



West Australian  
Symphony Orchestra

# WASO's Eroica Tour

An exhilarating and  
heroic triumph

Wednesday 30 October 2019, 7.30pm  
Esperance Civic Centre

Friday 1 November 2019, 7.30pm  
Albany Entertainment Centre



**Wesfarmers Arts**  
Principal Partner



Government of Western Australia  
Department of Local Government, Sport and Cultural Industries  
Department of Primary Industries and Regional Development

The West Australian Symphony Orchestra respectfully acknowledges the Traditional Owners, Custodians and Elders of the Indigenous Nations across Western Australia on whose Lands we work.



## From the Minister

It is my great pleasure to welcome you to the West Australian Symphony Orchestra's performance of *Beethoven's Eroica*. WASO is a world class Orchestra, making classical music accessible to regional audiences through tours such as this.

This year I am delighted that WASO, in partnership with the State Government, is able to bring a full live orchestra experience to audiences in Albany and Esperance. On this occasion I'd like to acknowledge the significant contribution the Orchestra has made to the cultural vibrancy of Western Australia.

WASO aims to increase access to orchestral music across the whole State and is highly regarded for having the broadest and deepest community engagement program of any Orchestra in the country. I believe that the State's collective pride in, and connection to our outstanding Orchestra is truly unique, and I thank you for your support of WASO.

I congratulate WASO on their achievements this year and wish them all the best for a successful tour. May their music play on as they continue to inspire and enrich our lives.

A handwritten signature in black ink, appearing to read 'David Templeman'.

David Templeman  
Minister for Culture and the Arts



## From the Chair

On behalf of the West Australian Symphony Orchestra, I'm delighted to welcome you to this evening of extraordinary music.

Each year the Orchestra reaches out into the community and gives people across Western Australia the opportunity to experience the magic of classical music through concert performances, touring, education programs, and other initiatives.

Less regularly, however, do we see the entire Orchestra tour – it is no secret that it is a significant financial and logistical undertaking. I would like to thank the State Government through the Creative Regions program for their support of this tour.

Tonight, we look forward to presenting *Beethoven's Eroica* along with a newly commissioned piece by Iain Grandage written especially for his long-time friend and colleague, WASO's Principal Cor Anglais, Leanne Glover.

I hope you enjoy it.

A handwritten signature in black ink, appearing to read 'Richard Goyder'.

Richard Goyder AO  
WASO Chairman

# WASO's Eroica Tour

## WELCOME TO COUNTRY – ESPERANCE

Mrs Annie Dabb, Nyungar Elder and Deputy Chairperson ETNTAC

*Kayepa Kerl* Mr Murray Newman

Mr Andrew Beck with WASO

## WELCOME TO COUNTRY – ALBANY

Mrs Carol Petterson

Wirlomin Aboriginal Corporation Choir

**VAUGHAN WILLIAMS** *Fantasia on a Theme by Thomas Tallis* (15 mins)

**IAIN GRANDAGE** *Orphée – Concerto for Cor Anglais* (14 mins)

*I Ghostly*

*II Adagio*

*III Allegro*

Interval (25 mins)

**BEETHOVEN** *Symphony No.3 Eroica* (50 mins)

*Allegro con brio*

*Marcia funebre (Adagio assai)*

*Scherzo (Allegro vivace)*

*Finale (Allegro molto)*

**Carlo Antonioli** conductor

**Leanne Glover** cor anglais

Iain Grandage's *Orphée – Concerto for Cor Anglais* was commissioned for the West Australian Symphony Orchestra as a gift to Emeritus Professor David Tunley AM. This work was supported by Prof. Tunley's colleagues and friends led by Emeritus Professor Margaret Seares AO.

### Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with WASO's Artistic Planning Manager, Alan Tyrrell. The Pre-concert Talk will take place at 6.50pm in the Reception Hall (Esperance) and the Kalyenup Studio (Albany).

### Wesfarmers Arts Meet the Artist

Enjoy a conversation with Carlo Antonioli and Leanne Glover post-concert in the main auditorium.

# 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 for-purpose 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.

