juliet's relationship to which great European composers (Prokofiev, Berlioz, Bellini, and Gounod among them) have turned when setting this play to music. That Leonard Bernstein was so inspired by the relevance of this 400-year-old play to set it in a modern context (*West Side Story*) is a testament to the durability of Shakespeare's original.

Tchaikovsky's *Romeo and Juliet* was only the fourth of his published orchestral works, written when he was 29. The overture has the structural freedom of a symphonic poem. It begins with a hymn-like introduction suggesting Friar Lawrence's cell, a violent scuffle evoking the feud between the Montagues and Capulets, and finally music from the love scene, featuring two particularly memorable melodies – one for cor anglais and muted violas, the other for muted strings. The three contrasting sections struggle for dominance during the development of the overture. The last word is had, appropriately, by the love scene music which fades gradually into a lament.

OVERTURE TO THE SONG OF HIAWATHA OP.30

Samuel Coleridge-Taylor

Born in London in 1875, Samuel Coleridge-Taylor was known as a man of dignity and patience. The son of an English mother and a doctor from Sierra Leone, his talent was clear. He entered the Royal College of Music at age 15 to study violin, but soon was composing as well. A church anthem by him was published as early as 1891, and his chamber music, songs and a symphony received frequent public performances throughout his student years.



In 1898, Edward Elgar was approached to write a new commission for the Three Choirs Festival – which he was too busy to be able to accept. But in turning down the request himself, he added: *'I wish, wish, wish you would ask Coleridge-Taylor to do it. He still wants recognition, and he is far and away the cleverest fellow going amongst the young men.'* The festival heeded Elgar's advice, and went on to give the premiere of Coleridge-Taylor's *Ballade in a minor, Op. 33*, to huge critical acclaim. Similarly the premiere of Coleridge-Taylor's new cantata *Hiawatha's Wedding Feast* later that year was an unmitigated triumph.

The Song of Hiawatha ended up being first work in what would become a trilogy. It takes its text from the American poet Henry Wadsworth Longfellow's epic poem, which tells the story of the Native American warrior, Hiawatha, his ill-fated love for Minnehaha and their various adventures along the way. It has all the hallmarks of a captivating Hollywood blockbuster and the same is true of Coleridge-Taylor's score. The Overture conveys an astonishing array of colours and moods, from the quaint pastoralism of the opening, to the monumental grandeur of its close. Along the way, we get a sense of Hiawatha's journey, the battles he will wage and the hurdles he will overcome, while the score's distinctive modality – imbued with echoes of Native American folksong – pays homage to the rich musical landscape of Hiawatha's heritage.

Programme note abridged from Lindsay Kemp/Jo Kirkbride

FOREIGNER OR FOREIGNER

Rebecca Erin Smith

Foreigner or Foreigner is a work for orchestra that explores dissociation from both one's place of origin, and one's place of destination. It is a kaleidoscopic montage of events suspended between two places of belonging. This work was composed in late 2014 and submitted as the composer's Masters of Music thesis at the Manhattan School of Music, New York. Tonight's performance is the Australian premiere of this work.

Foreigner or Foreigner was not intended as a dance work. What has it been like to see this score brought to life by Elstermann's choreography?

My approach to composition has always been a very visual one. This may seem counterintuitive for an aural medium, but really it's following in the grand ol' tradition of the tone poem: illustrating or evoking the content of a poem, short story, novel, painting, landscape, or other non-musical source. Right from conception, my work has a focus on translating visual texture, colour, light, and gesture, into sound. In this way, Scott's work and my own intersect rather beautifully. Hearing him speak about my music from a dancer's perspective is like watching him walk around inside my brain. I'm very fortunate to have found such a kindred creative spirit, and feel like we are truly on the same wavelength. His physical translations of my music make complete sense, and seem to be an entirely natural extension of the work, despite its original intent as a piece of concert music. It's totally thrilling, to be honest!

As well as your freelance career as an interdisciplinary artist, you are currently Business & Development Manager for WAYO. Can you tell us a bit about your work and how you got involved with WAYO?

My administration work with WAYO began as something to financially support my artistic practice. Over the years, it has steadily gained great personal importance. I have been afforded so many opportunities in my various roles at this organisation, from running rehearsals for our family

of ensembles to producing shows for Perth Festival and international touring. Now, as Business & Development Manager, I have the chance to think outside the box and implement real change through developing new programs and helping to broaden the scope of our orchestra.

In a lot of ways, composition and my role at WAYO are very similar. You conceive of an idea, problem-solve for the resources you have available, and guide the idea from your brain into the physical world. They are two sides of the same creativity coin; one feeds my drive for artistic creation; and the other, my drive to challenge the way the arts industry functions, and build a more diverse future for the community, one concert program at a time.