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# WASO On Stage

## VIOLIN

**Laurence Jackson**  
*Concertmaster*

**Semra Lee-Smith**  
*A/Assoc Concertmaster*

**Graeme Norris**  
*A/Assistant Concertmaster*

**Zak Rowntree\***  
*Principal 2nd Violin*

**Stephanie Dean**  
• Marc & Nadia Geary

**Amy Furfaro^**

**Beth Hebert**

**Alexandra Isted**

**Jane Johnston°**

**Sunmi Jung**

**Christina Katsimbardis**

**Ellie Lawrence**

**Andrea Mendham°**

**Akiko Miyazawa**

**Lucas O'Brien**

**Louise Sandercock**

**Jolanta Schenk**

**Jane Serrangeli**

**Kathryn Shinnick**

**Bao Di Tang**

**Teresa Vinci°**

**David Yeh**

## VIOLA

**Alex Brogan**  
*A/Principal Viola*

**Benjamin Caddy**  
*A/Assoc Principal Viola*

**Kierstan Arkleysmith**

**Nik Babic**

**Alison Hall**

**Rachael Kirk**

**Elliot O'Brien**

**Helen Tuckey**

## CELLO

**Rod McGrath**  
• Tokyo Gas

**Melinda Forsythe°**

**Shigeru Komatsu**

**Oliver McAslan**

**Nick Metcalfe**

**Tim South**

## DOUBLE BASS

**John Keene**

**Louise Elaerts**

**Andrew Tait**

**Mark Tooby**

## FLUTE

**Andrew Nicholson**  
• Anonymous

## PICCOLO

**Michael Waye**  
• Pamela & Josh Pitt

## OBOE

**Liz Chee**  
*A/Principal Oboe*

**Annabelle Farid°**

## CLARINET

**Geoff Bourgault^**  
*Guest Principal*

**Lorna Cook**

## BASSOON

**Adam Mikulicz**

**Linda Charteris^**

## HORN

★ Margaret & Rod Marston

**David Evans**

**Julia Brooke**

**Francesco Lo Surdo**

## TRUMPET

**Jenna Smith**  
**Fletcher Cox°**

## PERCUSSION & TIMPANI

**Brian Maloney**  
**Francois Combemorel**  
*Assoc Principal*  
*Percussion & Timpani*

★ 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^**

# About The Artists



## Carlo Antonioli Conductor

Carlo Antonioli is a conductor and saxophonist. Since 2018, he has served as Assistant Conductor to the West Australian Symphony Orchestra. He was a participant in the Symphony Services International Conductor Development Program in 2015-2016, working with the Tasmanian, Adelaide and West Australian Symphony Orchestras and the Opera Australia Orchestra, and was one of eleven conductors selected for the inaugural Australian Conducting Academy with the TSO in 2018. In addition, he has worked with many of Sydney's community and youth orchestras, including Sydney Youth Orchestras, the Eastern Sydney Chamber Orchestra and a variety of self-formed ensembles.

Carlo is a graduate of the Sydney Conservatorium of Music. An avid musicologist, his article on Strauss' *Metamorphosen* has been published in the Sydney Undergraduate Journal of Musicology. As a saxophonist, Carlo performs with the Luxum Quartet and Petrichor Sax.



## Leanne Glover Cor anglais

Leanne Glover completed a Bachelor of Music with first class honours at the University of Western Australia, where she studied with Joel Marangella. During her studies she won the Dr V.H. Cooper Prize for Most Outstanding First Year Student and twice claimed the Margaret Bellos Chamber Music Performance Prize.

Leanne earned three scholarships to continue her studies in Amsterdam with Han de Vries and then in Zurich with Emmanuel Abbuel and Thomas Indermuhle for three years, where she gained a postgraduate degree in Performance.

During this time she was also awarded a grant from the City of Zurich. Upon her return to Perth, Leanne obtained a permanent position with WASO in 1990. Leanne has held the positions of Second Oboe, Associate Principal Oboe, Acting Principal Oboe and currently Principal Cor anglais.

Leanne teaches oboe at The West Australian Academy of Performing Arts and The University of Western Australia. In 2013 she had the honour of being invited to perform with the Australian World Orchestra under the baton of Zubin Mehta.

# About The Music

## Ralph Vaughan Williams

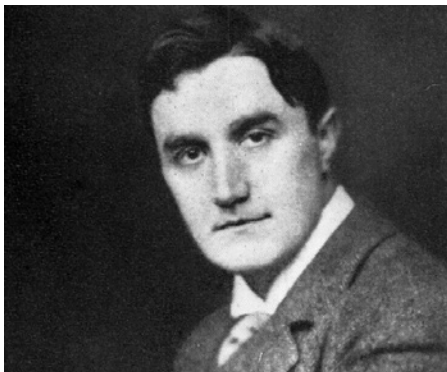
(1872 – 1958)

### *Fantasia on a Theme by Thomas Tallis*

Vaughan Williams decided at an early age that the prevailing state of English music was not his ideal, reasoning that a new yet truly national music must derive from tradition and the past. He looked for these origins in folksongs, and also turned to previous Golden Ages of British composition, notably the Tudor period.

Thomas Tallis (c.1505-1585) was one such 'Golden' composer. Around 1567, Tallis wrote a series of eight hymn tunes, one in each of the church **modes**, for a psalter commissioned by Matthew Parker, the first Anglican Archbishop of Canterbury. The theme taken up by Vaughan Williams was the third of these, which Tallis had set to Psalm 2.

The *Fantasia* is scored for string quartet, a large string orchestra and a small string orchestra. This allows for **antiphonal** effects such as Tallis used with his choirs, and also promotes the 'echo' effects achieved in the acoustic of a great cathedral. Tallis' original setting places the melody in the tenor part, a common practice. Vaughan Williams frequently assigns the tune to the violas or the inner parts. His distinctive **parallel chords** recall techniques used by Tudor composers.



Despite these references to past times, Vaughan Williams gives Tallis' theme a thoroughly 20th-century treatment. Vaughan Williams the violist clearly enjoyed assisting his compositional alter ego, and not just in the solo passages that suggest the forthcoming *The Lark Ascending*. The love of strings shows even in the final chord, whose already rich resonances would be amplified by a cathedral acoustic, reminding listeners of the *Fantasia*'s historical as well as literal echoes.

Abridged from a note by Katherine Kemp  
Symphony Australia © 1998

**First performance:** September 1910, Three Choirs Festival, Gloucester. Composer conducting.

**First WASO performance:** 5-7 October 1967, Uri Mayer conducting.

**Instrumentation:** string quartet and two string orchestras.

## Glossary

**Antiphonal** – where two or more sections of a choir or orchestra play in turn, as if calling out to each other in a conversation.

**Mode** – older type of scale which pre-dates the development of major/minor keys and forms the basis of medieval ecclesiastical chant. The traditional folk musics of many countries often feature melodies built upon modes.

**Parallel chords** – sequence of chords in which the corresponding notes move in parallel motion and by the same distance, e.g. a movement from G-B-D to A-C-E to F-A-C.

# About The Music

## Iain Grandage

(Born 1970)

*Orphée* – Concerto for Cor Anglais

*Laissez-vous toucher par mes pleurs.*  
Let my tears move you

*D'un sort affreux réparez le caprice,*  
Make amends for the whims of a  
hideous fate

*Rendez-vous ma chère Euridice,*  
Give me back my dear Euridice,

*Ne séparez pas nos deux cœurs.*  
Do not separate two loving hearts.

So reads the text for the wondrous central movement of Louis-Nicolas Clérambault's cantata *Orphée*. His setting of this text is the generative kernel of this concerto for cor anglais, directly and indirectly informing this musical dedication to Emeritus Professor David Tunley.

David is a world-class musicologist who specialises in French **Baroque** music, but he was also my music professor – a huge influence both personally and professionally, playing no small part in both educating me and encouraging me to dream expansively.