Interdisciplinary collaboration might be an unfamiliar phrase to some. As the program facilitator for Merge, can you tell us why you feel it's important for young artists?

As an interdisciplinary artist myself, I am an active proponent for cross-genre pollination and its benefits to one's creative development. Practising your discipline in isolation gives you a single perspective on your craft. Practising with others multiplies this perspective, broadening your understanding of your craft, the resources available to you, and the potential for innovation. If we are the sum of our experiences, let our experiences be diverse, and give rise to innovative, explorative, impassioned works of art.

Because in diversity, we find strength.



THE RITE OF SPRING

Igor Stravinsky

Part 1 Adoration of the Earth

Introduction

Dance of the Young Girls

Ritual of Abduction

Spring Rounds

Games of the Rival Tribes

Procession of the Sage

Adoration of the Earth

Dance of the Earth

Part 2 The Sacrifice

Introduction

Mystic Circles of Young Girls

Glorification of the Chosen Virgin

Evocation of the Ancestors

Ritual of the Ancestors

Sacrificial dance – The Chosen Virgin



The first performance of Stravinsky's *The Rite of Spring* was one of the greatest scandals in arts history. That evening in 1913 remains the defining date of 'modern' music. A new millennium has begun, and there still hasn't been anything to top it.

The Russian impresario Sergei Diaghilev had very generous financial backing for his 1913 season of Russian Ballet in Paris, and Stravinsky had an orchestral palette even richer than for his two previous Diaghilev ballets, *Firebird* and *Petrushka*. Even so, the playing of the music in the then-new Théâtre des Champs-Élysées was almost drowned out by the noise which broke out in the auditorium, as people shouted insults, howled and whistled. Conductor Pierre Monteux, with admirable sang-froid, piloted his musicians through to the end.

The curtain had risen on Nicholas Roerich's setting for the tableaux of pagan Russia which were his scenario. He and Stravinsky later disputed who first had the idea for the ballet, with Stravinsky's dream of a maiden dancing herself to death given priority. But the *Rite* was a collaborative project, and Vaslav Nijinsky's choreography was, in its way, as radical as Stravinsky's music: stylised gestures, heads in profile

contrasted with bodies full-on, elbows hugged into the waist, and the renouncing of conventional dance ensembles and story-telling.

Stravinsky's music had required Nijinsky to develop a new way of rehearsing the dancers by numbers, and his preparations seemed to one observer like arithmetic classes. Stravinsky claimed later that the music, which broke every mould of convention, transcended him: 'I was the vessel...' Rhythm, one basis of the *Rite's* innovation, included static repeated figures (*ostinati*), not regular, but additive in rhythm, so that the strong beats are irregularly spaced, and the time-signature is constantly changing. Even the composer was baffled as to how to write out the *Sacrificial Dance*. These patterns, thrillingly projected with enormous orchestral impact, reach a state of hypnotic motion, which can only be broken by the start of the next dance.

This music made a quantum leap into a new sound-world. The discordant effects resulted from Stravinsky's harmonic innovations: accumulations of notes and chords, creating polyharmonies which textbook writers have been trying to codify ever since. But this complexity was really simplicity – the reduction of harmony to essentials allowed rhythm a dominant place.

The bad reception the *Rite* received in Russia, his home, was, according to Stravinsky, the greatest rebuff of his career. It encouraged him to deny its Russianness. The opening bassoon solo, said Stravinsky, 'is the only folk melody in *the Rite*,' concealing the indebtedness of most of its musical material to Russian folksong, as Richard Taruskin has shown.

It was the Russian spring which Stravinsky celebrated – that spring which busts out so quickly with a terrifying noise. The libretto boiled down to the succession of episodes described by the titles in the score. The music took over, and created the dance. As Boulez says: 'this ritual of "Pagan Russia" attains by itself a dimension quite beyond its formal point of departure: it has become the ritual – and the myth – of modern music.'

David Garrett © 1999/2006

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Anonymous (6)

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Noora

Pearl Tan

Stan Vicich

Anonymous (21)

SONATINA SUPPORTERS

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Mandi Fang

Miriam Stanborough

O'Keefe Family

Poppy Savage

Samantha Tam

Vanessa Tan

Anonymous (12)





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Every year, WAYO needs to raise close to 85% of its income from non-government sources, the industry standard is less than 40%. The youth arts and small to medium arts sector often bears the brunt of stagnant or reduced government funding.

WAYO strives to be incredibly efficient so it can invest directly in its unique programs for our valued members and audiences. Tonight's concert, as with all our annual programs and activities are delivered with an office team of only four.

If you believe the future of WAYO and youth arts is important, please consider making a tax-deductible donation so we can keep doing what we do.

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String Orchestra

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String Orchestra

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