So it is that I found myself in his lounge-room last year, as he introduced me to the Clérambault work, and specifically a phrase that he found the most exquisitely expressive in his musical universe, and seemingly utterly contemporary in its musical resonance.

From this phrase (as heard from the cor anglais in its first entry) flows a work that I hope speaks to a past duly honoured and a future encroaching on us with sometimes overwhelming velocity. Its harmonic language travels the Baroque harmony of Clérambault into more contemporary (yet still French-influenced) octatonic



Iain Grandage with Leanne Glover

Photo: Rebecca Mansell

pitch collections. It ruminates on ideas of descent and ascent, reflecting Orpheus' own trials, and plays with **antiphonal** string writing as an embodiment of a battle over Orpheus' soul.

It is written for the remarkable musician Leanne Glover, whose relationship with David mirrors my own. She has been integral to its development, and a joyous collaborator with whom to work. She is a beacon inside the West Australian Symphony Orchestra, alongside whom she shared the premiere, conducted by that legend of the double-reed world, Douglas Boyd.

About the composer:

Iain Grandage is one of Australia's most highly regarded collaborative artists, having won Helpmann Awards for his compositions for theatre (*Cloudstreet*, *Secret River*), dance (*When Time Stops*), opera (*The Rabbits*, with Kate Miller-Heidke), silent film (*Satan Jawa*, with Rahayu Supanggah), and as a music director for *Meow Meow's Little Match Girl* and *Secret River*. He has received Victorian Green Room Awards, the prestigious Sidney Myer Performing Arts Award for an Individual, and the APRA/AMC award for Vocal Work of the Year for his opera



based on Tim Winton's novel *The Riders*. He curated the chamber music program for the 2018 Adelaide Festival and was Artistic Director of the Port Fairy Spring Music Festival 2016-2018. He has been Composer-in-Residence with the West Australian Symphony Orchestra, and has an extensive track record of collaboration with indigenous artists across the country. His works are regularly played in Australia and overseas by performers including the London Philharmonic Orchestra, Berlin Radio Symphony Orchestra, Australian Chamber Orchestra and Australian String Quartet. He is a graduate of the University of Western Australia, and the proud recipient of an honorary doctorate from that institution. He is currently Artistic Director of the Perth Festival for 2020-2023.

Iain Grandage © 2019

**Instrumentation:** vibraphone, triangle, small orchestral bass drum, large orchestral bass drum, tam tam, suspended cymbals, tambourine, crotales, tubular bells, glockenspiel; strings.

## In honour of Emeritus Professor David Tunley AM

This new work was commissioned by Professor Margaret Seares AO and a group of generous donors in honour of their friend Emeritus Professor David Tunley AM who is internationally recognised as one of Australia's most distinguished music scholars. Tunley is a highly respected musicologist, composer and researcher, has held positions on multiple national music boards and has played a significant role in supporting classical music in Western Australia. WASO is thrilled to honour Emeritus Professor Tunley in this way and wishes to extend a heartfelt thanks to Margaret Seares for initiating the commission, and the following donors for enabling the work to come to life.

Prue Ashurst  
Mark Coughlan  
Jean Harvey  
Evan Kennea & Emily Green-Armytage  
Peter Leunig  
Sara MacIver  
Cyrus Meher-Homji  
John Meyer  
Victoria Rogers  
Margaret & Roger Seares  
Peggy & Tom Stacy  
David Symons

If you would like to know more about the WASO Song Book and partnering with WASO to commission a new work, please contact Alecia Benzie, Executive Manager, Philanthropy & Corporate on 08 9326 0020 or [benziea@waso.com.au](mailto:benziea@waso.com.au)

## Glossary

**Antiphonal** – where two or more sections of a choir or orchestra play in turn, as if calling out to each other in a conversation.

**Baroque** – a term also used in the visual arts and architecture describing the very ornate style that flourished during the 17th and first half of the 18th century. Notable composers of the period are Vivaldi, Bach and Handel.

# About The Music

## Ludwig van Beethoven

(1770 – 1827)

Symphony No.3 in E flat, Op.55 *Eroica*

*Allegro con brio*

*Marcia funebre (Adagio assai)*

*Scherzo (Allegro vivace)*

*Finale (Allegro molto)*

As is the case with the First and Second, Beethoven's composing score for the Third Symphony has disappeared. However, circumstantial evidence suggests he finished it during the Vienna winter of 1803-04, at around the same time he was working on his massive *Waldstein* Piano Sonata, Op.53, whose opening *Allegro* shares with the Third's the added direction 'con brio' (with vigour). In size and scale, the Third epitomised the major advances he had made since even his recent Second Symphony, audibly obvious in the enhanced listening span he sets his audience, in his deployment of such attention-commanding themes, and in his pursuit of a more distinctive and sonorous orchestral mix. And in the summer of 1804, one of his patrons, Prince Joseph Lobkowitz, allowed him the almost unheard-of luxury of being able to trial the score while he was still revising it, in a series of private rehearsals, with an orchestra of some 27 or 28 players, in Lobkowitz's Vienna palace. Later the Prince also paid Beethoven a hefty gratuity for the honour of having the name Lobkowitz appear as dedicatee on the title-page of the printed edition. In this respect at least, Joseph Lobkowitz was ultimately the Third's hero.



In early 1804, however, Beethoven was still intending to dedicate it to Napoleon Bonaparte, the great political reformer and egalitarian. But when, late that year, Napoleon renounced democracy and proclaimed himself emperor of France, Beethoven reportedly flew into a rage, and correctly predicted his former idol would 'trample on human rights, and become a tyrant'. Even in disappointment, Beethoven still wanted to call it the 'Bonaparte Symphony', though by the time he corrected a new fair copy to send to his publisher in 1806 he had settled on *Sinfonia Eroica* (Heroic), with the regretful subtitle: 'to the memory of a great man'. In November 1805 Napoleon's army had marched into Vienna largely uncontested, but unwelcome enough to make locals stay away from the premiere season of the first version of Beethoven's opera *Fidelio*, leaving mainly French officers to make up his small audience.

During Napoleon's second occupation of the city in 1809, the noise of bombardment so affected the hearing-impaired Beethoven that he retreated to a basement to protect his ears. Before the Battle of Waterloo brought the warlord's reign of terror to an end in 1815, Beethoven celebrated the Napoleonic armies' defeat in Spain in 1813 with his short 'battle symphony', *Wellington's Victory*, and organised the patriotic concert at which it and his Seventh Symphony were premiered to raise funds for Austrian soldiers wounded expelling the French from Germany. But time again altered his perceptions; Beethoven later told Carl Czerny, 'I used to detest Napoleon, now I think quite differently.' And on hearing of Napoleon's death in 1821, Beethoven remarked he had already composed the music for the 'sad event' in this symphony's Funeral March.

According to his self-appointed secretary Anton Schindler, Beethoven intended the Symphony No.3 'to portray the workings of Napoleon's extraordinary mind'. In the opening *Allegro*, the titanic main theme has been interpreted as representing 'Napoleon's determined, questing character'.

In the funeral march, though the shadow of Death temporarily encompasses him, in the midst of mourning a new major-key theme signifies a rising star of hope, before the music returns to the graveside, muffled drumrolls, and a farewell volley faintly echoed. In stark contrast, the motoric **Scherzo** overflows with an abundance of energy. The finale consists of a simple country dance tune with **variations** that build strategically in intensity and complexity toward a blazing orchestral rout that – forget Napoleon – no one but Beethoven could have imagined!

Graeme Skinner © 2014

**First performance:** 7 April 1805, Vienna. Beethoven, conductor.

**First WASO performance:** 23 July 1949. Henry Krips, conductor.

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

## Glossary

**Scherzo** – literally, a joke; a movement in a fast triple time which may involve playful elements and which, as the second or third movement in a symphony, replaced the minuet and trio.

**Variation** – a version of a theme which has been altered in some way, by changing elements such as the rhythm, the harmony, the melody and/or the accompaniment. In variation form each section of the piece is a variation of the theme.



## **Wesfarmers Arts**

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

Julia Brooke – WASO Horn

